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Volume 20, Number 09 (September 1902)

Winton J. Baltzell

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THE ETUDE

VOLUME 20
NO. 9



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YEAR



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THEO. PRESSER PUBLISHER, PHILADA. PA.

SEPTEMBER
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The ETUDE

VOL. XX.

PHILADELPHIA, PA., SEPTEMBER 1902.

NO. 9

SIR ALEXANDER CAMPBELL MACKENZIE AND THE ROYAL ACADEMY OF MUSIC, LONDON.

To know any art thoroughly is to grow up in it; in occupying later an executive position the man who has experienced the obstacles incident to the life of the great majority in pursuing that art has a paramount advantage. Both these conditions have been fulfilled by Sir Alexander Campbell Mackenzie, and to these and to the gift of executive ability of a high degree must be attributed the success of the Royal Academy of Music under his direction, which began in 1888.

Born in Edinburgh, in 1847, he was sent by his father, a violinist of repute under whom he had studied the instrument, to Sondershausen, in Germany, and placed in the house of the Stadt-Musiker Bartel. Three years later he was given a position as second violin in the Duet orchestra, where he received a thorough schooling in opera, concert, and general theater work. Returning to London in 1862 he became a pupil of Sainton at the Royal Academy, winning, in the same year, the King's Scholarship. During his period of study in London he played in many of the metropolitan orchestras, and has been, as he expresses it, "through the mill."

To this experience of being cast so largely upon his own resources may be ascribed the strong interest that he takes in the practical advancement of the young musicians under him, the Royal Academy being represented by present and former students in every orchestra of importance in London, from the Philharmonic down.

At the close of his studies at the academy young Mackenzie went to Edinburgh, where he conducted orchestral concerts over a period of ten years, and assisted in quartet concerts with Joachim, Lady Halle, and Wilhelmj, and conducted several choral societies. It was on the advice of von Bülow and August Manns, of the Crystal Palace orchestra, that he gave up the strong position that he had made for himself and retired to Florence to devote himself entirely to composition. During his stay there he produced "The Bride," for the Worcester Festival, "Jason," for the Bristol Festival, the opera of "Colombo," for the Lyric Theater, and "The Rose of Sharon," for the Norwich Festival, and given for the first time in 1888. Again returning to London, he conducted a series of orchestral concerts, during which period he had conferred upon him the degree of Mus. Doc. by

St. Andrew's, the oldest university in Scotland. At the time of Sir George Macfarren's death Mackenzie was in Italy engaged on an important musical work, and giving no thought to any future connection with

for the progressive in spirit and has regained the immediate patronage of the King, who stands toward it in much the same relation as that sustained by him toward the Royal Academy of Painting. Two names in the teachers' list of the institution are especially familiar ones, those of Emile Sauret, the violinist, whose hold upon the American public is a strong one, and Signor Alberto Randegger.

During his incumbency Sir Alexander has added materially to the tremendous lot of scholarships which have benefited many of the best men turned out by the academy, receiving at a recent date fifteen endowed by Mrs. Sam Lewis. Sauret, Order (composition master), Albanesi (pianoforte), Hartwickson, White, Richards (organ), Wesel, and Blaha (violin) are among the numberless additions made by him to the teachers' list.

Sir Alexander conducted the Philharmonic concerts from 1893 to 1899, and has placed to his credit a long list of compositions in almost every field of musical writing. The latest of these comprise "Scottish" concerti for the pianoforte, written for Paderewski; the music to "The Little Minister," "Manfred," and "Coriolanus," the two last named for Sir Henry Irving's productions at the Lyceum; an opera "The Cricket on the Hearth," founded on Dickens' story; "Coronation March" for grand orchestra, the dedication of which has been accepted by the King, who had it privately performed at Marlborough House, and an orchestral suite, "London, Day by Day."

Additional degrees that have been conferred upon him are those of Mus. Doc. by the universities of Cambridge and Edinburgh, and LL.D. by the University of Glasgow. In 1895 he was knighted.

So much briefly for the busy career of the man whose direction has gone to make the Royal Academy what it is today.

But another important phase, that of personality, must be considered in this connection. The man at the head of an institution leaves upon it an impression of himself more or less accentuated according to his degree of forcefulness either in the direction of right or wrong. The two high traits of Sir Alexander Mackenzie's character that are, perhaps, in this respect most fully evidenced are untiring energy and cheerfulness. There is a Scotch heartiness in his daily associations, and a Scotch keenness of foresight in his executive management. His humor and wit have given him a unique place among his colleagues; but alongside of these and a marked simplicity of manner is a dignity that is always fully sustained.

In speaking for publication in THE ETUDE of the Royal Academy (whose students have numbered



Harmby, Sullivan, Goring Thomas, Edward German, and many more of note), and of certain educational features and the position of the British composer today, Sir Alexander Mackenzie said:

STUDENTS FROM ALL PARTS OF THE WORLD.

"The students are recruited from England, India, Australia, New Zealand, South Africa, Canada, the United States, France, and Germany. From South Africa we have a great many, and a good many from Germany. Antonelli, an Italian, and a pupil of the institution, has made a famous position for himself in Germany. I am especially pleased with the way that those pupils from New Zealand and Australia have been taught, sections of the empire in which former students of the academy settled. The academy had conducted local examinations all over the country for years, and after I entered upon my position I went to the Royal College and offered to join with them and put these examinations on a different footing, elevating the standard and extending the privilege to the colonies. We now, together, send two examiners all over the colonies, except India. Instead of remaining on rival lines I considered it best to work in harmony, and it has proved in all respects a good idea.

"All students of the Royal Academy, no matter what branch of music they may select to study, must take up the piano, unless they play so well that I absolve them. But not one in five hundred gets off. After all, that poor piano is the piano all musical literature is open. To-day it is necessary to be an all-around musician, and composition is looked at from another point of view to that from which it was once generally regarded. To-day no singer can make a success without being a musician. A Melba with phenomenal vocal equipment may prove the exception, but for those who may be regarded as the upper middle rank, that thorough musical training is an inevitable necessity.

"We train teachers and governesses. The bulk of the students become professionals. Only a large institution can give the exceptional advantages of orchestras, etc. Perhaps twelve first-class people are reaping the advantages of all these things, and the balance are being trained for what they are fitted. But if we had only to teach geniuses we could do it in a small flat anywhere, but we could have no orchestra. We also train teachers. The best of our pupils when they advance become subprofessors. Their fees are then reduced and they work out a certain amount under their professors. Learning to impart knowledge under supervision, their pupils are in turn examined every term, and we soon find out who is good and who is not.

OPPORTUNITIES FOR PROFESSIONAL WORK.

"A remarkable fact is this: Persons talk about the musical profession's being overcrowded, but everyone worth his salt is getting something to do; they all seem to get work. I am rarely successful in inducing pupils to go to the colonies except for their health, and those who have gone have done exceedingly well. Many excellent offers come from the colonies, but, as I said, I find difficulty in getting them to leave; they all seem to find work here. Music is growing. Of course, it is not like the law, in which tens of thousands are made, but there are many in music who earn a modest four or five hundred pounds a year. It strikes me that the musical profession is no worse than any other profession. There are some who have not got the gift of getting on, but that is not the fault of the music.

"Tact and manners are required to get any more is demanded in this respect than in the past, and there is an enormous difference in the class that now comes to study, in style, manners, and tone. It did not always used to be that way.

"There is a great change in the amateur world. Our school is kept full by the fact that a large number of persons send their children to be educated mus-

ically instead of, as in former days, to study privately. They are not intended to be professionals, and many more of note), and of certain educational features and the position of the British composer today, Sir Alexander Mackenzie said:

"These existing conditions prevent many from going abroad, a course that is now not followed so much. With the exception of the special benefit of the language they acquire, there is absolutely no necessity for the music student to leave London. Concerts may be more expensive, but in London you hear every thing. In this direction pupils of the academy have a distinct advantage, being given tickets for the Philharmonic and other concerts at a reduced rate and for the opera gratis, besides the enormous number of tickets sent in that we do not care to use.

"As regards to teaching itself, we have no fixed methods as in Paris, where the instrumentalists have all to do the same exercises and the singers the same studies. I leave all to the individual teacher according to his own methods. Of course, at examinations a set of things is given out.

"There is no ranking of teachers; the man who makes the best pupils is the first professor. From being far back my endeavor has been to bring things fully up to time; any Tuesday you may hear the most modern orchestral music at the Royal Academy in programs that range from Mozart to Tchaikovsky. The plan is to let pupils hear everything. Students' time is brought out in these concerts if it meets the requirements, and the facilities of choir, solo voices, and orchestra allowed. A large percentage take up composition now, and the number of clever fellows has increased with the facilities. W. H. Bell is one of the latest, and there are a good many of promise.

THE YOUNG COMPOSER.

"The composer is worse off than any other branch. If he writes the highest and best, he cannot publish, and he must teach or sing low to get a living. The music now published, however, is much better than was the case in the past, and there has been a great awakening and extraordinary change in the last fifty years. There is hardly an orchestra in London in which pupils are not playing during their term of study. For such students I make allowances in regard to certain duties; for I have been through the mill myself, having played in nearly every theater here during my student-days, and I know how it is.

"I sometimes wish that the British nation were a little more patriotic. If such performers as Paganini, Elgar, or Brahms were foreign girls they would be carried on the hands. It is the same with singers. You go into society and hear indifferent foreign singers, while superior native singers are poot-pooted. English singers get little encouragement at home; it is an up-hill fight.

"As to composition, we have quite a remarkable little school in which every man seems to have a nose of his own; you cannot compare any two of us. Take Elgar and Stanford, for instance; there is no comparing them, yet the technique of each is admirable. In that respect we are farther forward than Germany, where one man writes like the other and it is either Wagner or Brahms that shines through. Whether this is due with us to different nationalities, Celts and Anglo-Saxons—and the Celts are in the majority—no one type predominates, and that with us is most hopeful.

"If we had a national opera it would be a different story. If they say that we have no English opera the reply may be made that we have no field to grow one on. The wonder is that so much has been done. The field of opera that in every other country popularizes good music is sternly denied us. Against these conditions we have been hammering away for a long time."

WILLIAM ARMSTRONG.

OPPORTUNITY AND AMBITION.

BY ALEXANDER MCARTHUR.

TRYING TO GET A HEARING.

ONE morning, some seasons ago, my mail brought me a card for a musicale, accompanied by a note from the hostess asking me as a favor to be sure to put in an appearance. Later in the day the telephone rang and the same request was made verbally.

It was an exceptionally busy week. Several musical events of importance were scheduled, and my calendar was full. But a refusal to the musicale would not be considered. I must come, the attraction being a new pianist from a well-known foreign conservatory. As a rule, new pianists of importance do not drop from the sky like meteorites. Our correspondents abroad are always on the alert for promising talent, and, if reality would only send us as many geniuses as the cable announces so frequently, the musical future of our country would loom up big. In spite of the fact, however, of our wide-awake correspondents, and my knowledge that pianoforte firms are always on the lookout for future stars, I hurried from the opera-house to Madison Avenue, half hoping for a surprise.

My hostess met me with a beaming welcome. "Ah! you are just in time," she said, graciously. "Mr. X. is going to give us some pianoforte soli. Come and sit with me; I have something particular I want to say to you."

By that time a pale young man with a quantity of flaxen hair tumbling over his forehead was getting some commonplace preludes from the pianoforte. His touch was pleasing and his fingers flexible enough. I was led to a Turkish corner away from the glare of the lights, and by the time we sat down the pianist had started Chopin's *6th* C-minor nocturne. Madame waited till the octave passages were reached, then she plunged into conversation.

"He plays well, does he not? He has been here in New York waiting for the last three months to get an opportunity to play in public and make himself known, so as to get pupils. It is really an awfully strange case. For days past he has been literally starving. A friend of mine sent him to me and told me to get this thing up just for charity's sake. I have spoken to so many people, but none of them seem to want his services. They have all got their own teachers, and it is so hard to find pupils. I had no idea how hard. I really do not know what is to become of him. He gets his meals with me, he sleeps at the studio of some friend, and practices where he can. I brought you here because I want you to advise him and do what you can. Perhaps you could recommend him to some of your friends or get some pianoforte firm to take him up. You will do what you can, won't you? It will take such a load off my mind." The tears were in my hostess' eyes as she finished. And I promised to do my best, feigning an interest I did not feel.

TRYING TO BEGIN AT THE TOP.

The case in question was not the first nor the twenty-first that had come under my observation that season. Only the week previous I had been instrumental in getting a brilliant graduate of the *Roch Conservatorium* in Frankfurt-am-Main a position in a music-store as salesman; and some time before had donated my mite toward the burial of a suicide—a good pianist—to save his holy story I had met Field." It was only the same old story "I had met Field." The untold misery young artists evoke on themselves from wanting to begin at the top instead of the bottom, and rushing to the big overcrowded centers of art-life, instead of choosing the quiet far-off towns, where there is always a demand for their service.

As to the young man with the flaxen hair, I troubled myself sufficiently in his behalf to look up several advertisements for him as concert-pianist and teacher. I met with much opposition on his part.

He would rather live in the city on charity than support himself out West giving music-lessons. He felt sure, he told us, something would turn up. We let him starve a few days, then my friend who had given the musicale paid his fare, and he went, leaving one less to eat out his heart in misery.

SEEKING A LARGER FIELD.

On one of my trips across the ocean I fell in with an excellent pianist, returning with his wife and two small, flaxen-haired baby girls from a holiday trip to Europe. He had a small salaried position in a university town, had a pretty home, and made enough out of his private teaching to pay for an annual ten or twelve weeks' trip abroad.

We kept up a correspondence, and some time later he wrote me he was about to try his fortune in New York, inasmuch as he found the field where he was too small for his ambition. After his arrival I saw him from time to time, and on each occasion found him more worried and haggard-looking. Once he remarked to me that he found life in a Harlem flat detestable and missed his home in W— so much. Another time he remarked that pupils were so hard to find in New York. In W— they had just turned out of the opera-house five dollars an hour with a murmur. In New York, owing to competition, he found it hard to get two or three dollars. At last he confided to me that his wife and children were without food or fire; he was threatened with dispossession. Did I know anyone who would buy his wife's jewelry? The jewelry was sold and a few of his friends began hustling for him, with the result that he got an introduction to some fashionable women, who fortunately took him up.

Now he is a society toady. For the sake of his wife and children several ladies arrange musicales at their houses for him, and his wife goes around trying to sell tickets for these wherever she can. As she once remarked to me with a sigh, "it is really pretty begging." After six years of a struggle in New York he is no nearer to success than he was when he arrived.

He has to subject himself to all sorts of slights and snubs on the part of his patronesses, he is in mortal dread of the critics, when, as occasionally happens, he plays in public; consequently he never does himself justice, and his annual trips abroad are things of the past. Altogether he is sick and tired of his ambition, and, if his old position at W— were only vacant, would snatch at it eagerly.

ADVANTAGES OF A SMALL CITY.

The dulness of provincial towns is much more imaginary than real. A musician need never be dull anywhere so long as he has his scores and his instrument. And then it is always better to be a well-fed lion in the provinces than a starved dog in the metropolis. As a matter of fact, it is precisely in small towns that an ambitious teacher or artist has the widest field for his ability.

What a good musician and enthusiast can do, when he feels like it, is best illustrated by the Bach Society at Bethlehem, Pa. A writer to the *New York Times* lately, in an enthusiastic letter on the "Organist and Conductor of the Bethlehem Society," stated that the latter had persuaded a member of the society to take up the violincello, there being a dearth of these instrumentalists in the orchestra, and that the violinist in question made sufficient progress in eight or ten months (I quote from memory) to take his place on the platform when the time of the festival came. This, of course, is a very extreme case, but it shows what a musical enthusiast can do with the material at hand.

As a rule, any industrious artist, if he wishes, can make his surroundings musical. Music-lovers are the rule rather than the exception in most communities, and it is marvelous what one teacher can do in a town of fact, it goes about it the right way. He can form clubs for study, chamber-music societies, choral societies; in fact, it only needs some one to take the initiative to develop much hidden or timid talent. This is the greatest service to art the average artist can render,

and he is truly a great artist who works for art rather than self.

Owing to its excellent railway accommodations, the United States ought really to have no terrors for the teacher who chooses to make his home West or South. A holiday can be taken now and then, and any nearby town of importance visited if some noteworthy musical event is taking place. Then there is always the summer holidays, and a trip abroad, if economically managed, costs a sum well within one's savings. There is always something going on in London or Munich, and Wagner enthusiasts have Bethlehem. This season Richard Strauss visited London, and more or less all the great artists sang or played there.

TALENT NO ASSURANCE OF SUCCESS IN A LARGE CITY.

As to success in any of our large towns for a young artist, nothing can assure it. In one and the same block in New York I know five artists who are struggling for a mere existence. Yet a few doors away some *confirre*, absolutely a charlatan, has more pupils than he can attend to. In large cities, too, enormous output is required for a start. Pupils will not pay fair prices to a teacher who lives in a poor quarter of the city, and rents in the fashionable regions soar into four figures.

Another question that young teachers should consider carefully is the necessity of their having complete freedom from all harrowing financial cares in order that they may have leisure for self-development. This is always best attained in quiet surroundings. As to talent—what teacher is not always eagerly on the lookout for it?—it is found as often as not in the quietest corners of the earth. Sarasate came from a village in Spain; Liszt from a village in Hungary, and Rubinstein from a village in southern Russia.

Altogether, the terrors life in small towns seems to have for so many young artists are merely fancied, and are certainly nothing to the terrors our great cities have for all but the few and chosen. Life is, for each of us, more or less what we make it, and misplaced ambition is the surest of all roads to failure.

HINTS TO YOUNG TEACHERS.

BY W. H. WEBER.

Be sure that you understand exactly what you intend to teach.

Make yourself acquainted with the pupil's individuality and musical capacity.

Be punctual yourself and insist upon punctuality on the part of your pupil.

Never permit weather, amusements, or any preventable cause to interfere with your professional duties.

Do not postpone a lesson without giving a pupil ample notice.

Be dignified, but not overbearing; cheerful, but not frivolous; inspire a pupil with confidence, love of duty and not fear; never allow him to forget you are the teacher; discourage attempts at familiarity.

Never promise a certain progress for a new pupil; promise to do your best; you can do no more.

Be earnest in your teaching. If you do not love it, give it up.

Never give music above a pupil's capacity; easy pieces well rendered are better than difficult pieces poorly played.

Careful attention to touch, tone, and rhythm are necessary for good playing.

All marks of expression should be carefully explained to a pupil, since they are the composer's directions as to interpretation.

Do not play a piece or exercise, or even passage, unless you have it in good practice. It injures your standing with a pupil to give an inadequate rendering.

Correct fingering is of the utmost importance, especially in running passages. Some unusual passages require special fingerings.

Soft playing is a matter of touch, and not of the

so-called "soft pedal." Therefore be cautious in teaching the use of the pedals. The right, or commonly called, "loud pedal" must not be kept down continuously while irreconcilable chords are being played, thereby causing most disagreeable discords or a confusion of harmony.

Use discretion in selecting exercises and studies for your pupil. A teacher of elementary pupils should have a list of easy pieces upon which to draw.

Never lose temper with a dull pupil; irritability is a sign of weakness and creates an unfavorable impression on the mind of a pupil.

Keep your music in good order and condition and always advise your pupils to do likewise.

Be extremely careful in the selection of pieces for pupils. Avoid trashy compositions and "hold fast to that which is good," but give as much variety as possible. Music by the masters, of a grade within the pupil's capacity, should take precedence of recent dance and other popular music.

Stimulate pupils to acquire a taste for duet-playing. Make it a duty to cultivate the memory of pupils, so that they may be enabled to play in company when called upon, and need not make excuse for being unprepared or not having music when called upon.

When teaching very young children give daily lessons if possible and let the lessons be short. The practice should be superintended by some one interested in the child, if practicable.

Young teachers should obtain lessons as often as possible from the best professionals; attend lectures on music; listen to great pianists when opportunity offers, and never lose an opportunity of playing concerted music with more accomplished performers.

Practice regularly and thus set a good example for your pupils.

If you find you are adapted for teaching stick to it and be assured of success. Do not think it necessary to be a virtuoso, who must practice many hours daily to keep up a reputation. A teacher need not be a great player, but at the same time it is always wise to devote from two to three hours daily to practice, study, and reading.

Use the highest-grade piano you can afford; employ first-class tuners at least three times a year; treat your instrument with the greatest care and have an affection for it.

Do not reduce your fees with the idea of cutting out other teachers.

Do not teach too cheaply if you are worth anything at all. The higher you keep your fees, the more the chance of your ability's being recognized.

Always keep your pupils' accounts straight. Enter up dates of first and last lessons in each term. Insist on having fees in advance.

A teacher to be thorough must be enthusiastic, must be patient, must be good tempered, must mind his own business and not find fault with other teachers, must have tact and good judgment, and must be up-to-date; therefore he must succeed.

Always look at the artistic side of their work, remembering that there are hundreds of different styles of music, that each work has a character of its own, and must be interpreted in accordance with the composer's intention. It is not enough merely to play right notes, to keep correct time, to accented with mechanical precision. There is the artistic interpretation which must be carried out; otherwise the music is robbed of its value.

THERE is a region where all inspiration is one, where the soul breathes a hidden air, of which it may outbreathe a bit as poetry or music, love, wisdom, peace, or beauty. There all men are equal, there all are united. One soul touches all, and each reports as he will or as he can.—*Dresser*.

MUSIC, as a great art, is pre-eminently the Christian art. The early churchmen, whose labors were devoted solely to the task of making music a fit adjunct to the service of the church, little thought that they were laying the foundations of a new art.—*H. A. Clarke*.

TRUE MEANING AND VALUE OF CREATIVE WORK.

BY THEODORE STEARNS.

Is there is any one place in which true creative work is needed it is in the matter of teaching. To the average instructor who has little or no initiative the term "creative" seems to refer exclusively to composition, literature, or art. As a matter of fact, probably no composer, artist, or novelist ever lived who was not the direct result of creative work on the part of some one who influenced him, either personally or through previous publications that served as the first inspiration. We are all accustomed to hear that in music this is pre-eminently the case. Beethoven drew on Haydn and Mozart. Wagner followed and was inspired by Beethoven and Weber. Berlioz worshipped Gluck. The long line of creative work extended in an unavailing stream of influence that of necessity must be progressive.

But in the daily routine of teaching true "creative work" plays its most important role. It is here that the kernel lies—dormant in most cases, it is true—and to the one who has the mental courage to lift the veil the secret of successful teaching is laid in a flash. What teacher has not found, to his or her despair, that merely explaining a lesson does not suffice?

But this is not all. Not to utilize the creative power inherent in each member of the race is worse than a mistake. To use this power one must delve more deeply than merely correcting mistakes. It becomes obvious that the reason of the correction must be made manifest to the pupil. The student should be inspired constantly. Beekon instead of pushing him. It is not enough that the nail is driven part way in; it should be securely hammered down. To attain this end and to awaken so-called dull pupils into fresh activity and ambition, an almost exhaustless material is at the teacher's disposal. It must be cultivated assiduously, it is true, but the extra thought and care put on the subject can end in but one result: profit and gain to both.

The power of illustration has been the keenest incentive to progress possessed by the human race. History, art, science, since man was, demonstrates this. Added to this is the rich gift of anecdote possible to everybody. The babe prattles of its first tiny excursions, is listened to, it is made to feel that it will be a substantial factor in life, and progress is the result.

The school-child is taught by illustration. That Columbus discovered America in 1492 is of small importance to him. With the picture of the landing, however, the information is firmly fixed in his mind, and subconsciously he demands more information. Interest is created by skillful use of illustration. Again, imagine a geography devoid of pictures. Think how dreary would be the dry period of mere maps and uninteresting statements about climate, produce, and exchange. Wise minds have realized that, in order to fix this information firmly, other means must be employed. Thus, when the boy or girl reads that the equatorial district is hot, a picture of luxuriant jungle is produced, and the fact is twice conveyed to the mind, with the result that the pupil is satisfied and cannot easily forget the lesson. All this is true creative work; for it quickens the sensibilities and magnifies the interest. In many cases this scheme also awakens ambition. The pupil desires to travel where those minarets and curiously gowned crowds are so picturesquely commingled on the pictured page before him.

