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Volume 16, Number 09 (September 1898)

Winton J. Baltzell

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WITH SUPPLEMENT

SEPTEMBER, 1898

The Etude

VOL. XVI

No. 9

Contents

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The Berlin correspondent of the "Musical Courier" calls attention to the fact that our modern composers are coming back to the old forms and forsaking the formlessness of pure program music. A new symphony by Beethoven is almost conventional in form. Wagner's Ring has just completed a symphony, and Humperdink and Richard Strauss are both engaged in writing symphonies.

There is comfort in the inspiring youth in composition, who has seen writers come into prominence who disregarded the rules and principles of the schools, and who seemed about to rebuke the masters and their competitors to old-fogyism. The day of the clear, consistent forms of the classical period has not passed. There is life in the dry bones yet, and mayhap the animating influence and high pressure of modern times is to be the restoration of that shall give life to re-created and revived, the pure symmetrical beauty of the classical period.

* * *

ON another page of this issue will be found the views of several teachers on the question of retaining and securing pupils. Since teacher's livelihood depends upon his work, it is undoubtedly to his advantage to place his affairs on a business basis, and carry out in his relations with the public the rules that maintain in the commercial world. Competition is the tremendous factor in modern life. It is keen and merciless. It is based on the principle of the survival of the fittest. The teacher as well as the merchant must meet the demand for the best at the least expense to the patron. The dealer advertises his wares in such a way as experience has taught him to be the most serviceable. The teacher must use different means to bring his work before the public, yet it should be determined by the same idea as of the merchant,—to gain the confidence of the community in which he lives, and to give them the best service for the least expense.

* * *

We have before called the attention of teachers to the fact that they may add a very helpful factor to their work if they can get the mother of a pupil actively interested in her child's work. There are certain details, such as regularity of practice, faithfulness of application, and development of interest, which the mother can greatly enhance in results if she will help herself. If, in addition to this, the mother is able to play and will play with her girl or boy—in a duet work, for example—the teacher has one of the most powerful aids in his work that can be secured. The remark of Rubinstein, which appears in this number, must be made in regard to the influence which his mother exerted on his musical development. We wish to urge teachers to make a special point to find in the family of every one of his pupils some one to assist in his home oversight.

* * *

THE proprietor of a Boston place of amusement was fined fifty dollars for allowing a hand concert on a Sunday evening. The testimony of experts was adduced to show that the music was not "sacred." It would be interesting to know the principles by which the quality of "sacred music" is determined. One witness said "sacred" music is "religious in character" and another that the implication is that the music is "sacred" as applied to music, is a matter of association, perhaps of words, as choruses or airs from oratorios or overtures to a sacred castrato; of custom, as a postlude in church form or a postlude, march, an organ voluntary, a Bach fugue; or of movement or rhythm, as the slow movements of symphonies or other large forms.

Thus the question hinges on convention and individual opinion, which can be influenced by many causes. One person who looks upon the opera with ill-concealed horror, would call a selection from an opera unfit for playing on the Sabbath, and yet the piece itself may be a prayer—or there are many examples in operatic music—or a devotional chorus.

It seems to us that there is an opportunity for teachers throughout the country to do some missionary work in helping the public to classify and to make more consistent view as to the province and character of sacred music.

JOHN COMFORT FILLMORE.

To a large part of the musical public of the United States, and particularly in educational circles through out the country, the news of the death of Professor John Comfort Fillmore, at New London, Conn., August 15, 1898, will come as a shock, and will have a sense of loss almost personal, even in many who had never met this active musical educator.

Professor Fillmore was born at New London, Conn., in 1843, and was, therefore, at the time of his death, about fifty-five years of age. His early years were spent at Oberlin, Ohio, where he received a sound literary education and began the study of music. So well were the foundations laid at Oberlin that about 1866 he spent a year at Leipzig, a longer stay being prevented by lack of means. Returning to Oberlin, he served one year (during Professor Rice's absence in Europe) as director of the conservatory. Then for ten years he was professor of music in Ripon College, Wisconsin, and again for seven years occupied a similar position in Milwaukee College. Later he established his own music school there, which he maintained about ten years, removing then to Pomona College, California.

Finding himself somewhat tired with last year's work, Professor Fillmore accepted the invitation of the musical Bureau of the Omaha Exposition to assist in the last days of June and the first of July. Very interesting exhibitions were made of Indian singing, and the musical standpoint of the Indians was carefully analyzed by the various speakers. From Omaha, Professor Fillmore came to Chicago, where he spent two busy and interesting days, being the guest of several friends here, and participating in various musical entertainments of an informal but unusual kind. He complained of not having been overcome by the intense heat at Omaha, and said that the few days there had thrown him back to the condition he was when he left Milwaukee for California. Little thought of this by his friends in Chicago, the natural expectation being that further rest would restore his usual health. Accordingly, he visited his son, Mr. Thomas H. Fillmore, who succeeded to his father's work in Milwaukee, attended the banquet of the alumni of his former school, and then left suddenly for the East without returning to Chicago. In a short note he stated that he found himself too tired to come back as agreed, and hoped to rest at New London. The brief telegraphic notice of his death gives no particulars.

Professor Fillmore was a strong and an upright man. Originally of rather a musical disposition, his natural teachers, and he declared that what his American teachers failed to do for him of a detrimental nature, he completed. Nevertheless he did that venerable school the justice to say that this was mainly in consequence of his own way before their ideas had been all a player. His original bias in favor of German methods of piano teaching gave way soon after his return to America, during a period of ten years or so he learned Mason, and always remained a strong advocate of his system.

His first important literary work was his history of piano music, which he founded upon Wittgenstein's work of similar scope. The studies connected with upon Professor Fillmore's teaching, especially through his having undertaken at one place in the history to analyze the principles of modern technical treatment of the piano.

He was one of the first of Americans to be attracted to the brilliant but as yet unproven theories of Doctor Hugo Riemann in regard to the minor scale, and of "New Lessons in Harmony" made in the effort to apply them to elementary instruction.

His entrance into the investigation of Indian music

came quite by accident. Miss Alice Fletcher had devoted several years' philanthropic work to a study of the Omaha Indians. The musical passion of the Indians attracted her attention, and she noticed that music occupied a place of peculiar sanctity in their cult. Miss Fletcher happened to notice some writing of Mr. Fillmore's upon harmony. Its directness and common sense appealed to her, and she sent him several melodies that she had noted to harmonize. He was delighted with the task, and complied with her request so cleverly that the Indians liked the melodies better in their harmonized state than in their original form. This led to his being sent to the Omaha tribe with proper credentials, and the pipe ceremonies were performed in his presence for the first time before any white man. He took down a large number of Omaha melodies, and later made many of other tribes. Later, when the phonograph came into use, a large number of records were procured and submitted to Professor Fillmore for reduction to musical notation, and very valuable results were obtained.

In the course of this work he contributed two very important ideas to the existing stock concerning the nature and ideals of semi-barbarous music. The first was his discovery that the primitive man makes melody along the track of the major or minor triad; and when he forsakes one triad he goes to another. In other words, that harmony is the basis of barbarous melody just as truly as it is that of the civilized man. This idea seems to be confirmed by a large number of transcriptions of Indian melodies, and was heartily supported by the delight the Indians had in the harmonized versions of their melodies as played or sung for them by Professor Fillmore, La Fliche, and others. The other idea was the curious pleasure they have in complexities of rhythm from groups of five and seven occur, and melodies in rhythm of two and four are accompanied by drum beats in triplet forms—the Brahms trick over again, in this primitive dress.

During the Columbian Exposition he was an active member of the musical section of the Ethnological Congress, and added not a little to its interest. It is a great pity that he could not have continued in this work, for through his sincerity, simplicity, and careful study for about fourteen years, he had become more and more expert in tracing Indian melody, and in drawing the difficult line between what the Indian was trying to sing and his involuntary aberrations from the pitch intended.

Probably Professor Fillmore will be most missed as a writer. His pen was singularly clear and practical. He had a "hard head," and plenty of plain, good sense. Accordingly he had acquired, especially in THE ETUDE, a very firm foothold with teachers; and this clientele would have been larger if his work had been more common to many teachers, when it is a question of work of this kind, ask themselves: "What is the good? Will one play any better, live more virtuously, or understand art any better for reading all this about the 'underscale' or Indian harmony?" No one being at hand to give the correct answer,—which is that everything helps to round out human intelligence and insight, and that in proportion as one's sympathies are widened, intelligence broadened, and facility of taking ideas increased, by so much is life enriched, usefulness promoted, and long life made more probable,—the average teacher gave it up.

This sketch would be incomplete did I fail to place on record my own personal sense of loss. I have known Professor Fillmore for somewhere about twenty-eight years. During all this time we had a certain intimacy and great friendliness, and in general, sympathy. We helped each other, I think, and I never knew a truer friend or a more sincere critic. He was somewhat brusque in manner and at times a bit of a humorist. Professor Fillmore had a warm heart and a sincere love of art and of knowledge. Upon these points our sympathy was based, and along these lines his usefulness lay. Professor Fillmore leaves two sons and a widow.

W. S. B. M.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send questions for this department. Please write them on one side of the paper only, and send with other letters to the same address. IF EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. As no name or address will be printed in the questions in THE ETUDE, questions that have no general interest will not receive attention.]

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notes. A minor chord on G flat will be written with that note, B double flat, and D flat; A natural is not correct.

4. Musicianship of a piece includes all that is necessary in playing the piece,—notes, phrasing, variety of touch, etc. In order to be of the greatest value, it should be thorough.

8. F. A.—A sharp should not be added to a note already sharp, according to the rule. With the example you give,—B-dominant chord in F minor; the sharp before the F is superfluous. Sometimes this is done by way of caution by composers, since players can not always be depended upon to keep the signature to mind.

9. E. L.—There is no reason why a pupil in the third and fourth grades should not be allowed to use the pedal, provided that she has been taught how to use it. No one should use the pedal, no matter in what grade, if she does not understand the proper way to use it. The pedal markings are no dear to the best editions of music that there need be no hesitancy in following them in the main.

10. F.—If you can get your pupils to meet at your house once or twice a month and study history of the music and the biographies of the famous musicians, you will do them a great service, stimulate their interest in the art, and, in all probability, add to the number of your pupils. Anything that increases knowledge stimulates interest.

11. O. F.—If you can compose melodies that are pleasing, and have aspirations toward composition, there is only one way, and that is to begin the study of harmony under a competent teacher, later going on to composition. The study of harmony alone is scarcely sufficient, since some knowledge of form is necessary even in a piece of simple construction as a waltz, march, or other dance form. If you can not find a competent teacher near your home, you can make arrangements for a course of instruction by mail. The advertising of THE ETUDE will give you names and addresses of several teachers.

FRIVOLOUS PUPILS.

EDITH LYNNWOOD WINN.

I BELIEVE that it is possible to make a frivolous girl work if she has some musical ability. Many a girl recognizes that accomplishments count for something in polished society. The girl who can not sing well, play well, or dance well, will be a social outcast at first, and will go on to outshine others. In no few cases I have found that a frivolous girl will, as she advances, study because she really loves her work. A poor girl will work hard because she knows that she has her own living to make; a wealthy girl knows that in "her set" people do not condescend much, and teaching is out of the question. As first, however, I know many such girls to work because of the personality of their teachers. Some teachers carry their pupils in their hearts.

I believe that some of the most talented pupils I have ever known have been average to work. A talented pupil has a strongly nervous organization, and, too often, works spasmodically. A bright, attractive, musical girl is so often petted, praised, and spoiled by her friends that she fails to realize that one can not depend for success in life on talent alone.

It is a misfortune that girls enter society too young in America. I admire the case of young girls in society here, but my pupils are beginning to listen when I tell them how carefully German, Russian, and English girls are reared, and how they are made to study thoroughly.

Of two pupils, one talented but frivolous, the other intelligent, having stability and good study, I would choose the latter. In a pupil who is preparing to teach I do not care for fire and temperament as much as for real, earnest, intelligent conception, combined with a power to word hard.

Nothing shows itself so strongly in the lessons of the pupil as character. It is not so much the fact that we teach that tells in a pupil's life. No pupil can be four years with a teacher without embodying the very ideas of that teacher. And music draws pupil and teacher together as nothing else, and the character of the one stamps itself upon the other with a force seen in no other profession.

—Opportunity is as important as ability to any man's success in life; for unless a man has an opportunity to show his ability, his ability can never appear to advantage. But opportunities are always showing themselves, while men with ability are not always ready to avail themselves of the opportunity. I have seen a new teacher, therefore, who found a man who thinks that all he lacks of success is a good opportunity to display his ability, you generally find a man who has left a great many good opportunities, and who is likely to let another slip while he is complaining of a lack of such openings for good work on his part.

SHERZOSO.

Miss *Allegro*.—"He said I was happy of a thousand strings."

Miss *Dolce*.—"And what did I say?"

—"Well, how did that sonata go that you have been practicing all winter?"

Miss *Allegro*.—"That's all right. Get some one to render a musical selection, and it will start up a conversation immediately."

Wife.—"My dear, our reception is frightfully dull. No one says a word."

Husband.—"That's all right. Get some one to render a musical selection, and it will start up a conversation immediately."

—"During a social call a lady remarked to her hostess: 'I hear your little son is going to be a musician. What professor have you got for him?'"

He.—"Say that you will accept me, dearest, and the musician is yours."

She.—"Oh, what a lovely musician that organ-grinder has! I wish I had one like that."

He.—"Say that you will accept me, dearest, and the musician is yours."

She.—"I've only played that piece over once before in my life," said the mother, young lady, after practicing it for the first time.

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THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

ON THE NECESSITY OF A THEORETIC EDUCATION.

E. R. KODOLIER.

By far the great majority of pianoforte students do not deem an education in harmony, composition, etc., essential to their work. They consider it necessary to acquire only a brilliant technique and a certain amount of style, and thus make a profound impression upon their friends as pianoforte players. This is a serious mistake. Every musical student should take as complete a theoretic course as possible. The interpretation of a work does not mean simply getting the notes correctly at a required tempo. It means an artistic handling of it as a whole, the details to be so managed as to stand in proper proportions to each other. The knowledge of these features—harmonically, contrapuntally, and form ally—can only come from a thorough theoretic education. When this is not the property of the performer, he acts largely upon impulse, and often brings out into prominence parts which, from the nature of their construction, should be subordinated, and causes others of great musical importance to slip under his fingers. The correct handling of sequences; the management of accents, especially of dissonances and synopses; the contrast of phrases; the accurate attention to rhythms; the due proportion of polyphonic passages; the proper development of climaxes,—all are things of dynamics, phrasing, pedaling, etc.,—all must be within the certain grasp of the pianist who has lofty aspirations. And then comes, beyond all these, the individuality of interpretation. This is the feature which really distinguishes one great artist from another. A masterly technique, through theoretic education, and intimate acquaintance with the resources of the instrument are presumed to be in the equipment of every artist. It is in the higher realms that comparisons are made. Has he a poetical nature? Does he play with real expression? Is he possessed of an artistic temperament? Does he interpret Beethoven, Schumann, or Chopin in a subjective or objective manner? These are some of the questions asked in regard to an artist's playing. His complete technical and theoretic knowledge of the work in hand are taken for granted. It should be the object of every earnest student to rise above mere dexterity, and to play even the simplest compositions in a truly musical manner. In order to do this, he should recollect that the study of harmony, counterpoint, form, acoustics, and even instrumentation should be in his curriculum. By including these branches in his musical education, he can be long "stand on his own feet" and have an interpretation of his own, instead of being a copyist of his instructor's renditions.

FESTINA LENTE.

LOUIS C. ELSON.

The vacation season is close and the routine of musical work recommenced. Do not rush at the task too vehemently. The American music student has a habit of endeavoring to carry things by assault, which is not always productive of the best results. An earnest resolve to do serious work will result in much more than a determination to do it rapidly. Steadiness in practice and intelligence in laying out the plans will always win the race against frenzy.

Schumann, when he took up piano study, found that his fourth finger was improving too slowly. He sought to hasten its development by attaching weights to it, and lamed his hand forever.

There is a lesson in this for all students. The processes of education can not be forced. There is no royal road to technical perfection. It has been my experience with many pupils that when they reach some new phase in

their student-career—as, for example, entering a conservatory, going to a new city to study, or beginning with a new teacher—they are full of an unbalanced zeal. *Trop de chaleur* is a quality that requires a strong dash of cold water. The new student rushes at piano, harmony, history, theory, solfeggio, sight-reading, and everything else at one fell swoop. The consequence is that nothing is well done, and the unfortunate enthusiast is swamped by the studies in a very short space of time, often neglecting them or breaking down under them.

Make your plans at the beginning of the season, and ponder well on just how much you can carry through thoroughly. Good judgment in this month will mean half the battle later on.

INTENSITY OF CONCENTRATION.

PERLIE V. JERVIS.

RAPIDITY in memorizing depends upon the intensity of the first mental impression. It is said of Houdin, the great magical conjuror, that he had, by systematic training, developed the faculties of quick perception and intensity of concentration to such a remarkable degree that he could walk rapidly by a shop window and afterward enumerate nearly all the articles displayed therein. Just so may you make the same feat as to it is possible to memorize a measure or even an entire phrase of a musical composition at a glance.

This is only possible when the mind is entirely withdrawn from every other subject and concentrated with the greatest intensity upon the passage to be memorized. Daily practice in such concentration ought to be a part of the study of every piano student.

"MY NEW TEACHER IS JUST SPLENDID."

CHAR. W. LANTON.

HE certainly ought to be better than the old one, or why should you have made a change? But wait awhile before you are certain. If your former teacher has the reputation of being, and really is, a good teacher, you will soon find that your new teacher is only presenting old truths in a new form, which at first sight seem to be entirely new. You will discover that you are getting at some old thing from a new standpoint, not getting an entirely new idea. When you come to hear the pupils of your new teacher play, you may find that they do little, if any, better than those of your old teacher. Doubtless the style will be different, but that is no certain sign that it is a better style. The pieces will be new to you, but they may be no better than those played by the pupils of your old teacher. Don't forget your old teacher too soon, and don't think too little of him, for you will have to take all or the most of it back after you have grown to an enlarged experience.

Do you think it would be fair play to discount the patient work he did with you the past years? Then, too, do you know that your new teacher is a patient and thorough teacher has laid a substantial foundation of technique and musicianship. It is very easy for a new teacher to add a few lessons in phrasing and expression, and to give a superficial although wonderfully pleasing and taking flash to your playing? Did you ever think that when you cry down past teaching that you have paid for you are belittling yourself and your acquirements, and showing that you were foolish in parting with your money without getting an equivalent? This thought covers one of the most bitter experiences in a teacher's life, the result of an attitude on the part of a pupil utterly and completely wrong, and a base injustice to the honest and patient hard-working teacher, who really deserves heart-felt gratitude instead of aspersions.

IDEALISM AND REALISM.

CARL W. GRIM.

It is natural that the votaries of music are full of ideals, but it will not do for a music teacher to be so idealistic as to become impractical. Indeed, his usefulness and value actually depend upon how much of a realist he is. An idealist forms picturesque fancies and is given to all kinds of romantic expectations. He is like a jubilant youth with innumerable hopes. Therefore, it is mostly the young and inexperienced teacher who knows much and well how everything ought to be, but little of human nature and daily life. Yet he has great schemes to make all people equally musical within the shortest time, just as if they could be turned out by machines. He forgets that musical growth depends not merely upon methods, but upon inborn abilities, upon taste for higher culture, upon the will-power of the student himself to develop his gifts, upon the pupil's parents and his surroundings, upon so many things not at all connected with methods. The realist aims to keep close to nature and real life. He tries to make the most of things as he finds them. Experience has taught him that many notions, the real life in theory, are perfectly valueless in practice. The realist is like an old man stripped of many expectations, looking down upon numerous invisible graves of sunken joys. The idealist becomes intoxicated on prospects, the realist has been sobered up on disappointments. Teachers, let us live for our noble ideals, and never lose faith in them, but let us not become visionary on that account; rather, on the contrary, let us be wide awake, and teach ourselves to take the world as it is, and shape our methods accordingly. Then, and only then, can we accomplish something.

A TIME FOR EVERYTHING.

S. S. FENFIELD.

As wrote the wise man, "A time to weep and a time to laugh, a time to mourn and a time to dance," so music—grave, gay, lively, severe—is all right at the appropriate time, but all wrong when inappropriate.

Every student of the piano practices to fit himself for the delicacy of other fingers. A small proportion really accomplish this result. Of the great remainder, most study in a listless way and drop out after a few weeks. Many others are so afflicted with stage fright that playing for hearers is painful; therefore they shrink it altogether.

Still others persist, and learn to play a number of tunes acceptably, yet make the common mistake of mixing things up, and upon a grave occasion play gay music, or into a lively company inject a severe composition. Evidently, such things were done in Solomon's time, calling forth from him the caution which we have quoted above. If the scholar-players do not know enough to discriminate as to times, their teachers should caution them and keep an oversight on performances.

There are certainly a large number of good, effective pieces which may suit any average occasion and give positive pleasure—tunes with a clear and well-defined melody, sentimentally embellished, but not covered up by ornamental settings. Now, suppose the case of a player who has at command a figure from the "Well-Tempered Clavier," the Chopin "Nocturne in G-minor," the Haydn "Gypsy Rondo," and the Intermezzo of "Cavalleria Rusticana," each having a positive individuality and requiring an audience *en rapport*: then suppose the player to exchange the piece suited to the audience and occasion. The result could be compared only to the mixing of the babies in the "Pinafore."

Every player should have at command a variety of pieces; then play only what is suited to the occasion, and certainly reserve pieces of strongly marked character for an audience somewhat sympathetic.

PRIVATE CATALOGUE.

E. A. SMITH.

WHILE one should so thoroughly know the principal classics in pianoforte composition that in teaching this instrument a slight memoranda only is needed to recall the important points, he should not forget that new

stars are being constantly added to the firmament, and that many publishers are adding to the list of musical works at a rate never before equaled. Many are good, many are poor; one can neither review them all nor remember what has been reviewed. What a help is the private catalogue, kept so that it will show the name, opus, key, grade, publisher, and price of the composition! A common memorandum book may be ruled so that it will show at a glance all these, together with a column for "remarks," showing its aptness for parlor or concert use, or its worth as a teaching piece. A help like this soon becomes invaluable and a necessity. Keeping as it does the teacher's mind in touch with the compositions of to-day, it serves him in good stead, and unwittingly becomes a milestone that marks his own progress.

TONE.

MADAME A. PUPIN.

WHAT is the supreme good to be aimed at in the practice of technical studies? One may aim at accuracy, velocity, brilliancy, force, etc., but of what value are these if there is not a good tone?

One may hear people singing scales and arpeggios, and you may often be able to remark that there is pitch but no tone. You may hear students practicing their piano lessons, but not one of them singing for beautiful tone. One has an incisive touch which gives a cold, sharp tone—a tone to make a musician shudder; another thumps and gets a wooden tone; a third has a non-legato touch, and the result resembles a banjo, which has about as much tone as a piano eighty or a hundred years old; while still another has a weak, listless touch, resulting in a lifeless tone.

In all practice of finger exercises the ultimate aim is the production of a good tone. So soon as the hand-shaping exercises and finger movements have been learned (on a table, perhaps), and the pupil transfers his gymnastic exercises to the piano, the teacher should call his attention to the quality of tone produced by the fall of the finger on the key, and should insist on his cultivating his ear at the same time that he is aiming at finger dexterity.

At first, the aim should be to make all tones of the same quality, whether produced by a strong or a weak finger. When this has no means easy task has been accomplished, it will not be so very difficult to learn to shade the tones from pianissimo to fortissimo.

A good touch means a beautiful tone. A pearly scale means a sequence of tones of lovely quality and equality. The study of tone-quality will make one's finger exercises fascinating.

EMOTION AND RHYTHM.

No doubt teachers have observed the difficulty that students find in playing with rhythmic accuracy and due regard for the form of a melody and its accompaniment, and at the same time make it emotional enough to be interesting, or, in other words, to play with intellectual accuracy without being painfully mechanical. We frequently meet people who can sing and play with a good deal of emotion and make a melody sound interesting, yet the rhythm is so distorted that accompaniment of any character is a practical impossibility. Why is it that the emotional sense is stronger than the mechanical, that the mind is allowed to run in its forced groove, and that the emotion dominates until it becomes all emotion and no sense. Now, the way out of it is to practice sedulously with mathematical precision until the very habit itself will control or keep within proper bounds the sentiment. Let any one who has habitually practiced without regard to this important factor of rhythm take some very familiar melody or exercise and set the metronome going, and see how easily the metronome gets away from him. When one tries to sing or play a familiar composition in the time indicated by the metronome and fails, it is proof positive that this necessary mechanical factor of precision is feeble from disuse and needs to be cultivated. When the two elements which are coequal in importance in any composition are well cultivated, then the performer can adapt himself to the accompaniment of an orchestra and conductor, or a piano, and the full object of the complete performance is always the result.—*Leader.*

MUSICAL ITEMS

SILOTTI will be with us again this coming season.

THE Philippines are said to have a very pronounced musical talent.

The Worcester, Mass., musical festival will be held September 27th to 30th.

MR. HARRISON WILD, of Chicago, takes Mr. William Tomlin's place as director of the Apollo Club.

ADMIRAL CERVERA sings and plays the guitar. He has composed a number of pieces for the instrument.

GILBERT and Sullivan, so London papers say, have been reconciled, and are to collaborate in a new opera.

MME. SCALCHI will tour the United States, beginning in October. She will be assisted by a number of other singers.

The traveling virtuoso goes everywhere. Ysaie and Jean Gerardy gave concerts in Manitoba during the summer.

The Peabody Conservatory of Music, Baltimore, Md., is to get a new pipe organ, to be placed in the Conservatory Hall.

The new violin school which Ovide Musin has established in New York, will open September 1st, in Steinway Hall.

The superintendent of a Pennsylvania Institution for the blind has added a course in piano-tuning to the musical department.

A CONTRA-BASS guitar with eighteen strings, and a compass of five octaves is one of the late novelties in musical instruments.

A ONE-ACT opera, written and sung by negroes, is one of the latest novelties. The libretto is by Paul Laurence Dunbar, the poet.

A YOUNG American, now living in Berlin, Wilhelm Berger, carried off a prize of \$500 for the best choral setting of Goethe's poem "My Goddess."

