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### Volume 18, Number 10 (October 1900)

Winton J. Baltzell

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# THE ETUDE

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## THOUGHTS SUGGESTIONS AND ADVICE

### Practical Points by Practical Teachers

#### SCALES IN DOUBLE THIRDS.

PERKIE V. JENNIS.

SCALES in double thirds are excellent practice for physical development of the hands. In order to play scales in double thirds with smoothness, perfect equality of finger-action must be developed. When two fingers rise at the same time, one is apt to start in advance of the other; this fault may be quickly overcome, and both fingers trained to start at the same instant by practicing on the Virgil clavier, using only the up-clicks at first; when the two fingers rising produce but one click the up-action and start are accurate. When this accuracy is established in all the fingers, practice with both clicks on, playing a slow trill in double thirds, not faster than one note to the beat, with the metronome at 60. If this slow trill is played perfectly legato, the up-clicks of C and E and the down-clicks of D and F will blend, and only one click be heard. When a perfect legato can be played with all fingers, practice the scale in double thirds, bringing up the up- and down-clicks together wherever it is possible. A perfectly even scale in double thirds requires, in addition to accurate finger action, absolute control of the arm, as when a crossing is made if there is not perfect arm-control the crossing fingers produce an accent, and thus render the scale uneven. This can be overcome by practicing the scale with accents, followed by the same scale without accents, making all the tones perfectly equal.

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#### THE LANGUAGE OF MUSIC.

MADAME A. PUPIN.

THERE are some teachers who make a practice of always using musical terms in their lessons, even with the youngest pupils. They say forte and piano, instead of loud and soft; they remark at the beginning of a piece—"this is an andante," or "this is an allegro," as if it were a matter of course that the pupil should know the tempo of a piece. The pupils hearing these musical terms constantly used, come to understand them by degrees, without the effort of studying them, as the child in his home adds to his vocabulary by using the words he hears.

The teachers who have this commendable habit generally aim to pronounce these Italian words as they should be pronounced. Those who do not understand the pronunciation of the Italian language may find an approximate pronunciation in any musical dictionary, where the proper syllable to accent is also designated. Every young teacher should have such a dictionary. The purchaser of a musical dictionary must seek an edition that gives the accented syllables as well as the pronunciation. The young teacher who has not previously learned the meaning of the foreign words, sprinkled over the music pages, will find that trying to teach them to others is a very easy way to learn them one's self.

\*\*\*

#### MODERNITY.

HARVEY WICKHAM.

MOST young instructors use a great deal of classical music, of a more or less ancient type, for teaching purposes. I am speaking now of young instructors who are also competent, educated musicians, with a completed course under well-known masters to their credit. They admire classical music—what musician does not? They have themselves been fed upon it, and they naturally conclude that it is the best mental food for their pupils.

If these all belong to a sufficiently serious and studious type, all will go well; but for the vast majority,

modern compositions will do immeasurably better. I am not speaking of modern trash, nor of the grade of teaching which has to do with such trash players. But did you stop to think that you must be a bit of an antiquarian in order to appreciate the art of a past generation? The public and the average student, be they never so musical, are anything rather than antiquarian; and a certain degree of modern style, will appeal to them in the degree of a modern style, which indeed quite escapes their ken if lost in the mazes of an obsolete or even slightly antique mode of expression.

In other words, you can interest your listeners and your pupils in more significant music, if you do not add the burden of quaintness to that of depth. Use all the classical music by all means, but do not neglect the fine compositions of to-day.

\*\*\*

#### STRICT TIME.

J. S. VAN CLEVE.

THE sermon upon strict time needs to be preached and re-preached constantly to our students. As the clergyman often takes two texts with which to fortify his remarks, let us take two quite contradictory authorities, viz.: the one from the "Old Testament" of Mendelssohn, the other from the "New Testament" of Chopin. Mendelssohn used often to exclaim: "Strict time is so pretty," and Chopin kept the pyramidal box of the metronome always upon his piano. The present writer heard the other day one of his pupils recite (for the first time) the "Creole Song" from the Freser edition of the "Holler Studies," and the three eighths before the bar were every time taken very briskly; then, the bass-note was assigned more than its just value—i.e., an eighth, quite a dotted eighth, or more; after which the remaining eighths of the rhythmic design followed and went on their way rejoicing in their exact amount of time. The figure thus indicated comes so continually in this piece, that the whole sounded quite tidy, and the corkscrew gait of the rhythm was inexpressibly ludicrous.

\*\*\*

The whole of the lesson was to all intents and purposes devoted to eradicating this gross defect, and as the old-time superstition held that the mandrake utters a groan and a shriek when it is wrenched from the earth, this may be said that this imp of "bad time" came out of this particular pupil with pain, with tears, with anguish both of teacher and pupil.

\*\*\*

#### WHEN TO BEGIN PIANO LESSONS.

CARL W. GRIMM.

THE proper time to begin instructions is really wherever the young desire it. But not every desire for taking lessons is a positive proof that the pupil is willing to continue when the very first difficulty is met with. The wish to take lessons may simply mean the gratification of senuous enjoyment of tones. He who wants to learn something has to pay the price for it, and that is a hard work. It is a great natural law and cannot be evaded. No matter how great the talent, the pupil will have to work in order to develop the richest latent within him. Even Bach, and, because, was a genius, said that what he learned he acquired by indefatigable labor.

It is the correct principle of a good method to make things pleasant and agreeable, but the great fault of many pupils is that they want to be entertained all ways and never exert themselves. Taking lessons means also to submit to some discipline, and, to insure success, the adhering to it.

I would advocate to have the pupil pass one year in school before beginning music lessons. Then he will be able to read and figure to some extent. The majority of children go to school when they are six years old; let them begin music when they are seven.

They ought not to begin later than eleven, because, after that age, the hands and fingers are apt to remain less supple. In piano playing, not only the brain, but

also the fingers, have to be trained. The latter is the least interesting, but almost the most important. Von Bülow said: "To be a piano player you must, above all, have technique."

\*\*\*

#### PIECES FOR SOCIAL USE.

WILLIAM BENDON.

WE cannot always choose our audience. We can rarely select just the right psychological moment of esthetic sympathy between audience and player when it would be best to play any given piece. How often we hear it said: "I did not care for ——— selection!" Older people like the old, and the younger want the latest. And the pupil, like the teacher, must be able to bring forth from his treasures "things new and old" and of such characters as range "from grave to gay, from lively to severe."

The following is suggested as a workable exponent for social (not concert) use. Except under most extraordinary conditions, let the selections be short. This will not weary either the player's memory or the hearer's attention.

Have three pieces thoroughly in the memory. One should have a broad substantial character, the second should be of a melodious songful nature, and the third of a gay and sprightly turn. These three types have stood the wear of centuries in the sonata forms. Let each piece have its own distinctive character, "his, or fowl, or good red herring," but not a hash of all.

Begin with the broad affair, as it will steady your nerves and give you a feeling of mastery and certainty that will be reflected in the attentive attitude of your hearers. If this is short and well done, their appetite is whetted for more. For your second effort, take a tender or graceful song without words will appeal to them with a more intimate winsomeness. This done, they will want and may ask for something more lively, and then conditions are ripe for you to lead them a merry round with your third piece full of spice and sparkle, swing and sweep. Then stop.

\*\*\*

#### LABOR-SAVING DEVICES.

THOMAS TAPPER.

NOTHING is so attractive to the overworked teacher as the alluring sign: "Here is a method that requires no labor!" But close inspection will show us that the statement falsifies everything in education. It says that a teacher who knows little may instruct a child who knows nothing, by appealing to its higher nature. Despite its pleasant sound and appearance, the teacher comes upon the truth in time, and often with a cruel bump, that skill comes from labor; direct, forceful, sequential, and exact labor. No method may ever succeed, and no method is entitled to a ray of respect, that does not have its entire working scheme on serious study.

But with this is presented along the line of argument that to educate the child we must place him, it is yet incomplete and malicious if it does not demand as well as please. In every art and science there is a certain order, and the child must be taught to be regulated, facts to be learned, habits to be formed. The more the teacher infuses these with the spirit of freedom and pleasure the greater teacher he is, but she is not great if she merely emits them.

She will recognize from the conditions about her that the first necessity is to set the child into action. On action that is well directed, correct, and logical she learns to depend. And she will soon realize that she cannot learn without labor, but she may not teach him without labor.

But it is its own reward. The labor she and the child expend is returned to the worker in the form of character, the one essential aim in education.

KEEP a reverence for the old masters and a warm heart for the new.—*Cipriani Potter.*

#### COMMON-SENSE IN MUSIC.

BY J. S. VAN CLEVE.

WE learn from physicists that the atmosphere which we breathe day and night, waking and sleeping, is composed of one-fifth the vitalizing, life-giving oxygen and four-fifths of dull, quiescent, staid nitrogen. Were this atmosphere all oxygen, we should soon burn out our lives with a mercurial, but destructive, rapidity. If the atmosphere were nothing but nitrogen, our lives would endure only long enough to produce something.

We may find here a metaphor of our lives as musicians. He who has no quick, inflammable spirit, no sensitiveness to emotional tendencies vivid enough to make him appear eccentric to the more prosaic and phlegmatic classes of men should be a musician, yet, on the other hand, he who is a mere huddle of impulses, fancies, vagaries, moods, will never attain to that which is high and noble, will never round out to the grandeur of a true musician; for a true musician is also a man.

This curious law of opposites, counteracting each other, yet effecting, by their vigilance and mutual desire, a wonderful and smooth operation of progressive life, we find pervading the universal frame of things, both things material and things spiritual. Thus, day and night, waking and sleeping, combining and dividing time and harvest, birth and death, joy and sorrow, high tension and relaxation, all forever chase each other in ceaseless rotation.

Many foolish or at least idle questions are asked by musicians as to why their lives are not thus or so as might better coincide with their desires, and many more questions still more foolish are asked by the surrounding world of non-musicians concerning them as to why they are not this or that or some other imagined thing. The first rule never to be lost sight of by musicians in judging themselves or by the world in judging them is this: The musician among the children of God is unique, not exceptional; he is blessed, indeed, with much peculiar happiness, but he, like all others, cannot be said to exist for himself alone, certainly not alone for the ends of self-gratification. The rampant influence of nonsense in the lives of many musicians from the highest to the lowest has been at times deplorable, and worst of all, when we read of the eccentricities and follies of our great masters, the tendency is to copy them faintly in our own lives and doings. Thus, that which was a pardonable weakness becomes, in the grafted form, a deadly brain hearing poisonous fruit.

Common-sense is often said, in a spirit of paradox, to be the most uncommon thing in the world. However this may be, it is the most desirable of things to have, and no man nor woman is to be considered a human being, by common-sense in the best sort of judgment as to values and relationships which will save one from chimerical and visionary estimates—such as will work disaster. The supreme genius in literature which symbolizes the opposite of common-sense is the celebrated knight of La Mancha, Don Quixote. His redoubtable squire, Sancho Panza, is usually taken as the type of common-sense, and so in a certain low and material and prosaic way he is, but if we should say that he embodies vulgar sense it would be more accurate.

A musician's common-sense may be illustrated and exhibited in many ways. For instance, if, because he has a sensitive throat, easily stirred into vexation, he should, therefore, put little or no restraint upon that disposition, justifying himself by the example of Beethoven, whose sudden and violent peevishness was phenomenal and proverbial, he would be lacking in common-sense, for, by such a foible, he would never suggest Beethoven to anyone but himself, and he must certainly work sooner or later plunge himself into some gulf of childish anger where he will founder as pitifully and as helplessly as a fly in a treacherous goblet of sweetened poison.

