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Winton J. Baltzell

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THE ETUDE

VOLUME 20
NO. 8



AUGUST
1902



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FOR THE TEACHER, STUDENT
AND LOVER OF MUSIC
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The prominent teacher in one of our great cities remarked to the writer that he had three thousand dollars out in bills which he should never collect. All things considered, the position on a pumpkin has its compensations. If the country teacher's gains are modest, they are the more certain, and he is not obliged to pay them out for expensive quarters. As to musical advantages, aids in the shape of musical magazines and literature have so multiplied in the last two decades, that it is his own fault if he is not up to the times in all the essentials of his profession. Indeed, he is not unfrequently in advance of his city confrere in true musical knowledge and in ideas of using it.



THE CULTIVATION OF MUSICAL TASTE.

"For soft and smooth are Fancy's flowery ways;
Yet even there, if left without a guide,
The young adventurer uselessly plays."

THE word taste denotes that faculty of the mind by which we perceive or appreciate, in objects, or in performances of any kind whatsoever, the presence or absence of symmetry, order, beauty, proportion, adaptation, or excellence of whatever sort.

As we think of it in music, taste is the power or ability to relish the fine and perfect qualities of that art; in other words, to have a healthy and at the same time a refined musical appetite. There is an innate, perhaps an inherited, taste by which we are capable of enjoying what we do not understand; but, as a rule, a taste for an art, as for music, is the result of such study of it as opens the mind to the true discernment of the beauty, symmetry, etc., which exists therein.

A girl may begin her study of music with no conscious taste (for it whatever, and, by constant association with what is good and fine in music, develop a nice perception and keen appreciation of the true and beautiful. This may be called an acquired taste, but our acquired tastes are many more (and often better) than our natural ones, and just as well worth cultivating. Indeed, James Russell Lowell said that the cultivation of acquired tastes is "the main safeguard of society and the nurse of civility."

In acquiring good tastes we are opposing evil ones. In each one of us there is a dual personality and a constant antagonism of tastes; two opposite tastes cannot exist within us with equal strength, one must always have the ascendancy; so that in cultivating our good tastes we are weakening our bad ones. One cannot cultivate a genuine taste for Beethoven and feel at the same time a strong inclination toward vapid or popular music, nor after studying the forms of the masterpieces feel greatly drawn toward the shapelessness of certain ill-wrought modern music.

Taste as regards its formation has been classified in this way: First, where there is a constitutional tendency toward forming a certain taste. Second, where there is no tendency either toward or against forming it. Third, where there is a constitutional antagonism against forming it. For any girl finding herself in the third class it would perhaps be as well if she did not persist in the attempt to cultivate music, as some do, simply because it is considered the thing to do.

Where there have been, it is true, those who, beginning with a strong antipathy for music, have ended as her most entire devotees, but, for the most part, where there is a strong and continued antipathy in one direction there is pretty sure to be an equally strong attraction in some other, so that a forcing process would only hinder growth by sending impulses in a wrong direction. Most of us, however, belong to the second class and can acquire a taste for music without having a genius for it. In doing this we need not think of cultivating a taste for music to the exclusion of all other tastes, but rather as but one of the many points at which we may come in touch with the sublime and beautiful, for, whether we become musicians or not, the more tastes we cultivate, the wider becomes our outlook upon life; the more varied our activities, the more we have in common with our fellow-beings; the more we cultivate all that is good and fine within ourselves, the more capable we become of understanding and appreciating all that is good and fine in the work of others.

This is what a happy life really is,—the being keenly alive, sensitive to impressions on all points,

and capable of being stimulated to personal and original activity by everything heard, read, or seen, and this kind of living is only gained through a broad, general culture, the which may be fittingly begun by the conscious effort to cultivate a refined musical taste.

Our early-formed tastes become our education and our ideals, for our thoughts are much according to our inclinations. "What we call education is, in effect, but early acquired customs," and the constant enjoyment, study, and appreciation of the works of the masters of music is what supplies us with material for mental growth, while at the same time we weave from it that imagination which, linking us to reality, spans the distance between the present and that Parnassus which makes her strong itself, and the striving toward which makes her strong in purpose and in character. It is the striving which makes one great, never the achievement. It is enthusiasm and inspiration which make the striving while, and it is from our early-formed, well-directed tastes that we draw our enthusiasms and our inspiration.

If you begin now to cultivate such a taste for music as grows quite naturally from earnest thought, study, and application, then you will have made for yourself a pleasure of which no one, and no circumstance, can deprive you; and by the cultivation of one beautiful taste you will have created the need of others just as beautiful, together with having proved your right to enter upon the higher life.

After all, taste is largely a matter of morals, from which it cannot well be separated. One of our countrymen visiting Italy and viewing on every side the results of the good taste which had reigned there for centuries said: "There is to an American something saddening in the repeated proof that moral supremacy is the only one which leaves monuments and not ruins behind it."

It ought not to be adding to us, and it need not be if we each one determine to live only the higher and to care only for the best which it is possible for us to know, for then ours too will become a moral supremacy which will build lasting monuments to the arts, rather than leave them among the ruins of a quick-crumbled popularity.

The one aim of a mind smitten with the love of excellence is to live consciously and lovingly with what is good, true, or fair, and remember that to occupy one's mind with trifles wastes one from the taste for good work much more effectively than does idleness. Only the best is worth our while.

"I HATE IT."

BY CLARA A. KOHN.

"I HATE IT." This is the remark I heard made by a nice little maiden with a music-roll, when she was asked by a kind lady how she liked her music-study. How many little ones have this feeling in their heart, but dare not express it! I do not wish to be unjust to the teachers, but it seems to me that if teachers of beginners would try a little harder to instill a love for music in their pupils, and not devote so much time to discipline and rigid system, it would do an amount of good.

As a teacher of teachers, I hear a great deal of the experiences of young men and women who are starting out in the music profession. Many and varied are the episodes, some of them really funny to me, yet frequently related by my pupils with tears of despair in their eyes.

One of them told the other day of a little fellow who disliked his lessons so much that he resorted to all manner of artifices to escape them. He has suffered from headaches galore; his eyesight has become suddenly defective; just in time to interfere with an even conceivable way; but his mother, from whom he undoubtedly inherited his "foxy" qualities, was "on

to him" (as the slang phrase runs), so he was never successful in evading the dreaded and disliked lesson.

But "young America" is not wanting in resource, so it happened that one day this little man had his hand jammed in the door. The nail of the forefinger of the right hand turned black, and looked really terrible; and the determination of the watchful mother was overcome, for, waxing full of pity, she sent word to the teacher that Eddie was unable to take any lesson that week. Eddie's rupture lasted but a short time, however, as the inconsiderate finger healed rapidly, and the conscientious mother, not wishing her boy to learn all that had been taught, insisted on his taking his lesson even though he had not practiced all week. Then the boy became desperate. Something had to be done, so he clipped a piece of flesh off of one of his little fingers by putting it in a cigar-cutter. His mother grew very angry, and gave him a severe talking to. But the boy being obstinate, scolding is never of any avail with him, so the mother adopted other tactics; and, taking advantage of his gourmand tendencies, promised him extra pieces of cake for every hour's recitation. This war has worked for a period of four weeks; whether its benefits will be permanent remains to be seen.

The question now arises: why do most children hate their music-lessons so? There are comparatively few of them who are, on general principles, averse to study, so the reason must lie deeper than that, and I am of the opinion that most young teachers make too much of technical discipline, and devote too much of their energies to the extermination of their pupils' musical instincts. For music consists of melody, harmony, and rhythm; every child loves a tune; then why not give the little ones that which they love? Give beginners the tunes first,—make the work easy, encouraging, and interesting. Give them the technique in small doses until they have grown accustomed to practice and to like technical exercises for their own sake. All of this can be done so artfully, gently, and without so effectively, that I do not see, for the life of me, why teachers should risk losing pupils by sheer discouragement, when they can so readily coax them on, thus retaining them and adding others.

The pupil who dotes on technical exercises is abnormal; the teacher makes his living out of the natural pupil, and not out of the odd ones who happen to be contrary. In my ten years' experience as a teacher I have lost just one pupil through my policy of using melodious pieces as far as possible for teaching purposes. This pupil "loved scales, speeds, and 'laid trips'" (to borrow her own expression), and "laid pieces"; but, for this one that I have lost I have gained dozens of others, and so could afford to do without her.

Teachers who are entirely dependent upon private patronage do themselves great harm by adhering too severely to conservative methods. Most conservatories are in a position to be independent, and the teachers employed by them take no chances toward disgruntled pupils; but the private teacher must do all in his power to win the favor of his immediate community. Conservatories, through extensive advertising, secure pupils from other cities and other States, but the average private teacher depends upon the confidence and good-will of a narrow sphere.

Furthermore, leaving all questions of business policy in the background, the music-teacher ought to teach music, and not pianistic, vocal, or violin gymnastics. The cultivation of technical facility is self-evident; it should be the medium for adequate expression of musical ideas, but should never degenerate to a tonal cyclone which mutilates or annihilates them.

NEXT to the Gospel of the Christ comes the Gospel of Music. Peace on earth, good-will to men breathe from every page of the inspired writings of the Tone-Masters.

Let us resolve that Religion and Music mean to us an ever-growing capacity to radiate the message of love contained in them both.—John Orth.

LETTERS TO TEACHERS

By W. S. B. MATTHEWS.

"Does a minor key always express sadness? Why does it express sadness; or why does a major key express cheerfulness? Does music express thought and feeling or just feeling? If music expresses thought, prove it by some good scientific method, and not with mere words. On hearing a piece of music, can you, if asked at any part of it, tell exactly what it means?—I. F. K."

The foregoing questions certainly pen up a fellow most uncomfortably. This inquirer wants to know the facts. The questions are entirely legitimate, and I will try to give rational answers, which, while assisting, I am afraid, of mere words, will also not be totally without a scientific value. The general question amounts to asking: "What is the true end of music? Is it to express thought or to express feeling? Can music express feeling in such sense that a hearer of the music can tell what the feeling was which prompted the passage?"

Let us begin at the beginning. The minor key is generally understood to express sadness. The reason why I will get around to just presently. But by common consent it does imply sadness, as compared with the major mode. The reason is that minor music does business with at least two minor triads, which have the following basis of difference with a like number of major triads, such as form the substance of music in the major mode as used in the people's song.

The major triad consists of three tones standing as root, third, and fifth; and the three tones are all just the same as parts of the root-tone, and the root-tone has in its partials or harmonic overtones the precise third and fifth which make up the major triad. Hence the major triad affords a perfect repose to the ear. Now, the minor triad consists of a root and a fifth which also agree, the fifth being the partial of the root. But the third does not belong to this root as generator nor does it agree with the fifth as fifth. For instance, let the triad be that of C minor. The tones are G, E-flat, G. Now, G is the partial of C, just as in the major triad; so far the ear is contented. But E-flat does not come from C as generator, but in this case from A-flat. When C and E-flat are sounded together a lower A-flat is generated, which contradicts the impression that C is the root. So also E-flat and G are partials of E-flat. Thus the intrusion of E-flat into a triad of C creates confusion, an impression of something not altogether harmonious.

The question then arises why is it that we still accept uncritically the combination C, E-flat, G as a triad of C, when the tone E-flat is foreign? The reason is because in this triad we still have two elements out of the three all right; we are out of order in one element. The impression of distress, or conflict, is inherent in the minor triad, owing to the failure of the three tones entirely to coalesce, and it has been found a very useful property for musical expression. This, so far as I understand it, is the philosophy of the minor triad.

When we examine the contents of the major tonality we find three major triads, upon which simple music does business almost exclusively. The major tonality has also three minor triads, which it uses for seasoning; and one diminished triad, which is ambiguous, being neither major nor minor, but, when supported by the fifth of the scale, forms the great dominant chord, which is satisfactory in itself and establishes the key.

Now the minor tonality not only has two minor triads in the ruling places of tonic and subdominant, against one major triad in a ruling position (the dominant), one major triad on the sixth degree, one augmented triad on the third, and two diminished triads, on the second and seventh. Thus the harmonic

elements of the minor mode are predominantly dissonant, or, if the term dissonant be felt as too strong, they are at least strongly appealing. Music containing these elements in any form is itself dissatisfying, necessarily appealing, having in itself frequent elements of harmonic dissatisfaction—which dissatisfaction, he remarked, while existing and innate, so far as mere pleasure of hearing is concerned, is nevertheless capable of being used artistically in a way which affords pleasure to a cultivated sense of hearing. Music in the minor mode, therefore, cannot possibly have in it the ground-feeling of contentment which major music very easily may have.

But music does not entirely consist of harmony, although the harmonic organization of any well-made piece is one of its strongest elements. Melody, while resting upon harmony, yet affords a different impression of the key, and melody in the minor mode, while still appealing and full of natural pathos, owing to the many intervals of a half-step and an occasional step and a half, is also capable of being beautiful. Then, besides the melody and the harmony, our music rests upon rhythm, and the mood of a piece, as to its animal spirit, turns upon its rhythm. Hence it is quite possible to compose a piece of music in minor key such as a rhythm as necessarily conveys the impression of great energy, bounding motion, and a delicate and fairy-like melancholy. For instance, take almost any of the quick movements in Mendelssohn's "Songs Without Words." For instance, number eight in E-flat minor, or the Rondo Capriccioso. In both these, and in many other places, Mendelssohn has used minor modes for music which is very quick and to that extent suggestive of lively spirits, yet in accents of melancholy and pathos. This vein was rather peculiar to Mendelssohn, yet we find something very like it in Bach; for instance, in the lovely "Passepied" in the "Bach Album" (Peters), the fugue in C-minor, No. 2 in the "Clavier," etc. We find this kind of thing in Beethoven also. For instance, the Trio in the scherzo in C-major (sonata in C-major, opus 2), where the tonality and the mood of the music are entirely contradicted by the extremely rapid figuration of the right hand. Many other like examples might be mentioned. In all these the deep and appealing quality of the intervals of the minor tonality are to be found, but inasmuch as they are employed in such rapid motion their inherent expression is contradicted by the motion, and the artistic result is a sort of fanciful contradiction in terms, like that of a laughing child who still has traces of tears down her face.

When we want to feel the true expression of the minor mode, we find it in connection with a slow motion, where the intervals are dwelt upon long enough to make themselves felt. For instance, the Adagio of the so-called "Moonlight" sonata, the very grand and slow movement, the Largo, in the bright sonata in D-major, opus 10, No. 3; and in a host of other places. Here there is no possible doubt about the impression of sadness, of mood of deep trouble and grand musing. Chopin often employs this contradiction between the natural feeling of the minor mode, to express through it a mournfulness which is not far from tears. For example, the very lovely little waltz in C-sharp minor, opus 66. At other times he uses the minor mode in its true feeling, best of all perhaps in the first movement of the great sonata in B-minor. In the finale of this sonata, again, we have the contradiction, the tonality being minor and the motion extremely fast and tempest-tossed. The contradiction here is not vital, the pathos of the minor mode being not inconsistent with the tempest-tossed mood of the finale.

With regard to the third question, whether music expresses thought and feeling or just feeling, I avoid the point by answering that the first business of music is to express music, just music. There is a great deal of nonsense written about music and thought and feeling. Music is an art which consists of beautiful forms created out of tones. A musical piece has beauty in the music out of which it is made up. Unless it is good music, affording the ear of the cultivated hearer a pleasure in simply hearing it as

music, it is of no account. All the music of the great masters, all the good music of the great masters, has this quality. And in my opinion the first step toward musical understanding and cultivation is to acquire this language of the ear; to learn to appreciate the different appeal of the four kinds to triad, the pull of chords according to their place in key, and the effect of dissonances, etc. In short, to hear the music as music. "This is the ground of the art."

Now, since this music is created and moves in time, and time is of its very nature, after while we take pleasure in recognizing it as in some way corresponding to our own consciousness. We listen and we recognize that we ourselves have been in that state. It strikes a chord within us. When it fails to do this the music seems to us empty and superficial. To the permanence of the great masters rests upon their having in their music this under-voice of the world.

This is a large and mysterious expression. What I mean by it is: that, while the composer, at the moment of composing, was occupied in completing a piece of music which had occurred to him as likely to grow out of a single theme, or a bit of improvisation, he could not disengage his mind from the emotional state in which he was at the moment of composing. Thus, perhaps without meaning it, his music reflects his state of being at the moment of composing. In this sense music expresses feeling. But the intention of the composer was music, and, unless he obtains this result, he has elphered out his problem unsuccessfully.

As to the alternative question whether music expresses thought, I think we must say it does not. Music embodies thought, and plenty of it. When Bach wrote his thirty variations, in which he displays a munificence of contrapuntal skill, he had thought in plenty; so also did Beethoven when he was working up the first movement of the fifth symphony, which grows out of four notes; or the finale to the third symphony, which is composed of variations on a ground bass; and in every place where he is serious, he is full of thought. The music is full of thought, and of what we might call music-thought, which tends to create emotion, at least an artistic rapture. But to convey thought, in the sense of saying that at this place Beethoven was thinking whether the thumness of the third had finally been done away—not a bit of it. Hence, if I am stopped at a moment of a work and asked what the composer was thinking of, I cannot say. The art of answering this belongs to what Dr. Oliver Wendell Holmes called the "pseudoscience," to which category he assigned phonology. He said that it was as if somebody with this mind-reading gift came into your office and placing his sensitive finger upon one of the rivets of your safe remarked: "There is a fifty-dollar bill under this rivet; and under this one a silver quarter, etc." "So there may be," said the Professor, "for all I know; but if there is any such truth, that man no more knows it than I do. His science is pseudoscience. It knows too much which is not so."

It is correct to say that every piece of music embodies a mood, represents a state, a difference of consciousness. I think myself that the place of music is to voice the unformulated states of the subconscious soul, just as poetry voices all that part of life which has gotten far enough out into the light to answer to words. But, after all, you cannot define it, you cannot put it into words. Just because it was further back in the depths of the soul than words was the reason why it became music. And while all great music does thus in some way voice something which seems to us as if we had felt it before, it is also music, tonal matter of beauty and power. Bach himself, with all his classic repose, illustrates this in some of his greatest works. For instance, the great organ prelude in B-minor is such a grand and majestic expression of a strong and sensitive soul. It has a mood of greatness. Feeling is behind; mighty genius and learning created it. We may enjoy it, and enjoy it more and more as we understand the music of it. But we cannot say what particular idea it expresses.

MANNERISMS.

BY FRANK L. REED.

Music is a resultant of motion: lateral motion by means of progressing harmonies and perpendicular motion by means of dynamics and changes of pitch. Rhythm is the mode of motion. Accent is the beginning of a direction of motion and marks the rhythmic units. Music is the kaleidoscopic product of the interplay of their elements and motions.

Motion of the body in playing or singing, other than that absolutely required by the physical effort of pure technique, interferes with the balance and adjustment of these forces by introducing others foreign to the means (technique) or the end (music).

Quite a good number twists from side to side as he sings and gradually rises on his toes as he hears the climax of his song, then subsides as the last tone diminishes and, after a pause, collapses with a sigh. Another singer, a baritone this time, throws back his head with every *sforzando* and shouts to the dome of the auditorium. An aspirant for grand opera twists his body to one side so that his legs are crossed and then untwists during the interludes between stanzas. This contortion was very effective to the words of the refrain "I love my love because my love loves me."

Piano-playing is the acme of impassioned declamation, but it does not include acting. A favorite mannerism is a shaking of the hand while single notes are sustained. This is quite common in "soufflé" cantabile playing where the intention evidently is to imitate the left-hand soloist of the violinist. Another is "tossing" the air either with hand or finger in anticipating a flourish or some other impossible tone-quality. The piano-tone cannot be modified after it is articulated; so these superfluous motions are worse than wasted effort. A graceful Delartean waving of the hands from the wrist in lifting them from chords or octaves or at the end of phrases is a favorite movement with lady-like men piano-players and charming young ladies who are coupled much more with the sensation their personal appearance is creating than with the results of their playing.

A very fine virtuosissimo and bravura pianist played the Liszt arrangement of the Bach A-minor organ-prelude and fugue. As he approached the left-hand octave passage near the end of the fugue we saw that trouble was brewing. His shoulders gradually rose and his head dropped between them, he "bumped" his back, stuck his elbows in the air, and his long straight hair went into a convulsion. Soon we heard the occasion of this madness, for we found ourselves in the midst of the storm, great thunderings bellowing at us from under the piano. It was affective and exciting, but the blind man next to me did not appreciate it as much as I.