MAX WEINZIERL, a Viennese composer, died, aged fifty-seven. He composed a number of operettas and a great number of choruses for male voices.

CLEMENTINE DE VREE has organized an opera company to give performances in English and Italian. Her husband, Romaldo Sapio, will be director.

EMIL SAVER has signed a contract to give forty concerts in the United States, half to be with orchestra. The first will be in New York, January 10th.

PADEWSKI, on the authority of a trade journal, is announced to have arranged for a series of concerts and recitals in the United States next season.

BARCELONA, Spain, with 500,000 inhabitants, has eleven theaters and half a dozen music halls, all of which were crowded nightly in spite of the late war.

ENGLISH newspapers, among other things, are calling attention to the irony that American piano manufacturers may possibly make upon the German and English trade.

At the funeral of Gladstone, in Westminster Abbey, a burial chant was rendered by a trombone quartet, two altos, one tenor, and one bass. The effect was profoundly impressive.

BLANCHE MARCHESI, daughter of the celebrated Paris singing teacher, will give a series of concerts in this country, beginning in January. She resides in London and is said to be duplicating her mother's success in Paris.

A REPORT was circulated by an English newspaper that Paderewski had lost the use of two of his fingers

and would be unable to play again. The Erard piano firm drew the truth of the rumor.

SIMS REEVES, the once famous English tenor, is in need. A considerable subscription was taken up for him. When will musical artists learn to lay away safely for the proverbial rainy day?

AN Etastodoff will be held in Salt Lake City in October. Dr. Joseph Parry, of Wales, will be adjudicator. The concert by the combined chorus and singing societies will be conducted by Dr. Parry.

AN English scientific expedition to the island of Borneo will take along a phonograph for the purpose of collecting the music of the tribes visited. What will the latter think of the "talking machine"?

The new extension of the Guildhall School of Music, London, which contains a theater, was formally opened last month. The city of London has given nearly a million dollars to this institution in eighteen years.

A LONDON musician has revived the flute quartet. It comprises an F-flute, the usual concert or orchestral flute, a tenor flute (a tone lower), and a bass flute (a minor third lower). In the Middle Ages flute sets were popular, eight different sizes being used.

The Maine musical festival will be held in Bangor, October 6th to 8th; in Portland, October 10th to 12th. Mr. William K. Chapman will be director; Mme. Galski, Frangin, Davies, and Hans Kronold are among the soloists. The chorus will number about 1000 voices.

In addition to foreign artists already announced, it is reported that Sieveking, Rosenthal, and Ans der Ohe will play here this season; several violinists, and Nikisch, with the Philharmonic Orchestra of Berlin, are also among the announced musical attractions for the season.

An English physician, who has investigated the use of music as a massage, and who has described the effect of music on the human system as a kind of delicate massage. Herbert Spencer says that it produced on his nervous system the effect of massage on the physical system.

The newly-elected leader of the Metropolitan Opera House Orchestra, New York, is Herr Schalk, from the Bohemian Opera House in Prague. He is also a new man, with a reputation to establish, as proven by the salary, which is said to be \$5000, as against \$30,000 to the late Anton Seidl.

A CHICAGO trade paper says that there are indications for a boom in reel-organs, and that the demand is for organs with variety in stops. A good reel-organ, played less harshly than in now usually the case, and with opportunities for effective contrast in tone-quality, will be a distinct gain to the musician.

REINHOLD L. HERMANN is to succeed Carl Zerrahn as conductor of the Handel and Haydn Society, Boston. The new conductor is German by birth, but resided in New York for some years. Later he returned to Berlin to teach in a conservatory. He has some reputation as a composer and director of German singing societies.

The convention of the Illinois Music Teachers' Association was not so successful in Chicago as in smaller cities. This has been the experience of other State associations. Local pride is often an important factor in bringing about success, and this is usually lacking in the very large cities, so far as regards the work of music teachers' associations.

HERE are some of the prices paid to professional musicians for their services at private musicales: Paderewski received \$2500 in London, and Melba, at the same function, received \$1500 for three songs. Nordica received \$600, Sembrich \$1250, and Calvé \$1000 for singing at fashionable musicales in New York. Jean de Reszke will not appear at these social functions, although his brother Edouard has done so. Josef Hofmann is said to have received \$1000 for playing in private.

Letters to Pupils

J. S. Van Cleave

To L. L.—First, you ask a remedy for "unclean" playing. This adjective is a good metaphor. When we must dine from an ill-washed plate, drink from a sticky cup, or present ourselves to the public gaze in defiled garments, we are affected with disgust, shame, and anger; so, also, it is when we are compelled either to receive or to impart slovenly or ill-made music. You say that for eight years you have studied the piano and that you have received assignments beyond your executive powers, and that in consequence you have galloped and scrambled over the difficulties without really enjoying them.

Your case is, alas! by no means uncommon. The artistic malady, the symptoms of which you describe with a clear diagnosis, is peculiarly common with those students who have attained their art-knowledge amid the unenlightened environment of small towns, where a scanty amount of high art has few models and little competition.

It is very common for teachers to overestimate the ability of their pupils and underestimate the difficulties of the music. I doubt if any one of us, even the most ambitious and fastidious, has escaped falling into this error at some time; but the teacher is not one-third so much to blame as the pupil, because students constantly clamor for music hard enough to interest them. This simply indicates their low ideal of art, and their crude notion of what constitutes finish.

Now, the cure that you ask for is to be found in technique—fundamental technique—and in nothing else. The acquirement of skill with the fingers, wrist, and arm is a matter of minute gymnastics developed to an exquisite perfection by myriads of repeated notes, every one performed under the full light of attentive thought. The reason you now find your beautiful rose of "art happiness" shedding all its petals and scattering them on the wind, is that you have housed the treacherous little cankerworm called "hurry" in the heart of his bid. I said something like this last month, with a similar metaphor, but it is a maxim which can not be too often repeated, "Do not hurry with it." Beethoven said: "A musician should write with his heart's blood." Now, I will make a corollary to this—every pianist should extract some of his good, scarlet, arterial blood and write with it on a piece of parchment a motto, and tack the parchment on the front of his piano, and the motto should be this: "Inattention is the unpardonable sin in art."

Along with the cankerworm of hurry is always curled up its little brother, named Laziness. Now, I know you are surprised, shocked, and perhaps angry, when I tell you that you are doubtless lazy; by the traits of your practice which you describe, it is clear that you need a higher mental tension. But you say: "Lazy? Why, I have worked several hours a day for eight years. Is that lazy?" Yes, to scramble over the keyboard and scribble over hundreds of pages of music, represents less real exertion than to perfect a single sonata; and an hour a day bestowed with the mind rigidly focused upon every act of the finger, and constantly impressing upon the nerves a correct ideal of the required motion, is better than four hours of back-swinging and brain-numbing exertion before a piano where a vague and violent activity is constantly developed.

Yes, such practice is positively bad. Let me use an illustration: One of the most marvelous mechanic arts developed in modern times is the grinding of glass for telescopes. It takes exquisite material and exquisite skill to make a perfect lens. The glass must be absolutely without a film or speck, and the curves imparted to the surface must be geometric perfection. As the size of the lens increases, the difficulty of producing angularly perfect and the commercial value of the finished product is correspondingly increased. Now, what would you think of a lens-maker who would shelve in tons of

low-grade sand into his glass furnace and expect to draw out a substance fit to be used in the objective of a great telescope? Learn, then, to practice under a microscope. Piano-playing is an art more delicate than watch-making.

As for Schmidt's "Studies," they are good, as, indeed, are a dozen other collections. It does not matter so much what books you study, as the way in which you study for them. All the modern publications over the ground with pretty general completeness, though each special master's system shows a bias or predilection for some great aspect of the beauty to be developed from the piano. Thus, one lays special stress on flow, even finger-formation, from which passage-work so steady and incessant as a city hydrant may be derived; another harps upon melody, with its two sides of shading and phrasing; and, again, another turns all the attention toward the heroic and massive style, consisting mainly of chords.

When all is said and done, however, three-fourths of a pianist's labor must be expended in obtaining independence, speed, and strength of the fingers. For any one with a lame technique to thrust his fingers into the delicate lacework of Chopin's "Berceuse," as you have done, is artistic sacrilege. Drop it until you have made your fingers as light and agile as humming-birds' wings. As you are only seventeen, and show the right signs of humbleness, self-criticism, and diligence, you may be of good cheer. Your future will repair the defects of the past.

To F. C. W.—You ask me if the habit of detecting resemblances in pieces of music shows "ear and talent." It will give you a "yes" to the question, but the talent that there are resemblances by the thousand between pieces of standard music and among the works of the most powerful and original geniuses, can not be questioned for a moment. How could it be otherwise? The piano contains eighty-eight sounds, and the orchestra, as to compass, still fewer. Many of the possible combinations of these sounds would be wholly inadmissible for purposes of either harmony or melody. Yet we can recognize the style of a hundred masters with ease and certainty. Just compare Bach's B-flat fugue of the Well-tempered Clavier with Beethoven's sonata for piano, Op. 23, match the famous Largo in G, from Handel, with the Nocturne in G of Chopin; set Mendelssohn's "Spring Song" in A-major against Liszt's transcription of the Spinning Song from the "Flying Dutchman," also in A-major; or Mendelssohn's "On Wings of Music," A-flat, against Liszt's "Love Dream," No. 3, A-flat; compare Mozart's overture to the "Magic Flute," E-flat, with Weber's "Euryanthe," E-flat; or Mozart's overture to the "Marriage of Figaro," D, with Weber's overture to "Oberon," D, or Gottschalk's "Last Hope," B-major, with the Liszt-Wagner "Pannhäuser" march; or Schumann's "Warum?" D-flat, with Chopin's "Berceuse," D-flat; and so on through scores of other instances equally striking, and this resemblance in difference will appear to you at every turn. I have often speculated upon this subject as to what really constitutes originality in music, but my analysis as much as my performance do. I can tell instantly lilac violet, hyacinth from tuberose, heliotrope from clover; yet they would all be classified as heavy and sweet perfumes, allied to honey in their sense-impressions. I can tell lemon from orange, nutmeg from cinnamon, and these would be classified as pungent perfumes, allied to pepper in their sense-impressions. Dr. Holmes, in one of his charming "Breakfast Table" talks, descants upon the power of association to awaken memory which is lodged in odors, and a single word is certainly connected with tones. I recommend earnestly, therefore, the cultivating and refining of those mental perceptions which are analogues of the gustatory and olfactory senses on the material plane.

There are not wanting philosophers who hold that this mysterious, vague feeling of recognition points to pre-existence; but, dearly as I love my Wordsworth, whose "Ode on the Intimations of Immortality" beautifully exploits the Platonic doctrine of pre-existence, and, as fashionable as is this theory in these days, I am always distrustful of explanations which merely build a two-story structure to replace a cottage of doubt.

Now, to come to your second point: The teacher who

could play a Beethoven piece three-quarters of an hour long, but floundered painfully on a common two-beat sonata, was not in a position either very peculiar or lamentable. You say you also can play your deep music better than shallow music; this is simply because you have, by practice, made mind and fingers familiar with the tonal formulas used in the classical music, but have not done the same for the so-called popular music. There are thousands of players in theater orchestras who will glide over page after page of unfamiliar music at full tempo, and as easily as a bicyclist will spin along its particular dry strip of street, but they probably would come to grief at the first page of a symphony of Brahms or Beethoven. Reading fluently at sight is largely a natural gift, associated with quickness of eye and mind, and the habit of singing the total idea without dwelling upon details. In Cincinnati I once sat by Mr. Albino Gorno, of the College of Music, while he played for me a fine sonata, entitled "Didone Abbandonata," by Clementi. It was quite brilliant and difficult, and, as he played it easily and swiftly, I was amazed when he told me he had not practiced it, but was playing *prima vista*. I asked how could this be, and he answered:

"When I was a boy, my father brought over from the music store a pile of new pieces every day, and for an hour or more I had to go through them the best I could." Thus he had acquired the orchestral musician's talent, though in a region higher and more difficult. It is well to cultivate the habit of reading at sight because of its convenience, but the lack of it does not disprove the possession of talent.

To J. L.—You ask if a little pupil, ten years of age, and of studious, steady disposition should be required to practice three hours a day. If you can jump over three "if's," I will say "yes."

If No. 1.—If the child is not of a sensitive, nervous constitution, but large, sturdy, and strong.

If No. 2.—If other studies are not so numerous and difficult as to represent more than half the child's daily studying power. Three hours a day of real practice will consume fully half of the energy which a child can safely develop a day.

If No. 3.—If it is intended to develop the child into a professional musician. The great Spanish-American pianist, Madame Carreno, at ten years of age, did a regular daily stint of four hours. But unless the three foregoing "if's" can each be balanced with a "yes," two hours a day would be wiser and would be sufficient. Quality of practice is the first consideration, quantity, second.

Second, you ask if a nervous, mischievous child of eight years should practice three hours a day on first terms. Most emphatically "No." The attempt to enforce such an amount of severe mechanical drudgery on an excitable child of eight years should put you in the clothes of the S. P. C. A. Do not permit more than an hour or an hour and a half at the outside.

CAPACITY FOR TEACHING.

THE greatest practical adepts in any art, says MacKenzie, are not, by any means, always the best teachers of it, not merely from lack of the necessary patience, but from want of the power of imparting knowledge. The horse, which, although it can not cut, can sharpen the blade; the finger-pest that shows the way which itself can never go, are emblems of the teacher. It is only by a fortunate coincidence that the capacity for teaching, which is an art *sui generis*, and practical excellence of execution are found in the same individual. There seems to be a real incompatibility between practical superiority and theoretical knowledge, or the power of communicating it. This arises from the difference between the synthetic or constructive and the analytical or critical type of mind. Thus, learned grammarians are, as a rule, ineffectual writers, and profound physiologists are as seldom indifferent doctors. Poets are, by no means, the best judges of verse, whilst the Pegasus of criticism is too often of the Rosinante breed. —"Church's Pictorial."



Is it necessary for a pupil studying the "Standard Grades" (by Mr. Mathews), having gone thoroughly from the beginning up to the seventh grade, to take any outside studies, such as Czerny's, etc., in addition to those in the "Grades"? She is now studying Grade VII, Mathews' "Phrasing Book II," Mathews' "Touch and Technique" Volume IV, with review work.—H. R.

I do not think it is well to increase the proportion of étude work beyond that in the "Standard Grades" until the pupil gets along to the eighth grade or so; but I would give quite a little brilliant music, which will take the place of additional studies and be better for the pupil. My idea was that the selections in the "Standard Grades" amount to a fair minimum of that kind of work. I would have no objection to a few more of the Loeschhorn, Opus 66, Book I, in Grade V, and to more of Jensen, Opus 32, in Grade VI. I doubt whether it is profitable for the average student to go through Czerny, at any considerable selection of his studies. When the pupil reaches the time for Chopin, it will be necessary to do many more than are in the "Grades." If you ask me what I mean by brilliant music, I will say that such pieces as Raff's "La Filleuse," the Moszkowski "Waltz in A-flat," and other brilliant finger-pieces do a great deal of good in the fourth and fifth. Later, I will give several of the Liszt-Schubert songs, in the fifth and sixth grades. Also such pieces as one of the "Liebesthemen" of Liszt, the transcription of the Weber "Slumber Song," etc. Raff's "Falling Waters" (Gonond) is valuable in the sixth grade, or near the close of the fifth. The Chopin "Waltzes" in E-flat, Opus 18, and in A-flat, Opus 42, are valuable any time after the beginning of the fifth grade. Also the "Impromptu" in A-flat, Opus 29, in the sixth grade. You will find that these pieces, if well learned, will bring up the quality of the playing.

Meanwhile, you are doing wisely in using the "Phrasing Book II," because that collection of poetic pieces should be known to every young player, and the combination in my work is favorable to technical and artistic improvement, and if not brought together, as here, many of them will be missed. I hope you are not forgetting Dr. Mason's advice not to omit the two-finger exercise under any circumstances. Be sure that the technics cover something from at least two of the volumes in every day's practice.

I am in receipt of the following from a Kansas correspondent concerning the place of Carl Maria von Weber in art, and incidentally my own place in pedagogy. Mr. Geo. S. Buford, dealer in musical instruments at Nickerson, Kansas, settles the matter in the following terms:

Referring to article in July ETUDE, saying that the works and abilities of Carl Maria von Weber were not of much intrinsic value, from either an esthetic or technical point of view, wish to say that I am surprised to find that Mr. Mathews supposed abilities of such a kind, such absurd statements, unless it is made from mercenary motives, so as not to influence the ready sale of Mr. Mathews' book.

There is much more in the same vein, the whole amounting to the assertion that Weber's works belong very high in art, and his opera will be played long after I am dead.

It is no doubt surprising to the writer of the above to know that the opinion I gave of Weber's work and place in art is one which every serious student forms as soon as he knows the works and entire history of the distinguished romanticist. Weber was a very highly gifted musician, who made a great advance in art, but everything he suggested has since been done so much better that very little of his music is any longer used. Even his opera, "Der Freischütz," "Oberon," and "Euryanthe," are very seldom played, even in Germany, and practically never anywhere else. They have gone out within the present generation, through the greater power and impressiveness of later writers. The last time

I heard "Der Freischütz" was in 1884, at the Grand Opera in Paris, and a very fine performance it was. If we had a stock opera in every small city in this country, the works of Weber would be played occasionally, since for small resources they come in very well. As for the pianoforte works, I was quite serious in what I said. They are of little importance artistically or technically. They were written at a time when the study up to playing comparatively a recent time, and in old-fogy centers, like Leipzig, they are still studied more than their importance deserves. The sonatas can be played by a great artist with moderate success, especially the "Sonata in A-flat," but it is very difficult to interest an audience in the study, "The Polacca in E-flat," the "Polacca in E-major," and the "Rondo" are also out of date. The "Invitation to the Waltz" is still an agreeable orchestral number, and valuable in the fifth grade for instruction and pleasure. It would have been quite proper to have included something of Weber among the romantic writers in the supplementary part of my "The Masters and their Music," if I had happened to think of it; but to have done so would only have been a concession to lingering prejudices, such as those of the writer above, and not because art required it.

Had I been composing a strictly historical work, it would have been well to have included this writer, so important from a historical standpoint (not so much from that he did, as for what he suggested); but what I had in mind was an introduction to piano music from the standpoint of its intrinsic power and expressiveness. In this connection I would caution the writer above and the readers of the present article against taking too seriously the statements of the leading German historians of music, such as Naumann. Weber was a great man in his time, and his influence lasted nearly a half century after he died. For this reason it is an important place in history, and each writer has a right to his justice; generally, however, with the result that by the time he has finished studying up about him he has lost his interest. I remember that Professor Füllmore had this experience when writing his "History of Pianoforte Music." Educated at Leipzig, he had a great admiration for a pianoforte writer, an idea encouraged by the Weber biography and the works themselves; he ended by agreeing with me, that too much had been made of him. The trouble is that when once a man is accepted as a master, succeeding writers follow each other in praising him without taking the trouble to sift the works for themselves and weighing the critical result. And speaking of mercenary motives (I like Buford's going) there is always more immediate money in dealing with the current than in going against it. Here, in this very case, anybody can see that I have lost the sale of several copies by failing to praise him; and it is always a pleasure to have one's shortcomings noticed so gently and delicately.

When a pupil requires more than a year to complete any one grade of your "Standard Course of Studies" does that indicate that the grade is too difficult for her? I have two pupils, both bright and intelligent, who are slow in music; she plays Bach well and Schumann poorly. The other is emotional, and plays Schumann well and dislikes Bach. Am I right in charging for each girl the music she likes most and trying gradually to cultivate her taste for the other? Will you tell me the exact way in which the following are played, which note of the treble, and the bass? The examples consist of the chords of C, as follows: (a) waltz line in front of right-hand part of chord, single tone in bass; (b) full chord in bass, single note in treble, waltz line along bass chord; (c) single notes in both hands, but grace note arpeggio before right-hand note. Some (d) reversed, the grace note arpeggio before bass note. E. L. K.

I would not say that it necessarily indicates the studies to be too difficult for the pupil taking a year to go through them. It would depend upon the amount of practice, age of pupil, and how much she has already done. If she is a year to go through a grade, I should consider it advisable to try something easier, or else to get an accelerando upon the pupil. As to your two pupils in Bach and Schumann, you ought to select for them something of Schumann which is at the same time intellectual and emotional. The probability is that her

playing is dry and unemotional, and that even her Bach is not well done. And for the one who does not like Bach, try to find something really musical, such as the Lore in G-major, the Gavotte in E-major (Tours), the Passepied in E minor, the Minuet in D-major (Peter) "Bach-Album." If, when she can play a little better, she does not like them, it is a serious case of liking Bach, but liking no music. To enjoy a fugue is more advanced, and the "Inventions" present too little emotionality for the beginning of a pupil of this class.

The chords with waltz lines are played exactly alike: with rolling effect from the lowest tone of the bass to the top. According to Mr. Godowsky this rolls in place in advance of the proper time of the note, so that the top note, being the melody, comes upon the count. Authorities differ, however. The grace-note arpeggio is probably intended to take place upon the beat, retarding the note at the top of the roll. It depends very much who the writer is, and how much he knows. If a first-class writer, the above was probably his intention; if a careless writer of no standing, nobody knows exactly what he did mean. Probably a plain arpeggio is the idea, culminating upon the melody note at the beat.

Is a child of nine years old enough to begin the study of harmony and composition music? If so, what text-book or primary work shall I use?—S. E. C.

She is not too young, but she ought to be put into a class under a good practical teacher. Perhaps you can teach her chords by rote, giving her exercises to play and write in all positions. Then several chords in succession; then some harmonic exercises. Now begin with melody and teach the germs of form, then have her compose melodies. I do not know whether there is a good handbook for this kind of work. "Theory Explained" by Dr. Hugh A. Clarke covers much of the ground you mention.

Does the minor scale have a major sixth and seventh ascending and a minor sixth in descending?—R. T.

The rule of the minor scale is given in Dr. Mason's scale book. The true minor is the harmonic minor, with a minor sixth both ascending and descending. The ascending major sixth is a license, in order to avoid the augmented second in ascending, but when these are harmonic minor scales, the ascending form must be adhered to. At the end of the Chopin "Ballade in G-minor" there are very fast ascending minor scales in tenths with major sixths, but this is because there is no harmonic relation, the scale being so fast that harmony is not felt, and so the major sixth is taken for euphony and smoothness. Octave runs do not always take the fourth finger on the black keys. It depends, but the fourth finger is generally better on the black keys, I believe. You will find an article on Minor Scales by Mr. Carl Faellen in this number of THE ETUDE.

SUMMER STUDY.

—THIS question is now being asked in various parts of the country, namely, "Are summer terms at conservatories of benefit to pupils?" They certainly are, at least to the great majority of pupils. Why should they not be? Is not the summer as good a time as any in which to study, if one be ambitious and truly desirous to learn? There is no time like the present in which to improve one's knowledge of music or any other of the arts. There is one thing about this season of the year that particularly commends itself to the economical student, namely, cheaper prices. And this is a very important consideration, be it understood, for every one who studies music is not, by any means, overburdened with a surplus of dollars and cents. At this season of the year, also, there are many young men and women who have no special employment to fill in their time, and the study of music would be a genuine blessing. By all means, we recommend that all the conservatories in the country devote at least one summer month to any extra session, if no more, and the result will be encouraging to many and many an ambitious student. We should not be at all surprised if every conservatory of prominence eventually opened its doors for special sessions throughout the entire summer.—"Meredon."

MUSICAL TASTE.

BY ALEXANDER MORTIMER.

The formation of a correct and refined musical taste is one of the least thought of, yet one of the most important duties a teacher has to discharge toward those in his care. Unfortunately, the majority of those who profess to love music will always prefer Sousa to Bach, just as the majority of readers will continue to prefer penny-dreadfuls to Shakespeare or Goethe. Yet, given a teacher interested in his work, loyal to his duties, and later conscientious in his art, long before the pupil has mastered "Caenoy for Beginners," or de Beriot's "Violin Exercises," he will have instilled into his mind a taste for the best of musical literature.

No matter how dazzling may be the perfection of technique, the correctness of ear, or the accuracy of scientific knowledge, unless there be a taste for the purest and best, for sound romanticism, and for at least the lighter classicists, the teacher has failed as a teacher.

When you hear a pupil say, "I like Bach," "Beethoven is so dull," or "Chopin is pretty," but I like Tweddledee's last waltz better," you can gauge at once the value of the training he receives.

Of course, there are musical natures that are hopeless, just as there are other phases of the same which are wonderful, yet when a teacher finds out he has to do with one of the first class and that all his attempts at reform are useless, he should refuse at once to have anything further to do with such a pupil. Roses can be made to bloom from weeds, and the base and low will flourish in human nature, but the poor soil cannot be improved, unfortunately the soil loathes man's grub and dig in its own effort of the poorest. When they come to this which is hopelessly and irreparably bad, why, it may be passed by, if their own reputations mean anything to them.

For the formation of taste there is no one to equal Bach. He is the alpha and omega of all that is correct, beautiful, and majestic in art, and pupils, no matter how young, can not be too quickly introduced to his music. Bach should be a daily study in the lives of all musicians, and they will find that, no matter how dry or uninteresting in early years he seems to them, in later years he will grow on them until he becomes the joy and delight of their whole musical existence. It may be that there are musicians who are unable to appreciate Bach, even Shakspeare is not admired by all the educated—but at all events a study of Bach invariably fits one the better for appreciation and delight in the music of Chopin, of Schumann, of Mendelssohn, or of any one or all of our composers.

A young pupil should be taught that there are names in art which are sacred,—Bach, Beethoven, Mozart, Handel, Palestrina,—and that if he or she can not love their music, it is a defect in their nature which must be corrected; a disease that should be cured. How frequently one hears a pupil speak with a shrug of Mozart, or call Palestrina an "old fogey," simply because the pure excellence of the one and the rigid heaviness of the other does not gratify their sensation loving souls. The passion that is in Wagner's "Tristan and Isolde," or in the scherzo of Chopin is to be found in Mozart or in Palestrina, but only a silly and an ignorant student will be blind to the excellence of the latter because he is not.

Some people think it requires courage to say they find no beauty in Shakspeare or in Bach, but it doesn't; it only requires audacity. More people profess atheism because they think they show daring and distinction in so doing, than do so from conviction. It is the same with art; among students to-day this evil is on the increase, and it can not be too vigorously combated, for it says right at the very life of our art progress as a nation.