Again, we often read of the arrogance of Liszt, who

at times made an assertion of the dignity of his art, and of himself as a representative of it which was noble, and even sublime, but at other times, especially when stung by petty irritations, gave way to childish chaffs of small irritability and to displays of vanity not in the least calculated to arouse our respect. That Liszt was a power does not justify you. No doubt the power to catch the wandering admiration of the general public has a market-value, but it is a value which is only operative in rare instances, while the attempt to attract success by any poor, diluted imitation of the skillful power can only cause the musician to be still less respected by other people of intellect than he is now.

It is a lamentable fact that our art is but faintly and dimly recognized as yet among the great forces which work for the betterment of mankind. As a vexatious case in point it may be recorded that the musician, while reading an article by Mr. Elbert Hubbard, called "A Little Journey to the Home of an English Poet," I found this: while telling us how wonderful was the year 1809, he said in this year were born Alfred Tennyson, Elizabeth Barrett Browning, Abraham Lincoln, Charles Darwin, W. E. Gladstone, Howard Felix Mendelssohn and Frederic Chopin!

When starting out to make a career as teacher in any American city, great or small, but especially the latter, a young man should say to himself: "I will ally myself with the educated and well-behaved people of this place, and I will eschew the ignorant and ill-conducted, except so far as I may be of value to individuals striving to climb out of those disadvantageous."

As we, as representatives of a most mystical and most beautiful art, ought to cultivate a sense of high-minded self-reverence, which is as different from self-conceit as the Koh-i-noor is from a cheap lump of cut glass. The musician should, first of all, strive to improve everyone he meets with the idea that he is a man, a citizen, a husband, a father, a man with something to do which he believes with all his heart to be worth doing, and then he should insist upon having the respect of the community. To do this, a few simple and obvious rules are needed.

First, he must carry himself as a man of culture, avoiding equally a pedantic display and a slangy vulgarity of conversation.

Second, he must be sedate without gloom, and genial without frivolity.

Third, he must show a becoming diligence in attending to all his engagements, whether it be to give a lesson which has a fee attached to it or to contribute a gratuitous solo at a charity concert.

Fourth, he must be business-like in all his dealings. His agreements should be clear and definite, then making his agreements clearly and definitely, then endeavor to know just what he does and what he should accept only such pupils as can pay for what he is adapted to teach—all other pupils he should advise to go elsewhere. A number of the greatest teachers are using assistants now to enable them to do precisely such work.

A lesson is worth to the pupil only what he can get out of it, and it is false economy to pay five dollars for a dollar lesson, and no less so to seek a cheap teacher when the same capital invested in the work of a master will go farther and result in far greater and longer-lasting benefit. There are thousands of piano lessons given every year in this country that would be expensive at twenty cents. There are many lessons given also in this country that would be richly worth ten dollars each to those who need the inspiration and help that are to be found only in lessons from masters.

Sixth, he must have all the wisdom and self-command of a clergyman in his relations with women, and must walk a bridge of distinction between the proper and the improper which is often as narrow as the bridge over which the Mohammedans say the soul must pass over to paradise.

Seventh, he ought, if possible, to ally himself with the good. In the boundless variety of modes of religious exercise and worship permitted in this land about which they do the air and the sunshine. While there must be some form of higher thought and spiritual culture with which he can get himself into

sympathy. There are two good reasons for this, one exoteric, the other esoteric. The exoteric one, which is the higher, is this: He will thus secure that constant stimulus toward serious and high living which he needs, not more than other men, but just as much. The exoteric reason is: That nothing so soon stamps a man as a serious and worthy member of society as connection in a regular way with some religious body.

#### WHAT IS A LESSON WORTH?

BY DR. HENRY G. HANCRETT.

MANY a dollar has been wasted by music pupils through consulting a teacher whose line of work was not adapted to the special needs of the pupil. Many times has the advice been given to have beginners start their work with "the best teachers." In the case of people of abundant means this has been attempted often by sending their little children under ten years of age to teachers of national reputation commanding five dollars an hour for instruction.

But it would seem almost self-evident that no child of such tender years is capable of receiving five dollars' worth from the instruction of any teacher in an hour's time. The teacher's time is worth that price, but there are thousands of faithful and wholly competent persons all over this country who are glad to give lessons for a dollar an hour or less, who can do everything for any beginner that the pupil can possibly require for many months. It takes much study, much talent, and some maturity to fit one to gain all that an artist teacher can put into a lesson. A pupil who needs to be corrected on points of rhythm, pitch, or length of touch cannot possibly derive more than a tithe of the benefit that a young artist will find in working for an hour with, say, Dr. William Mason, or Mr. William H. Sherwood.

These men can tell of traditions, of peculiarities in treating a certain passage by distinguished artists, or of variations in the touch or in the conception, of relative importance of different interpretations, and they can tell it in a way that will infuse new life and meaning into the passage, new enthusiasm and significance in the playing of the pupil, and that will remain with the pupil for years as an inspiration. But the greatest of artist teachers cannot think of or tell such things to a pupil whose crude and stumbling performance requires criticism on the lowest plane—the plane upon which the multitude of competent teachers already stand.

In the ideal arrangement the pupil should know just what he requires and should go to the teacher whose specialty it is to give exactly that; but as such an ideal arrangement is hopeless, the teacher should endeavor to know just what he does and what he should accept only such pupils as can pay for what he is adapted to teach—all other pupils he should advise to go elsewhere. A number of the greatest teachers are using assistants now to enable them to do precisely such work.

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BOTANISTS find great delight in picking flowers to pieces. Others are content to enjoy their beauty and fragrance without dissecting them. So in music. One listener thinks only of the skeleton and form, and gets his enjoyment from the bones. Most people, however, just as they do the air and the sunshine. While there must be some form of higher thought and spiritual culture with which he can get himself into



















## INDIVIDUALITY IN TEACHING.

BY E. R. HILL.

We all recognize that it is individual method that makes the successful teacher, but it is seldom stated wherein that individuality consists.

To begin with, it is manner of presentation rather than startling novelty of truths that is the essential quality of such individuality. Perhaps the most striking method of piano-teaching of to-day, that of Leschetitzky, does not pretend to discovery of vastly important and brilliantly novel ideas, but is rather the simplest possible exposition of such fundamental truths as have always underlain the methods of the greatest players and teachers.

It remained for Delarte to formulate the laws of muscular relaxation that must have held true for the well-poised men and women of all ages. The Greco-Roman civilization—with its symmetry of life and perfect balance between body and soul—did not, in its lack of self-consciousness, need to be warned against the dangers of spasmodic muscular contraction. It knew instinctively that true power lay in self-possession. It remained for modern times to pile up mountains of self-conscious complexity and hyper-analytical difficulties, which could only be leveled by Delarte's epoch-making discoveries.

What Delarte has done for every-day life, Leschetitzky has done for the piano, in simplifying and going to the root of difficulties in piano-technic, mainly psychological. There are few of his fundamental ideas which are not either expressed or hinted at in Czerny's "Letters to a Young Lady on the Art of Playing the Piano-forte," but in their manner of presentation and point of view they are wholly novel.

Doubtless there are other ways of teaching exactly what Leschetitzky teaches, if one could see circumstance and material in the proper light of inspiration. Truth is so various and many-sided that one need never believe that one has come to the end of the ways in which it may be set forth. The facts of piano-teaching are well established, the fundamental principles are well recognized (better perhaps to-day than they have ever been), but that does not prevent one from being ever on the alert to perceive new channels through which they need be diverted to suit the needs of individual temperament.

The successful teacher must be sensitive in his observation of the pupil's temperament. He must endeavor, if possible, to formulate the pupil's life outside of music. In general, the temperamental faults come to the surface, in music and in daily life alike, even if the interest in music be quite superficial. Often the musical faults can be reached and remedied through the influences of life itself. The great composers have often achieved their greatest work when most oppressed by the complexities and tragic elements of their daily life. The moral force which these difficulties call forth involuntarily makes possible greater conquests in their artistic territory.

Try, therefore, if possible, to arrive at some knowledge of the general mental habits of the pupil, her literary tastes, her idea of the aims and ends of social existence, the extent to which religion enters into her life. Let the pupil feel the privilege of individual expression, be it ever so slight. Encourage her to seek for the "message" which each composer conveys, and not to be content with feeling it herself, but to make the teacher realize her conception of it.

In many cases the "individual" interpretation will have to be modified; but a tactful teacher can do much to inspire a pupil to feel the value of the freedom and self-reliance which such a method inevitably brings, and, what is more, makes the actual overstepping of limits only a path to the surer perception of the true essence of interpretation.

To the successful teacher the gospel of musical truth can find almost as many outlets of expression as there are varieties of temperament. That does not mean that a teacher must have as many methods of instruction as he has pupils. His observation must

be keen enough to lead him to accurate classification of temperament. He will soon discover that one method may be used to handle a certain class of temperament, with only slight modifications in individual cases. Such a habit will facilitate getting a real grasp on the culture of pupils, while at the same time enormously increasing command over the teaching medium—one's own ideas.

Above all, the successful teacher must be unsparring of himself, must be spontaneously outgoing in his sympathy with the musical and temperamental problems of each pupil. He must, with simple humility, be willing to draw on the struggles and problems with which his own early career was beset, the personal trials and agonies with which he caught and harnessed his own musical Pegasus. He must show a standard at once relentlessly high, yet tactfully sympathetic with the absence of opportunity or education that the pupil may suffer from. Such an attitude will certainly lift teaching above mere pedagogical routine, and make piano-lessons something more to the pupil than disconnected, dry problems of technique and automatic interpretation and harmonizing.

The teacher with such ideas must find his horizon, musical and personal, enormously enlarged; the pupil will awake to the realization of more than a casual connection between music and life.

## PRIMARY TEACHING.

BY FRANCES C. ROBINSON.

THE time has been when any young person who played the piano acceptably and who possessed a limited knowledge of the rudiments of music would set up as a teacher of the piano-forte and plunge into that great responsibility, viz.: the guidance of children along the way in the greatest of all the arts—Music! It is, however, by no means so common a thing as it was a few years ago, for the reason that children have become more discriminating and are more anxious that their children shall be placed, from the very start, in most efficient hands.

Our conservatories, and the best private teachers, all advocate and follow out a special training for those intending to teach. The advancement in the methods of teaching in all branches of learning has been very great in recent years, and the teaching of music keeps quite abreast of this general advance.

After careful musical study and training with the best of masters, the one who will succeed is the teacher who possesses originality with judgment, who has ideas regarding the training of others, and regarding the best, surest, and most interesting ways of conveying his knowledge to others. It requires one kind of ability to take in knowledge, and altogether another to be able to give out to others.

In teaching there must, of course, be, first of all, a knowledge of child-nature and a study of each pupil individually; then teachers must possess powers to explain, to illustrate, to make everything perfectly plain to the child (or adult) mind. Pupils, nowadays, are trained by all teachers worthy the name to play with brains as well as with fingers. Instruction in musical form and elementary harmony begins with almost the first lesson.

Children are most interested in picking the parts of a flower to pieces, and then learning the relationship of each tiny part to the other; and so in music. If it is presented to them in an attractive manner, a knowledge of its construction interests them at once and, in the end, develops intelligent musicians, not mere players.