A young lady of good dimensions plays the Chopin G-minor ballade and sways to and fro constantly in a most distressing manner as if bemouning the fate of the piano; another of rather angular grace and beauty sways from side to side as she coquets a coquettish caprice from the rear of the piano. An organist whose pedal-technique is immense bobs up and down as he capers over the pedals in an astonishing obligato to the long meter doxology.

Mannerisms arise from many causes. They most frequently have their beginnings in our first efforts to conquer some new technical difficulty, and are thus a sort of residue from our practice-hours. Here, too, they are contracted by our inability to distinguish essential motions and movements from unessential ones, from a failure to reduce the movements of technique to their smallest dimensions. Eliminate all notions that do not bear directly upon the requirements of tone, touch, or technique. You will be surprised to find how often you can reduce the amplitude of the wave. Oftentimes certain preliminary motions are necessary as a preparation for the actual condition of finger, hand, or arm, but care must be taken to suppress these and weed them out as soon as they have served their purpose.

A young man was recommended to me as a very talented pianist because "his motions at the piano are so graceful." I was forced to admit they were, but he really was not. He was a victim of mannerisms, mistaking the means for the end and exaggerating them into technical feats of serpentine movement.

As in the case with one young lady, vanity or self-consciousness may be the seat of the trouble. It may arise from a false conception or no conception of what is artistic or, as in the case just mentioned, of mistaking the means for the end. The effects of the mannerisms are quite often the cause of which the mannerisms are but physical expressions crystallized into habits. They are excellent servants and first-class habits. They are excellent servants and first-class habits. They are excellent servants and first-class habits.

Keep sane and sober. Make the thought as objective as possible. Cultivate the habit of analysis and use the method of exclusion in deciding disputed points. Reduce all propositions of any nature whatever to the simplest terms.

BE INDEPENDENT.

BY EVA HIGGINS MARSH.

Certain traits in the music-student may be grouped under the head of independence, traits which it would be well to acquire. Not the kind which refuses instruction and advice, for the true student is all things teachable; neither the kind which develops undue self-protection, for the best student is likewise humble. To succeed, however, there are certain things of which he must be able to be independent.

First. Learn to be independent of outside criticism. Your choice of a teacher may be criticised. When a teacher is selected the natural supposition is that in your judgment he is the best with whom you can study. Having decided this, do not lend an ear to flattering offers or praises of other teachers, or change until the worth of the teacher has been thoroughly tested. In due time you can decide if he is doing for you what should be done, with your seconding of his efforts. Give him a fair trial and then change if you think best.

You may encounter criticism as to the work you are doing. Your friends say they never used these studies; they may not like your pieces or may think their method superior to the one you are studying. You are not progressing fast enough or vice versa. Be independent of such remarks and pursue your own course until it has been proved satisfactory or not. There are methods and methods, and good points in each. If you follow the advice of all your friends you will accomplish little, the result being a desultory knowledge of many methods and no practical working knowledge of any one. Take the advice of one capable man, that man the teacher you have selected. Be sure in your own mind of what you aim to do; then will you be better able to be independent of outside criticism.

Second. Be independent of tradition. Tradition says the only finishing place for musicians is Germany. Therefore, neglecting the vast opportunities for study in our own land, you must needs go abroad to be steeped in more tradition. Musicians are recognizing more and more that the advantages offered in America are second to none; that modern and practical methods are found equally well, if not better, at home.

Tradition says that a certain virtuoso performed this concerto or that sonata a certain way. In freeing yourself from these traditions you become what is your right to be, an independent thinker. If instead of taking what some one says as the master's rendering of your piece, you copy exactly your teachers, you become equally dependent. You will fail utterly when deprived of his example and guidance. You become imitative, not creative. It will

profit you more to work out an interpretation for yourself, studying to gain the composer's meaning and his idea and how best to express it. Not the noted performer's interpretation is to be ignored. Take these as a guide or as an end to be attained; then develop it yourself.

Music has no rules as to how certain compositions should be played in all its details. Marked expression is only a suggestion. The composer himself probably played it differently under different circumstances. Strive to make yourself *en rapport* with the spirit of the piece, and if you have true music in your soul, the interpretation will come to you. It will broaden your own musical understanding thus to work it out for yourself. Don't fear to be original, within limitations, of course. Originality has often rescued an otherwise one-talented man from mediocrity.

Last, lest any of the above advice should induce an undue exaggeration of yourself, be free from any trace of self-conceit. A proper appreciation of your own ability is necessary to success. I refer to what is usually termed "big-headedness." The truly great man is truly humble. In everything be teachable, open to conviction, ready for new ideas or methods.

No business man chooses a clerk who thinks he "knows it all." No housewife wishes a maid who is not amenable to her instructions. So in the music-world, no teacher wishes a conceited, self-satisfied pupil, from an exalted height of learning and attainments, looks down upon everyone else, whose conversation is of an eternal "Ego": "My talent," "my technique," or "my voice" and "my method," etc. "Talent," but unpretentious is high praise, and a trait that is sure to win success and popularity.

The one who is able to be independent without being styled a crank, who can work out his own salvation without developing an abnormal bump of self-conceit has chances of success above his dependent, tradition-loving brother. Dare to be independent. But first be sure your right, then go ahead.

COMPOSERS' PECULIARITIES.

A FRENCH exchange contains some interesting notes about the peculiarities of composers. Auber could not endure two days in succession in Paris. Adam had a strong antipathy to beautiful trees and all forests. Donizetti nearly always wrote on a journey and paid not the slightest attention to the beauties of Nature. Paer delighted in contradictions; he wrote his operas while he joked with his friends, scolded his children, and disputed with his domestics. Cimarosa always had a number of music-lovers around him, who, while he wrote, conversed uninterruptedly about his manner of things. Sacchini lost the thread of his inspiration if his cat was not on the writing table. Sarti could compose only in a dark room, without furniture; he endured only the light of a lamp, turned low, that hung in a corner of the room. Spontini, also, was accustomed to compose in a darkened room. Salieri felt that he could develop his creative power only by going out and walking through the most frequented streets, meanwhile refreshing himself with bonbons. Haydn, on the contrary, seated himself in a large arm-chair, and, with his eyes fastened on the floor, let his imagination roam in the sun, with Gluck went into the open air, often in the sun, with several bottles of champagne and fired his spirit with gesticulation, such as the artist would use in the performance of the drama. Handel went to walk in the churchyard, and often seated himself in the most secluded corner of the church. Paisiello, lazy in the extreme, remained in bed a great part of the day. Mehul adorned flowers; he would stand before a rose in meditation, and was truly happy only when he laid himself in a secluded garden. Mozart read Homer, Dante, and Petrarch, and read the poets again. Paganini, dare did he seat himself at the piano with- out having first run through a few chapters of his favorite writers.

ARE TEACHERS TEACHING?

BY G. H. MANTON.

At the outset let me say that I am not a music-teacher, but have taught other branches all my life. Lately, for a few years, I have been made acquainted with music-teachers because my children are being trained in their art, and I have been impressed by the absence of pedagogical uses by these teachers. Possibly my contact has been unfortunate and I have not seen representative teachers. They may, however, be like the rank and file of the musical profession, if so, I can say some things which, if heeded, will serve a good purpose.

All may have been told that mental drill is needed by every student, but all are not convinced that it is true, and few know what practical mental drill is. In our schools we used to have scholars work over Latin, mathematics, and the like for the mental training. We now know that that served no good purpose, and that a great deal which is printed in the textbooks is worthless. We are returning to that liberty of individual teaching which was the secret of success in the case of the old school-master. The routine of twenty years ago, which made the teacher follow a beaten track, is gone. There seems to be need to get out of ruts in music. It does not seem to me to be wise to have one book of piano-studies through which all pupils must go, and a teacher who makes every player go over the same road is certainly not "up to date." He must learn to exercise his individuality and make the most out of the individuality of his pupils. This should point out to him the need of understanding the mind and how to direct it, by understanding the mind of man we learn what there is of value in mental drill. This should be made the basis of all systems of musical education, as of those of all education.

The first thing to teach a child is to observe. The pupils who go over routine seldom learn to observe even what is good in the music of the routine. Now, it seems to me that all music used in early training should be such as has beauties which direct the way to other and untried music. First must the pupil be shown the first principle of mental drill—observation; then how to find similar good things. Music which gives pleasure is, in a measure, imitative; that is, it pictures something. Probably a composer repeats a thought he proposes to clothe in music until he hears a melody with suitable harmony evolving itself in this thought. It would be very good mental training to have a child do the same thing for the purpose of getting him to appreciate the ways of composers, so that when he sings or plays he will reproduce the intention of the composer. Pick out a poem and have him repeat to himself the first lines until he commits them to memory, and then say them over and over until a melody seems to adjust itself to the words. It may take quite a little practice before melody comes. This might lead the child into composition, if it did not, it would lead him to understand ideas in the music of others, and as I like to study everything, I have joined her in the puzzle—and it is a puzzle. I became quite an adept in modulating and moving chords into each other and quite avoided forbidden moves. But it dawned on me one day that that was not music, and that her teacher was following a rut. No matter how expert her pupil became it would not be the right kind of musical or mental drill—it would lead nowhere.

This leads to questioning what is practical in mental training. Because a thing is dry and abstruse it is not necessarily good for the mind. Nowadays the education which is not practical and which does not have some bearing on actual, if not daily, needs is wasteful. When my girl was told by her teacher to play over a certain passage one hundred times I gave an involuntary shiver—not that I dreaded the monotony of hearing it, but because I foresaw that there was no mental education in it. I began to speculate on the wish that the teacher had, and when I had

thought the matter out, I said: "Child, let us play a trick on the teacher; she thought the constant repetition of that phrase would make you fix it in mind and finger it right. Let me see if we cannot get at it by another course. Let us think the melody until it has become impressed on the mind. Then let us try to express it in several ways and adopt the one which best expresses your idea. Then try to improve your expression, but don't do any mechanical practice." That way was tried, and when the teacher next came she expressed surprise at what her one hundred repetitions had accomplished.

All education is self-education. This is the hardest thing for teachers to understand. They try to impart all the time. They have learned some very good things themselves, and think if they turn their knowledge over to their pupils and if the pupils see through the thing the pupils become educated. But it is a mistake. What is told to a pupil or what is shown him is so easily obtained that he loses it at once. The law that something cannot be had for nothing holds good. Everyone must work for what he gets to hold. I suspect that music-students are like other students in that they go to the teacher to be loaded up and do not realize that they have much to do on their part. Then the teacher must disabuse their minds of that idea pretty quickly. They will not learn much until they begin to dig things out for themselves; it is only then that they apply the real law that study with a teacher is only for the purpose of learning how to study alone. Naturally a teacher has the ultimate result in mind of making his pupil a fine musician; in fact, to make him the best musician. He must impart facts and show the pupil means for expressing music; he must watch the development of the pupil and prevent his working in wrong ways; but all the time he must see that the pupil is doing the work in the way and spirit which will soon make him independent of the teacher. Most teachers do too much for the pupil, and make his path so easy that he never gets out of the need of leading strings.—Music Life.

THE PIANIST'S "THINKING TANK."

BY AUBRETT WOODWARD MOORE.

A SMALL child listening an original remark was asked where it got such a notion. "I found it in my thinking-tank," was the little one's reply. That impressed me as a bright conceit, and it occurred to me that if piano-students would only fill their "thinking-tanks" full to overflowing they might derive great profit from the supply when occasion arose. It would certainly help them to gain that close intimacy with a musical composition which would enable them to call up a mental tone-picture of that composition. To do this mind must so dominate muscle as to compel well-trained fingers to reproduce what heart and brain have realized.

Where technique awakens interest rather for the lofty purpose it serves than for its own sake there is activity in the "thinking-tank." A touch at all times responsive to the noblest artistic aim is the highest ideal of technique. It is an ideal that demands absolute perfection. Disregard of technique bars the way to progress. At the same time, even a flawless technique cannot of itself insure a soulful performance—though it may truly be said to lead nearer the goal than the clearest comprehension of an ideal interpretation whose expression is frustrated by imperfect finger-training.

That idealized tone-coloring, by virtue of which a musical performance which can lay any claims to being artistic must be characterized, can only be acquired by one who is moved to the quick, whose heart is fired, by what he attempts to play. Who is not thus moved cannot acquire this tone-coloring, cannot move others, despite all power and delicacy of the finger-tips. "If you wish to touch my heart," says Horace to the poets, "you must show me that you have touched your own." Whose heart has not been touched can never reach the musical highlands.

There are those who possess an instinctive gift for

musical expression. They feel so deeply that it does not occur to them that emotion unguided by understanding, uncontrolled by mental strength is apt to run riot and wander far astray. The pianist who is endowed with fine native instincts and who strengthens and increases these by the proper application of mind is like the man in the parable who of his five talents made ten and was consequently appointed ruler by his master over many things. He who lets his talents be wasted will find, as in the parable, that from him will be taken even that which he seemeth to have.

"The longer I live the more certain I am that the great difference between men—between the feeble and the powerful, the great and the insignificant—is in energy, invincible determination, a purpose once fixed and then victory or death." So said a thinker.

In speech a strong will controls the excitement that may exist, keeping it within bounds. So it is in music. That musical interpretation will be more artistic, factually which is actuated by profound sensibility curbed by an orderly will. Emotion may give the impulse, mind must control the muscular action on the keyboard if the pianist would produce the effect desired.

According to Plato, it is poor art to concentrate the forces on any one part of a subject to the exclusion of the rest. In the same vein it may safely be asserted that empty technique—in other words, mere mechanism—represents poor art. The technique which is glorified by true sentiment and a mind enriched by a well-filled "thinking-tank" is the only one that is a suitable vehicle to convey the living message of music from heart to heart.

THE MODERN TEACHER.

WITHIN a few years the professional status of the teacher has advanced immensely, and social recognition and position have correspondingly improved with it. The music-teacher of to-day who has achieved an acknowledged place in the profession is often found to be, educationally speaking, as many sided as the artist of music itself and to be regarded, as formerly, as one of a narrow groove of thought and action, the instructor in a superfluous accomplishment, and frequently itinerant apostle of a feminine affectation; to be politely, but firmly, disdained. The awakened ears and aroused souls of a freer humanity have changed all that. It is the lawyer, the doctor, or the "business man" who is now recognized as the person—tenacious of precedent and governed by one idea—most ignorant of the arts, and as to music and painting, the majority of literary and scientific men may well be included with them.

As distinguished from the men of law, letters, and science, the modern masters in music and its teachers, while fully alive to the value of exhaustive learning in special directions, show by their very considerable degree of knowledge in the sister-arts that they bear in mind the wisdom of knowing "something of everything," as well as the value of knowing "everything of something." The universality of music brings them directly into touch with all phases of personal and social life, and necessarily into contact and sympathy with those whose thoughts, lives, and ideals differ most widely from their own. The music-teacher of to-day is constantly in sympathy with highly-trained minds, and a knowledge of literature, poetry, and, to a very considerable extent, of painting is required to sustain a certain degree of influence and prestige. To comprehend and explain many valuable musical works, text-books, and treatises some familiarity with German, French, and Italian is most desirable. Nor is a good knowledge of history without its special value, since so many works by the great composers are of a decidedly historical character. Thus, a serious consideration of the place that has to be filled, and the work which has to be done by the modern music-teacher will disclose the necessity for an exceptionally high standard of cultivation.—Music Leader.

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The basis of power in one's work is his character, not his knowledge. The greatest factor in the development of character is a correct education. Music-education must contribute to character-building if the man or woman who studies music is to become a power in the world's work. No lower plane is worthy the real man or woman. The Etude stands for a music-education that shall make musicians to be men and women of power in a community.

Not long since a busy teacher was asked: "Are you going to make a trip to Europe this summer?" "Not I am too busy making an eight months' income suit twelve months' needs." And he is a good business man too. He comes out all right year after year because he believes in accumulating a reserve upon which he can fall back in time of need. The business man knows that he must have a reserve of capital, of force, or something of the kind that he can call to aid when things do not go smoothly. The musician ought to have a reserve of savings in case business should become dull for some reason beyond his control; a reserve of strength in case unusual demands be made upon his physical and mental energies; a reserve of teaching devices in case some unusual difficulties in training pupils should meet him; a reserve of self-control so that he may never lose control of any pupil no matter how trying; a reserve of knowledge so that he may be able to answer his pupils' questions and to carry an ambitious young man or woman into higher levels of attainment. All these points bear upon the matter of providing for the future and for emergencies. There are many points upon which the success of a business enterprise depends. The musician can parallel most, if not all, of them to his own advantage. Not the least of these factors is keeping up a reserve.

The meetings of the Music-Teachers' National Association and of a number of state associations lead musicians to ask themselves what benefit they may obtain from such meetings. It is a fact to be deplored that some persons assume an attitude that may be expressed in such language as the following: "These meetings may help young, inexperienced teachers who must make their way, who need all the points they can get; but I am established: I have had my

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schooling; I have a fund of good working principles, and I do not see how they can give me help. Such an attitude savors of the Pharisee and is in marked contrast with the practice of one of New York's most celebrated singing teachers, who makes it a point to be present at any discussion by teachers of serious purpose and thoughtful study.

Laying aside the matter of argument—and there should be no need for it—as to what is the advantage to the profession at large from state and national association meetings, we want to urge our readers to do some organization work nearer at home. Every city of some size should have an association of teachers for music-teachers who are ready and able to work for the interests of the whole body of the local professionals. Such smaller organizations would make it possible for the state and national associations to put their time and energies on broader and general questions, to the great advantage of the profession in a public way, just as the legal, medical, and scientific organizations do.

One thing may as well be accepted by the members of the musical profession. There is need for organizations such as the associations mentioned, and the need will in no way be lessened as the years go by. The various state associations and the national body are not going to be abandoned and allowed to fall away. So why not accept the responsibility and meet the opportunity by allying yourself with such work and then do a part. There is no cost to count. It is simply a matter of helping your own wife. What you shall get out will be measured by what you put in of yourself, and for yourself, but for the general good. The coming year, we trust, will be one of advance in every way, and that the next meeting at Asheville will represent a wider range of professional interest and work.

One thing that seems to be forgotten by the admirers of European musical conditions, and especially by those who can see but small value in our American teaching, is that European practice has been developed under the influence of European conditions and is adapted to the spirit and ambitions of the people of European countries. That means that there are points of difference, perhaps we may go so far as to say very essential points of difference. The American character, ideal, and practice is different from what maintains in Europe—we do not say better, but different, although there are some who seem to think: so much the worse for the American—and conditions that promote education in Europe are not, certainly, the best for Americans, unless the latter can do ahead when they have reached some steadiness of purpose and maturity of judgment. We do not send our boys and girls to Germany to be educated, although many young men and women, graduates, fellows, and professors of American colleges and universities go to Europe for special study.

We believe the foundation work in American musical education is best when done under American influences, on lines based on American characteristics. If progress, if improvement be necessary, we think an American teacher as quick as a European to discern the need, and as inventive in his efforts to advance. Whatever special good there may be in foreign methods can be applied here and there in foreign home conditions can be watched; if their special effectiveness be apparent, every wide-awake teacher will adopt them. We urge that the qualities known as Yankee invention and alertness may distinguish American musicians and teachers just as much as they mark the American engineer and man of affairs.

EVERY human occupation, whether intellectual to that degree which dignifies it as a profession or only intellectual to that degree which ranks it as mental, influences against which a wise man will carefully guard himself and will strive to counteract. Thus, placidity and affected emotion, combined with mental

tundity; the physician is liable to contract a habit of pompous pretense or even positive quackish deceit; the lawyer must be on his guard against the shooting up of an ambition which shall overtop his conscience; the blacksmith may acquire an arm of giant proportions, but he may also allow his mind to grow as stiff, stolid, and unpleasant as the iron in which he works; the pushing commercial salesman may attain to positive genius in adroit misrepresentation; the newspaper writer, in his fierce chase after salable sensation, may lose all sense of veracity.

It is not, then, any peculiar and monstrous charge to be laid against the musical calling that its practitioners, if not cautious and extremely conscientious, may find themselves overlaid by the lichens and other fungous growths which are incident to all human character.