To have great art you must have great reverence, and it is only by learning to know and to appreciate the work of the giants that we can have this reverence. There are moods of the mind and soul when, even of the most gifted, Mozart may seem tiresome and Palestrina

dull, but they are moods to be combated, not encouraged, for they proceed from brain weariness, never from want of taste. Of course, each and all of us will have our preferences, and some will find more satisfaction in Chopin than in Bach, but there is no doubt the better we know the older masters, the more we will appreciate the younger. Chopin always staid himself up with Bach to prepare for his own concerts, and found his greatest inspiration therein.

When a student finds out that he is lacking in appreciation for one or any of the great masters, he should go to the root of the matter and study the reason why. He should neither glory in the fact nor think himself an exception. To the little soul there is always infinite satisfaction in thinking itself an exception, but exception is not always distinction; on the contrary, it is often the best proof of mediocrity.

Given the case of a young student who honestly finds that one or another of the great masters gives him no pleasure, he should immediately read over all this master's music he can lay hands on, and, above all, read what great artists have written on the subject. The most important of all the gifts of youth is emulation, and if, perhaps, the young student finds Bach beyond him, the words of Schumann, of Mendelssohn, of Chopin, and of Rubinstein will surely open up to him a path to the labyrinth of beauty adiding in the works of the greatest of the musical masters.

The surest foundation of a good musical taste is to be had in Bach. It may be somewhat difficult in the beginning, but once built, no effort of the enemy can crumble or break it away. Bach is undoubtedly one of the main ends, yet after a little study any serious musical student will learn to love him. It may be years before a full reflection of the joy such artists as Schumann or Rubinstein knew comes to one; but a reflection of this, no matter how faint, is worth infinite work, and there is always solid comfort for the worker in the thought that once this love of Bach is formed, neither time nor custom can rob or stale the infinite variety to be found in it.

Bach fits one for everything—for the form of Palestrina, the majesty of Handel, the philosophy of Beethoven, the richness of Schumann, the soulfulness of Chopin, the romanticism of Mendelssohn, and the polyphonic grandeur of Wagner.

A student who is wise or well taught will study Bach from cover to cover—study the church music, the clavier music, the violin music, and concerted music, of their whole musical existence. He will write out the Bach fugues in voices, hear his greatest of musical biographies, Spitta's "Life of Bach." In doing so he will lay up for himself musical treasure beyond comparison, and strengthen in himself a greater resistance to that dreadful cancer of our modern musical art, that jingle-jangle set to vulgar rhythm and masses, veldt popular music, because it appeals to the masses.

If the time ever comes when we have art tribunals, as we have courts of justice, then assuredly those who write such ditties as "Just Tell Them That You Saw Me," or "Linger Longer, Lou," will certainly receive the penal servitude they deserve.

—A writer in a contemporary says that it requires "fourteen, sixteen, and even twenty years" to make a piano virtuoso. Will this statement bear investigation? To execute with power, ease, and brilliancy the most difficult compositions written for the piano. Of all the great players now before the public, there are none who required twenty years to arrive at the degree of extraordinary skill indicated? I can not think of one, nor of years seems excessive when considered by the light of facts. Thalberg postponed his professional career to a later period than I fancy, any pianist of his rank. He was either twenty or twenty-one, which may have given him the forty-four years; but of how many can he be said? Ten to twelve years is probably nearer right.

—W. B., in "Musical Opinion."

WHY?

BY MRS. HERMAN KOTZSCHMAR.

For many years I have been a puzzle I have vainly tried to solve, why mothers with few exceptions—regard the study of music so differently from that of any other branch of their sons' and daughters' education. This age is too practical. Women have grown too sensible for the old reply to satisfy, "We do not expect our children to teach music; we only want them to play a little, a few hymn-tunes and simple pieces." All that is past, and belongs to the early, naive days of the Republic, when women's minds were not expected to rise above the working of antismashers while listening to Min. Heman's poems. Think of the amazing advance women have made in all intellectual pursuits! It is the rule, and not the exception, for our daughters and sons to go to college; our girls are well posted in current events, well read in literature, and what, are not far behind their brothers in athletic pursuits; but in all this general culture how is the study of the "divine art" regarded?

Are the first few hours of the morning given to its study? Is the time assigned for practice considered as obligatory as the hours devoted to school work? On the contrary, the systematic manner in which the practice exercises are deferred upon every pretext, made to give way to every trivial amusement, not to mention wearying daily, would be ludicrous if it were not so melancholy in its consequences. Does the average mother comprehend that daily practice, correct habits of fingers, are as essential to the musician as French and German are to the orator? Does she realize that the child who lacks an ordinary speaking familiarity with those languages? Mothers exert their authority in sending their children to school, and feel in duty bound to see that studies are mastered, but practice hours, or rather quarter-hours, are left wholly to the inclination, often the caprice, of the children; no order or system of daily work is maintained.

The injustice done to children and children by permitting such haphazard habits in the study of music does not affect the parent. When relatives and friends assemble, complacently the young Cecilia is requested to "play something." With burning cheeks and dewy eyes, despite the protest, "I haven't practiced since my last lesson," Cecilia goes to the piano, and a mortifying failure is too often scored. The mother feels that some one is to blame, but evidently does not touch the guilty party for the same scene is enacted many times. When mastering on the teacher's part, Cecilia succeeds in making a small repertoire, the thoughtless parent will not even insist that it be kept in practice and in readiness for use.

While much depends upon the teacher, an immense responsibility rests with the mothers; and again we ask, Why is it that parents in general have such radically different ideas concerning music from those they entertain for all other studies? Do away with the miserable idea that music is but an accomplishment. It is not an accomplishment in the ordinary acceptance of the term; it is not a luxury for the rich, but a necessity for the exhaustive maker for youth and age is an essential of our well-being. Teach children that they are trained to reverence all their knowledge.

Let music take its rightful place beside other studies; give it an equal share of attention; cease treating it as a plaything to be taken up or set aside at pleasure; realize that in order to get results from the study of music, or from the study of reading, writing, arithmetic, or from foreign languages, diligent application is absolutely essential.

The teacher can aid largely in reaching this point by trying to get in touch with the mother of every one of her pupils and by a quiet watchfulness to see that the child takes hold of parents and is spread throughout the cultured class in the community. The opportunity is an inviting one.

THE MINOR SCALES.

BY CARL FARLEIN.

A POSITIVE understanding of the construction of major and minor scales is one of the fundamental conditions of proficiency in music. The uncertainty which prevails among students with regard to the formation of the scales, especially those in the minor mode, must be regarded as a hindrance to any healthy progress. Articles from various pens have appeared in THE ETUDE from time to time on the subject, and the writer of this article welcomes the opportunity of adding his mite to the discussion. He has had the opportunity of observing thousands of students, who, after years of study, lacked a sufficient knowledge of the minor scales. As a large proportion of these students professed, and even proved, that they had made efforts, with or without a teacher, to acquire such knowledge, their failure may be traced either to the difficulty of the subject, or to the method in which the matter was attacked or presented to them.

The subject itself is not without intricacies, but the main trouble lies usually with the method of teaching and learning. Look, for instance, at the different forms of the F-minor scale, as presented below:

With which of the forms should the pupil be familiar?

In the writer's opinion, with all of them, because all are in actual use.

Model No. 2 is mostly adhered to in the construction of chords or harmonies. No. 5 is used extensively in vocal and instrumental compositions. No. 1 is adhered to in staff notation. It is the only one which appears without any auxiliary accidentals, and it frequently occurs in compositions. No. 3 sounds somewhat unfamiliar in its downward progression, but is freely employed by classic writers. Nos. 1, 2, and 3 contain the same tones in upward and downward progression, and present the ground or primary forms. Nos. 4, 5, 6, 7, and 8 differ in their upward and downward progressions, and present composite or mixed scales.

The next question is, in which order should we present these scale forms to our pupils?

After deliberate consideration the author decided to begin with model No. 1. The logical reason for this decision is that staff notation, pure and simple, adheres to this form. It has been proposed by some musicians to change our system of writing in the minor mode, and express, for instance, F minor with the following signature:

Should this be adopted by composers and publishers, the writer would begin with model No. 2. But it is very improbable that this change will ever come or find the sanction of conservative musicians.

The author, in his Fundamental Training Course, adopted the term "pure minor" for Model No. 1, "harmonic minor" for Model No. 2, and transferred the name "melodic minor" from model No. 5 to model No. 3. The remaining models are not honored by specific names, but according to our system, No. 4 could be known as "harmonic pure"; No. 5 as "melodic pure"; No. 6 "melodic-harmonic"; No. 7 "harmonic melodic"; No. 8 "pure-melodic."

As it is not our purpose to keep our pupils in ignorance of existing terms, we add after the matter is clearly understood that our "melodic pure" model No. 5 is known as the *melodic scale*.

Some theorists and musicians recognize only the existence of models Nos. 2 and 5, especially ignoring the existence and use of models Nos. 1 and 3.

An examination of the following examples will remove all doubts on this subject:

MODEL No. 1.
Schumann—"Op. 68, No. 29, upward progression in first and second measures."
Mozart—"Pavane in G minor, No. 2, measures 5 and 6."
Chopin—"La Zingara, measures 9 and 10, etc."
Grieg—"Rhingensiedler, measures 147, 148, measures 9 and 10, etc."
Chopin—"Valse Amour, Op. 34, No. 2, measures 1 to 4, etc."
Mozart, Op. 7, No. 5, measures 11 and 12.
Beethoven—"Vollu Sonata, Op. 30, No. 1, first movement, measures 177 to 179."

MODEL No. 2.
Illustrations of model No. 2, especially the downward progression, may be found for instance in:
Haydn—"All of Sultans in D minor, end of first part and beginning of second part."
Bach—"Set of ten easy pieces, edited by Carl Faelten, published by A. P. Schmidt, No. 2, Song, measures 4 and 5 of second part, No. 6, fifth measure from the end of the first and 24 measures of second part."

For further studies, edited by Carl Faelten, No. 25, Duette in E minor, Partita No. 2, Capriccio.
Beethoven—"Vollu Sonata, Op. 30, No. 2, first movement, second part, measures 13 to 24. Sonata, Op. 35, first movement, measures 25 to 36, right-hand part. Sonata, Op. 57, third movement, measures 16 to 106, right-hand part, the same 13 measures left-hand part. Sonata, Op. 90, measures 18 and 24. Variations in C minor. See end of the first variation and the first half of the last variation."

MODEL No. 8.
Minimal combination of No. 1 ascending and No. 3 descending. See, for instance, Bach, Air from Partita No. 4, opening measures.

In face of these illustrations, to which could be added numerous others, the assertion that such scale forms are not used becomes untenable. Some teachers may not use them, but we can not teach only what we use; we must teach what exists. The teacher of composition may, of course, advise his pupil to use these combinations moderately or not at all, if he thinks best, but this is an entirely different issue, and has nothing to do with primary instruction.

THE CONSERVATORY THE PUBLIC SCHOOL OF MUSIC.

BY CHARLES H. MOORE.

Read before the National Music Teachers' Association, June 23, 1898.

WHEREVER conservatory training is mentioned we understand that class instruction is referred to. This is a just inference, for the distinguishing feature of conservatory work is class teaching. As has often been said before, we have, in the conservatory class, the practical application of public-school methods to the study of music, and the results are just as noteworthy as in any other study. We look upon our public-school system, in its perfect application, as the highest type of true educational work. So should we regard the true conservatory of music in musical study.

No system of instruction, in any branch, equals that of the graded class, provided the class be kept small enough to give each pupil individual attention, whether in Latin, mathematics, or music. In either case, such instruction makes better scholars and able men and women. Attention, concentration, accuracy, quick action, and command of one's self are the inevitable results of such training.

Of course, much depends upon the proper grading of the students and the size of the class, not less upon the ability of the teacher to hold the attention of the class and wisely instruct them. A poor teacher can not teach a private pupil anything more than he can a class. But if the teacher be competent and the pupils bright, how much greater the stimulus, to teacher and pupil, of gifted classmates; if the pupils be dull, how much more need of such stimulus!

Given four private pupils of average musical ability, having a half-hour lesson twice a week (the teacher, of course, entirely competent), and a class of four pupils of similar grade, having two lessons a week, each of an hour's duration, under the same teacher, the class pupils will in every way surpass the private (in the same length of time), making more rapid progress, becoming technically more expert, musically better developed, and mentally broader.

Again, the atmosphere of a school is of the utmost benefit, and a necessity to one who would become a broad and well-rounded musician. The whole school is a class. What many pupils own the "private tutor" children are, and how thoroughly unfitted for the stern realities of business or professional life! In contrast, note the quick perception, firm action, the thorough mental poise and grip of our public school boy or girl; of our conservatory and college student, who has already measured himself with his peers and is ready for the battle of life.

In a properly equipped conservatory only is there continuous and harmonious musical development. No private instruction can accomplish the same results. If you doubt, look about you, read history, study the lives of the tone masters. How did List teach how Mendelssohn? Most of the great masters were educated in music schools, many of them taught in the best conservatories, and to-day, in the famous music schools of the world, you will find many of the masters of this epoch, inspiring those who are to come after them and finding constant inspiration in their own work.

In speaking thus emphatically I am not theorizing, but giving you the results of years of experience and close observation; of my own professional study. The artistic need of New York, and of other important cities to-day, is a great conservatory of music, in which each department of musical work is thoroughly provided for; not a school for piano alone, for voice alone; an operatic school, a violin school; a college—misnamed; a struggling, undirected conglomeration; but an *art school*, broadly planned, generously endowed, wisely managed; cheap tuition, the ablest specialists in charge of each department, a competent American director, and behind it all an enthusiastic and wealthy board of trustees who love learning and art.

Why talk of permanent orchestras and extravagantly salaried conductors and prima donnas, when our children are crying out for an opportunity to learn how to fill all the land with music; and while the undeveloped American music itself awaits the proper culture to flourish, blossom, and bring forth abundant fruitage! Music is a great civilizer. It makes all the world one. Blessed are they who unselfishly give it to the people who hunger for it.

The more education, the more music; the more culture and refinement, the less crime. All that opens the beautiful to those of moderate means blesses the whole community, when it gives the highest mental and artistic culture to lighten the burdens of life and uplift the soul to a new existence.

TWELVE BUSINESS MAXIMS.

THIRTY president of the London Chamber of Commerce gives twelve maxims, which he has tested through years of business experience, and which he recommends as tending to insure success:

1. Have a definite aim.
2. Go straight for it.
3. Master all details.
4. Always know more than you are expected to know.
5. Remember that difficulties are only made to overcome.
6. Treat failures as stepping-stones to further effort.
7. Never put your hand out further than you can draw it back.
8. At times be bold; always prudent.
9. The majority often has the majority in the end.
10. Make good use of other men's brains.
11. Listen well; answer cautiously; decide promptly.
12. Preserve, by all means in your power, "a sound mind in a sound body."

The New Teaching Season.

THE ETUDE is pleased to be able to present to its readers the views of some successful teachers about the questions "HOW TO RETAIN OLD PUPILS" and "HOW TO SECURE NEW ONES." The views advanced embody useful ideas. In certain particulars all seem to agree, but each writer has some special suggestion to offer which has been found valuable. We commend these suggestions to our readers for their consideration and application in the season just commencing, and hope they will prove their worth and aid to a greater success.

From J. FRANCIS COOKE.

The best means I know of to secure new pupils is legitimate, consistent, and dignified advertising on general or specific lines. My ideas upon this subject can find no further expression than that given in my article upon "The Value and Practice of Advertising Among Professional Musicians," in THE ETUDE for July, August, and September, 1898.

Retaining pupils is a different consideration. There is no trick about it, for, like good manners, it is merely a matter of common sense. In the first place, one's personal work must be of such a character as to inspire confidence; then all that is required is to keep the pupil interested and progressing. I would much rather keep one industrious pupil than secure three new pupils of doubtful characteristics.

To retaliate the opinion of masters of pedagogy, a knowledge of psychology is indispensable to those who teach. They must acquire it either from books or by contact with people. Find out their subjects by scientific methods, what the human mind requires to satisfy and interest it; then make a musical application to the pupil in question. This practice I find very profitable, and use it constantly.

The pupils' recital is the most popular, and probably the best, method of sustaining pupils' interest. The confidence they gain thereby increases their confidence in you. If, after a sufficient examination, you are convinced that a pupil has not the ability to do creditable work, do not hesitate for a moment to dismiss him from your classes. The sacrifice you make is the premium on the policy you take to insure yourself against the risk of having your work maligned or questioned or placed in the wrong light before the public.

When a new pupil comes to me I find out just what particular branch he desires to pursue. After an examination, I inform him whether I feel that his natural gifts will allow him to follow his ambition, and, if so, make a note of the fact. From time to time I call this to his mind and render an estimate of his rate of progress. I have never had a dissatisfied pupil when I have employed this method.

The custom of giving prizes or certificates to young pupils does not seem to me to be a good plan. Pupils should be taught to realize that their musical achievements have sufficient reward in themselves.

From T. L. RICKABAY.

It would certainly be truly a valuable formula for us to possess if all the innumerable rules, counsels, experiences, and observations a certain mode of procedure could evolve which would insure to a music teacher the certainty of being able to retain his pupils and to secure new ones. Human nature is so variable—and circumstances are equally so—that it is reasonably safe to say that no such "recipe" has ever been or ever will be forthcoming. To generalize somewhat, it may be said that, first and foremost, a teacher, to be successful, must know thoroughly what to teach and how to teach it. After that, there is a great deal. There must be industry along lines outside of actual lesson-giving. Work must be done to bring the teacher before the people who will benefit him. Concerts, lectures, and recitals do this, and take the place of the newspaper advertising of the business man. Lessons must be given regularly, for pupils very much dislike to come for a lesson and be put off. Give full lessons; if a visitor takes up ten teacher reads letters or a magazine he is not giving the requisite attention to business, and a pupil will notice it. They also notice when special interest is taken in a

lesson. A character in one of Shakspeare's plays remarks, "We are advertised by our loving friends." Teachers are also advertised to their credit or the opposite by their pupils. Avoid trifling in money matters by advance payments. Don't pose as a genius—a person of different clay from the common herd; be a "man among men"; be honest; use judgment and common sense in all dealings, and a living at any rate will be assured. Few make more than that at music teaching.

From ELIZABETH WESTGATE.

Let me first admit that I have never pursued any systematic method to hold present students, nor, with malice aforethought, to entrap new ones. Nearly all my students at this writing have been working with me for a long time, and when any vacancies occur they are soon filled with new pupils. Therefore it may be that, without a distinct consciousness of it, I am using a method, if indirectly, to "hold" them.

An enthusiasm for my work, love of music, and an inherited impulse toward teaching may have something to do with my finding every pupil interesting and every lesson unique. Pupils know without fail whether a teacher is really glad to see them or is only pretending. Every lesson begun and continued in this spirit of intense interest may, I suppose, "hold" a pupil.

A studio, too, should be pleasant, and as truly artistic as the teacher's natural and acquired taste will admit.

Warm, honest praise should be given when it is due, and "shocks" for carelessness or insincerity in playing should be in the nature of a shock—not so smoothly administered that it makes no impression.

I encourage pupils in all grades to borrow my books on musical subjects.

The question of public recitals can not be questioned, and frequent recitals in the advanced and intermediate and, annually, of the primary grades are an incentive to good work among my pupils. An aspiring pupil is always an advancing one.

I have several pupils who are themselves teachers. This is one of my best experiments. In September, one of these pupil-teachers and myself, each to give a recital of his finger-friend and his little students, musician at the studio. In October another pupil-teacher and her students will give a similar afternoon. And so on through the year, making way occasionally for our regular recitals.

Let us sum up: First, the teacher should be fitted in every way to teach; every pupil should be encouraged in every possible direction and for every possible reason to do his best; and advanced students who are also teachers should be assisted to gain an independent class.

From ROBERT BRAINE.

LOOKING at the matter from a purely business standpoint, I think that there is no doubt that the best way to hold old pupils and obtain new ones is to give frequent pupils' recitals. The better the standard of new business it will bring in, the greater the amount of new business it will bring in.

Whether this wholesale recital-giving is beneficial to the pupils, and whether it does not, in many cases, cause matter; but as a means for more necessary studies, is another business there is no method so efficacious.

Indeed, by constant recital-giving, even when the work is of indifferent, mediocre quality, I have seen large classes, where the teachers rarely their superiors in musical ability and teaching ability were almost starved to death for lack of business, simply because they were pupils. Even honest work and excellent ability was often very much of recognition, because their light is hid under a bushel.

The recital is really the only effective way a teacher has of advertising his business, except playing in public himself; and even the latter is not so effective, as the public prefers to see what kind of pupils a teacher turns out before judging of his teaching abilities. Better class, like physicians, than music teachers of public advertising, and even the best conservatories

never advertise beyond giving a simple statement of their business and the location of their rooms. Very few teachers advertise at all in the columns of daily papers, although most of them insert their cards in the leading musical journals. They never offer "bargain counter" rates and "special inducements."

Thus it follows that a teacher must do his advertising through recitals. This form of advertising is doubly effective from the fact that not only do the people who hear of any prospective pupils, make it their business to call and endeavor to secure them.

During the season be wide awake and active. Give recitals and concerts as often as possible. Organize a harmony class among your pupils. Talk to them on musical subjects. Take an interest in the daily affairs of their lives. Put yourself in all new literature, and on the affairs of your country and community, and don't be afraid to show yourself informed on such topics. Be social and courteous. Dress well. Keep your hair trimmed and avoid all mannerisms. In short, be like other people, and do not think that because you are a musician you are different from your fellows. This idea of being a dreamy, long-haired, peculiar, and heavenly-inspired genius is all very poetical and pretty, and may do well enough for that person who is content to go through life on the ragged edge of poverty; but if you desire to be successful and to make provision for the future you will have to be practical and wide awake, and if you want anything you will have to go after it.

A music teacher pursuing this policy will always have pupils, provided, of course, he have the three requisites named at the start; and if he has not them, he had better get them or quit the profession.

From FANNY GRANT.

It is—first, last, always—the *personal equation* that has the greatest influence on the success of a teacher. So many valuable qualities are embraced in this that it is clearly impossible to make out a catalogue of them. Most pronounced, however, is executive ability—a great gift; then add to this that strong, dominating will of a parent or teacher that must hold child or pupil in absolute unresisting subjection, simply because the parent or teacher says so. Never explain or give reasons for a statement that one is called upon to make; exact strict obedience, *ex officio*, or give way to some other who has this power.

If parents remonstrate on this head, give them no quarter at all. Even the most objectionable specimens of parents will respect this masterful kind of teaching, and the most utterly spoiled pupils will soon come to submit to it. But do not "nag." Be a disciplinarian, but not a martinet.

Such teachers have the best success and retain all sorts of pupils, while the easy-going instructor falls in the end, no matter how fashion, popularity, and having what is vulgarly called a "pull" may gain patronage for him in the first place.

Then, again, have a studio, the very best possible—in a studio building, if there is one in your city. Never go from house to house to give lessons. Recitals, both by the teacher as well as by his pupils, are strong factors in success, and should never be ignored.

From E. M. SEFTON.

HONESTY is the only policy that will tell in holding old pupils or in securing new ones. The business man who has built up a paying and permanent custom is one who has given honest values and who has been useful in his treatment of his customers.

It is easy to secure a temporary following; real work and printer's ink are all that is necessary; real work is not essential; the quick success is provokingly successful. How often do we see the impostor build up a business of large proportions, while the man who has spent years and a small fortune in fitting himself for the work, who is better qualified and equipped to render competent service, seems placed at a disadvantage. Don't worry; "by their fruits ye shall know them;" he will soon fold his tent, and a reaction will come that will be to your interest. Keep on sowing honest seed, the increase will be your best advertisement.

When a teacher has something for the public, there is no reason why he should not tell the public about it in a truthful, modest announcement. Avoid bombast, three things are necessary:

- (1) Superior methods of teaching.
- (2) The ability to prevent them to pupils in a clear and interesting light.
- (3) A strong personality—that quality which we often hear called personal magnetism.

From FRANK L. EYER.

THESE things are necessary:

- (1) Superior methods of teaching.
- (2) The ability to prevent them to pupils in a clear and interesting light.
- (3) A strong personality—that quality which we often hear called personal magnetism.

stick to the truth, and when the pupils come as a result of such advertisement, give them what you promised in the announcement, and a little more.

Every teacher should have a vocation, part of which should be spent in gaining a broader view of his work. He should study. A man who is constantly drawing on his resources will soon find them low, unless renewed. Don't impoverish your life. Renew yourself by contact with the most advanced thought and with progressive men. Impotence follows inaction. Our personal life has much to do in holding and in securing new pupils. Command the respect and, if possible, the admiration of your constituency by a courteous yet dignified deportment. A real interest in the pupil's welfare, aside from the monetary considerations, should impress itself on your pupils, and will, in a hundred ways, to the unsatisfactory is really there. Be gentle, considerate, patient, and painstaking; these, with frequent cordiality, and the praise of the pupils, will contribute to the building-up of a lasting reputation and a permanent patronage.

HOW TO BUY A PIANO.

By CAROLINE MATHER LATHROP.

If you go to the Essex Institute, in Salem, Mass., you will see some of the oldest pianofortes in the country. Or, if you go to Boston, you may see the first Chickering pianoforte, made in this country by Jonas Chickering in 1805. It now stands in the place of honor in the Chickering warehouse.

While these old pianofortes differ essentially from those made nowadays, it will be seen, if examined carefully, that they are still, in the main points, essentially the same.

The three particulars especially to be considered in buying a piano are:

First. Materials used.

Second. Tone quality.

Third. The mechanism.

These all vary so essentially that what one might say is practically inapplicable. The second essential is so dependent upon the first that I think one might almost say it is the governing feature.

For instance, if the wood used is not "ripe" enough when cut, or "well-seasoned" enough, it is apt to produce what has been called a "green" tone; that is, lacking. You see in many of the cheaper makes, also, what may be termed a "clumsy" tone. This is, in part, the effect of the mechanism, but also of the wood, and I have sometimes wondered if the wood were not too resinous.

Then the quality of the wires has much to do with the quality of tone; either the material is not good or the process of manufacture wrong, for they are brittle and break. It is undeniable that many firms cheaper in some of these points, which seem unimportant to one who does not know otherwise.