I would suggest that at the very first lessons the teacher speak of tone and illustrate, at the piano, by showing different kinds of tone as the results of different kinds of touch. Appeal at once to the ear of each pupil and thus begin the development of musical taste. Later on show that notes are merely the signs used for representing sound. Here will follow the usual training in notes and their values, but very often it is well to begin a little melody playing, using figures

only (1, 2, 3, 4, 5); not for any length of time, however, as it is apt to cause pupils to depend more upon numbers than upon the notes afterward.

Very soon, teach half-tones and whole tones. Build up an entire scale—the C-major scale—by half-tones and whole tones. Number each note on paper, and show on paper, as well as at the piano, how the half-tones come between 3 and 4 and 7 and 8. Explain that the half-tones must come just so (between 3 and 4 and 7 and 8) in every major scale, and then write the scale of G.

Tell children how they can find out what scale "comes next"; that G-major begins a fifth above C-major, and D-major a fifth above G, and so on. Play the scale of G-major without F-sharp, also play the scale of D-major without its sharps, letting the pupil notice, and point out where, the scale sounds unpleasant to the ear. Do this that he may realize the use of sharps and flats to make the scales sound correctly, as well as for bringing the half-tones in their proper places. Do not mention key signatures until the scales of C, G, and D-major have been built up, one by one, and the use of sharps is clearly understood. Then explain key signatures.

Time or rhythm is another thing to be introduced in the earliest lessons. Again make no use of the signs until you have developed in the child a sense of pulse, of accent, and of measure. It is not enough to begin teaching that a whole note is worth four beats, a half-note worth two, and so on; or that two halves, or four quarters make a whole. Children will learn all that readily in an arithmetical way and yet fail to grasp what we mean by time. But, if allowed to make some motion rhythmically they will feel what is meant. Sometimes the teacher can test children's sense of rhythm by playing a little dance music, or a march, marking the time well, when it will usually be found that each child possesses a good sense of time when appealed to in some such way.

After the pupil understands the simpler forms of time, the teacher must insist on everything new being counted aloud. Help children to find the musical thought, or idea, in each tiny exercise, and as the exercises grow longer, point out the little sentences, and thus begin instruction in phrasing, or musical punctuation.

As soon as a child plays a third, analyze it for him, and when he arrives at three tones struck together, begin your explanation and analysis of chords.

In the training which is more muscular, or physical—finger, wrist, and arm action, or technique—when training the little fingers, whether at table or piano, always give the reason for each movement that you wish him to try to learn. Explain that certain muscles can only receive their proper development by being moved exactly as you are pointing out, but make it very plain that we train our fingers, wrists, and arms merely to the end that we may produce the best possible tone.

While I would urge all teachers to draw upon their own resources as far as possible, and to originate for themselves tests, illustrations, and exercises to meet special needs—there are a number of books which, have been published of late which are very helpful, and, in closing, I will name a few. Many excellent books on elementary harmony are in existence, but teachers of the young will often find it necessary to simplify the ideas of even the most simplified work on harmony in order to make it attractive to the young. Harmony need not be the dry, difficult study it has so long been made if the very first steps are taken as simply and gradually as is really necessary. I mean beginning, always, with elementary harmony, and taking no steps ahead until all before it is perfectly plain and the way thus made clear for the greater difficulties which follow.

The books which I shall recommend are:

1. "Ear Training," by Arthur E. Heacox.
2. "Studies in Musical Rhythm," by Edgar L. Joshi.
3. "Studies in Measure and Rhythm," by E. W. Krause.
4. "Intervals, Chords, and Ear Training," by Jas. Parkman Brown.

No 323S

1

3<sup>rd</sup> VALSE IMPROMPTU.

F. G. RATHBUN.

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2

*ff*

*mf*

*p*

*brill.*

*mp dim.*

*a tempo*

*rit. e dim.*

*p*

3

*ff*

*p*

*mp*

*dolce*

*p marc. il canto*

*D. C.*



# The Happy Plowman.

Arr from H. Lichner, Op. 295, No. 3.

*Allegro moderato.*

*basso marcato*  
*mf*  
*p*  
*cresc.*  
*p*  
*dolce*  
*f*  
*rit. Fino*

*amotoso*  
*p*  
*mf*  
*basso marcato*  
*mf*  
*poco rit.*  
*a tempo*  
*f*  
*rit. G.*



## Come, Dance With Me.

## Mazurka.

SECONDO.

F. R. WEBB, Op. 96, No. 3.

Allegro ma non troppo.

Musical score for the second part of the Mazurka. The score is written for piano (left hand) and violin (right hand). It begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The tempo is marked "Allegro ma non troppo." The score includes various musical notations such as slurs, fingerings, and dynamics like "cresc." (crescendo).

## Come, Dance With Me.

## Mazurka.

PRIMO.

F. R. WEBB, Op. 96, No. 3.

Allegro ma non troppo.

Musical score for the first part of the Mazurka. The score is written for piano (left hand) and violin (right hand). It begins with a mezzo-forte (mf) dynamic. The tempo is marked "Allegro ma non troppo." The score includes various musical notations such as slurs, fingerings, and dynamics like "cresc." (crescendo) and "sflegato" (sflegato).



ben cantando

cantando

cantando

cantando

cantando

cantando

con brio

D. C. ad lib.

pp

mf

f

mf

cresc.

con brio

D. C. ad lib.



# GIPSY DANCE.

GEORGE W. HUNT, Op. 8.

Allegro.

The first system of the musical score for 'Gipsy Dance' 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 first staff begins with a piano (*p*) dynamic and a tempo marking of 'Allegro'. The second staff continues the melody with a 'rit.' (ritardando) marking. The next three staves continue the piece, with the third staff marked 'p a tempo' and the fourth staff marked 'mf'. The system concludes with a final staff showing a sequence of chords and a fermata.

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The second system of the musical score for 'Gipsy Dance' 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 first staff begins with a piano (*p*) dynamic. The second staff continues the melody with a 'rit.' (ritardando) marking. The next three staves continue the piece, with the third staff marked 'p a tempo' and the fourth staff marked 'mf'. The system concludes with a final staff showing a sequence of chords and a fermata.



This image shows a page of handwritten musical notation, likely a piano score. It consists of four systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The second system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The third system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The fourth system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The notation is written in a clear, legible hand, with various musical notations including notes, rests, and dynamic markings. The page is numbered '222' in the bottom left corner.

## A Call to Merry Dance.

Nº 3242

Carl Heins, Op. 117, No. 1.

[illegible]



# BARBARA. VILLAGE DANCE.

Edited by  
Preston Ware Orem.

J. PRIDHAM.

Moderato. M.M. ♩ = 112.

The first system of the musical score for 'Barbara Village Dance' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The first staff begins with a *mf* dynamic and a crescendo (*cresc.*). The second staff begins with a *p* dynamic and a crescendo (*cresc.*). The third staff begins with a *f* dynamic and a decrescendo (*dim.*). The fourth staff begins with a *f* dynamic and a crescendo (*cresc.*). The fifth staff begins with a *p* dynamic and a decrescendo (*decresc.*).

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The second system of the musical score for 'Barbara Village Dance' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The first staff begins with a *f a tempo* dynamic and a crescendo (*cresc.*). The second staff begins with a *p* dynamic and a crescendo (*cresc.*). The third staff begins with a *p* dynamic and a crescendo (*cresc.*). The fourth staff begins with a *pp* dynamic and a crescendo (*cresc.*). The fifth staff begins with a *pp* dynamic and a decrescendo (*decresc.*).



This image shows a page of musical notation for a piano piece. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The music features various dynamics including *f* (forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *f marcato* (marked forte). There are also tempo markings such as *p a tempo* and *rall.* (rallentando). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast or lively tempo. The page is numbered '1' in the bottom right corner.

Nº 3235

BERCEUSE.  
LULLABY.

17

*Edited by  
Preston Ware Orem.*

P. LACOME

Tempo di Valse.

*Temptation Waltz*

pp

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*p sempre*  
*poco rit.*  
*a tempo*  
*poco rit.*  
*a tempo*  
*cresc.*  
*f*  
*p leggerissimo*  
*poco rit.*  
*a tempo*  
*poco rit.*  
*a tempo*

*dim.*  
*pp*  
*p*  
*dim.*  
*pp*  
*poco rit.*



# PRAISE THE LORD!

## CELEBRONS LE SEIGNEUR.

Words by Emile Kauffmann.  
English text by G.H.Dows.

GEORGES RUPÈS.

*mf* Et sous of men, ye chil-dren of the  
vous mor-tels, vous en-fants de la

Thou o - cean vast, green hills, and ver - dant  
Fier O - cé - an, val - lons, ver - tes col -

*Pine.* *marcato*

earth, Pros - trate your-selves be - fore the Lord on high.  
ter - re. de - ter - nez vous de - vant le tout puis - sant;

val - leys, Mount - ains so grand, and streams tem-pes - tu - ous,  
li - nes, Su - per - bes monts, tor - rents im-pe - tu - eux,

His love Di - vine, a sto - ry, grand, mys - ter - ious, Came to this  
Son fils di - vin, a - do - ra - ble, mys - té - ref Pour vous sau -

North winds that blow, they are voi - ces from heav - en, All tes - ti -  
Souf - fles puis-sants, a - qui - lons, voix di - vi - nes, Vast - tes fo -

earth, and for man-kind did die. Praise Him, the Re - deem - er of men. Praise  
ter - re. vous a don - né son sang. C'est lui, c'est le Dieu re - demp - teur! Lui

fy to a work so mar - vel - ous. Praise Him, our Cre - a - tor, our God. To Him  
rès, au front ma - jes - tu - eux! C'est lui, c'est le Dieu Cré - a - teur. Dont la

Him who gave His blood for us; Glo - ri - fy Him, our hearts re - spond -  
seul est le sa - lut du mon - de! Qu'à sa voix no - tre cœur ri - pon -

sing, and glo - ri - fy His name; Lord of love, in na - ture a - bid -  
voix é - cla - te et mur - mu - re; Son a - mour rem - plit la na - tu -

ing. Praise the name of the Lord, Praise the name of the  
de; Cé - lé - brons le Sei - gneur Cé - lé - brons le Sei -

ing. Praise the name of the Lord, Praise the name of the  
re; Cé - lé - brons le Sei - gneur Cé - lé - brons le Sei -

*cresc.*

Lord, Praise the name of the Lord, our Re - deem - er, our God  
gneur Cé - lé - brons le Sei - gneur No - tre Dieu re - demp - teur.

Lord, Praise the name of the Lord, our Cre - a - tor, our God!  
gneur Cé - lé - brons le Sei - gneur No - tre Dieu Cré - a - teur.

*rall.* *a tempo* *D. S.*



# No 3267 She's My Heart's Delight.

ADAM CRAIG.

Tempo di Valse.

1. One night in Win - ter, at a mas - que - rade. I met a  
 2. Dear lit - tle pro - gram, tied with rib - bon white; I wrote her

charm - ing, hap - py, blue - ey'd maid; Sweet was the mu -  
 name down for a waltz that night. Ros - es she gave

sic, gay the danc - ers all, She stole my heart, while  
 me, then said in tones so sweet, "Don't say good - bye! per -

waltz - ing at the ball. O love - ly vis - ion! hand - some,  
 haps some day we'll meet! That was in Win - ter, now 'tis

fair and sweet, Could I but wed her, life would be com -  
 sum - mer time, Still I am wait - ing, oh that she were

plete. No girl is like her, she's so pure and bright;  
 mine. I know she loves me, for she prom - is'd me,

That pret - ty, lit - tle maid - en, who waltz'd with me that night.  
 That should she ev - er meet me, my part - ner she would be.