We find musicians who are so alert mentally that they become as untidy as heat-lightning, and about as forceless. There are some whose sensibilities are so abundant and so near the surface that their tears are a fountain so given to gushing that other men may condemn them as sentimentally weak. There are some, no doubt, who cast the reins upon the necks of their galloping emotions until control is lost and they are carried in a mad, dashing race into wildest regions of extravagance. Some there are so sensitive to the flash and sparkle of jewelry, to the soft seductions of perfumery, to the stings and lullings of the palate with food and drink that they degenerate into feeble sensualists. Some there are who are such silly peacocks of vanity that their petty irritabilities and ludicrous jealousies are enough to disgust sane-minded folk with them, and with the occupation which they embrace, but all these are, relatively to possible excellence or demerit of character, neither better nor worse than human beings in other callings of life. Train your overquick intellect with philosophic studies; bottle up your feelings and let them out only when you please; be a grave, self-controlling man, practical when you must be, buoyant when you may, and radiant in the inner bliss of music all the time.

TEACHERS who keep at work during the greater part of the summer will find it wise to use caution in regard to the amount of work done and also the amount assigned to pupils. Try to have at least a short period for rest after several hours of teaching for yourself. Do not push pupils too hard. Classroom work may prove desirable in this season of the year instead of all private lessons. Summer work being done under different conditions from that of the regular season may demand some modification of regular methods.

THE music-teacher is often the recipient of advice as to how he shall spend his long period of enforced idleness during the summer. This advice is well meant, but sometimes confusing in its variety, ranging according to the counselor from absolute do-nothingness to a severe course of study in a summer school. Play and work both have place in the scheme of a vacation so extended as the musician is obliged to take. A change of study is often more refreshing than a period exclusively devoted to recreation.

No more pleasant or profitable plan of study for vacation can be found than by turning the back on the storm and stress of modern composers and reviewing one's knowledge of the earlier classics. Taking down the dusty volumes of Hayden and Mozart, the driven volumes of Bach and Handel. Let Liszt, Schumann, and Chopin enjoy for a time a well-earned repose. You will see with quickened vision that beauty and elevation of thought do not depend upon the technique which the work of the year has largely been devoted. You will realize that, after all, our modern music is but a superstructure which rests upon the foundation laid by these almost forgotten immortals. It will enforce the lesson which one is apt to forget in the course of a busy teaching season that the spirit is more than the body; that substance is greater than form.

TIME FOR PRACTICE.

[The following article by one of the readers of *THE ETUDE* goes right to the root of the trouble about the practice of children: the disinclination of parents, particularly mothers, who are in closer supervision over the children, to see that the practice-hour is religiously observed, and yet that a system is used that shall make it as little burdensome as possible. It takes an older and a wiser head than a child possesses to appreciate the necessity of the regular daily practice, and the mother must be the one to take the final responsibility.—EDITOR.]

"My little girl hasn't time for music" said a mother to me a few days ago, and though I said nothing I thought of my own trio of rosy-cheeked girls whose day is never too full for their practice.

For the possible enlightenment of a few mothers whose little daughters "haven't time for music" I feel impelled to tell about how I manage with my three girls. Next door to me lives this mother, whose pretty, restless fourteen-year-old daughter "can't find time to practice," yet who seems not half so happy and healthy as my three. It seems strange that mothers should be so negligent of their duty, letting children of real musical talent grow up without the pleasure that a knowledge of music confers, simply because they are unwilling to exert themselves to make the children practice.

"What a comfort your girls must be to you!" said another one of these mothers the other day. "Just think, they are already splendid musicians, and I have spent so much money on Belle all to no purpose." I could not help but think of how several times I had been at her home and heard such examples of "Belle," yet better practice, dear, and Belle's unflinching excuse of a headache or a long-delayed visit, at which her mother would yield, and the practice be abandoned for that time. Belle's mother has since told me that in despair she stopped the music-lessons, adding: "If Belle doesn't care enough for it to practice, I shan't waste any more money on her." I knew that any advice to this unsystematic, inefficient mother would result in her thinking me pedantic and theoretical, and I silently determined to make my little girls manage a certain kind of the work of system. Why should their slender young shoulders often be expected to bear a mother's responsibilities? What child, care-free and playful, will assume the burden of practice, for such it is to them until the habit is formed. My own girls, who now love their music, would today be just like Belle and other mothers' daughters if the responsibility of practice had been left to them. Regular routine is the only road to success in music: a certain time each day set aside, and nothing allowed to interfere with the time.

When I put my girls under an instructor I did so after careful consideration and planning, for I did not feel able to throw away money as more than half the mothers do, then declare that their daughters really haven't time for practicing. I had arranged in my mind just how things should be managed, and taking warning from the near-by examples, have never failed in my determination. All three were started at six. At six I call the oldest one, and by half-past six, after drinking a glass of milk to keep her from feeling the early labor, she is at the piano, and practices until half-past seven, when the next one takes her place till eight. After breakfast the youngest one puts in a half-hour's practice, and then they troop off to school, quite as happy and bright as other children I know who drag in late to breakfast, and make a cup of strong coffee suffice for most of the meal, thus learning to depend on this false stimulant. The first beverage my girls have is fresh, rich milk every meal, on which stimulant they carry on a large course of studies. When they began music the youngest did only one hour's practice a day, but they each now have two hours a day now, and with things systematized as I have them, they are at no loss for time for work and time for play. Their teacher comes to the house twice a week, and is in love with his

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pupils for the advance they make, in which I feel due as much credit as he, although I spare no expense to have them receive the best instruction. When they come in from school, one goes to the piano as soon as rested, and the others follow until half past five. Then they go out to their "athletic corner," where there is a ring, an acting-pole, a trapeze, and a punching-bag, which affords play for every muscle. In five minutes they have donned their bloomers and amid happy laughter are performing wonderful feats when the dinner-bell rings. After dinner two of the girls have to put in a little more time at the piano, and finish with a comfortable sense of "something attempted, something done." We are truly creatures of habit, and any mother will be astonished at how soon her daughter grows to love her practice if there is a certain time set for it.

Their musical labors are not suspended with vacation, for several reasons. If this is done the music suffers, for it is very hard for a child to drop back into the old groove, and besides this they become dreadfully restless during long vacation-days with nothing to do, and really find the practice a recreation. All this seems very confining to that mother who has never tried it, but, when one considers the added charm music is to a girl's accomplishments, the effort does not seem too great, particularly if, as I believe as I do, after four years' experience, that a girl is healthier and happier for it.

HANDS.

BY MADAME A. PUPIN.

A GREAT deal is said in books on palmistry about the different kinds of hands: the elementary hand, the spatulate, conical, square, knotty, and the psychic hand. The characteristics of these different hands are described. We are told of the professions or pursuits in which the owners of certain hands would probably succeed, and of the brutal instincts which would characterize the possessors of other hands.

When we open a method for the piano we do not find anything about different kinds of hands. I find that a hand of a certain build will, in a short time, acquire a certainty and fluency of execution, which another hand will labor for years to attain is not recognized; at least, it is not commented upon. No suggestion is made that teachers study the characteristics of the different hands and adapt the method to suit the hand. It is taken for granted that anyone who has ten fingers can learn to play the piano, the same as it is said that anyone with a speaking voice can learn to sing. This may be true, but the genius which enabled Malbran to acquire a voice of remarkable range and rapidity of execution with perfect intonation, when as a child she had a more throat of a voice and a defective ear; the persistency which eventually gave to Jenny Lind the most perfect soprano voice ever heard, unrivaled in its evenness of tone and power of shading; all developed in every one of us, but are possessed by few. Patience and industry, I say, is possessed by few. Patience and industry or a persistent will may subdue the most rebellious fingers and make their possessor a finished pianist, but how many are willing to pay the price of success?

There is a hand that will fit over a chord like C to E-flat, A-flat to C, with the 1st, 2d, 4th, and 5th fingers, as easily and perfectly as the cogs of a chain-finger, and another hand will fit into each other. Another hand will be able to put the 4th finger on A-flat, but must use the 3d. In the arpeggio of this chord, some hands will show a tendency to miss the black keys, and long and patient practice will be necessary to enable them to strike the black keys with precision and certainty. They are not natural piano-hands like the first described.

It has generally been thought that long fingers were indispensable to a pianist, but this is a mistake; long fingers are sometimes a disadvantage. The natural piano-hand—the one most easily trained—has short,

pump fingers, with great width across the knuckles; there is a wide span between thumb and forefinger, and a distinguishing characteristic of this hand is that, when it is thrown carelessly on the lap, the 5th finger falls quite apart from the 4th. Such a hand is not often seen, but it will fit any position on the keyboard and nothing is awkward or impossible for it.

I might write a book on "Hands that I have known," for I have made quite a study of hands from a piano standpoint. Let me describe a few: Miss Virginia X. had a hand that was meant to lie in her lap and be admired. The skin was smooth as satin; the fingers were tapering and they clogged together, so that the whole hand was tapering. She had great difficulty in managing her fingers—sometimes made several efforts before she could hit the right key. In despair at her futile efforts, I said to her one day: "Did you ever sew?" "No." "Did you ever knit or crochet?" "No." "Did you ever wash dishes?" "No." The poor girl had never used her hands or fingers in any way. Needless to say that Miss Virginia did not become a pianist.

Miss Ophelia K. had a hand as hard as iron. There was not the slightest flexibility in any of the finger-joints, and, as she had no taste for music, she discontinued lessons as I advised.

Mrs. Z. had a hand nearly as rigid as the knuckles as Miss K's; but she was patient and painstaking, and by inventing a new method of touch for her peculiar fingers I was able to develop considerable fluency and a good tone.

Miss Eugenia Q. came to me telling me her hands were so stiff she could not raise them at the knuckles. A few minutes later, as her hand lay passive in her lap, I raised it and showed her that she had an unusually flexible hand. The rigidity in this case had come from mental tension and lack of proper training in the beginning. Some people will grasp a teaspoon, or a pen, or a needle, with a grip as firm as if it were a lance which some one wished to wrest away from them. They go through life wasting their forces because they are always on a tension. Just so many people play the piano, when they are not properly taught in the beginning.

I had one pupil who got rigid to the waist, as soon as she began to play; her wrist, arms, shoulders, and back stiffened visibly. Trade exercise with relaxed muscles are a preventive of that mental tension which results from a beginner at the piano trying to fix his attention on the notes, keys, and fingering, all at the same time.

There are flabby hands that hit the key one time and miss it the next; they are uncertain and wobble like the loose wheel of a cart. There are hands that have not discovered their wrist-joints. There are hands with long fingers that overshoot the mark; hands with crooked little fingers that continually seek to hide themselves under the palm. There are hands that have every advantage, except a will behind them to make them do their duty. In short, there are so many different hands and dispositions that it behooves the up-to-date teacher to study the mental as well as the physical characteristics of her pupils, and adapt the method to suit each individual case. It may interest some young people to know that ugly hands may become beautiful by a piano-training. "Handsome is that handsome does."

It is the dull pupils that make teachers bright by their demand that, as teachers, we must put ideas into a form that dull minds can comprehend; by devising ways, expedients, and devices that will make the pupil learn; by putting every detail of instruction point foremost and then driving them in by illustration, explanation, and painstaking repetition.—Charles W. London.

A MAN who does things is one who is alive to the very tips of his fingers. He is alert, always on the watch for opportunities. He does not give himself time to dissipate him. He fights against that common malady known as a "tired feeling," and conquers it.—Success.

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MY OPUS I.

JOSEPH JOACHIM.

Who does not think with pleasure of the time when, at the feet of deeply honored teachers, he could advance his studies and his inclinations? I was fifteen years old, had received instruction in theory from Hauptmann, and enjoyed the privilege of playing often with Mendelssohn, who directed my studies, and of being able to show to him what I composed. I had already made attempts at writing sonatas, quartet movements and even a violin concerto. About this time came an invitation to play before the Philharmonic Society of London, where I had already appeared with success. They wanted me to play two solos, a concerto, and a smaller piece with orchestral accompaniment.

I had no trouble in choosing my program so far as the first two were concerned; but for the third, the small piece, I was in a quandary; since virtuosos pieces, such as I had played as a boy, were not now at all to my taste.

I asked Mendelssohn for his advice, and he said:

"Were I in your place I would bear in mind that in London sympathetic friends and an already favorably disposed public await me, and on that account I would try to give them a special pleasure by playing something attractive of my own composition."

I was very glad that the master had such confidence in me, and after a few days brought a sketch of the introductory *Andantino*, which pleased him; he struck out only one measure of a trill-chain which appeared to him superfluous. Soon after I showed him the sketch of the Allegro Scherzo, in rondo form, and with that also he was satisfied, telling me to bring it back to him, fully orchestrated, in a fortnight, when he should have returned from a trip he was about to make. I did so, but when he examined it he found that a part had been altered from what I had first shown him. He asked how that had come about, and I told him that I had shown it to a friend who was also well known as a composer for the violin, and that the latter had thought that I should work out the second theme more fully.



JOSEPH JOACHIM.

"Do you like the new section better?" he asked. I told him I did not.

"Neither do I," said he; "and you ought not to have altered it, since one should never put a note on paper which does not come from deepest conviction; and if I ever give you advice which is not clear to you, you must not follow it under any circumstances."

I can still see the noble features of the master as he spoke to me, and this recollection is the only valuable one connected with my Opus I, which was well received in London and soon after published.

MORITZ MOSZKOWSKI.

I think it was about the middle of my seventeenth year that, as often happens to both old and young musicians, I was in sore need of money. I could think of only two ways to get what I wanted: to borrow or to compose something. After turning over, for several days, the advantages and disadvantages of both ways of bettering my circumstances I concluded to borrow. Therefore I went to those two of my colleagues with whom I was on the most familiar terms.



MORITZ MOSZKOWSKI.

Philipp and Xavier Scharwenka, in hope that I should find their fortunes at so low an ebb.

Philipp was at home, sitting on a sofa and smoking a pipe. I sat down by him and asked if he had a cigar. He said that he was out of cigars, but that I could smoke a pipe. So I took a pipe and looked around after tobacco, but sought and sought in vain. Finally Philipp said:

"You needn't hunt any longer, Moritz; there is no tobacco here."

Then I began to grow a little angry, and said: "Do you know, Philipp, that is drawing it rather strong? You offer me an empty pipe, let me look for tobacco in vain, and then coolly tell me there is none here, and yet you yourself are smoking. Give me some tobacco."

"If you will smoke what I am smoking, I am satisfied," answered Philipp, who emptied his pipe and prepared it anew, by drawing, out of a hole in the sofa, some of the sea-grass used to stuff it, which he put in his pipe. For a moment I was speechless with astonishment.

Now it was clear that I could not borrow money from a man who was using his sofa for smoking. I went back home, sat down at my table, and began to leaf through my sketch book. A motive of a Spanish character struck my eyes, and at the same moment arose the thought that I would write a set of Spanish dances. I worked rapidly, and in several days had finished my Opus 12, the "Spanish Dances" for four hands. I had only the last few notes to write as Xavier Scharwenka stepped into my room.

"Good day, Moritz," he said; "you may be glad that you need not go out, for it is a wretched weather. Since we are speaking of wretched things," said I, "what are you composing now?"

"Oh, nothing," said Xavier, who was accustomed to this kind of conversational tone with me; "but you appear to be at work; do you need money?"

"Right you are," said I, "and you can do me a service by playing through those four-hand pieces and telling me what you think of them."

We tried the dances, and then Xavier said: "I would rather have lent you some money, so that you would not have had to compose." But that was only a return-thrust.

An hour later I called on Simon, the publisher, who promised to let me know in a few days if he would bring the pieces out. When I saw him several days later he said he had shown the pieces to several experienced critics and they had advised him to take them. The question now was what I wanted for them.

"I have a brilliant idea," said I. "I propose that you pay me an exceptionally good price, which we will get talked about in the papers and thus make a big stir about the pieces."

But it made no impression on the publisher. He thought that so pretty pieces needed no such advertising, and besides that Beethoven, Mozart, Schubert, and others always had sold their compositions cheaply, and as a publisher he felt obliged to respect such traditions. In vain I sought to change his mind by suggesting that he ought not to compare me with Beethoven; he would listen to no distinction between us in this respect, and paid me a small price, with which I finally withdrew, tolerably well satisfied, at least, to be relieved of my present necessities.

When the "Spanish Dances" were published, several weeks later, they found a good sale. Some years later they were known everywhere, being taken up in various editions and arrangements.

I consider this as one of my works which first made me known to the musical world in general. Of course, the publisher profited largely by it, and all because Philipp Scharwenka had no tobacco and could not lend me money.

PLAYING IN PUBLIC.

BY H. L. TEEZEL.

A PUPIL should accustom himself from the first to play for audiences. As soon as the first step has been memorized the pupil should begin to play for others, for company at home, or for friends when visiting, or whenever asked to play. No one expects finished or very wonderful playing from a beginner, but they do expect some tangible results for the study. People do not like to beg and plead for someone to play; they do not like to hear badly played pieces; they do not like to have someone spend a year practicing music and not be able to play some good music, even if it is simple, as evidence of his work, but they do like to have a student of music, when asked, sit down and play something in good style, as far as it goes, even if it is a simple piece.

If one thus becomes accustomed to play for others from the beginning, there will never be any nervousness or stage-fright. Supposing a pupil to have reached the age of seventeen or eighteen without ever having had this practice, then she must, at once and from the start, play whenever asked. She must look for chances to train herself thus. Playing in public for the first time is of no use—the effects of the first appearance will have worn off before the second comes, and at the second she will be just as nervous as if she had never played in public. Let her play every night for a week and she will be so confident at the end of the week that she will fear nothing in the way of an audience. She must play at every little musical event that presents itself, and as her musical ability increases she can play at more important occasions with no nervousness or timidity, for she will have the easy consciousness of being trained and she will receive this preliminary training and then suddenly make a public appearance with a real program will generally make a gloomy failure.

There is perhaps no other study that produces such a state of mental alertness as singing or playing in concert from the piano-duet to the large chorus or orchestra.

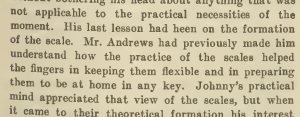
JOHNNY DEEVER AND HIS "MIS- SPELLED" SCALES.

BY FREDERICK S. LAW.

JOHNNY DEEVER was a bright lad of fourteen just finishing his first term with Mr. Andrews. He had had piano-lessons in a desultory fashion from one of his aunts, with the usual result of family instruction. The lessons were taken when he felt like it, and he observed the same simple rule about practicing. He was not without talent, and was really fond of music—when it did not interfere with more important pursuits, such as hall, shiny, high-top, etc. Most of what he had accomplished had been done at odd moments during rainy evenings and stormy holidays. A naturally quick ear for time and tune helped him through, and neither one of them suspected his real ignorance of fundamentals. His fond mother thought him in a fair way to become a second Paderewski, because he could play "The Shepherd Boy" fairly well and had played the "Washington Post" at a school entertainment for the boys to march in on the stage. The family pride on this occasion, the undisguised admiration of his schoolmates, had fired his ambition to accomplish still greater things in music. Mr. Andrews had recently organized a class in town, and had already then won the name of being a thorough and capable teacher. Johnny decided to take lessons from him, much to his aunt's relief.

Mr. Andrews soon found that Johnny, though a bright, straightforward boy, was opinionated, and rated his musical attainments much more highly than they deserved. He was a man of tact, however, and knew the advisability of adapting his instruction to the individuality of the pupil. He first directed Johnny's attention to the proper action of fingers, wrist, and arm, and in this was successful in gaining his interest and co-operation. Like most boys, he had appreciation of the relation between cause and effect; as he expressed it, he liked to see things "shipshape." Later, when it came to theoretical instruction, the way did not seem so clear. He could not see why one should not play straight ahead without bothering his head about anything that was not applicable to the practical necessities of the moment. His last lesson had been on the formation of the scale. Mr. Andrews had previously made him understand how the practice of the scales helped the fingers in keeping them flexible and in preparing them to be at home in any key. Johnny's practical mind appreciated that view of the scales, but when it came to their theoretical formation his interest flagged, and he paid but little attention to his teacher's explanation. His manner plainly showed that he considered it of very little importance—that if you played your scales right what did it matter how they were formed. Mr. Andrews noticed this indifference, and told him to write out all the scales, major and minor, for the next lesson. But instead of writing them according to the rules given him, Johnny took his paper to the piano and put down the notes, one by one, according to the keys he supposed he was playing.

"It'm," said Mr. Andrews, raising his eyebrows. "This scale on F-sharp is rather a peculiar looking scale, Johnny. And then its relative minor—" Johnny looked over his teacher's shoulder. They were peculiar looking scales, as the reader shall see; but to Johnny they did not appear so queer as to Mr. Andrews:



"Yes, sir," said Johnny, with a confused air. "I got the note, but I didn't know—I wasn't sure—whether you had written it or not."