The mechanism consists largely of the action. What is the latter? I will tell you: "A combination of confining circles, or circles moving in different arcs, so harmonized as to work together without friction, but producing the maximum of power with the minimum of force." Just think of the definition and all that it means. Simply this: harmony without friction, in accordance with law, so that as little strength as possible may be required to produce the necessary sound.

This is the part to examine first. Strike different keys. Strike them hard. If you find there is little "stick-in-it" or friction of any kind, you may know you have a good action. A hard action may be a good one, or vice versa. But the best is that one which responds to the touch most readily, and of course this varies in pianos of the same make.

I did not say much about materials, because, unless one is a connoisseur in such matters, it is not easy to judge the true from false, and it is always better to call in an expert—one who really knows—in such a case than

to buy blindly. For people (the majority) buy pianos but once in a lifetime, and most musicians judge for themselves. But in a state of indecision it would be better to pay the small sum charged in such a case. It pays best in the long run.

As regards the tone, you may begin at the bass and strike each key to see if the same characteristics prevail throughout. Brilliance, volume, sweetness, might be designated as some. Go the whole length of the keyboard. Of course, it partly depends upon who you want the piano for. If, for singing, to use very mainly in accompanying, I should advise that the sympathetic quality be mainly looked for.

See if the keys give out the same kind of tone from bass to treble. If not, ask the reason why. Sometimes a difference is purposely made in the treble, as often more brilliancy is required there. Particularly note if the bass tones be clear and distinct.

In many cases, even good tones, the half steps in the bass are so indistinctly indicated that it is hard to distinguish one from another.

In summing up, I would say, try to get the piano suited to your individual needs, for pianos are legion nowadays, and if one looks faithfully it is surely possible to find one which approximates one's own qualities. Of course, the case is to be considered last of all, as regards mere looks. But not in regard to the tone. It is true, however, of instruments, that where an action is comparatively perfect, and there seems no special reason why the tone should not be clear and free, it has been heavy and muffled. I have traced this, after much effort to find the cause, to a heavy, cumbersome case. Even the casters of a piano add somewhat to the vibration.

Many, many times I am sure that the great wealth of mahogany has destroyed what might have otherwise been a good tone. This is not so often the case with rosewood—that beautiful product which is used now so little for the case. But I, for one, would prefer to have it, and run the risk of checking, to which this wood is so liable. A sympathetic tone quality is very apt to accompany a rosewood case. This wood adds a softening effect to the whole. For all-round, everyday wear, an ebony case is a good one. The tone is very apt to be good and common-sense. The black is liable to come off, in some cases, if the right temperature is not maintained. For, after all, pianos are like people, and you must take good care of them. For most, an even, medium temperature is best. I think the ebony case stands with the oak in durability. But here, again, be sure that it is not too cumbersome and the wood rightly seasoned, or you will have a heavy tone.

To my mind, in many instances, the numerous casts of varnish help to give a brittle tone—hard, without real brilliancy.

Here is an idea for manufacturers, but please give me credit for it. It is this: Why should not the beautiful carvings on piano-casings be left in the natural state of the wood, and simply oiled? (Of course, the tone would have to be considered in regard to this, too.) We preserve our carvings in the natural state of the wood for almost centuries. After all, the manufacture of pianos is as yet in its infancy—so much yet to learn.

I hope I have given a few general ideas which may help some one who is going to buy; those who are not wish the services of an expert, and who do not like wholly to depend upon the opinion of a dealer.

—The universally accepted opinion, that musicians and poets are born and not made, may or may not be correct, but it is certainly wrong to assume that the faithful reading of poetical works will not assist the reader in the conception of, and create in him a love for, the beautiful poetry which must both appeal to our hearts, and both be necessary to a high sphere of existence. The reading of Dante, Shelley, Browning, Whitman, and Longfellow will act like magic in developing a refined taste in the musician, whatever his instrument. It will take deeply renewed on frivolity and shallowness; and low ideas will "fall from their teeth and silently steal away."—GEO. W. LORING.

READING AT SIGHT VS. ARTISTIC PLAYING.

BY EDWARD HAXTER PERRY.

"We have in our town a number of pianists who dash off at sight most any kind of music. They read almost anything. What is the difference between them and Palestraki? Is it in interpretation or an exhibition of individuality? What is this distinction?"

The above question, referred to me for answer, is one of a numerous class, the reply to which seems to musicians so obvious and self-evident that they are inclined to regard it as very simple and to forget that to those uninitiated into the finer distinctions of our art it may present serious complications. The facts involved are so apparent, the differences between the two classes of players referred to so antipathetic, that we find it difficult to believe one is really earnest in asking in all seriousness for an answer.

In this particular case I might very easily grade the horns of the dilemma by simply denying the premises, by declaring that the assertion on which the question is based—namely, that there are in any town several persons who can read practically any piece of music at sight—has not in it the elements of possibility; that is, by reading at sight is meant, as we are justified in assuming, to play accurately at first sight all the notes of any composition at approximately the correct tempo.

Of course, any student of music can pick out the notes of even the most difficult of compositions, if he takes time enough, just as any school boy, when asked, "what time can you spell out," can spell out, syllable by syllable, the words of any Shakespearean drama, if he has unlimited time and is not called upon to regard either the sense or the connection. But the man does not live who can render in proper tempo and continuity, at first sight, even the bare notes of the works forming the concert repertoire of an artist like Palestraki. He could not do it himself to save his life.

It might be an authority on this point. Being unable to read any music at sight, myself, I have all my life made desperate search for players who could read and render at first sight compositions unfamiliar to myself, in such manner as to enable me to judge whether I desired to memorize them and work them up for concert use. And I have signally failed in such search, for the most part, even among the most advanced players and professional pianists. When in Berlin, a few months ago, I wrote Prof. Franz Kullak, who has a large class of advanced pupils, among them a number of concert players, explaining my needs, and asked him to send me from among his own students his best reader, who could try over for me a number of compositions I had collected with a view to selecting novelties for my repertoire. He answered that he would willingly assemble all his best pupils and have them play to me such pieces as were even approximately in the right condition, so as to enable me to judge of their fitness for my purpose; but that no player, either among his pupils or elsewhere, could read at first sight compositions of such difficulty, in a manner which would give me any adequate idea of their merit when properly rendered for concert use. If this is the case in Berlin, the world's center of advanced pianism, it is hard to believe that there can be, in the town referred to by our correspondent, readers whose rendering of any standard music at first sight could leave a doubt in any mind of the chasmal differences between such a performance and that of Palestraki.

We hear, of course, often of people who can read anything at sight, just as we hear of those who can listen to a piece of music even at a concert and go home and play it correctly by ear. But such phenomena, when subjected to critical examination, invariably prove to be myths. The wonderful reports originate with persons, usually family friends, who either do not know what musical reality is, or have not sufficient discrimination to judge whether it is or is not accurately reproduced.

Blind Tom had probably the greatest gift in this line of any person living, and thousands will declare that

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they have actually heard him repeat exactly, by ear, any composition played for him; but the fact remains that it was never really done by him or any one else. It is true that he and a few others, by means of a remarkable ear and phenomenal intuitive faculty, have been able to catch, at a first hearing, the striking phrases of melody and the more salient features of movement and accompaniment in the composition played, and, with these as guides, to improvise cleverly something roughly resembling, in general outline and character, the piece just performed. But that is all. His auditions, assured that it was the identical piece, note for note, and unable to distinguish accurately between the two, but recognizing a certain general similarity, and perhaps here and there, a remembered fragment, have believed and applauded. But musicians present have always seen through the flimsy pretense and valued it for the little that it was really worth. I have myself repeatedly witnessed such tests applied to Blind Tom and others, and never once was it successful, except as regards the delusion of the audience. In fact, I never knew Blind Tom to reproduce any composition played for him, of which I myself knew the notes, that he did not misquote more than he hit, and omit more than he remembered.

But to return to the question before us, which inquires what the vital difference is between the average so-called good reader and good player, common enough in most towns, and the great concert artist, like Palestraki and his peers. There is precisely the same difference, in kind and in degree, that exists between the man who can read a drama so as to be fairly well understood, so far as the mere pronunciation of the words is concerned, and the actor, like Booth, who can interpret the same play to fullest perfection in every detail, with enlightening perception of every literary point and absolute control of voice, gesture, and action; the same difference that there is between the man who makes a rude, rough recognizable, outline sketch, in chalk or charcoal, of some familiar landscape, and the artist who makes of it a finished and beautiful oil-painting; the same as between the man who builds a rough log cabin and the architect who designs a majestic cathedral.

One gives us the raw material of an idea, a crude suggestion of an undeveloped thought, good so far as it goes, and having a certain value in its own limited way, but faulty in every detail, defective, inadequate, unsatisfactory. The other, the artist, gives us the complete idealized embodiment of the idea, gaining power and beauty from his clear, intelligent presentation, from the warmth of vitalizing personality which he infuses into it, and from a thousand little finishing touches—delicate, yet scarcely definable, details; trifles in themselves, yet all-important taken as a whole.

Think, for example, of the single physical element of tone—the musician's material, the mechanical basis of musical effects. There is as great and as important a difference between the pianoforte tone produced by the average player, "who can dash off most any kind of music" to the astonishment of his townsfolk, and that of Palestraki, as between the charcoal and the hand of any boy scribbling his first row on the barn door and the carefully selected and blending tints on the pallet of a Correggio; as great a difference as between the unwhisked jaws of a hunter's cabin and the finely chiseled, highly polished marbles of St. Mark's Cathedral in Venice.

Even more radical and apparent is the difference in technique in the two performers in a single trill. The artist can be distinguished from the amateur in a single trill, a single scale run, in all the most unimportant and superficial details of a given musical work. In the one case they will be uneven, crude, a little cramped, and the other presenting a more or less rapid and steady movement, and the ear, even when not positively awakened and agitated to notice. With the artist they are smooth, steady, polished, peevish, and as softly and harmoniously graded in sound, which runs from crimson horizon to the blue of the zenith without a distinguishable dividing line.

Then we have not yet even spoken of interpretation,—that perceiving and bringing to light of all the hidden beauties of form, the complex symmetries and subtle suggestions of tone-color, the delicate inner meanings

and emotional import which the artist finds and renders apparent to his listeners in every good composition; so that it becomes, under the master's touch, for that moment, not a more correctly articulated skeleton of sounds, but a creature with a living soul, joint child of the composer and the interpreter, speaking to our souls with the compelling voice of genius.

To read at sight, and even to play, as many do who are called good performers, is merely to give the cold notes as they are printed,—as they look on the paper,—rather than as they were intended to sound, even assuming that the notes are all accurately given; much as a school-boy reads a poem, with inflections faulty or absent, accents often in the wrong place, the sense a matter for conjecture, and no comprehension of the real poetic spirit of the work. To play in the artistic sense, like a Palestraki, is to give to every phrase of music its utmost significance, supplemented by the animating individuality of the performer and enhanced by every accessory of finished technique and beauty and variety of tone. Surely there is difference enough. I would not disparage the musical work and attainment which serve an excellent purpose upon a lower plane. They have their uses, and important ones. The work of the pianist must always precede the highest developments of civilization, and in art the charcoal sketch and the log cabin must antedate the painting and the cathedral. But we cannot too highly emphasize the merit and the honor due to the world's few greatest artists, and their infinite elevation above the mere amateur or the ungifted day-laborer in the vineyard of art.

MECHANICAL AIDS TO PIANO STUDY.

BY PERLIE V. JENYNS.

In this age of steam, electricity, and wonderful mechanical inventions, the ingenuity of man has also been exercised in the endeavor to shorten the hours of laborious practice hitherto required by the student in over coming the technical problems involved in the study of piano playing.

There seems to be such a diversity of opinion among piano teachers in regard to the utility of mechanical devices that a consideration of the value of some of the recent inventions, together with the dangers inherent in some, may not be devoid of interest. For a number of years the writer has been employed and thoroughly tested some mechanical aids to technical development, and has reached the conclusion that they are of inestimable value in the hands of a competent and thoughtful teacher, in that they shorten the labor of technical study by at least one-third.

The aids to study available to the pianist are massage, the techniques, table exercises, the metronome, the Virgil clavier.

MASSAGE.

It is impossible to describe the massage exercises in print so that the reader will get any clear idea of them. They must be learned from a teacher in order to be thoroughly understood. They are exceedingly valuable. Ten or fifteen minutes a day spent in thorough massage will accomplish wonders with the most intractable hands, and will rapidly develop suppleness, flexibility, strength, and elasticity, and materially increase the teaching power of the fingers.

Massage should be taken in homeopathic doses, however, as when carried to excess there is liability to strain. I have found ten or fifteen minutes massage equal to an hour of keyboard practice in limbering up the hand.

THE TECHNIQUE.

Having placed the hand in a proper physical condition, by means of the massage exercises, the student may employ the technique for obtaining muscular control. By its aid all the muscles of the hand and forearm may be rapidly brought under the control of the will. In using the technique, in order to obtain results quickly muscles in use; very slow movements conduce to complete muscular control, and moderately fast ones to flexibility and strength.

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During the first few weeks of practice the extensor and interosseous muscles should be given more exercise than the flexors, as the former get little, if any, development in keyboard practice, and absolute control of them is essential to beautiful tonal effects.

Great caution should be observed in technique practice. Never over-fatigue the muscles, and be extremely careful not to increase the weights too rapidly if you would avoid a strain which may be difficult to recover from. If properly done, a few weeks' technique practice will give more perfect control and render the muscles more quickly responsive to the will than months of piano practice.

TABLE EXERCISES.

Table exercises are so numerous that the limitations of this article forbid a detailed description. Suffice it to say that every technical problem can be analyzed at the table so as to be clearly presented to the pupil, and a vast amount of practice on the keyboard saved.

THE METRONOME.

The metronome, when used with good judgment, is invaluable to the student; but the habit of practicing pieces through for hours at a time, with it ticking away relentlessly, can not be too strongly deprecated. I agree with Mr. Mathews that there are worse things than not keeping exact time, and one of them is the wooden style of playing that invariably follows constant practice with the metronome.

The true function of this instrument is to develop the sense of time and rhythm that the pupil can, when occasion requires, play with metronomic steadiness. This can be done by means of time-beating exercises, and pupils with apparently no time sense can soon be trained to great steadiness, and in many cases a sense of absolute time developed similar to that of absolute pitch.

The metronome enables one to keep an accurate record of his growth in speed from month to month, as well as to tabulate his technique, so that at a glance one can tell just what he can do, as well as what he can not.

THE CLAVIER.

The Virgil practice clavier has divided piano teachers into two hostile camps. Its opponents can see no good in anything else. If we can strike a blow at a clavier, between these opposing opinions we shall find that, admitting all its disadvantages, there are points of such marked value in favor of the instrument that no piano student who desires rapid progress can afford to ignore it.

The clavier facilitates the rapid development of a quick up-action of the fingers, then equality of up and down-action, and, finally, the reciprocal action of the fingers, which is the basis of a perfect legato. By means of the double click the legato touch can be established in a marvelously short time, even in pupils whose bad finger habits would discourage the teacher at the piano. After the legato is established, the complicated playing movements used in scales, arpeggios, and other forms of technique can be thoroughly analyzed and rapidly conquered, as the attention can be concentrated on the movements themselves, without the distraction of tone which accompanies piano practice.

The clavier is a wonderful aid in memorizing; the sounds of the notes, and the quality of the practice is improved, and there is no inducement to play instead of work, as there is no inaudible tone borders on the marvelous, and in the effort so to commit a composition the student attains a degree of mental concentration rarely reached in piano study.

In solving rhythmic problems the clavier is very helpful, as the absence of tone enables the player to devote his entire attention to the rhythm alone. This absence of tone necessitates greater concentration on the part of the pupil, and as he has to depend on the eye and sense of feeling, rather than the ear, great accuracy soon follows, and the quality of the practice is improved, as there is no inducement to play instead of work, as there is no inaudible tone borders on the marvelous, and in the effort so to commit a composition the student attains a degree of mental concentration rarely reached in piano study.

These are only a few of the salient features that render the clavier invaluable to the student. The objection most commonly urged against clavier practice is that it renders the playing mechanical. If this be granted, the same can be said of equal playing on the piano. The saving element, in both cases, is the teacher.

A mechanical teacher will produce mechanical players, whether he use a clavier or the finest piano, and a musical teacher will produce musical players, no matter what the instrument be.

In my opinion, a far greater danger in clavier practice is to be found in the fact that the instrument is so regulated as to demand a hammer-stroke of the finger in producing a click, and this hammer-stroke is in danger of becoming unduly developed. I have nothing to say against the hammer-stroke in its proper place, though I have very little use for it in my own playing and teaching; but I can conceive of nothing more dreary, lifeless, and wooden than this same stroke when used exclusively. Hence I require of my pupils the thorough daily practice of the piano of the various forms of musical touches, and I have found nothing in the whole range of pedagogics which develops these touches so rapidly as

MASON'S "TOUCH AND TECHNIQUE."

An experience of over ten years has fully convinced me of its inestimable value in rendering the touch musical and sympathetic and in developing the highest qualities of musical, expressive, and artistic playing.

To sum up, the various mechanical agencies just discussed are, when used with judgment and in moderation, almost indispensable in the training of the student. At the moment technique becomes the end instead of the means to the end, one should, in the language of Macbeth, "throw it to the dogs."

ANOTHER TEACHING "ABILITY."

BY WILLIAM BENBOW.

ADJUSTABILITY.

In a recent number of THE ETUDE the present writer spoke of ability and adaptability as two important factors in the work of a teacher of music. A third is adjustability—the ability to fit one's self to circumstances. One of the teacher's circumstances is his piano, and another is the mind of the pupil who comes to him, and still another the audience to whom he is playing or singing. The pianist must adjust his hands and fingers to the shortcomings of his instrument; that is the meaning of all practice. The particular way one adjusts himself to his piano constitutes his "method."

Now, in the nature of the case, if any change is made in the action or resonance power of the instrument, one must change his "method" to correspond with the new problem. Hence "methods" and technical exercises compiled four or five decades ago are only good so far as they subserve the demands of our modern piano.

The modern piano action being so much lighter and the resonance power so much greater, new factors have come into the problem. The results are that the average amount of strength demanded of the finger is not so great, because the fortissimo effects can now be given better by up-and-arm touches, owing to the greater resonance and responsiveness of the present piano. And this increased resonance demands a more nicely adjusted and graduated variety of touches, in order to produce the subtle differences of effect now possible. It demands, also, a more accurate knowledge and practice of pedal effects; and the teacher must analyze and classify these effects, in order to instruct the pupil and in order to find the best method of acquiring the most accurate use of them in playing.

Another tendency in teaching methods to which the teacher must adjust himself is that of formulating a practice which will serve several technical purposes at once. The old-style exercise was devoted to some one special object, such as the independence of finger action or the strengthening of each individual finger, etc.

We make more use of combination exercises, which develop in due proportion power, agility, elasticity, and grace. Naturally, there will always be weak spots that need to be "toned up"; but if too much color is laid on at those points, the picture is spoiled.

And this is also in accord with the latest pedagogics, which does not begin the child with a b, a, t, a, etc., but teaches the child to grasp a whole good pho-

netically and synthetically, and afterward to analyze it. This inculcates the tone idea that letters are only symbols of sounds. These theories have proven their worth, and the music teacher must adjust himself to these better and quicker methods.

If you have been in the habit of beginning your pupils with notes, their value, their position, etc., you need conversion,—i. e., you need to "turn around" and readjust yourself to the other end of things—viz., sounds, of which notes are only symbols.

Now, this demand for adjustability is true not only of the physical apparatus, but it is also most true of what we may call the psychological apparatus,—that is, a player plays not so much upon the piano, as he does upon the hearer's consciousness. This opens up the whole field of psychological adjustability. The better you know a person's makeup,—intellectual, psychological, and spiritual,—the better able you will be to give him just what music he needs. It is a misfit to play a program of four or five Beethoven sonatas "at" a provincial audience. No doubt it is very modern in the pianist and very flattering to the audience for him to assume that they can appreciate and grasp with one sweep of their intellect a composition that has been analyzed and studied for months and years, but it is a very erroneous assumption. The paper next day may speak of it as a "treat,"—that is, because only two or three experts really enjoyed it, while the other people (ad-mongers and their social satellites) paid for it, and amused themselves trying to guess what part of the bill of fare was being served,—whether hallel or salad. And after each dish had been served they smacked their lips as if they had really tasted it, and applauded. Applaud what? Why, the grace and dexterity with which the swallow-tailed waiter, who had been studying for months and years, had so deftly and so gracefully served the food. The same principle of adjustability must hold good, whether the audience is one person in the parlor or several hundred in a church.

Again, does the public-school teacher suppose that the pupil understands a word, simply because he probably cannot read the syllable and cannot pronounce the word he reads a sentence? And yet we give "classical" things for our little ones to play, and imagine that because they play them in time, with the right fingers and with expression according to the marks, they are, therefore, quite intelligent little pianists.

For example, let us take some quotation from a classical author. Here's one from Shakespeare:

"Frailty, thy name is woman."

Now, any ordinary child could read and pronounce that correctly, and the grammatical construction is not so difficult. Yet a distinguished French scholar who translated Shakespeare made this sentence read, "Mademoiselle Frailty is the name of the lady."

Beware, therefore, of accepting good mechanical results as evidences of a right understanding. We must adjust ourselves to the sinner theories, which demand that the teacher should be able to find his bearings duty to play a march of some kind after service, while people are leaving the church. The custom sprang from Roman Catholic usage, where it is entirely proper to play a Marche Pontificale while the priests and attendants move in procession from the church. But where we make more use of combination exercises, which develop in due proportion power, agility, elasticity, and grace. Naturally, there will always be weak spots that need to be "toned up"; but if too much color is laid on at those points, the picture is spoiled.

And this is also in accord with the latest pedagogics, which does not begin the child with a b, a, t, a, etc., but teaches the child to grasp a whole good pho-

"Oward, Christian soldiers,
Marching at to war!"

Old Fogy Redivivus.

How d'y'e do? I am not dead, neither have I been sleeping. Surely, you had not forgotten my grim, rather amphibious viage, nor yet the sound of my sweet, prattling voice? A decade has passed and yet I am not happy. Where? Ah! children, that is a question not to be solved on this side of the eternal ferry. I was born a grumbler, I suppose, and a grumbler I'll remain, for I mean to be the first one to criticize the tone-production of Gabriel's trumpet, that heavenly trumpet which is so sound in the last moment!

But one thing I can. I may tell you: I have kept my ears open for the past ten years, and now my elder lids me break my silence—I had almost written, "hids me blind my hair," I am such a Haydn lover—and let my garrulous tongue freely wag in my senile jaws. Short of telling you my age, which is almost scriptural, I shall endeavor to pick as many flaws in music as she is now made,—she's no longer a heavenly maid,—as if I were a Nordan, Tolstoi, and Hanslick rolled into one. And that reminds me—I've been on the Continent, to Germany, to Bayreuth, and read Tolstoi's strictures on Wagner with keen pleasure. "At last," I cried to my nephew,—he is very fond of the "Jolly" books, "Sandford and Merton," and all such healthy literature,—"at last the truth has been uttered about the old hygienic of Bayreuth, and by a great man, himself an artist!"

Frankly, I consider the entire Wagner movement—as short lived as it will be—a dangerous one. Its inroads on music of the right sort have been terrible, for as long as it kept to the open house I had nothing to say; I do not care for the opera; indeed, I consider it a rather low and unintellectual form of art. Where I enter my protest is at the invasion of classical forms by this ill-restrained, emotional torrent; this breaking down the dams of decency; this "sensationalistic catervailing," as Huxley would say. Do you mean to tell me that the symphony has not suffered? That its pure contents have not been smudged and over effaced? Go to, go to! with your idle prating about the "emancipation of art from the shackles of formalism." Such phrases I've heard for the past half century in politics, religion, and art, and the fellows who make them want my property, deride my religion, and wish me to flout the music of Haydn, Mozart, and Beethoven.

First prove to me that you can fill the symphonic mold with the same sort of music as did Haydn, Mozart, and Beethoven, and then I'll grant you liberty to mock at sound, musical forms. What was good enough for them is good enough for me. The epic has n't been bettered as a form since Dante and Milton, and Shakespeare has not been driven out by Ibsen, neither has the form of the sonnet been improved since Wordsworth wrote "The World." Come! come! young people, I'll admit the pleasing talents of lots of modern musical composers, but to put them in the same category with the old fellows—not yet, not yet!

The danger of Wagnerism is the transposition of ideas purely dramatic to the symphonic domain. I have noticed it in Tchaikovsky, in Rubinstein, in Saint-Saëns, in Berlin, in Liszt—in all the ultra-moderns. They are endeavoring to express in the symphony what it can never say. What they want is four orchestras, a big circus, lots of red-lights, women in spangles, gods in helmets, and a crazy libretto. Mengeric music is it, not symphonic. A symphony requires, first, symphonic ideas for treatment, not wild, insane screechings, lascivious gurglings, nor declamatory rantings. Brahms, ah, Brahms, that is your only modern who makes dignified, noble, elevating, soothing, serene music. I'm so weary after an orchestral concert nowadays! I reach home quite exhausted, my nerves exacerbated by the themes—such themes!—and the noisy, complicated instrumentation. Time was when one left a concert, after a Mozart symphony, refreshed, ennobled, and full of calm enjoyment. Now I feel as if I had been put in a cauld of murky, muddy water and rolled over a precipice. And the worst case, the most vicious, fishy case

I ever encountered, is called a symphonic poem,—poem, smooth!—and is by Richard Strauss.

Shall I tell you what I think of Richard Strauss and his manifold "Also sprach Zarathustra"? No; I have n't the patience to-day; wait till next month. Strauss could set the explosion of the "Maine" to music, and then we would be more to remember it!

With far more ease I turn to the question of modern piano-playing. You may remember my views on the subject. Most modern reputations of keyboard heroes are built by the press and the piano manufacturers. The days when I studied at the Leipzig Conservatory—don't smile condescendingly, young man, there were giants in those days—a pianist had to prove his ability by playing Bach fugues, Beethoven sonatas, Clementi fugues, and Moscheles concertos. The ginecrack gymnastics of Liszt were not tolerated, and it was easier to-day to play Schumann than Mendelssohn; for, with all due deference to the talents of the former, he never possessed a true piano style. His compositions for the instrument are formless, spineless, nervous meanderings, with here and there a lovely idea left undeveloped. Schumann was the true forerunner to Wagner, who never could whistle a tune through with all his smash-bang, pretentious orchestration.