*p*  
Just like a fair - ry did she trip it light, —

*p*

*mf* *cresc.*  
Glid - ing to - geth - er round the ball - room bright, —

*cresc.*

*p*  
She danced her-self in - to my heart that night, —

*p* *cresc.*

*f*  
I'll not for - get her, she's my heart's de - light. —

## THE WHAT AND THE WHY OF THE CHOICE OF MUSIC.

BY W. FRANCIS GATES

"It takes all sorts of people to make a world." So, at least, we are told, and it is not hard to believe. And as there are "all sorts and conditions of men," so there must and will be all sorts and conditions of music. There is no condition of life unafraught by both good and evil. There is no change made for the better that does not carry with it something that is for the worse. At least, this is generally true, and certainly is in the matter of publishing music. As the presses revolve with increasing speed, and music comes to be added at 10, 20, and 30 cents a copy, whereas it formerly brought from three times the price, the trashy music is thus brought within the reach of many who were formerly deprived of it, but the same process of cheapening music has flooded the market with numberless millions of copies of trashy music which will do little, if anything, to improve the musical taste of its users or to assist in any way the propaganda of musical art.

It has been said that as the majority of people are of the middle class and are of commonplace character, their demand will naturally be for that which is of a similar nature in musical and literary lines. There is probably a good deal of truth in this. Certainly the laws of demand and supply are followed in the musical output as well as in matters of general manufacturing and commercial interest.

That is to say, if the publishers find there is a large demand for musical trash the most of them will proceed to gratify the public taste,—and, incidentally, to swell the contour of their own pocket-books. And who shall blame them? They are not in the business "for their health." They are there to cater to the public in the matter of music publishing, not to act as teachers and critics. But, on the other hand, there are firms that do not cater to this general demand, but limit themselves to that which is educational in character, and who put out little, if anything, that is harmful or degrading to the musical taste of their patrons. Naturally these firms have the best grades of patronage in the country, for they cater to the best desires and to the highest musical interests.

Coincident with the cheaper production has come, in some cities, the circulating library of music. This is a great factor in the dissemination of knowledge of the works of the great masters, and especially of the works of the best writers of to-day, in the larger forms that are not published in the cheaper editions. Every music student in the larger cities can have access to virtually the entire literature of music at little expense, and, in some cases, at no expense. This matter of musical libraries will gradually extend to the smaller cities, and the musical growth will be proportional.

In the case of the free library of books there is great danger possible to young people along the line of careless selection. Unless they are somewhat rigidly guided they are apt to choose the sensational and the meretricious, to the neglect of that literature which may be of permanent value to them in their formative period of life. But in the case of the circulating library of music this danger does not exist in any appreciable quantity; for the patrons of a musical library are the people who want the best and who appreciate the best,—people of the musical aristocracy, so to speak. And this is another and a great reason for the amplification of the circulating musical library idea: it has few possibilities for evil, but immense possibilities for good.

It is quite easy to decry the popular liking for the lighter and more trivial grades of music. It is easy to say the times are out of joint. But the question is more with the individual than with the times. If the taste of the individual is up to the mark, if he enjoys and practices a good grade of music, the times, so far as he is concerned, will not be out of joint.

Let us look carefully to our own responsibility

# THE ETUDE

rather than waste our efforts in questioning the tendency of the times.

It is not this great flood of music of all kinds that we have to fear,—indeed this may be one of the blessings of our age, if proper selection is made from it. The great danger comes from our failure to cultivate the proper powers of discrimination, our failure to choose that which is good and healthful for ourselves and those under our charge.

It comes, then, to the individual to make a choice as to the music he shall use and hear. Hence, if he is to use his own powers of discrimination, and thus do his part in the matter of lifting the world about him to a higher musical plane, he must have some line of demarkation, some method in forming his opinion as to what is available for his musical advancement and what is to be cast aside as not worthy of his consideration.

The first question we should ask ourselves is whether the music under consideration makes us use our brains; whether it makes us think. Some of us do not want to think. If the music requires but little or no intellectual effort on our part, we are wasting our time. To a certain extent, we may say that those compositions that require the most mental effort in their acquirement are the best for us. And yet this statement may be subject to a good deal of modification. For if we take it too literally, one would have to follow a diet of fugues and other works of the strictest kind.

But if we take a more comprehensive view of the intellect necessary to appreciate good music, we will realize that it involves many features of the esthetic nature and education. Perhaps I had better say that those works are the best suited for our study that involve as much of the intellectual and the esthetic as we are at the time able to grasp. But at times there are compositions well suited to us that are not of the very highest intellectual cast, for they appeal to some particular mood or state of mind, and fit our condition in a better sense than something that is more abstruse in its construction or deeper in its meaning.

There are books to be read and then cast aside; and there are books to be read and kept and re-read. And this that is true of books is true of music. There is music for the moment and music for the life-time; music for play and music for work; music for recreation and music for instruction; music for mind and music for heart. To paraphrase, some music is to be tasted, other to be swallowed, and still other to be chewed and digested.

There is the music that may be played occasionally and then cast aside; and there is the music that should be religiously treasured as among one's most precious belongings.

The final test as to whether the music is of the one or the other of these classes is found in the answer to the question, "What does this music do for me?" Does it quicken the intellectual powers? Does it thrill our esthetic nature? Does it quicken the imagination? Does it touch the heart? Does it lift us higher,—make us better? Or, does it simply excite our sense of rhythm and lightly please our sense of tune? These are questions for the individual to answer for himself concerning the music he plays and sings, the music he listens to, the music he brings to the hearing of others.

The great music of the world has been written by men of strong mind and heart and soul; and we cannot come into intimate contact with the work of such men and not be able to say that we have been made better thereby. No more could a hungry man sit down to a banquet of the most nourishing viands and rise from it unstrengthened and unrefreshed.

We are told by Goethe that there are three classes of readers. And we may use his classification for musicians as well, it is so applicable. Said he: "There are those who enjoy without judgment; those who judge but do not enjoy; and those who both enjoy and judge with enjoyment."

In which class must we place ourselves? Among those who enjoy without knowledge, the blissful ignorance of the ignorant, or among those who carp and harshly criticise

to such an extent as to crucify their own and the enjoyment of others? or among those who make their educated criticism the basis of a rational esthetic enjoyment,—who have a higher pleasure in that which is good because they know why it is good?

The answer that each one makes to this question will be a sufficient index to his attitude toward music in general, and particularly toward the choice of music for his own use and hearing.

## THE SOFT PEDAL

BY ALFRED VEIT.

TO MANY pupils the soft pedal (the writer uses the term in contradistinction to "loud pedal") is a mystery. They look upon it as an unnecessary adjunct to the piano. To be sure, the application of the una corda pedal, or soft pedal, requires great experience and a certain amount of tact. As a rule, it should only be applied to passages and phrases which are melismatic, although the writer once heard the pianist Antoine de Kontski use the una corda pedal with chords played *forte*, producing a magnificent organ effect). Thus, the music of Chopin without the use of the second pedal is incomplete. The exquisite runs, arabesques, and ornaments contained in the Polish composer's music are half-value without the use of the pedal. The judicious use of the second pedal. Esplanoff's manipulation of the soft pedal was unexcelled, and yet she used it in such a way that it never obscured itself upon the attention of the listener—the true test of a pianist's ability as regards the art of pedaling. The conclusion of both pieces may be productive of the same result, but the difference is doubtless contained in the higher registers of the piano. In fact, it might be advisable to establish the rule that the second pedal is never to be used in a melodic phrase that goes below the middle C of the piano. In chromatic runs, the effect is heightened by the use of the pedals singly, or in the same manner as in the "Pavane" in the "Fanny" Concert. Liszt, by Liszt, the chromatic runs in the "Bispolito Fan-tasie," by the same composer, and similar runs.

Much misapprehension has been caused by Beethoven's instruction given at the head of the opening movement of the "Moonlight Sonata," opus 27, No. 2, *esempre pp e senza sordini*. Translated into the language of the present day this means that the *adagio* is to be played without the soft pedal. But, considering Beethoven's idea in the light of modern research, we know that what the composer really meant to say was just the reverse, viz., that the *adagio* was to be played with the soft pedal, or *con sordini*. Realizing this fact, Hans von Bülow in his great edition of the Beethoven sonata, brushes the original direction aside and simply writes *con sordini*, or with the soft pedal. Rubinstein, in playing the *adagio*, stuck to the original instruction, but so clumsily, with the result that his interpretation of the lovely *adagio* was rather dry, and lacked the poetry so suggestive of the moonlight. In the slow movement of opus 108 Beethoven leaves absolutely no doubt as to his intention; his indications as to the use of the *una corda* pedal are very precise and explicit.

MUSICIANSHIP is a composite thing. It involves not only the knowledge of an instrument, but a wideness of musical knowledge. Virtuosity does not constitute musicianship nowadays. The world is gradually coming to realize the length, breadth, height, and depth of musical art. Musical art and musical science have joined hands; they are uniting their forces, and the musician must conquer both. To-day we are not in the least surprised to find a brilliant performer, an artistic singer, a composer, a *literateur*, a painter, and perhaps, other talents united in the same person. Even in this day of specializing, the gauge of musicianship is growing larger, and the many-sidedness of true musicianship is being emphasized in one person.



Experiment will readily confirm this. If an effort be made to strike with a finger, concentrating attention and effort on the back of the finger and hand, the result is that nervous stimulation produces the rigid condition of the muscles of the back of the hand and wrist often called "unconscious resistance" (but which is merely misdirected energy gone astray), and a tendency to subsequent useless, if not obstructive, pressure from the wrist. But if the attention and effort be directed to the palm of the hand, energy is excited in its proper sphere only, the hand and wrist remain flexible, and the finger falls swiftly and easily. If the attention and effort are rightly directed—to the

But there are differences in music. We all know this. We feel it when we get hold of a new composition. We have found it out, some of us, with Brahms, and Richard Strauss puts it before us; indeed, he makes us feel sometimes that he has, or may have, that Something which many of us are looking for, and that with him may have come a line of demarkation, a To-day which does not touch on Wagner, at least, and is the Day of another man.

It is in the use of harmonic material and in the melodic structure with which harmony is clothed, and it is in the forms, to some extent, and it is in the aim and spirit of the music—that

But we possess other things. In the matter of resolutions of altered chords, the bounds have been enlarged; in the matter of harmonic notation, we have our own things, things of to-day, as, to go to further, anyone may see who will study any of the fully; we possess, for our extended range, piano and spirit of the day seems to run to change of key, as to chromatic changes within the key without desecration of the tonality, and to a straining of the key to augmented intervals. Greater daring is given to shown in the opera than in chamber-music; the sensitive major triads with their chromatic fifth and parallelism in *Sindbad's* piano quintet. But be this as it may, the backbone of our harmonic system will remain ever the principal chords, as in the harmony of Yesterday, and the time may not be away when some bold and original mind shall start forth with a phase of musical art which shall render so effectively the plain harmonies combined with new things in melody.—*New England Conservatory Magazine.*

[illegible]

You say good-night; go down the stairs where you find the man with the brown beard awaiting you to ask whether it is because America is so big that you do not chance to know his friend Peter Berger, who went there twenty years since. But your mind is so full of the fact that Joseph Haydn used to walk in this yard every day, that you forget to say just how big America is. Then you are in the streets again. There are hurrying feet, rumbling wagons, the babbling voices of lazy apprentice-boys who lounge in the doorways, and the whistling of soldiers who hang their heads out of the windows and do not know where Haydn Street is; though there is a house in it filled with splendor greater than could be made by all the shining uniforms in the Austrian army.