"Why, how was that?" returned Mr. Andrews. "Just read it to me while I am taking off my coat."

"DEAR JOHNNY: I am going to Woodstock early to-morrow, and may not be back before you come for your lesson. In case I am not in, please wait a few minutes."

"Yours," "G. A. ANDREWS."

"Isn't that all right, Johnny?" asked Mr. Andrews, apparently surprised. "Didn't you understand it?" "Yes, sir," said Johnny, looking up shyly, and evidently embarrassed, "but—the writing—I mean the spelling—was so queer."

"Let me see," said his teacher, taking the paper from his hand. This is what he saw:

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these two scales, and in several others, some of the steps are wanting entirely, and others are doubled. You would find it pretty hard to climb such a ladder."

"I don't see why they are wrong, Mr. Andrews," said Johnny positively, yet not disrespectfully. "If you play them just as I have written them they sound all right." He did not add: "And what more do you want?"—but it was implied in tone and face.

"But, Johnny," said Mr. Andrews, "there is a right way and there is a wrong way of doing things. You have taken the wrong way of writing out several of the scales which have a large number of sharps. In the relative minor of F-sharp, for instance, you have written D, instead of the C-double-sharp, which is called for by the necessary raising of C-sharp. In other words, you have mis-spelled your scales."

"Mis-spelled my scales," thought Johnny, wonderingly. Then he said: "But I don't see what difference it makes, Mr. Andrews, as long as it sounds the same."

Mr. Andrews was too experienced a teacher to insist upon complete comprehension of any disputed point on the instant. He knew that a little practical work would in time clear the subject; so he responded pleasantly: "If you don't see clearly now, Johnny, you will before long, unless I am mistaken in you. In the meantime I will go over the rules again and then you may write two or three scales under my eye, so that you may be sure to get them correctly."

Johnny was no dullard. Mr. Andrews explained the order of intervals in the scale so clearly that Johnny soon, as he said, "got the hang" of writing them as his teacher wanted them. But he still thought it pains wasted over a very little matter. What was the use of going to all that trouble when one could not tell the difference in playing them on the piano? Mr. Andrews had no difficulty in reading his thoughts, but wisely said nothing.

The next lesson-day when Johnny entered the music-room he found it empty. This did not seem to surprise him, and he spent the time in looking over his scales, now correctly written out, and in scrutinizing, with a puzzled expression, a note which he held in his hands. Presently his teacher bustled in.

"Oh, Johnny," he said, "I am sorry to have kept you waiting, but I wrote you that I might be a little late this afternoon on account of a business trip. I was obliged to take this morning. I knew that it wouldn't make any real difference to you, since you take your lesson after school-hours. You got my note, didn't you? Oh, yes; there it is," seeing the paper in Johnny's hand.

"Yes, sir," said Johnny, with a confused air. "I got the note, but I didn't know—I wasn't sure—whether you had written it or not."

"Why, how was that?" returned Mr. Andrews. "Just read it to me while I am taking off my coat."

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"Let me see," said his teacher, taking the paper from his hand. This is what he saw:

Dere Jony: I am going to Woodstock erly tomoro and may not be bak before you com for yure lessan. In case I am not in, plesse wait a few minuts.

Yours, G. A. Andrews.

"Oh, I see!" he ejaculated, with a sharp glance at Johnny. "I was in a hurry and didn't stop to think about the spelling, but wrote the words down in the

easiest way. They sounded all right when you read them, so—"with a twinkle in his eye—"what's the difference?"

"Oh!" said Johnny, opening eyes and mouth simultaneously. He saw the point at once. To use his own trenchant expression, he "caught on" immediately. It had been a shock to receive such an illiterate-looking note—the first he had ever had from his teacher, whom he really looked up to and admired. He could not bring himself to believe that he had written it, and had brought it with him with the intention of finding out in some way if it really came from his hand. "I see now," he continued slowly, "why you were so particular to have me write out the scales just so—according to rule; and why you said that I had mis-spelled them."

"Exactly," returned his teacher, smiling. "To the eye of a musician some of those scales you first wrote looked just as my note did to your eye. Correct spelling of tones is just as important to the musician and composer as the correct spelling of words is to the writer. Every tone can be represented in several different ways, by means of the sharp, flat, natural, double sharp, and double flat, and, like words, the musical meaning depends upon the way the tone is spelled. Do you see?"

Johnny did see, and never forgot his lesson in music-spelling. It also served as an incidental corrective to undue assertion and self-confidence—even a more valuable lesson than the other.

THE INFLUENCE OF MUSIC-STUDY.

BY E. A. SMITH.

Two gentlemen were engaged in conversation. One was a wide-awake, progressive citizen, the other was narrow, self-centered, and anything but progressive. The subject of conversation was "Music in the Public Schools." One said the "Board of Education has no right to impose upon the citizens by exacting an expense that means additional taxation, for the purpose of having music taught in the public schools; it does no good, does not make the students more self-supporting or useful, many of them showing no taste for it and receiving little or no benefit."

The other replied: "You are quite mistaken. Education nowadays means preparing the student for a life-work that shall prove pleasant to him, that shall make him a useful citizen in more ways than one, that shall lessen the continual grind of daily routine, that shall enable him to make a happier home, assist in the worship of the sanctuary, and better do his part in the great work of the world to the best of his ability. Music is elevating and refining in its influence, and any study that develops these qualities is to be encouraged."

In every community you will find the two classes of citizens above referred to. They are in every phase of society and business life. Both are with us; with both we must deal; but our influence and identity should be with the progressive element. Are you progressive?

It is not the difficulty or impossibility of turning musical impressions into language that makes ordinary musical thought so vague and aimless and musical conversation so futile; it is the lack of what I will call critical habit in the average music-lover. He is too fond of merely hearing music, and has not sufficiently formed the habit of really listening to it. His musical ear has not developed the finer tactile sense; he does not lay hold of the music with it, as a blind man takes an object in his hand to see what it is like, but lets the music stroke and caress his ear, as persons have their backs rubbed or their hair combed, because it feels good. And as you cannot tell, blindfolded, just what your back is being rubbed with, but only whether it is hard or soft, rough or smooth, slippery or sticky, so does the ordinary music-lover's ear tell him little about what he is hearing, beyond its being soft or loud, impetuous or languid, melodious or the opposite.—Aphorp.

REFLECTIONS FOR TEACHERS AND STUDENTS.

BY LOUIS ARTHUR RUSSELL.

V.

As to Vocal Students.

The vocal student will need to have acquired certain elementary conditions before he or she can expect to claim any attention as a singer, and after these technical items are gained artistic finish will be possible for the student possessing a good voice and correct musical ear, coupled with what is known in the profession as "temperament."

The first requirement for a vocalist is freedom; so long as there are restraining muscular efforts, correct methods of voice-production are not possible. From this condition of freedom the student will build vocal beauty, agility, and power through the various items of Breath-Control, Correct Tone-placement, and Management of Vocal Cord and Articulation.

All singers who produce beautiful tones do so through correct management of breath, even though it has grown to be so natural with them as to require no thought. The student, then, will do well to assure himself that he fully comprehends breath-control. This does not mean simply deep and full breathing, but that the breath in the lungs, be it much or little, is under the control of the student.

The Singer's Pose.

How few singers (especially women) can maintain a firmly upheld chest while breathing! Yet every singer should do this. How few singers know how to place a full, high tone with singing quality and carrying power! The little, piping, so-called head-tones, which so many soprano use, are not correct. What is wanted is a real, human, heart-reaching tone, which shall give no evidence of forcing, of breathiness, or of throat-stiffness in its making, but shall come from the mouth, as pure and distinct in tone and word as it would an octave lower.

How can this be done? By withholding the breath. Now, this withholding of the breath is an old theory, and was practiced by the singers and teachers of the old Italian supremacy, and known as "breath-seizure." To seize the breath and prevent its rushing against the vocal cords in such a way as to destroy the purity of tone is a high art, and to learn to do it well requires earnest work from the beginning. One way to learn this art is to practice singing before a mirror, endeavoring to prevent the breath from flowing against the glass, covering its face with vapor; another way is to practice before a lighted candle, trying to prevent the breath from causing a flickering of the flame.

Both ways were formerly used as exclusive means of learning to withhold the breath-flow. Now, however, we have learned to get at the foundation of the trouble, and, instead of watching for a result which may require years to bring about, the best modern teaching starts at the root, and cultivates a correct conception of the physical means which will surely bring about the desired result. Students are now taught that at the muscle known as the diaphragm is the center of effort in singing, and that this muscular effort at the waist, if properly directed, restrains the natural out-rushing of the breath, and brings the emission of breath completely within the control of the singer. Nowhere else can this be controlled; the chest, the side, lips, the abdomen, the neck, the throat, and throat muscles, are all important in this item of voice-culture unless the diaphragm asserts its restraining power. Red faces, rigid necks, grimacing, and similar distortions of face or body are all the result of misplaced effort in singing, and may be gotten rid of in short order if the student will learn where the effort belongs.

The exquisite ease of the throat and neck, the graceful poise of the chest, the freedom from all external

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and impeding effort, which follows the correct control of the diaphragm, with the consequent activities of the abdominal and costal muscles, at once bring artistic possibilities within the reach of the amateur.

The Causes of Impurity of Tone.

All students know that a pure tone is a priceless jewel for singers. Do they know what are causes of impure tones? There are two physical reasons, and nine-tenths of the bad tones we hear are due to one or both of these.

The first fault is stiffness, which causes that terrible noise known as the thrifty tone.

The second fault is breathiness, which sometimes goes, with, though often without, throatiness causes that abominable quality of vocal noise which we call wheediness, somewhat similar to tones blown through a comb.

My experience has taught me that these are the two primary faults of singers, and therefore I believe that they should be carefully avoided. If stiffness be a great fault with bad results, then surely we must gain freedom. If breathiness be a common fault, with improper results, then surely we must avoid the riotous rushing of breath into the throat. So I say, first freedom, then breath-control.

The next thought is tone-position, or placement. A very simple thing when you know what it means, and to acquire it is not a difficult task. Tone-displacement is most easily reached by working from the talking voice, and its study may go on alongside of the study of breath-control and general physical poise.

A correctly-placed tone will do away with all throat effort and fairly induce the thought that the throat has nothing to do with the making of the tone. This correctly-placed tone will have its life in the front, its mouth, seeming to play around the tongue-plate, the teeth, and the lips. As it is increased in volume, it fills back in the mouth fuller, darker, we say, but never reaching back of the soft palate into the back mouth and throat; these open spaces, back of the palate, are to be kept free and open for resonance.

Then comes the thought of articulation. If singers would realize the help in tone-making which results from the practice of articulation and pronunciation they would study their text as earnestly as they do their melody. In fact, singing is but an advanced method of speech, and the man or woman who cannot speak a language distinctly will find the singing of it a difficult task.

These are but hints, which I will dwell upon at more length in future chats; but let me urge the points again.

All students should have a management of the following technical items before they can expect to sing a simple song really well.

1. Freedom; the entire body in repose.
2. Active position; firm, upheld chest, without stiffness of neck, shoulders, or other parts.
3. Breath-control at the waist, with center of effort at the diaphragm, the chest not to drop at each expiration.

4. The throat and the mouth freely open; tone placed in front of the mouth.

5. Absolutely correct articulation and pronunciation.

N. B.—Never attempt to sing a song in Italian, French, or German until you have proved yourself able to sing intelligibly in your mother-tongue, English.

6. The throat knows no effort; the tone is properly sustained only at the breath-seizure, the diaphragm; any attempt to control a tone's emission at the throat or chest results in bad quality. The tongue, lips, and chin are perfectly free, and the inner mouth is so free from stiffness as to allow it to make those intuitive shapings which color the voice and correctly form the various shades of vowels.

N. B.—A singer will do well to make a careful phonetic study of the English language, that he may know the various vowel and consonant groups and the diphthongs.

A Concluding Thought.

All of the reflections thus far printed are intended for the earnest student, for him or her who looks upon music as a serious thing, a real factor in the development of the higher life among we mortals here below.

The vocal student should be interested in the work of her piano-playing sister as also the pianist should comprehend the true principles of good singing, for music is more than a song or a sonata, and all who profess the art should know it in its great breadth and expressional varieties.

NEVER GIVE UP THE FIGHT.

BY W. FRANCIS GATES.

MANY young persons who have every advantage provided for them that far-sighted parents can give, a high school education, perhaps followed by a college or a conservatory course, a beautiful instrument, skillful teachers, time to practice,—every incentive that could be desired, every opportunity that heart could wish,—often such fortunate persons hardly realize the struggle that is being made by many an energetic and talented boy or girl to get hold of some, only some, of the advantages that they cast aside so thoughtlessly.

Oh, the longing in many a music-hungry heart for a good piano! Oh, the yearning for the chance to study under good tuition! Every teacher in the large cities meets such cases, and they are frequent in small cities, in the towns, and in the country. In places where you would say "This place is dead, there can be no musical aspiration here; if there were, it would have been choked out by the general apathy," there are probably souls eager to fly, but have not the financial wings.

Years ago in the little mining town of Austin, Nevada, now almost forgotten, there was a little girl who would sing. Later, she took the name of her State as her stage-name, and made it known all over Europe. You ask them there where Nevada is, and they will tell you: "Oh, Nevada is not the name of a place, it is the name of one of the great opportunities, a place for whom our great masters have written titles." Others having just as much talent as had Emma Nevada will never be heard of; the fate will be less kind. But some will defy fate, will make their own fate.

Before me lies a letter bearing the postmark of a little town on the Pacific coast. Could you see the town, you might say: "Can any good thing come out of Nazareth?" And yet listen to the spirit of it. The writer, who has the talent and application that would make a good performer and teacher, says: "I would make a great gift to me that I cannot study now, in these years that I would make the most advancement. But I will never give up the fight; and if ever the time comes that I can practice and study I must not other person than my humble self, I will most eagerly embrace the opportunity. I have the hard-work element in me, if nothing else."

That is the spirit that wins, the enthusiasm that compels success,—if it be directed with an eye open to a large horizon. If such a spirit animated all of our pupils, what a happy lot of teachers we would be, how our pupils would work and how we would work with them and for them!

If a spirit like that does not become subdued by adverse circumstance, if it does not get bottled up in the pettiness and indifference of small-town affairs, if it keeps its energy and its enthusiasm, and reads much and thinks much, it may some day see a way to work out its salvation and come to its own. Such a spirit deserves kind treatment at the hands of the teachers; but alas, they are not impartial ladies and fates to many a soul more than human strength can fight its way through.

But if one wins, how good it must be to look back over the field and say: "Even through all this I came off conqueror."

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Vocal Department

Conducted by
H. W. GREENE

AS TO CONVENTIONS.

It is interesting to note the activity of the various musical associations during the month of June when the various state and national bodies, with but one or two exceptions, held their conventions. As to the time selected many objections are raised, the heat being the strongest among them; the fogged-out condition of the members themselves, as a result of the year of tanning and study, is also mentioned as a reason that another time would be better. Pennsylvania has tried the week between Christmas and January 1st, with only fair results. One would think, however, that a full representation from the teachers of a large state would be more difficult to secure at that time of the year for various reasons. The question of first importance is: Do the results of these meetings justify the effort on the part of officers and members to carry them out? It is my belief that they do; but there are so many things lacking in the system of supporting or sustaining an association that one cannot help wishing that a talent for music and a talent for business were more often to be found in the same individual.

One of the gravest defects of the system is the frequent change of officers. As at present conducted the constitutions of these societies do not permit of a president's holding office more than one or two years, and the various committees change annually. Thus, when a good officer, by a study of the needs of his society and experience in conducting it arrives at the period of his greatest usefulness he is obliged to make way for a raw successor. If the term of office could be extended to three or five years much greater care would be taken in the selection of the men to fill the important offices, and a higher efficiency would result.

Another feature that will bear revision is the indiscriminate character of membership. Anyone who will pay the fee is welcome; this acts against an association in two ways: It lowers the tone or standard of the excellent teachers who know the needs of such a body and conscientiously support it for the sake of the good they may do, and it deters many of the leaders of musical thought from identifying themselves with it because of the slipshod manner in which the societies attempt to recoup the treasury by attracting a large rather than a select membership. I have heard many association officers express their regrets that such and such men in their state could not be induced to join them in association work. Musicians of note are justly slow in committing themselves to an alliance from which no artistic returns can accrue. The slow and laborious process of elimination by raising the standard of membership alone can correct this.

This condition of affairs is also having its influence upon the character and grade of the concerts. In earlier association days artists of the first rank were glad to contribute their services to associations, confident that such appearances would insure engagements on occasions where fees would be paid; while even now this is true to some extent, there is a feeling among artists that the tone of the convention is not sufficiently high to make the appearance a creditable one to themselves. One of the New England state associations has placed the entertainment fare of its members on a business basis, using only artists of high rank, paying them their price and depending upon door-receipts for a full treasury. The plan seems to work in this society, for there is nearly a \$2000 surplus.

One word more, and that concerns the wide differ-

ence of opinion as to the comparative value of musical or literary sessions and, in this way, connects the Vocal Department with the subject in hand. An association of teachers should come together for purposes of education purely. It seems ridiculous to assume that they meet to hear successions of concerts; but that is principally what they hear—not much that is worth while in the way of essays or discussions; and it is to an ideal scheme of membership that we must look for a change in this regard. At a recent convention only about half each was devoted to Theory, to Voice, and to Piano out of a three days' session, this time being filled in two of the cases with the paper followed by little or no comment from the audience. This, indeed, was not complimentary to the speaker, and certainly not pleasant to contemplate from the standpoint of the audience, all of which points again to a radical defect in the standards for membership. The vocal hour was worse than in vain. A short paper was read and a few comments followed, which contained nothing new or worth trying to remember. Let the five years' incumbency of office be established, also a high and definite standard for membership, and teachers' associations will start in upon a new era of power and usefulness.

THE SMALL THINGS IN THE VOCAL ART.

It is of the small things in the vocal art that I would write. Few, if any, realize the great pleasure they would gain and give to others if they would spend, in learning to sing, one-fourth the time used in playing an instrument. Not for a moment do I mean that the instrument should be given up, for in a short time it will be of great assistance as a pleasing accompaniment.

We will suppose that you have time to devote one hour and a half to the piano; take twenty minutes of that time and study the voice. You will no doubt say "but I have no voice"; you prove by your speech that you have, else you would be unable to be heard, for the vocal cords used in speech are the same used in song—a little differently, it is true; but the technique of the voice and the development of it itself do not form the subjects of these lines; in fact, a small voice and the English tongue is the burden of my song. How many times have I listened to a pleasing, small voice in a home parlor, used judiciously, and rendering a song fitted to that voice! Many of you have had the same experience. And again how often have you heard also "O that is really beautiful! Do you sing 'Calvary'?" that is just fitted for your voice! O siren of despair, believe them not; for never take the word of the average listener as to what song is fitted to you. There may be suggestions conveyed, if you find your repertoire suitable; but, as to the truth of that statement, it is but a snare.

Again, don't despair of finding the song that you like, for it is a truth that you will never do your best in that of which you are not fond; so do not make a selection because there seems to be nothing in the view. There are many publishing houses that will send music for examination; limit your order to your style, the register of your voice and its limitations; if you have but an octave in which you feel you can do your best, do not attempt a song with two octaves, because it may be popular, pretty, or good music. Again, if your voice is light,

do not attempt dramatic arias; if a contralto, adjure sentimental ballads; if a tenor of robust quality, your list is less limited; if a bass, never a love-song. Popular music, that everyone can hum or whistle, is not to be desired. There are grades of good music to which, after learning, we find we go back with renewed energy and in which we discover new beauty that we may not have found in our first treatment. Such are the songs by Schubert, Schumann, and Franz. True, they are Germans, but excellent translations exist.

Now, in regard to English songs. I must not refer to contemporaries, else they will accuse me of advertising; but to sing the language has been, and is, an art, made so by the fancy that only a foreign language or that which we know nothing of is more interesting than that to which we are accustomed. We can make our language the most beautiful in the world if we but use it correctly, understandingly, and clearly; correctly by the use of every letter, understandingly by the study of the text of the song and its full meaning, clearly by the enunciation of each and every vowel and consonant so that your listener may hear distinctly each word.