I know I will anger many of the young folks who wear Schumann buttons on their coat lapels, but I mean to speak what I conceive to be the truth. Just play the Opus 10, the fantasy pieces of Schumann, and you will manage, even if you haven't studied Bach or Beethoven, to scramble through them. The absurd rhythms, the insignificant of the melodic ideas, the turbid, restless spirit are easy to grasp because not strictly pertaining to music, but musically unedifying. But go you to the Mendelssohn piano music, take up even the smaller, easier pieces—I do not mean the *Songs Without Words*,—and try to read them, try to play them with the prescribed dulceness and variety of touch, the delicate, nervous and the fineness of finger. You will get something to begin with, for this music must be read with all due attention to structural symmetry; this music must be delivered with rhythmic precision, with a careful blending of color and with great ease bestowed upon atmospheric effects, i. e., the pedals. Here mindlessness, boisterousness, feverishness, bawling are not wanted. The *Scherzo a Capriccio*, for example, has to be delivered with a gracious, poetical velocity, a rich undercurrent of musical meanings not being lost sight of. This Mendelssohn piano music is poetic, with all the higher attributes of poetry. It is sylph-like, it flutters with exquisite feeling, and it is true piano music. It lies well for the keyboard, and that much you can't say for Schumann's efforts at piano-writing. Consider, too, the beautiful sense of form in Mendelssohn, consider his happy adaptation of the means to the end, his charming reticence, his saying of the right word,—just so much and no more! There is a tiny *Scherzo* of his in E-minor that seldom figures on the programmes of pianists. Do you know why? Because it is too difficult to play as it should be played.

The modern method of attack, the so-called orchestral attack, has rendered less supple the fingers, and less elastic the wrists, of piano-players. The staccato touch has gone out of fashion. It is no much easier for the pianist to drag his fingers over the keys and thresh the octaves and the chord-work with the upper arm. All this leads to a useful want of tonal variety, an absence of brilliancy and sparkle in the execution. What the latter-day pianist calls brilliancy is a brutal duel between orchestra and piano, shrillness and bludgeoning being the result. Even pure finger staccato has in a loose writ, no writ can give such a delicate staccato as the finger tips. Ask Dr. William Mason. He knows!

I am telling you all this with the hope that you may turn your attention to Mendelssohn, who is being shamefully neglected by pianists at the end of the century. I admire Schumann, but his style was not a model one, and clearness of thinking,—a clarity that is ever absent in his development section,—is not his strong

point. Of Chopin I shall speak later. Your idea of Chopin and mine differ. He, too, is brutalized by the rude grasp of the modern virtuoso. Of all the new men Brahms is the only one who has endeavored to write *diematic* piano music, neither too sensational nor yet too academic. But all this will keep until another month. To day I only aid and abet the thermometer by writing in a heated vein. Hark! without I hear in the dusk of the evening a croak. It is the voice of the ballroom calling to his mate in the mud. I hasten to fetch my fishing-rod.

OLD FOGY.

MANAYUNK, August 20, 1888.

MODERNIZING CLASSICS.

BY C. FRED KENTON.

I HAD been diligently practicing one of the more advanced of Beethoven's sonatas, quite unconscious of the fact that she had slipped silently into the room and had been listening intently, when I stopped suddenly. A sigh escaped me. I had played a passage over seventy-three times, and had not yet succeeded in rendering the music as I knew it should be rendered. I was out of patience, and it was only natural that I should show my ill-temper. However, she began speaking without the least apology for her eavesdropping.

"I've been listening to your playing for ten minutes, and I noticed you used the pedal very freely. You are not told to do that in your Beethoven." "Oh! I always use both pedals whenever I think it necessary," I replied.

"You do?" "Yes! always—even in Bach and Handel. I use the pedal as freely in Bach as I do in Chopin!" "That's madness! If Bach had wished you to use the pedal he would have indicated it in his manuscript; but I suppose they had no pedals in those days! Had they or not?"

"No! I'm afraid they had n't." "Well, how dare you use it so you do? Your playing of Bach must sound quite different from what he intended. The pedal makes a marvelous difference. Bach would hardly recognize a piece of his own composition if he heard you play it." "I dare say he would n't. I play his music with far more effect than he could have possibly done!" "Yes, but your playing would be inaccurate. You would not play the music as the composer meant it to be played."

"Accuracy is not everything; besides, what is accuracy? I believe that if Bach were alive now he would use the pedals frequently, and so would Handel. Well, then, if they would do so, why should n't I?" "Apart from the question whether Bach or Handel would or would not have used the pedals if they were alive now, I think it is open to question whether the before-mentioned composer's works are improved in the way you say."

"That's a question every one must decide for himself. The instrument for which Bach composed has gone out of use; or, at all events, it was very different from the modern piano."

"So far as I can see, that is no argument at all. You might just as well say that Shakespeare's works should be modernized because so many of the words he used are now obsolete. There is just as much sense in that as in your mode of procedure with Bach."

"I could n't help smiling; she is so very conservative in some matters."

"It is not the works themselves that have need of change," I said. "It is the way in which they are presented. I am really surprised that you do not say that the plays of Shakespeare should be staged in exactly the same way as they were in the days of the great dramatist." I looked round, but she had fled from the room. "Nearest Standard."

—The sweet-toned bell rings out sweetness, however gently or rudely it is struck, while the clanging gong can not be touched so as not to respond with a jangle. There is some difference in people.

Nº 942

PRÉLUDE.

Op. 28. Nº 15.

CHOPIN.

For playing the first part of this beautiful Prelude of Chopin, three things are necessary: First, a soft, melodious touch in the melody, with a perfect legato. Second, a refined, yet singing touch in the sustained tones of the accompaniment, because they connect the harmonies. Third, the pedal must be employed for sustaining the fundamental bass through about three beats of the measure, where there is a low bass tone

In the middle part, beginning with Period IV, there is a repeated G sharp in the tenor, which must be carefully treated. At first it is played softly, preferably with a very slight hand touch. Meantime the chords in the bass are voiced in such way as to give somewhat of a melodic effect. The great point, now, is to graduate the crescendo, from the softest clear tone possible, at beginning, up to the heaviest fortissimo, at the *ff*. Here very heavy arm touches will be required, and the soprano tones in the chord must be strongly voiced. After the repetition, there is a gradual letting down from this climax, and at Period X the original subject is resumed and concluded with the utmost delicacy.

Sostenuto $\text{♩} = 88$

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IV

cresc.

V

cresc.

cresc.

cresc.

cresc.

cresc.

Prelude 3.

VIII

IX

X

dim.

p

L.H.

smorzando

slentando

pp riten.

Prelude 3.

4
Nº 2568

BOHÈME - POLKA.

Revised & fingered by
E. A. Berg.

A. RUBINSTEIN, Op. 82, No. 7.

Moderato. M.M. ♩ = 80

The first system of the musical score for 'Bohème - Polka' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is 'Moderato' with a metronome marking of 80 beats per minute. The first staff has a dynamic marking of *mp*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *cresc.* and a key signature change to two sharps (F# and C#).

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The second system of the musical score for 'Bohème - Polka' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *mp*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *mf* and a key signature change to one sharp (F#).

2568-4

Musical score for page 6, measures 1-12. The score is written for piano (p) and mezzo-forte (mf) dynamics. It features a complex arrangement of chords and melodic lines across six systems. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various fingerings and articulations.

Musical score for page 7, measures 13-24. The score continues from page 6, featuring piano (p) and mezzo-forte (mf) dynamics. It includes a variety of musical notations, including chords, melodic lines, and fingerings. The key signature remains one sharp (F#), and the time signature is 4/4.

Remember Me.

Gedenke mein.

Pensez à moi.

Melodie.

Theodor Espen, Op. 7.

Lento. $\text{♩} = 48 \text{ to } 56$.

p

rit. *f a tempo*

ff *espressivo*

mf *p*

rit. *p a tempo*

rit. *a tempo*

rit. *p*

pp *p*

THE RETURN OF THE HEROES.

MARCHE MILITAIRE.

SECONDO.

H. Engelmann, Op. 340.

Intro. March.

ff marcato militare cresc.

p

tremolo

mf cresc. - cen - do

ff

ff marc.

ff marc.

il basso marc.

ff

ff

THE RETURN OF THE HEROES.

MARCHE MILITAIRE.

PRIMO.

H. Engelmann, Op. 340.

Intro. March.

ff marcato militare cresc.

p

8

mf

ff

p

8

cres - cen - do

ff

p

ff marc.

8

p dolce

ff marc.

8

ff

SECONDO.

TRIO. Primo. *p dolce*

f p

cresc.
il basso marc.

mf f

f marc. p cresc. ff

f marc. mf cresc. f ff D.S.

PRIMO.

TRIO. Secondo *p dolce*

f marc. cresc. p D.S.

Little Fairy.

E. Waddington, Op.30 No.4.

Allegretto con gusto.

mf

p

mf crescendo

f

mf

mf

rit.

p

mf a tempo.

mf

f

poco rit.

mf a tempo.

meno mosso.

f

Fine

p

mf

mf

rit.

mf a tempo.

p

mf

rit.

D.C.

FAUST WALTZ.

For Piano or Organ.

GOUNOD.

Musical score for page 16 of the Faust Waltz. The score is in 3/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mf* and includes various ornaments and fingerings. The bass line consists of chords and single notes. The score ends with a *Fine.* marking.

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Musical score for page 17 of the Faust Waltz. The score continues from page 16. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mf* and includes various ornaments and fingerings. The bass line consists of chords and single notes. The score ends with a *D.C.* marking.

MADRIGAL.

(GEORGES van ORMELINGEN.)

English words by C. CLIFTON BINGHAM.

C. CHAMINADE.

Allegretto molto moderato. (♩ : 72)

p a capriccio. string. cresc. string. *f*

ben moderato.

a tempo. 1. What the rain is to the rose, Are thy
dim. rit. *p* *legato.* Tes doux bai-sers sont des oi - seaux Qui vol - ti - gent sur mes lê - gent
 rose is to the rain, Is thy
 vo - les oi seaux Aux ai - les d'ar -

cresc. *f*

mur - murd vows to me; Its red soul a - wakes and glows, And 'tis
 fous, sur mes lê - vres, Ils y ver - sont l'oubli des fié - vres. Tes doux bai -
 low, sweet voice to me; Each dew - pearl to stay were fain, And thy
 gent, aux bœcs mie - vres, Ain - si que sur des ar - bres seaux ils viennent

cresc. *f*

more than joy to be; When thy soft lips make re - ply Of their
 sers sont des oi - seaux, Aus - si lê - gers que des ro - seaux, Fou - lés
 words would ling - ring be! When in ten - der chy con - straint You may
 chan - ter sur mes lê - vres, Commesculp - tés par des or - seaux A - vec

poco rit. *ppp* *molto rit.* *dolciss.* *a tempo.* *cresc.*

sweet-ness to my sigh. What the rain is to the
 par les pieds blancs des chè - vres. Tes doux bai - sers sont des oi -
 an - swer to my plaint; What the rose is to the
 de ma - gi - ques ci - seaux. Tes bai - sers di - senti, doux oi -

ppp *poco rit.* *rit.* *p* *molto rit.* *a tempo.* *cresc.*

1st Verse. *a tempo.*

rose, Are thy mur - murd vows to me.
 seaux, Qui vol - ti - gent fous, sur mes lê - vres.
 rain, Is thy low, sweet voice to
 seaux, Leur chanson d'a - mour sur mes lê -

rit. *p* *a tempo.* *mf*

rit. *dolce.* *p* *dim.*

2nd Verse. *D. S.* *a tempo.*

2. What the me!
 Com - me de fri - vres.

a tempo. *p* *a tempo.* *D. S.* *a tempo.*

"She's the pink o' country lasses."

Words by
HUBERT C. TENER.
Allegretto.

Music by
FIDELIS ZITTERBART

mf

p

1. She's the pink o' coun-try lass-es, My sweet love, my lil - y fair As she treads the
2. She knows not that I can see her, My fond love, my sweet-heart true, As she bends be-

poco a poco

meadow grass-es Sun-light glints her gold-en hair. She knows not that I am watch-ing
side the riv - er, There to pick the gen-tian blue. She knows not that I can hear her

cres - cen - do.

But I know she thinks of me, For the song my ears are catching She has of-ten sung for me.
Sweet-lys-ing-ing o'er the lea; She thinks not that I am near her, She my spir-it can not see.

cres - cen - do.

Con moto.

Sing - ing, sing - ing, O my fond heart, Sing - ing soft — and

piu allegro.

clear — and low. — Long my lov-er's been gone from me, But he'll come a - gain,

Tempo Primo.

I know. O, my lov-er, I am wait-ing; Wait-ing here beside the burn, And the
O, my lov-er, when I meet thee, Once a - gain up on the lea, Then with

rall.

dark-ness me's o'er tak-ing, Night comes on, I must re - turn.
kiss-es thou wilt greet me, And my heart at rest shall be.

mf

Mazurka a l'Antique.

Allegro moderato.

Chas. C. Draa

ff dim.

mf a tempo

ritenuto

Allegretto.

cresc. f

f a poco accel.

con fuoco

rit.

f a tempo

cresc. Fine.

Moderato.

Trio.

sotto voce *ritardando* *mp*

dolce *dolce* *espressivo* *mp* *dolce* *D. S.*

HOW TO UNDERSTAND MUSIC.

BY THOMAS WHITNEY SURETTE.

I SHALL endeavor in this paper to make some suggestions to teachers and amateurs as to what it means to understand music, giving some practical directions for the interpretation of great compositions and some advice also for the guidance of those who desire to get in touch with the master minds of music.

The subject is almost a trite one, for the music shops are full of books on the subject, and every teacher worthy the name is at least making an effort to give his pupils something more than a mere technical education. But as is always the case when a new idea springs up, many follow blindly because they think they ought to follow, and only a few grasp the real essence of the thing. One has only to talk with teachers in small places to find that their knowledge of how to understand music is often contained between the two covers of a pianoforte method and a simplified harmony manual.

Not long ago I was asked by a young man to give him advice to help him in broadening his musical knowledge and to tell him for a wider career, which he thought himself capable of entering on. He had given piano lessons for some years, gone through his harmony, and read a few musical books, but he was not satisfied. I made out a list of books for him to read. It contained Taine's "Philosophy of Art" and several other books of a similar nature, and it required considerable explanation on my part to make him see that he must read outside as well as inside his subject if he ever expected to master it; that music touches life on every side; and that if one remains only a musician he confines himself in a narrow round, and limits his power of appreciation.

My experience in speaking from the lecture platform leads me to believe that there is a large number of persons who desire to come closer in touch with great music, and who can be appealed to successfully from this standpoint. In many places I have had classes out of the audience who met together and read under my direction certain books which bore on the particular subject I was to talk about, or perhaps some one played over the music I was to analyze and play with the lecture right arrived. These classes would include all kinds of people, musical and unmusical (so-called), and the purpose always was to bring to them this knowledge, just as one would knowledge about painting or architecture, avoiding technical terms as much as possible and particularly endeavoring to establish the relation between the compositions and the times which produced them—showing how, step by step, as men's ideas changed, music changed with them. This takes the art out of the mysterious and darkened shrine where it has been worshiped so long and lets the common light of day shine upon it. All men become its votaries, and its influence extends over the whole of life.

This, then, is what we need: not mere piano-playing or singing, with a theoretical knowledge of harmony which consists in writing chords which we don't know the sound of until we go to the piano; not facts about the lives of the great composers, but this: a clear understanding of musical ideas, and enough knowledge of the conditions of civilization which prevailed at the time the different schools of composers arose to enable us to see the reasons for their existence and to seize upon the salient features of the music they have produced.

For although music teaches nothing; although it is inarticulate as to any code of morals or any system of philosophy; although its meaning can not be defined, yet it appeals strongly to the understanding, and, in common with the other arts, can only be apprehended by something within ourselves which is akin to it.

I shall sketch briefly what I think to be a simple, yet sufficiently comprehensive, plan of work which could be profitably pursued by music clubs or associations of people gathered together for music study. It is a plan which I have gradually arrived at after fifteen years' experimenting, and it proves as useful in talking to a thousand denizens of the Bowery as it does to an up-town audience or one in the country.

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I shall not go into detail, because space does not permit. I can only set forth here some general considerations which will be of assistance to a group of people gathered together for music study.

I should suggest that in case the club or association is not led by one teacher continuously,—if it is, in a measure, going on its own way as best it can,—there should always be an assignment of subjects far enough ahead to permit of plenty of preparation on the part of each leader.

There are two or three pitfalls to be avoided: first, that of trying to cover too much ground. This is the bane of music study in America, and destroys all hope of anything lasting. I have had programs of women's clubs sent me for advice and suggestion which would cause a German to hold up his hands in horror. You can't rush from Haydn to Brahms in six weeks without getting a severe case of musical dyspepsia. Take time enough. Haydn's music alone is important enough, and beautiful enough, and intricate enough to keep a group of people profitably employed through several meetings, provided you are intent on finding out something about the times he lived in, why music took such a sudden leap just then, and what he contributed toward the evolution of that great form, the sonata. And if you are not interested to know all of these things, why not go back to "Silvery Waves" and "Monastery Bells"?

Another pitfall is the unquenchable desire many amateurs have to express just how or what the music makes them feel. Avoid this if you wish to preserve any sign of seriousness in your meetings. It has been tried before. Wagner himself made a flat failure of it. Any criticism on the music to be performed should be confined to the general character of the themes, the structure of the compositions, and to any sufficiently marked peculiarities of style.

The object of the meeting being a better understanding of the music itself, I should advise beginning with a paper on the times in which Haydn lived and the particular circumstances which surrounded him. After this, some of his themes should be played—merely the tunes, to get an idea of his melodic gift, to see how his nature is reflected in them. Then a paper could be read on the subject of form, with special reference to the development of the sonata prior to his time; after which one of his early sonatas should be analyzed. This is the most valuable and, at the same time, the most difficult part of the program: difficult, because it is likely to involve the use of many technical terms; but there is nothing else of such great value for increasing our appreciation.

In another paper it may be possible for me to go into detail as to the methods I employ in making this analysis, but I will say here that the themes should always be played apart from the context: any use of characteristic phrases, or "motifs," should be noted; episodes or closing themes should be played separately; and every detail gone over with great care. The sonata of Haydn in E-flat, common time, should be taken at a later meeting, using only the first two movements, with possibly a symphony movement, arranged for four hands.

I have taken Haydn's music for a typical subject because he first brought to anything like perfection the sonata form, and through his compositions we can get a clearer idea of what that form is than is possible from any other composer. Haydn's music is considered old-fashioned; but if you don't like it, it must be because you have lost your taste for simplicity and sweetness and sincerity; for country scenes, the sounds of brooks and birds, and children at play. You drink from a clear spring when you turn to his music, and I can give you no better advice than to play it and learn to understand it. You must bear in mind always that music, as well as painting, literature, and sculpture, is the voice through which all the deep feelings and purposes of life speak; that it is not mere sound; that the greatest music, such as Beethoven's, reflects most vividly the underlying thought of its generation, and any real appreciation of such a work as the "Heroic Symphony" must be founded on some knowledge of this, added to a clear idea of the structure of the composition itself.

I do not wish to belittle the efforts of many people who are trying to get at these things in a less thorough manner. If you only get together and read the life of a great composer and play his music you are gaining some acquaintance with great things; but a more systematic and thorough plan of work is within the reach of any group of earnest students, and with the aid of books and the music itself, which nowadays can be bought cheaply, there is no reason why we should not get to the heart of the subject and put ourselves in the way of a real understanding of great music.

What does the middle portion of a symphony mean to most people? It is one continuous series of confused and broken phrases, and the average listener gives a sigh of relief when he hears a well-defined tune again; yet some of the greatest moments in the work are there.

Don't dabble. Do what you do seriously and thoroughly. Don't expect to understand Beethoven if you don't know Haydn well; don't think for a moment that Schumann is to be apprehended without some knowledge of the romantic poets and of the general trend of thought at that time in Germany; don't attempt to play Grieg without learning something about Norwegian myths and legends, about Norway itself, and the life of the people. All these things are in the music and unless you know them you will make only a grotesque failure of your efforts to interpret it.

(Mr. Surette will answer inquiries on this subject. Address him in care of THE ETUDE.)

PARENTAL INTERFERENCE.

BY JOSEPHINE MARTIN SANFORD.

It is to be presumed that the teacher knows more of the subject he is engaged to teach than does the parent, and having put the child's musical training into the hands of one competent to direct it, it is an injustice to the teacher not to uphold his authority.

This is not always done, and in the selection of music—that trying question of questions—the parents in some cases insist upon a voice, and that often not a judicious one. And even if they do not go so far as to dictate in this matter, they often prejudice the children by unfavorable comments.

A child will frequently say to me, "Mamma thinks this piece isn't a bit pretty," and his interest in learning the selection is greatly diminished by the mother's ill-advised criticism. Sometimes a child makes the astonishing statement that he has had no time to practice his exercises, the piece was so "hard." Then he is reminded of what must often be repeated: that the exercises and studies are the most important part of the lesson, and that the fault will be readily condoned whenever he has occasion to tell me that he has spent so much time on the exercises that there was no time left for the piece. This is considered a huge joke.

The parents' authority, however, is not always regarded when it does not chime with the child's inclination, and difficulties of such nature arise that pupils neglect their lessons, and the parent is powerless to enforce obedience. A mother said to me: "Really, you must not blame me if Tommy does not practice. I do all I can to make him, but he simply will not do it." If a child has no respect for parental authority, he is not likely to submit meekly to that of his teacher.

But all this is like the minister's reproof for non-attendance at the church service. The people who do not need it are the only ones who hear it, and the parents who interest themselves in their children's work sufficiently to read THE ETUDE, and heed by it, are the very ones who are ready to "hold up the teachers' hands."

—You read a poem, admire the melodic flow of beautiful phrases, discuss the graceful motion of rhythmic thought; you halt to regard a statue, you clog over the exquisite contour of a Venus, and marvel that the sculptor's chisel could achieve such result; but when you hear a masterpiece of abstract music you are borne far away from material thought, feeling something that you can not express, a sense of utterable infinity which refuses to define itself. "Tis gone and that is more."

—RUTH A. D. BOURTON, in "Musical Standard."

THE VALUE AND PRACTICE OF ADVERTISING AMONG PROFESSIONAL MUSICIANS.

BY J. FRANCIS COOKE, MUS. B.

III.

CIRCULAR ADVERTISING.

In the preparation of the present article I have collected over one hundred and fifty different circulars and announcements, some of which I have submitted to advertising specialists. I shall endeavor to point out just what appears to be profitable advertising in this line, and, again, how money can be very easily wasted.

FALSE ECONOMY.

It goes without saying that while your announcement must be neat and artistically plain, the paper and the presswork should be the best you can afford. Do not give your matter to any printer whom you happen to meet. Find out which firm has a reputation for doing the best work, and let economy be the very last consideration. If your announcement is to be short, have it engraved. No script types can compare with engraving, although some printers may tell you the contrary. Your writing paper and envelopes should be of the same character as your circular. Here again economy is expensive. If you send out an elegant announcement with cheap stationery, the whole effect is lost.

Harmony of type is as important as harmony of voices. Styles change, and type itself is subject to fashion. The following arrangement of matter in a circular appeals especially to me. It is business-like, artistic, attractive, and sensible. I give it in the line of suggestion:

MODEL FORM.

The first thing to display upon a circular is the name of the advertiser. This must be prominent. Next in typographical importance is the line of business. Keep the two apart from the body of the circular, preferably upon a different page.

Next in order comes whatever you care to say of the division of the profession in which you are concerned. If you are a teacher and make a specialty of "Dr. Mason's Method," "The Clavier Method," or "The Leschetitzky Method," tell why you use it, but do so without condemning all other methods.

After this, mention any general rule that you observe in your business, but under no circumstances should you insert in a circular such statements as, "Terms invariably in advance," "Lessons missed by absence will be at pupils' loss." Such regulations should be reserved for your business papers, receipts, and statements.

TERMS.

We now come to the question of terms. These should never be left out, for it is often just this particular information that a prospective pupil desires. It is well to consult an older person in the profession. As to what your time is worth is sometimes difficult to decide. In the case of performers it is well to state "Terms upon application," signifying the conditions under which they appear are so varied that no regular rate is practicable. At the end of an announcement the advertiser's address should be prominently displayed.

Many circulars consist solely of name, profession, press notices, and address. This is sometimes very effective, yet to my mind the object of the circular is better accomplished by some straightforward business announcement.

NO. 1.

The first circular selected for consideration from the lot I have collected is that of a vocal teacher and public singer. The cover is of heavy green crepe paper, with no printing. An inserted folder of high-surface paper is connected to the cover by staples. The enameled paper is so double-lined to obtain better results in the printing of the half-tone portrait on the first page of the leaflet. Would it not have been better if the advertiser had gone to the slight extra expense of an extra sheet for the portrait, printing the reading matter upon some paper that corresponded with the cover? Another weak point is the lack of some side-line announcement on the cover. The singer's name, for instance, would have removed it from the commonplace.

In commencing his advertisement, the teacher uses

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the following antiquated form: "Mr. ——— begs leave to announce that he has resumed his vocal lessons in his new studio, ———. The most elegantly appointed and conveniently located studio in the city." The most prominent line on the page is the fact that Mr. ——— has "an elegantly appointed studio." As if a studio was a guarantee of his musical ability. He does not forget the terms, for they follow in large type. I wish Mr. ——— success; his advertising is very nearly worthless.

NO. 2.

The next circular before me is that of a concert vocalist who has played in many large orchestras and has splendid testimonials and press notices, combined with a marked indifference or ignorance of good advertising. His announcement is about a foot in length and six inches wide. The arrangement of the matter is miserable, and the type combinations far from artistic. The last page is blank, showing that the extraordinary size is unnecessary, as the matter could have been condensed and the important parts made more prominent.

NO. 3.

Compare this with the announcement of another teacher of the same instrument. His four-page circular is upon linen paper, note size. On the cover is "Mr. ——— of the ——— (a prominent London musical institution), late Conductor—Orchestra, pupil of Mr. ———, teacher of violin, violoncello, and ensemble; specialist in bowing and tone production."

The middle pages are filled with testimonials from celebrated English musicians, and the last page gives name and address. This circular will accomplish its purpose in every way. It will reach the class for which it is intended, whereas the other circular is of little practical value.

NO. 4.