Edited by FANNY MORRIS SMITH

Why not ask one's self once for all: Is the love of music teaching so strong in me that I would rather have it as the occupation of my life than anything else, rather than society-life, motherhood, or any other form of remunerative labor? If the answer is in the

Cilli now turns naturally to the Herr Director of the conservatory, who had made so much of her, and allowed her to play on every opportunity. "Yes, my dear child," says the Herr Director, "you must manufacture a demand for your playing, and that you can only do by appearing in public in the metropolis,—Berlin. Do not be alarmed. That is not so very difficult. You go to an agent who will provide (after he has paid him one, two, three, four, or five hundred marks) hall, audience, encores, wreaths, and—crispiens!"

The following cut represents a variety of the action of an upright piano. The adjustment of the parts

pressure of the finger on the key sets the hammer in motion. If the damper leaves the string too soon it makes the touch seem very heavy (figs. 21, 22, 23).



pressure of the finger on the key sets the hammer in motion. If the damper leaves the string too soon it makes the touch seem very heavy (figs. 21, 22, 23).

III. It is well to begin with a classic, without blunting the taste by too high reasoning, will prepare the mind for the repast to follow. In fact,

Mrs. Pedersen, and Miss French having given their work for the benefit of clubs.

*C'est fini.* Cilli makes a wry face, thanks him for



society called "The Scola Cartorum," has recently been formed with the object of reviving the ancient forms

E. H. B.—Your queries relative to boy-choir training will be answered in an article by itself next month.







This is true, no far as it goes, but it does not tell the whole story. Of course, we should endeavor, when singing, to talk naturally and without any artificiality or tone-production. There are, however, two very radical differences between talking and singing. The first is that in talking we use our voices over a limited range of pitch. This pitch is near the center of our natural vocal compass. It is indolent, rising and falling naturally according to the intensity of feeling on the part of the speaker. The pitch, also, is perfectly natural one, it being whatever it may happen to be. In singing we use a much wider range of pitch, going considerably above and below the natural talking compass. Also the pitch is fixed and definite and is a certain sense artificial, for it is not changed by the feeling of intensity in talking, but according to certain definite musical law. At these extremes of pitch the vocal ligaments are relatively weak. They are forced into positions to which they are unaccustomed, and the vocal result will be proportionately unsatisfactory, until by correct and prolonged practice they have been properly developed.

There is another equally radical difference between speaking and singing, which to my knowledge has not been referred to by any writer. This difference is that speaking serves to hold back and suppress the breath, while in singing it is rapidly wasted. One can speak for hours at a time without being conscious of having taken breath, it being used in such small quantities that the supply in the lungs is reinforced by quick gasps at the end of each phrase and sentence. The cause of this is that in speaking the words only serve to give vitality to the consonants, and are relatively few in number. In speaking, the articulation of the consonants requires more time than the enunciation of the vowels, and the articulation of each consonant requires that the breath shall be forced out or so. It results in an actual suppression of it.

In singing the consonants have an equal tendency to suppress the breath, but the vowel is prolonged according to the rhythm of the music. It is this prolongation of the vowel that causes the waste of breath. Let us take as an example the word "strong." Spelling it phonetically, we find it has five distinct sounds, four consonants and one vowel. The first sound represented by the letter "s" is made by forcing the breath between the tip of the tongue and the front teeth. The second sound, represented by the letter "t," is made by suppressing the breath at the tip of the tongue and the front teeth and allowing a little to escape in the form of an explosion. The third sound, represented by the letter "r," is a consonant, but is known as subvocal; that is, the vocal ligaments are in full swing, but there is little vocality, because the mouth, which is in the resonating chamber for the tone, is almost closed, the tongue almost touching the roof, thus preventing a free escape of the breath. The fourth and last consonant, the last sound in the word, represented by the letters "ng," is also a subvocal. Here the tone is subdued by being forced through the nose and the breath suppressed by the junction of the soft palate with the back of the tongue.

In experimenting according to the description given above the student will find the operant articulation of each consonant allows a much greater escape of breath than when they are all rapidly joined in pronunciation of words. If we observe a person speaking in an atmosphere sufficiently cool to render the breath visible, we will notice that only a small quantity escapes from the mouth, so that it seems to glide out and will ascend perpendicularly.

When we speak the word "strong" we will observe that the vowel is exceedingly short. However, if it is sung, and the vowel prolonged for any length of time, it will be observed that there is no longer in the region of the mouth any mechanical aid to the suppression of the breath. The result is that one not accustomed to singing will feel the rapid escape of the breath, and, unless he has been taught otherwise, will unconsciously endeavor to prevent its escape, by compression of the vocal ligaments or the soft palate or tongue or both. It is by this erroneous breath-control

that singers produce different kinds of unusual tones which are variously described as throaty, guttural, nasal, palatal, etc.

What is the remedy for this? In the act of ordinary breathing an effort is made by the muscles of respiration in the body to inspire the air. As soon as the same effort is made in speaking we find, as the effort ceases the natural contraction of the respiratory muscles expels the air. In speaking we use the same effort that we do in breathing; that is, we take in the air by a muscular effort and then allow the lungs to collapse. However, as said above, the articulation of the consonants prevents the relaxation of the air. In singing, on account of the mechanical means in the mouth of breath-control, and the elongation of the vowel, we no longer have any mechanical aid to the suppression of the breath, and, unless we make an effort in the region of the diaphragm similar to that when taking breath, it will be rapidly wasted, or we will be obliged to control it in the throat and thus cause an unnatural and false vocal production. We should follow the direction of the elder Lamperti, who told his pupils to endeavor to rush in the breath at the mouth while singing. Of course, a literal following of this direction is impossible, as there must be an escape of breath to make a tone. However, if the student will follow this direction, it will tend to take away an excess of breath-pressure at the throat, caused by the natural contraction of the lungs.

This is the remedy from a mechanical standpoint. The different branches of the act of singing are so interwoven, however, that it is impossible clearly to explain one point without more or less qualifying it by reference to other branches of the subject. So in order to keep the length of this article within bounds, I will refer the reader to my article in the August number of *THE ETUDE*, the subject being, "The Gospel of Relaxation."

In addition to what is said in that article, I wish to emphasize the point that with the exception of the sounds represented by "k," "g" (hard), and "ng," all of the consonants are made at the extreme front of the mouth. In singing if an effort is made to place all of the vowels where these consonants are made, directed by coming from or going to a consonant, it will largely help to solve the problem of voice-placing, the initial problem in the study of the art of singing.—*Horace P. Dibble.*

#### FRANZ PETER SCHUBERT.

BY THOMAS TAPPER.

#### I.

JOHN ADAMS was inaugurated second President of the United States thirty-two days after the birth of Franz Peter Schubert, which event occurred January 31, 1797.

To-day in Vienna, if one takes a car up the Nussdorferstrasse, one comes to a long, low house of two stories. Over the door there is a poor, little weather-stained bust, a few inches high. It is of a man with thick, shaggy hair, and a homely, spectacled face. One reads above:

"Franz Schubert's Geburtshaus."

Children play about the door: dwelling-followers of the great spirit that once lingered there. Across the way is a public well whither all the people of the neighborhood come for water. Near the well is a confectioner's shop. All about one hears the bustle and confusion of a city's streets. Formerly, it was quiet here. Toward the west Beethoven used to walk among the hills. There were fields about here then. Now all is the narrow life of a city. Not far from the birth-house stands a building, however, a table which says that, within, Franz Schubert wrote the "Serenade" while seated at the inn table.

A chapter from Mr. Tapper's new book, "First Studies in Music Biography," now in course of publication.

As one wanders about and thinks upon past scenes, the present activity becomes a background against which former times are seen as in a glory. Here, where all is hurry and unrest, Franz Schubert used to walk with his brother in meadows, created, as he said, especially for the benefit of the family.

On the day of Franz Schubert's birth there were living but two of the composers of whom we have thus far learned. The one, Haydn, was 63 years of age; the other, Beethoven, was a young man of 27. Mozart had died six years before. Handel and Bach, giants of old days, were to come to a greater and greater prominence during the years of Schubert's life.

We do not know that Schubert and Haydn ever met; it is not probable. Nor is it likely that he ever met Beethoven. But in his last days Beethoven read some of Schubert's songs and exclaimed: "Truly he has in him the life of a spark." A brilliant group of composers were at the time alive. Mendelssohn and Schumann, who did much to make his works known after his death; Chopin, Wagner, Liszt, and Verdi.

#### II.

The father of little Franz was a school-master. As that calling demanded him to have some knowledge of music, he was able to teach his son what he knew, which seems to have been, principally, to play the violin. In school, the boy picked up the rudiments of music and learned the other lessons as the other boys did. His first music teacher, outside of his own family, was a choir-master, Michael Holzer by name, who gave him instruction in singing. Franz was, by nature, quick to learn. "Whenever," said his teacher, "I wished to teach him anything new, I found that he had already mastered it." He was also having at the same time, piano lessons from an elder brother; hence, the boy may be said to have had a good start, if the number of subjects counted for anything.

The singing lessons soon proved to be practical; perhaps choir-master Holzer knew how to make them so; for when Franz was eleven years old he became a member of the parish choir; and later, in the same year, of the Imperial Chapel. In the latter position he received for his services, as similarly Bach and Haydn had, both a musical and general education. The director of music at the chapel was a man well known, respected by many, but undoubtedly one who was jealous of the success of others. This was Salieri. He helped Franz, provided him with a harmony teacher, and taught him counterpoint and fugue. But he had little success in influencing the young composer to set Italian poems to music. From the beginning Franz Schubert read with avidity the poems of his mother-tongue, delighted in them, and lived for little else than to sing them.

The catalogue of Schubert's works begins with the year when he was thirteen and continues unbroken until the year of his death. In his fourteenth year two works were written of which there is record: a fantasia for piano, four hands; and a set of variations. In the next year he wrote two songs, and every year, to his death, he failed not to send, or to himself, wonderful lieder with which his name is forever associated. Among his early works there are pieces for concerted use, quartets, quintets, played at home, Franz himself taking the viola part, his father the cello, and his two brothers the violins.

Part of the school work which Schubert had to do was played, among other things, the symphonies of Haydn, Mozart, and Beethoven. This gave the boy an opportunity to know intimately the works of the masters; and it led him to turn his thoughts toward them. Already when but sixteen he essayed a symphony, which was played by the school orchestra. But decidedly the interesting portion of his work, even in his early years, is the songs, which show, from the beginning: first, the natural tendency of his music to expression; second, the fact that he was learning to interpret the poets of his own land and tongue.

## Violin Department.

Conducted by  
GEORGE LEHMANN.