Let me tell you that collaboration in this work is a necessity. Preval upon some one in your family to listen to you. Then sing a simple old air, with easy accompaniment and well known, so that you can stop and begin again at any point,—"O! Folks at Home," "Old Kentucky Home," "Annie Laurie," etc.—then have your audience of one remain at least twenty-five feet from you,—preferably in the next room with the door open between. At the first syllable they do not hear they are to call out. Try again—and again watch the placing of your tongue when they say "all right." Repeat—note the position of mouth and especially the tongue; so will you gain clear enunciation. It is well that every mother take an active interest in the music-study of her child, for in that sympathetic interest only can the child be keenly alive to the beauties of music. The most interesting singer of the English language is the one who makes you hear what the song is about. Some composers have been such true poets that their music expressed each and every line of the verse; but they are rare; and, even that being so, would it not add to its beauty to have the language clearly given?

Then when it comes to song-verse writers they are, indeed, a quarry; for the language in verse will sing itself or will jar upon every nerve. The text most desirable is verse written with many vowels and liquids. Silblants are to be shunned, especially two together, one ending and the other beginning a word; d, b, f, and p make excellent effects for the end of a phrase. Watch carefully that the consonant at the last of a word does not melt into the vowel of the next word. Example, "thousand eyes," which suggests anything but eyes; yet the word must not be a distinct break. Also carefully note the two distinct sounds of the d's in "world eyes." Such care of the consonants will make your words clearly and definitely heard; for it is a truth that the tone is the vowel and the heart of that tone is the consonant; so that consonant must be distinct, else the word is muffled.

The teacher should encourage the voice in his piano-student, for to the solo instrument (or voice) is given the great power of unhampered feeling. If, in a composition for the piano, the teacher will persuade his pupils to sing the melody, he will find that the student will grasp more keenly the rhythm, the phrasing, and what we call expression. That beautiful love-song by Bennett—no one could play enchantingly without singing it, even inaudibly; that melody must be sung in the melody.

How few parents, or even students themselves, realize the necessity of care in choosing a teacher. There is a plane of consciousness irrespective of talent, work, ability, genius, or any of these things, which develops into a potent factor in the choice of a teacher. That plane seems as yet undefined by many; but its physical results—first, upon the stu-

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dent, and then the rational mental ones to follow—are what I wish to bring out. These are teachers who, the moment you come into their presence, exude an atmosphere of peace and repose, an equilibrium that brings confidence and courage to the student. It is this power of equipoise that engenders originality, and brings the power of the subconscious musical soul to its full capacity for expression. Such entities develop what is within the student; they do not force upon the student what is within themselves.

The other class may appear to have perfect repose, but their effect upon you is to make your usual self-poise a wonder of ill-at-ease to you; you feel that your hands are out of place; you can't quite say the right thing; a choking sensation which almost smother you unseats your peace of mind, and you feel you yourself undone. The first you know overpowered nerves get a false conception of their knowledge, technique, and ability which this particular teacher does not possess. The real character of the person who creates this sensation is your inferior morally and spiritually. With your equals and your superiors you will always retain self-possession. The menace comes from the inferior.

I would impress upon the parent that the sensitive child is keenly aware of these two classes of teachers. To explain it would be impossible to them, and they go on and suffer. I have been a victim and know of what I speak. At the age of eleven I was overcome with nausea as I approached a certain teacher's home that Nature assailed me. I believe myself not an exceptionally sensitive, for I have known many others; so I would like that all mothers would note the effect of the teacher upon a young child. Save them as my fond mother saved me. The older student can well observe the psychic effect and know that spiritual technique does manifest itself in marvelous ways to our well-being, if we but learn from it our lesson.—*Myrtle L. Mason.*

ANOTHER CLUB REPORT. I was interested in the work of a musical club in our city which has had an existence of several years and has just concluded the most successful season it has experienced.

Until the season just past it has contented itself with holding biweekly sessions, devoting each session to a single composer, one member reading an essay and others performing selections both vocal and instrumental from that composer's works.

Last fall it was decided to make a new departure, and the year's work was laid out to deal with French composers from the early to the most modern and to introduce a series of recitals and lectures by eminent people. To do this it was necessary to admit a limited number of associate members at five dollars each who would have the privilege of attending the public events. The scheme for practice sessions included Lully, Couperin, Deshayes, Memet, and Rameau to begin with, followed by Gosssec, Gretry, Méhul, Herold, Auber, Halévy, Berlioz, Adam, Thomas, David, Offenbach, Franck, and many others, concluding with Debussy, Chabrier, Camille, de Breville, and Delmas, and the most recent composers. Only the active members were allowed to participate in the study sessions, and each one was expected to take some part on request of the committee.

The most flattering success attended the efforts of the ladies, and the Kneisel quartet, of Boston; George Proctor, pianist, of Boston; and David Bispham, of New York, were engaged for recitals. Mr. H. E. Krehbiel, of New York, was engaged to deliver an illustrated lecture on Wagner and his works.

The associate membership was sold to the limit and the active membership was greatly enlarged to accommodate applicants. The financial result was to place a balance of nearly six hundred dollars in the treasury after all expenses were paid.

The program committee consisted of Mrs. Henry L. Bishop, Mrs. Charles D. Davis, Miss Jessie Hawley, and Mrs. Clinton W. Strang, and this committee has been appointed to lay out the program for the coming season.—*Albert J. Wilkins.*

HINTS TO THE YOUNG VOICE-TEACHER.

breathing exercises, or humming through the nose and in the nares, etc. Correct breathing is essential, and humming is sometimes beneficial, but do not make them *fads*.

Build up the weak spots of the voice, and tone down the overweighted; make an even voice. In cultivating the female voice do not give to one part of it the quality of a contralto and to another that of a soprano; or, in the male voice, one part with the timbre of a baritone and another that of a tenor. Make one kind of a voice, not parts of two. Such uneven voices have no place in the repertoire of musical art.

Be sure not to carry the chest, or chest-tones, of the female voice too high. If the chest-tones are carried high, they mar the beauty of the voice, and compel a conspicuous break between the chest and medium registers. If the medium voice is carried too high, it causes the tones from B (the third line) to E (the fourth space) to become weak, thin, and unstable. These tones, if properly treated, will become full, powerful, and melodious.

Do not practice contralto or bass voices much on the high tones; it causes loss of volume and power on the low tones. Do not allow your pupil to sing as loud as possible, or to the entire compass of the voice. By singing very loud one weakens the voice, as one would weaken the body by lifting too much; but do not fall into the fallacy that the voice could gain power by practicing always very softly any more than that the body could gain in strength by merely lifting a pin. A judicious practice of the soft voice is highly beneficial, but it can be overdone. To gain vocal strength, practice with a moderate degree of power, often using the swell. Be reasonable, exercise common-sense.

Always condemn the use of the *trémolo*; it is ruinous to the voice.

Treat each voice according to its needs. Develop a voice on its natural lines. If God gave to one a lyric voice, do not aim to make it robust; or vice versa. Your duty is to develop the voice you find, not to make it what you or your pupil would like it to be.

In your criticisms, be gentlemanly. Never ridicule a pupil. If a tone does not please you do not go about your studio saying, with your hands over your ears, that it is not teaching; it is humbug, charlatanism, and nonsense.

Be conscientious in your teaching. When asked respecting a voice, give a candid opinion, never flatter. Be enthusiastic and earnest in all your work, and at every lesson put forward your best efforts to benefit your pupil.—*J. Harry Wheeler.*

I BELIEVE much of the controversy has been caused by persons who have confused the sensations which are connected with breath-control. I most certainly experience a sensation of breath-control in the abdomen, but I do not breathe abnormally or teach abdominal breathing. Until I had grown strong from such practice, I used to feel a severe sense of strain on each side of the spine about half way down between the shoulder-blades and the small of the back, but I certainly do not breathe there. This sense of strain is the result of a contraction of the muscles which expand the ribs.

I also used to experience a hollow or "gone" condition at the pit of the stomach. Not long since I complimented a pupil (who had produced a very stiff tone when she first came to me) regarding a specially free tone which she had just made. "Yes," she replied, "but it makes me feel so empty." In fact, if one who controls his breath entirely in his body will place his hands at almost any point between the shoulders and the waist, he will experience more or less muscular effort. It is much easier to show a pupil how to breathe than to give him information on paper, but possibly what follows may throw some light upon the subject and help some one who may be forced to study out the problem by himself.

This is what the singer should do. Stand erect as a soldier is taught to stand, with chest thrust out, ribs expanded, and abdomen slightly drawn in. The hips are to be slightly drawn back so that they are in line with the shoulders and the balls of the feet. If the hips are thrown forward, it will cause a sensation of leaning over backward and produce a sense of strain at the small of the back. There should be an inclination of the body just far enough forward so that the weight is on the balls of the feet. Erect does not mean stiff or rigid. A good illustration of what is meant by "drawing in the abdomen" is the motion a person will make when attempting to exert force on the waist. If the reader will experiment, he will find that, for as much as he draws in at the waist, he will feel a corresponding enlargement at the ribs.

DIAPHRAGMATIC BREATHING.

The kind of breathing I use and teach is diaphragmatic, although, as I have said above, all the muscles are called more or less into play. While the breath is mainly controlled by the diaphragm, yet there are no nerves of sensation connected with the diaphragm, and so all the sensations connected with breath-control are external. The singer should expand his chest and ribs as much as possible. Understand that this is a muscular condition which is not to be confused with the chest being elevated or lowered and the ribs expanded or contracted (it is practically all one motion) while talking. The question of high or low chest has nothing to do with the act of ordinary breathing, but the chest should be raised and expanded preparatory to singing, because the diaphragm has to do most of the work. The diaphragm is attached to the ribs and walls of the chest on a line with the lower end of the breast-bone, or just above what is called the "pit of the stomach." Expanding the walls of the chest gives this diaphragm a firm support. While singing, the chest should not move. All motion connected with breathing should be below the chest.

When the breath is nearly exhausted, there is a great strain on the diaphragm, but the sensations are external, being a "pulled-in" condition of the abdomen and a sensation of strain at the front end of the lower ribs, accompanied by the sensation of strain in the back. However, with practice and usual development all the sensations of strain gradually disappear.

EFFORT TO HOLD, NOT TO FORCE OUT.

I may not have made it sufficiently clear that all the effort of the singer is made in taking in and especially retaining the breath, but never in forcing it out. The forcing out, or even the lack of proper retention in the body, is what causes control in the throat. Lamperti, one of the great Italian vocal teachers, used to tell his pupils to "suck in the air at the mouth" when they sang. This was a physical impossibility, but by trying away down in the body to take in the air—at the same time saying the tone in the front of the mouth—the effort helps to prevent excessive pressure against the vocal ligaments or walls of the throat.

QUANTITY OF BREATH TO BE INHALED.

One more suggestion must be made and emphasized, and that is not to take too much breath. In the practice of breathing it is well sometimes to take in as much as the lungs can hold and retain it by

means of the respiratory muscles, but the beginner must not attempt to sing with full lungs. He should take in no more breath than he feels he can contain and control comfortably. He cannot talk comfortably if the lungs are full. As an illustration, let the student inhale a small quantity of breath, something like a quarter or a third of a lungful, and he will find that he can retain it entirely by means of the respiratory muscles in the body. Now let him repeat the experiment a number of times, each time taking in a little more breath than the last, and he will finally have a sufficient quantity of breath to give him a slightly uneasy sense of pressure in the wind-pipe, just below the larynx. This is the danger-point, and in singing he should never go quite to it, or he will experience a slight throat constriction. As he develops strength and confidence, he will find he can gradually increase the amount without reaching this danger-point.

Singing, from a physical standpoint, is an athletic exercise. It is amenable to the same laws and rules to which any other athletic exercise is amenable. A beginner who attempts to keep his chest fixed high and ribs expanded should not expect to be successful until by patient and long practice he has developed the necessary muscular condition. This will take time, and, in the case of delicate girls, may take a good deal of time; but I do not know of any one thing which is more conducive to good health.

VALUE OF DEEP BREATHING.

Volumes have been written on the subject of deep breathing, and some writers are ready to say that it will cure all ills to which flesh is heir. Be that as it may—it will put roses on the cheeks of the pale and give courage to the nervous and diffident.

This development of all the muscles connected with breath-control should go hand in hand with the development of the throat-muscles—a development, which if done patiently and judiciously, will accomplish marvels.

The person who understands the subject in-sist upon breath-control in the body is so that these delicate muscles, which are at first very weak, may not be called upon to control the breath, and thus hinder the very vibration which is desired. As they grow strong, they will withstand a much greater breath-pressure than when undeveloped, until gradually the entire voice, throughout the scale, may be brought to a condition of great beauty and power, lasting to old age, and the source of joy and happiness to many.—*Horace P. Dibble.*

ORATORIO OR CANTATA. Perhaps the cantata form that presents the most generally attractive and available medium for a variety of vocal effects of a kind that appeal to the general public. At least, it stands next to the opera in this respect. The mass and the oratorio have equal opportunities in this line, but, owing to the dignity and difficulty of these works, they do not reach the general public as does the cantata.

The public goes to hear "The Messiah" or "The Creation," but how many of the dear public understand these great works? And how many are, in their secret souls, bored by much of the music of such works, but attend the presentation of them and pretend to enjoy them because it is the popular thing to do; or, if they have enjoyment in them, is it not rather in the beautiful vocalization of the professional and artistic soloists than in the greater features of the works: the massive and complexly constructed choruses, the wonderful harmonies, the contrapuntal elaboration, the treatment of orchestra against voice?

In the cantatas, however, there are not generally so many complexities of construction or difficulties of presentation; but on this account works in this form do not lose interest to the general public, but rather gain, for the opportunity for solo and ensemble effect remains. There is not, perhaps, so much abstruseness of harmony; but that in itself is a gain for the general ear. And the cantata is apt to be presented in a better manner; for many a choral society that would make a failure of an oratorio might give a moderate cantata with success and interest to themselves and their director.

A great trouble with choral societies and choral directors is that they "bale off more than they can chew," to use a commonism. They aim too high; they think a cantata beneath them; nothing but "The Messiah" will do. And the result is a straining of every nerve and muscle for some months to get the mere notes,—there is no time or opportunity for niceties of shading or details of choral effect; it is a mere scramble for notes, notes, notes.

When the great occasion arrives the chorists are all in a perspiration over the possibility of not getting through this or that chorus; and the director,—why he simply sweats drops of his heart's blood till the crucial points are past. And if there is no serious break they all go home thanks to God that they got out alive.

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And the laymen of the audience say, one to another: "What a great work; how wonderful, how inspiring!" and say to themselves: "What a bore, what a lot of useless wandering around. Why didn't they sing something that had a tune to it?"

If a cantata of reasonable difficulty and interest had been chosen, there would not have been need for that soul-harrowing scramble for notes for month after month, to the exclusion of all else. The music might have been grasped in half the time, and such attention given to details of expression and correct vocalism as to insure a performance that would have reached the hearts of the audience, because their minds were able to grasp the music. It was not too far above them.

But no; "That society over at Podunk gave an oratorio last year, and I reckon our society is as good as their's any day, and if our leader don't give us an oratorio I, for one, won't stay in the old thing; so there!"

So it is "oratorio or bust!" And frequently a "busted" oratorio.—*W. F. Gates.*

TOO HOT TO WORK.—Madame Nordica has little patience with persons who are too easily discouraged. Hence, there is a moral in the following story in which the distinguished artist plays a prominent role: Some years ago she offered to give an hour each day to a young kinswoman who had a promising voice. Eleven o'clock was the hour set for the lesson. One day the young singer failed to appear. Madame Nordica met her later, and asked her why she had not come to take her lesson. The kinswoman replied that it was too hot to work. "Hot!" exclaimed the singer. "My dear, if you expect ever to rise to the top, you'll find it hot all the way up."

H. E. MacPHERSON, is an article on "The Management of the Voice," in *Musical* (English), gives some general rules for practicing and using the singing voice that are worth considering:

"I. Ten minutes' practice at one time is quite sufficient for beginners. Better to practice for short periods and often than to practice for long periods and thus tire the voice."

"II. As soon as any fatigue is felt cease practicing."

"III. Do not practice when the body is tired, or immediately after a full meal."

"IV. Practice with the brain as well as with the throat."

"V. Remember that the higher notes require more pressure of breath than the lower, though the lower use more breath than the higher."

"VI. Be always on the qui vive to detect the slightest alteration in the timbre of a note, whether this change be good or bad."

"VII. As singing is, to a large degree, imitative, the training of the ear is an absolute necessity."

"VIII. Never sit down when practicing."

"IX. Encourage independence of the voice and ear by singing without the help of the pianoforte, beyond what is just necessary to start the voice on the right pitch. Those people who invariably depend on the support of an instrument can rarely be relied upon to keep in tune when by any chance they may have to sing without it."

"X. Always use a mirror when practicing, not only for the purpose of seeing that the mouth, tongue, etc., are in their right position, but to correct any unpleasant habit of twisting or contorting the face, a trait not noticed by the singer, but often very disturbing to a listener."

"XI. When singing in a large room or hall, direct the voice to the farthest wall; do not be disturbed if the voice sounds somewhat small to yourself, but beware of that feeling which can best be expressed by 'running after a note to catch it.'"

"XII. A singer should not hear his own voice too loudly."

"XIII. When studying songs, arias, etc., first practice them on the open vowel *A*, then read over, and thoroughly grasp the sense of the words. By this means you will insure an intelligent ensemble."

"XIV. *Arts et métiers*. In other words, do not be so taken up with your 'method' as to draw the attention of your listeners to that, rather than to the rendering of whatever you may be singing."

"XV. Choose songs suitable to your voice."

"XVI. Obtain your effects by simplicity, not by exaggeration."

"XVII. Never allow your audience to feel that you have reached the 'back wall' of your voice. That is, do not be prodigal with, or force, your voice, but convey the impression that, even when singing '*forza*' you have still a vocal reserve."

E. M. E.—The study of Italian will certainly be of great benefit to you. The modern tendency in vocal music, however, is in the direction of French and German. If I were to educate a child as a vocalist, I should have her learn French, German, and Italian in the order named.

R. K. B.—When you learn that you must first, either by art or artifice, inspire the pupil to make a good tone, and from the good tone point to the conditions that obtain you will be the ideal teacher. It is then that it will be safe for you to discuss the formation of pharynx and kindred conditions, and, we repeat, "to the pupil's mind the correct vocal condition is the result of a good tone, never the cause of it."

SIXTHS OF ST. J.—1. Pronounce the words "fountain" and "mountain" in singing precisely as you do in speaking.

"2. The trouble with using ten-cent editions of music is that they rarely contain the best modern copyrights, and are too usually hastily edited and therefore full of errors."

D. C. H.—If your voice is slightly strained, stop singing for a few months. If possible when you resume, change your method.

G. S.—The figure 2 placed before "ped," indicates that you are to hold both the loud and soft pedals simultaneously.

MAGNUM OPUS.—1. Open tones in the male voice are usually described as those containing the clear, bell-like resonance most commonly found between B natural and D. They are often confused, however, with the much-talked-of open throat.

"2. Gold filling or capping of the teeth do not make the tones metallic. The shrillness of the voice is due to a faulty method. When the throat becomes tired the cause is also usually a faulty method."

M. S.—Lawray-lie (Loreley).



CONDUCTED BY GEORGE LEHMANN.

ANOTHER STRADIVARIUS.

A LADY writes me that she is the fortunate possessor of a fiddle made by Stradivarius seven years before his death. Owing to certain circumstances she has decided to part with her fiddle, and wishes to know where she would be likely to find a purchaser. My correspondent further informs me that she is willing to sell her fiddle for "from eight to ten thousand dollars," and I am led to suppose that she regards any sum less than eight thousand dollars as wholly inadequate for the instrument in her possession.

I am going to tell my readers how this lady happens to know that her fiddle was made by the great Italian master. She had so little difficulty in reaching a decision as to the origin of her instrument that, in divulging her secret to mankind in general and my readers in particular, I feel that I shall earn the gratitude of millions.

Mrs. X—let us call her so—has a fiddle that has been in her possession for many years. She knows that it is very, very ancient, because her father's father's uncle's brother (or some such remote and non-committal ancestor) bought it from an old and feeble Italian whose great-grandfather had lived in Cremona. This is an excellent beginning, as my intelligent readers will admit; for had the great-grandfather of the old Italian who sold the fiddle to Mrs. X's father's father's uncle's brother been in Dublin, it might be difficult to convince fiddle-lovers of the present century that this fiddle had been fashioned by the cunning hand of Antonio Stradivarius. But, as the matter stands, only a meek skeptic could harbor the suspicion that this instrument might possibly be a recent importation from Markneukirchen, Germany.