Let us now examine the circular of a well-known 'cello teacher. He commits the crime of using a bright-yellow card-board to extend his reputation. He also confines his references to music publishers and musical instrument dealers. This invariably has the opposite effect upon the public from that expected. His press notices are splendid, and are well arranged. To my mind, it is well to avoid using press notices from papers of purely local reputation, since it is little more than space wasted. Brevity is the soul of advertising. Arrange press notices in the order of the prominence of the musical department of the paper in which the notice occurs. Such a paper as the "New York Post" engenders a certain national reputation, and, therefore, any musical notice appearing in its columns is of great value.

NO. 5.

Among the many announcements which I have collected I have found two, elegant in their simplicity, engraved in the style commonly called "steel engraving." Both are naturally small, since the expense of such advertising is great. They are similar in size to the ordinary wedding invitation, with printed matter on the first page only. Anything more would be condemned as vulgar extravagance. The engraving should be all in script, and by all means uniform.

NO. 6.

Some one has wasted some money upon the circular I now hold. It is printed on an engraved plate of very cheap paper. The style of the engraving reminds me of the written testimonials presented by foreign companies and fraternal organizations to their officers. The engraving imitates pen-printing so closely that the advertiser would have done much better by going to a printer in the first place and having his subject-matter set up in plain type.

NO. 7A.

A New York organist does something I like to see in an announcement. On one of the pages of his circular he has a portrait with his name printed below—it is the effect of a portrait in half-tone. The advertisement by printing. The advertising matter of organists is usually fine—a compliment to their intelligence and taste.

NO. 7B.

Among the advertisements I put out by vocalists I have met with nothing that pleased me more than the announcement of a young concert soprano of New York.

A portrait on the first page is set in a frame of artistic execution, giving the effect of a dainty miniature. Inside I find "Terms and press notices upon application," and the words "Introduced by," followed by the names of several persons of national prominence. It is hard to imagine a more effective advertisement for the purpose.

NO. 8.

One well-known pianist is noted for good circular advertising. Unfortunately, I have only an old announcement for critical purposes. It consists of a cover, a portrait, and an eight-page leaflet. I do not exactly like its cover. The type is too large. He quite offsets this, however, by the arrangement of the material inside, and the use of a separate sheet of high-surface paper for his portrait. His success attests the fact that advertising is profitable. Many a pianist of similar ability will die with his light under a bushel for want of printers' ink and a little of the Emersonian style of self-reliance.

NO. 9.

It is always penny-wise to allow a piano-hope to bear the expense of personal advertising. One splendid performer before me has this fault. It makes the performer an agent for the firm and not an artist.

NO. 10.

One very singular little circular has amused me very much. It will suffice to give the announcement that appears on the first page to illustrate:

307.

VOCAL TEACHER

THE ONLY ONE IN AMERICA WHO FOR COMPLETE TRAINING OF THE VOICE

Is Indorsed by ———

That settles it; he is the only one.

NO. 11.

I wish that all my readers might see the circular of another vocal teacher. He is a pupil of García, and has had many successful pupils, but I can not believe that he increased his business by his circular advertising. The circular in my possession is printed on the first and last pages, evidently to spare the extra expense of printing on both sides. Any advertising specialist could double the profit of such a circular at a very slight increase in expenditure by a judicious arrangement of the very good advertising material the teacher possesses.

NO. 12.

The best circular advertising I have seen among music schools is done by a Brooklyn music school. In many ways it is ideal. It has its faults, of course,—one being the detail given to business restrictions on the last page.

DISTRIBUTION OF CIRCULARS.

What should be done with circulars when they are published is often a question. Music dealers tell me that their customers frequently stop to gather circulars from bulletin boards, but this is the smallest field that your circulars will have. Dependence should be placed upon your acquaintances to distribute your announcements to advantage. The more attractive your circular is, the more willing your friends will be to oblige you. If a prospective pupil applies to me for information, I should feel very much handicapped if I had not a suitable announcement to give or send. A great many things that would seem rank conceit, if said verbally, may be said in print with perfect modesty.

There is a talk on a topic that has a very strong personal bearing upon the work of a professional musician, upon a matter that may contribute much to his success. I hope that some ideas may have been advanced that will prove of practical value to my fellow-musicians and teachers, and may stimulate them to a study of the value of printers' ink.

PEDALMANIA.

(NOTE.—To be read at an amateur musical club.)

BY ALFRED H. HAUBARTH.

MECHANICAL appliances become attached nuisances to musical instruments when too persistently used. Pedalmania is an affection of the foot of some piano-players (some organ-players are not free from it, either). The foot, though in every other respect normal, and full of vigor, exhibits a strange weakness and inclination for that mechanical device termed by the uninitiated the "loud" pedal of the pianoforte. Strange as it may seem, this disease confines its attacks entirely to the right foot, or, in some rare cases, even to both.

The pedal is, in fact, as much of a curse to these poor, afflicted people as their playing is an annoyance to other people.

Far be from me any desire to discourage the use of the pedal. Heaven forbid! No doubt, if this attack were banished from the modern piano half the players would abandon the instrument in disgust for who knows what? The sewing-machine, perhaps. Then, his athletic virtues, also. There can be no doubt that a diligent manipulation of the pedal will develop certain muscles in the foot to an astonishing degree; so that after about two years' pedaling one should be able to stand on the tip of the toe of one foot (the "pedaler," of course), with the other poised aboveboard, for quite fifteen or twenty minutes, without falling over (a trick that one seldom sees performed, except in the poultry yard, and even then not on the tip of the toe).

Don't do away with the pedal, ye piano-makers; it would ruin your business. But why give you this advice? You are more inclined to add than to subtract pedals, and in the piano of the future I can see a whole row of pedals arranged in profusion under the instrument. Go on adding, my friends. If you can only get enough of them, by-and-by they will serve as ornaments, to be looked upon with awe and avoided as too complicated to use.

To him who suffers from pedalmania the pedal is a sort of barmacle that attaches itself to his foot and then sticks fast, like a leech.

One of my friends, who had presented his daughter with a piano, noticed that she never played a note unless her foot was firmly pressed upon the pedal. He inquired if this operation were not necessary to make "the thing" (the piano) go; to sort of turn on the steam, as it were. He believed the whole secret of piano-playing lay in properly conducting this little mechanical device, and if one only knew the knack of working the thing one could play. He admitted that he himself had not caught the knack and never hoped to; but "daughter Manly, if she tried real hard, might fall into the Manly of it before she knew it, and one day become a 'fine player.'"

No doubt if the pedal was a funny thing how some people could "toss" their fingers over the keys, but still fonder how some could not. He had heard one of "them city fellers" play on his piano one time "and the first thing that feller did was to go reconnoiterin' for the pedal with his right foot!" He was a veteran in the service, he knew his "boss" he could find the thing every time without lookin'. He was a bit slow, too, that 'ere feller, often bringing his foot 'way back under the stool, then suddenly bringing it forward again without lookin', just to show how smart he was. He would fetch the pedal, though, every time, like a major. Wait 'til you kin do that, Manly," he used to say, "then you kin play."

No doubt if the pedal were removed from the piano two-thirds of the juvenile players would abandon the instrument. What charm would there be left? There would be nothing to amuse them, nothing to play with. And then that host of people who have the reputed "fine ear" would be likely to abandon the field (and how could we spare them?), for they love musical mismanagement, and what could they do if we took away their meat-chopper? I tremble to think what would be the fate of our beloved instrument; it would be simply paralyzed without pedals, like a ship without a rudder.

If I may be allowed, in my own humble little way, to suggest something,—an idea which, if I may be pardoned

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for the conceit, I consider really great,—arrange a pair of pedals so contrived that, by the turning of a switch, they will become disconnected with the mechanism of the piano, and at the same time will shift a spring over the pedal-rods to give them the ordinary resistance to the pressure of the foot. Let the pedalmanic work his favorite "loud pedal" up and down to his heart's content, and when the teacher believes he has become really absorbed in his work, suddenly reverse the switch and allow the pedal-rods to perform the work designed for them. The suddenness of this change will not fail to surprise the student, and he may reflect and come to the conclusion that he has been wasting much unnecessary energy, which may also lead to the sensible conclusion on his part that the pedal is not a perpetual-motion machine. Frequent repetitions of this act by the teacher will be more likely to make the student desist from, rather than persist in, pedal abuse. If this fail to effect a cure, I have another invention of my own to suggest: Fasten to the floor, just beside the pedals, one on each side, an iron slipper that can be regulated to fit any sized shoe. Into these the pupil is to place his feet like into an old-fashioned skate, which is then to be buckled and locked by the teacher, who holds the key. By the way, this would be a great boon to mothers whose children "won't practice!" The mother could lock the child in these stocks, place the key in her pocket, remove all picture-books and other wicked things that distract from the child's attention, and then, with the command, "Now practice!" could resume her duties or go shopping, while the prisoner, so shackled, could scarcely forget what he is at the piano for, and would go to work earnestly and accomplish something in the end, if he did not die of a broken heart in the meantime.

Now, it can be readily seen that the pedal is, in reality, a godsend. It will undoubtedly suggest many other such brilliant ideas in the future. Certainly, the one last given, if vigorously applied, would revolutionize the whole plan of piano practice.

TIME BRINGS CHANGES.

In the "Ars Poetica" Horace mentions how, in the lapse of time, words change in meaning, how present ideas disappear or become greatly changed. This, of course, applies not only to language, but to arts as well. In an article in a recent number of the "Musical Record," Mr. John Kautz illustrates this thought in its application to music.

"What well-defined distinctions in modern interpretation, as compared with that of a former period! what a vast difference is exhibited by the leading pianists when they play works of Bach."

Our older teachers would have turned pale at the mere suggestion of occasionally employing the damper pedal in a Bach fugue. Yet no lesser man than Brahms, even advocated its frequent use, in order to do justice to the organ character. In those days there existed a regular prescribed method—it exists still—of some—which every one was expected rigidly to observe, on pain of excommunication. Whether figures were like or unlike in character, whether the music was more broken, how those old gentlemen would have shaken their heads could they have heard Paderewski giving out a fugue-subject with no soft pedal at all. However, the days are gone, to return no more. The dominating note of to-day, in every art, is Personality. It is Subjectivity versus Objectivity. There is no distinct gain to art; Philistinism is relegated to the rear.

There are men—and their opinions are entitled to respect—who apparently think that at present there is too much attention bestowed upon the mere acquisition of finger dexterity; that what ought only to be a means, easily be made the end. There is considerable truth in this. In the great eagerness of students to obtain the greatest amount of technique in the shortest possible time, technical drill can rapidly degenerate into an incessant, senseless grind that murders all the finer susceptibilities. But proficiency sought for in this way is dearly purchased. Without the education of one's musical sense, the material and the esthetic glow hand in hand, failure is bound to ensue.

It is in this one-sidedness of the present type of piano playing that our three Beethoven concertos in one evening without turning a hair, and can throw in as encores a couple of books of Brahms's "Quasi Variations," and still come up smiling. These are the ones that pile Pelion on Ossa, creating climax after climax, ignoring the fact that a little will often go a great way. They

forget that what would usually enhance a rendering may, through overdoing, be detracted of all beauty. They recall a remark of the witty Autocrat agent a trick occasionally indulged in by Emerson, that of crowding a redundant syllable into a line: "A hundred luck may add picturesqueness to a procession, but if there are too many humpbacks in line we turn away from the sight of them."

TEACHING THE FIRST PIECE.

BY H. K. SCHULTZ.

Read before the Missouri State Music Teachers' Association.

REMEMBERING that we have quite two kinds of music,—the music of the body, as a march, quickstep, quadrille, waltz, etc., and of the soul,—the question with the teacher arises, what to do with the learner who is about far enough to venture out on the first piece. After the proper finger-exercises and the studies have received faithful attention, our recourse should be a small character sketch; any one within easy reach would be very best to sandwich between studies, which under no circumstances ought to be dropped.

Nothing of that kind, however, should be attempted until we are sure that the pupil knows all the rudiments, can explain (that is, clearly) everything before him as to value of rests and notes; in short, the character of the subject will be next in order; after that, the subject itself. For instance, a lullaby, of which we have so many good examples in our musical literature, would, to my mind, be easily explained to a child who yet loves dolls. My experience has taught me to make sure of success by requiring, in the first place, the pupil to read aloud in succession the notes, and to denote the rests upon the first page without touching a key. By repeating again and again faster and faster, to be sure to correct himself without the least attempt in playing, and makes a better beginning in learning the piece. I use the same method with the bass. Now, all things are known, so far, at least, to the understanding, which enables me to judge of the correctness of my calculations. When the pupil is ready to begin, I give him a good lesson. Before I close the lesson, I try to picture in words a scene in which the lullaby might figure.

Then get the pupil to point out any difficulty in counting, fingering, etc., and to ask questions for information. Should the pupil already know, I may help to recall, but, if possible, not tell again, as that encourages laziness. Playing the piece for the pupil is detrimental, as he is apt to catch with eyes or ears all he can. The pupil must be made to collect all his knowledge to solve the example. The effort is what makes him stronger, and certainly gives him greater joy and interests him far more.

A great many so-called teachers do not impart what will solve most future difficulties, for the main reason that they have not made clear what they desired to teach; co-work between teacher and pupil is necessary to complete the teaching process.

The attempt to teach will remain only an attempt, unless teacher and pupil cooperate. Socrates, when he would teach, always began his work by asking questions of his scholars, in order to open their minds and to secure their co-work with him in the teaching process. He insisted that he would be a learner must not merely be a listener and a spectator, but must also be "one who searches out for himself."

Cicero expressed the same idea in another way, when he said, "Docendo discimus,"—by teaching we learn; by giving out, we take in.

My confère, do not become disheartened so often. Study, and stick with pen in hand; that is the best method that I know; you gain at every step. Be sure to review often; only then will you see progress. Studying is not practicing—only getting ready for the field.

—Say that only which you know is necessary and which can be remembered at the time, a deep sleep about those things which you know, for the time being, are unnecessary.—A. Haines.

BY J. C. FILLMORE.

LETTERS TO A YOUNG MUSIC TEACHER.

LETTER VIII.

TO W. V. E. S.—In my last two letters I emphasized the importance of the pressure principle in touch as the most important means of expressive piano-playing. I contrasted this kind of technique with the technique of *bravura* playing, not so much with the idea of disparaging the latter, as with the intention of insisting on the paramount importance of the former.

It is time now to say that when you have secured the ability to play expressively, you ought, by all means, to go on to secure the utmost technical attainments possible in all directions. Dr. Louis Plaidy, in the introduction to his "Technical Studies," pays his respects to those students of the piano who excuse themselves from thorough and exhaustive technical study and practice on the plea that they "do not intend to become virtuosos." He remarks, unostentatiously, that they need have no fear of that score; there is no reason why they should wake up some morning and finding themselves virtuosos. List, you remember, was once asked what were the great requirements of piano-playing, and replied, "The first is technique; the second is technique; the third is also technique." Of course, this is almost, attributed to Liszt, is extremely one-sided and inadequate, especially when applied to the conditions of much of our American teaching. But it embodies a truth which can not be neglected. Nobody ever had a touch which, and very few pianists have enough; and of course nobody can play without it.

The technique of bravura, which I advise you to cultivate in addition to the technique of expressive playing, is based primarily on the low principle. Plaidy's "Technical Studies," above referred to, is an excellent textbook for this kind of technique. Dr. Hugo Riemann's "Technical Studies" ("book of exercises for the conservative piano school") is another, and is, in some respects, an improvement on Plaidy. The training consists mainly of raising each separate finger as high as possible and striking the key from the highest point with the greatest possible force. Dr. Riemann makes a great point of the up-stroke, making it as forcible as possible; and both he and Plaidy work the flexors and extensors against each other very strongly, the opposition strengthening both sets of muscles.

All this is very valuable training for the fingers, hands, and arms, especially as exercises are provided which cover almost every possible combination of fingers and every possible figure. The danger of this kind of training at the start, especially for children, is that the hand will be held cramped and rigid, the motions awkward, and the touch hard and unsympathetic. An *unwashed* blow-out makes a good tone; it always has to be modified and controlled, or it is sure to be stiff. When it is so, one might as well strike the keys with a club! This danger can always be avoided by older pupils; if one bears it in mind, especially if the pressure touches have been previously learned; and when such exercises as Plaidy's and Riemann's are properly used, they not only prepare one for the kind of playing demanded by the passage-work of the older concertos and *bravura* pieces, but conduce to good playing in general.

The one thing essential is that teacher and pupil shall always keep the real ends of piano-playing in view and see things in their true relative proportions. Then everything will fall into its natural place, and there is no kind of technique (except Liebert and Starck's) which can not be studied and practiced to advantage. Every kind of technical attainment is healthful and, as Plaidy very pertinently and forcibly suggests, there is not the slightest danger of getting too much of it.

As for the details of the low-technique, they are laid down so minutely in the text-books I have cited, and are as in others, that I need do no more than to refer to them.

—The consciousness of power comes from conquering obstacles. Hindrances are, after all, our opportunities.

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SELF-CRITICISM.

BY ELLA R. SMITH.

It had been a long day. I had wondered once whether some one, like Joshua of old, had not commanded the sun to stand still, for surely there were more than sixty minutes in some of the hours. My pupils had been so listless; it was so difficult to keep their attention, to say nothing of my temper. And now, in the deepening twilight, I was counting up the trials of a music teacher.

The majority of my pupils are "taking lessons" so that they will be able to play a "few pieces." They do not like "classical music." Such names as Bach, Beethoven, Mozart, Schumann, are mere empty sounds to them. One of my pupils to-day, noticing the picture of "Beethoven in his Study" hanging near the piano, asked me, "Is Beethoven alive now?" And one finds so many really bright, talented pupils, one can not help trying to aid in their development into the good musicians they might be. But it is so difficult to broaden their ideas, to make them see things as we see them.

And then to wonder whether some of my pupils were not wishing that I could see things differently, whether perhaps there were not some things in me that needed revising. And I wished that there were some one to advise me, to criticize, and tell me all my faults, as my teacher used to, and then, when I was feeling sufficiently humble, to tell me how to remedy all those faults.

An inward voice said, "You are not satisfied with your work to-day. Do you think, then, that your pupils are? Look at Miss A." There appeared before my eyes the vision of a girl seated at a piano practicing a Mozart sonata.

"Is she satisfied? Does she look as if she are enjoying Mozart's divine melodies?" Ah! the look on her face was anything but one of enjoyment as she "hummered away" (nothing else expresses it), she looked as if she were performing some dreary duty.

"That is exactly what it is to her, dreary. She is a girl of very little education; she reads very little, if any; she studies music because she likes it, in a dry, mechanical way. Whatever she accomplishes is done by hard work. You say her playing is hard and mechanical. But she likes to play, and her father likes to have her play. He likes the 'good old times.' So does she. They are beautiful to her. Though her idea of beauty is not yours, it is as much to her as yours to you. She asked you whether she might not study 'Old Roin the Bean, with Variations' because she liked it. And you gave her a Mozart sonata instead. You don't object so much to 'Old Roin the Bean,' but you say the 'Variations' are silly and trivial; they make you think of a person loaded down with a great quantity of cheap finery; but do you think that piece would really hurt Miss A?"

"She will never understand that Mozart sonata; it is not capable of it. She will practice it because it is her lesson, but she will become all the more stiff and mechanical in her playing, because she will never understand it enough to like it. Would you give 'Shakspere' as a reading-lesson to one learning to read?"

"But," I objected, "am I never to give her any classical music, never cultivate her taste?"

"Yes, you are to cultivate her taste for everything that is good and pure and uplifting; but you, instead of *uplifting* her, are, so to speak, trying to *upjump* her to the top all at once.

"Why don't you try looking at things from her standpoint? Don't stand off and look at her as if she were a different sort of a person, but put yourself in her place; try to sympathize with her feelings; don't say 'You are not doing this' so often; can't you sometimes say 'we' instead of 'you'? You reminded that letter that you heard not long ago for remarking to his audience, in such a grandiloquent manner, 'You can't all be presidents.' The supposition was that he could (?), of course. But don't you see that the principle is the same? He was not in sympathy with his audience; he put himself on a different plane entirely. Neither are

you in sympathy with your pupil unless you get down to her level and find out how she looks at things.

"Miss B's case is very different. She had an excellent education, she reads a great deal, and she has musical ability, but doesn't get her lessons well. You are sure that she does not practice much. Now, she is capable of better things. It must be from you that she gets her idea of good music. The great thing is to get her interested. There are some people who really do not know how to study, to concentrate their minds on any one thing and then master it. Miss B does not know what it is to make herself work. Her reason for doing a thing is generally that she wants to. You lost patience with her to-day because you could not make her get a perfect legato. You told her that she did it well. Did you make it perfectly clear to her what she was to listen for? You told her that she does not know what it is to touch the piano? And if she has not a clear idea of what she is going to do, and how to do it, however can she do it? You must illustrate things more to her. Play not once, but many times, until she feels the one continuous wave produced in legato playing, and the short, crisp separation of the notes in staccato playing. Then, again, she does not understand how to use the pedal. You might have taught that by actual illustration of its workings, instead of just simply telling her when to put it down and when to let it up. Explain the mechanism of the pedal. Let her play two times very connectedly, and then let her disconnect them with her fingers and connect them with the pedal. In this way she will not consider your instructions concerning the pedal as just so many dry rules, but she will understand the 'why and wherefore,' and the rules will be real, living facts to her; she will be interested. A rule ought, always, to be preceded by an explanation as to why that rule is necessary.

"Then you say she does not phrase well. Let her take an interesting little piece and analyze it, phrase by phrase. Play it for her, phrase by phrase, and make her feel where the commas and periods should be, and then let her speak. Perhaps she will divide phrase wrongly. Write this sentence, and ask her to read it as punctuated: 'The man came in with a white hat, on his head a cane, in his hand a smile, on his face.' Draw the analogy between punctuation and phrasing.

"Another defect in her playing is that it is so monotonous; there are no contrasts. You tell her to play louder here, or softer there, and wonder that it seems such an effort for her to do so. Do not you know that she does not want to; that is, that she does not feel the necessity of it? You can not make a pupil produce a certain effect satisfactorily unless you have educated the pupil to desire that effect. Listen, Miss B has turned from her lesson to the next two-step. She is certainly interested in that, although she does not play just exactly what the composer intended. Who fault is it that she finds that

"I must never understand that Mozart sonata; it is not capable of it. She will practice it because it is her lesson, but she will become all the more stiff and mechanical in her playing, because she will never understand it enough to like it. Would you give 'Shakspere' as a reading-lesson to one learning to read?"

"But," I objected, "am I never to give her any classical music, never cultivate her taste?"

"Yes, you are to cultivate her taste for everything that is good and pure and uplifting; but you, instead of *uplifting* her, are, so to speak, trying to *upjump* her to the top all at once.

"Why don't you try looking at things from her standpoint? Don't stand off and look at her as if she were a different sort of a person, but put yourself in her place; try to sympathize with her feelings; don't say 'You are not doing this' so often; can't you sometimes say 'we' instead of 'you'? You reminded that letter that you heard not long ago for remarking to his audience, in such a grandiloquent manner, 'You can't all be presidents.' The supposition was that he could (?), of course. But don't you see that the principle is the same? He was not in sympathy with his audience; he put himself on a different plane entirely. Neither are

—The piano does not fully satisfy the ear; its performance, compared with that of bowed or wind instruments, is, in a manner, colorless, and its effect, in comparison with the splendence of an orchestra, is as a drawing to a painting; but even so, it is a drawing to a painting more powerfully the creative faculty of both player and hearer, for it requires their assistance to complete and color the significance of that which is but spiritually indicated.—*Geo. F. Elder.*

TRUE MUSIC TEACHERS VS. PIN-MONEY-MAKERS.

WILLIAM HARDING.

By "true music teachers" is meant those who have spent time, money, and hard work in preparation for what they deem their life's work, who teach because they love the profession, and not merely for the trifling pay they receive for their efforts. "Pin-money-makers" are those who have learned (I crave pardon if I have exaggerated the verb) to thump the piano a little bit, and will undertake to instill in the minds of children (and sometimes adults) their hard-earned (?) thumpings at twenty-five cents, or less, per hour. They are generally girls who wish to earn money in order that they may be enabled to buy their ribbons and lace; they pounce upon the poor music teacher's profession because it seems like an easy way of making a living. Well, it is easy for them, considering that comparatively no time has been spent in preparation for the work; and even now they go to no expense, neither make any effort whatever to better their musical education. They think they can get along just as well with what little they know, and think it no use to spend so much time and money for nothing.

Another thing that makes work easy for them is that they pay so very little attention to their pupils, letting them waste through their lessons "any old way," assigning a few additional exercises, whether the old ones are perfected or not, or a new popular air, and the thing is done. They have no interest, how can the pupil be interested? One of my pupils told me, not long ago, that her former teacher took no interest in her at all, very seldom giving full time to the lesson; and if she (the teacher) happened to have company, the pupil was promptly dismissed until next lesson-day.

But how is it with the true teacher, one who has chosen the musical profession because his heart is in it, and who is as happy as a boy with a new dog if he happens to get a pupil who is talented, who is in earnest, who takes pride in trying to grasp his ideas and views? How has he spent his life prior to launching out as a music teacher? Generally from five to ten years in one or more conservatories, or else private instruction from some musician of recognized ability.

Few people realize what it costs to obtain a good musical education. If one attends a conservatory, the tuition and expenses range from \$350 to \$750 a year; if one obtains one's education by private instruction, one pays from \$1.50 to \$10 a lesson, besides buying all the books, paper, exercise, and the thousand and one things that will be found absolutely necessary. Even these amounts up for a few years and you will reach quite a large sum. And how many poor fellows spend every cent they can spare to obtain this education, and then, when they enter the profession, come face to face with the fact that Miss So-and-so is "giving music lessons" for a quarter cent or five for one dollar! She can afford it, for her education (?) cost her nothing, because papa paid for her lessons years and years ago.

There is, however, one class of cheap music teachers that should be, in a measure, exempt from censure. They are those who really have the true musical feeling and desire for a more complete knowledge, but, handicapped by the want of funds to continue in their studies, resort to teaching a few pupils to help them along.

Many parents say that "a high-priced teacher does not know any more about teaching than does Miss Piano-player, and can not play nearly so well." The former statement is obviously incorrect, but the latter may be true, because a true teacher will spend his spare moments in study, both for himself and his pupils, and has no time to practice these modern classical two-steps, popular airs, etc., that seem to be the only things that will satisfy the general public's musical appetite.