HAS it ever occurred to you, observant reader, that the Esting presents a number of points of delicate interest which are little suspected by the average player of the violin? Has the thought ever suggested itself to you—in the midst of the operation of "putting on" a new string—that the Esting demands special consideration and an individuality of treatment? And have you ever wondered why it is that the great majority of violins that have attained a respectful age have at least one little puncture in their varnish close to the tail-piece? More often, several such punctures disfigure even the most beautifully preserved instruments; and the old violins that have been entirely escaped the infection of these miniature scars are not nearly so numerous as are those of good general preservation.

These little scars have their history. They are mute witnesses of the carelessness or ignorance which, even in these days, is associated with the stringing of the violin. It seems to be quite generally understood, nowadays, that the Esting should not be attached to the tail-piece after the manner of the other strings; but that such a method is the result of experience and sound reasoning, rather than of accident or custom, is not so clear to most amateurs and even many professional players.

The whole question is very simple and easily understood. Where no special precautions are taken, the snapping of an Esting is often followed by a perceptible indentation in the varnish. This does not happen invariably, because the break occurs more often near the nut than in the vicinity of the tail-piece. But strings are curious and capricious things, and often they part, and with great force, at some point between the tail-piece and the bridge. When this occurs, the varnish receives a sharp sting from the short and improperly fastened end of the string.

Two simple and excellent methods have been adopted for the prevention of injury to the varnish as well as for good results in general. One process is as follows: In addition to the knotted end, a little loop is made and securely fastened. This is passed through the aperture in the tail-piece, and the other end of the string is, in turn, passed through the loop, thus fastening the string securely to the tail-piece. The second method dispenses with the loop and requires only the knotted end. The string is drawn through the tail-piece to the right, the knot is then carried to the left over the string, then drawn taut beneath it.

Either one of these two methods will always prove satisfactory. The general results are good, and, when breaking, the string cannot injure the varnish.

#### \*\*\*

SCHUBERT & Co. have just issued a charming little composition by Ottokar Nováček's LAST COMPOSITION.

It is a very large number of violoncello. It is a "Serenade," brief and of moderate difficulty. Refined, beautifully harmonized, and disclosing in every measure the poetic as well as skillful musician, this little contribution to violin literature cannot fail to arouse some interest in the conservatively unknown composer who was laid to rest but a short time ago.

The brief history of this gifted musician is as follows: During the season of 1882-83 Nováček entered the Leipzig Conservatory as a violin student of ability and much promise. His instrumental studies during

the following few years were chiefly under the guidance of Adolph Brodsky, who manifested uncommon interest in the personality and musicianship of the young Bohemian. Upon terminating his studies with Brodsky, young Nováček became a member of the then newly-formed Brodsky Quartet; and, when Brodsky came to the United States in the capacity of Concertmeister for Walter Damrosch's orchestra, Nováček accompanied him and subsequently joined his old instructor in the New York organization which bore Brodsky's name. Ever since Brodsky's departure from the United States and the dissolving of his quartet Nováček had been leading a more or less nomadic life. Circumstances contributed largely to the diminution of his ambition as a violinist; and he devoted himself to composition. Though by no means numerous, his writings evidence genuine talent; and, as he has been blessed with robust health, it is very probable that he would have been for himself an honorable place in the world of composers.

The title-page of the "Serenade" bears the parenthetical line—"Last Composition" (Last Composition). These significant words recall to the writer a pathetic episode of Nováček's life. Shortly before his death his physician (an old friend) said to him, playfully: "Well, my dear Nováček, if I succeed in putting you through this serious illness, you will have to dedicate to me a very beautiful composition. Do you agree to this?"

Smiling sadly, Nováček replied: "Very well, doctor, I will write something and dedicate it to you." Two days later, when the physician was examining the condition of his patient, Nováček suddenly exclaimed: "Regarding that composition, I am sorry to say, my dear doctor, that nothing will come of it!"

TO-DAY, as in the early half of the nineteenth century, the widest credence is given the innumerable, fantastic stories circulated about Paganini. His genius, his eccentricities, his mode of life as well as his physical peculiarities—all this was well calculated to serve imaginative journalists with excellent material for the promulgation of "mystery-stories," which, however extravagant, seemed to impressionable minds to be "just what one might expect" from such a musical phenomenon. And of all the stories that found ready acceptance by the general reading public of Paganini's day, that of his imprisonment for murder seemed the most plausible alike to his enemies as well as his admirers.

Even at this distant day students of the violin, as well as the less accurately informed general public, firmly believe that Paganini committed a most atrocious crime for which he suffered long imprisonment, and that, during his long and solitary confinement, he acquired that marvelous technical skill (especially on the G-string) which bewildered the whole musical world. When Paganini paid his first visit to Paris, he was amazed (and perhaps not a little pleased) to be confronted at every turn by the most indomitable caricatures of himself. But what particularly impressed him was a picture representing him in his lonely cell expiring as his crime at the altar of his beloved art. This picture, it would seem, was something quite new to him; and, though, as a rule, he seems to have enjoyed the many bizarre tales referring to his close relations with the Devil, one, he decided to offer the ex-ship with his own theory of the flimsy fabric from which it had been woven.

In a characteristic French letter addressed to Felix, of the Paris *Musical Review*, Paganini entered into the most interesting details in connection with this subject, and authorized Felix to publish this letter literally. The following translation will doubtless prove interesting to readers of *THE ETUDE*:

PAGANINI'S LETTER TO M. FELIX.

Sir: So much kindness and applause have been lavished upon me by the French public that I must believe

that my concerts have not disappointed the expectations aroused by the reputation which preceded me to Paris. Had I any doubt of this, it would be dispelled by the care which I see your artists have taken to reproduce my physical form, and also by the great number of portraits of Paganini (whether truthful or not) which are hung on the walls of your capital. But, sir, speculations of this kind have not been confined merely to the portraits; for, while walking yesterday on the Boulevard des Italiens, I noticed in a shop a lithograph representing "Paganini in Prison." "Good," said I to myself, "there are honest people who, like Basile, exploit for their profit a calumny which has pursued me for fifteen years." Nevertheless, I laughed as I examined this hoax with all its details furnished by an artist's imagination; but I soon perceived that quite a number of persons had gathered about me, and each one, comparing my face with that of the young man represented in the lithograph, declared that I had changed very much since my imprisonment. I then comprehended that the lithograph had been taken seriously by what you call, I believe, the mob (*le bandone*); and I also realized that this specu-



PAGANINI IN PRISON.

lation was not at all a bad one. It occurred to me that, since anyone must live, I myself could make good use of the anecdotes to the artists who were so anxious to busy themselves with my affairs— anecdotes which they could utilize for the fabrication of jokes similar to the one in question. In order to publish these, I would beg you kindly to insert my letter in your *Musical Review*.

These gentlemen have depicted me in prison; but they do not know how I came to be there, and, in this respect, they are almost as well instructed as myself and those who are responsible for the anecdote. There are several stories, all equally good subjects for illustration. For example: It is said that I killed my rival upon discovering him with my mistress. Others have said that my jealous fury was exercised upon my mistress, but they do not agree as to the manner of my killing her. Some will have it that I used a poison; others, that, wishing to enjoy her sufferings, I used poison. Each one arranged the matter in accordance with his own fancy. The lithographers are therefore similarly privileged.

This is what actually happened to me in Padua, about fifteen years ago. I had given a concert which was led to believe, was successful. The next day I was seated at table d'hôte; but, being the sixtieth person present, my entrance into the dining-room had passed unnoticed. One of the guests referred to my

(Continued on page 381.)





SPECIAL.  
RENEWAL OFFER  
FOR OCTOBER.

To any of our subscribers who will send \$2.00, we will not renew their subscription for twelve months, but will send a copy of "Student Harmony," by Orlando A. Mansfield, Mus. Doc. Mr. Mansfield is one of England's foremost theorists. This work is well adapted for self-study, and is thoroughly practical. It has the advantage, also, of having a "Key" published in connection with it, which, however, is not included in this offer. We can recommend this work to all teachers who propose forming harmony classes during the coming season.

To those of our subscribers to whom the above does not appeal, we will send, for \$1.85, a renewal of *THE ETUDE* for twelve months and a copy of "The Lighter Compositions of Chopin," a classical selection of great value and of moderate difficulty, suitable for the average player. The collection is published in good style and contains a portrait and biography.

The special offer on "First Steps in Piano-Study" is still in force. The work is progressing satisfactorily, and we hope to finish it in a month. It is a new work for very young beginners. It has been the task of the editors to make the study of the piano pleasing from the very beginning. Hundreds of teachers have ordered the book on this advance offer, and we are sure it will come up to the standard of our new works. Our advance price is 40 cents, post-paid. If the book is charged to any person having an account on our books, the postage will be extra. All are privileged to order one or more copies, which will be delivered on publication. Send in orders this month.

This is the time of the year for our patrons to interest themselves in securing new readers for *THE ETUDE*. We receive letters from all parts of the United States and Canada, from the great music centers, the large cities, as well as the small towns, in which teachers tell us of the constant help and stimulus they receive from the monthly visits of *THE ETUDE*. With this testimony as a basis, we confidently aver that no teacher can work with his pupils so successfully without *THE ETUDE* as he can with it. The teacher should exert himself to effect that every one of his pupils becomes a subscriber to *THE ETUDE*. He can then call attention to many suggestions, to much information that he cannot take time himself to instill, and thus, month by month, he will be laying the foundation and building up the structure of sound musical knowledge.

Try it, teachers! Make a strong effort to get all your pupils enrolled among our readers. You will be repaid over and over for the slight exertion, and they will be able to do much better work. Our club-rate is liberal. Write to us for our valuable "Premium List."

There is a strong and constant demand for a work on "Counterpoint" that shall be clear and concise, and in accord with the practice of modern composition. The publisher of *THE ETUDE* arranged to meet this demand, and engaged Dr. H. A. Clarke, Professor of Music in the University of Pennsylvania, and author of a very successful work on "Harmony," to prepare a book on the subject of counterpoint that should be thoroughly new and modern and carry out the principles established in his work in "Harmony." An examination of the manuscript proves it most valuable work. The subject is divided into "strict" and "modern, or free counterpoint." The rules of the former have been much condensed, and so phrased as to avoid the many perplexing exceptions to rules found in other text-books.

The principles of "Modern Counterpoint" in the free style are clear and will carry the student over this difficult subject. Founded on the practice of the best composers and in accord with modern harmony, this part of the work will be found of the utmost value to students and to composers as well. The work also contains chapters on "Double Counterpoint," Canon, and Fugue, and will prove a compendium of the rules for polyphonic writing.

The manuscript is now in the printer's hands, and will be ready for publication shortly. Until then we make the following liberal special offer: For 50 cents, sent in advance of publication, we will send the copy of our patrons who have an open account, we shall be pleased to charge the work at the special price, but in that case the postage will be extra.

The initials of married women who have accounts with us often cause confusion in book-keeping. In one order the name is signed Mrs. John A. Robertson and perhaps in the next it will be Mrs. Jennie C. Robertson, the consequence being that two accounts are often opened. It is customary to use the initials of the husband, except in case of a widow. We only wish to impress the importance of always using the same initials. We have thousands of small accounts on our books from all parts of the country. The initials of the husbands are preferable also as facilitating the delivery. In a town of some size, Jennie C. Robertson may be unknown to the postmaster, while the husband, John A., is well known. The street number should never be omitted, and the name of the State be written plainly. We had a case recently when we sent a package to three States before we knew it, but it was, to wit, to Mr. and Mrs. M. D. first, the post-office (Columbus) being in all three States. It was a month before the order was delivered. Too much care cannot be given to write address clearly. The music teacher is generally quite accurate, but the mistakes in ordering are not always our clerks'.