The idea is to employ similar means in other branches of teaching. Not to use pictures especially, but to associate some difficult or distant idea with a story, anecdote, or illustration that will remain solidly and worthily in the mind of the pupil and which will help him. Memory is not an atom. It is always a train of thought following one object after another—from suggestion to suggestion—until the desired point is reached. If the pupil can say to

himself "My teacher said this and that; I recollect that story or illustration," his difficulty in remembering just how a certain passage should be played or sung is immeasurably decreased.

A little girl was puzzled to understand the relation between printed notes and the corresponding ones on the piano-keys. When the notes went "up" in the music her fingers, like as not, played the passage in a descending sequence. The teacher was in despair. Finally the child was given the obvious suggestion that the high notes were "in the garret" and the bass notes "in the cellar." The next lesson was a success. "Now I must go upstairs!" said the pupil gravely, as she played an ascending passage correctly. The point was gained; the pupil grasped the situation perfectly. This was creative work on the part of the teacher.

But it works both ways—this creative work—just like gunpowder. Be sure that the muzzle and not the breech is pointing the way. If the effort to command and crystallize the attention is vague and uninteresting it may serve only to confuse instead of to elucidate. If an illustration be used make it a homely one; surround it with matter that is familiar in the life of the pupil. Stephen Crane's short stories and the reportorial work of Richard Harding Davis were always interesting, because both writers described events by allusions and similes that every reader could understand and instantly appreciate.

"The effect of a shell bursting in the trenches resembled a broken ash-barrel with the garbage strewn about" wrote one war-correspondent. Few of the millions of readers had seen a shell burst, but probably all of them knew what an ash-barrel looked like. Beyond a doubt there are pupils who are not susceptible to suggestion. Yet the emotion can be aroused in them if you keep at it. A delegation once called on Abraham Lincoln during the most strenuous part of his early presidency. One of the men was determined to gain a certain concession if he had to ride roughshod over the whole administration. Lincoln had been told repeatedly that the man was an impossible proposition and would not listen to reason. Lincoln made his caller listen to logic, but the effort was a big one. Asked how he succeeded, "Ab" told one of his inimitable anecdotes. A certain farmer hark in the days of the president's early struggles had a log in one of his pastures. This log was "too big to split, too heavy to haul, and too soggy to burn." One day he came to Lincoln with the information that at last he had gotten rid of the obstruction.

"How did you do it?" asked Lincoln. "Well," replied the farmer, "I plowed around it." Plough around your dull pupil. Loosen up the ground and get some fresh earth about the roots. After awhile he will be sure to grow just as potatoes will under the influence of the hoe. It will do no good merely to tell him a thing is wrong. He is too liable to be wrong continually.

Keep the lagging interest into active curiosity if nothing else. Hermann Ritter is known throughout Europe as a wonderful lecturer on musical history, yet it must be said that he spends three-fourths of the lesson-hour in relating apparently irrelevant stories that seemingly have little bearing on the subject. But his classes are always crowded. I have seen dull, ignorant pupils from surrounding peasant villages who scarce knew the difference between a horse and a cow, gaze open-mouthed at Ritter and his stories. "I just want you to remember the date of this composer's death," said he on one occasion. "Just remember that he lived in Italy—where the Pope lives—and when barbers and shoe-makers played in the theaters and sang on the stage."

Notwithstanding all this the average for musical history is higher than that of any other study in the Württemberg Conservatory, where Ritter teaches.

Your one helpful suggestion may assist a struggling pupil more than a whole term of expensive tuition. I have met hundreds of teachers and pupils in obscure corners—in way towns, on the plains—far from the crowds—who were dissatisfied with their lot in life. And, apparently, they were buried, for they were

beyond the reach of concerts, opera, and the pleasure of conversation with intelligent equals.

One said: "My pupils are so ignorant, so unappreciative! What incentive have I to perfect myself or to complete my ambition! Now, if I were among talented pupils, in New York or Chicago, what couldn't I accomplish!"

See how illogical this person is. It is easy to make a name with all the means at your command. No difficult task to pluck a rose from the pathway heights. But the one who braves the Alpine heights, who climbs steadily upward and upward until the *edelweiss* of success is gained, he who takes the material at hand, poor as it may seem, and wrests success from it, may know that he has done well—may feel that his work has created something that will last for all time. Why, I have seen a "dull" pupil work energetically for six months over the inspiration given her by the simple relating of an apt tale that illustrated a difficult passage in the music which had been given her by teacher. Her teacher was not tired out. That teacher created what is far more important than publishing a song or a symphony: a desire and ambition to work in one who may afterward repeat the lesson to another.

PROVIDE FOR THE FUTURE.

BY CARL W. GRIMM.

[Mr. Grimm sends the article below, and although it may seem, as he suggests, somewhat at variance with the policy of a musical journal, we have inserted it in THE ETUDE because it calls attention to some most useful principles. In an article published in a leading American newspaper, and written for the benefit of persons of moderate means, a financial expert of high authority said that there was no safer way of providing for the future than a term or endowment policy in one of the strong companies. Suppose a man pays an annual premium of \$200. He is saving that much every year to be returned to him in the course of years, with interest; and in the meanwhile he has had protection against financial distress for his family in case of his death. Savings-banks can give the interest, but not the protection. One may invest in real estate or in bonds, but he who has done so knows how small the net return as well as the somewhat precarious nature of the investment. We call the attention of the women of the profession to the opportunities of life-insurance which they have overlooked. A small annual saving will make it possible at the end of twenty years to purchase a modest home.—EDITOR.]

TO THINK on the possible and sudden changes of human scenes and life may be considered by some as out of place in a musical paper. Still, I maintain that everything that may help to improve the standing of music-teachers is worthy of serious reflection.

Music-teachers have been termed a "struggling class." They may earn much, but somehow they accumulate money. "Getting rich" is, then, not the pleasant prospect of music-teachers. Still, they all expect to survive the productive period of life, and on what shall they live when old and "out of the race"? It is always a useful principle to consider future times as present. Some people tell us that the world does not save as it used to. It is doubtful whether this statement is correct, because people for longer store their surplus in some old stockpiling; they have other methods of depositing their savings.

One of the institutions superior to any savings-bank in the world to-day is life-insurance, which offers many inducements to encourage young music-teachers (men and women) to provide for their own future and that of those depending upon them. Young teachers especially should insure their lives for the benefit of relatives, mother, sister, or somebody very near and dear to them. The premium is light if policy be taken out early in life, and it should be even if some self-denial be necessary to raise the money.

Perhaps you support your old parents out of your earnings; you may die first, and then they will be helpless. If you outlive them, the policy becomes your own. Every parent is desirous of providing his children with as good an education as circumstances will allow. The fund secured through an endowment or term policy may be used to give your son a start in business or your daughter a dowry at marriage. It has been said: "Sons, if well and properly trained, may be left to fight their own battles." But this statement takes no account of the time and energy wasted in overcoming the numerous difficulties which surround a young man standing on the threshold of life equipped with knowledge, but no capital. We ought to see that those who are dependent upon us are protected against the uncertainties of life. A life-insurance will meet this obligation as far as possible. It is as safe as any savings-bank, and gives peace of mind. You insure your books and furniture against fire. You sleep better at home and abroad knowing that if fire does come and destroys everything the loss will be made good.

The principles and practice of life-insurance are becoming better known, and as a result the business is increasing enormously. A life-insurance policy makes a man's life peculiarly valuable to his family and creditors, because he makes provision that they suffer no loss. There are plenty of good companies solid as a rock. Select a well-established one. Take a policy on the endowment or term plans. After fifteen or twenty years you receive a stated sum. If you cannot pay your premium, when due, from inability, illness, or any other cause, your insurance is not forfeited. If you need to borrow cash, you can do so up to a certain amount, which increases every year. If you want to sell the policy, you can do so. If you want to quit paying premiums, you can have your insurance extended for as long a period as the value of the policy will pay for. After you have paid premiums for twenty years you can have a paid-up policy and draw dividends on it, just as if it were stock in a bank. And what music-teacher would not desire that? If you happen to die beforehand, your wife or sister can draw it for you. Even if everything goes well with you now, do not neglect to provide for the future; never forget that you are growing older. "Trust no future, however pleasant. Act—in the living present."

BETTER WORK THIS YEAR.

BY SMITH N. PENFIELD.

THE past few months made the time of year when all classes of persons, except the farmers and summer boarding-house keepers, dropped their work, took their vacations, sought to forget the treadmill and routine of life, and to rusticate and ruminate. But the mind is ever active, and many rest by simply changing their surroundings and their occupations.

A musician's business runs away from him in the summer, which is his opportunity to study, to review his work, to take stock of successes or failures, to decide wherein he can improve the next season. The present writer offers the following suggestions for the young teacher as the outgrowth of some vacation reflections.

The true musician is ever and everywhere a missionary, always striving to elevate the standard and to uphold the cause of musical earnestness and purity. But many musicians become fanatics and even martyrs to their zeal, and surely no musicians aspire to martyr honors and emoluments. It is indeed a question how to achieve success in the two lines, making money and raising the standard.

Here are the elements of the problem. To make money you must have many patrons. These are secured and kept by pleasing and interesting them in yourself and your work. To raise the standard you must give and advise music of a higher rank and order than that in popular vogue. In other words, you must make interesting music that is new com-

paratively uninteresting, and must sternly forgo upon the so-called popular music of the day. Can you accomplish the two results?

To some extent, yes; to some extent, no. There are persons who will drop you when they find that you have sterner and unyielding ideas of musical beauty and propriety which do not appeal to them; but there is another and growing class which will recognize, and perhaps substantially, your advanced ideas. Yet if you confine your efforts and attention to this latter class of patrons, which we may call the cognoscenti, you are then doing no missionary work; you are not leveling up the stratus below, and your foothold is a precarious one; for the lines of society are loosely drawn and the ranks of the upper and cultured classes are being ever augmented by those who have struggled up from below. You should help in this process.

In no way can you do this more effectively than by performing really well yourself. An indifferent performance on one of the apologies is worse than none; but, on the other hand, there is an abundance of genuine and interesting music of no great difficulty. Do not think of appearing in a concert-room unless you can well sustain yourself there; but in private musicales, soirées, and salons there is ever a call for the pianist and singer, and you should value the privilege of interpreting the more melodious of the classics and the modern music of real good taste. There is plenty of it that you can make interesting, thus doing missionary work and at the same time advancing yourself. But for this you must practice and play well. Never commence now, at the beginning of the new season?

THE KERNEL IN THE NUT.

BY FAY KIMMONS DAVIS.

EXPERIENCE and experiments are two great opposites, and yet in every walk of life it would be well to combine the two. I have become saddened and have also found much joy in my ten years of teaching, but I am only now beginning to experience unalloyed delight by experimenting in musical ways. Many musicians complain that they are financially unable to purchase a musical library; and that, as a consequence, they cannot advance with the more fortunate of the growing musical world.

Such musicians are not resourceful. There are many educational, inexpensive plans, including the following, which surely lies within the reach of all. THE ETUDE contains many priceless suggestions advanced by the best musical authorities, at home and abroad, and these suggestions can be made into a small library by themselves if the teacher will give a little time and thought to the best preparation and use of them.

I take this opportunity to demonstrate to the readers of this magazine one of my ideas, and in exchange I solicit those of other teachers.

Each year I have bound my twelve copies of THE ETUDE. These bound volumes are added to my library, and they form a most valuable addition. Then each month I buy two extra copies (of course, one could subscribe for them, too, by the year), and these are devoted to the following purpose:

From one, I cut out everything relating to those composers whose personalities and contributions to the art of music should be familiar to all music-lovers. The pages containing information about the organ are next detached. Then the violin notes are cut and also the vocal references, each department being separated. In the same manner I arrange all the question-horn in work (Piano and Organ). The charming stories upon the CHILDREN'S PAGE are also cut and saved. All the remarks on "How to Practice," "How to Succeed," "How to Listen to Music," and important "Thoughts, Suggestions, and Advice" I arrange together. I cut each new monthly number in the same way, separating and adding the new material to the corresponding former one.

To find fault is easy; for that reason many do so. To praise with understanding is difficult; therefore few attempt it.—Feserback.

I own a large number of scrap-books. Many of these I devote to the composers. For instance, into one I paste Bach's picture, and then devote the whole book to those clippings from the monthly magazines which relate to his life—and to his music; everything, in fact, concerning him which will interest and interest the student. For immediate reference, one finds this book, in its condensed form, more valuable than the bound magazine copies. I devote another book to Beethoven, and continue this plan with the other composers. These books I use constantly, especially in this way: A pupil may be learning a composition by a certain musician (if a great one, I find his book; if a lesser, his page). The student reads the clippings and he is immediately interested by this glimpse into and comprehension of the other's life, and experiences a feeling of comradeship impossible before. The music expresses a new meaning to him; for its creator is his friend. Ofttimes he copies upon his music those references he most prefers.

Into another scrap-book I collect all the Organ items. I allow each organ-student to remain in my reception room to read these, after his lesson hour. Many a musically uninformed pupil has become very intelligent in a short time regarding this branch of the art, and, through this medium, has learned to realize how much talent and hard work it requires to become a worthy and efficient organist. This awakening has always given inspiration, and never discouragement. I arrange the Violin notes in the same way, in another book, and those relating to the Voice in another.

Still another book holds all the questions, and these I use for my fortnightly classes (keeping the grades carefully together). Their use assists in cultivating pupils' memories and greatly enlarges their "wonder bumps." The "Children's Stories" fill two books, and they have proved as interesting as fairy-tales to the little ones, and are much more truthful and instructive.

Articles on "How to Practice," and the other clippings reserved with these, are also arranged in the same manner. Many a thoughtless, careless pupil has thus learned to follow the musical path so clearly defined, and the straight and narrow way has grown broader in proportion as they followed it.

The other ERROR I reserve to lend to the few who cannot subscribe for it. The inspiration it contains for them is more necessary than the lessons taken. If I desired pay or thanks, I should be overwhelmed with my reward. The music itself I lend and use for sight-reading purposes, ordering as I require them the selections I desire to teach.

Few of us possess many opportunities, and most of us miss something in those we do own. "It is not always the dark places that hinder, but sometimes the dim eye." We all know that many of Edison's great inventions are but the completion and perfection of other men's unfinished ideas. We should apply the same lesson to ourselves. Let us no longer waste hours in frivolous conversations with our musical friends. Exchange ideas, and the combination may prove the missing link to some grander thought. Our musical wheels should go round with ever-increasing facility. We must be always on the watch for the keys with which to wind them. "Never despair, but if you do, work on in despair." The sands of time are passing and "soon it will be night when no man can work." Let us lose not a moment lest the sunset of life finds us with our musical garden still unplanted. The pity of it is that often ambitions increase as one's powers decrease. A little more effort now, a little more work, and a great deal more thought, and the large army of undeveloped musicians will steadily diminish each year, and in their places will rise faithful, progressive artists, who by their powers will make the art of music a nobler and a grander one.

TO FIND fault is easy; for that reason many do so. To praise with understanding is difficult; therefore few attempt it.—Feserback.

THE MISTAKES OF MUSICIANS AS SEEN BY AN OUTSIDER.

BY FRANK H. MARLING.

II.

THE VANITY OF THE MUSICAL ARTIST.

It will be generally admitted, the present writer believes, that the professional musician who appears before the public as a performer of one kind or another is subject, to an unusual degree, to that weakness of human nature which besets so many public characters, namely: "Vanity." Too often, also, this weakness is accompanied by that twin-failing, that unfortunate quality which has made so many lives unhappy, "jealousy." Few, we think, will deny these facts, and if any should do so, it will be because of their limited knowledge and experience and a lack of familiarity with the profession as a whole.

The Characteristics of Great Artists.

In the case of the most celebrated artists, those who have won a world-wide renown, these qualities have been matters of common repute for many years. Indeed, the egotism, the petulance, the arrogance, the love of display, the craving for applause, the willfulness, the contrary-mindedness, the unreasonable envy of these musical folk have been a by-word from Handel's day down to the present time. Numerous, indeed, are the amusing anecdotes told of their vagaries in these respects. Handel's troubles with his singers, especially those of the feminine variety, were only the same old difficulties, with variations of time and place, which have embittered the existence of sorely tried operatic managers and all those whose sad lot it has been to deal with musicians ever since his time. This topic has proved a never-ending resource to the newspaper writers and has furnished material to point the jest and wing the shaft of many a satirical paragraph; for, as to the vanity of the press, generally speaking, are never so happy as when they can "score" the profession for their prolixities on these unenviable foibles.

The Humble Members of the Profession.

Some readers of THE ETUDE will perhaps be willing to acknowledge that "operative stars" and other great "virtuosos" may be at fault in the ways we have mentioned, but will maintain that the more obscure members of the profession are free from these weaknesses. It is with these every-day people that this article deals; but a little reflection and observation compel the admission that, however much we may wish to believe them to be different from their more famous brethren, the facts of the case will not permit us to do so. Let each reader of this article think carefully over the artist-musicians with whom he is acquainted, and how seldom will he recall a modest, dignified artist, whose nature is sincere, who does not rate his abilities too highly, and who has always a good word and a helping hand for those fellow-members of the craft who are struggling by his side! Such persons do exist, of course, and reflect honor on their kind, but their comparative rarity is a sad commentary on the prevailing tone of the musical guild.

Qualities of the Average Artists.

Instead of the genuine unselfish qualities we have just outlined, what characteristics do we generally find in the average artist?

First, An intense absorption in himself—and all that concerns him—to the almost entire exclusion of other interests. How frequently do we note, in talking with such persons, that the conversation always reverts to his affairs, his habits of practice, his technique, his public appearances, his press-notices, his triumphs, his pupils, his engagements, his methods, and so on, in an endless round of wearisome personalities! How seldom are there any signs of a healthy interest in the affairs of the great world, in the progress of other arts, in literature, in the "humanities" generally! How pitifully small and contracted must be the outlook of such a man who is

living in this wonderful age of development and growth in all departments of the world's activities! Second, An unreasonable envy and jealousy of other artists. This not unfrequently develops into a morbid weakness, amounting in many cases to a form of "mania." How quick is this type of artist to discover some shortcoming or defect in another's, technique or art! How slow to admit his rival's ability, or success! With what persistent detraction does he follow the mention of his competitor's names! How enviously does he watch to see if his fellow-performer is gaining more applause than he, and with what scorn and dislike does he invariably treat his fellow-aspirants for fame and favor! A sorry and most unpleasant picture is this, but, unfortunately, one that is true to life in thousands of instances!

Reasons for the Failings of Artists.

The thoughtful observer, seeing that professional people are specially susceptible to the class of faults we are discussing, cannot help asking why this should be so, and inquiring if there is not some underlying cause which will afford a satisfactory explanation of the unvarying appearance of these qualities in musical people. A little study of the subject reveals, at the outset, the fact that musicians share the objectionable characteristics in question in common with the theatrical profession, and, in fact, with all those whose business it is to entertain the public. An examination, therefore, of the atmosphere and perhaps surroundings of a professional artist's life may do much to clear up the mystery concerning his defects, and go a long way toward accounting for the special phenomena of his character.

What, then, are his environment, his temptations, his daily life, his associations, and those influences which go to affect his "personality"? In the first place, the artist goes through a protracted period of laborious preparation, extending over many years. During these student-days his efforts, studies, and ambition are largely based on the future, the time when he shall enter the ranks of the profession. Knowing full well that his success depends entirely on his individual efforts, the perfection of his technique, his powers of attraction, his personal magnetism, and other qualities, his thoughts not unnaturally become concentrated on himself to a degree not experienced by students in other fields of endeavor, and this self-absorption tends to grow more and more complete as time goes on. Then when he is fairly embarked on professional life, the process is only intensified; for from this time forward his livelihood, his rise in his profession, his whole career, are dependent on his pleasing the public, and to this end he bends all his energies. And what a difficult and discouraging task is this! To entertain and satisfy the great unthinking public; the coy, the fickle, the indiscriminating, un-informed public; the cruel, heartless, indifferent public which makes and unmakes reputations at its own imperious will and pleasure, and with such unaccountable caprice and whim! The approval of his audience becomes in consequence as the very "breath of life" to the artist, the god before whom he offers his daily worship and whose favor he constantly implores. Small wonder is it, therefore, that with such a situation confronting him, the artist succumbs to the temptation to grow egotistic, selfish, and self-centered in the highest degree. The world's workers in other spheres, the business men, the teachers, the writers, and the members of other professions, though they may sometimes attract public notice by achieving success in their work, do not become public characters in the same sense that musicians do, and do not live in that unhealthy atmosphere of publicity or notoriety which envelops the artist from the very nature of his occupation.

The Social Isolation of the Artist.

Another important feature of the artist's life must not be overlooked, and that is his social isolation. It is too often forgotten that these people form a class by themselves, and are separated from the rest of society by the circumstances of their lives. We must remember that they are occupied in filling engage-

ments nearly every evening, the time when people have most leisure for social intercourse, and that during other parts of the day, the exacting drudgery of the daily practice and the unavoidable demands of rehearsals combine to prevent them from mingling with those outside the profession with whom they would naturally associate. There must also be taken into consideration the very large portion of their time which is taken up in traveling from one place to another—the tedious hours spent on railway trains and other conveyances, the sojourn in dreary hotels and boarding houses, the time passed in waiting in the anterooms of concert-halls for their turn to appear; all these stubborn obstacles form an almost unmountable barrier to the artists who desire to make friends in the outside world, and throw them into actively into the society of the members of their own profession. It is not surprising, in view of these facts, that their range of interest tends to become a limited one, and that they develop into a vain and egotistic class whose conversation is confined to "technic," "shop," and idle gossip.

A Word to Artist-Students.

We have spoken at length of some of the dangers and difficulties of an artist's life in order that we may form a charitable judgment of their failings. Those of us who have not experienced their temptations should not judge them censoriously, but remember, with a sincere consciousness of our own fallibility, that we, too, might have fallen before the same insidious influences which have operated on them.

While thus making due allowance for human frailty, however, we must all deplore the commonly unhappy results of an artist's life upon his personal character, and anxiously question if it is possible, in spite of the drawbacks described, for him to cultivate a broader, truer personality! In the case of those who have attained maturity and whose characters are formed, it may not be wise to expect any large amount of improvement or change. But may not a word of friendly warning and admonition be spoken to the students of the present day, soon to become the musicians of the future, who are now contracting habits and fixing the lines on which their lives and dispositions will run during the years that are to come? To them we would earnestly say: Avoid narrowness as you would the plague. Do not allow yourself to be so immersed in your profession or speciality as to cut off yourself from outside interests. Cultivate a broad-minded way of looking at the world. Don't fall to find a resource in literature, for an acquaintance with the books that the world is reading will do much to keep your mind open and hospitable. Compel yourself to take an interest in the doings of persons outside your own class. Let Nature and Art speak to you through their many voices. And in the still more difficult matter of the control of the temper and spirit, pray earnestly to be delivered from the demon of jealousy which, having once entered into the heart, will be sure to cast out therefrom all peace and contentment. At all costs, strive to be magnanimous, brotherly, and true-hearted. Fight the meanness and envy which keep cropping up in all of us, and by showing a fine largeness of soul and a breadth of mind help to redeem your chosen profession from its most bitter reproach.

SIMPLICITY, truth, and naturalness are the great principles of beauty in all works of art.—*Black.*

I TAKE classicism to imply the endeavor to express emotion musically through beauty of form and stately and symmetry of organic construction; romanticism, the endeavor to express emotion by other musical means.—*Aphorism.*

THOSE who have in charge the musical training of children should see to it that the evils sung shall be such as to leave no shadow of evil effect. This is the only way to stem the tide of vulgarity in the shape of variety theater songs that are constantly being poured out and caught up by children.—*H. A. Clarke.*

THOUGHTS BY THE WAY.

BY WILSON G. SMITH.

IDEALISM and realism are not correlative. It is a veritable case of God and mammon, wherein no man can successfully serve two masters. The ideal and absolute in musical art can never be superseded by what, in the trend of modern thought, is proclaimed as realism. In literature master-hands like Balzac and Zola have given to the grossness and sensuality of life a seeming artistic glamor that shows up humanity true to life in its varied phases, even though revolting and repelling in details. In musical art the conditions are quite different, since the features exploited are, properly speaking, purely in the abstract, involving psychic traits indigenous to the most exalted mental conditions.