Many people ask why it is that a man can teach better than a woman. A simple yet plausible reason is this: A man never enters the musical field unless he desires to do so,—not because there is nothing else he can do. Such being the case, he is generally proficient—thoroughly prepared for his work before he attempts it.

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The average woman teacher enters the field as a last resort. Married or single, she has to have money. In her early days she took music lessons because she wanted to be called "the highly accomplished daughter of Mr. and Mrs. Blubbud."

"Pity this," his true, "those few lessons branch out later on into a 'highly accomplished music teacher.' Now, please do not misunderstand me to say that a woman can not teach so well as a man, for it is my candid opinion that she can, if she will only make the necessary preparation.

The trouble is that so many of them consume so large a quantity of their time and brain-power in selecting to get pupils that they have a very limited amount left over to teach.

The secret of success lies not in getting pupils, but in retaining them. Get them interested and let them feel that they are getting the worth of their money and they will stay with you.

CHARLATANISM IN MUSIC.

BY GEORGE HODG.

Is it not the case in the musical world to-day that there are hundreds of teachers who, if weighed in the balance, would be found wanting in a knowledge of the first principles of rudimentary work? They have "played" at music for a few months and then declared themselves candidates for odd-job work in the development and growth of musical culture in the schools and hearts of those who require most careful and discriminating teaching. How lightly and how thoughtlessly some of them enter the temple of musical art! They cross its threshold only and then leave its sacred precincts as priests and teachers—a work for which they are as unfit as inadequate preparation and a smattering of superficial (un) knowledge can make them. What a desecration of our temple! They know nothing of the concerted effort, the wearying toil, and disappointed hopes, because of unattained ideals, that characterized the labors of our great artists. More to such is nothing more than a means by which their bank account may be increased without forfeiting their place in society by earning a livelihood in some "less genteel" way.

Society is graced (?) by many such acquisitions. Do you wish to enter the court of true musical art? "It is open to labor and to merit, but to nothing else. No wealth will bribe, no money overawe, no artifice deceive, the guardian of those Elysian gates. In the deep-sea no vile or vulgar person ever enters there." If would-be teachers were only content to sit at the feet of the great Gamaliele, their music-life would receive an impetus for which they would be most high and worthy alike. Very well; zeal and earnestness that hitherto has remained to them an unknown quantity, and as a result a standard of true excellence would be raised, and our art witness a revolution of a sanctifying and elevating nature.

Let us know music-truth and be freed thereby. How much remains to be done! will always remain to be done! We will never attain to too much knowledge or skill in the matter with intellectual problems and difficulties involved in the study of music.

The aim of a true music education should be to make students competent, not to make a living merely, not to shine in society, but rather to make them competent not only to be good, but also to be happy.

How the child-life needs to be watched and guarded! How marvellously mental mechanism must be developed! This is a sphere in which only he should labor who has attained great intellectual symmetry, not only along musical lines, but in other realms that tend to contribute an all-round and well-balanced intellect. Lord Bacon says, "Nakedness is unmanly as well as mind as body." Let us not often parents overlook a teacher possessing these characteristics, and choose in preference one who has been dabbling at the art, because such an one is cheaper.

Of course he is, not only financially, but mentally; and so is unfit to control and direct the music-life of the child. Rankin says, "Remember, then, that I at least have warned you that the happiness of your life and its

power and its rank in earth and in heaven depend on the way you pass your days now." How true this is of the student-life of musicians, and what a responsibility rests with their instructors!

Teachers, what are you doing for your profession? Do you love it enough to sacrifice all selfish desires and ambitions that tend to impede its progress? If so, your work will be twice-blessed, blessing you who give and he who takes; but if no loftier aim than some petty self-gratification prompts you to action, or, rather, inaction, your work must necessarily prove a stumbling-block to the future success and progress of those intrusted to your care.

There is not a teacher to-day whose individual worth is not valued more highly than at any period of the past. How important it is, then, that we should welcome any information which would increase the efficiency of our teaching methods. So long as we shirk our duty in this regard we are increasing the burden that must be borne by those who are more competent and proficient in the art. The work of a well-trained teacher often involves undoing much that one less thoroughly equipped has failed to do, or has done carelessly. We live in a golden age of musical environment, advantages, and yet the time is coming when only true merit will be recognized. Until then the faithful teacher has only to take Dr. Holmes' advice not to despair because the world refuses to accept him at his own false valuation, but to turn up the faces of his picture cards, do his prettiest, and bide his time.

AIMLESSNESS AMONG MUSICIANS.

Ask the average amateur musician why he follows the study of the divine art, and what answer will you receive? Try the experiment yourself and see. Those who have questioned on the subject have generally agreed that they are musicians because they love the art, a very unsatisfactory and untruthful answer, because the attitude taken by the majority of the people entertained showed that such was not the case.

The fact is that there are too many amateur musicians who are aimless in their study, aimless in their practice, and aimless in their purpose, having no definite idea of the musical art itself and making no effort toward ascertaining their fitness for becoming proficient in any field of musical study and development. The problem for our musicians to solve is not confined solely to self-aggrandizement and self-glory, and the sooner they learn this, the better it will be for themselves.

Before we go any further, let us see why it is that so many musicians are aimless in their study of the divine art. Perhaps the reader will become indignant and say that he has a most high and worthy aim. Very well; prove it.

Mere assertion is of no value. There should be a higher purpose and aspiration in your study than the acquisition of a smattering of musical knowledge with which to impress favorably your friends and relatives. And yet that is as far as a great many musicians seem to get, which is about as appropriate and aimless as it is possible to conceive. Naturally, of course, if a musician is aimless in his study, he is likewise aimless in his practice of music, for the two go together. How, therefore, can it be expected that such a person will have any definite purpose?

It matters not how many hours you may practice during the week, you will not have accomplished much, and will not be far removed from automaton, if you have not given your best thought and concentration to your work. Music is not an art that can be elicited in any manner. If you wish to excel as a master, you must give your undivided attention to it, devoting your highest intellectual faculties to its unfoldment, and loving the art with such intensity as to forget everything else while studying and practicing.

If a man does not truly love his art or his profession, and does not give it his best thought and attention, that man, you may depend, is without aim, purpose, and ideas, and is only passing as a very much misguided person.—W. H. A., in "The Metronome."

Vocal Department

CONDUCTED BY

H. W. GREENE

INSPIRATION.

WHAT is the basis of the singer's inspiration, that intangible something which appeals to us and which we hold in grateful evidence of his artistic worth, and which seems inspired and he will tell you, "O, just the charm of it all in combination, the loveliness of the music, the bright surroundings, the consciousness of being able to add by voice and personality to the occasion, and, by no means least, the desire to arouse appreciation."

We fear that the last clause carries with it more weight than all the others, and perhaps it is reasonable, for if the desire to please is not a predominant motive, it must argue for dull sensibilities. If the work of an artist is not vivified by that subtle quality acknowledged as inspiration, it is ineffectual of effect and results miserably. This recall carries with it a sting that either deadens or quickens according to the susceptibility of its object. This invites a closer look into the meaning of the word.

Inspiration, let it be observed, carries its true meaning in its first syllable; it springs from within, hence we must eliminate the influence from without, and by so doing elevate the character of true artists and widen the distance between them and those who are only seemingly so. Is it not a fact that the more sensitive or diffident natures reach their climaxes in interpretation when in the seclusion of their homes, and it is by dint of much persistence that the spell will act with equal force when marred by the distractions of a public appearance? We must decide, then, that when the inspiration is genuine, the fancy has at first ruled the singer, and not the singer his fancy, and to control the vagaries one must bring to bear force and fetters.

One point is made clear, that to get at the truth as to the basis of inspiration we must go to the sensitive, impressionable singer, who has won the power to impress others through a struggle with conflicting conditions; here we learn that inspiration is only another name for appreciation; the mind grasps the truth of the subject; it is a part of itself; it seizes and feels for beyond the sight and sense of less receptive natures. If the ideas are high, if the moral qualities are strong, any sacrifice of the art element will not be tolerated, and, acting under this discipline, the nature and the art, which in combination form the artist, stand clear and strong in their individuality, winning favors from the wise and the unwise alike, for it is one of the consistent charms of art that, while it is inexorable in its demands upon the artist, it has the greatest elasticity in its beneficence.

To sum up: The basis for inspiration is the truth contained in the text—a truth which is in accord with or appeals to the mind or heart, or both, in the singer, and which is emphasized with the mind and heart by the composer, a blending of three personalities in one thought or group of thoughts; the writer of the text, the composer of the music, and the artist who presents it—the trinity in art. True inspiration is not of power. Pride of achievement, consciousness of power, delight in environment, afford to many minds not yet sufficiently wrought upon by the deeper influence of art a sense of exhilaration, an impetus to brilliant endeavor, that is often mistaken inspiration. It will never pass for such by those who have drunk deep at the fountain of art, pure and undiluted.

If you have ambition to sing professionally, consider well your responsibility before venturing the first step, unhappy those who embrace an alluring profession because of its allurements. A noble character is a composite character. It has first and quickest of recognition,

a solidity which may be compared to the trunk of a shapely tree, out of which extend branches grafting to every variety of healthful fruit; and so of the character. The firmness which we admire appears and sustains endlessly rare qualities, all of which are essential to the poet and the perfection of a noble life.

It is the quality of consistency of endeavor which so many overlook when listening to the enticements which lure them to a professional life. The well-proportioned musical character and its moral equivalent must be blended in the understanding before taking the pledge of loyalty to such a career. These are the dangers of violating such a pledge reduced greatly, and the humiliation of defeat is robbed of its sting. A pledge violated under those conditions can have no sting of remorse, for there has been no haste in decision; a case of failure being unforeseen, could not be guarded against.

Therefore I say, look well to yourself. Measure your own mental, moral, musical, and physical graces, and if they are above the normal, or even normal, and in excellent proportion, do not hesitate to take the plunge, and then prove yourself. Finally, do not forget that the trunk of your musical tree must be a voice.

In a lecture recently delivered by a prominent New York physician, he stated that the variety of adjustments of the human voice was incalculable. The human voice was incredibly great, numbering up into the millions; that the slightest modification in shape of any of the arches or cavities gave a different shade to the tone, and, also, in a slight degree, lent its influence to shaping the walls of every other arch or cavity. The human voice was the fascination of the study of singing from the physiological side. The disciples of that fortunately rapidly disappearing group of teachers find so many physical problems to solve that they have little time for the abstract study of singing. They forget that every new physical problem multiplies itself by all the others.

One of the hopeful signs for the students of the "new century," just over the line, is the ready acceptance of Shakespeare's new look, which is remarkably free from distracting physical requirements. A voice should flow like a brook. Like the brook, it may be made deep or shallow, guided out into the sunshine or led into deep shadows, plunge wildly, even furiously down the steep chutes, or murmur easily against soft banks, gathering strength as it goes, broadening, deepening, until its name and beauty become renowned. So grows the voice. We should not dan it up to reserve, or force it through a hose-horrible to make it beautiful, or do any other of the ten thousand things which are being followed as fads or pursued by way of experiment. We should recognize the natural possibilities of the instrument and encourage and stimulate their growth, and the voice will flow like the brook.

I have often wondered which class more thoroughly enjoys music—those who follow it as a profession, or those who depend upon it for recreation after the distractions of a business life. The question is not a fruitless one, unless by comparison we gain a clearer insight into the motive or springs governing musical effort. Of the profession never tire of music; its power to keep alive the interest is so many-sided that enthusiasm may be said to be characteristic of the musician, and, once within its spell, the life is, indeed, dull and commonplace without it. Ask the musician what the spell that binds him so closely to his art, and he may begin to tell you, but will soon hesitate and finally give up in despair, for words ill express the emotions aroused by such a question. An intelligent answer is impossible,

Those who might put the question could not understand the answer, and those who know his answer realize fully the futility of attempting to express it.

Robert Franz wrote that to the true artist music was a necessity. Ask the amateur to explain his choice of music as a recreation, and he will tell you that it refreshes and inspires him. His life is not molded into it, but strengthened by it. He has the power to put it aside until a convenient season for again taking it up. To him music is more a sensuous than an intellectual pastime. This is by no means true of all amateurs, but of many. For those who live in music, a partial allegiance to it is impossible; hence the fact of his being an amateur justifies the conclusion that he is not of music a part, or to make a slave, but of the art, a patron and keenly sensitive to its influences. The young men and women who would wisely justify their leisure hours can not find a sure passion for fatigue or more refining influence with which to combat the hardening tendencies of a business life; and when the prize of a competency has been won, the declining years will be all the sweeter for the increasing understanding of, and familiarity with, music. Then the secrets of its treasure-house may be fully revealed.

SONG ANALYSIS.

BY W. J. BALZELL.

AN eminent novelist of the earlier part of this century, Bulwer-Lytton, wrote a work bearing the unique title, "What Will He Do With It?" The query represents the mental attitude of the dispassionate observer in regard to an almost infinite variety of circumstances in life. A child is born into the world, What will he make of his life? A man comes suddenly into possession of a great fortune, What use will he make of his wealth? A young man leaves the university, or a school of art or music, endowed with his talents strengthened by diligent, systematic study, What will he do with his opportunities? What issue will there be to the problems he must face?

Let us play the observer and assume this questioning attitude in regard to a pupil to whom his teacher has just assigned a song as a lesson. What will he do with it? The value of the music obtained is measured by comparison with the possibilities of the thing in question. Here is the song. We can not determine what he can make of it unless we know it thoroughly, are familiar with every feature. We must apply a minute analysis to our song.

What is a song, viewed merely as an entity? It is a text, generally poetic in nature, which is adapted to a "melody" to be sung, and an accompaniment to be played by one or more instruments.

Let us first consider the text. As said before, this is usually poetical, although not necessarily metrical. In this text is contained a thought which the poet wishes to be transferred to the consciousness of others. This is done in two ways, either by silent reading which every one who has a copy of the poem may do for himself, or as in recitation, one person for many others. The true meaning of the text lies not so much in the words as in the relation of the words to each other, which relation is indicated by the prominence the skilled reader gives to certain words and phrases, and the consequent subordination of others. The punctuation of the text, if properly done, is an invaluable aid to an understanding of the true meaning. The text of many songs is so badly punctuated as to give rise to very peculiar and meaningless statements. The present writer can not miss the opportunity of urging teachers and students to lay the greatest stress upon the observance of punctuation, even to the extent of correcting the printed copy, if poor sense is the manifest outcome of the punctuation used. This factor, punctuation, is the key to correct, artistic phrasing upon which an intelligible rendering depends.

Then, too, the importance of careful reading aloud, as if in recitation, can not be urged too strongly. If the pupil can not correctly develop the idea and intent of the poet in speech, how can he possibly do so in song? Every sentence of speech has its counterpart in song, and

the writer of this article believes that the conception of all shading in tone-quality, based upon textual considerations, can best be gained from audible reading.

And this conception of the various subtleties of shading, which the expression of the inner content of a text demands, is not the outcome of a cursory reading, but of a careful and frequent perusal, and more than that, a memorization so thorough that it becomes an assimilation. If a reader can deliver a poem in such manner as to convey the impression that what he says has never been said before, is the expression of the emotional state of the reader himself, he has infused into the rendering the element of personality. This facility of taking the text over into one's own life and thought is of the greatest value, and is a prime necessity to any one who aspires to artistic singing, not for the technical requirements are the ability to articulate clearly and easily on any note within the compass of the singer's voice. Suppose the pupil should be asked to sing all of the following lines, except the last two syllables, on D, fourth line, treble clef,

"Dream not I hold too dear
The glass of yonder shining star."

The composer has placed eight notes to each syllable. If each word or syllable is sung alike, the effect is ridiculous. It must be rendered similar to talking. The relation of each word to every other must be as clearly indicated as in reading. The singer must be able to distinguish rhetorical from metrical or musical accents. In the lines just quoted, the meter makes "dream" a short syllable, and yet it is one of the most important words in the sentence; also the word "too" is a comparative, and therefore important, yet metrically it is a short syllable. These are instances in which the rhetorical value of a word must be brought out irrespective of metrical value.

The expressive quality of intonations or shading is acknowledged; we hear, "not what he said, but how he said it." These intonations may have an equivalent in singing, and a singer should keep them firmly in his mind, as a guide to subtle changes in tone-quality and as an aid to verbal expression. A line which closes with interrogation should not be sung as a line which closes with a period; the voice should drop completely before a comma, even if a rest follows the note. The singer's voice should remain on a general plane until a full stop is reached, just as in the case of a reader. These considerations refer to a song in which all these principles are perfect. When the teacher has to deal with a song, in which the composer has been lax in his observance of vocal art, he should do his best to bring it into the range of good work. Often an amateur singer can "read" into a song a style and power that the composer missed. But all "readings" must be based on bringing out the true meaning of the text, nothing else. If the text is poor, the song should never be sung.

(THE ETUDE for October will contain an article on the "Voice Part" of a song, the second of this series.)

VOCAL LITERATURE.

BRETHERD H. BIGGS.

In looking over sixty or seventy songs taken at random from the shelves in a music store, one is fortunate to find half a dozen suitable for teaching. Indeed, I am of the opinion that this comparison may be too large; instead of six out of sixty, one is, perhaps, safe in narrowing the number to three. This is due to three reasons:

1. The lack of good poems for musical setting.
2. The lack of knowledge on the part of composers as to what constitutes a good song.
3. The lack of knowledge on the part of composers of the instrument for which they are writing.

What poems are best for musical setting? Those that are short and bright, if said in tone, with the thought clearly defined, having a good climax, their meaning may be realistic or suggestive. If realistic, strength is an important element; if suggestive, delicacy. The music must take its coloring from the words; its phrases must depend upon the poetical thought, the accompani-

ment forming a background to the entire picture, delicately suggesting here and grandly supporting there, most effects being produced with delicate quality of tone, leaving the highest lights so they will stand out strongly. The climax may be either fortissimo or pianissimo, some of the greatest songs having the latter kind, which is sometimes quite as effective.

Composers do not seem to realize that the singing instrument is also one of speech, and that singing is but an extension of the speaking voice. A song, easy to sing, possessing merit for concert purposes, is one that can be TALKED. For example, the words *o, an, and the* are frequently set to notes strongly accented, whereas in speech little stress is placed upon them; the phrases are frequently distorted to allow the composer to display his genius.

The words are always the first consideration in a song, the music being the medium of expression; not for the words call for delicacy, the melody not soaring around in the upper register when it should be in the medium voice, thus allowing for the high lights by ascending passages.

There is a large field for writers of songs for beginners. Piano pieces are written for the elementary grades, but there is no reading of music, though with musical interpretation; where have we songs that may be specially used for this purpose? It is all very well to insist that eight-reading should be studied in a private class, but the pupil is frequently prepared technically before he can read the average song, which modulates in nearly every phrase. Why not have songs in the keys of C, G, D, etc., remaining in the original key throughout, having easy rhythm, yet possessing good qualities, keeping within easy range, confined almost wholly to the medium register? Surely these could be written, and I am sure would fill a long-felt want of vocal teachers.

SHOCK OF THE GLOTTIS.

SOME of the ideas entertained on the subject of the shock of the glottis are conflicting and contradictory, while others, although incorrect, are very amusing. A young student of singing, who was by no means uneducated in the ordinary sense of the word, once asked me if the glottis was situated in the back of the throat. Another had the idea that the shock of the glottis was caused by a certain movement of the tongue against the voice as it proceeded toward the outside of the mouth. These are the blunders of persons ignorant of even elementary vocal physiology and are unimportant; but even in the minds of more highly educated people the action of the vocal ligaments to which the name "shock of the glottis" has been given is surrounded by as much mystery as if it belonged to occult art. If these misconceptions were harmless, they would matter little to any but students of physiology; but owing to erroneous ideas of the muscular action which takes place, and perhaps encouraged by the unfortunately empirical nomenclature which is adopted in this and many other instances for matters vocal, a method of use is frequently employed which is directly responsible for serious injury to the throat. The term "shock," for example, does not represent the action intended. It implies a certain amount of force, if not of violence, to justify their employment; and perhaps this unconsciously induces the injury to the throat and the voice from which many suffer. This wrong method consists in clashing together the vocal ligaments, causing them to rest forcibly before the air has time to reach them; the pyramid coming into close contact with their inner surfaces, and the vocal ligaments being held firmly together. The gate is thus securely shut, the air accumulates below until the pressure becomes great enough to overcome the resistance from above. Then the gate is forced open and the action is accompanied by the distant click.

This click is, on the contrary, extremely ugly. The mechanism by which it is accomplished is the "check" of the glottis, and not the "shock." It is generally followed by a continued tight closure of the vocal ligaments so that the air has, from beginning to end, an unnecessary amount of opportunity to overcome the resistance with the tone, making it hard and metallic.

The results of this pernicious practice are very serious. Many years ago, while examining all sorts and conditions of larynges, quite independently of pathological and clinical writers, Mr. Behnke observed a thickening or bulging of the vocal ligaments, occasionally accompanied by a tiny wart-like growth on the inner edges, and by hoarseness and by inflammation in both speakers and singers. He also observed cases in which the edges of the vocal ligaments were frayed or serrated. The unevenness of their edges in these cases interfered with their vibrations, preventing proper approximation, wasting the air by allowing it to leak through the interstices and causing the tone to be thin, uncertain, and hoarse. Several examples have also presented themselves in my own work, in pupils who have previously studied in schools in Italy and in France, where this so-called *coup de glotte* is insisted on. I have had but few cases among those trained in England.

My experience leads me to the conclusion that the mischief of this "check" of the glottis is caused by too forcibly striking together the vocal ligaments, which, by energetic contraction, causes injury to the delicate covering membrane, which sometimes, as said before, becomes torn at the edges; it also causes the vocal ligaments themselves to become thick and callous, and injures those muscles which govern the opening and the closing of the glottis. The effect upon the voice is, as may be supposed, disastrous, and singing causes local pain or soiling. Hoarseness, breathlessness, loss of tone, loss of upper and weakness of middle notes, uncertainty of tone, with general deterioration of quality over the whole compass, accompanied the physical ailments, and sometimes months pass before throat and voice resume their normal condition, even with the practice of the most radical remedial exercises in breathing and in singing for strengthening the intrinsic muscles of the larynx, and for reducing congestion of the neighboring parts. Some have supposed that part of the trouble is owing to the particular vowel on which the voice is exercised. This, however, has nothing to do with the matter, vowels being equal in the mouth, and the *coup de glotte* by the action of the vocal ligaments.

The true shock of the glottis causes none of these evils. "By its use the vocal ligaments meet just at the moment when the air strikes against them; they are, moreover, not pressed together more tightly than is necessary. No preliminary escape of air takes place, and no obstacle has to be overcome as in the "check" of the glottis. The attack is clear and decisive, and the tone gets a proper start. The mechanism by which this is done is the *coup de glotte* or shock of the glottis. The closure of the vocal ligaments being maintained at the most suitable degree, the tone production is carried on, so far as the glottis is concerned, under the most favorable conditions, and the result is the best that can be obtained."

The question naturally follows: How is this coordination of movement, this exact degree of tension and approximation of the vocal ligaments and the simultaneous arrival of the column of air to be obtained?

In the first place, the student must learn so to govern his inspiration and expiration that he uses only just enough air for each note or phrase he is to sing. Secondly, there must be no sensation of constriction in the throat. It must alter itself to be guided by a competent instructor, and he will then soon become aware, from the feeling in his throat, when he is using the correct shock of the glottis.

It may be of some assistance to remember that the check of the glottis, which in the end works such misery, is preceded by a distinct click—hard, metallic, and ugly; easily recognized, therefore readily avoided.—KATE BEHNKE, in "Hesper's Magazine."

FRAU JULIE KOPACS, Hungary's greatest opera-comedy artist, says: "The American girl who wants to be a prima donna should assure herself, first, that she has a voice; second, that she has the talent necessary for using it effectively; and third, that she has industry. And the greatest of these is industry, for the genius of a singer is probably the capacity for taking infinite pains."—"Courier."

Studio Experiences.

BARING PRICES.
FRANK L. EYER.

A TEACHER had recently raised his price and was sitting in his studio thinking over the situation. One thing he felt sure of, and it was a point he most earnestly desired,—that this raise in price would not kill any of his old and tried pupils. Suddenly the door of the studio was opened noisily, and a head appeared in the opening, a head he knew too well, alas!—a head devoid of even the slightest musical knowledge,—and he heard a voice exclaim, in ecstatic tones, "Mr. —, papa says he'll pay."

* * * * *
PROMISING PUPILS!
T. L. RICKABAY.

A LADY, nearly thirty thus twenty, called one day to arrange for music lessons. I asked her if she had ever studied music before. She replied that she had not, and that her father had instructed her to come and see me about it, because he was of the opinion that if she was going to learn it was time she was beginning! I have not yet decided whether I felt amused or sorry. Once a mother called to see about her son beginning the study of music. I learned later that he was quite odd, and so nearly an idiot that when he was sent into the field on a riding job he would simply keep plowing until somebody told him to quit or brought him home for a meal. The mother informed me that they had decided to make a musician of him because he evidently was no good for anything else!

I have never regained my full size since that episode.

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MUSICIANS TO ORDER.
KATHERINE LOUISE SMITH.

SHE was a sweet girl, but she had no idea of musical rhythm or melody. "Harmony," she said, "I have no way of it." I felt her assertion was superfluous; it was so palpably true. Her mother was determined that the girl should be a musician, and there ensued a period of endeavor on my part, the fundamental basis of which seemed to be the "heating-in" process—the futile effort of trying to make something out of nothing. How many similar cases teachers have! She might have been an excellent teacher of art; but of musical genius she had not one particle. Every lesson was a torture to her, and she confessed she never knew a discord from a harmony, and never listened to the sound of the notes as she struck them, for it was useless. "All she wanted was to read correctly." It is needless to say that no amount of effort could do anything for her, and we gave it up.

There can not help but be many pleasurable experiences in every teacher's life. The mutual endeavor and sympathy between pupil and teacher helps so much in the formation of a good musician. For this reason, I see why a pupil might not do well with one teacher and yet succeed with another.

SHOWY PUPILS.

One amusing experience with a little girl only ten years old caused me to relate it. She had asked to take "showy pieces," but I did not comprehend why. When she had taken about two years, she announced that her father was about to become a piano agent, and "she would go out on the road with him to exhibit pianos."