By the time this issue of *THE ETUDE* reaches our subscribers Mr. Tappan's new book, "First Studies in Music Biography," will be in press and, shortly after, ready for delivery. Its value lies in the interest it stimulates and maintains in the expert manner in which it makes use of the facts of general history (thus correlating with what the child learns in school); in the plan of the book for the classroom or for private study; in its method of presentation, serving as a reliable introductory manual to the special study of music history.

The pedagogic plan underlying the book is thorough. The preface, directed to the teacher, explains fully how to proceed with the book in teaching. It is for a grade of pupils in advance of those for whom "Pictures from the Lives of Great Composers" was written. With each composer there is a portrait, map, tabular view, sets of questions on the text, suggestions for further study, and a bibliography.

In advance of publication we will send the book to any address, post-paid, for 50 cents, cash with the order. Customers having accounts with us may have the book charged. In this case postage will be extra.

In all of the catalogues of the sheet-music publications published by the house of Theodore Presser each separate piece will be found to have a number connected with it; on every piece of sheet music this same number will be found. The giving of this number to each piece of sheet music is to facilitate the filling of orders for our own sheet music publications.

We request our patrons, whenever possible, to order by this number only and not mention the name of the piece. We are afraid, from the orders which we have received this fall, that the fact that we desire you to order by number only is not generally known. Please follow this rule to as great an extent as possible, and where you order from a catalogue or from a piece of music, say what the number is, and it will save you the trouble of writing the name and author. On our

shelves all editions—such as Schirmer's Library, Peters, Litolff, etc.—are classified according to number, not the name.

You run no risk in purchasing your metronome from this house. The metronomes we now furnish are guaranteed for two years. We still keep a great number in the last three months, and have had no complaints. The prices are the same as elsewhere, \$2.50 and \$2.00, with and without belt, respectively; transportation is additional, about 20 cents on each. We allow a quantity discount when ordered in half-dozen or dozen lots. We still keep the American make in stock, and send it to those persons who insist on having an attached lid, which the foreign make has not.

We had a conversation with one of our largest customers, the head of the music department of one of the largest colleges in the United States, in regard to opening a new season's account. He had dealt with all the large music-supply houses, and we were greatly pleased to find that, in their past dealings with the house during the past season, they had received better service from us than from any other firm.

Our business of supplying teachers and schools with everything they need has grown to tremendous proportions. We have more employees for this purpose than any other house in the country. We shall continue to strive to give the best satisfaction that it is possible for us to give. We would like you to try us for a season, no matter how large or small your orders are. Write to us for a bundle of catalogues explaining carefully our system of dealing. We allow good discounts to the publisher, and most liberal terms. We furnish also, in post-order blanks, envelopes, and order blanks. We aim to fill every order the day it is received. The exceptionally well-selected large stock which we have makes it possible for us to do this. Give us a trial.

In another Publisher's Note will be found the special advantages allowed by this house as to "on sale" music.

The "on sale" plan, while perhaps not originated by this house, has been brought to much greater perfection by us than by anyone else. We are most liberal in our supplies. We do not require explicit settlement but once in a season. It is possible for you to add to your first large selection at any time during the year for special needs. We are willing to send almost anything to you within reason, on impulse. We send out every month, during the busiest season, ten or twelve pieces, either vocal or instrumental. We send out every month, during the busiest season, ten or twelve pieces, either vocal or instrumental. We send out every month, during the busiest season, ten or twelve pieces, either vocal or instrumental.

If you prefer to deal nearer home for your special needs, it would be of great convenience to you to have one of our "on sale" packages of new music "on sale" at hand to be used when it is possible, without the trouble even of leaving your studio or home.

If you are interested, let us send to you our special circular on this subject.

We have for this month a special offer on a work which will interest a large number of our readers. It is entitled "Society Dance Journal." The selections and arrangements have been made by Charles Escher, who has an established reputation as an arranger of dance music. The selections include "La Serenata Waltz," "La Czarine Mazurka," "Cavalleria-Rusticana," "Coeur de Danse," etc.; in all, 70 pages of piano and violin or mandolin and piano. Our price for this month is only 15 cents for violin or mandolin—or, including the piano accompaniment part, 30 cents, post-paid. The price about covers the cost of paper and printing with postage. Those interested in mandolin or viola music will not permit this offer to go by.

Those having accounts with us can have the amount charged, but postage will be extra.

## HOME NOTES.

In addition to his work in Milwaukee, Mr. H. L. Tetzlaff will teach in Wauwatosa.

Mr. J. FRANCIS COOKE, of Brooklyn, has in press a work on "The Technique of Natural Forces and Other Essays," for piano students.

The Northwestern Musical Institute, Philadelphia, Alexander Buchanan, principal, has resumed work for this season.

The music department of Congregational School, Duluth, Minn., has engaged Miss Goodenough of the Faellen Pianoforte School, Boston, to take charge of the piano department.

Miss STELLA HADDEN ALEXANDER, pianist, and Miss R. B. Alexander, bass, have resumed their popular piano and song recitals.

We have received a very neat booklet giving the course of study as arranged by the Music Student's Club of Rochester, N. Y. Mr. Percy Dunn Aldrich will deliver eight lectures before the club.

MAUDE SLIBY-NICHOLS gave an interesting paper's recital in the Congregational Church, Mitchell, S. D., September 7th.

We have received the fall announcement of the Wesleyan College of Music, Bloomington, Ill. Mr. O. R. Skinner, director. More than six hundred students were enrolled in various departments last year.

Mr. WILLIAM H. SHERWOOD, and Mr. Sol. Marcoson, violinist, of Cleveland, Ohio, gave a series of interesting recitals at Chautauque. A number of American composers were represented on the programs.

Mr. ALBERT LOCKWOOD, of the University of Michigan College of Music, has arranged a series of lecture recitals covering the history of pianoforte music.

Miss ANNIE C. HOLMES, of Westbrook, Maine, was honored with a place on one of the programs of Kalamazoo Summer Night Concerts, New York City.

Mr. H. J. J. MAYNELL, director of the school of music at the Presbyterian College for Women, Columbia, S. C., died at his home in Lancaster, Pa., September 23d. During the short life of his connection with the college he had done most excellent work.

Mr. WILLIAM E. SYDNER, of the Sherwood Music School, Chicago, was tendered a testimonial recital at the Bell Opera House, Benton Harbor, Mich., September 13th. Mr. Sydner will teach in Chicago and also spend several days a week at Kenosha, Wis.

Mr. JAMES W. HILL, of Haverhill, Mass., gave his one hundred and ninety-second recital on September 11th. He will also spend several days in the week in Boston.

The pupils' recitals in the Faellen Pianoforte School, Boston, Carl Faellen, director, have been resumed. The proceeds from the sale of reserve-seat tickets will be applied to the scholarship fund.

The Cleveland School of Music, Mr. Alfred Arthur, announces the engagement of Mr. A. Spengler for the piano and organ department. A course for the training of children's voices has also been arranged.

The Toledo Conservatory of Music and Dramatic Art, Toledo, Ohio, begins its fall term October 1st. The music hall connected with the conservatory has been newly fitted up to accommodate an audience of 1000.

Miss LILLA COTTRELL, of the Toledo Conservatory of Music and Dramatic Art, Toledo, Ohio, begins its fall term October 1st. The music hall connected with the conservatory has been newly fitted up to accommodate an audience of 1000.

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E. T. PAUL MUSIC COMPANY'S PUBLICATIONS.—We desire to call the attention of our patrons to the fact that in another column will be found some making the reader of this journal. Anyone who uses music, either in teaching or for himself, will find it to interest to read the propositions this publisher has made. Mr. Paul is the well-known author of the celebrated "Ben-Hur Chariot Race" and several other bright and spirited marches, which are offered from their catalogue in the best instrumental pieces. Teachers will find a set of 14 of these pieces, which are almost given away. The editions of this house are among the handsomest and best on the market.

MRS. E. S. BURNS' "KINDERGARTEN SYSTEM" will be used in the Fort Worth (Texas) Academy of Music.

MR. HENRY C. LAHEE is meeting WITH large success in conducting his Musical Bureau, at 219 Tremont Street, Boston. He states that the number of positions filled by the Bureau this season has far exceeded his expectations.

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I want to thank you for always filling my orders so promptly. You certainly deserve a prize. Mrs. A. N. STILES.

I have used very appreciably in my teaching the "Dance Album" for beginners. It is the best I have ever used.

I am well pleased with "Theory of Interpretation," by Goodrich, and intend to use it with my pupils in theory.

"Evenings with Great Composers," by W. B. R. Mathews, is excellent. Many delightful evenings have I spent in reading and studying it.

I am very much pleased with London's "Sight Reading Album," because it contains so much classical music which will be interesting to a beginner.

I have received the copies of London's "Sight Reading Album," and I need hardly say I am much pleased, as it recommends itself; it is a great help to a teacher.

After carefully examining Volumes I and II of "The Modern Student" I can heartily commend them to any musical student who values tonality, phrasing, and velocity.

All times, my music sent "on sale" has been extremely satisfactory to me. I have had dealings with many different publishers, but have never found such helpful and prompt service as from your people.

The work on "Harmony" by H. H. Clarke at hand. I am more than satisfied with it. "Harmony" has been clear and clearly expressed on "Harmony" I have been more than satisfied with it.

Your "on sale" music has been a great help, for it not only brings before me new things, but it also reminds me of some of the old ones that have been forgotten, and the new edition is most interesting.

I have received "Dictionary of Musical Terms," by Dr. Clarke, and am much pleased with it. It is clear, concise, comprehensive, and conversational, or arranged for reference. The pronunciation is also clearly and correctly given.

I desire to thank you for your promptness in filling orders, and also for the admirable selections you make in your "on sale" music, as on other occasions, and it is always a pleasure to refer my friends to your house.

We received the "on sale" music a few days ago, and must say that we are very much pleased with it. We never before had a selection in music that could equal it. We found a number of valuable teaching pieces, which we highly appreciate.

I wish to express to you my appreciation of London's "Writing Book for Music Pupils." It greatly lessens the work of teachers in blackboard exercises, and is one of the greatly needed improvements in the aid of teaching time and sight reading.

After a careful examination of the "Theory of Interpretation Applied to Artistic Musical Performance," by A. J. Goodrich, I take great pleasure in stating that I consider it an admirable work, embracing all the vital parts which the title indicates: young composers will also find it of great interest and practical hints.

"Foundation Material," by Charles W. Landon, is, according to my judgment, the most up-to-date, progressive book I ever saw or heard of. I have seen small children of the age of eight and nine doing excellent work in it. No teacher should be without it, as the little important things which are so essential to good teaching. What there is of text is clear and to the point. It is a textbook to be used with a teacher rather than for self-instruction, and is thoroughly excellent in its way.

Arthur R. Brown's "Ear Training" is a highly little volume, devoted to a matter which is all too much neglected in the average music-teaching of our day. It is the most complete and practical work I have seen in this connection. The book is full of exercises for training the pupil's ear in regard to perceptions of pitch and rhythm: exercises which have all been used by the author in a most successful teaching. What there is of text is clear and to the point. It is a textbook to be used with a teacher rather than for self-instruction, and is thoroughly excellent in its way.