The products of what we term musical inspiration are such as are embodied in the higher emotions; in fact, in art we have to deal with psychologic conditions, and the greatest master is he who depicts, in living tones-colors, the most exalted emotions which the human mind is capable of attaining. This same proposition holds good in a less degree when applied to interpretative artists. The greatest are those who can subjectively approximate the emotional inspirations of the musical creator. It is then easily seen how much is required of an artist adequately to present the varied emotional characteristics of the masters who have left to the world a legacy of inspired thought. To put oneself *en rapport* with the virile conceptions of a Beethoven, the subtle etherealism of a Chopin, the vague romanticism of a Schumann, and the polyphonic scholasticism of a Bach implies a versatility found only in the species mankind has denominated as genius.

A modern writer has aptly put it that a man of genius is one who combines in his one personality all of the attributes, mental and emotional, common to mankind in general, and in its reincarnation adds to it all an originality of expression. It was Grant Allen who thus defines genius, and to my thinking it comprehends perfectly the term. When added to this we consider the immense amount of industry and concentrated application necessary to such an exposition we can possibly begin to appreciate what the life of a man of genius—creative or interpretative—implies.

The fact remains also that the immense amount of drudgery associated with the acquirement of the necessary technique, fully to interpret art is really but half of the battle; the real conflict is in the maintaining of so high a standard of excellence after it has been once attained. Von Bülow once said that if he neglected his practice for one day he noted the retrogression; if for two days his intimates noticed it; it required but three days for the dear public to experience what was amiss with his playing. This, of course, may be a slight exaggeration, but the underlying principle is nevertheless true. Continued labor is the daily routine of the artist, and he is always judged by the high-water mark of his pianistic achievements. When all of this is taken into consideration it is not to be wondered at that critiques concerning an artist are not always couched in the same laudatory terms. I recall a recital by an eminent artist in which he played in the most perfunctory and uninspired manner, radically at variance with his reputed ability. Coming, as it did, heralded as one of the chosen few, it was a matter of wonderment to me how he had so completely captured the criticism of other cities. A week later I heard the same artist again and his playing was most marvelous, a veritable revelation. I afterward learned that at his first recital he left a sick bed to go to the concert-hall. His playing under such discouraging conditions was necessarily perfunctory and lacking in inspiration.

Such incidents are common in the life of artists, and so we must, to emphasize the fact that inspiration is modified largely by the condition of one's stomach. We who listen are therefore not always competent judges of artists unless we understand perfectly the

mental and physical conditions under which they are playing. Artists—and prize-fighters—are always supposed to be in perfect condition, and our judgment of them is upon this basis. The solar plexus of art is a vulnerable point, and many an artist has been placed *hors de combat* by classic tradition when he was not in condition to give adequate expression to his intentions.

The necessity of a broad and comprehensive education for musicians is becoming yearly more apparent. The era when a musician was supposed to know only the technique of his profession is long since passed, and music-teaching has assumed a psychologic phase that associates character-building with music-teaching. The teacher can assume a powerful influence in the upbuilding of youthful character if he exerts his influence properly. The modern musical educator can evolve from his class other musical automatons or thinking musicians. And, to make the latter, the horizon of the mind must be broadened by suggestive influences outside of the mere teaching of the art of music.

There are easily two classes of teachers to be considered. First, that which teaches music purely as a means of livelihood, and figures its income by the number of hours of work per diem. To this class the art means nothing but a commercial proposition, and pupils represent only so many hours of perfunctory labor. The second class—and I regret to say it comprehends the minority—look upon pupils as sentient beings, and consider it part of their duty to inculcate such principles as develop mental and moral character. The successful teacher of this class diagnoses the character and temperament of each pupil as carefully as a physician studies his patient, and applies his professional and moral influence to the development of individuality and originality in his pupils. Pupils are treated as persons of intelligence, and individual character is strengthened so that when the teacher's task is ended he sends out into the world musicians whose natural ability has been fortified by subsidiary strengthening and development.

All temperaments are not the same and so each must be treated according to its natural inclinations. The emotional nature is either lacking or dormant in some, and needs awakening and amplifying; but it cannot be done by a mere technical application of the old cut-and-dried rules of mechanics. Nor can it be done by a process of imitation, which at the best can only produce automatons. Music, *per se*, is of so subtle a character that pupils must be made to form their own concepts, which, when once attained, can be so modified by example or advice as to fit the requirements of art. I have had pupils who gave a rendering of Chopin or Beethoven quite at variance with my own conception, but at the same time of such artistic value that rather than spoil their own conception I have allowed them to retain their own individuality, modified to such an extent as to conform to the general laws of cause and effect. By so doing the individuality in the student was strengthened and the power of inherent conception awakened.

I have known quite a number of artists (so called)—both vocal and instrumental—who never ventured to present in public what they had not been coached in by some teacher. Now, this of itself implies faulty instruction upon the part of someone and a palpable lack of mental development in the artists themselves. What is the individuality of conception and presentation? This holds good of creative as well as of interpretative artists. The teacher of composition understands full well that his function is to develop originality of thought, but the piano-teacher seems to think that his true mission is to make his pupils imitators of himself, however good or bad he may be.

Another point of danger in teaching is the fact that so many teachers of limited experience and perception assume to teach pupils the master works they themselves do not comprehend. I hear daily from my studio young pupils attempting Beethoven sonatas

when a Leybach nocturne would be the limit of their interpretative ability. As I write I can hear the "Moonlight" sonata being assaulted with the mental and emotional conception that a Czerny étude would repudiate. It is with this kind of instruction that bread is earned, but art is tortured. Whose fault is it that such conditions prevail? It can only be laid at the door of some former teacher whose respect for the dollar was greater than his conception of the obligations of art. Pupils have come to me for advanced study who, when questioned as to what they had studied, mentioned a long list of Beethoven, Schumann, or Chopin in their repertoire; when put to a test a Kalkbrenner rondo required more temper than they had developed. Piano-playing with them up to this time had been merely a matter of technique. When tested as to tone-production it was all comprehended in certain methods of finger-actuation, with no mental conception of what was required as to the tone itself. When asked as to the modified forms of tone-production they only knew that when they used the fingers in a certain way their former teacher had labeled it a certain kind of tone; but as to the intrinsic qualities of the tone itself, and a pre-conception of the required tone, they knew nothing.

One most serious error in teaching is the use of technical exercises merely as a means of finger-development. How many pupils have I had who expressed the utmost astonishment when I required of them the same tone-quality in technical work that I did in interpretation! And this one point is the Scylla upon which so many teachers and pupils come to grief. The longer I teach and the more I investigate the subject, the firmer is my conviction that technic is more a matter of mental grasp than a mechanical acquisition. The mental concept must always precede the mechanical execution. To encompass all of the varied shades of dynamic treatment one must have a mental agility that transcends the mere possessing of so-called technic. To accomplish this result the teacher must have technical exercises practiced in all possible variants of touch and phrasing. From one simple exercise in a particular key a dozen, and in so doing the mind gains an equal proficiency in quick perception and conception with the fingers. Hence it becomes a recognized fact that the acquiring of technic is, *per se*, a psychologic as well as mechanical development. What a legion of pianos have been produced by such dry-as-dust exercises as the old Plaidy system of technique. The whole system is based upon the proposition that pupils are simple machines and need only technical lubrication. The *Deux ex machines* is ignored. The mind remains undeveloped, while the fingers become mere wandering nomads—musical tramps whose only aim in art is to cover so much territory.

SEED THOUGHTS.

TO the lightning of genius talent adds the thunder.

WHERE there is no heart there is no music.—*Hauptmann.*

MUSIC has no justification for its existence if one can translate into clear language or paint in oils what it expresses.—*Witter.*

IF church-music is to have the true spirit, it must be the work of a religious nature, an irreligious man or woman, no matter how skillful as a composer, cannot write true sacred music.

THE door of opportunity for each individual is but a door of self-knowledge, which, when opened, releases those interior forces and potencies in which his physical, mental, and spiritual self or capital consists.—*Leonis.*

THE pianist who knows how to sing will sing on the piano, with an expression far beyond that which results from mechanically following the indications on the music or the carefully iterated directions of a teacher.—*H. A. Clarke.*

THE ETUDE

Essential Characteristics of Teaching Pieces for the Lower Grades.

W. S. R. MATHEWS.

EVERY experienced teacher necessarily formulates in some interior part of his mind certain elements which he thinks pieces ought to have or not have for pupils in the early stages of learning. Yet it is rare that he is able to state precisely what are the qualities such music ought to have, and still more difficult to say what are the things it certainly ought not to have.

Object of Giving Pieces.—Beginning with our seventeenth question, since this affords a good start, I will say that the object of giving pieces is to promote facility of reading, musical feeling, and ease in playing, and either one of these merits in a piece makes it worthy of selection, upon occasion, even though the remaining elements be not quite up to grade. Musical quality, the quality of pleasing the ear when the piece is carefully heard, is the first thing, and I would not select any work lacking this.

Repetitions.—When it is a question of reading, and the pupil is really in the very first stages, it is evident that pieces must be chosen in which the *same* form occurs repeatedly, such as certain positions of chords, certain phrase forms of melody, and so on. A piece in fugue form or canonic imitation is impossible at the beginning, both because the hands are too untrained and the eye also. Even when the pupil is expected to learn the piece entirely by heart, and to learn it even to the perfection required by Miss Dingley (who wants each hand alone, all the chords in succession, the accented notes of the measure in time and without the intervening notes, etc.), even in this case the forms must contain a good deal of repetition, both for the eye and for the memory, because in these very early stages the mind has very little material to work with, and we are beginning to form music-tracks, or routes, through the ear-circles and through the eye-circles of perception.

Reading Helps.—It will be a great deal easier if the pupil has had all the chord forms to play and to write before being called upon to read them off the notes. Melody-tracks also might be formed in advance. A true pedagogy requires us to keep the thing itself always in advance of the sign, but we commonly ignore this in our elementary lessons. Our staff notation adds to our difficulties, since it is not enough for the pupil to be able to hear the kind of measure when the piece is played; for her, she must also be able to read it, whether we chance to give her a piece in which a quarter note or an eighth stands for one pulse. The tonic sol-fa people avoid this difficulty, because as soon as the pupil is trained to feel and hear the simple measures and the pulse, combined and divided pulses, she finds a large circle of music open to her; whereas upon the staff, our elementary music is brought together from so many sources that it contains too many difficulties at once—some of which are not at all vital.

New Music Needed.—I formed the idea quite a while ago, and time has only confirmed me in it, that it is quite time that all our early music for piano was rewritten. I mean we need new stuff. The old-fashioned music is too poor as music, particularly German music. The German musical world is divided into three classes, and the composers into two: Those who have musical genius, and those who are simply good carpenters. Now, all the easy German music for children, excepting some by such writers as Reinecke, Gurliert, Alban Foerster, Gayrrhorn, and a few others, is written by the carpenter class. The late and most worthy Louis Koehler was one of the the latter class, and I have yet to see the first piece of his which is fit for a lesson to a young pupil. The French, on the other hand, used to be very good, indeed, in this line.

We are undergoing just such a transition in music as was formerly experienced in reading circles. The old idea is given up that the child must begin with

words of two letters, go on to three, then four, then five, and from one syllable to two, then to three syllables, and so on. The same thing was always happening to the sentence as often happens to the geography in well-graded circles. The pupil starts out to design a journey, and gets ten or fifteen miles out of his way, only to run off into another State, which does not "belong in her grade." So with another sentence: "The old white horse jumped over the fence into the meadow." We get the horse all right in the first grade; also the old and the white. We have the fence for him to jump; but what he jumped into lies two grades higher, and we will have the sentence unfinished until the second year from now, when, please God, we will discover this unknown land where the horse has probably killed himself long before now.

Chords.—Chords must be given as ear exercises and hand exercises among the very first things a child has to learn. Accordingly, only practicable positions can be used,—three tones, never four; that is, no octave positions. Chords are excellent for technique, and it is a great mistake to leave the solid hand untrained and unacquainted until later. It is merely a question of adjustment, and the trick is easy to teach.

Modulations.—Musical modulations or allusions to related keys are permissible if the music is good enough. It does not particularly matter whether the new key is a fifth relative or a third above or below. Any musical change of this kind is its own reward, provided the teacher does not permit it to pass without being really heard.

Rhythm.—All the pieces for children ought to have a good reliable rhythm, not necessarily of the quick dance variety, but with music enough to make them worth studying. Quick dance forms are extremely useful for developing reliable and spirited playing. When one desires to make a beginning in velocity, playing a piece with fast, running work like the old-fashioned running "spinning songs" is good. Sidney Smith's "Mountain Stream" has done many a good job for me in former days.

Expression.—Of course, I believe personally that it is a great mistake not to form the playing toward real expression in the very earliest stages. A soft, round, and musical tone, full and satisfying, yet never hard,—this is something which every pupil may just as well have as not if the teacher will go about it right. The ear also needs to be formed for poetic harmonies, and for this reason I prize very highly many little pieces, such as are found in my "Introduction to Phrasing" and the "First Book in Phrasing." Heller is by no means gone by.

Short Forms.—All pieces for very young players ought to be rather short, because I believe that everything they learn that is really musical ought to be not too long, and this means that the form should be a little more than a little miss of seven, finale of Beethoven's sonata in G-major, opus 49, with usual experience, being able to hear chords and all sorts of things clearly, and remember them in a series of six or more. Beethoven in this piece confines himself within very narrow limits.

Dr. Mason's Ideas.—Dr. William Mason gave his ideas of what pupils might read and play in the little pieces in "Mason and Headley's" methods (1868 and 1870). He there introduces all sorts of remote keys, and the pieces worked. The children liked them. We have too many, far too many, in the key of C.

Titles.—Titles are valuable, but I am against this modern woman's idea that nothing in music is intelligible to the child until associated with some dogmatic words, like those of Mother Goose. Without meaning to deprive anybody of their parentage, I must draw the line personally at this classic for fill-

ing up time and avoiding ideas. A child beginning music wants to learn music. A musical perception is one thing; a "Mother Goose" perception is another. They do not belong together. Those err who mix them up. Experience shows that the child feels the incongruity and enjoys a true musical training better.

Harmonic Qualities.—Simple accompaniments, as a rule. Chromatics occasionally. No objection to dissonances. In fact, we are at the beginning of a new world in child-teaching. A teacher of my acquaintance not only requires and gets correct hearing of chord sequences, but also forms the habit of the child dropping down upon any three notes and singing the true root of the combination thus made; she also tells whether it is major or minor, and resolves the dissonance if any there be. In other words, the beginnings of artistic perceptions are here formed and a real foundation of musical taste. When this kind of thing becomes ordinary instruction (and the world does move rather fast, on the whole) all our elementary music will move down from one to three grades in the rating, just as all our advanced music already has—the studies of Chopin, for instance—fallen at least three grades lower than twenty-five years ago.

H. C. MACDOUGALL.

BEARING in mind my personal experience, it seems to me that for the earliest pieces those involving repeated notes or repeated chords should be rejected. Pieces with arpeggiated chords or pieces with large, hard-to-finger chords, and pieces with "hard spots" more difficult than the main portion of the piece are to be avoided in all grades.

The great desiderata are, first, to find pieces *worthy* of the pupil's respect and liking; and, second, to find pieces that he is *bound to like*. Whether the teacher likes them or not is another matter. With different sorts of pupils different sorts of pieces; some pupils "take" to the better class of music; others can never arrive at a just appreciation of the good in art; but the teacher is bound to keep working for their improvement. By all means choose pieces with decided rhythm, good harmony, and rich melody in all grades—if there be such. Descriptive pieces with really poetical bases are invaluable.

KATHERINE BURROWS.

FIRST of all, I wish to say that the following answers are to be construed as applying to the average child only. The opinions contained in them may be indefinitely modified in their application either to very talented or very dull children. Perhaps I should premise that I am one of those teachers who believe that music should be made just as simple for children as it is at all possible. One reason is because they grow to love it more than if they have to struggle over its difficulties. Another reason is that those of our pupils who attend the public schools have long study-hours, and when they leave school they need of recreation and exercise in the open air is urgent. If the practice-hour interferes with this it does harm rather than good; therefore the practice-hour should be shortened as much as possible, and the simpler the work is made for the pupils, the more they can accomplish in the brief time at their disposal. Of course, there are some pupils to whom work is as the breath of their nostrils, and their treatment should be different, although even such pupils must not be allowed to work to the detriment of their health.

Chromatic Progressions.—I would not use pieces containing chromatic progressions in the very first grades; but they can be introduced with great advantage as the pupil progresses, since they accustom the fingers to using the black keys readily, and short chromatic passages are useful not only for that purpose, but for practice in using the thumb.

Modulations Used.—In the earlier grades I prefer to use pieces which are formed upon the tonic, dominant, and subdominant triads of the very simple keys. Later on, I think, the modulations should, as a general rule, be confined to the most nearly related keys,

so that the pupils can be made to understand the harmonies of every piece they study.

Melodic Quality.—In the first grades melodiousness is most certainly a necessity. "Afterward, when the development of finger-dexterity becomes a necessity, little study-pieces which do not contain such a very pronounced melody are useful in connection with the more melodious compositions.

Homophonic Structure.—I should select for the very first grade pieces which are homophonic in structure; for the next grade pieces in two-part harmonies; while the next step would be to pieces formed on the tonic, dominant, and subdominant triads of the simpler keys, such as I have mentioned in answer to question No. 2.

Polyphonic Treatment.—I would not use polyphonic music for the average child; it would appeal only to the very few.

Rhythm.—Decided rhythm is always attractive to children; it develops the rhythmic sense in those who lack it, and for these reasons I think it should certainly be an element in music for children.

Dance Rhythms.—Dance rhythms, especially waltzes, are, it seems to me, indispensable. A pretty waltz will appeal to a child who can scarcely be made to take an interest in any other form of composition. I do not believe that a child's taste should be forced any more than his technique. If a child shows a preference for the lighter styles of music his taste should be gratified for the moment, and it should then be the aim of the teacher gently and gradually to wean him from his natural preferences and to develop his taste along the best lines. Any effort to force music upon a child whose taste has not been developed so that he can love and appreciate it is likely to prove injurious.

Descriptive or Characteristic Piece.—Descriptive and characteristic pieces are very useful, and can be made to arouse the imaginative sense by a few apt words of description. For instance, a "boat-song" or a "cradle-song" can easily be made attractive by a suitable word-picture, as can also any of the large family of compositions in imitation of brooklets and mill-wheels. A title is valuable in the same way.

Left-Hand Parts.—In the first grades I think the left-hand parts should be written principally with a view to securing a good legato; therefore they should give pieces in to please the pupil and lead him to take greater interest in his musical studies. Now, if this were the only requirement, it would seem easy of accomplishment, as one can soon learn what best pleases a pupil. But other considerations are to be taken into account, and one of these is the necessity for pleasing the parents or guardians as well as the pupil. This may seem to the teacher like "bowing the knee to Baal," but a moment's thought will convince him of the wisdom of the policy. In nine cases out of ten the musical taste of the pupil will be a little in advance of that found in his own household, and he may be quite pleased with a piece when the teacher plays it over for him and gives him a lesson on it; but if it happens to be lacking in that indefinable "something" that attracts and pleases the ear of the non-musician, he will soon be told by some member of the family that his new piece is "the ugliest thing I ever heard." Now the mental effect which this opinion produces upon the little student is anything but happy. He has been taught to respect the opinions of his elders, and believes them worthy of consideration; consequently their adverse criticism cools his enthusiasm and lessens his desire to learn the new piece thoroughly. On the other hand, a piece that elicits the approval of the home-circle will call forth the pupil's best efforts; he will be called upon to play it for visitors—possibly before he has learned it thoroughly—but this will only incite him to renewed effort in his desire to please his admiring listeners.

Use of the Pedal.—I would not advise the use of the pedal until the pupil can understand why and where it should be used; also until the use of it will not interfere with a good position at the piano.

Objects for the Use of Pieces.—It would be difficult to say what cannot be taught by pieces if they are well selected and rightly used. Perhaps the most direct results achieved by their use are independence of the hands, legato, melody-playing, phrasing, expression, and rhythm.

Suggested Pieces.—Good teaching pieces have different requisites in different grades, and I think they should be used systematically to produce certain results. For example, the first necessity in music-teaching is to establish a good hand-position and form a good legato, and any piece which interferes with these objects had best be avoided. To attain them very

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great simplicity is needed, and in that grade I like the "Five-Note Melodies" of Miss Kate Chittenden, because a perfect hand-position and a good legato can be maintained with the least possible effort. They are short, easy to memorize, and great favorites with children.

When the legato and hand-position are, perhaps, not established, but progressing in that direction, the questions of tone-production, phrasing, and expression should be suggested to the pupil, and to do this pieces of a different character are needed. At this stage I find the "Primary Tonic-Sol-Fa" of Mrs. Crosby Adams the most suitable material I know of, because, in addition to the qualities above enumerated, they unite charming little melodies with simple harmonies.

The next step would be to give some work in the direction of finger-dexterity, and for this purpose I would use pieces with easy finger-passages, on the five notes, and the very simplest harmonies. In this grade I find very useful two little pieces by Marston, called "Melody" and "Playtime." Also the "Merry Bobolink," by Krogman.

For developing rhythm I use, among others, "The Rainbow Fairy," by Krogman, and "See Saw, Margery Daw," by Lynes.

In somewhat more advanced grades I find the now too little used music of Lichner and Spindler admirable for the development of a smooth and even technique. The Clementi sonatas, which are, unfortunately, the only very easy classical literature we have, are invaluable not only for technical, but for mental, development as well.

As a rule, I find it better to develop the fingers, wrists, and the rhythmic sense, as well as the qualities I have mentioned above, before giving any music with harmonies which are in the least difficult. By these means a pupil can be taught to memorize more readily. When more difficult harmonies are introduced, every facility is in better preparation for them, and more intelligent playing is the result.

E. L. ASHFORD.

THE selection of suitable pieces for pupils who are doing primary work demands careful thought on the part of the earnest and conscientious teacher.

Objects of Pieces.—One of the principal objects in giving pieces is to please the pupil and lead him to take greater interest in his musical studies. Now, if this were the only requirement, it would seem easy of accomplishment, as one can soon learn what best pleases a pupil. But other considerations are to be taken into account, and one of these is the necessity for pleasing the parents or guardians as well as the pupil. This may seem to the teacher like "bowing the knee to Baal," but a moment's thought will convince him of the wisdom of the policy. In nine cases out of ten the musical taste of the pupil will be a little in advance of that found in his own household, and he may be quite pleased with a piece when the teacher plays it over for him and gives him a lesson on it; but if it happens to be lacking in that indefinable "something" that attracts and pleases the ear of the non-musician, he will soon be told by some member of the family that his new piece is "the ugliest thing I ever heard." Now the mental effect which this opinion produces upon the little student is anything but happy. He has been taught to respect the opinions of his elders, and believes them worthy of consideration; consequently their adverse criticism cools his enthusiasm and lessens his desire to learn the new piece thoroughly. On the other hand, a piece that elicits the approval of the home-circle will call forth the pupil's best efforts; he will be called upon to play it for visitors—possibly before he has learned it thoroughly—but this will only incite him to renewed effort in his desire to please his admiring listeners.

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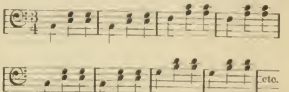
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must steer to the best of his ability, and in so doing he finds himself using—over and over again—a few pieces that contain this happy, but rare, combination.

Melody.—From the technical standpoint, a teaching piece should possess a fresh and attractive melody that will admit of being broken up into short phrases for the purpose of imitation, so that the left hand may have a partial share in the guiding theme, or motif.

Rhythm.—Rhythmic vigor is also an important feature, not of the "tum, tum," sort, however (which, if strictly adhered to, will make even a beautiful melody (and even commonplace), but a well-marked, easy-flowing rhythm, free from any complications that would be likely to prove a stumbling-block to the beginner.

Harmonic Quality.—A fourth qualification is smooth and correct progression in the harmony. The following example of progressions frequently used in first and second grade pieces is simply unpardonable:



To allow the pupil's ear to become familiar with the above kangaroo-like specimen is as reprehensible as to permit a grammar-school boy to say: "I ain't going nowhere." The generally accepted rules of good part-writing ought to govern the structure of the simple piece as well as that of the more advanced composition. Aside from the harmonic ugliness of the above example, it should be avoided on account of the long skips, which interfere with a quiet and easy position of the left hand, and force it to be constantly changing position. In first and second grade music it is better that both hands be kept as quiet as possible, and where a decided change of position becomes necessary, it should be accomplished by a scale passage rather than by a skip.