She ceased to take lessons, and I never heard from her again, but I thought of the poor little thing playing all sorts of tunes in one piece, edifying the country people who wanted "an instrument," and I have smiled many times over her saying she "was going out on the road."

Verily, there are strange people and so-called musical geniuses and infant prodigies in this world. If, according to Stradella, a hump on the head may, in the correct place, produce a musical genius, there may be parents capable of trying it on children to develop musical ability.

THE ETUDE

TAKE NOTHING FOR GRANTED.
RUSAN LLOYD BAILY.

I FIND that it does not do to take anything for granted. A young lady once came to me for lessons, after studying a number of years. She occupied a small church position, and felt that she needed more knowledge. She was a fair reader, had no technique, her musical intelligence was at zero, and her one strong point seemed to be her accurate sense of rhythm. I took great pains with her, giving her extra work, and at the end of a year was pleased to hear her improvement openly commented upon. One day I called her attention to a rest which she had not noticed in her playing. "Yes," she said, "I saw that mark there, but I didn't know what it was. How can you tell ways how long a rest ought to be?" "By its form," I said. "Didn't you know that a note of every length has a corresponding rest of the same value?" "No," she said, "I didn't." Needless to say that we immediately had a chapter upon rests; and I shall always be grateful that I stumbled upon this piece of my own carelessness in time to rectify it.

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A MINIATURE ARTIST.
MARY E. LUGER.

His mother brought him to me—a pretty little black-eyed boy in a large, white sailor collar. "Do you like music, Raymond?" I asked. "No," he promptly answered; "I don't like the piano; I'd rather take painting lessons." "Now see here, dear," I said, "if I were in your place I would take a term of lessons just to please mamma."

"That is right, Raymond," added his mother; "be a good boy and learn music, and mamma will let you take painting lessons by and by."

As I followed the mother to the door she whispered that the boy had decided talent for painting, but that his father was very desirous for him to be a musician.

When I reiterated the studio I found my little charge standing before the piano, profoundly studying its instrument.

He said, "I've seen the inside of one and my Aunt Maggie's piano, but this is different from this."

So I lifted him up and showed him the mechanism of a grand piano.

"Well, that's funny," he said. "I'd like to know what all those wires are for."

Seeing that the discovery of the new instrument had riveted his attention, I explained its workings, and then proceeded to teach him the notes on the staff. But he had repeated them only once when he said, "Just give that paper to me and I'll learn them when I get home."

"But how will you learn them?" "Oh! I have a way of my own of learning every thing, and there's no use in trying any other way."

And so, I have since learned, he has; for he is the most peculiar child I have ever known—so independent that he will not allow even his mother to assist him in practice, and so proud that every failure fills him with shame. Every measure must be thoroughly understood before he will proceed to one step.

It is certainly a pretty example of childish perseverance to see the little lad struggle through a new lesson. He grows so earnest that he becomes entirely oblivious of his surroundings. His baby voice rises and falls with the melody as he emphasizes the count for his little weak fingers, and he works—oh, every inch of him—to grasp it all at once.

He is teaching me—Is Raymond.

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STUDIO LESSON AND HOME PRACTICE.
G. F. ANDERLINGER.

How often during a music lesson the teacher hears this complaint: "I don't see what is the matter; I cannot get it right at home."

Allowing for the natural nervousness of a student when he is trying to do his best for the teacher, whose business it is to criticize, what is the reason that his "best" proves so faulty?

The first reading of a new lesson, usually under the

teacher's direction, is supposed to prepare the pupil for home practice, but there is a dangerous element in self-criticism, which is, in my mind, the cause of the above-mentioned trouble. We begin our practice with the best intentions in the world,—play along, study carefully, and mentally note the difficult passages, which need special study and attention.

Having gone so far, the mind relaxes its hold a little and we permit ourselves to play over the pleasing parts of the lesson, promising ourselves that the next time we shall go to work definitely at the difficulties. Perhaps the very "next time" we are lulled by the pretty part at the expense of the hard work, and our promises fall into the ranks of the proverbial "New Year's resolutions."

Gradually the ear becomes accustomed to the little inaccuracy in time, note, or expression. The mind-critic, however, who "plays so well" the pretty part, and before does while we "play so well" the pretty part, and before we know it the work is gone and the lesson is learned (?).

The result is inevitable: Lesson-time comes; and the mind is wide awake again and painfully conscious of the standard of excellence unattained, and we fear handicapped at the start by an uneasy mind. We fear dangers, become nervous, and stumble even in the walk-known passages.

Is there a remedy for this? Indeed, yes—"work first and play afterward." In other words, pick out the drudgery part of the lesson, and give that the practice when you are fresh in strength and determination. Then do not have to be forced to practice the pleasant part of a lesson, but be sure to keep the mind alert until the difficulties are conquered.

* * * * *

"KNOWLEDGES."

HENRY M. NAUGHER.

THERE is a dear, lovely German lady in Boston, possessed of a most wonderful shoulder, beside which I walk in fear and trembling, lest in the burry of the careless throng I be pushed rudely against it. The fact which makes this shoulder stand alone is that it is in no way conspicuous; it is the great one that it once was pulled by Liszt—the great Liszt, my dear. She has much to tell which is delightful to hear, and when we talk she tells me that "I have knowledge" enough for this, that, or the other thing.

How much "knowledge" it is necessary that a music teacher should have? Sometimes I doubt that the wisdom of Solomon would suffice. Knowledge is not enough; "knowledge" alone expresses it. When young folks love and admire their music teachers, they are apt to attribute to them much the same limitless fund of knowledge as in their even younger days they attributed to "mamma."

Suppose a confiding girl, first year in high school, presents you at the end of a lesson with a riddle, problem, what you will, and with a bead full of methods, music catalogues, pupil tangles or what not, you do not at once leap to the logical sequence. Then suppose she suggests that you "do it in algebra."

Then, if a young man of eight demands to be told what "Mr. Paderewski used to think about when he practiced five-finger exercises." Ah, if he but knew what he was asking—that you enter the deep, mysterious region of Mr. Paderewski's brain and drag therefrom its childhood fancies! Did he ever have a childhood?

"Did he ever practice five-finger exercises?" In the innermost cells of my own thought-department dwells a doubt. But never will I allow my awful skepticism to darken the innocent mind of a child, and I answer in the affirmative. But, oh, the tortuous questioning through one mankind alone has made us wiser! For weeks at a time it would be "Mr. Paderewski," and although I have read finds of Paderewski literature, nowhere could I read "knowledge" sufficient to satiate this infant devotee.

These are but trifling examples, but the general dispensers of music lessons find it necessary to be possessed of much "knowledge" and to be able to be obtained at any conservatory, and of an ability to answer or parry—and this last is a fine art—any question, on any subject, if he would retain the respect of the awful and most majestic American Youth.

THE ETUDE



ANOTHER teaching season is about to begin. Every indication points to success. Teachers, conservatories, schools, we predict, will be overcrowded with work. An era of great prosperity will reign for some time. A temporary check was given by the opening of war, but as peace has practically been declared we may naturally expect an awakening of the music business. This always follows in the wake of war. War stimulates, particularly victorious war. The teacher may prepare with confidence for larger classes and increased salaries, or greater tuition prices. At this time is the best opportunity to raise prices. Patrons are more likely to accept new terms at the beginning of the season, particularly if teachers are very busy. Our terms to teachers remain the same. Teachers will gain by our increased advantages. We have been very active all the past summer preparing for the fall work. We have built new galleries, put up new shelving, increased our stock immensely. Several large publishers have given up supplying music except their own publications. Teachers will find a home like ours, that keeps on hand music of every publisher, a great advantage. If your present dealer is not satisfactory, give us a trial. Even if you do not deal exclusively with us, we have many specialties that are valuable. You can have a selection of our On Sale music even if you do not send all your orders to us. You can order our own publications from us and receive a liberal discount. You can order from us when you desire the best edition of classical work or any special thing that you have trouble in obtaining elsewhere. We should be pleased to answer any correspondence in reference to the coming season's work.

* * * * *

1st. A patron who has a good open account on our books can have all our new works sent without the trouble of sending orders for each.
2d. The works are not returnable under any pretext.
3d. The books will be charged at special order price and no extra charge will be made for postage.

4th. The proposition does not include any sheet music.

The plan is very simple, and the teacher has the advantage of having the new works charged without the postage. The order can be countermanded at any time. Our new works will be of the same character as those of the past, and no greater number is expected to be issued. We have only one new which will be published between this and Christmas. It is a work, by W. F. Gates, of short sayings on music, especially adapted for holiday trade; particulars next month. Those who desire to enter the above arrangement will please send us their names and addresses.

* * * * *

We have on hand a large supply of the very best French metronomes, on our own importation; our prices are very low, \$2.50 for those without bell, \$3.50 with bell; with attached lid, 50 cents extra, and it is worth 50 cents. The lid, unless attached, is either lost or gives constant work putting it in place. The keys on our metronomes are all attached. We wish to say a word about the bell metronome. We don't believe in it. The bell is supposed to strike the first beat of every measure; but why it should no one can tell. It is only disconcerting; besides, the bell attachment is generally out of order. We have noticed that the best teachers rarely order bell metronomes. They only add to the cost and liability of derangement.

* * * * *

We have a small lot of "Berthmüte Stücke," "Celebrated Pieces," a volume of some of the most noted piano compositions, edited by B. Ruckelmann, retail price \$1.00. While they last we will send them for 25 cents, if cash accompanies the order. Here are some of the pieces in the volume:

Prelude, Mendelssohn.
Chant Sans Paroles, Tschakowsky.
Melodie, Rubinstein.
Gazette, Jensen.
Stummer Song, Schumann.

* * * * *

We have a large supply of reed-organ music and can furnish most desirable selections for this instrument.

* * * * *

We have, perhaps, made more of the feature of "on sale" music than any house in America. This year we mean to give our patrons all the benefit possible from the system. At the opening of the season there will be strong effect of the figure formed by the last three notes in the first measure,—a figure used very frequently in the piece, at times harshly dissonant in character. This is the leading motive of the composition.

once. We can then fill the "on sale" portion in the turn it is received. State the number of your class and about the character of music desired. Give us such information as will guide us in making a suitable selection. It is often an advantage to have on hand several copies of certain standard works for future use. These can be ordered at the beginning of the season on the "on sale" plan. Be sure to mention whether the selection is to be vocal or instrumental, or both. If a new customer, always give reference. Do not crowd on a postal an order that should fill a page of foolscap paper. Use a line for every piece in the order, and never forget to give author and opus number.

Be particular to sign name clearly; give the State in which you live. The neglect to give State causes us more trouble than any other one thing. Almost every post office name is found in several States. Do not sign your name one time with your husband's initials and another time with your own. Let it always be one and the same. The best business form is Mrs. John S. Brown, not Emma K. Brown. In ordering special selections,—such as music for an occasion, piano music, octavo music, mandolin, or other instruments,—the music is to be returned as soon as the selection is made. Music for pupils' use can be retained during the teaching season. The general directions are, Be clear and business-like in your communications.

* * * * *

At the opening of the season is an excellent time to make a club of subscribers for The Etude. Wherever it is possible have a year's subscription charged to pupil's sheet-music account. All such subscriptions can be charged to teacher's account at a discount. We will aim, during the year, to give as much material for pupils as for teacher. This issue is a fair sample of what THE ETUDE will be during the season.

* * * * *

We will call special attention to two works that are universally used.—"Mathew's" "Standard Graded Course of Piano-forte Studies" and "Touch and Technique," by Dr. Wm. Mason. These works stand in the front rank of pedagogues at the present time. If you have not adopted them, try them this season.

* * * * *

Our new catalogue, which will contain all our publications up to date, will be ready this month. We have also issued a classified catalogue containing diversions for vocal, four-hands, octavo, etc. These will be sent free on application. They will be of great value in ordering.

MUSIC IN THIS ISSUE.

The "Prelude in D-flat" is an exquisite creation, a tone-poem, rich in sentiment and tender in pathos. The analysis printed with the piece will aid much to an artistic interpretation. The greatest care may be paid to the retentive notes, A-flat and G-sharp. The effect of this peculiarity arises from the aesthetic influence of persistence in sound or rhythm, and is of the same nature as that force which impels the whirling dervishes of the Orient to their strange dance to the accompaniment of a fragmentary melody repeated almost endlessly. These notes, the same in pitch, enharmonically speaking, pierce the unity of the two sections, and add a peculiar background, as it were, to the richer, more strongly defined colors and outlines of the melody.

The polka "Bobbie," by Rubinstein, is an example of one of the master's simpler works, and within the playing ability of a majority of our readers. It should be played with regard to a clearly defined rhythm, a careless, even seductive swing, as if one had entirely surrendered self to the influence of the music. It is strong effect of the figure formed by the last three notes in the first measure,—a figure used very frequently in the piece, at times harshly dissonant in character. This is the leading motive of the composition.

"REMEMBER ME!" How often the words have been said, in stern prosaic life as well as in the romance of song and story. The melody of this little piece is easily as much as any melody a singer, guided with the power of improvisation, might pour out in a pleading moment—it is so spontaneous. The player should endeavor to infuse into the rendering of this lyric the idea that it is his own sentiment that he is expressing, his own pleading that he is voicing in sweet melody.

"LITTLE FAIRY," by E. Woodington, is something that should please the younger pupils. Pleasing in melody, simple in structure and harmonic basis, it is one easily mastered and easily memorized. Young pupils should be taught to analyze compositions of this character.

Our four-hand selection this month is peculiarly happy in its title, so appropriate to the mastering of the volunteers who have spent the past months in military camps preparing for grim war.

"THE RETURN OF THE HEROES," by Engelmann, as hefts its title, is strong in rhythm and broad and virile in melody and harmony. Not difficult, it is still so well arranged as to produce a very full and brilliant effect; so that one can, in fancy, see the final review, and, in imagination, hear the great military bands with the inspiring crash of martial music. Clear ringing out of themes and strong accentuation of rhythmic points are wanted in the playing of this piece.

The waltz from "Faust" is an arrangement of one of the most captivating melodies that Gounod ever wrote. It lingers in the memory long after the playing has ceased, and is never forgotten.

"A MADRIGAL," by Chaminade, is one of the gems of song. It is almost perfect, if not wholly so, in conception. The melody, with its faithful delineation of the rise and fall of the voice in speech, the rich harmonic coloring, and the beautiful phrase, all contribute to make a perfect gem. The accompaniment must be played with the utmost delicacy and refinement of finish. It is not a mere support to the voice, but an essential element of the song, and as such, must be treated artistically.

"SING THE PRIZE OF COUNTRY LASSES," by Zitterhart, is intended for the lighter hours, being in the so-called "halla" form. It is a graceful song with a pleasing melody and simple accompaniment.

"MAZURKA A L'ANTIQUE," by Charles C. Dray, in a favorite dance rhythm, will be found interesting from various standpoints; melody, harmony, and rhythm being in some respects a thoroughly original composition. It will well repay careful study. The player must not forget that a mazurka needs clear and strong rhythmic effects, and that accents must be firm.

HOME NOTES.

MR. FREDERICK A. LYMAN, of Syracuse, N. Y., died in July, aged thirty-four. Prior to his death he was in charge of the public-school music in Syracuse, which position he held for ten years. Mr. Lyman was a pupil of John W. Tufts and prominently identified with the "Normal Music Course," which is in use in many schools. He was very successful in his work as teacher, lecturer, and writer, as well as composer.

MR. CHARLES H. MORRIS, organist of Plymouth Church, Brooklyn, has prepared a series of lecture recitals on sacred, church, and organ music, illustrated by stereographs.

MR. E. M. ROBY has been elected organist and chorale-master of the Central Church, in Des Moines. It is one of the largest churches in the West and has fine forces.

MISS K. C. YANT will have a large season with her lecture engagements in New York and vicinity. She will give one series in Philadelphia.

S. BROWN VAN GURELL will give a series of piano recitals in the Southern States and Mexico. His headquarters will be at Dallas, Texas.

MR. PERLEY DAVIS, of Rochester, spent the summer in Paris making a specialty of the study of the development of song meaning. He was with Strauss.

MISS MARIE STONE, soprano and violinist, formerly of Menomonee, Wis., will tour in New York. She has already made a number of concert engagements.

F. R. WERN, director of the musical department of the Virginia Female Institute, Staunton, Va., spent a portion of his vacation season on a bicycle and canoe-tour.

MISS A. C. REYNOLDS, Crookston, Minn., gave an advanced pupils' recital last month. The program was largely from the classics.

THE Chicago Piano College, Charles E. Watt, director, opens September 22th.

CHICAGO NATIONAL COLLEGE OF MUSIC, H. S. Perkins, director, opens September 22th.

INSTRUCTORS in the music department of the Ohio Normal University, Ada, O., began August 26th.

THE Humphreys Academy, Humphreys, Mo., will have a music department under the direction of Miss Daisy Penney. Fall term opens September 6th.

THE Mount Air Chant School, near Wheeling, W. Va., will reopen September 7th.

THE Chicago Conservatory, Mr. Leopold Godowsky, head of the piano faculty, will reopen September 5th.

THE Lincoln, Neb., Conservatory of Music, Clarence Motz, director, will resume instruction September 25th.



I am in receipt of "Standard First and Second Grade Pieces," and "Standard Third and Fourth Grade Pieces," for which please accept my hearty "thank you." They supply a long-felt want which teachers can not fail to appreciate. They are certainly very valuable and add the teacher material, as well as furnishing something good, fresh, and interesting for the pupil.

MARY K. LOGAN.

Allow me to extend to you my thanks for "Masters and Their Music," sent to me a few days ago. For a work designed for the use of clubs, classes, and private study, I do not see that I could have done better myself. And when I see in fancy, see the final review, and, in imagination, hear the great military bands with the inspiring crash of martial music. Clear ringing out of themes and strong accentuation of rhythmic points are wanted in the playing of this piece.

I have received "The Masters and Their Music" and am much pleased with the book. It is of much value to student and teacher, and will be especially helpful in preparing next year's program for our music club. Of themselves, the books of Mr. Mathews form a library, fresh and vigorous, comprehensive, practical, and up to date.

LOLA M. GILBERT.

Your new publication, "The Masters and Their Music," by W. S. B. Mathews, has been received, and I am very much pleased with it. It is entertaining and at the same time instructive, especially in the matter of program-making.

H. LOUISE LERCH.

"The Masters and Their Music" is just the book for the advanced pupils of every music class, and the program mentioned therein will be of the utmost value to both private and conservatory teachers.

MISS E. S. BEMIS.

I received "The Masters and Their Music," and am delighted with it. It should be found in every musical library, and I will take great pleasure in introducing it to my friends.

GEO. F. SKIDMORE.

"The Masters and Their Music" was duly received and I give it my most hearty endorsement. It arouses an enthusiasm for the best music while pointing a way to its study.

GEO. F. SKIDMORE.

The "Third and Fourth Grade Pieces" for the piano I have examined and find them admirable for teaching purposes. They are all melodious and attractive.

LOUISE S. ALLISON.

I have examined London's "Read Organ Method" and found it to be just what I needed. I think it is the easiest and most simple read organ method I have ever seen for beginners.

CHARLES S. WILSON.

The "Sight Reading Album," by Charles W. Landon, recently published by him, also deserves the highest praise. It fills a long-felt want and will be welcomed by every progressive teacher.

MR. AND MRS. P. C. TUCKER.

The "Third and Fourth Grade Pieces" are fine, and the new and notation help immensely. I am delighted, too, with his "Masters and Their Music" and expect to have good use of it this winter. It would be a help to a teacher anywhere; but here, where we hear no good music, it is a perfect treasure. Dr. Clarke's "Harmony," also, is just what I have been wanting a long time.

K. THIESEN.

Your Clarke's "Musical Dictionary" is so satisfactory that I have secured an order from one of my friends.

BESSIE CONKLIN.

I have received Clarke's "Dictionary of Musical Terms," which is a valuable work—the best musical dictionary I have ever seen.

I received the "First Dance Album," a week ago. I am very well pleased with it; it combines the agreeable and the useful. It will gladden many a young heart.

It is of enormous value, these eighty pages on such good paper, so neat. The "Faust" waltz alone is worth the price of the whole book, and I could say as much of four or five of the other pieces. A. J. RALSTON.

The "Dance Album" has quite captivated the younger society element.

I can heartily say that I am delighted with that "Dance Album" which I received last week. Am so well pleased with it that I think I will send some for more of the books.

Enclosed you will find an order for \$1.31 for the two copies of the "First Dance Album" which have given the greatest satisfaction.

Allow me to add my notes of commendation to the kind words heard on all sides in regard to the "Duet Hour," lately published from your house, and also the "Sight Reading Album," by London. I trust that they will speedily attain the wide-spread popularity they certainly deserve.

ALLIE M. WELSH.
MRS. G. E. PRINCE.

I like to recommend THE ETUDE, for I consider it the best music journal in the country for all practical uses, and I have been familiar with a number of others during my experience as a teacher in schools.

The "Sight Reading Album" is at hand, and I wish to tell you how it meets my expectations. I have looked for years for just such a collection of easy graded pieces for my pupils, but I have only been able to find a few here and there, sandwiched in with much trash, while here it is altogether and every one good music. The notes are very helpful.

MISS MAMIE B. PARET.

THE ETUDE is an old, tried and tried friend with which I can not part. From its modest beginning (no reflection) quite a number of years ago, it has grown until it has become the splendid journal which now pays its monthly visits to the studios of thousands of musicians and teachers, and to the pages of musical families.

It gives me pleasure to state that this has been my most successful season of teaching, due very largely to THE ETUDE, the excellent and judicious selection of methods of supplying themes. My comparatively short period of dealing with you has been of inestimable value to me, and, of course, I will continue to order almost exclusively from you.

FRED ALTON HAIGH.

I have received Dr. Clarke's book on "Harmony" and am very much pleased with it. It is entertaining and at the same time instructive, especially in the matter of program-making.

I have received London's "Sight Reading Album," and found it just the thing that was needed for a young friend of mine. The judicious selection of standard compositions in easy form and careful gradation seem well adapted for young students' wants, offering them small doses of earnest study, again coated with pleasing melody.

This book will have a mission.

HENRIETTE STEARA.

I am delighted with the new work on "Harmony," by Hugh A. Clarke. He is the only one I know of who makes the study of harmony not only predictable and interesting, but positively fascinating.

MISS LOUISE PEARLS.



Notice for this column inserted at 5 cents a word for one insertion, payable in advance. Copy must be received by the 26th of the previous month to insure publication in the next number.

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2529. Heine, C. Op. 104. Dance of the Sylphs. Grade II.....

A graceful piece in the salon-music style, as suggested by the title. Largely diatonic in the melody, with some fairly rapid passage-work and a few trills. Fully satisfying, it may be said to be a very fair dance.

2530. Engelmann, E. Op. 328. "Rough Riders" Military March. Four Hands. Grade III.....

A brilliant, stirring march; one of the best of its kind. It has the life and rhythm of a march, and is attributed to the men who made the American name famous in the world.

2531. Saroni, H. S. Life on the Mississippi. Grade III.....

A descriptive composition introducing characterful scenes, in the style of the "Landscape." It imitates the large style very faithfully.

2532. Howard, W. E. O. Our Glorious Union. Madley of National Melodies. Grade III.....

A splendid arrangement of The Star Spangled Banner, Yankee Doodle, Hail Columbia, Dixie, and America. While it is brilliant and thoroughly effective, it is not difficult.

2533. Baumbach, F. Op. 215. No. 12. Little Soldier. Grade I.....

A little piece in march rhythm, suitable for practice pieces. It is a sight reading of it is included among "first pieces."

2534. Biehl, Albert. Op. 143. No. 7. Playing Soldier. Grade I.....

Moonlight Dance. Grade I.....

2535. Hiller, Paul. Op. 61. No. 2. Soldiers Are Coming. Grade I.....

2536. Schultz, J. F. Op. 101. No. 3. Presto Waltz. Grade I.....

2537. Gurilt, C. Op. 140. No. 2. Morning Song. Grade I.....

2538. Gurilt, C. Op. 140. No. 2. Morning Song. Grade I.....

2539. Gurilt, C. Op. 140. No. 2. Morning Song. Grade I.....

2540. Gurilt, C. Op. 140. No. 2. Morning Song. Grade I.....

2540. Hiller, Paul. Op. 61. No. 12. My Own True Heart. Grade I.....

Full harmony, somewhat chorale-like in style, broken by free melody passages; very useful in melody playing and song-like playing.

2541. Lichner, H. Op. 149. Andante in F Major. Grade I.....

Four-part harmony, alternating with an accompaniment. It is easier in sentiment, and very pleasing in harmony.

2542. Spindler, F. Op. 123. No. 10. Flying Leaf. Grade II.....

Particular for the children; the elegant passages for both hands, and it is always melodic and interesting, will please the pupil.

2543. Himmel, P. H. An Alois. (German Air) Grade I.....

An old German air arranged in a very delightful manner. Useful as a study in growing hands. The melody is a great favorite with Germans.

2544. Ascher, J. Shepherd's Content. Grade II.....

Pastoral in character, with a pleasing melody. It is useful in developing in young pupils a feeling for good music as well as teaching good phrasing.

2545. Gurilt, C. Op. 101. No. 12. The Little Wanderer. Grade II.....

Somehow pastoral in character; both hands are given useful work. A great variety of phrasing notes, making it a useful teaching piece, with the additional note of an interesting melody.

2546. Hiller, Paul. Op. 61. No. 9. Grand-père's Golden Wedding. Grade I.....

A little piece in waltz time, with some interesting rhythmic figures.

2547. Pauer, E. The Shepherd Piper. Grade I.....

Full of pastoral character and pretty melody; it has been used with great success in the teaching of degrees of soft and loud.

2548. Saravantes. Monnetto. Grade II.....

A beautiful piece in a favorite rhythm; it has useful practice in syncopation and in bringing out useful passages.

2549. Hiller, Paul. Op. 61. No. 12. My Own True Heart. Grade I.....

Full harmony, somewhat chorale-like in style, broken by free melody passages; very useful in melody playing and song-like playing.

2550. Lichner, H. Op. 149. Andante in F Major. Grade I.....

Four-part harmony, alternating with an accompaniment. It is easier in sentiment, and very pleasing in harmony.

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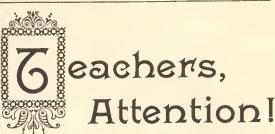
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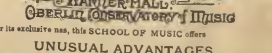
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