Now let us see by what an absurdly simple process of reasoning Mrs. X possessed herself of the knowledge that her fiddle is a genuine Stradivarius.

Until recent years the fiddle lay neglected in the garret. Timid mice scurried over its strings and were frightened by the sounds they produced; but the bolder, sophisticated rats sniffed the strings suspiciously, and, finding no cause for alarm, ate them in E-A-D-G order with commendable musical appreciation.

On a raw, drizzly day in November the postman brought Mrs. X the Sunday edition of the *New York Herald*. She seated herself close to the elevator grate and systematically proceeded to acquaint herself with the happenings of this degenerate world. Three blood-curdling murders and fourteen divorce cases had been devoured with all their interesting details when Mrs. X's eye was attracted by the following headlines:

A \$10,000 FIDDLE

Bearing the Label

"ANTONIUS STRADIVARIUS CREMONENSIS

FACIEBAT ANNO 1710"

Bought by

PROFESSOR ZMDREWSKI.

The lady's heart stood still. And well it might; for in the garret lay a fiddle that her father's father's uncle's brother had bought from a decrepit Italian whose great-grandfather had lived in Cremona. She flew to the garret and rescued her fiddle from two wise old rodents that were investigating the virtues of the finger-board and bridge. Trembling with fear and expectation she peered through the dust-laden holes, and lo! there was the little label bearing Antonius Stradivarius' name.

This is the briefest account of Mrs. X's wonderful discovery. It was all so simple and so conclusive that no one can fail to see that Mrs. X's discovery must result in universal joy. In all parts of the civilized globe exist fiddles bearing the joy-giving label, and their owners have but to peer through the left hole in order to satisfy themselves and credulous mankind that their fiddles were born in the workshop of the great Antonio.

THE STACCATO DOT.

Some stress on the fact that many admirable violinists either disregard the sign altogether or give it a musical meaning differing from the apparent intention of the composer. Also, he writes that most players with whom he has conversed on the subject have either very hazy notions or no understanding of it whatever.

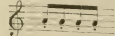
I must frankly confess that I cannot account for the absurd contradictions that continue to escape our otherwise lyx-eyed publishers. The origin of the whole difficulty may easily be traced to the composer, through whose indifference, or lack of conscientiousness, misapprehension of the staccato sign has been perpetuated. But it is not easy to understand why, after all that has been said and written on this vexed question, our publishers still continue to remain uninterested in details of their work that certainly deserve their closest attention.

When it is taken into consideration that the staccato dot, as employed today, is often the cause of perplexity among experienced players, the despair of the inexperienced in determining its value is little cause for wonderment. Experience and musical instinct often enable the player correctly to decide what the composer had in mind; but the novice is at a decided disadvantage in such matters, and he cannot reasonably be expected to form a correct and independent decision.

Clearly the solution of the problem does not require the efforts of a gigantic intellect. It requires only the concerted action of our publishers, who, with the aid of a capable violinist, can easily decide upon a system of signs and nomenclature whose meaning is unmistakable. Until this sensible step is taken, confusion and misunderstanding will always be inevitable.

My correspondent also calls my attention to the meaning which I give the word *detached*, and informs me that a certain writer on violin questions expresses views radically differing from my own. On this point I only care to say that the writer referred to has never been taken seriously in the violin world, nor has it ever occurred to me that his opinions might be regarded as authoritative.

The staccato sign (the dot), when placed either above or below a note, means that that note should be sharply separated from the note that follows it. This sharp separation (or *detached*) is accomplished by means of a rapid stroke of the wrist. It may be played, according to circumstances, at the point, the middle, or the heel of the bow; but, if the resultant tone is *staccato* in character, the stroke which produces it is properly termed *detached*. The following illustration may help to make my meaning clearer:



The perplexed pupil naturally asks: What, then, is

the difference—if, indeed, any exists—between the *detached* stroke and the *martelé*? There is, in fact, a marked difference, which every player should readily appreciate. The proper sign for the *martelé* is as follows:



The accents clearly indicate that the detached notes should be played with additional force and strength. And, more than this, the sign of the *martelé* means that the stroke be taken invariably at the point, whereas the *detached* may be played with other portions of the bow.

These are the distinguishing features between the two strokes: *detached* and *martelé*. Regarding the employment of the *staccato* sign where such bowings as *saltato*, *spiccato*, etc., are desired, I shall have something more to say in a future issue of THE ETUDE.

THE RODE STUDIES (Continued).

No study could be better calculated to develop strength and independence of the forearm and wrist than the eighth Caprice. It should be played in the upper quarter of the bow, and in the following manner:



The upper arm should take no active part in the work, though it is obviously impossible for it to remain motionless. The wrist must remain supple throughout the entire study. The forearm necessarily responds to every movement of the wrist, but it is the latter that must do the actual work.

In my edition there is nothing indicated at the beginning of this Caprice to guide the player regarding the desired quantity of tone. It should unquestionably be begun *forte*. Later on, also, there is a careless employment of the *forte* which perplexes the majority of players. The *fp* in the 6th measure is correct, but the *forte* must be resumed in the following measure. The last two measures should be played *leggero*.

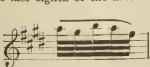
THE NINTH CAPRICE.

The *Adagio* of this Caprice, like all of Rode's slow movements, abounds in opportunities for the display of beautiful violin-playing. The *tempo* mark in my edition, 84 eighths, is excellently chosen.

The second measure often betrays a habit which is exceedingly inartistic, affecting, as it always does, the player's style and general bowing. I allude to the up-bow on the third beat of the measure. Most pupils resume the stroke at, or about, the point of discontinuance on the previous note. Such a habit naturally precludes the possibility of a broad style, and contributes materially to a feeble and uncertain manner of bowing. The up-stroke, on the dotted eighth note, should be re-begun at the point of the bow.

The ornamentation on the first quarter of the third measure sometimes disturbs the pupil's sense of rhythm. The group should be played in such manner as not to disturb, in the least degree, the time-value of the sixteenth note (A).

The pupil should not be misled by the following group on the last eighth of the first measure:



The general tendency is to linger on the upper note (B); a misapprehension which destroys the musical meaning of the whole phrase. The first quarter of the sixth measure is manifestly the musical resting point.

The *Allargretto* is a severe tax on the wrist. The bow must remain on the strings, and all notes that

are not slurred must be sharply detached from one another. In the eighth measure



it is advisable to use at least half of the bow on F-sharp, in order to obtain sufficient freedom of stroke on the B. The same principle applies to the 10th measure.

In studies of this character the pupil will always find it difficult to adhere to the *tempo*, the tendency being to increase the speed rather than to diminish it.

THE TENTH CAPRICE.

There is scarcely anything in this study that calls for analytical comment. In the class-room much can be said and demonstrated regarding its peculiar worth and difficulty; but written words, wholly unaccompanied by demonstration, are obviously inadequate for a study of this nature.

It will be seen that the purpose of this study resembles that of the eighth Caprice, and that in design, also, there is a striking similarity. It should be played in the upper part of the bow, with independent forearm and flexible wrist.

Its demands on the musical intelligence of the player are insignificant. All dynamics, however, must be rigidly observed, and the player must aim at maintaining a fine quality of tone.

THE ELEVENTH CAPRICE.

This study is written in Rode's happiest vein. To the average player it may seem to be calculated merely for the technical development of the fingers and the wrist; but a close study of its general design reveals the fact that, in this Caprice, Rode has artistically combined many valuable features of the higher art of violin-playing.

The proper division of the bow, in the 6th measure, causes the majority of pupils some difficulty. Their perplexity is occasioned chiefly by the groups of detached notes in the previous measure. These must naturally be played at the point, which leaves the player with an insufficient amount of bow for the sextoles of the 6th measure. This difficulty is obviated, however, in the following simple manner: the bow should be pushed quite rapidly on the first note of the 6th measure, so that fully a fourth of its length is utilized. This will give the player sufficient freedom for the down-stroke, after which it will be possible for him to employ the entire length of the bow for the remaining sextoles.

The 6th measure should be played as follows:



Too often there is a strong tendency to cramp the bowing in the 23d measure and in all subsequent measures of similar construction. Not only must the utmost flexibility of the wrist be maintained, but the pupil should employ a sufficient amount of bow to avoid angularity of style.

The modulation to D major (30th measure) may legitimately be preceded by a slight *ritornello*; and the whole episode, beginning with the 30th and ending with the 33d measure, requires suave, graceful playing rather than metronome-like precision. What follows, however, demands the resumption of a vigorous style.

The octave progressions, in the 50th and 60th measures, point a much-needed warning to most pupils. Though the composer has plainly indicated that the accent should fall on the lower note of the octave, most players have the habit of disregarding this accent, giving the upper note the prominence which the lower one should receive.

In my edition the 70th measure is grouped as follows:



The bowing given below is certainly more difficult, but the result is proportionally more artistic.



Again, in the 78th and subsequent measures the pupil must be careful to accent the lowest note. (To be continued.)



ABOUT PRAYING.

ARTHUR ALLEN.

I TEACH two young girls who are quite chummy. For purposes of this anecdote we will call them Anna and Clara. At a recent musicale Clara played "Evening Prayer," by Behr, very effectively. Anna, on going home, told her mother that one of Clara's pieces was "just lovely." "It was a prayer," she said, "and made you feel as if you were in church. Why, mamma, it was a great deal better than you can pray."

DO NOT STARE.

HERBERT G. PATTON.

HAVE you ever observed the fishy stare assumed by the student amateur while intently reading his music? He winks his eyes only at rare intervals; this habit is so general that it deserves attention. Oculists and opticians tell us that the act of winking serves to wipe off the anterior surface of the eyeball, and the momentary closing of the lids gives the ocular apparatus periods of rest. My own teacher used to lecture me in this regard; and sometimes, on finishing a selection, he would say: "But you must wink!" accompanying the remark with a wave of his hand close to the offending members. By persistent effort a natural, unstrained action of the eyes may be assumed, even accompanying the violent tension of reading a difficult score at sight.

A TALKING AUDIENCE.

EUGENE F. MARKE.

THE lamentable position an audience frequently assumes toward a participant in a recital was rather strangely, yet tersely, told by the remark of a very young member of the preparatory department who had appeared on a program, and notwithstanding the fact that she was perfectly familiar with her piece and played it from memory, made a slight error. "I would not have made that mistake," she said, "if the people had not been so 'chummy'; I could hear them all the time, and it flustered me."

I wish the audience could some time be made aware of what the players feel; I am sure there would be a change in their actions, and that they would become more considerate toward the performers and cease their whisperings during the progress of a number. Nothing is more disconcerting to a player or to a singer than the inattention of an audience; and if a person is worthy to appear on a program certainly he is worth being listened to.

A NEW ILLUSTRATION.

C. L.

ONE day while giving a small boy his music-lesson I had occasion to explain to him the difference between legato and staccato touch. For comparison I used the Kitty and the puppy, saying: "The kitty walks evenly and smoothly, which is legato, while the puppy walks in a jerky, uneven manner, which is staccato." Thinking my boy thoroughly understood, I asked him how the kitty walked. The little fellow

thought for a moment and then said: "Just a little bow-legged."

A DREAMER AND A DULLARD.

NANCY H. BUKETT.

ONE day when I was giving a lesson a lady was ushered in whom I recognized at once as what is commonly known as a "society woman." She introduced herself as Mrs. Granly, and at once proceeded to tell me of the many different piano-teachers she had employed for her little daughter, and of the failure of each to accomplish anything with her. She ended by saying:

"Now, Miss B., if I give my daughter to you for lessons, you will promise me that you will make her practice and learn to play something, won't you?" I answered that I could only promise to give her instruction to the best of my ability; but that I thought it the duty of the mother to attend, to a certain extent, to the practice of the child. I expected her to be offended; but she was not, and when she left me she smilingly remarked: "I depend upon you to see that the child learns to play some pieces."

She came at the appointed time, and I found that she was a dreamy child of about twelve years of age, wrapped up in books and nothing but books, and at the first lesson my patience was exhausted in trying to gain her attention long enough to impress upon her mind one idea at a time. It took a number of lessons to teach her to concentrate her attention,—not that she was dull, for she was not,—but she had been allowed to do just as she pleased, and it had pleased her to read, read, read, and then to dream, dream, dream.

About the same time another mother came to me with a daughter who had discouraged her parents and a number of teachers.

I do not think I ever worked harder with any pupils than I did with these two. After constant labor they both showed signs of improvement, and I was beginning to rejoice that after the time, energy, and nerve-force I had expended on them I was at last about to reap my reward when my little "dreamer" stopped for awhile, on account of illness in the family, and, in fact, never came back.

The other pupil continued her lessons and surprised even me; for she was so delighted when she discovered that she did have some ability after the adverse verdict passed by friends and neighbors, that she went at her work, and kept at it, with a determination and persistency that surprised all who knew her.

Some time after the little "dreamer" discontinued her lessons I met her mother on the street and she anxiously asked me "Why Grace (referring to pupil No. 2) had learned to play so nicely and her daughter had failed?" I explained to her that just at the critical time when both pupils had shown signs of improvement, her daughter had discontinued lessons, virtually losing all the money, time, and patience expended on her, while Grace had continued her study and had gained what to her was more than a fortune.

Of course, she could not understand it, and even to this day when I meet her she will remark upon it with wonder.

Organ and Choir.

Edited by EVERETT E. TRUETT.

FERNAND DE LA TOMBELLE was born in Paris on the 3d of August, 1854. His early instruction on the piano was well conducted by his mother, who was an excellent musician, until the time when the university took up all the lad's time. After his graduation he returned with renewed vim to his musical studies, studying organ and harmony with Guilmant and counterpoint and fugue with Dubois. His studies were well directed and well pursued, as the results testify, and he developed a style at once pure and masterly.

Leaving the Conservatoire, he received the first prize of the "Société des compositeurs" for quartet and symphony, and has been appointed an Officer of Public Instruction.

His compositions include several suites and other orchestral pieces, chamber-music (quartets and trios



FERNAND DE LA TOMBELLE.

for strings or for piano and strings), choral scenes, sets of songs, and numerous organ-compositions, including two sonatas. It is by the compositions for the organ that he is best known in this country, two sets of five and six books each, Op. 23 and 33, being the principal works.

UNACCOMPANIED SINGING.

THE organist and choir-master should be alert at all times to find new ideas to introduce into the musical part of the service; and not only to find new ideas—they are rare—but especially to improve upon well-known and much-used methods. Original and uncommon capacity is often shown under the pressure of necessity than otherwise. The organist who has at hand well-nigh all he can wish—a fine organ, a large, well-selected library, a well-trained choir, with a fund to pay for all the special helps that he may want—is not always the man who gets the best results. I have known cases in which nearly all of the elements necessary in equipping a choir were lacking in some point, yet the work achieved was admirable. And this success was largely due to the inventive capacity and tireless energy of the leader in seeking ways to interest both choir and congregation.

A leader of this kind does not stick to beaten

paths. And is that latter clement not the one that keeps a choir rather low in point of efficiency? The services are usually modeled one after the other; each successive Sunday shows the same methods in use, follows the old routine. The anthems vary but little in style and usually demand the same forces.

Chorus singing, with a strong, rich organ support, is inspired and effective; but if heard in much the same amount, power, and with about the same character, throughout an entire service and Sunday after Sunday, interest is lost. We cannot appreciate the value of music which never varies. We want contrast. There are certain musical combinations that are effective, that form what the uninitiated call "pretty chords"; but if used frequently their effect palls. Some organists are lavish with their use of diminished sevenths, dominant major ninths, and other large chord-formations, augmented fifths and sixths; so much so that everything they play—it is in their improvising that this occurs most frequently—is like an electrical display: dazzling, but not restful. After such extravagance in the use of dissonances, how quiet, how soothing it is to have a passage in the simple common chords!

So also in regard to anthems rendered with the full power of the instrumental and vocal resources. We call it brilliant, but we also want quieter work.

That is the time when the organist and choir-master will reduce. Let him select a simple piece; such as can be sung without any instrumental support whatever. The congregation will appreciate it; there need be no fear on that score. There is a charm in unaccompanied singing that always holds an audience. This is shown by the fact that the most successful choral organizations in cities and towns are those that devote a large share of their study to madrigals, part-songs, glee, and such work as can be sung without accompaniment. The charm lies wholly in the blending of the voices and the careful shading that distinguishes a well-trained choir.

The present writer suggests that a portion of the rehearsal time be given to unaccompanied singing. Start with a hymn-tune that has variety of harmony with melodic quality, and opportunity for effects in shading. The director must be guided by the ability of his singers, both as to facility in reading and the range of their voices. He may also select tunes that will give each part some prominence. Many more tunes, frequently used, than the average singer is aware of will permit of special prominence in the inner parts. A fine example of this is Barnby's tune, in which the bass has prominence in the first line; in the second the alto and tenor have the greatest prominence, with the tenor strong at the end of the line, and in the third line really carrying the melody; in the fourth line the tenor and bass are most noticeable. In fact, throughout the tune the tenor is in the position of carrying the leading melody. The popular "Lead, Kindly Light," by Dykes, offers splendid opportunities for effective unaccompanied singing. Every vocal effect that can be used in the sanctuary can find a place in the unaccompanied rendering of this tune. The setting of "Holy, Holy, Holy!" found in most hymn-books is a fine one for vocal effects. The newer hymns of the Episcopal and Presbyterian churches are full of tunes from that can be used for unaccompanied work. It will be found also that congregations will appreciate a carefully rehearsed rendering of the old-time favor-

ites. One of the most popular choirs in the city of Philadelphia often sings, just before the close of the service, while the congregation is kneeling, such hymns as "Nearer, My God, to Thee," "Rock of Ages," or "Just As I Am" with all the finish that a quartet of highly trained singers can give.

Aside from hymns, the organist will find it desirable to select a few pieces that can be given with out accompaniment, something between a hymn-tune and a regular anthem. Some of the so-called hymn-anthems can be so used; if not as a whole, at least in part. We ask for more unaccompanied singing, in which the charm of the human voice, with the aid of skilled training, may have away.—W. J. Baltzell.

GENERAL NOTIONS UPON ORGAN-STOPS.

following from that excellent work, "Organ Construction," by J. W. Hinton, M.A. Mus. Doc.

By the term "stop" is meant a number of pipes following each other chromatically, and extending over the full compass of the keyboard, or some portion thereof only. Each set, or series, of pipes thus situated is composed of tubes of the same construction producing the same quality of tone throughout; and as there is a pipe (or sound-producer) to every key—the series aforesaid constitutes a complete instrument or stop. When two stop-handlers are drawn there are two instruments simultaneously controllable from the keys, just as would be the case if it were possible to unite two pianos in such a manner that they could be simultaneously played by one performed on one keyboard.

The German term *Stimme* (or voice) for Stop is an excellent one, as the organist must consider that he is virtually directing a chorus, each stop being a unit. If he draw one, it is as though he told an individual to sing alone; if he draw two or three, it is the same as though he told two or three persons to sing in unison.

I certainly think that all separate series of pipes should be termed "voices," according to the German precedent. To call each voice or instrument a Stop is as unphilosophical as to call it a wind-pipe, or stop-work; it only describes a portion of the mechanism necessary to secure the independent action of the "voice" in question.

From an etymological point of view it is, however, quite easy to account for the word "stop." Until about the middle of the fifteenth century each key in an organ controlled a certain pre-arranged number of pipes; in fact, the organ was simply a huge "mixture" sometimes having forty or fifty ranks. When means were devised by which the player could stop certain ranks from sounding, thus isolating others he wished to use alone, a new era dawned in the annals of organ-building. The term "stop" recalls the fact that slides were first used rather to silence ranks of pipes than to bring them on, and in itself, constitutes a record of the causes which led to its invention. Similarly the term "barrel" applied to the body of a gun, reminds us that gun-barrels used to be made of wooden staves hooked together like a cask.

Stops (to use the accepted term) are thus classified:

- I. Complete stops.
- II. Incomplete stops.
- III. Short stops.
- IV. Divided stops.
- V. Compound stops.

Complete stops are those which extend throughout the entire compass of the manual keyboard or pedal clavier.

Incomplete stops are stops which, while usually made of complete compass, may, in particular cases, be found commencing at some point above the usual one, thus lacking some low notes.

Short stops are virtually the same; but such stops

not be termed incomplete, seeing that they cannot be legitimately completed.