Descriptive Titles.—An attractive title is a valuable adjunct to the teaching piece; that is, if the music and title are happily wedded. For example, a piece in rondo form—consisting of light scale passages—will create more enthusiasm if named "The Merry Skylark" or "Song of the Thrush," from the fact that it connects the music with the bird-world, and thus arouses the imaginative faculties.

Keys Used.—It is good policy to give pieces in keys with which the pupil has been made familiar, as the scales, finger-exercises, and chords of a key form the logical basis for work upon pieces, and make them much easier to master. A judicious use of the minor modes is also a desirable qualification, as the dislike which many pupils entertain for the minor scales changes to admiration when they come to make acquaintance with the minor mode through the medium of pieces.

Use of Pedal.—In pieces of first and second grade the necessity for the use of the pedal is questionable; and, if wide skips in the melody are avoided, and the accompanying harmony formed of conjunct chords, its use can very well be dispensed with.

Editing.—Careful fingering is always an important consideration; many seemingly difficult passages are made quite easy when the proper fingering is applied, and become not only a pleasure to the student, but also a source of profit in the line of technical development.

It may sometimes seem advisable to give a piece that is a little beyond the ability of the pupil, hoping it may prove a stimulus to his ambition; but, as a general thing, the teaching piece should be an epitome of the technical work already accomplished, and of a grade of difficulty which makes it possible for the pupil to play it before his family and friends without becoming in the least frightened or nervous; unless this be the case, the piece fails of its most important mission, for it becomes a terror instead of a pleasure.



CONDUCTED BY GEORGE LEHMANN

THREE LETTERS.

The writer of these columns occasionally receives a reproachful letter from some correspondent who demands "an immediate reply" to a former communication which, apparently, he has either forgotten or ignored. Conscience-stricken, he searches patiently among "Unanswered Letters" for his correspondent's original communication, determined immediately to wipe out the blot on his escutcheon. But the letter has mysteriously vanished. The whole household is aroused, and the dog and the cat and the parrot join in the frenzied search. At the very last moment, when the guilty author of these lines despairingly abandons the search, the precious document is discovered in a curiously labeled pigeon-hole that had entirely escaped attention. This pigeon-hole contains many remarkable effusions, stored away for the edification of future generations, and its label contains but one word, printed in large type: "Bloomington."

This simple, yet significant, word, I must confidentially tell my readers, is intended as a solemn and constant warning. It is a well-earned warning of my probable fate if, in a moment of recklessness, I should make an attempt to solve the problems contained in the letters which are assigned to this particular pigeon-hole.

It occurs to me, however, that my readers may be further interested in these letters; and, having a genuine desire to satisfy such interest, I select three letters from this Bloomington pigeon-hole and publish them in their entirety. But the names of my correspondents I withhold for obvious reasons; and for equally obvious reasons I shall make no serious attempt conscientiously to endeavor myself to them by telling them the simple things they wish to know.

Dear Sir:—

I shall be very grateful to you if you will kindly have the kindness to answer these few questions:

(1) What must one do if the E-string squeaks and I make horrid noises? I buy the best strings, and I'm sure it can't be the violin as mine is a beautiful one which my papa gave me for a birthday present and paid \$50 for. (I am 19 years old.)

(2) I am very ambitious and want to travel same as other artists who visit our town every winter. But my repertoire is not very large, and I know I must be able to play lots and lots of hard pieces to make a sensation in a city like New York. My best piece is the Legend by Wieniawski, and when I played it at the church festival last week, the reporter on our leading paper wrote that there was not a dry eye in the whole audience and that my harmonies were grand. So will you please send me a list of difficult pieces that everybody can't play? They must not be longer than two pages each, as I have found out that my audiences like short pieces better than long ones. But if you do send me some that are longer than two pages, please show me the way to cut them down.

(3) Is it necessary, in large cities, for a lady violinist to wear *decadé*? Two of my basques are cut very low. They are very becoming to me.

Please answer as soon as possible as I am very anxious to hear from you, and oblige,

Yours truly,

MISS VERONICA D.—

P. S.—I have not inclosed stamp as I do not know if it is customary.

I cannot help feeling that I have the sympathy of my readers. To cut out half a dozen or more episodes from a serious composition is a more trifling for any well-trained musician; but to be called upon to settle delicate questions in connection with "decadé" and low-cut "basques" is, to say the least, trying and embarrassing for one who is only tolerably familiar with the intricacies of a woman's wardrobe.

But Miss Veronica's postscript is of real interest to me. It will no doubt also interest many of my readers who, when they are about to send me a letter concerning their own musical welfare, delicately hesitate to enclose a stamp for my reply.

To all such readers I wish to give the simple assurance that stamps will always be welcome, more especially as I have not opened a postage account with the Editor of THE ETUDE. Also, many of my correspondents feel that they adequately recompense me for services rendered when they remember the postage stamp. They are thus under no obligations, and have the easiest kind of a conscience about asking impossibilities. Truly a postage stamp is a wonderful invention.

SECOND LETTER.

Dear Mr. Lehmann:—

I am 16 years old and play the violin very nice. I can also play the banjo and the foot as I am very musical. Mother says I came by it natural as I was very young when he was young. Father was a blacksmith. He could hit the drum harder than any musician in the whole band.

What I want to know is whether you will give me lessons for nothing if mother pays the r. r. fare to New York. Mother thinks you ought to do it because I am so talented. They got up a concert for me so's I could go to Germany to study and I made quite some money. But mother read that you don't think hoarse of German professors, so she thinks that if I stay in America you will educate me freely. What do you think?

I can play anything. You would only have to finish me up. One thing more. How much money do you think I can earn next year? I have a dandy violin. It just sings when I play the Angel's Serenade. Good-bye.

Yours respectfully,

WILLIE C.—

I am very fond of boys. I am particularly fond of modest boys who, despite their talent and ability, are absorbed in their studies and earnest in their efforts to achieve something worthy the respect of mankind. Consequently Willie's letter stirs up emotions that are best left undisturbed in these hot August days. I mournfully realize that I erred in not accepting Willie's invitation to educate him "freely" and gratuitously. I fear his letter will constantly remind me that I have been unkind and even cruel. I shall burn this letter.

Dear Sir:—

THIRD LETTER.

I read all your articles and enjoy them very much. I think you know a good deal more about the violin than you are willing to tell your readers. I don't want to find fault with you because my daughter says she knows something new every time she gets a copy of THE ETUDE. But here's just where the trouble comes in.

My daughter is the handiest girl you ever saw. She can do anything she sets her mind to, and she doesn't need no teacher. That's the way it was with the fiddle. I said to her she couldn't learn the fiddle without a teacher. She said she could. I said she couldn't. Well, what do you think she does? She starts in, all by her self, and in less than a month she plays all the popular tunes. That's what I call talent. Just the same, my daughter says to me, "Pa, I can't learn to be a real fine player unless I have a fine bow, one that costs about twenty-five dollars." Now, young man, I want to tell you right here that's a good deal of money for a fiddle-stick, and before I invest I want to know something more about it. Are the fine ones made of wood? My daughter says they are, but I can't believe that a thin little stick of wood just painted up a bit is worth as much as my old chestnut mare. Please give me some information about fine bows, and oblige,

Yours,

JOSIAH B.—

I really lacked the courage to tell Josiah that all fiddle-sticks are made of wood—even those that cost as much as \$100 or \$200.

WAS STRADIVARI A POLE?

UNDER the interesting heading, "Deanstag's Violin Gone," a New York newspaper published, last year, a brief account of the theft of a valuable violin. Being convinced that this article would prove interesting reading to all violinists, I have decided to reproduce it with all its curious details.

"Edward Deanstag," says this newspaper, "is shy a violin, and has caused, therefore, the arrest of Israel Sapir, a dancing master at 82 Clinton Street. Deanstag is the head violin-player at the dancing academy of that name.

"Deanstag purchased the violin on the Bowers for a small price, and did not at the time realize its value. One night he was playing the 'Hebrew Mazurka' at a wedding, when an old man with whiskers in the rear of the hall gave a sudden start, and, with tears in his eyes, rushed forward to Deanstag's side.

"He told the musician the violin was a Stradivari, worth over \$20.

"The news of Deanstag's good luck soon spread around the east side, and he was envied by the other members of the profession. He guarded his treasure carefully, but one night, about three weeks ago, it was stolen from the dance-hall and he became frantic with grief. The police were notified and they conducted an extensive search for it. Sapir was arraigned yesterday in the Essex Market Police Court. He denied all knowledge of the violin, but was held for examination."

My readers will at once observe the striking similarity between the names Stradivari and Stradinsky, and, though they may have certain suspicions regarding the good faith and intelligence of the writer of the above article, they will probably feel ill at ease until they have satisfied themselves that Stradivari was really an Italian and that Stradinsky was not even remotely related to him.

I will frankly confess that the "Hebrew Mazurka" and the old man with the whiskers are of greater interest to me than the question of whether Stradivari was born in Cremona or in Warsaw. It is true that the charm of the "Hebrew Mazurka" is gradually fading away; but that old man with the whiskers will be a joy to me forever.

THE RODE STUDIES.

TWELFTH CAPRICE (Continued).

measures are to be played in one bow, the student will often detect the cramped tone that results from unwise expenditure at the beginning of the stroke;

and wherever there is no occasion for economy he will probably find himself making a needless effort to economize. This, together with the technical difficulties for the left hand, has a tendency to give the whole Caprice the character of an *Agitato*. A *Con-modo* always demands the strictest adherence to the tempo, precise fingering, and equal division of the bow.

It may seem unnecessary to warn the player that the entire Caprice must be performed with an absolutely supple wrist; but there are many students who constantly forget that the wrist is the chief factor in all good bowing.

The accented notes of the 7th measure



should be regarded as an important melodic progression of the bass and he give special prominence. The same applies to the 20th and 22d measures. The upper B in the 17th measure should, if possible, be



played without leaving the third position. If the player's fourth finger is not uncommonly short, such an extension will not prove difficult, and, musically, it is particularly desirable.

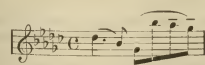
The trill in the 24th measure must be brilliantly played, but the utmost care should be taken not to prolong the note. It is difficult to avoid playing it in the following manner:



THE THIRTEENTH CAPRICE.

The key of G-flat major is an awkward one for many players, and it is therefore advisable to precede the study of this Caprice with careful practice of the G-flat major scale.

In most, if not all, editions, the A and G in the first measure are given the *staccato* dot. These notes should not be sharply detached, but should be played as follows:



The same modification applies to the detached notes in the third measure.

This study abounds in opportunities for the display of fine musical and instrumental knowledge. It is impossible, however, to give the pupil, with mere words, the assistance which he requires. From the first measure to the last he is in need of actual illustration.

(To be continued.)

In the "Tablatur" of the old Mastersingers are two rules that have value in our present music-life. The first refers to the "Marker" and can apply to the critic of to-day. It runs: "The Marker's duty is to tell the singers what they have wrongly sung." The second referred to the Mastersingers themselves, but should be followed by singers of our day. "No singer, no matter how artistic he may be, shall look down upon another in pride."

Thoughts and Suggestions
Hand Advice
PRACTICAL POINTS
by PRACTICAL TEACHERS

TO TEACH RHYTHM.

HELENA M. MAGUIRE.

Of all the things a music-teacher has to teach the most difficult to teach well is rhythm. It has for its basis the science of number, and all the preparation which most of us have amounts simply to what we have learned of it before our fifteenth year. The remarkable statements made on the subject by experienced musical educators go to prove the necessity of every young teacher's studying at least one book on arithmetic from the pedagogical standpoint.

An article by a music-teacher appeared a few months ago in which this teacher declared that "rhythm is not a mental operation at all." He tries to justify his statement by saying that "we can no more think rhythm than we can see sound or hear color." Had we said that we can no more *test* rhythm, than we can see sound or hear color, his statement might have held together, but as we can think sound, as we can think color, so also can we think rhythm; for each is a perception which finds its way into the brain by means of the senses. It would be putting rhythm on a very low plane to make it stop at the senses. "The senses are the gateways through which the psychic life makes its entrance." While there can be nothing in the mind which has not been previously in the senses, so also is no sense-perception completed until it has passed "the gateway" and become the property of the mind.

Rhythm enters the brain by means of the aural nerve just as surely as color enters the brain by means of the optic nerve. It may (as in the case of Helen Keller) enter also through the sense of touch, but this tactile sense supplements that of sight quite as often as that of hearing, as witness the "do not touch" signs at all museums and exhibitions.

This teacher holds, as further proof of his statement, the fact that children can keep time at their games but not at the piano. The fact that rhythm is intuitive does not rob it of its dignity as a mental faculty. Our intuition for rhythm is our first and lowest perception of it, and if this teacher's pupils do not keep as correct time at the piano as at "ring-around-a-rosy," then this proves his lack of ability to carry the child by easy gradations from intuition to sense-perception, from sense-perception to mental apprehension.

He complains also of his inability to make children understand rhythm by explaining that "two half beats equal one whole," etc., and so again proves his inadequacy to teach rhythm; for, as a teacher, prominent in Boston's public schools said: "Children don't see fractions." Then how foolish to try to teach music by fractions, instead of reducing to the "smallest unit" and letting them work in *school* before involving the young brain in fractions!

"SECOND FIDDLE."

F. S. LAW.

Few persons like to play the second fiddle, as the phrase goes—musicians, it is popularly supposed, less than others. Yet surely the second fiddle is not less necessary than the first fiddle above nor more important than the viola or 'cello below. Modern music is built upon the chord; we want all of its intervals; the harmony must be complete. In the nature of things the major part of what is accomplished, in music or anything else, must be done by those who play what are considered subordinate parts. But in art nothing is subordinate.

Listen to the third of the chord, the second fiddle

note of its fundamental position. Lower it a half-step in the major; a cloud passes over the sun. Raise it in the minor, and how the light streams forth. Many musicians strenuously object to anything which might lead to a suspicion that they are not absolutely the first in their art. And the peculiar part of it is that they never are the first; hence their protests. The true elite never struggle; *Noblesse oblige*.

In Constance Bach's memoirs of her brothers, Edward and Walter, *Brother Musicians*, she gives an excerpt from one of Walter Bach's letters, written, no doubt, after an encounter with some of the uncanny gentry referred to above:

"Teach us, O Lord, to play the second fiddle. I am sure that not only musicians, but the world at large, would be much happier if they would sometimes study that noble instrument."

THE UNTALENTED PUPIL.

FRANK L. EYER.

WHAT shall we do with the pupil utterly devoid of talent? Dismiss her, says one. Tell her parents it is a waste of time and money to attempt to give her a musical education and thus prove yourself a benefactor to pupil, parents, and tortured neighbors.

It sounds very nice, but it is a poor business policy to pursue. That pupil is bound and determined to play the piano, and if you will not teach her your competitor will, and you will only be just that much out of pocket at the end of the teaching season.

No; keep her by all means. Give her Böhm, Lieber, and Lange. Assign her very small lessons and insist on her having everything just right.

In talking with a professional friend upon this subject recently he informed me that this was the policy he pursued, and he went on to say that at his final recitals this past year several pupils of this kind had made a better showing than some of the more talented ones, and had proved good advertisements for him in that they had secured him several new pupils.

This untalented pupil is an ugly and disagreeable feature of our profession, but we must learn to overlook that part of it. Take into consideration the fact that she will aid you to discipline your patience and set your ingenuity to work, so that you will contrive all sorts of little schemes and explanations whereby she can acquire even the least bit of musical proficiency.

By pursuing this policy you will be making yourself a better teacher, and you will be solving at the same time the question that all teachers must meet; that is, how shall I combine business and art effectively?

STACCATO PRACTICE.

PERLIEF V. JERNIS.

In the acquisition of speed, delicacy, and lightness, perfect control of the arm is absolutely essential. Staccato practice is excellent for securing lightness of arms. All legato passages in pieces requiring speed and lightness should be practiced, part of the time, staccato.

Set the metronome at 60 and play the passage selected ten times, one note to the beat with a pure finger staccato, arm and hand perfectly quiet, the fingers all raised to stroke position, from which point each finger should drop down quickly to the key, and be as quickly thrown back again, the action entirely in the metacarpal joint. Then play five times, two notes to the beat, finally five times, four notes to the beat. Aim to produce a full, crisp staccato, and see that each finger produces the same volume of tone.

Now play the passage a number of times with a staccato made by drawing in the finger-tip toward the palm of the hand. In all this practice the arm must be held up lightly, and no weight allowed on the finger-tips.

Follow this by legato velocity practice, and if the arm is held with the same lightness the playing will show in a short time greatly increased velocity, clearness, and lightness.

Children's Page

Conducted by THOMAS TAPPER.

MUSICIANS BORN IN SEPTEMBER.

SEPT. 1. Johann Pachelbel.
SEPT. 3. Niccolò Amati.
SEPT. 5. Louis Köhler.
SEPT. 6. Anton Diabelli.
SEPT. 8. Anton Dvornik.
SEPT. 10. Karl Marx.
SEPT. 11. Eduard Hanslick.
SEPT. 12. Theodor Kullak.
SEPT. 13. Clara Schumann.
SEPT. 14. Luigi Cherubini.
SEPT. 15. Michael Haydn.
SEPT. 15. Salomon Jadassohn.
SEPT. 16. Albert Ross Parnous.
SEPT. 17. Halvdan Kjerulf.
SEPT. 21. August Wilhelm.
SEPT. 23. Jean Philippe Rameau.
SEPT. 27. H. A. Wollenhaupt.
SEPT. 28. Johann Mattheson.
SEPT. 30. Charles Villiers Stanford.
SEPT. 30. Johann Severin Svendsen.

POINTS IN TEACHING.

The best plan is to give children the sense of movement. Give them several notes and tell them to sing as if they were on roller-skates and each note a stroke. The idea is that they hold on to one until they begin the next.

We begin the wrong way. We give the child notes before he has anything to say. He is only a puppet. Ask the special teacher to come and help the children find a way to express their feelings. When they sing four notes, let them be the expression of emotion, and not mere notes.

Train the children to sympathy and strength and blessing, and when you have them that far send for your supervisor, and he will teach them to express their feeling through do-re-mi, etc.

The lightness we so often hear in the child's laugh we seldom hear in the singing voice. How do we get from the low notes to the high notes? Simply laugh them. They bound so that we have to pull them down. So when we have a fiddle with a great deal of vibration we call it a violin and the price is changed from two to three hundred dollars.—W. M. Tomlin.

A CORRESPONDENT sends in the following about a musical child:

I have a little girl two and a half years old, who knows twenty-six children's songs although we have made no effort to teach her; we have simply sung the songs for our amusement and it was not long before the child joined in with the words, although her tune was decidedly faulty.

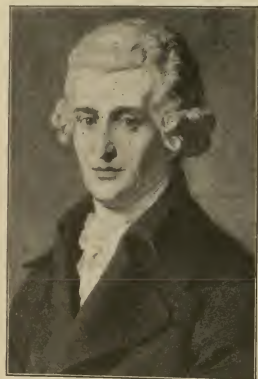
Mecio Horszowski, eight years of age, and a pupil of Prof. Theodor Leschetitzky, played recently in Vienna. His program included a trio for piano, violin, and cello by Joseph Haydn; a group of solo pieces by Mozart, Bach, Schumann, Chopin, Nierwadowski; and four original compositions. He is said to have played with fine musical taste and to have shown splendid technical power. This is certainly a "Wonder Boy."

A subscriber to THE ETUDE, in commenting on a note in the April issue concerning the age at which children begin to have some idea of tone, says that her little daughter, who is about two and one-half years old, recognizes certain pieces that she has heard her mother play. Two that she especially distinguishes are a Chopin waltz and a piece by a living composer.

I. TO THE TEACHER.
JOSEPH HAYDN. TEXT-BOOK: Mr. Tapper's "First Studies in Music Biography." Third Biography.

Divide the text into as many parts as you have club meetings during the month. Read the text to the children or relate it as simply as possible. Emphasize those points which show determination and achievement. Keep close to the developing narrative. Haydn's boyhood is extremely interesting. The simplicity of his character, his sincerity, industry, faith, and steadfast purpose (shown as clearly in his music as in his daily life) should be dwelt upon.

Use the questions at the end of the biography to enforce the principal facts. Place no value on the parrot-like ability to answer them. An understanding of the matter is more to the purpose.



FRANZ JOSEPH HAYDN.

II. BOOKS AND PICTURES.

Every teacher should possess a copy of the Musical Literature Lists furnished by the publisher of THE ETUDE. It is indispensable and costs nothing. Every available (that is, easily procured) life of Haydn is given there. If any teacher desires to know about Haydn literature in French and German the editor of the CHILDREN'S PAGE will be glad to give the information.

All the Haydn pictures in "First Studies in Music Biography" are easily procured, save perhaps the one in silhouette. The Haydn Society in Vienna publish some illustrated Postal Cards. One shows Haydn's last residence in Vienna, another his birthplace, another his portrait and a quotation from the "Emperor's Song." These are procurable and interest children very much. One may also procure photographs of places connected with Haydn's life: St. Stephen's Church, Vienna; St. Paul's Church, London; The Schönbrunn Palace, Vienna, and others.

III. TO THE CHILDREN.

It is interesting, if any club member can find the time to do it, to make a list of the principal facts in

American history from the year 1732 to the year 1809. In the former year Haydn and Washington were born. In 1809 Haydn died. The part that Washington played in our national history should be brought out. Show what Haydn and Washington were doing in the same year.

At a club-meeting let every member bring in a list of the Haydn music he has heard. These lists should be summarized, and it should be noted: (1) how many different compositions are represented; (2) which are the most commonly given in the lists.

LESSON ON THE SCALE.

1. THERE are probably few readers of the CHILDREN'S PAGE who are not intimately acquainted with the scale. Ordinarily we refer, in the word scale, to the Major form. This form does not vary. This fact once led a facetious person to remark that Major Scale had only one uniform, but that his relative, Minor Scale, had at least three which differ but little. At first one has to be keen-eyed to be sure which uniform Minor is wearing. But about Minor's uniform, later.

2. The Major Scale is quite old and very respectable. History aside, it is often, and well, described as a little song. Often it is compared with a ladder, a poor comparison; for a ladder is invariably a progression by equal distances. The scale does not progress by equal distances.

3. To become acquainted with the scale, so that we know it intimately, we must learn to sing it. Nothing could be easier. Begin about E-flat, fourth space of treble clef, and sing it down and up, imitating it from the piano or from another singer if necessary until it goes easily.

4. Then try it from other starting-points; from C, D-flat, D, E, F. You will be sure to note that, while we regard it more difficult to play the scale from certain piano-keys than from others, we sing it with equal ease from any pitch. This is an important matter, and you should think about it.

5. Let the scale begin where it may, it is the same little song to the ear, differing only in being higher or lower in its starting-point. Though this difference to the ear is slight and causes us no trouble in recognizing the scale, the difference is marked when expressed to the eye.

6. The scale from C and the scale from D-flat are equally easy to sing. But in the beginning it is easier to read the scale from C than the scale from D-flat.

7. When the scale begins on C, the key of C results; when the scale begins on D-flat, the key of D-flat results. We indicate the latter by five flats.

8. Sometimes a composer will begin his work in one key and go into others before he reaches the end. This gives variety.

9. Many simple tunes keep to one key exclusively.

10. Some melodies ("America," for example) include every scale tone.

11. Others do not. It is very easy to write a melody of eight or more measures which shall be tuneless and interesting that does not employ all the scale tones and yet the key will be distinct.

QUESTIONS.

(The figures refer to the paragraph-numbers.)

I. From what language do we derive our word Scale?
What do Major and Minor mean as words?
II. What names (of Latin origin) are given to the scale-tones as an aid in singing?
IV. Why is it easier to sing the scale from any pitch than to play it on the piano?
VI. What is a key?

What is the signature of a key?
What signature has the key of C?

VIII. What is the process called that is referred to in Paragraph 8?

IX. Name a melody like that referred to in 9.

X. Name two melodies in which every scale-tone is employed.

XI. Name one melody in which all the scale-tones are not employed.

PROGRAM SUGGESTIONS.