I have received "Graded Materials for the Piano" by Rogers, and am much pleased with it. It is a very useful and instructive work.

I have just received a copy of Köhler's "Practical Method for the Piano." I consider it one of the best of all.

I am very much pleased with Schmol's studies. They seem to me especially interesting studies for young people.

I am very well pleased with Mandel's "Student's Harmony"; it is a good work for self-study.

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BOSTON EVENING TRANSCRIPT



(Viola Department, continued from page 277.)

playing in the most flattering terms. His neighbor joined him in these eulogies, but added: "Paganini's skill is not astonishing; he owes it to his eight years' sojourn in prison where he had only his violin to soften the sufferings of captivity. He was condemned to this imprisonment for having assassinated, in the most cowardly manner, his rival—one of my friends." As may be imagined, every person present exclaimed against the enormity of the crime. Addressing the individual who knew his history so well, I begged him to tell me when and where this adventure had occurred. All eyes were immediately turned toward me. Imagine the astonishment when I was recognized as the principal actor of this tragic story. The narrator was greatly embarrassed. It was no longer his friend who had died; he had heard—some one had told him—he had believed—but it was possible he had been deceived—etc. So you see, sir, how people play with an artist's reputation, and that lazy people will not understand that one can study just as well when at liberty in one's own room as under lock and key.

In Vienna a rumor still more absurd tried the credulity of enthusiasts. I had played the variations entitled, "Le Streghe," and they had proved quite effective. A gentleman, described to me as having a pale complexion, a melancholy air, and an inspired eye, stated that he could see nothing extraordinary in my art, because, while I was playing the variations, he had distinctly seen the devil near me, guiding my arm and conducting my bow. His striking resemblance to me was clearly proclaimed my origin. He was clothed in red, and was playing horns and a tuba. You will appreciate, sir, that after such a minute description there could be no doubt as to the truthfulness of such a statement, and that many people were convinced that they had discovered the secret of what they termed my "tricks of strength."

These rumors annoyed me for a long time. I tried to prove their utter absurdity. I called attention to the fact that, since my fourteenth year, I had been continuously before the public; that for a period of sixteen years I had been musical director at the court of Lucca; that, consequently, it is true that I had been imprisoned for eight years for having killed my mistress or my rival, the deed must have been committed before I became known to the public; that is to say, I must have had a mistress and a rival when I was but seven years old. In Vienna I appealed to the Italian ambassador, who made the declaration that he had known me for nearly twenty years as an honorable man.

Thus I succeeded in stifling this slander; but something of it has always remained, and I was not surprised that it should resurface in this place. What can I do about it? I see no other way than to be resigned and let malignity exercise itself at my expense. However, I believe I ought to tell you, in conclusion, the anecdote which has given rise to these injurious stories.

A violinist named D., who was in Milan in 1799, became intimately associated with two men who led a wicked life. These men persuaded him to accompany them to the village, one night, for the purpose of murdering the rector, who was snatched for a dose of money. Fortunately, the courage of one of these guilty men failed him at the last moment and he denounced his accomplices. The police arrested D., and his companion just as they arrived at the rector's house. They were sentenced to twenty years' imprisonment; but General Menon, after he became Governor of Milan, liberated the artist, and the latter had spent two years in prison. Would you believe, sir, that my whole history has been embroidered on this incident? The man in question was a violinist, and his name ended in "i"—surely that must have been Paganini! The assassination became either that of my mistress or my rival, and it was I, so they said, who had been thrown into prison. But, as they would have it, I discovered my new violin school in prison. And the irony—which would have proved an impediment to my arm—received the credit for my discovery. Yet one word. Since impossibilities are believed, I

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  3. To write notes of a given fractional value.
  4. To give the fractional value of notes.
  5. To write dotted notes of given value.
  6. To write notes of given value, in spaces A, on lines, Treble Clef.
  7. To write notes of given names, in spaces A, on lines, Treble Clef.
  8. To write notes of given names, in spaces A, on lines, Bass Clef.
  9. To write names of notes on ledger lines and spaces, Treble and Bass Clefs.
  10. Notes of the same in different places.
  11. To give the interval formed by different intervals.
  12. To write notes forming different intervals.
  13. To write major scales with sharps.
  14. " " " " flats.
  15. " " " " naturals.
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most submit to the inevitable. The hope remains to me, however, that, after my death, Calumny will abandon her prey, and that those who have so cruelly revenged themselves for my success will leave my ashes in peace.

FOUR HOURS  
A DAY.

"How many hours is it necessary for me to study each day?" is a question which the teacher is called upon to answer innumerable times during every session. It is a question seemingly perplexing to the average student, for he is generally under the impression that there exists some fixed rule for the guidance of students in general, and that this rule can easily be rendered logical and applicable in his particular case.

The whole truth of the matter is very simple, indeed. The conscientious teacher is rarely in a favorable position to answer such a question with even a semblance of accuracy or logic. He knows that the advanced player can make but little progress with thirty minutes' daily study; and he knows, also in a general way, that few students have sufficient physical strength and endurance to enable them to devote six or seven hours daily to their studies. Confronted, as he usually is, with the two extremes of insufficient and excessive labor, he despairingly suggests what, to him, seems to be the happy medium.

In Berlin this happy medium takes the form of the sage advice: "Four hours' daily study is sufficient for anyone." Indeed, this advice is so general and so emphatic in the Prussian capital that one almost suspects it has become a fixed law in German musical training. Be that as it may, however, the problem of sense and sufficient study is hardly solved by such an unqualified statement.

All the great artists of the present day could tell a far different story as far as concerns their own needs and experience. In their young days, when they measured their day's work not by set rules and conservative principles, but gave themselves up to enthusiastic devotion to their art. The actual time thus employed was never taken into consideration, and their efforts were always in accordance with their physical and mental strength. Later in life, when progress had already been achieved, we find them still ignoring system and principle in the expenditure of time; and again the hours which are devoted to study are just as many or few as circumstances and conditions—not rules—prescribe.

Common sense, simple reasoning, should direct and govern the student's course. His needs and his powers of endurance are the best and safest guides. Ordinary intelligence must surely warn him to husband his strength—to make each hour, each minute, count for something in his daily effort to succeed. Minutes' sober reflection are sufficient to convince him that progress is possible only when patience, determination, and good judgment are the chief factors in his studies. On the other hand, he cannot fail to understand that purely mechanical work, incessant repetitions of a heedless and unprofitable nature, will surely sap his strength and leave him, in the end, impoverished in artistic achievement.

## QUESTIONS AND ANSWERS.

H. C. P.—I by "some of the most famous violinists of the present day" my respondent means those artists who are generally accepted as having exceptional merit, and whose work has stood the test of time. The following names may be regarded as representative: Joachim, Sarasate, Ysaye, Sauter, Thomson, Maréchal.

There are, of course, many violinists now before the public who are attracting attention, and who are even regarded in the most extravagant terms; but it can hardly be said that they rightfully take their place among the names mentioned above. Wilhelm, of course, attracted much attention some twenty years ago, and he is still considered by many to be a marvelous technician. But he rarely plays in public,

## THE ETUDE

nowadays, and we know little or nothing of his present abilities.

The list of able violinists residing in Europe and the United States is a long one, and it would be a difficult matter to do them all justice and place them in the category in which they properly belong.

Baker's "Biographical Dictionary" (published by G. Schirmer) is the latest publication of the kind, and will be found to contain reliable information.—George Lehmann.

## PRACTICAL ADVICE TO YOUNG TEACHERS.

"WHAT must I do in order to be successful?" is often asked. That depends on what one calls success. Do not enter the profession of music teaching unless you have a musical temperament. If music is a necessity to you, a part of your life you have chosen well. Music is soul language, and if you need an interpreter to give you its message you can never hope to become a musician.

If you are resolved, however, on choosing teaching as a profession, be satisfied with nothing less than the best for yourself. If you wish to be at the top, make it possible by your own attainments. The country has a surplus of poor teachers; the need is for thorough musicians as instructors. The public may be imposed upon for a time, but eventually a teacher is valued for what he really is. Make your qualifications so high you will be indispensable to your patrons, and rival teachers cannot supersede you.

"But," you say, "good teachers charge more than I can afford to pay, and we have no first-rate teachers in our town." Then take the amount of money you have to expend on music, and go to a good teacher. Twenty lessons from one who knows are worth ten times that number from one that is incompetent. No one can instruct you in an art he does not himself understand.

When you have fitted yourself to be an instructor, do not start out with the sole purpose of making as much as you can out of it. If you are only faithful to your duties, that part takes care of itself. Your pupils are so many embryo musicians for you to make or mar in their growth. It is for you to study their needs and their capabilities. Do not be bound down by any stereotyped method. What will do for one is not adapted to another. Sometimes, too, one pupil needs a word of encouragement, another a mild reproof; but whatever you do, keep the good will of your pupil. The sympathetic chord between teacher and pupil should never be broken. A musical temperament is as sensitive as an aolian harp.

It will be a joy to instruct those who are talented. They grasp your best thoughts with marvellous intuition. They are exponents of your ideals. They bring you success and make you a reputation; but dull ones, too, will fall to your lot. This is one of the trials of a music teacher. The parents of an untalented child expect as much of him as if he were highly gifted, and the teacher is too often blamed for those strong to endure. Be comforted to know your reputation as a teacher will not rest on some exceptionally poor cases. Your bright stars will light your pathway.

Musical is not mere sound. Only the highly gifted forms of thought-transference. Only the highly gifted have the love of classic forms as a highright, but it can be cultivated in most cases. Go slowly, trying the simpler forms of classics with melodious settings; use tone-pieces; the child-tunes of music. Once you have formed a taste for the best in music the musician finds his rags. In regard to practice, it is not the time spent at the instrument that makes true progress. The mind must be concentrated. There must be no aimless work. Let your ideals be high, then begin the ascent. What we admire most in the artist is the ease with which he accomplishes the seemingly impossible. It is the rare unfolders his secret leaves. But what conscientious effort does it represent!—this perfected flower of art!—Jennie R. Becker-Meade.

## Important Announcement

After a lapse of nearly six years we find it possible to resume the issue of the Music Review, the publication of which was suspended in Dec., 1894.

We shall not, however, as then, conduct the magazine feature of it. . . . The publication of the Review was originally intended to be a most efficient aid in presenting to the teaching and musically cultured public throughout the country, information regarding desirable new publications that are issued from all publishing houses of any note. It is this feature of the Review that will be resumed now, with perhaps the addition of noting a few of the most important events. We shall now, as before, give space in the Review only to the listing of such things as we find after careful examination to be the most desirable for their purpose. We shall endeavor to have our classification and grading so complete that it will be a helpful and reliable guide in enabling subscribers to judge of the nature of everything that is recommended. Special and separate mention will be given wherever it is deemed necessary. . . .

We take this opportunity to announce the connection with our house of Mr. Walter Spry, a pianist and musician of high standing, whose study abroad for many years and whose experience in teaching in this country since his return, gives him unusual fitness for conducting a work of this nature. The Review will be under his charge and he will be ably assisted by others connected with our house, and by competent musicians whose special services are secured for this purpose. . . .

Former subscribers to the Review will not need to be told of the fairness with which the listing of new compositions was conducted, and we can only give renewed assurance that such fairness will be continued. Our aim will be to make the Review the most efficient and reliable record of desirable novelties that can be had. Extended reviews will be made only of large works of importance. . . .

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