Nearly all orchestral or imitative stops, which are called by the name of an instrument, are incomplete. No orchestral instrument has five octaves of compass, as the organ clavier has; for example, the Flute has no bass, nor yet the Oboe, when treated *orchestrally*. But Oboe treble and Bassoon base are often conventionally grouped into one, under the name of Oboe, just as Violin and Violoncello are combined under the name of Gamba.

Divided stops are stops drawn in two portions by two stop-handles, one producing the acute, and the other the grave, portion of the same series of pipes. This form of divided stop is not complete stops the organs; but where there are incomplete stops the costly lower notes which they lack are usually supplied by an independent set of closed wooden pipes, which can be drawn to complete any one of the incomplete stops, and is termed Stopped Bass.

Compound stops are those which have two or more pipes to each note; i.e., two or more complete series of pipes are brought on simultaneously.

The pipes of which stops are composed are thus classified:

- I. Five pipes.
- I. Reed pipes.

Five pipes—virtually various of various shapes—are subdivided into:

Open pipes: i.e., those having their upper end open. Stopped pipes: i.e., those in which that end is closed.

Reed pipes—provided with vibrating tongues—are subdivided into Beating, reeds and Free reeds. In beating reeds the tongue beats against the reed; in free reeds it beats between the sides of a slot or groove in the reed and does not touch anything.

INSTRUMENTAL fugal music is caviare to the average recital-goer; trite enough a fact, in all conscience. The following *cuty* definition reminds us—the latter part especially—that "many a true word is spoken in jest."

"One of the fugal parts runs away from the lot." Why is this?

When we find how appreciated choral fugues are, it is, to a certain extent, difficult to account for. Yet we need not go far to seek a part explanation. Many of the more elaborate fugues of Bach, Merkell, Rheinberger, and other classical writers are not even ordinarily interesting to, and appreciated by, organists themselves at one hearing; indeed, many immortal works in this form—for fugues will assuredly live, notwithstanding modern and ultramodern tendencies and developments—can only be understood and adequately appreciated by continued study. How, then, can it rationally be expected that the general public care for fugues? As organists have to be educated, so must the public.

Further, for the state of affairs to which allusion has been made organists must be prepared to accept a share of the responsibility. Religiously to include a Bach item in each recital program, because it is conventional so to do, is not sufficient. Who will deny that Bach would become a more widely known and popular composer with the masses if his compositions were played, not so much as regards the method of treatment (though this is no unimportant factor), as in a certain progressive order? (And, of course, more organists need to study Bach.)

Many think that organists are not really aware of their responsibilities and their true position in relation to the public. The possibilities arising out of influences exerted by them might be immense, and material assistance rendered toward bringing about a better and thorough understanding of all that pertains to our "divine art." The musical tastes and inclinations of the public generally are, to a large extent, entirely in their hands. "The fugue," as Schumann writes, "is the most profound of musical forms," and must be popularized to be genuinely appreciated.

To educate the public mind in this as in other respects is the duty and privilege of organists, and sooner or later they will awaken to the fact.

Latterly I have spent some time studying fugues by Guilmant and Salomé, two representative French composers for the "king of instruments." Admiration for their works increases as they become more and more known. In them is found brilliant, yet withal solid, scholarly workmanship, attractive alike by their clarity and uniformly maintained interest, their ease, gracefulness, and naturalness, as against the laboratory laborings we (too often) meet in this form. In fine, they at once bear the impress of musicianship.

Guilmant's series of "Pieces in Different Styles for the Organ" (eighteen books) contains several interesting fugues (Sonatas, Nos. 3 and 6 have fugue movements; No. 5 contains a choral and fugue). Salomé's Fugue in B-flat (No. 6 of "Ten Pieces," set 2) may also be recommended. While thus writing I might mention a few works of Bach which may well serve as introductory (in a progressive sense) to his more elaborate and profound creations. Fugue in E-minor, Fugue in D-major ("The Great," volume I, Best's edition); Fugue in A-minor, Prelude and Fugue in G-minor (volume II); Fantasia and Fugue in G-minor, Toccata and Fugue in D-minor (volume IV); Fantasia and Fugue in A-minor, Fugue in G, Fugue in G twelve-eight time (volume IX), which has been impossibly designated by Mr. E. H. Lemare "Fugue à la Gigue," presumably on account of its lively character; and also the Prelude and Fugue in D-minor and the Prelude and Fugue in B-flat of the "Eight Short" (shunned for recital purposes for no valid reasons).—E. Stanley Jones, in *Musical Opinion*.

PROPER SHOES FOR ORGAN-PEDALING.

I AM frequently asked by pupils, correspondents, and people whom I meet which kind of shoes I recommend for organ-pedaling. I am generally inclined to quote a little slang and reply: "Oh, any old shoe." Now, this may be slang, but it expresses more than one would suppose, as any new shoe would be the worst kind of a shoe to wear when attempting any difficult pedal passage, while a shoe that is half worn out, provided the heels are not too much worn off at the back or sides, enables one to use the feet in pedaling with greater ease and flexibility. Whether the shoe is buttoned, laced, or of the Congress pattern is purely a matter of taste.

Occasionally one meets an organist who prefers a low shoe, and I once met an organist (!) who "could not play" unless he wore his patent-leather slippers. The objection to slippers and an objection to low shoes, though less in the case of the latter, is that they slip at the heel.

I am inclined to think that too much stress is put upon the subject by would-be organists, and that it is only necessary to stick to some one kind of a shoe, as changing from high to low, from heavy to light, or from new to old will cause more inconvenience than is at first thought.

Of course, rubber soles or heels are out of the question as being entirely objectionable, and the quassistyle shoe of today, which has the soles projecting from a quarter of an inch to a half an inch, cannot be worn without inconvenience. Likewise the heavy winter shoes, with stiff soles a half-inch or more thick, are not desirable.

Personally, I prefer a light, thin-soled shoe (buttoned or laced) which has been worn in walking for a month or more and is thus flexible and easy to the foot. The heels must be kept square, else the difficulty of many pedal passages is increased.

A FOUR-MANUAL organ having 65 MIXTURES, speaking stops has recently been placed in the Grace Church, Chicago, by the Kimball Organ Company. The great organ contains 15 stops, the swell organ 17 stops, the choir organ 11 stops, the solo organ 6 stops, the echo

organ 4 stops, and the pedal organ 10 stops. The organ contains 27 combination pistons. The opening recital was given by Mr. Harrison M. Wild, of Chicago.

A writer in the Boston *Transcript*, who seems to have a grievance against the management of the City Music Department, as he failed to secure an engagement in the City Band, has this to say relative to organ-concerts in a recent issue:

"While we all love music, some of us can pay for the pleasure and some cannot. Therefore the city pleases it for all of us, but specially for those who are poor. But the poor don't want organ-recitals, and most other people would rather pay than to listen to them for an hour. We like to hear the organ in the church only when it peaks forth with might like a voice in the praise of God. The layman has no other use for the organ, and, if the Commission contemplates educating the musical instinct of the people through that channel, I for one predict utter failure. I have seen how lovers of music, diet utter failure. I have seen how lovers of music, harmony, and sweet melodies were bored to death and left in dismay the organ recital, while masterpieces and fugues were played, saying: 'We cannot stand it any longer.' How sorely the Commission misjudged its vocation when it bought the organ! The organ-recital gives enjoyment to the student, and to him only. To almost all other persons it is a torture. How, then, will the commissioners, and how can they, excuse the squandering of \$6000 of the public funds for repairs of something the public, as such, does not want? Evidently our band musicians, judging from the above, do not like the organ; but there are others."

In New Bedford, Mass., Miss Grace Simmons recently discovered a new source of truly silver music, but it brought her into the district court to-day, and nothing but the good nature of the court, backed by the forgiving nature of her foster-mother, Mrs. George Allen, allowed her case to go on file.

Grace was charged with the larceny of \$6. She said she sat down at a cabinet organ and commenced drumming on the keys, when one of them jingled and produced real coin. The more she worked the key, the more money came out, till at length she had \$6. She concluded that she was entitled to the fruits of her musically attainments, pocketed the sum, and spent it. Her mother accused her of stealing the money, which Mr. Allen had stowed away in the organ for safe keeping.—*Boston Herald*.

The following organists received the Associateship Degree at a recent examination of the American Guild of Organists:

Mrs. Gertrude Elizabeth McKellar, Miss Elms C. Tillet, Mr. Merrill M. Hutchinson, Miss Mabel A. Bennett, Mr. Walter Keller, Mr. Arthur Dunham, Mr. Harry Ludlow Cooke, Mr. William F. Paul, Mr. Alexander Bachmann, Mr. John N. Frazier.

The Fellowship Degree was awarded to the following:

Samuel A. Baldwin, John Hyatt Brewer, H. Brooks Day, Clifford Demarest, S. Archer Gibson, Warren Rosecrans Hedden, George Francis Morse, John B. Norton, Minton Pyne, R. Huntington Woodman.

Guilmant has been authorized by the Minister of Fine Arts, in France, to play the great organ at the Tronderey every Monday at 4 p.m. These recitals, which are part of the organ-course at the Conservatoire, are given only before a limited number of listeners, and are free. They are designed to give an opportunity of hearing the works of ancient and modern masters.

Guilmant has just recently installed a fine organ in his home near Paris. It is a three manual instrument, of twenty-two speaking stops, and six on the pedals, which has a scale of thirty-two notes. It has seventeen combination pedals.

Musical Items

A MENDELSSOHN festival is suggested for Berlin this fall.

Prof. JULIUS EFWSTEIN, the celebrated piano-teacher of Vienna, has entered his seventy-first year.

RAOUL PUGNO, the French pianist, is to make a concert-tour in the United States next season.

A FOREIGN exchange says that a new concert-hall, seating 20,000 persons, has been opened in Paris.

The next meeting of the Music-Teachers' National Association will be at Asheville, N. C., in July, 1903.

ARTHUR NIKICH has been elected principal of the Leipzig Conservatory of Music, succeeding Carl Reinecke.

This recently published financial statement of the Cincinnati May Festival Association shows a loss of \$2,840.28.

MR. HAROLD BAKER is living in Paris this summer. He will have a very large number of Americans among his pupils.

A NEW fairy opera, of which the title is not announced, by Humperdinck, is to be given in Berlin next season.

A MUSIC-FESTIVAL to be given in Berlin will include seventy-one societies, the largest gathering of the kind in Switzerland.

HANS MEHLAN, a German writer, author of a "History of Music in the Nineteenth Century," died recently in Leipzig.

The *Musical Courier* says it is reported that Richard Strauss will come to the United States to direct concerts next season.

An Austrian violinist has constructed a new viola which can be fingered the same as the violin. It has the true viola quality.

MADAME FANNY BLOOMFIELD-ZEISLER is to give a number of concerts in Europe this summer. She will return to this country after Christmas.

A PRIZE of \$500 for the best march-song suitable for the coronation season, offered by an English committee, was won by Miss Alice Needham.

SWEDISH musicians have petitioned their government to tax each active visiting musician. The measure is aimed at visiting artists, principally.

MR. HORATIO W. PARKER, professor of music in Yale University, received the degree of Doctor of Music from Cambridge University, England.

The Philharmonic Society of Warsaw, Poland, gave a total of sixty-six orchestral concerts in the four months from November, 1901, to March, 1902.

MR. FRANK VAN DER STUCKEN, of Cincinnati, conducted the orchestra of the Royal Harmonic Society at Antwerp, the program including one of his own compositions.

MR. FREDERIC LAMOND, the English pianist, who is to be heard in this country next season, was a pupil of von Bülow and, as may be supposed, has a fine Lisztian repertoire.

ENRICO BOWEN, the well-known Italian composer, has been appointed director of the famous Musical Lyceum, in Bologna, to succeed Martucci, who goes to the Conservatory at Naples.

A RUSSIAN nobleman has established in St. Petersburg a series of popular symphony concerts. He directs the orchestra and chorus, and guarantees the expenses from his private purse.

The Council of Trinity College, London, which is one of the strongest musical institutions in England, has given \$25,000 to the University of London for the establishment of a chair of music.

The Knabe Piano Company have on exhibition in

THE ETUDE

Baltimore a harpsichord that formerly belonged to Charles Carroll of Carrollton, of Revolutionary fame. It has stops on each side of the two manuals.

It is announced as definitely settled that Masagani will visit the United States next season, bringing with him a large orchestra and a company of singers who will produce "Cavalleria Rusticana" under his direction.

The Paris opera employs 51 principal singers, a chorus of 105, an orchestra of 107, a ballet of 217, with superlatives, machinists, electricians, costumers, ticket-sellers, ushers, etc., to make a grand total of 1,150.

The Iowa State Music-Teachers' Association held the seventh annual meeting at Dubuque, June 24th-27th. The morning sessions were devoted to essays and discussions, the afternoons and evenings to concerts.

WALTER DAMROSCH, in addition to the regular series of concerts given by the New York Philharmonic Society, has planned for a series of Sunday afternoon concerts at low prices of admission next season.

In April of this year the United States exported musical instruments to the value of \$383,053, a gain of about forty per cent. over the same month last year. Ten months preceding April showed a total exportation of \$3,170,926.

The London *Athenaeum* says that the manuscript of the fifteenth prelude and fugue of the second book of Bach's "Well Tempered Clavier," has been brought to light. The handwriting is claimed to be unmistakably that of Bach.

YOUNG students should remember "Never to take lessons from a professor who never learned himself," to "Avoid all masters whose methods have been the cause of their own failure," and "Never accept an assertion unsupported by evidence."

ACCORDING to a London paper the most successful opera-houses are those which do not receive government or municipal subsidies, as the Lyric at Milan; Covent Garden in London; and the Metropolitan at New York. As has been said, "instead of having one or a few patrons, they have many subscribers, which makes a deficit unlikely."

PERMANENT orchestral concerts will be given in Boston, New York, Philadelphia, Washington, Pittsburgh, Cincinnati, and Chicago. Several other cities, such as Baltimore, St. Louis, Indianapolis, and San Francisco have orchestras, but they have not been put on a strong financial basis. St. Louis, with the coming world's fair, affords a good field for a strong organization.

THE TOWN of Lindsborg, Kansas, the center of a Swedish colony, holds annually a "Messiah" Festival. An auditorium seating upward of 4000 persons is used for the concerts. The chorus numbers 400 members, many of them being students in the college in the town, which is supported by the Swedes in the vicinity. The community for miles around are patrons of the festival.

The annual convention and festival of the New Hampshire Music Teachers' Association will be held in Music Hall, The Weyers, August 14th-16th. Both educational and festival objects have been considered and the officers of the Association feel that a fine program will reward all who attend. Madame Julie Rine-King will give a recital; a complete scene from Gounod's "Faust" will be given by soloists, chorus, and orchestra.

THE RUSSIAN Music-Teachers' Association held the third annual session at Asheville, N. C., June 17th-19th. An interesting program of essays and music was given by members of the association. The officers for 1903 are Mr. J. W. Jenchene, Raleigh, N. C., President; M. T. Nelson, Knoxville, Tenn., Treasurer; Mr. E. Geiger, Athens, Ga., Corresponding Secretary. The Association has invited the Music-Teachers' National Association to hold a joint session in the South next summer.

A PLEA FOR THE PORTFOLIO.

BY MARION OSGOOD.

FANNY comes in for her piano-lesson. Her train was a little late and she is hurried and out of breath. Quickly unstrapping her music-roll she places the music upon the piano-desk. The music immediately curls up.

"Always remember," remarks the teacher in a dry monotone, as if he were repeating something learned by rote, "to roll your music backward before placing it upon the desk."

As the teacher had given the same direction to each pupil that day, and for many past days, and naturally expected to go through the same formula for the benefit of the majority of his pupils (who carried rolls) during all the days in his future teaching, he may perhaps be pardoned for exhibiting some slight weariness.

"Oh, I forgot!" said Fanny as she hunched upon the stool and began to "turn the music backward." But the small hands were inadequate; the music "would not lie flat"; so the teacher must needs go through the process for this pupil, as he had done for most of the preceding ones that day.

There was one pupil who had no such trouble with the music, nor did he cause his teacher any; for this pupil's music lay flat in a neat portfolio, and was quietly taken out and placed upon the desk, so that the pupil took his lesson from a page which lay flat and fully opened before his eyes; no curled or torn pages nor broken bindings to distract the attention of pupil or teacher. The teacher asked this boy why he used the portfolio instead of the music-roll.

"I like to keep my music nice," was the answer.

The teacher, after commending the boy's preference, added that he had tried to induce all his pupils to use the portfolio or the leather case, but because of the slightly greater cost, or for some other reason, his attempts have been in vain.

Another teacher (an instructor of violin this time) watches his pupil as the boy rolls his Kreutzer studies vigorously backward and places the book upon the light aluminum violin-desk. Alas! it stubbornly recoils, and the impetus of its sudden jump back to its "music-roll" habit sends the music clear off the desk. As the boy jumps to save it his foot strikes the spider-like leg of the desk, and over goes desk and music together. The teacher subdues comment and stoops to reduce order. The boy, on hands and knees, gathers up Kreutzer, and finds that the fall has disarranged several leaves and broken the binding. The fall has also caused the desk to close partly, and has slightly bent the rod which supports it. Five minutes are lost in putting all to rights; then a little flushed and nervous, the pupil begins to play. Kreutzer does not lie quite flat upon the desk: the leaves lunge in a provoking fashion, necessitating a bending forward to one side or the other as the performer stands, in order to see the printed page; but this bending and stretching is bad for the regular tempo, and the loss of the perfectly correct position during these times, induces a faulty tone; so the lesson's end finds both teacher and pupil in a state of nervous irritation. Many children who are near-sighted find even more annoyance from the use of these music-rolls.

All teachers should seek to inculcate *care of the music* as one of the important fundamentals. Pupils should be encouraged to buy the best editions and to take proper care of them (which can never be done if the use of the music-roll is common). For the sake then of the music, of the teacher, of the pupil, let us abolish the roll, and use instead the leather case or the board portfolio.

THE musician should study poetry—not merely read it, but study its laws of form and construction. He will get many unexpected lights on his own art, and learn the secret of how "good music" should be "married to immortal verse."—H. A. Clarke.

PUBLISHERS' NOTES

A TEXT-BOOK OF THE LESCHETZKY METHOD.

WE have the pleasure and honor of announcing the publication of a work on the Leschetzky System. This system has created a great stir in the piano world, and rightfully so, as there is scarcely a great virtuoso, from Paderewski down, who has not received technical instruction from Leschetzky.

The demand for a text-book on the Leschetzky Method comes from all parts of the country, and we are the first to supply this demand. The book has been prepared by one of the oldest and foremost of Professor Leschetzky's teachers, Marie Prentner. She has been with him for twelve years, and is his first assistant.

The work has the unqualified endorsement of Leschetzky, to whom it is dedicated. We have an autograph letter from him to Fraulein Prentner before us from which we quote the following:

"Your being my pupil of many years' standing and most valued assistant, it goes without saying that you are thoroughly qualified to write and publish a school after my principles and system of teaching."

The advance made by the Leschetzky Method in piano-technic is astonishing, and there is not a piano-teacher in all the land who can afford to miss the opportunity of seeing what has been developed by this system. It is about as nearly perfect a course of piano instruction as can be made. While great stress is laid on the technical, the artistic is not lost sight of throughout this method.

A detailed description of the system and its advantages will be published in a circular which we shall issue in a short time. We warmly desire to announce at this time that a work on the Leschetzky Method is in the course of publication. It will be published in two languages, the original German in one column and the translation in English in the parallel column.

The work will be brought out in Germany, England, and America simultaneously. The making of the original plates and everything in connection with the bringing out of the work will be in our hands, the other publishers receiving only duplicate plates of our edition.

The work will be ready for delivery about the time the teaching season opens, and in the meantime we will offer it at "Special-Office" price, as usual with important works. The work will be called "The Modern Pianist," and the "Special-Office" price will be to those who send cash in advance, \$1.00, postpaid.

THE work by Edward Baxter Perry which has been announced the last two or three months in this journal will soon be ready for delivery. It has been thought advisable to change the title from "Interpretation of Piano-Works" to "Descriptive Analyses of Piano-Works." This second title is just what the work is. This will most likely be the last month in which the special-office price of \$1.00 will remain open. There is still time for anyone desiring a copy of this work to procure it at this rate before the regular market price of the book is made.

It is a work that is invaluable to the private teachers, and it throws light on the great compositions that are played the most. For club-work it will be of the greatest assistance. The interest of pupils can be greatly enhanced by this work.

It is not a pedagogic analysis of compositions from a structural standpoint, but is more of a poetic, dramatic, and historical analyses of works.