IN a recent number of THE ETUDE I noticed an article suggesting pieces appropriate for the seasons, and I send you a program of simple music given by my youngest pupils. We called it "A Message on the Seasons."

Trio, Harvest Festival, Behr; Autumn, Macdowell (songs referring to nut-gathering, etc.); Snowflakes, Foerster; Christmas Eve (duet), Hiller, Op. 50; song, Snow Birds, Skating, Klein; Skating, Kullak; Run, Alice, Gurli; The Brook, Kargant; Springtime (duet), Löw; Raindrop by Kopylov; song, Spring-grasses, Gilchrist; Dandelion Song, Protheroe; Two Little Birds and spring games from a delightful little collection by Miss Martin; Birds in the Woods, Holländer; To a Wild Rose, Macdowell; and Barcarolle, Kullak.

Another time we gave a program of "Spring Songs," which was important in technical results, because they contained so many arpeggio passages. Another interesting program was one of "Flower Songs," both vocal and instrumental, every piece named from some flower and the girls wearing ribbons to match. A program of "Cradle Songs" does much for a class in the way of rhythmic work, but lacks the variety of the others.—G. A. Aitchin.

THE following may interest the readers of this page: The deadies are noted for the shrill, drum-like noise they make, which can be heard in summer, particularly about noon, when they are accustomed to fly. The noise is made by a drum-like structure on the under-side of the insect, shaped like a saucer, the convex side up. The vibration is caused by the insect making the drum first convex, then concave, much as a boy will pull the bottom of a tin pan "in and out." The rapidity of the vibration makes the noise shrill and powerful, often deafening when several insects congregate, and it is claimed can be heard for a mile.

CLUB CORRESPONDENCE.

My pupils form a club each winter, but after reading your suggestion in THE ETUDE I thought it to be a good idea to form one on your plan for the faithful summer pupils, as they are more difficult to interest.

The club organized June 7, 1902, by Mrs. Sue Drogmund, with ten members; the name of the club is "The Beethoven Music Club"; date of meeting, the first and third Saturdays of each month from 3 to 6 o'clock. Pres., Elmore Karges; Vice-pres., Bobolink Wolf; Sec., Ruth Luper; Treas., Susie Shackelford; Amusement Committee, Alma Karges, Clarence Lavery, Otto Drogmund.

Each member must furnish some part of the program, either a short biography of some musician or a musical number. We trust to receive our club number soon, and will send you a report of work each month.—Miss Ruth Luper, Sec.

Mr. Thomas Tapper:

I have organized six of my junior pupils into a musical club, which we call "The Young People's Mozart Club." We are to have a little practice in ear-training and later in theory, and follow the "First Studies in Music Biography" at each meeting.

The officers are Mac Hughes, Pres., and Helen Tanner, Sec. and Treas., while I act as Program Committee. We organized June 21st, and would be pleased to receive a certificate of membership from you. Very sincerely, Miss Cora M. Whittemore.

Mr. Thomas Tapper:

I write to tell you of the formation of an ETUDE CLUB, organized in the city of Hornellville, June 28, 1902, with eleven members. By a vote of those present "Beethoven" was chosen for the club name, and it was decided to have meetings the first Monday of each month.

The officers of the club are: Pres., Edith Teets;

Vice-pres., Virginia Deems; Sec. and Treas., Gertrude Wakeman.

Most of the members take THE ETUDE, and the club expects to begin the work, as given in that magazine, after the summer vacation. Hoping to receive the certificate of membership soon, I remain, Yours truly, Edith Teets.

Mr. Thomas Tapper:

I write to tell you that a few of my pupils have formed a musical club which we have named the "Thomas Tapper Club." We commenced to study "Music Talks With Children" and "First Studies in Music Biography." We have closed our work now, but we are going to open in September. We will then send names and ask for a charter. Yours truly, L.

Mr. Thomas Tapper:

My pupils organized a club, June 23d, and have selected the name, "The Mozart Music Club." We have nine members, all junior pupils. Our officers are: Pres., Margaret Schumann; Vice-pres., Fanny Fritschel; Sec., Hattie Gonsch; Treas., Agnes Lemar. We have badges of green and pink ribbon. We desire to join the CHILDREN'S ETUDE CLUB.

We are following the work laid out by the CHILDREN'S PAGE and enjoy it very much. Each member has chosen a musician, and in response to our roll-call they give an interesting fact in his life. We have Bach, Handel, Liszt, Mozart, Schumann, Beethoven, Rubinstein, Paganini, Schubert, and Wagner. We use cards from "Musical Authors." When a pupil has learned the ten facts on her card she will be presented with a picture of her musician. We meet every Wednesday afternoon. Please send us a certificate of membership. Respectfully yours, Mrs. P. G. Wilson.

Mr. Thomas Tapper:

On June 26th my pupils met to organize a CHILDREN'S ETUDE CLUB. The name chosen was "The Music Circle"; colors, pink and blue; and flower, the rose. The motto is: "Perfection should be the aim of every true artist."—Beethoven.

The officers are Mabel Sweet, Pres.; Pearl Bertsch, Vice-pres.; Viola Thompson, Second Vice-pres.; Hilda Hohauser, Sec.; Paula Hohauser, Treas. The club consists of sixteen members, and will meet every other Monday afternoon. Once every three months we will have an evening musicale, to which the parents and friends will be invited.

At our last meeting I gave a talk upon the "History of the Piano-forte," using the piano, pictures, and blackboard to explain. Some important facts, to be reviewed at our next lesson, the pupils wrote in their note-books. A short musical program was then given, after which we played the game, "The Great Composers."

At our next meeting we will have the first "Interval Lesson" and study the life of Johann Sebastian Bach. The children manifest much interest in the study, and I find their playing for one another incites them to their very best. We would like a certificate of membership. Yours truly, Louise Glanville.

Mr. Thomas Tapper:

Dear Sir: I write to tell of the formation of my pupils into a club for the further study of music, which we organized July 10, 1902, with nine members. By a vote of those present the name "Beethoven" was given to our club, and a meeting arranged for every Thursday afternoon.

The officers are: Pres., Katharine Snook; Vice-pres., Dianthe Fulton; Sec., Marcella Cole; and Treas., Beadie Andre.

We at once began to study the life of Beethoven, and voted to join THE ETUDE CHILDREN'S CLUB and follow the outline of study on the CHILDREN'S PAGE. All are very anxiously waiting for the certificate of membership. Very truly, Carrie Snook.

Mr. Thomas Tapper:

Dear Sir: I write to tell you of the formation of my junior pupils into an "ETUDE CHILDREN'S CLUB." We organized July 12th with twelve members; all are under fifteen years of age. By vote of those present

"Mozart" was chosen as the club name. We meet every Wednesday afternoon from 4 to 5:30 o'clock.

The officers are: Pres., Jessie Edwards; Sec., Adda Anderson; Treas., Juanita Columbia; Critic, Charlotte Anderson.

We intend to follow the outline of study the "CHILDREN'S PAGE" purposes to give. We also adopted the plan in regard to fines suggested by one of the Clubs and published in the CHILDREN'S PAGE. Our initiation fee is ten cents. A fine of five cents is imposed for absence unless sick or out of the city. If a member has a part in the program and stays away she is fined ten cents. The money is used for material for study in connection with our lessons.—Carolyn St. John.

CREATING A DESIRE TO LEARN.

BY STELLA E. DAVIS.

ONE of the chief points a teacher has to consider is how to make the pupil enjoy work. No one, not even the teacher, likes disagreeable tasks, and, if a child tries to escape, who can blame him? Teaching is comparatively easy if the pupil wants to learn and is willing to work. Otherwise the teacher must make the conditions favorable for the awakening of such impulses in the pupil's mind.

There is a desire to work born of the fear of punishment, but that is not the right kind. The only useful desire must come unforced. Especially is this true with children. What the child wants the child will have if he can get it. The important part is the "want." First, to want something, and then to want the right thing, is the order a teacher must follow in creating interest in any study.

"The will is, to a very large degree, the result of the operation upon us of the various external influences with which we are surrounded." The first thing to do on receiving a new pupil is to consider these questions:

1st. Does the pupil want anything?
2d. Does he want the best?
3d. Are his home conditions favorable?
4th. In what ways does he obtain the greatest pleasure?

Then comes the working out of the answer to these, to improve the influences that are hindering development, and, if necessary, to see that the pupil forms new interests, new enjoyments, or even new companions.

No two pupils should be treated alike. Once in a long while, one finds "book-cases," as the doctors say, where the symptoms agree with those given in the medical books, but more often there are outside symptoms hard to explain, and complications arise that baffle the physician's skill. In the treatment of such cases is real worth shown. It is like this in teaching. Theories and methods, in music, as well as in medicine, are very good, but they must be applied skillfully, else much harm may be done.

Knowledge is not absorbable without effort, for no person is like a sponge. The endurance of a child's brain-receptivity is limited. Only as one thought is given at a time and that put into practical use at once is teaching successful. Otherwise the lesson will go on one ear and out the other, as the old saying is.

Be sure that the pupil understands the reason "why," and then insist on his thinking of it during practice. To make an effort without an end in view is, to say the least, uninteresting. Often much work is done with pupils when there is no definite goal in view, even in the mind of the teacher. This is un-pardonable.

The child should be encouraged to express his opinion concerning any work that comes in the lesson. He should help plan new methods of practice, for it is of the greatest importance to have a pupil learn to reason. Once this thinking power is aroused, the hardest part is accomplished for the teacher.

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Keep up with the great movements of the day. Fall not behind at all hazards. And, keeping up, be satisfied only with a place in the front ranks. If you are strong enough to force a place beyond, close up to the leaders. Your whole power, body, mind, and heart, are none too great for the work before you.

In a recent number of a journal devoted to the interests of the music trade we saw a reference to the subject of competition and to the fact that many dealers seem to labor under the delusion that it is necessary, as a matter of self-protection, to drive a competitor out of business. It is not worth while here to lay stress on the well-worn commercial maxim that competition is the life of trade. Few care anything for it, still less make it a principle of business action. The tendency of dealers and their secret aspiration is toward monopoly. Often in endeavoring to create the monopoly the fact is overlooked that goods are not being sold.

Just now at the beginning of a new season's work we want to urge our friends to concern themselves strictly about getting business, and as much of it as possible. Let your competitors alone in every way. It does not exalt you to depreciate another member of the profession. Rather say a good word for a competitor than to try to lower him in the eyes of others. When it is seen that you do not hesitate to speak well of rivals for public patronage, it will be thought that you know yourself so secure in your position that you fear no competition. And the feeling one has in such a course is so much more satisfactory than after he may have indulged in a little backbiting. Go after business; get all you can, but not at another's expense.

DOUBTLESS many teachers are now considering what the new season shall bring to them in the matter of opportunities for work, and are laying plans to get all the pupils of the last season back to their studies and a goodly number of new ones. We hope these plans will be successful, and that every teacher in the land may have enough to do this winter and, in addition, a well-filled waiting list. But it is not enough to consider what the season shall bring to the teacher. The latter has an obligation on his side, that of considering what he is to give to his public in order to attract pupils. "Do good work with pupils";

that promises well. "Keep abreast of the times"; that is necessary. "Keep up my practice"; that is a great help. "Observe careful business methods"; a very excellent resolve. To these points and others that a teacher may suggest we want to add "I shall try to win the confidence of the people of my community."

The art of making and retaining interested friends, is perhaps not so common as we should like. It has generally been considered a natural gift, yet, like the most of the good things of life, it may be acquired by one who is in real earnest in seeking it. One thing is certain: The man who is not friendly will not make friends, will not win the confidence of those whom he seeks as patrons. Interest in the doings of others, sympathy with their efforts, a willingness to oblige, with reason, even some self-sacrifice, and a cheerful, smiling face and manner—avoiding all cynicism and sarcasm—will be found invaluable aids. The teacher's personality counts for much in his struggle for success. He may have knowledge, skill, and power in teaching, yet a disagreeable, unpleasant personality will militate against the success he may otherwise deserve. Win confidence by giving confidence.

A FINE uplift can be given to music-culture if, in every school and college throughout the country, the executive authorities will see to it that a forward step, even if it be small, is taken in the work of the music department. Let the work be less for display on the stage, for entertainment, and more for permanent benefit to the pupils; let it instill ideas that shall remain through life, so that in all after-days good music shall be a part of the employment of the hours of leisure from routine work. This will require that the teachers put more of themselves and their own life and enthusiasm into the work of educating and developing their pupils. But it is worth while for them to do so. Enthusiasm begets enthusiasm, and there fails not the reciprocal result that what the teacher gives to the pupil does not impoverish him, but returns in many ways. Let us have a little uplift all along the line.

The conservatories and music-schools have apparently come to stay; they are increasing in numbers, influence, and efficiency. The private teacher must take this fact into serious consideration and draw his own inferences therefrom.

There are many distinctive features and advantages in the modern conservatory system which appeal strongly to students and to the public at large. Would it not be well for the private teacher to consider these peculiar features into his own work? The sphere of work is sufficiently extensive for both the conservatory and the private teacher, and the conservatory, without arousing the antagonism of the private teacher, should rather act as a beneficial stimulus and a spur to his greater energies.

There is much more in the profession of music now than the mere imparting of a certain amount of technical proficiency upon some given instrument; the conservatories have done their share, and a large share at that, toward bringing about this state of affairs.

From year to year a notable increase of general interest in the art of music obtains, especially in its historical, theoretical, and esthetic sides. Is the private teacher as well equipped for keeping pace with servants, and, if not, can he afford to lag behind?

Seemingly, there is no valid reason why the class of the so-called free advantages branches, and even some conservatory system, should not be adopted in the work of the private teacher. Indeed, many teachers have already enlarged their scope of action with conspicuous success.

These suggestions should furnish food for thought to the teacher in the larger cities, since he comes more or less into direct competition with the conservatory. They are no less applicable to the teacher in smaller

towns if he wishes to retain his following and keep pace with the times.

On another page of this number of THE ETUDE will be found an article on the subject of teaching outside the large cities. We take this opportunity of adding our mite to the discussion by saying that this matter is one that deserves the most thoughtful consideration of every ambitious man and woman who wants to do good and useful work in the cause of music-education and culture. A singing teacher of New York City said to the present writer: "We have to build fences around our pupils to keep them from straying into other fields." Competition is fierce. A teacher must work to secure a clientele. He may be splendidly equipped for his position. So are many others of his confrères. But let him go to a smaller city and in all probability he will easily be the first. He will not have urgent need to get out and look for work. More likely it will come to him. Some years ago a position as organist in an interior city of wealth and refinement was vacant. The editor of THE ETUDE advised three young men to apply for the place. The salary was \$500, work not exacting, an almost free field for piano-teaching in the city (with a population of 15,000), congenial to whomsoever it might be somewhat larger. In addition the best society of the city were open to the organist if he showed the qualities of a gentleman. Every one of the three young men refused to leave the city, seeming to feel as if the removal was one of demotion rather than of promotion. To-day their income is perhaps half of that of the man who took the position. We want our educated, ambitious young musicians to get out into the cities and towns and make advantages there. Grow in the field, don't rest in the little hill you now occupy.

On another page in this issue the readers of THE ETUDE are presented with an article on "The Meaning and Value of Creative Work."

Some years ago a high-school in one of the smaller Western cities found itself in such a position, by reason of its general standard's being below par, that its certificate of graduation was accepted as an entrance paper at but one university of any standing. Even here heavy conditions were demanded. A new principal was placed at the head of this high school, a man of energy and resources, but, above all, possessing that somewhat rare faculty of inspiring his pupils and teachers with renewed ambition and fresh determinations to progress. After some five or six years of tireless endeavor the principal had succeeded in increasing the number of pupils to about double what it had been when he took hold of the school. He had also raised the standard of the work under his supervision so that his certificate admitted pupils to the State university in two of the leading Western States and to the University of Chicago. Also matriculation in these colleges was now possible without further conditions or entrance examinations. The application, of course, is plain. The new principal re-modeled and rebuilt the conditions that faced him successfully, and this is entitled, in a measure, to the name of "Creative Work." The value of this creative impulse to a community is obvious.

On the other hand, the present conditions in the affairs of an important Ohio university have grown to be so gravely complex that a thorough upheaval seems imminent. In the last year or so the standard had fallen from 61 or 62 to 36, a drop of nearly one-half of the former standing. Again the application is plain. Some one is at fault, and the school and community at large suffers.

The veriest music-teacher is daily facing this same problem: that of advancing the work and interest of their pupils or retarding it.

The work of the most humble man or woman who is in charge of the progress of a younger mind is important. It can be of the "creative" order or may be indifferent. Nothing stands at a dead end. Difficulties in a line of teaching must either be banished or increased. It would be well to study this question carefully.

VOCAL DEPARTMENT

CONDUCTED BY H.W. GREENE.

ACCOMPANYING SINGERS.

It is not easy to give directions for this most rare accompaniment. There are so many sides to it and conditions confronting it that a book could and should be written which would, as far as possible, exhaust the subject. Let us first consider the accompanist, and, because so many more women than men aim to succeed in this field, we will designate her as she.

QUALIFICATIONS OF AN ACCOMPANIST.

In the first place, she should be a good pianist, which actually covers a catalogue of qualities, such as quick reading, perfect command of all the varieties of touch, musical insight (which is only another name for musicianship), and unflinching technique; and, secondly, she should have a knowledge of the vocalist's art.

Now, in point of fact, accompanists rarely possess all of these important attributes. If they did, they would hardly look kindly upon accompanying as a profession. It is sad, as it is true, that the ranks of accompanists are filled from the army of inefficient violinists. Thus, one or more of the above-mentioned features are lacking in their equipment, which relegates them to second place, and puts a higher value upon perfect masters of the art. That good accompanists are rare is a notable fact. It is not by any means, however, a hopeless situation; the keyboard field is so rapidly filling and overloading that the immediate prospect of better accompanists who are fully equipped is encouraging. The modern vocal repertoire is vastly demanding upon accompanists. It is quite the thing for composers of the present day to give a quiet theme to the voice and a typical Chopin-Liszt combination for the piano. The odium that was formerly attached to accompanying as a minor consideration is removed, and the honors are more evenly divided between the voice and the instrument.

While the singer loses in the matter of eminent priority, she gains in confidence that she can depend upon able support in her work. The esthetic side of accompanying amounts to more than appears upon the surface. The perfect sympathy between composer and artist must be sustained by the third factor at the keyboard; it seems almost too much to expect that such a trinity can exist in perfection, but it often does, and the results are always delightful. The accompanist should, with the singer, know the text to the point of familiarity with its mission, and the composer's means of bringing clearly to the mind of the auditor the salient points of that mission. She must even be superior to the singer in judgment as to which background of stress is most favorable to the singer's volume and use of that volume. She must be familiar with the phrasing and diction peculiar to the singer; for singers differ in this regard even in the narrow limits of strict tradition. She must adjust the amount of support to the natural loudness or softness of the instrument, the size of the room, and the vitality of the singer. The use of the soft pedal would be extremely rare by an accompanist who had her technique well established, but its use is by no means prohibited.

ACCOMPANIST'S OFFICE TO SUPPORT.

The office of the accompanist is to support; she is always subordinate to the singer. If the singer, however, is uncertain, a helpful note may be quickly and unobtrusively interpolated to reassure her; if the singer loses poise or control, the accompaniment may come sufficiently into prominence to admit of a sense of secure support which need be only temporary. Disaster is imminent if a nervous singer, a nervous ac-

companist, and a pretentious composition form the combination. The most valuable characteristic in an accompanist is self-possession, best expressed to the out as "nerve." Many a timid bark has been wrecked when there was but little danger, because of the loss of that valuable quality. After all that is, or can be, said or written, the *façade* of accompanying may be summed up in the word "sympathetic." Let the technic and interpretative preparation be never so perfect, if there is not strong and deep sympathy between the artist and accompanist the work will be wanting in the power to move or sense of completeness.

As for singers, how they differ! Some artists seem to look upon an accompanist as a necessary evil, tolerated while the necessity exists, but utterly worthless when the work is done; they never accord her her share of the praise, but are quick to load her with more than her share of the blame. It has often occurred that, when artists have made the most atrocious blunders, they would turn and scowl at the innocent accompanist, thus attempting to shift the responsibility of their own carelessness on to her shoulders. A prominent singer attempted this daring ruse in New York at a concert not long ago, but the audience was familiar with the number, and would not tolerate the imposition, and retaliated by hissing the singer instead of applauding her. There are others who value the assistance at the piano at its true worth, and there is no more grateful sight to a cultured audience than that of an artist, when responding to enthusiastic recalls, bringing the accompanist to the foot-lights with her, thus publicly acknowledging her indebtedness for the assistance, and allowing her to share the honor of success.

CAREFUL REHEARSAL.

The most strenuous rule in regard to accompanying is that there should be infinite pains taken at the rehearsals; every point worth making should be remarked upon and put to the test. One has only to hear Nordica, Schumann-Heink, and Sembrich in their recitals to realize the attention that has been given to the minutest details in the accompaniments. An other rule which should never be broken is: not to appear at a public performance without a rehearsal. It is better to make no appearance than one where there is an element of uncertainty as to the result. Finally, if you would accompany well, accompany much; play for all the singers within your reach; study their music with them; breathe when they breathe, sigh when they sigh, exult when they exult; in short, do all that they do, the only difference being you do these things with your thoughts and fingers, while they do them with their voices.

SOME AWAKENINGS ARE GRADUAL.

The dream of success has not been a troubled dream, but a season of repose interspersed with moments of self-sacrificing effort. The gifts, however, were so abundant that even such efforts gave a respectable harvest of tone and encouragement, and a future with brilliant prospects was promised. The awakening came when the redemption of the promise seemed to recede as the moment of its fulfillment approached. Such is the oft-repeated experience of those who depend upon gifts for acknowledgment.

The awakening which comes with a start is when the oblivion to what really constituted art standards and requirements has been profound with entire faith in the success as the sure reward of constant effort. Those are sad moments in either case, and moments which are

never not have been experienced. In the first instance, regret for gifts that were wasted by time misapplied; and, in the second, for failing to enter upon the work, with but meager acquaintance with its exacting. Awakenings of a disappointing nature should be guarded against. It is better to listen to and enjoy good singing than to inflict upon others singing that isn't good.

The principal varieties of tone-connection in singing may be classified as follows: *Legato*, *Portamento*, *Marcato*, and *Staccato*. The term *Legato* is from the Italian *legare*, to bind, and indicates a tone-connection where the pitch of one tone begins directly at the close of the previous tone without any break of continuity or the introduction of any intervening pitch whatever. This style of tone-connection is understood when there are no qualifying marks indicating otherwise. In the hands of the consummate artist, however, this rule is subordinate to the taste and judgment of the performer, as will be seen later on.

MARCATO.

The term *Marcato* (literally, marked) is used when the composer wishes to give each tone an individual character which they do not possess when executed in the plain legato. There may be the same continuity of tone as in legato, but a mild accent with a slight diminuendo at the end of each, sometimes expressed thus >, individualizes and emphasizes the tones in a manner different from legato. This method of tone-connection is generally accompanied by a *ritardando*, or moderately slow tempo. When used rapidly the accent is less marked, and it becomes a little more distinct articulation of the vowel. Under these circumstances the proper designating term is *leggiere*. The *marcato* is also sometimes indicated by the combination of dots and slur. In general, it may be said to give character and emphasis to the phrase containing it.

Stentato is a kind of exaggerated *marcato*, while *Martellato* (literally, hammered or pounded) is used more especially in the repetition of a single tone when extreme force is desired. It is more congenial to the high notes of the female voice.

PORTAMENTO.

The *Portamento* (*portare*, to carry) is the most important and difficult means of expression so far as relates to tone-connection. Mr. William Shakespeare told the present writer that it expressed love; but who will have the temerity to thus circumscribe the action of this king of expressive means, whose range covers the whole gamut of human feeling, from the most heartfelt expression of love and tenderness to the terrible wallings of sorrow, rage, and despair? It is safe to say that the standing of an artist is measured to a greater extent by the use of the *portamento* than by almost any other means of expression. It is, of course, impossible to describe the *portamento* by means of the written word, but it may be roughly sketched in this wise: As is well known, the keys on the piano are separated by the smallest interval of a half tone. Now, if one will endeavor to subdivide this interval into innumerable smaller intervals, welding them together in such a way that the division line is lost or concealed in the process, either ascending or descending, he will have a tolerably fair conception of the *portamento*. One essential is that it shall reach its climax, or highest or lowest pitch, ahead of time; that is, that the pitch of the final tone shall be attained more or less before the actual place of the tone in notation. Just what shall be the length of this anticipation of the final tone is, of course, a matter of taste. About one-third the length of the first tone is ordinarily a good division. Following out our rule of expression in dynamics, the *portamento* from a lower to a higher pitch will be accompanied by a

crescendo, from a higher to a lower by a diminuendo. There are many exceptions to this rule, however.

From what has been said it will be seen that the delivery of an artistic portamento demands, above everything else, a perfect breath-control. The throat must be held loose and free to effect the delicate changes of pitch which are necessary, and the laryngeal muscles must continually adapt themselves to the changes of breath-pressure which are necessary. The face must express the feeling desired; in fact, the whole nervous system must be responsive to the idea of the composer. There is no special sign used to indicate the portamento outside of the word itself, and it is just as well that this is so. The employment of such a delicate as well as forceful means of expression should be left to the taste and judgment of the artist or teacher. To the beginner it should be interdicted altogether; even the artist should never make it without due thought and deliberation. Two consecutive portamentos are in bad taste; one should guard against this, especially in the rendition of closing cadences.

STACCATO.

The *Staccato* is a manner of tone-connection which has fallen more or less into disuse contemporary with the decline of the Italian *aria*. As a means of voice-culture it will always be *en vogue*—as Shakespeare says, "after a million starts on *ah*," etc. In singing the *staccato* one should always use the soft attack, in order to avoid throat-strain, holding the breath gently and easily between tones.—*Henry W. Wells.*

STUDY IN PHRASING.

BECAUSE of the intimate relations of poetry and vocal music there is much light to be cast from verses upon tunes, and from tunes upon verses. As soon as we begin to set words in order, into feet, lines, and stanzas, the question of collocation, the place for separation, and the proper place for that separation, becomes of cardinal import. So as soon as we begin to arrange tones into measures, measures, phrases, and sentences the proper way to gather them into close connection or to separate them into more or less widely divided groups must be considered as of prime importance.

When we sing we usually take about four times as much time to utter the words as when we read or recite them. This slowness can never be less than about one-third their spoken time without producing a ludicrous effect. To sing as fast as one utters spoken language is supremely comical. Just think of those inimitable character-songs in the Gilbert and Sullivan operas, and this will be clear. Now, if the words are thus slowly pronounced when singing, it becomes evident that a long, involved sentence, with many words, complexly arranged, army-wise, in platoons, companies, regiments, and brigades, would soon grow unintelligible. To catch the meaning of a large number of words in a complex relation we must hear them distinctly, but as rapidly as is compatible with absolute distinctness of utterance. Listen to a halting, hesitating, stammering public speaker, and this will be glaringly illustrated. So, then, a set of words to be made to cut through a broadened veil of tones must be short, and set in very simple syntactic relationships.

It is lamentably true that very few poets know enough about the difficulties and principles of singing to prepare their words properly, and it is equally lamentable that few composers are careful enough as to the sentiment and structure of the poems they set to tones. Most of their musical garments are winkle ready-mades, and not perfect tailor-made suits. A teacher is quite justified in altering either the tones or the words of a song which is found thus defective. Without adding any more generalities take an instance to make this clear. It is not uncommon to find the definite article "the" set to a note on the accented part of a measure, particularly when it comes at the beginning of a line. In a song which I have

in mind the composer has been so utterly careless as to set these words "the while," against A-flat, an eighth, on the beat, then fifth-line F, a quarter. Here is the light syllable "the," the very lightest of all words—paralleled only by one, the indefinite article "a,"—this "the" is set strongly against the *beats*, or *accents*, the down-beat of the measure, while the real intent of the word is cast over into a syncopated recetus of the word is cast over into a syncopated recetus. My custom is to alter the tones in this position. I set to prefix a sixteenth A-flat, before the bar for the tiny syllable "the," then set the word "while" against both the tones, slurring them. This makes the word to come out with a clearness quite delightful. The singer is not put to it to do something abnormal, the word is not distorted until its value in the prosody is lost, and the listener is saved a blurred impression upon the ear, which it is only possible to follow with a free use of guess-work. Neither poet, with far-fetched words; nor musician, with awkward tone-fingers; nor singer, with slovenly delivery, dares sin against the hearer. All the rights belong to the hearer. Those who cannot minister to edification and to delight have no moral or artistic right to trespass upon the precious time of the listener.—*J. S. Van Cleave.*

THIS question was asked me some time ago by a pupil who for years had been singing with a very tightly constricted throat, so much so, that the quality was very harsh and poor, and there was very little power. I answered this question, and will give the readers of *THE ETUDE* a synopsis of my answer, hoping that possibly it may help some student laboring under the same difficulty.

To begin with, let me say that the pupil who asked this question is anything but stupid; in fact, she is more than ordinarily intelligent, bright, witty, and well educated. Her condition is a psychological problem, and, in order to make it clear, I shall have to deal somewhat with the study of psychology.

SUBCONSCIOUS ACTIVITIES.

A child is born with great possibilities, but with very few abilities. He breathes, his heart beats, his digestive apparatus does its work, and, if irritated, he shows it by a cry. All these actions are done in intelligence had been trained in the opposite direction. There is only one hope for a pupil who has been through this experience, and that is an unlimited stock of patience so that, no matter how long it may take to educate this subconscious intelligence to a correct method of singing, he will be willing to do the necessary work through the necessary time. It cannot be hurried. In fact, the more the singer tries to hurry it, the slower will be his progress. He must concentrate his attention on the front of his mouth, trying to keep it in an absolutely natural manner there, holding his breath in his body to the best of his ability and at first relaxing all the muscles in the region of the back of the mouth, accompanied with this endeavor for clearness of diction in the front of the mouth. *Of course, he cannot sing well until he has practiced this long enough so that all this docility of attention toward even his vocal organs is forgotten and he uses his vocal organs in this new and correct way in a subconscious manner.*

This applies with equal force to the talking voice. When a person for years has sung incorrectly, it often has a correspondingly bad effect upon the talking voice, although to the untrained ear it may not be so quickly and easily noticed. In talking the vowels are not prolonged, and therefore do not acquire the undue prominence that they have in singing; but, in the attempt to make a correction wrong tone-production in singing, this carelessness should be extended to a corresponding carelessness as regards the talking voice, and one should be sure that no effort is made either in the throat or the back of the mouth, but that all the attention is concentrated upon the lips, teeth, tip of the tongue,

is easily recognized by those familiar with our writing. Suppose a person lose his right hand. He can (if he wish) learn to write with his left hand. His first attempts he will be just as awkward with his left hand as he was at first with his right; but, if he will patiently practice, he can learn to write just as well with his left hand as he did with his right.

Those of my readers who have had occasion to walk across a stage in full view of an audience and have suddenly realized for the first time the fact that they possessed muscles in their limbs of which before they were unconscious, and have felt how those muscles would jerk and twitch and do all sorts of things which before did not seem possible, can appreciate the difference between conscious and subconscious effort. They walked badly because they were conscious that others observed them, and this very consciousness made them give an undue and objective attention to their walking, trying to make it so good that it became very bad. I presume the so-called "actor's strut" is the result of misdirected energy on the part of the actor who tries to make himself walk naturally. The only way one can overcome anything of this kind is to let the limbs move along by themselves and concentrate the attention on something else, even if it be nothing more than the point of destination.

PRACTICE PRODUCES SUBCONSCIOUS ACTION.

Now let us return to the subject of angling. All of the above illustrations help to answer the question which my pupil asked. In learning to sing, the pupil must practice in a certain way a sufficient length of time until the muscles connected with tone-production will move themselves without any conscious attention on the part of the singer. In the particular case to which I refer the person had been very badly taught and for years had used her vocal muscles incorrectly. I asked her to do differently and explained to her certain sensations connected with good tone-production. She accepted the fact theoretically that, in order to produce a pure and free tone, the breath must be entirely controlled in the body so as to leave the different parts of the vocal anatomy perfectly free; but, while she accepted this explanation, she was unable to do what I wished her to do, simply because her subconscious intelligence had been trained in the opposite direction.

and front of the mouth. To one who has been controlling his talking voice in his throat, the first result of this change will be that he will seem to produce an insipid quality; but, while it may seem insipid to him, it need not necessarily sound so to others.

FIRST GREAT DIFFICULTY.

Perhaps the two greatest difficulties which confront the student who is endeavoring to correct erroneous vocal methods are: First, a tendency to think the pitch in his throat. Second, the association of throat-intensity with the endeavor for intensity of tone-production.

In regard to the tendency of the singer to think the pitch in his throat, let me illustrate my meaning. Blind people, it is said, develop nerve-ganglia at their finger-tips, owing to the acquirement of an exquisite sense of touch, and, in a certain sense, they learn to think at their finger-tips. In the same way, a pianist thinks at his finger-tips as he caresses the keys.

In speaking, there is no thought of a definite pitch, the pitch being what it may happen to be, according to the particular size and shape of the vocal muscles of the person speaking, and also a certain confidence in the mouth and throat. This pitch will be varied by the intensity with which he speaks. In the act of singing, the first thing necessary, of course, is to think a definite pitch, and where the singer has been in the habit of thinking the tone in his throat he will at first find it exceedingly difficult to think in his mouth. It may be a disheartening process at first, with a tendency for the tone to waver and split and vary from the key, and just the uncertainty which the singer feels as to what may happen when he attempts to think the pitch in his mouth will have a tendency to send him back to his throat. The only way to overcome this difficulty is to consciously think the pitch in the mouth until the subconscious throat-tendency is gradually eliminated and the thinking of the pitch in the mouth has become subconscious.

SECOND GREAT DIFFICULTY.

The second difficulty—namely, the confusing of throat with tone-intensity—is perhaps even more difficult to overcome.

Our modern music, as a rule, is far in advance of that of olden times in that it demands an emotional content and intensity greatly in excess of former times. Far be it from me to deify anything of this kind. It is certainly a long stride forward in the way of the singer, and especially is this difficulty increased when we attempt to combat wrong methods. In fact, I believe the one reason why there is so much harsh and throaty singing is this very striving for intensity. It is not only those who merely want power at the expense of everything else who get into trouble along this line, but also many singers who have the highest ideals of tone-quality. These singers would invariably criticize in others the very faults which they themselves possess; but, owing to this striving for intensity of tone and to their inability to hear their own voices, they will, if they have any throat-intensity, be sure to confuse the two, and it will be a long and weary struggle before the singer is able to produce intensity in the mouth and yet have a perfectly comfortable throat. His first effort will cause him to feel that the throat is not only loose, but weak, and he will immediately associate this weakness of throat with weakness of tone. Possibly at first the tone itself may be more or less weak, and yet if he could get away from himself and actually hear the tone he produces he would be much better satisfied than he could expect to be when judging the tone by a throat-sensation.

This perhaps is the greatest difficulty where a singer is attempting to help himself without the aid of a competent teacher—one who knows a pure and free tone and with whom he can constantly insist that even if at first it is somewhat weak, but who, hav-

ing the strength of his convictions, absolutely knows that it will become even more intense and powerful ultimately if produced with a free throat. My only object in writing an article of this kind is to encourage those who have more or less impaired their voices either on account of their own erroneous study or bad teaching, to confidently strive for a tone in which there will be not one particle of throat-intensity.

In closing, let me insist that, if the singer will confidently sing with the mouth only, he will gradually gain confidence in his ability to do this, and, by so doing, will develop the greatest power and sonority with the most beautiful tone of which he is both physically and mentally capable.—*Horace P. Noble.*

OPERATIC VOICES.

W. J. HENDERSON clears up some of the fog of adulation that exists around the present-day opera-singers. He writes in his department of the *New York Times*: The unthinking worship of the opera-singer has its origin in the supposition that the best singers in the world go upon the operatic stage. The course of reasoning is something like this: These people get paid ten times as much for singing as good concert-singers get, and we pay \$5 a seat to hear them. Therefore, they must be greater singers than those who sing for \$50 or \$100, and whom we can hear for a dollar. This is a part of that state which Henry T. Finck felicitously describes as "Jumboism in art." It is not correct to suppose that the best singers in the world go upon the operatic stage. The largest and most brilliant voices usually go there. The singing of operatic roles requires certain physical attributes not accorded to all persons possessed of singing voices and artistic natures. For the grand dramatic parts, big, powerful voices and physical structures capable of enduring immense exertion are necessary. Slight men and women with small, sweet voices are not suited to labor of this sort. No matter how well they can sing, the volume of tone required and the long-continued effort of heavy operatic roles are too much for them.

PROF. E. W. SCRIPTURE contributes an article entitled "How the Voice Looks" to a recent number of the *Century*. Professor Scripture is director of the Psychological Laboratory of Yale University, and if his views are accepted there promises to be a revolution in vocal teaching. The illustrations tell some curious stories. Here is one statement from the experimenter:

Not long ago I stated these facts to a well-known cleft club, and supported them by the curves of German vowels sung into and traced from a phonograph by Professor Hermann, of Königsberg; by pictures of spoken English vowels obtained in a direct way by Professors Nichols and Merritt, of Cornell; by analyses of Finnish vowels by Dr. Pipping, of Helsinki; by direct observations of the vocal cords made by Dr. Mueshold according to a new method, and by the results of other investigations. The statements were received with a dismay mitigated only by incredulity. One member even remarked that such views "would, if true, knock all our theories of vocal instruction into a cocked hat." There was, in fact, a natural reluctance to giving up the Helmholtz overtone theory of vocal resonance. The abandonment of the incorrect theory of vocal action will probably require modifications in the present methods of vocal instruction, but that is a matter for the musicians to decide. I merely suggest that if the mouth-resonance cannot alter the sound from the cords except by mixture of new tones with it, it is hopeless to attempt to correct faulty cord action by adjustment of the mouth; the cords must be trained to emit such forms of explosions as will produce the best effects on the ear.

THE question received relating to accompanying singers was so pertinent to present conditions that I have made an extended allusion to it in the article heading this department.

IDA H.—The Baritone, when singing from a treble score, pitches his voice an octave lower, and this unconsciously; for, as a rule, those who sing songs become accustomed to the use of the treble clef, without realizing that they are using the voice an octave lower than the melody is being played. He uses the same pitch in both treble and bass clefs.

2. For bass and baritone songs send for the classified lists of Presser, Schirmer, Ditson, and Schmidt, specifying the voice.

3. The "Creation" or the "Messiah."

4. The answer to question No. 2 applies also to lyric soprano.

5. She should extend her range to meet the requirements of the cantata, the "Elijah" and Gault's "Holy City." She should be able to sing now.

6. By registering with one of the two most reliable agencies.

7. I think most of the New York vocal teachers answer to this requirement.

8. From October to June.

CLARA P. H.—I do not think violin-playing can injure the voice. I have heard many violinists sing well, which strengthens me in this view. If I had special soliloquies in this regard I should establish the physique in the direction which gave the most promise first.

M. E. B.—Any time after sixteen years for the girl, and for the boy not until his voice had changed and was secure in its new tone.

MOTHEM M. M.—Your letter gives evidence of earnestness, which must yield results. I would mark a course for your girls and make them conform to it, giving in the order named: Behnke, Sieber, Wiek, Marchesi's twenty, Nava's "Elements," and Litgen's "Trill"—Tosti's are also good to follow Sieber, but they should be used with the Sieber syllables rather than with "ah." As to aiding you in the matter of repertory, I feel really quite helpless. Even my many hundred regular teaching songs, all of which have found a permanent place in my library because of some special value, sometimes fail me. The best music is best worth teaching, and publishers are going so extensively into collections of late that you can hardly go wrong, if you equip yourself with them. Schirmer's "Modern Lyrics," four volumes, and Ditson's "Modern Classics" are fine examples.

X.—I. Make a close friend of the first six pages of Behnke and Pierce, Volume I, and the chances are they will help you out of the breathiness without contracting the throat.

2. For pianist-work send to general "Question and Answer" department of *The Etude*.

3. Your ideal vocal solo is not hard to find. Ask the publisher of *THE ETUDE* to send you "an selection" a group of the old Italian songs which formerly belonged to the Martens Brothers' catalogue, and you will have an embarrassment of riches.

4. I have seen no compilations at hand of Irish songs, and therefore cannot help you. If the question comes when I am in New York, will make a search for the thing you want.

THE charge of lacking melodic invention has been brought successfully against every great and original composer who has had to fight for appreciation and fame. At first his works are uncomprehended, and an outcry is raised forthwith that he has no melody in him; but so soon as his works begin to be understood this clamor ceases of itself.—*Artiphor.*

Nor without design does God write the music of our lives; be it ours to learn the tune and not be dismayed at the rests; they are not to be slurred over, not to be omitted, not to destroy the melody, not to change the key-note.—*Ruskin.*



Emulation with one's former self is a noble form of the passion of rivalry. Thus I should excite a boy without making him jealous of anyone. He would work to surpass himself. I can see no inconvenience in this emulation with his former self.—Prof. William James.

SOME months ago the editor of STUDENT LIFE AND WORK asked the readers to send notes of books that had helped them in their work of self-development and discipline. We should have been pleased had we received many more replies. From among the number we have selected a few remarks:

Mr. Frederic Charles Freemantle says that his preference has been for Emerson's "Essays" and Elbert Hubbard's writings, both in the *Philistine* and in his little books. He says further: "I have tried to get my pupils interested in these writings, but they seem to fail to get out of them the help that I do; however, all books are not open to all alike. The same book gives out different truths, and what we each need will be plain to us if we read aright. Perhaps in the books I mention some of the readers of THE ETUDE may find some invaluable helps and encouragement—yes, things to live by, things to help to be."

Mr. J. A. Horn says: "I wish to recommend two books: 'What All the World's a Seeking' and 'In Tune with the Infinite,' both by Ralph Waldo Trine."

Miss Adelaide Phillips finds much that is helpful and stimulating in Hamilton Mabie's books, which have been referred to before in these columns.

Mr. Morton Howard recommends Lesky's "Maps of Life" as a splendid work on conduct and character; while Professor James' "Talks with Teachers," though primarily intended for public-school workers, contains much that is valuable to teachers and students of music. Tapper's "Chats with Music-students" is unique. It is a mine for the young, ambitious student.

Mr. Charles Fredericks calls attention to Hamerton's two books "Intellectual Life" and "Thoughts About Art" as taking up subjects that are worthy the attention and study of a thoughtful student.

We take this opportunity of adding a few words to what has been said by some of our correspondents. If one really wishes to accomplish something in life, he must learn to go outside of himself. His own thoughts, his own expression of these thoughts, is not enough. Many men have many minds. Each mind has different ideas. Each mind sees the things of the world, the truths of life under somewhat different relations, and all are a part of the great world of truth. Therefore we must turn to others for some new phase of truth, some new inspiration.

The reading habit is the best education, if the reading be such as shall educate. Every young man and every young woman who is earnest to succeed, to rise in attainment, should have at hand at least one serious work which is in course of the most careful study and thorough assimilation that can be given to it. The books referred to above are worthy of any student's attention, and we trust the recommendations given will influence some of our readers, at least, to form the reading habit, the habit of reading books of serious purpose.

In connection with this the present writer suggests that the student keep on the lookout for books that will bring him help, stimulus and inspiration. There are many such. Oftentimes in turning over the books on the counters in shops or on the shelves of libraries we miss a gem because we do not go into the contents. Watch the book-news in the daily papers and magazines; talk with such of your friends as you may know to be posted in literature. You may find a treasure unexpectedly.

As to the manner of reading, just a few words: Read carefully, not once, not twice only, but three times and still often, so that you grasp the thought of the page before you. A good plan is to make an abstract of the argument or theme of the paragraph you may be engaged upon. Marginal notes that indicate the scope and bearing of the paragraphs are valuable to one when a book is taken up the second time. Try to fix firmly in the mind whatever you read that strongly impresses you; if not the words, at least the thought. Thinking over what you read and fixing it in the mind makes such ideas a part of your own thought and being, and they will become a part of your own intellectual equipment ready for use when needed.

Yes, read books, but read them into your minds, hearts, and lives.

How often we hear some young person complain of being held down in an unfavorable environment, by lack of means, of health, by family demands, always, however, by some circumstance, to all appearances, beyond the control of the speaker! Our own troubles always seem greater than those of others, but an honest consideration will show us that many other persons have had far greater obstacles to contend with than those which we may deem insurmountable. And that is the point; they seem insurmountable because we have never tried to go around them. When the little streamlet meets a stone it does not try to flow over it; it mine for the young, ambitious student.

So the student who finds his tasks apparently beyond his power, and particularly the one whose way is hedged in by some barrier may find inspiration in deeming this difficulty not a disability, but simply a handicap. Many men have won races and prizes in athletic contests in spite of handicaps. So the student may go on with hope even though he be handicapped. Let me quote some examples of men and women who have labored under the severest of drawbacks.

In Maeterlinck's late work, "The Life of the Bee," reference is made to the investigations of Huber, born in 1750, who became blind in early youth. Because of his intense interest in the subject he devoted his life to the study of the bees, by the help of his servant. Maeterlinck writes: "In the halls of human suffering and human triumph there is nothing more touching, no less than more admirable than the story of this patient collaboration, wherein the one who saw only with immaterial light guided, with his spirit, the eyes and hands of the other who had the real earthly vision. . . . His writings show a few mistakes, a few incomplete truths, yet not a single one of his principal statements has been disproved or discovered in error; in actual experience they stand untouched and indeed at the very foundation of our knowledge of the subject."

Many students are aware of the handicaps suffered by some of the greatest musicians, such as Handel, Beethoven, Weber, Chopin, Schubert, Schumann, Wagner; yet the lesson of this little talk may be strengthened if they will refresh themselves on the subject; we studied the lives of those of our readers who have not talents will do so and note how great the handicaps succeeded.—W. J. Baltzell.

SIGHT-READING AS A PASTIME.

THE pleasure felt in sight-reading should be as one's first coming on a delicious poem, or like one's first introduction to a clever prose article. It should give us a sensation of surprise through its newness (to us) and of delight by its coalition with our already obtained musical knowledge. It has been said that one cannot get hold of the "content" of a piece at a first reading of it, but this is not so. If we read carefully what is before us, if we really read the notes, the fingering, and the time, then we have also read the content, for what is content other than the elements, the forms, by means of which it is expressed, joined to our own insight.

In reading a poem for the first time we are reading a new combination and adjustment of words and thoughts quite common to us perhaps, but now put to a new use and in a different way from any we have ever yet known. It is this new phase of old familiar things—"What oft was said before, but ne'er so well expressed"—which excites our pleasure and holds our interest in anything new. The same is true of reading a piece of music for the first time. There are only seven notes, ten fingers, and "two kinds of time with which to make music." It is the new and cleverly chosen combinations of these which make for difficulty and strangeness.

There are two ways of reading a piece at sight. There is the usual way which is called "getting an idea of it," and which consists of getting many wrong and mixed ideas, and there is the way which really is getting an idea of it, and which necessitates a triple activity of the brain, as to notes, fingering, and time. This sounds difficult, but if in reading a book you are able to read and outline the letters of the alphabet, to read and apply the marks of punctuation, to give the proper emphasis to words, and at the same time absorb the meaning expressed by the use of all these symbols, then your mind is capable of carrying on the triple process which is so necessary to an enjoyable first reading of music. This being so, there is no reason why your first reading of a piece should not be as correct as your tenth reading of it, and, instead of being a drudgery and a bore, it should be a real pleasure to you.

If you read the fingering correctly this will greatly aid in making your music flow along smoothly; for it is the neglecting to read the fingering which causes jerky playing much more often than had note-reading. The fingering, then, must be the next consideration after the notes, to the reading of which must be brought an untiring vigilance and eyes ever ready for new complications and combinations.

As to reading the time, a glance at the beginning of a piece will give you the general rule which you are to follow, and another down the page will tell you how best to apply it. It is seldom well to use "/," time in its "full strength" (as the physicians say) at a first reading. Find out what your "smallest unit" is,—decide whether you want to give an eighth, sixteenth, or thirty-second note one beat, and in thus subdividing or "diluting" your time you will find that you lessen your difficulty by one-half. Add to this the fact that natural accent adds to music much of its charm as emphasis does to poetry that is read aloud, and you are ready to read at sight with both pleasure and profit.