In our last issue we gave an extensive description

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of the work, and anyone desiring further information can refer to that issue.

The advance offer is \$1.00, postpaid, while it is in press. Let us have your order before the month closes.

WE have in the course of publication a work of education along new lines, entitled "Suggestive Studies for Music-Lovers," by C. I. Norcross. There is a great number of music-lovers who have not, unfortunately, had systematic instruction in childhood, and to whom the small elementary instruction book is not suited, which is primarily intended for children. There is no good work published for pianoforte instruction that is intended for students intellectually matured, a need which this new work of ours is intended to supply.

The work could also be put to very many other uses which the ordinary instruction book does not reach. It is suitable for vocal students, aiding them to play their own accompaniments, and to gain some knowledge of theory. It is also useful for the general lover of music who attends concerts, since it gives him information necessary to enjoy classical music.

Each lesson contains some instruction in technique, some rule of harmony, some information necessary for the appreciation of music, the book being rather a series of helpful suggestions than a comprehensive manual.

The book can also be used very well as a supplementary volume to the ordinary instruction-book. The author, Caroline I. Norcross, has had an extended European education, with many years of experience in practical teaching.

A teacher in one of the large institutions of learning, who has examined the manuscript, ordered fifty copies to be delivered on the publication of the work. The book can be placed in the hands of a bright pupil who has been playing the piano by ear. There is a great number of pupils for whom the average instruction-book proceeds too slowly. They are able to grasp a great deal more than is given them, and this book is suitable for just such pupils. The course of theory that goes along with the instruction is of the utmost importance and is made quite a feature of the work.

The book will be gotten out in the very best style, as far as typography, paper, and binding go, and it will be ready to be delivered before the season's work begins.

We will, as usual, make a special offer on this new work, which should be in the hands of every practical teacher, if only one copy for their own use, for reference. The book can now be procured at a very low rate, which will be 75 cents, postpaid, if money is sent with the order. Those having good open accounts with us can have the book charged, but postage in this case will be additional.

WE will publish this month an edition of Köhler's "Practical Method," Op. 249, with the first two books in one volume. This form we know is demanded by a considerable number of teachers. The first book is entirely too short for an instruction-book, and usually the second part has to be purchased a few months afterward. The binding of the two volumes under one cover will prove a great convenience, not only to the teachers, but to the pupils also. This also considers who bind this popular method up in this form, and in order to introduce it we will make the unusual offer of 35 cents, postpaid, for the two books. If the book is charged on our books, postage will be extra.

We would advise all practical teachers to take advantage of this offer, as the two books will sell for about the price of one book.

WE are often asked by subscribers for copies of THE ETUDE containing articles bearing upon a certain subject, particularly upon some topic under consideration or discussion by musical clubs. For some years past we have selected the most valuable articles published in our journal and are now nearly ready to issue a

work of over 300 pages, 8x11, containing a great mass of useful knowledge on almost every point connected with the teaching and study of music, the profession, musicians of eminence; so that under one cover it will be possible to find help and stimulus upon any point in which a musician may be interested. An exhaustive index will make the work thoroughly available. The advance price for this large and important work is only 75 cents, postage paid if cash is sent with the order; if the book is to be charged to an account, the postage will be extra.

OUR music pages contain a number of pieces thoroughly well suited to the season of the year: "Wood-Nymphs," by Martin, has a joyous, unfettered spirit such as that attributed to the bright creations of old mythology; lightness and grace characterize the piece. "The Rendezvous," by Schnecker, is one of a set of "Outing Pictures" that are splendid examples of descriptive music. What could be better suited to the vacation season than a "Gavotte Rustique"? The spirit of the field and forest are in this piece. Mr. Franklin's song, "What the Birds Say," is also suggestive of the season in which out-door life plays so prominent a part. The "Scherzo," by Petre, has a most peculiar flavor, Scandinavian, semipastoral, and yet capricious. If "Scherzo" implies humor, this composition is not one of broad, but of a delicate, gay, suggestive spirit. Our duet, "Spanish Dance," by Rubens, has the florid character and strong rhythm common to the Spanish gypsy. The piece must be played with dash and spirit. "A Plaintive Story," by Bassford, is a study in expression, and we trust all our readers will be able to make it tell something. It is adapted for the organ as well as the piano. The spirit of the tarantelle is evident in Horvath's "Scène Napolitaine." The belief in the power of violent exercise to counteract the poisonous life of the tarantula still exists. Music lends its aid in a wild dance and a tempo pushed to the extreme limits. This piece must be very fast to bring out its best points. A "Song of Dreams," by Hartwell-Jones, is a splendid example of the best type of the English ballad. The refrain is captivating in every way.

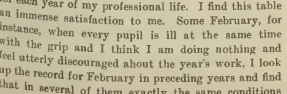
"SEVENTY-FIVE SHORT MELODIC VOCALISES" is the name of a valuable work for teachers of singing by W. Francis Gates. As there is a demand for a condensed and inexpensive work that shall combine the best ideas on vowel and consonant practice, Mr. Gates, who is an experienced teacher, has prepared this series from his own teaching material and other sources, and it finds a ready welcome from the vocal teacher. It is handy in size and inexpensive in price, and combines the good points of a number of writers of vocalises. A novel feature is the page of consonant work, with directions for practice. A page of blank staves is also added for the use of the teacher who may wish to give some special exercises. Every vocal teacher should have on hand a stock of these vocalises to use with every pupil. They may be used with any system of instruction. Price, 25 cents, with the usual discount.

"THE FIRST STUDIES OF BACH," by Maurits Leafson, announced in last issue, is designed as an introduction to polyphonic playing. The selections are chiefly from the most admired of the compositions of John Sebastian Bach, with a few examples from the works of his sons Wilhelm Friedemann and Carl Philipp Emanuel. There has long been a demand for a work of this sort, a work of even less difficulty than the well-known "Little Preludes." A thorough course in polyphonic playing is now considered indispensable for all students of the pianoforte, and this volume is positively the very best elementary work yet offered. The numbers have all been selected and edited with the greatest care and many of them have been especially arranged for this work. Our special price for this month is 25 cents, postpaid, if cash accompanies order.

You will find us always ready to make all our dealings satisfactory in every way. We need say nothing further with regard to our editions, but as to our service, we do not think it can be excelled; so a number of unsolicited testimonials have said. We attend to every order the day it is received. We have plenty of clerks. If you have not dealt with us, let us send

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(Continued on page 308.)

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QUESTIONS AND ANSWERS

F. C.—There is no fixed rule for position of a quartet of mixed voices. If they are to sing with a piano accompaniment the tenor and soprano should be on the treble side of the instrument, the tenor on the outside; the alto stands next to the soprano, the bass on the outside.

A. T. B.—A woman should not attempt to sing the tenor part of a part-song, hymn-tune, or anthem. The effect is ridiculous. The tenor is an inner part; if sung by a woman it is practically transposed an octave higher, and then becomes a part above the true melody. An alto cannot take the tenor part (unless the range be the higher part of the tenor compass and the alto voice be unusually heavy and resonant, in which case it might be endurable for a short time), since the tenor sings in the medium and upper part of his voice, whereas an alto, in attempting to reproduce the pitch, would sing in the lower part of her voice.

M. E. J.—The terms Verset, Sortie, Elevation, Introit, Communion, refer to music to be used in the High Mass at certain points in the service. These terms are not properly titles, but simply indicate music appropriate to the particular office, the change from one side of the altar to the other, going into the altar, the elevation of the Host, going out of the altar, communion, etc.

E. R. L.—1. For young children, you will find "First Steps in Pianoforte Study" admirably adapted. This work may be used exclusively for the first three to six months' instruction. You may then follow with other studies or books at your discretion and suited to the individual needs of the pupils, or the "Standard Graded Course," by Mathews, may be used, beginning with Volume II.

2. For practice in sight-reading, duet-playing or other ensemble work, invariably gives excellent results. It must be done systematically and painstakingly.

C. A. D.—The tone-sustaining pedal is only effective on certain standard makes of grand pianos. It is used to sustain long tones in the lower octaves, leaving both hands free for passage-work above those tones. Many charming effects may be obtained in works of modern writers by the use of this pedal, notably in Schumann, Chopin, and Liszt. For passages such as you quote from "Paraty," by Engelmann, where the bass note of the harmony is written to be sustained through a measure of the accompaniment and the hand is obliged to be raised, the damper-pedal is sufficient. It will sustain the tones for a reasonable length of time, but must not be kept down during changing harmonies.

W. L. J.—The last note of a passage of slurred notes is not necessarily slurred. This practice may be carried too far, resulting finally in a species of "musical vivisection." Neither is the first note of a slurred passage necessarily accented, since a phrase may start as unaccented least or portion of a beat. Generally speaking, however, the final note of a slurred passage will lose a trifle in value owing to the lifting of the hand in playing, the piano-playing, the change in bowing on the violin, and the breathing in vocal music.

W. A. K.—1. The case of slur ending on one note and a new slur beginning on the same note results from the attempt to indicate with the same signs both formal division and execution. The passage you quote from Godard's "Valse Chromatique" will be played without lifting of the hand so long as the slurs are joined. The separate slurs denote the division of the passages into motives, phrases, etc.

2. Whether the hands will be dropped into the lap during rests or carried over the keyboard depends upon the length of the rests and the discretion of the performer. No strict rule may be given. During short rests the hand is to be carried into position for the following passage; during longer rests it is better to relax the arms, the hands falling into the lap.

3. The short line is a lesser form of accent, usually requiring a pressure-touch. When combined with dots the line indicates an effect similar to the "non-legato," sometimes called "portamento," denoted by the combined dots and a slur.

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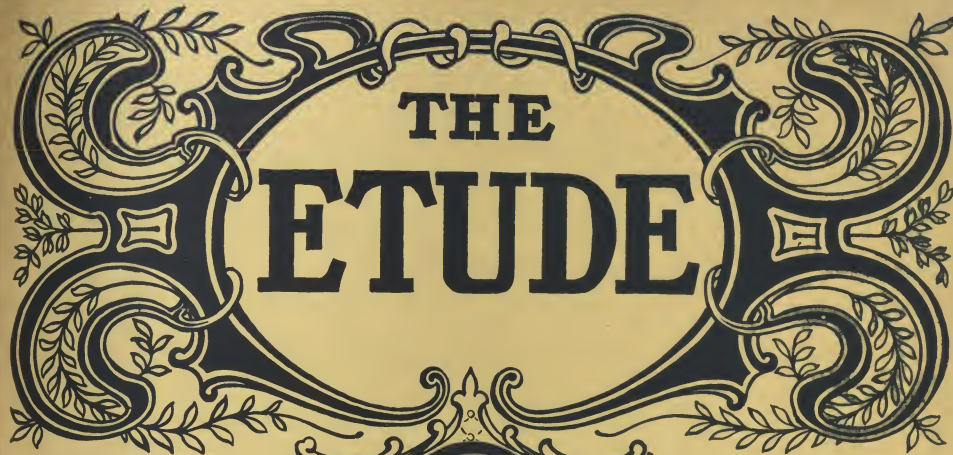
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Moderato. M.M. ♩ = 108.

p

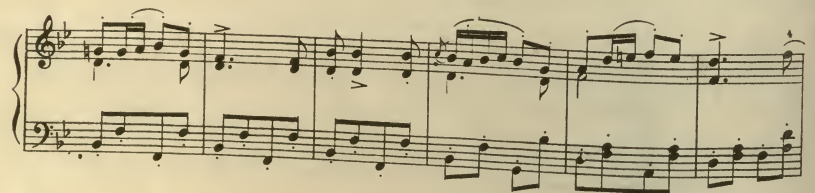
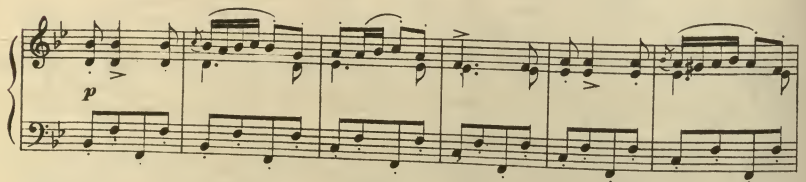
mf *rit.* *f*

pa tempo

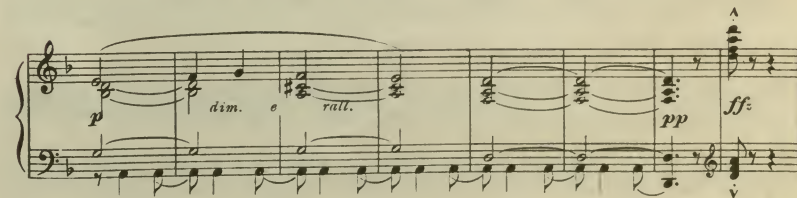
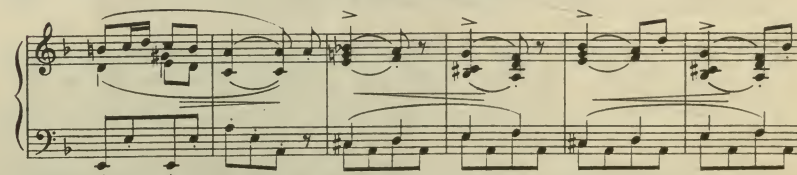
mf *p*

dim. *all.* *pp*

Poco più mosso. M.M. ♩ = 116. 2



Tempo I.



Nº 3832 SPANISH DANCE.
SPANISCHER TANZ.

SECONDO
Allegro con fuoco. M.M. ♩ = 152.

FRANK RUBENS.
Arr. by Preston Ware Orem.

The musical score for the second part of the Spanish Dance is written for piano. It consists of four systems of music. The first system begins with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system continues with the same dynamics. The third system features a piano (p) dynamic throughout. The fourth system concludes with a forte (f) dynamic. The score includes first and second endings, marked with '1.' and '2.' above the staff.

SPANISH DANCE.

SPANISCHER TANZ.
PRIMO

Allegro con fuoco. M.M. ♩ = 152.

FRANK RUBENS.
Arr. by Preston Ware Orem.

The musical score for the first part of the Spanish Dance is written for piano. It consists of six systems of music. The first system begins with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system continues with the same dynamics. The third system features a piano (p) dynamic throughout. The fourth system concludes with a forte (f) dynamic. The score includes first and second endings, marked with '1.' and '2.' above the staff.

Musical score for the Second Piano part, measures 1-8. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features a complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *sf*, *mf*, *cresc.*, *f*, *dim.*, and *ff*. There are also articulation marks like accents and slurs.

Musical score for the First Piano part, measures 1-8. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It features a complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *sf*, *mf*, *cresc.*, *f*, *dim.*, *p*, and *ff*. There are also articulation marks like accents and slurs.

THE RENDEZVOUS.

P. A. SCHNECKER.

Allegro. M. M. ♩ = 152.

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SCHERZO.

T. PETRE, Op. 20. N° 9.

Allegro, M. M. ♩ = 76

p leggiero *poco rit.* *a tempo*

molto rit. *p a tempo*

Molto Allegro, M. M. ♩ = 88

f rubato *ff* *sf Fine, p*

poco

Lento.

rit. *non legato* *dim. e rit.* *p*

mf

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M. M. ♩ = 69

p espress. *Ped. simile*

Allegro molto.

molto rit. *D. C. (after repetition)* *p*

p *poco rit.*

Lento.

non legato *dim. e rit.* *p*

mf

3624.3 * From here go to top of page and play to *D. C.*; then go to beginning and play to *Fine*.

A PLAINTIVE STORY.

Allegro poco agitato. M. M. ♩ = 120.

W. K. BASSFORD, Op. 133, No. 2.

The first system of the musical score for 'A Plaintive Story' consists of four staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is 'Allegro poco agitato' with a metronome marking of 120. The first staff begins with a mezzo-forte (mf) dynamic. The music features a mix of chords and moving lines, with some notes marked with accents. The last two staves of the system continue the musical development, with the bottom staff ending with a 'rall.' (rallentando) and 'a tempo' marking.

The second system of the musical score continues the piece. It also consists of four staves. The first two staves are a grand staff. The tempo remains 'Allegro poco agitato'. The music continues with various chordal textures and melodic fragments. The third staff of the system includes a 'p' (piano) dynamic and a 'molto rall.' (molto rallentando) marking. The fourth staff of the system includes a 'p' dynamic and a 'molto rall.' marking. The system concludes with a 'Lento' (Lento) marking and a 'pp' (pianissimo) dynamic.

Nº 3911 SCÈNE NÉAPOLITAINE.

TARANTELLA.

GÉZA HORVÁTH.

Edited by Preston Ware Orem.

Presto. M.M. 162

First system of the Tarantella, measures 1-8. The music is in 2/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes triplets and is marked with dynamics *p*, *sf*, and *p*. The bass line consists of eighth-note patterns. Fingering numbers are provided for the right hand.

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Second system of the Tarantella, measures 9-16. The music continues with the same melody and bass line. Dynamics include *f*, *p*, *sf*, *f*, *p*, and *p dolcissimo*. The melody features a triplet in measure 10 and a *cresc.* marking in measure 14. The bass line continues with eighth-note patterns. The system concludes with a *Fine.* marking.

p

p

pp

mf

p

pp

D.C.

GAVOTTE RUSTIQUE.

A. CHOPOLONE.
Arranged by F.G. Rathbun.

Tempo di Gavotte. M.M. ♩ = 110.

mf

rit

p a tempo

ff

p

1. 2.

Musical score for page 18, featuring piano and organ parts. The score is written in G major and 4/4 time. It consists of six systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. Dynamics include *p* (piano), *sf* (sforzando), *mf* (mezzo-forte), *p^a tempo* (first tempo), *ff* (fortissimo), and *Fine.* (end). The organ part includes various articulations such as *rit.* (ritardando) and *D.S.* (Da Segno). The score is numbered 8904.

Musical score for page 19, continuing the piano and organ parts. The score is written in G major and 4/4 time. It consists of six systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), *grazioso* (graceful), *mf* (mezzo-forte), and *rit.* (ritardando). The organ part includes various articulations such as *1.* (first ending), *2.* (second ending), and *D.S.* (Da Segno). The score is numbered 8904.

"To our little daughter"
MARJORIE MAY FRANKLIN.

"WHAT THE BIRDS SAY."

BESSIE M. FRANKLIN.

FRED. A. FRANKLIN.

Allegro moderato.

1. A lit-tle bird sat on a tree, Twee, chee, chee, sang he, What
2. When snow and ice are gone a-way, Twee, chee, chee, sang he, I'll

would you do if you were me, Twee, chee, chee, sang he.
come and sing a-gain some day, Twee, chee, chee, sang he.

accel.
Noth-ing to eat but snow and ice, Chil-dren think it's ver-y nice,
I'll come a-gain when Spring is here, Rain-y days I'll help to cheer,

accel.

rit.
Crumbs for break-fast would suf-fice, Oh twee, chee, chee, chee.
You will know me when you hear My twee, chee, chee, chee.

rit.

Moderato.
Bird-ie in Sum-mer hap-py and free, Gai-ly he
flits from tree to tree. No thought of hun-ger or cold takes
he, Sing-ing all day his twee, chee, chee.

A SONG OF DREAMS.

J. ANTHONY McDONALD.

Grazioso.

HARTWELL-JONES.

mf

p not too slowly

They come with the night's dark shad-ows, They come with the bright-n'ing
come with the day's a - wak - ing, They come when the shad-ows

p

poco rit.

dawn, The dreams that are un - for - got - ten, The dreams of the time long
fall; And hearts with a glad re - mem-brance, Those treas-ur'd dreams re -

a tempo

gone. And in - to our hearts re - mem - brance, Brings back the hopes of
call. They bring us the dreams long van - ished, With all their joys and

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rit.

yore, To glad-den our world with long-ing For the days for - ev - er
pain; And bring to our hearts fond yearn-ing To live those dreams a -

rit.

pp *p con molto espress.*

o'er, The days for - ev - er o'er. O dreams, to our hearts re -
gain, To live those dreams a - gain.

pp *p*

cresc.

turn - ing, We would you might bring a - new, The love of old, we

rit.

once had told While ros - es 'round us grew. O

rit.

a tempo *molto rit.*

dreams, bring back the ros - es, And all the joys of yore, — And

a tempo *molto rit.*

11 Verse *Tempo I.*

fill our world with ra - diance For ev - er and ev - er - more.

mf

P.D.S.

They

D.S.

12 Verse. *cresc.*

ev - er and ev - er - more, — For ev - er and ev - er - more.

f