The pleasure to be thus gained has not been sufficiently appreciated, so many pupils having thought of it as only a dry drudgery of notes; but Dr. Mason said: "Pay no attention to the direction 'First get the notes right, then the expression'; a better motto is 'While getting the notes right attend also to the expression.' Experience shows beyond controversy that better results follow this course." And since the store of the world's music is almost endlessly vast, and we have each of us only one short life to devote to actual acquisition of knowledge, why not become acquainted with as much music as possible in the same way that we become acquainted with literature.—through careful reading! There are circulating libraries of music, there are musical magazines and journals which publish music with every number, and

there are hosts of music-teachers who are delighted to place their private collections at the disposal of girls who manifest an earnest desire for a general knowledge of the world's music.

There has been instituted in almost every conservatory of music a special sight-reading course which was found to be absolutely necessary because girls would not make music-reading one of their pleasures. And yet a girl profits much more by that which she does for pleasure than by that which she does because she is compelled to "take a course in it."—Edna M. Maguire.

In a work of fiction entitled "Captain Blunt," by Max Adeler, popular a number of years ago as the author of "Out of the Hurly-Burly," there is a statement that may set our students to thinking. The Captain, having retired from the sea, is intent on making up for his lack of schooling in his younger days. Among other things he asks his nephew to teach him a little music so that he may be able to play some simple tunes.

The lesson begins with an explanation of the scale of C. The Captain asks why they do not begin with the scale of A, since that is the first letter of the alphabet. The nephew says:

"Because C has no sharps or flats, and it is the natural scale."

But this explanation does not suffice for the hard-headed old captain, who reiterates: "But why don't you commence with A?"

"Why, all the instruction books commence with C." "They do, do they?" says the captain. "Here they take the first seven letters of the alphabet to name the keys, and then, instead of commencing at the beginning, they start off with the third. No wonder musicians are such a harum-scarum, helpless set when they don't know enough to begin at the beginning."

We offer a prize of \$1.00 each for the best two explanations of the reason for commencing with C, the successful answers to be published in this department in the November number of THE ETUDE. Answers must not contain more than four hundred words, and should be in the Editor's hands not later than October 1st. Address the replies to THE ETUDE, 1708 Chestnut Street, Philadelphia. Only students may compete.

THE ultrasinguine state of mind is as little to be encouraged in the musician as the doggedly phlegmatic.

Happy are those students who can take a middle course and be neither subject to easy depression nor too stolid to be aroused from habitual lethargy. The executant or vocalist who desires to succeed must be zealous; but the zeal requires to be of a lasting kind, and one that will bear the possible difference of the public as well as the criticism or the flattery of friends. Natural temperament—from the enthusiastic to the apathetic type—depends largely upon physical well-being. Young students, especially those who spend hours at vocal or instrumental practice, require to be very careful of their health. One's study-hours pass all the more beneficially and pleasantly if out-door exercise is not neglected. The habitually delicate are ill fitted to bear the strain of any prolonged effort; and, save in exceptional cases, the greatest public artists are men and women of magnificent physique,—capable of enduring a liberal share of bodily fatigue and mental strain.—Dr. Annie Patterson, in Musical Opinion.

PAINTING and music have great analogy in their expression and effects. In painting the expression consists in the correct reproduction of natural forms and colors, while the effects result from light and shade and from infinite gradations and contrasts of color. In music expression consists in the awakening of natural feelings which it is presumed to depict; while the effects result from piano and forte, and from rhythmic movement, with all its infinite gradations and contrasts.—S. Marchesi.



BUSINESS RUSH.

ONE of my boys showed such unwillingness, the other day, to give me a few minutes extra for a little work on harmony, that I presume I showed a little disappointment at his evident lack of interest. I said very little, but told him he need not stay that day, and immediately his heart softened and he said: "I wish I had said 'yes' when you asked me! I'll tell you just how it was. It's such a lovely day that I was in a rush to get out with the other boys! You see, Mrs. R.—, I am just in the prime of life!" (The dear little fellow is ten years old.)

MUSICAL TERMS.

ONE of my pupils, by way of twisting things, used to speak of the "rheumatic scale" and the "archipelago!" I have thought this translation of the diatonic scale and the arpeggio so amusing that I have often made use of the story in teaching, and have found that the correct names have thus been most successfully impressed upon the minds of my pupils. I have always felt grateful to this little girl for making the mistakes.

SEEING OURSELVES AS OTHERS SEE US.

FAY SIMMONS DAVIS.
LAST winter I taught a little girl of ten; a real little gem she was! but she just "spiced practice!" and her work was anything but dazzling in consequence. We all have bright thoughts at times, and one came to me the day when I said, in sheer despair: "I'll be the pupil to-day and play as you do, and you can be 'teacher' and teach as I teach."

Her face became suddenly transformed, fearful and wonderful to behold! Sternly she commanded: "Take your seat and let me hear your lesson, and don't you make one mistake! You haven't played well this whole year, and you ought to be just ashamed!"

Lot a "Daniel had come to judgment!" I saw myself as in a looking-glass. I meekly "look my seat" and I played the music, imitating her as I hadly hesitated and stumbled through it.

"Gracious! do I play like that?" she inquired in amazement.

"Yes," I answered; "and do I teach like that?" "Oh yes," she replied, as the tears came to her eyes. "You've no idea how strict you are."

I have used much kindness and tact since then, and her progress has been very rapid. I have learned that sternness, in small quantities, must of necessity be resorted to at times with all children, but affection, wisely distributed in large proportions, can quickest unlock the doors leading to the different little hearts and minds which come to a teacher for training.

A MISCONCEPTION.

C. S. SKILLTON.
"PLEASE don't make me learn Chopin's 'Funeral March,'" said a new pupil; "I don't like it for the piano."

"How do you like it?" I asked; "it was written for the piano."

"I like it best with the gramophone. It sounds so grand with the big bells booming."

I didn't comment on her taste then and I will not do so now; she went to work and learned the march and later acknowledged that it was better for the piano, after all.

The clearing away of this misconception is a point of some interest to teachers; for it continually oc-

curs in the minds of inexperienced students, though seldom in so grotesque a form as above. The kernel of the whole matter is that music, so far as it deals with the reproduction of external sounds, aims to stimulate the imagination by suggesting rather than by realizing them. Chopin's march contains a magnificent suggestion of the booming of deep-toned bells, also of trumpet-calls and the roll of drums; but when these sounds are actually introduced they weaken the effect for the musician, though they may impress the beginner.

I know a boy who thought Verdi's "Anvil Chorus" played by Gilmore's Band, with twenty men in red shirts striking anvils and a cannon fired with each of the four final chords, far more interesting than Beethoven's Fifth Symphony played at the same concert. He lived to reverse his judgment. In many ways a teacher will be able to show a pupil that music is inspiring more by what it suggests than by what it realizes.

DEVELOPING A TASTE FOR GOOD MUSIC.

PHILIP J. BULLOCK.
CLARA, a pupil not yet twelve years old, enjoys practicing sonatas and other classical music. Her mother encourages her in this, but her father and older brother, at first, found some fault with her for trying to learn such "old-fashioned stuff." "Why don't you play us something up to date and that's got some 'go' to it?"

Clara, however, and her teacher, with the mother's hearty approval, kept steadily on with the "old-fashioned stuff," and now the father and brother and neighbors are beginning to enjoy good music.

A TITLE WITH TWO MEANINGS.

RUSAN LLOYD BAILY.
HE was a high-school boy and had taken music-lessons since childhood's happy hour; consequently when he drifted my way after experiencing six other piano-teachers I naturally concluded that he must know something. I gave him a piece which bore as a subtitle the explanatory remark: "Moment Musical in A-flat," but I never knew until two years afterward that he had placed his own construction upon it; he thought it meant a musical moment in an apartment house. Never mind; he studies Bach fugues on the organ now, and holds a good church position; therefore I venture to tell the story.

A NEW KIND OF SCALE.

E. F. MARRE.
THE comparisons that some children make in order to assist their memories prove sometimes to be very amusing to the older people. I have in mind at this moment of writing the image of an unusually bright little girl, who was undoubtedly an adherent of athletic exercises, and allowed the familiar phrases of the gymnasium to enter largely into her vocabulary and become an able auxiliary to her memory for musical terms. On one occasion of examination I asked her to give me the name of the scale composed of semitones.

"Acrobatic," she unhesitatingly answered.

"I think you will find all of the scales acrobatic enough, if you will practice them," I replied.

She did not seem to be at all disconcerted when told that it was "chromatic," as she very nonchalantly retorted:

"Well, I came near it!"

WOMAN'S WORK IN MUSIC

Edited by EMILIE FRANCES BAUER.

MUSIC-CLUBS AND THEIR PITFALLS.

It can hardly be said that the clubs are getting ready for work, for as yet those who give the most active work and thought to the welfare of these organizations are resting up for the coming season. The growth of the musical-club fad, if so beneficial a function may be termed a fad, is nothing short of remarkable. Every city of any size or importance has one or more. Especially in the smaller cities are the benefits manifold, and in such localities as are deprived of orchestras the study of orchestral works by means of two piano forms is interesting, as also is a large part of the work. If there be such a thing as a city where the musical club does not exist, the musical people should lose no time in organizing one. But it must not be believed that musical clubs are unalloyed benefits to the art which they stand to serve, nor for the communities in which they are created. The subject has doubtless been dwelt upon before, but it cannot be repeated too often that nothing in the world is so entirely good that harm may not come from it if it be wrongly handled, and one thing must not be overlooked; namely, that, if a club does harm, it does infinitely more injury than the best-conducted club can do good. It will readily be seen, therefore, that it behooves women to go into the work with their entire spirit, that each club and each individual may do everything possible to bring the influence of good music forth.

One of the most serious pitfalls in clubdom is prejudice. Whether this be favorable or antagonistic, it matters very little, the harm is the same. For the greater part, clubs are composed of women who are socially charming, attractive, and altogether delightful, but this in no way signifies that they are competent musical savants. Often the determination to find a totally incompetent person into prominence for social reasons is ruinous to success, for this same sentiment will keep a competent person out. This has no part or parcel in the elevation of music, but is absolutely the same element that makes society the rapid, insane thing that it is. Under this head we may class the adherence to a leader or a set of officers because some members of the club have the influence to keep them there. In the largest cities we have examples of the effect of this partnership just as well as in the smaller ones, and with just as disastrous results. Cliques are the death-marks to progress, and few persons who pose as workers in the cause of music realize how little thought is given to music, and how much to glorification of self or of the clique. It is true that the social standing of a club as of an individual is much to be desired and carries weight over those who are in every way better, but of lower caste, yet art is art, and if art be the object, the *raison d'être* of the club, let this be the first, last, and eternal consideration. A musical club is ruinous to the interests of music and musicians when it invites or accepts free services of professional artists. No person or body of persons is justified in taking that which is a man's living and giving him nothing in return, not even thanks, for where is the club that does not believe that the benefits to the artist is ten times as great to the club? Not that the club should have this benefit. It should, by all means, but it should pay for it, and then it would be in position to provide what is really instructive and artistic, instead of picking up the first best that is willing to give services, who nine times out of ten

does it because he is unsuccessful and thinks this will help him along. If a man be a stranger, it is undoubtedly part of a musical club's duty to give him a chance and a hearing, but it should be done on a financial basis, as it is degrading to the dignity of a club to be an object of charity, especially if this favor be accepted from one who possibly needs the money and needs it badly.

Another serious mistake in a club is to use incompetent club members to illustrate examples instead of engaging proper interpreters. What is the object of study if the best results cannot be obtained? Take, for instance, a program given to Bach. There will be a well-written instructive paper, and as illustration different members will be asked to prepare a Bach number. Now, Bach is not easy to play, and in most cases he is criminally misinterpreted. What is to be gained by having a half-dozen members hastily throw together some Bach pieces that even those who know them could not recognize? How much better to pay some authoritative Bach player a moderate amount and have Bach mean Bach.

Musical clubs are also detrimental to the cause of music when the members withhold their support from musical attractions other than those in which the club is personally interested, as music needs all the encouragement and support that a city can give it, and one good piano-recital, or evening of chamber-music, or the more actual benefit than a whole season's club-work which at best exists only to put people into a more receptive condition when opportunities to hear do come along.

CLUB REPORTS.

WITHOUT knowing what every club in America is doing, one might still be safe in believing that nowhere has a musical club been of such direct benefit to its members and to the city as

THE MUSICAL CLUB OF WARREN, PA., has been. Not only did it fulfill its mission in the field of amusement and entertainment in the very highest degree, but from an educational point of view the work of this club has never been surpassed.

The club undertook to have Madame Julie Rivé-King with them throughout the entire month of May. The work consisted of recitals and class-lessons, critical classes, and intimate informal talks whereby this artist imparted her knowledge to those who assembled eager to gain from so authoritative a source. The recitals, four in number, were given to the public. It will readily be seen that, when clubs work with such seriousness of purpose and on such a broad scale, they are most vital to the musical life of the entire country.

THE SHERWOOD CLUB OF CZECHO, IOWA.

The above club was organized in Cresco, November 14, 1901, and it is very satisfactory to know that the work of this club is being carried on in a most original and beneficial manner. The method of work during the first year was to alternate the study of Mathews' "Popular History of Music" with the practice of eight-hand arrangements for two pianos, the sessions occurring weekly. The engagement of William H. Sherwood was one of the very delightful and instructive features of the work. For the coming season several artists will be engaged, among whom is Edward Baxter Perry.

The officers of the Sherwood Club are: Pres, Miss

Lauraine Mead, Vice-Pres, Miss Bernice Laidlaw, Sec. and Treas., Miss Bessie Johnson.

There is one suggestion to be made, and to a club working with such sincerity of purpose it cannot be taken amiss. I can never be induced to believe that the alteration of so pronounced a form as a Beethoven sonata can be beneficial. The arrangement of the symphonies for eight hands, two pianos, are perfectly in order; for it is the closest approach possible to an orchestral arrangement; but such an arrangement of a Beethoven sonata is likely to be misleading. There are a great number of fine things written in that way, among them the Beethoven, Schubert, and Schumann symphonies, many of the Wagnerian selections, the Saint-Saëns Symphonie Poème, the Weber Overture, the Liszt Rhapsodies and Symphonie Poème, all of which form admirable matter for study.

THE SATURDAY CLUB OF SACRAMENTO, CAL.

Not only is the Saturday Club of Sacramento conducted on the highest plane artistically, but from personal knowledge I am able to state that its membership enrolls more really artistic musicians than most cities of its size can show.

The Pacific coast is a world by itself, and in this way the musicians in that section come more independent. The assisting artists are drawn from San Francisco for the greater part, and the choice has been admirable, including, as it does, the Minetti Quartet, which is capable of presenting chamber-music in the highest and most artistic form. Among the artists engaged last year was Fannie Bloomfield-Zeisler, who is happy to state to anyone who discusses the coast and its conditions that a more intelligent audience she has never found in her travels. The Minetti Quartet appeared last season, and is down again for the coming year. One of the most splendid programs that has ever come under my notice is that which was given to Shakespeare. It is herewith presented, being a model of the finest type:

Shakespeare, 1564-1616. Essay, Shakespeare in Music. Illustrations: Sellinger's Round, Dr. Byrd. Carman's Whistle. Where grilpinge greives the Hart (Romeo and Juliet), Richard Edwards. Heart's Ease (Twelfth Night). Light o' Love. Violin Solo. Dances from Henry VIII, Edward German. Song, Bill Me Discourse (Venus and Adonis), Sir Henry Balfour. Piano: "Hark, Hark, the Lark!" (Cymbeline), Schubert-Liszt. Illustration: The Pour soul at pinning (Othello), Verdi. Piano Quartet: Overture, "Merry Wives of Windsor", Nicolai. Song: Under the Greenwood Tree (As You Like It), Carrie Adams. Piano. The Royal Gaelic March (Machech), Kelly-Sherwood. Song, Ophelia's Ballad (Hamlet), Ambrose Thomas. Piano Duet: Overture, "Antony and Cleopatra", Rubinstein. Songs: She Never Told Her Love (Twelfth Night), Haydn; Sign no more, Ladies (Much Ado about Nothing), W. H. Pomeroy. Song: I was a Lover to his Lass (As You Like It), De Koven; Tell me Where is Fancy bred? (Merchant of Venice), De Koven. Piano, Wedding March and Dance of the Elves (Midsummer Night's Dream), Mendelssohn-Liszt. Overture, Yon Spotted Sennet (Midsummer Night's Dream), G. A. Macfarren. Quintet: two violins, flute, cello, and piano, Nocturne (Midsummer Night's Dream). The program was under direction of Mrs. W. E. Briggs.

For the season of 1902-03 the officers are: Mrs. Albert Elkus, Pres.; Mrs. Louise McC. Gavigan, Sec.; Miss Aurelia M. Waite, Treas. A copy of the Saturday Club's constitutions and by-laws should be in the hands of every club about to start or desirous of being more successful than it is. The by-laws are more important than one is likely to realize. These by-laws have been draughted with rare skill and insight to the needs of a musical club.

There are four links in the chain that connects music with thought, the mechanism of production of sound in an instrument; the making of sound into music; the molding of music into forms which shall arouse emotion; the choosing of that exact shade of emotion which shall suggest to the listener the right idea.

REFLECTIONS FOR TEACHERS AND STUDENTS.

BY LOUIS ARTHUR RUSSELL.

VI.

AS TO "METHOD" IN MUSIC.

By "method" we mean simply the manner of producing our musical results. Methods, or manners, of voice-production, of pianoforte-technic, etc., often seem to vary with different teachers, but, after all, there are few essential points of difference among educated teachers. In voice-culture there is a more frequent misunderstanding of the term method than in any other branch of musical study, perhaps because the production of voice is a subtle thing in itself. One of the greatest mistakes made in all the range of music-study is the confounding of a "language" with a "method" of voice-culture. Many, very many vocal students are deluded by the fact that they use a book of exercises with Italian text, thinking that this use of Italian language constitutes what is known as the Italian method of singing. This error has caused more disappointments than any other of the many misconceptions in music-study; and whether through the wilful pretense of incompetent teachers or the ignorance of the pupil, the error is a source of great annoyance and harm.

It is a well-established fact that some-yes, the most-of the worst vocal teaching done throughout the world is done in the name of the Italian method. And this fact has brought the name fairly into disrepute among intelligent teachers, who prefer to be known as teachers of a true method rather than as exponents of that mysterious and many-sided system known popularly, but by no means definitely, as Italian. Now, inasmuch as all good teaching of today must be largely upon the same lines as the good teaching done in Italy years ago, when all voice-teaching was done there, the truth stands that all good teaching is, in the main, Italian in method.

To teach singing at all well, and according to natural laws, will surely be to teach as the old Italians did; for they were the first to do voice-training in any sort of systematic way, and they did it rationally. Therefore all voice-teachers may readily and truthfully say that they teach the Italian method. The advanced modern teacher recognizes all of the many excellent ideas contained in the teaching of the palmy days of Italian song; for the demand then, as now, was for absolute purity of tone and correct declamation. But in those days the teaching was far less dependent upon the method of the teacher than on the voice of the student; and the processes were mainly empirical and imitative. Now, however, the well-equipped teacher holds the very same correct ideal before his pupils, but, in addition, he is able to give satisfactory and reasonable explanations of the physical processes, that the student need not struggle for months and years to imitate a given quality of voice, but can add to this important imitative thought a reasonable explanation of the processes involved.

Take, for instance, that remarkable man, Lamperti, the eminent teacher of Milan. His pupils, for the most part, seem to have believed that he wanted them to breathe with their bones in some way. Now, no reputable teacher of to-day in America, or England at least, would suggest such an idea to his pupils; for it is a physiological impossibility to breathe otherwise than with the lungs. It is not at all likely that Lamperti ever intended to teach such an idea, but not being able to explain to his English-speaking pupils what he really intended, many understood him to train their bones to do the breathing.

Lamperti is, in fact, taught from broad outside principles and did not give little explaining of the physical processes, making his pupils aim for certain results of purity and lightness of tone rather than endeavoring to cultivate particular controlling efforts. He himself never learned to sing, but, after most careful observation of all the best singers of his time, he sought to produce with his pupils similar conditions and results.

Had Lamperti been as thoroughly cultivated in vocal processes as are many of the teachers of the present day, it would not have been possible for him to have been so misunderstood as he frequently was; for, indeed, all the principles of breath-control and tone-placement, two of the most important of the vocal processes, are now thoroughly understood by the profession.

This great teacher knew the necessity for purity of tone and the importance of breath-control. He saw that the tendency of the average student was toward pushed and pinched voice, restrained breathing habits, etc., with a result of noisy, bristly tones, far from beautiful. He also saw that good singers avoided these faulty manners. From these facts he worked out his manner of teaching, and, being a man of fine capacity, both as musician and teacher, he became one of the most successful masters of the century.

Lamperti was an Italian, and therefore his methods were known as Italian. Yet this man did not get his power through study of Italian methods as taught by his countrymen; for, indeed, he did not study voice except by observation and the application of good sense; therefore he was no more an exponent of the old Italian method than is any German, English, or American master who teaches the production of a pure tone, etc., without the use of Italian language.

However, since so many excellent vocal teachers have come from Italy, and so much good material for vocal students has been composed by Italians and with the Italian language, it becomes a necessity for students of voice who expect to know the whole of their art to be trained in the Italian language, not because the language is more fittingly applied to song, but because the traditions of art, especially in opera, are so closely woven with the Italian tongue as to make it stand in the minds of many as the very language of and for music.

This thought has obtained for so many years that now it becomes the bounden duty of every great artist to know, in addition to his own native tongue, the musical use of Italian. It is well, however, to remember that the ability to sing in Italian will never prove the singer the possessor of the so-called Italian method of singing, nor will it ever compensate for one's inability to sing correctly in his own tongue.

When the system of marking the pianoforte fingering "1, 2, 3, 4, 5" began to be used, displacing, as it did, the English and American custom of marking "x, 1, 2, 3, 4," the expression was often used by students: "I study the German method of pianoforte-technic; my books and pieces are with German fingering." The confusion of a method of technic with a system of finger-marks was no more absurd than the confusion of the language used in a vocal school with a real method of voice-production.

In closing, then, let us clearly understand that all good vocal teachers may rightfully claim to teach as the best Italian teachers did; for they teach for the same ideals. It is not a thing of any moment that your system of study be named Italian; for we have really learned to know more of how to teach voice than the older Italians knew; yet it is doubtful if we will ever make better singers than they did. They, however, made but for a sort of survival of the fittest; nowadays good singers are quite a frequent occurrence.

Surely then, if you will, your Italian method, but be sure it is good as well as Italian. Use your German (!) fingering, but be sure that it is more than German; let it be correct, first and last. Fitcher's method is a poor substitute for a good system of worship; we are fairly overawed by the names, Lamperti method, Garcia Method, Natural Method, Italian Method, The True Italian Method, The Old Italian Method, etc., or, in piano-study, we are told of the Leschetitzky Method, The Deppé Method, The Mason Method, The Virgil Method, etc. Incompetent teachers the world over seek and find pupils through the gullibility of the public, who believe in a name, because they have seen it often in print; but there is a certain fact which stands, regardless of all of these doubtful business methods of entreprising teachers,

and that is that the vast majority of real musicians are being trained or have been trained by honest teachers and capable, who spurn the trick of using the name of some popular method, but get at once to work teaching their pupils how to sing or how to play the pianoforte.

These men know the good of these titled systems and use it, and they also know their limitations, and they seek the whole truth, regardless of name or popularity. The whole truth of music-teaching is open to all; there are no patent methods, which contain secret truths; no one man or woman has comprehended all there is in art, and he or she who pretends to know it all and to hold alone the secrets of art is a pretender, a charlatan, without an exception.

Look to it, then, in the selection of a teacher, that you find one of those who has wrought solid results regardless of the name of his method of teaching. A wise choice of teacher will save years of energy and much distress.

THE METRONOME AND TEMPO RUBATO.

BY J. B. VAN CLEVELAND.

EVERYONE knows that Chopin, the arch-employer of the tempo rubato, was a devotee of the metronome. Very few, however, fully comprehend the deep and far-reaching significance of this fact. Our pupils very soon arrive at the notion of the ornaments and details of art, and have a lamentable habit of alighting and alighting over those slow, dull, stubborn rudiments which enter into and make the body of art. In the matter of imparting grace to a performance by slight liberties with the time, there is a widespread and exceedingly harmful idea that to play artistically and with emotional abandon it is only necessary to throw down the reins of restraint upon the neck of the metronome steved of the heart, and let him prance and gallop and curvet and bound in complete union to his lusty blood. I have often had many perplexing wrestles with this problem of the tempo rubato, and one of the latest cast some new light upon the matter to me, and may assist others if briefly narrated. The circumstances were this:

A young lady, herself a teacher, brought to me some Chopin pieces. She had never done anything with compositions of the great Polish master, and she was in a vague and general way aware of their difficulty and their peculiarities. We opened the campaign with the beautiful posthumous waltz in E-minor. The result was something agonizing. If you had taken a lovely bunch of flowers from the greenhouse or the wild-wood, and after grouping them with artistic feeling, had shoved them into some rigid box of glass, where they might all be seen distinctly, but cramped, jammed, crushed into utter destruction of their graceful outlines, you would have an image of the result. I used every explanation, every illustration, every device I had ever read, heard, or thought out. The results were meager and unsatisfactory. At last, in sheer desperation I carried the "war into Africa" and did something so grossly exaggerated that I feared for the result. It was this:

I took the opening eight measures of the waltz proper. "Now for four measures get faster and faster," I said, "then for the next four measures get slower and slower, and this very, very much so." Still she could not make any marked difference, and could not make that little difference equal. So I said: "Take that first measure at metronome 80. Do that six times. So. Now repeat the second measure at MM. 100, six times. So."

"Now do the third measure six times at MM. 120, then the fourth at MM. 152, the fifth at 152, the sixth measure at 120, the seventh at 100, and finally the eighth at 80." This seems like a most crude, clumsy, even barbarous way of getting at it, but the result after a week was almost like magic. After thus getting the magnified rubato feeling, the rubato-sense, she found it easy to relapse into a graceful, waltz-like alteration of the rhythm which was very, very near to the best artistic rubato.

THE ETUDE MUSIC STUDY CLUBS.

CONDUCTED BY LOUIS ARTHUR RUSSELL.



The governmental subvention of the Prague Conservatory is \$8000 a year.

AN opera has been written by an Italian composer in which Lord Byron is the central figure.

JOHANNES WEINERBACH, one of the oldest teachers in the Leipzig Conservatory, died last summer.

MOZART's opera, "Don Juan," had its six hundredth performance at the Berlin Royal Opera this summer.

The University of Minnesota has established a chair of music and appointed Emil Oberholzer to the position as director.

LOCANTINI, a popular composer of songs in the older Italian style, and a friend of Rossini and Verdi, died lately in Paris, aged 82 years.

OSIP GABRILOVITCH, the Russian pianist, will be the principal soloist at the Worcester, Mass., Music Festival, beginning September 29th.

OVER 250 associations, from various countries, numbering 8600 exccutants, were expected to assist in the Geneva, Switzerland, musical competition, held in August.

The building of the Leipzig *Thomasschule*, so intimately associated, in music history, with the name of J. S. Bach, is to be torn down to make room for a municipal building.

The forty-ninth annual meeting of the Illinois State Teachers' Association, music section, will be held at Springfield, December 29th to 31st. Mr. William D. Armstrong is president.

SEVERAL interesting compositions hitherto unknown, by Liszt, were found among the effects of a lately deceased Hungarian nobleman. Among them were several rhapsodies.

THERE is a movement on foot in Scotland to establish a National School of Music. The promoters will seek aid from the town and county councils of Edinburgh, as well as the government.

It may not be generally known that Mr. Edward Macdowell wrote many of the texts he has used for song-setting. These with others that he has written will be printed in a volume for limited circulation.

In recognition of his international reputation as a composer Mr. Edward Macdowell was given the honorary degree of Doctor of Music by the University of Pennsylvania at the commencement exercises in June.

THE city of Leipzig has bought the Klinger monument to Beethoven. The price paid is said to be \$92,500, of which the city treasury contributes the greater part, the remainder having been covered by private subscription.

THE Prussian government has forbidden the performance of Paderewski's opera "Mazur" on Prussian territory, because the composer sent \$12,500 to the Polish committee of Posen, which opposes the Germanization of the Poles.

It is reported that the once famous singer, Materna, who has lived for several years at Grätz, Austria, has met with financial trouble, and has been compelled to sacrifice her property. It is further said that she will teach singing in Vienna this season.

At the closing exercises of the Vienna Conservatory in July, Emil Sauer's department for advanced pupils, called the *Meisterklasse*, presented six pupils. The demonstration made by these pupils is said to add much to Sauer's renown as a teacher.

The German government has purchased the library and collection of instruments of the recently deceased antiquarian, Snoeck, of Ghent. It forms the most complete array of musical instruments of all ages. When shipped to Berlin it filled five cars.

We take great pleasure in announcing a new department to be established as a permanent feature of the regular issues of THE ETUDE, a department to be devoted to the interests of teachers and students, especially the former, who wish to create a deeper interest among their pupils and musical friends, in the more earnest study of music and musical literature.

The plan is simple and will appeal to all progressive teachers and students. Plainly stated, it is as follows: The department editor will select three interesting articles appearing in the regular issues of THE ETUDE, and will prepare a critical review of the subjects of these selected articles, marking for the student the salient points of the article, and elaborating upon them. The original article and the supplementary article will together form the subject-matter for study by the club-members. The editor will mark out a course of side-reading and a set of ten questions to be used by the club-members for home-study and for use at the club-meetings. A column for questions referring to previous club-subjects will also be established.

The club-subjects for study will be especially marked, and the supplementary studies or articles will be published in a leaflet issued as a supplement to teachers and club-directors only, free of cost.

Teachers or club-organizers may organize clubs in accordance with any plan they prefer. THE ETUDE assumes as simple an organization as possible, that no time may be wasted at the monthly or fortnightly meetings, but that the sessions may be made as profitable as possible by the study of the subjects set forth by the editor.

It is predicted that great good will follow the organization of these music-study clubs throughout the country, and among the 100,000 or more readers of THE ETUDE a fresh impulse for a deeper study of the meaning of music in all its phases will surely be felt.

The tendency of to-day among music-students is for a higher intelligence—mere digital or vocal skill is no longer sufficient in music-study; we are seeking the spirit more and more earnestly, and it is this progressive idea that has prompted THE ETUDE to promote the organization of these clubs.

The first number will appear with THE ETUDE for October. Clubs should be organized at once and the work begun immediately. So that the year's work may be of definite purpose. For the first month the work intended for the study-clubs will appear in THE ETUDE, but later it will be issued in a separate form and supplied only to club-directors. Any teacher may become eligible to receive this additional material for special study by organizing a club of not less than five members from among his pupils or other musical persons, enrolling their names at this office. These members should be readers of THE ETUDE so that they can study the articles prepared for the club work, the review and criticism only being published in the supplement. The pamphlet will be mailed to the teacher or club-director at the same time as THE ETUDE, so that he can devote club-study to the current number.

The public libraries in the larger American cities are beginning to add orchestral scores and other music to their collections. The price for such works is much lower than formerly, especially since the cheap German editions have been placed on the market.

In the late *Concours* at the Paris Conservatoire Chopin's Third Ballade and Mendelssohn's Caprice in B-minor were selected for performance by the competing male pupils, and Chopin's Sonata in B-flat minor and Scarlatti's Sonata for clavier for the women.

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A NEW YORK paper says that it is possible that Mr. E. H. Lemare, the English organist who succeeded Frederic Archer as organist at Carnegie Hall, Pittsburgh, may not return to this country this fall. This will mean a fine position open to organists. We feel justified in hoping that an American may be selected.

ACCORDING to a German investigator, in Russia the largest proportion of men's voices are deep bass; in Italy, tenor; in Germany, baritone. Asiaties sing mostly with nasal quality or a noticeable tremolo. Among a tribe of Hotentots only tenor voices were found. An observer among the Chinese says that he never heard them sing a true chest-tone.

PROFESSOR JOACHIM announces that two prizes will be awarded in Berlin, in October, based on the Mendelssohn fund for music-students. One is for composition, the other for playing, each valued at \$375. Applicants must have had at least half a year's instruction in some state-supported institution in Germany. There is no restriction as to nationality, sex, age, or religion.

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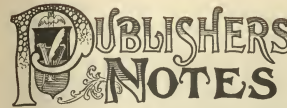
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THE LESCHETITZKY METHOD.

GREAT interest is being manifested in the new work on the Leschetitzky system of piano-playing which was announced in last month's ETUDE. The work will be under the direction of Marie Prentner, Leschetitzky's foremost assistant. Fräulein Prentner will have the co-operation of Mary Hallock, concert pianist, of this city, in producing the English edition of this work. The work has the unqualified indorsement of Leschetitzky himself. It is generally known that Fräulein Prentner receives all the best pupils of Leschetitzky, and has done no little work in the development of the system. The work is in the printers' hands and will be issued in a few months. We very strongly advise the readers of THE ETUDE to make themselves acquainted with what has been done in this system. It will prove invaluable to every practical teacher of the pianoforte. This system has, without doubt, produced the greatest number of modern great pianists. In the last issue we gave a list of the pianists that have studied this system, to which should have been added Madame Annette Esipoff, who is one of the brilliant exponents of Leschetitzky's teaching. The advance-offer price on this work is only \$1.00, postpaid, to those who send cash in advance of publication. Our edition will include both the English and German text.

THIS is the last month for the special advance price on the work by Edward Baxter Perry, entitled: "Descriptive Analyses of Piano-Works." The special-offer price of \$1.00 will positively close with this issue, as the work is about leaving the printers' hands. In previous issues we have given descriptions of it. This work is alike valuable to the musician, the student, the teacher, the concert-goer, and is of immense value to clubs for program-making. There is no work that we have ever gotten out which will do more to aid teachers in arousing and maintaining interest with pupils. The descriptions are of pieces that are well known, and are the best works of Beethoven, Chopin, Liszt, and other great piano-music composers. If there is anyone who will doubt the value of these analyses in aiding an audience to understand and enjoy instrumental music, we can only recommend him to try the experiment of playing a composition or a program with and without reading a properly prepared descriptive analysis, and observe the difference in effect. One trial will suffice to convince him. One dollar will purchase the work, postpaid, at the present time. At the end of this month the work can only be had at regular market price.

THE new work—"Progressive Studies for Music-Lovers," by Caroline L. Norcross—is progressing satisfactorily. It is a work along entirely new lines of education. Almost every teacher has had difficulty with the average pianoforte instruction-book which is primarily intended for children; but in the course of a year there are a number of beginners who are intellectually matured, and who do not want an instruction-book that is along the lines of kindergarten. This work is intended to fill this want. It is a manual for students who are intellectually matured; of course, it is also adapted for any bright pupil. It takes up theory work to a greater extent than most instruction-books; it is also used for vocal students, aiding them to play their own accompaniments and in gaining some knowledge of theory. Every piano teacher should have at least one copy of this work on hand. It can now be purchased for 75 cents, postpaid.

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FIRST STUDY OF BACH.

THERE is no writer that is more used nowadays for the development of technic and intellectual music than Bach. His popularity is gaining every day; this is evidenced by the large number of editions of his works that are being brought out. There has been very little done toward the elementary teaching of Bach. We have in preparation a work which is intended to be "The First Study of Bach"; in fact, that is the title of the work. The work has been under the direction of Maurits Lesoon, one of our foremost pianists. The work has been well done, and is possibly the easiest collection of Bach that has ever been issued. It is primarily intended to precede his "Little Preludes." The work will be ready for the opening of the season. Our special-offer price on the work is only 25 cents, postpaid, and teachers are at liberty to order as many copies as they choose. A teacher should give this little volume to every pupil who is capable of studying, and the average teacher is perfectly safe in ordering half a dozen copies. It is tastefully gotten out and will be in no way disappointing.

WE have just issued the cheapest anthem-book that has ever been published. It is entitled "Model Anthems," by H. P. Danks, and contains anthems by Barnby, Schaefer, H. P. Danks, W. F. Suida, and others; in all, there are 64 pages of anthems. It is bound up in very heavy paper cover, and is sold at the remarkably low price of \$1.50 per dozen. This does not include transportation charges, which will be about 30 cents a dozen by mail. One sample copy will be sent postpaid for 20 cents. This is the time of year when choirs are searching for new material for the winter. There are a large number of ETUDE readers that have charge of choirs, and we would suggest that they give this new work of "Model Anthems" a trial.

WE have quite a number of pianoforte instruction-books which have accumulated on our hands, and which we desire to get rid of. None of them are in great demand, but there are many pupils who are poor and cannot afford to pay a great price for an instruction-book. As long as our stock lasts we will sell the small paper copies of instruction-books, which usually retail for 75 cents, for 15 cents apiece, postpaid. There are quite a number that are bound in boards, which are of various sizes; they will all be sold at three-fourths off, postpaid; but none that are bound in boards will be sold for less than 25 cents postpaid. It must also be understood that most of these works have American fingering. Our stock is naturally limited, and we advise those who wish to avail themselves of this offer to send in early.

"CHORDS AND ARPEGGIOS," by Preston Ware Orem, is a work compiled in response to frequent and pressing demands. It is uniform in size and style with Theodore Presser's "Scales and Cadences." These two works taken together comprise the essentials of daily pianoforte practice. Scale practice is, of course, important, but it is too frequently carried to the extreme, to the neglect of chord and arpeggio work. One reason for this lies in the fact that no concise and comprehensive work containing all chords and arpeggios in all keys has been heretofore obtainable. In the rendition of modern pianoforte music a well-grounded technic in chords and arpeggios is indispensable, since it is of this material that by far the larger part of the literature is made up, scale passages being rather infrequent.

EXTRAORDINARY OFFER.—Elsewhere under these "Publisher's Notes" will be found the following five works:

1. "The Modern Pianist" (Leschetitzky Method), by Fräulein Marie Prentner; 2. "Descriptive Analyses of Piano-Works," by Edward Baxter Perry; 3. "Musical Essays of Art, Culture, and Education"; 4. "Suggestive Studies for Music-Lovers," by C. L. Norcross; 5. "First Study of Bach." These five works contain two of the most important

works which have ever been published in music. The book by Edward Baxter Perry is invaluable to every person connected in any way with music; for the teacher, for the student, for the person who merely loves to hear music, for the trained musician in program making, for club-work. The work on the Leschetitzky Method is one which has been looked for for many years. The Leschetitzky Method has developed more great artists than any other system. Almost every modern artist has received his instruction or a part of it from Theodor Leschetitzky.

We will send the entire set of five works as they appear on the market, postage or expressage paid by us, for only \$3.25. This is at the cost of paper and printing, and is done to introduce these works, to add to the libraries of our subscribers at little cost. One of the works is already published, the others will appear in rapid succession.

In selecting your text-books for the coming season it would interest you to look over our Descriptive Catalogue of Music-Works, which we will be glad to send to anyone for the asking.

We can recommend, as among the most used and most modern text-books, those which we publish on Harmony, Counterpoint, and Musical History, not to mention our instruction-books for the piano, which will be mentioned elsewhere.

OUR list of Piano Instruction-Books, which are explained carefully in our Descriptive Catalogue of Music-Works, will be found to answer every requirement. The last two which we have published, "First Steps in Pianoforte Study" and "Foundation Materials," are unquestionably the most modern and most suitable works for beginners that are being used at the present day. We have a number of others.

If you have pupils requiring special attention at some point, we ask you to look over the advertisement of these books, or the books themselves, as we will gladly send them to you on inspection, and are sure you will find something particularly suited.

We publish, in addition to the above, "London's Piano-Method"; "Art of Piano-Playing," by Hugh A. Clarke, University of Pennsylvania; "Pianoforte Instruction," by J. H. Howe; "Piano-Method," by Louis Köhler, Op. 249 and Op. 300; "Easy Method for Pianoforte," by A. Rommel; and the "First Year on Piano or Organ," by E. D. Thayer. We suggest that "Mathews' Standard Graded Course of Studies" be used to follow, or in connection with any of these methods.

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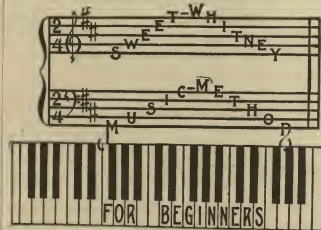
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On the other hand, if a teacher has found certain studies good for certain weak points in a pupil's work and highly beneficial; if she has found new methods of using old material of value in her work; if among the newer publications she has found pieces, attractive, of certain technical value; in short, good teaching material; if she has, by study, and earnest thought and work, found these things each year and keeps all to herself, she is probably teaching for her own profit and glory solely. Parents finding Miss B—has such success in bringing out balanced players, and that her methods are of interest to her pupils, are induced to send their children to her. Girls say one to another: "Miss B— doesn't give you pieces everyone else plays; she always has such pretty new ones. Do take of her." That it is to Miss B—'s interest to keep these to herself, in a pecuniary way, there can be no doubt.

But is she advancing the best interests of music in general? Does she reach anyone beyond her own narrow circle? Is she a missionary among musicians? The true catholic spirit is the opposite of this. Such a teacher says: "I have found these pieces so entertaining and useful, so thoroughly enjoyable, that I want everyone else to know and to use them too." "Have you ever used these exercises? They are exceptionally good for pupils of about the fourth grade in equalizing the finger-act."

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CHR. SINDING, Op. 24, No. 4

Allegretto. M.M. ♩ = 84.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D-flat minor). The time signature is 6/8. The tempo is marked 'Allegretto' with a metronome of 84. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The first system shows a piano introduction with a melodic line in the right hand and a supporting bass line. The second system continues the melodic development. The third system features a more active bass line with some chromaticism. The fourth system concludes the piece with a final cadence.

Musical score for page 2, measures 3922-3926. The score is in G major, 2/4 time. It features a piano (*p*) and pianissimo (*pp*) section with various melodic and harmonic textures. The bottom system includes a *rit.* (ritardando) and *a tempo* marking.

Musical score for page 3, measures 3927-3931. The score continues in G major, 2/4 time. It includes piano (*p*) and pianissimo (*pp*) markings. The bottom system ends with a *rit.* (ritardando) marking.

THEME, WITH VARIATIONS.

FROM SYMPHONY No 20.

SECONDO.

F. J. HAYDN

Andante. M.M. ♩ = 96.

This page contains the musical notation for the second variation of the theme. It is written for piano (p) and mezzo-forte (mf) dynamics. The score consists of eight systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of 96 beats per minute. The notation includes various musical symbols such as notes, rests, and dynamic markings.

THEME, WITH VARIATIONS.

FROM SYMPHONY No 20.

PRIMO

F. J. HAYDN

Andante. M.M. ♩ = 96.

This page contains the musical notation for the first variation of the theme. It is written for piano (p) and mezzo-forte (mf) dynamics. The score consists of eight systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of 96 beats per minute. The notation includes various musical symbols such as notes, rests, and dynamic markings.

SECONDO

3833-4

PRIMO

3834-4

To Misses Pearl Rolfe and Cora Knoop.

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ZWEI BLUMEN.

CARL KOELLING, Op. 364.

Poco moderato, M. M. ♩ = 112

mf

p

ritard.

a tempo

p

Ped. simile

mf

mf

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p

Fine.

p

cresc.

f

p

p

f

f

MARIONETTES.

DIE MARIONETTEN.

E. ROHDE

Vivo. M.M. ♩ : 104 - 120

The first system of the musical score for 'Marionettes' consists of six staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The music is in a lively tempo, marked 'Vivo' with a metronome range of 104-120. The first staff begins with a melody in the right hand, marked 'mf' (mezzo-forte). The second staff continues the melody, marked 'f' (forte). The third staff shows a change in dynamics to 'p' (piano). The fourth staff returns to 'mf'. The fifth and sixth staves continue the piece with various dynamic markings and fingerings. The notation includes many slurs, ties, and finger numbers (1-5) indicating specific techniques for playing the piece.

3 a Melody in left hand

The second system of the musical score for 'Marionettes' consists of six staves, continuing the piece from the first system. It maintains the same key signature of one sharp (F#) and 2/4 time signature. The notation continues with various musical elements such as slurs, ties, and fingerings. The dynamics and tempo remain consistent with the first system. The piece concludes on the sixth staff of this system with a final chord and a double bar line.

3931 2

VALSETTE. KLEINER WALZER.

Tempo di Valse. M. M. ♩ = 68.

H. Nürnberg, Op. 228, No. 8.

p

mf

ben legato e piano

mf *cresc.* *f* *Fine.*

TRIO

dolce

mf *cresc.* *f* *D. C.*

N^o 3923 THE WITCHES' PATROL.

E. WADDINGTON, Op. 34, No. 1.

Marziale. M. M. ♩ = 152.

p *mf rit* *p a tempo*

mf *cresc.* *f*

Musical score for page 14, featuring piano and bass staves. The score includes various dynamics such as *mf*, *f*, *p*, *cresc.*, and *ff*. The piece concludes with a section marked "For Fine only" and "Fine."

Musical score for page 15, continuing the piano and bass staves. The score includes various dynamics such as *ff*, *f*, *mf*, *cresc.*, and *rit.*. The piece concludes with a section marked "D.S." (Da Capo).

LA TZIGANE.

MAZURKA.

PAUL HILLER, Op. 101, No. 6.

Tempo di Mazurka. M.M. ♩ = 198

First system of musical notation on page 16, featuring piano accompaniment for the Mazurka. The system includes five staves with various musical notations and dynamics.

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Second system of musical notation on page 17, continuing the piano accompaniment. The system includes five staves with various musical notations and dynamics, ending with a 'Fine.' marking.

Piano accompaniment for the first system of the piece. It consists of six staves of music. The first two staves are the right and left hands. The third staff has a *dim.* marking. The fourth staff has a *cresc.* marking. The fifth staff has a *dim.* marking. The sixth staff has a *f* marking and a *D.C.* marking at the end.

AS PANTS THE HART.

SACRED DUET FOR SOPRANO AND CONTRALTO.

EUGENE F. MARKS.

Andantino.

Piano introduction for the piece. It consists of two staves of music. The first staff has a *p* marking and the second staff has a *p con espressione.* marking.

Vocal parts for the piece. It consists of four staves of music. The first two staves are for Soprano and Contralto. The third and fourth staves are for the piano accompaniment. The lyrics are: "As pants the hart for cool - ing streams, When heat - ed".

in the chase — So longs my soul, O God, for Thee And
in the chase — So longs my soul, O God, for Thee And

Thy re-fresh - ing grace — *mf* For Thee, my God, the liv - ing God,
Thy re-fresh - ing grace — My

O when shall I be - hold Thy face, Thou
thirs-ty soul doth pine — O when shall I be - hold Thy face, Thou

Ma - jes - ty Di - vine — O when shall I be - hold Thy face,
Ma - jes - ty. Di - vine be - hold Thy face,

Thou Ma - ies - ty di - vine, be - hold Thy face,
Thou Ma - jes - ty di - vine, O when shall I be - hold Thy face,

Thou Ma - jes - ty — di - vine?
Thou Ma - jes - ty — di - vine?

No 3952 IT MIGHT HAVE BEEN.

WILLIAM H. GARDNER.

ADAM GEIBEL.

*Andante con espressione.**lunga pausa*

1. I look back o'er the by-gone years, And lo! a vis-ion sweet ap-
 2. I look back o'er the days of June, With earth and sky and sea, in

pears! I think of glad days of the Spring, When woods and fields with mu-sic
 tune; I watch a rose gleam in your hair, A to-ken pla'ed with lov-ing

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ring, When woods and fields with mu-sic ring. I
 care, A to-ken pla'ed with lov-ing care. A

smell the vi-o-lets a-gain, Glis-ting with sun-shine af-ter rain; And
 ten der light beams in your eyes, A look of sweet and glad sur-prise. But,

then, the bit-ter tear-drops start, I think what might have been, dear heart! What
 ahl! your heart I did not win, Tho' oft I wish it might have been, I

might have been, dear heart! It might have been, had
 wish it might have been!

you and I Sail'd ev - er un - der Sum - mer sky, It might have been our

lot, sweet-heart, To live and love and nev - er part! — To live and love, to

live and love, to love — to

love, to live and love — and nev - er part!

colla voce *poco rall.* *colla voce* *ff* *a tempo* *D.S.*

cresc. *marcato* *f* *rubato* *riten.*