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In this column will be mentioned from time to time our best offers in the way of premiums for the obtaining of subscriptions to *The Etude*, as well as other special offers that will be of interest to our readers.

SUMMER SUBSCRIPTION OFFER.

In order that everyone interested in music may become acquainted with *THE ETUDE* we will send any three of the Summer issues from June to September, inclusive, for only 25c. This price enables anyone to make a fair trial of our journal for a nominal price. It is an excellent opportunity for teachers to get their pupils interested in a magazine that furnishes much valuable information and inspiration, to say nothing of the thirty-five to forty pieces of music. Urge your pupils and musical acquaintances to take advantage of this offer.

A PREMIUM OF EXCEPTIONAL VALUE.

On page 433 of this issue will be found a small reproduction of a Beethoven picture that we have imported from Germany and are offering at a very low price. This is a superb photograph, about eight by ten inches in size, on a mat thirteen by nineteen inches. Do not confuse this picture with the ordinary lithograph. It represents the highest class of workmanship and finish. By the photographic process of printing the details of the subject are preserved and lustre is added to the lights and shadows. The price asked by art dealers for a picture of this size, style and finish is usually \$2.00 or \$2.50.

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We can also furnish Beethoven's "Adoration of Nature," reproduced on page 227 of our April issue, and "Song Without Words," reproduced on page 340 of the May number, under the same conditions as above. These pictures are all of the same size and will add greatly to the adornment of the walls of the home or studio.

A PERSONAL REQUEST.

You have enjoyed the music contained in *THE ETUDE* and have profited by the instructive and inspiring articles contained in each number. Why not give all your musical acquaintances the benefit of this influence also? Tell them of the special features contained in *THE ETUDE* and of the good they will derive from it. Send us the names of such friends as will be likely to subscribe, and we will mail them a sample copy. You can then call on them and ask for the subscription. For thus soliciting and collecting subscriptions we will give you the most liberal Cash Commissions or Premiums that it is possible to allow. Our Premium Booklet will explain all of these offers thoroughly.

We earnestly request each one of our readers to make an effort to send us at least one new subscriber during the Summer months. We are sparing no expense to make *THE ETUDE* indispensable to every music lover in the United States and elsewhere. Tell your friends and pupils what good things you have found in *THE ETUDE*.

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SEASONABLE PREMIUMS.

We make special mention of several articles covering almost any number of subscriptions, which would be particularly valuable and attractive at this season of the year. Subscriptions to *THE ETUDE* are easily obtained; sample copies are free, and a sample copy left is almost always a subscription if the person is at all interested in music. Even on premiums taking a large number of subscriptions there are numerous of our friends among our subscribers who have a running account, and have already subscriptions to their credit, so that it means in that case only an additional few.

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These are only suggestions, and while they are of particular value they are only a few of the many valuable articles that our full Premium List contains.

THE EDITOR'S COLUMN

THEME: HOW TO IMPROVE YOUR PUPILS' WORK.

THE ETUDE, in the initial number, nearly twenty-five years ago, stated its purpose to promote the interest of pianists and piano teachers. That policy is still the dominant one, although it has been broadened somewhat and, restated, will read "to promote the interest of musicians and teachers of music," giving to the piano, piano-playing and piano teaching the leading place.

During these twenty-five years the clientele of *THE ETUDE*, at first drawn principally from the ranks of piano teachers, has been extended and now includes many thousands of pupils and musical amateurs. In their planning the editors give as much thought to the needs of pupils as to their teachers; they even anticipate needs and indicate certain lines of study and practice that are essential, but too often overlooked.

For example, in this issue are a number of things that have especial reference to pupils. Perhaps a number of the pupils of to-day will, within the next four or five years, enter the musical profession. Here is a query of great interest to future professionals:

What qualities are needed for success in music?

The present issue contains a thoughtful discussion of this subject, presenting the views of men of mark in music, in the United States and England. The pupil who reads this symposium carefully and then reduces the statements to a few clear principles will have a valuable guide when he enters professional work.

"Musical theory is so dry, uninteresting and hard," pupils say, when urged to carry harmony study along with their piano work. This is altogether wrong. The subject is susceptible of an easy, simple presentation, and this it should have in the elementary stages. Mr. Mathews' article deserves several readings and much reflection.

Space will not permit us to particularize as to other articles, such as Mr. Tracy's sketch of the "Great Pianists," first series; Miss Hudson's outline of a course of music study for children, and other articles upon technique and practice.

Some teachers find that a good arrangement is to charge a year's subscription in the bill for music and tuition; others make the reading of *THE ETUDE* a part of their course of study; still others present the necessity of a musical journal in the family life and urge pupils to make a subscription. We hope you can see your way to use one of these methods. If you have the same experience as many other teachers you will find that your pupils will do 100 per cent. better work.

Some months ago we published a series of questions, historical and theoretical, and offered prizes for the best answers. Upwards of 500 pupils—the number should have been 5,000—competed. These questions in reality formed a searching examination of a pupil's knowledge in musical matters, a most helpful and stimulating exercise. Read what one pupil writes to the editor about these questions:

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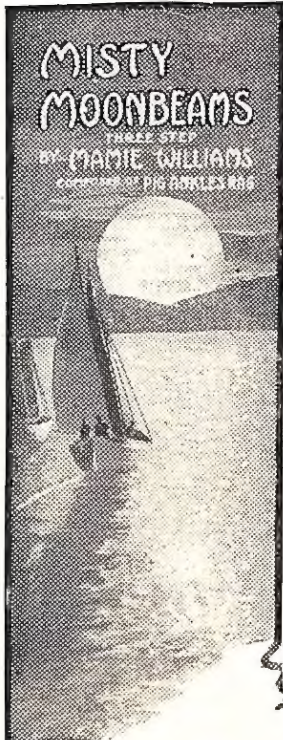
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VOL. XXV.

PHILADELPHIA, PA., JULY, 1907.

No. 7.

FROM SCHUMANN'S WORKSHOP¹

By FRIEDRICH KERST

From the German by E. B. Hill

I CAN be very serious, often all day long—there is much going on in my soul, thoughts on music and composition. Everything that goes on in the world interests me: politics, literature, humanity. Above all, I reflect on my medium of expression, how to relieve through music that which seeks outlet. On this account many of my compositions are hard to understand, because they are involved in remote interests, also often significant because everything that is noteworthy at present absorbs me, and then I must express it again musically. On this account so few new compositions please me, because, irrespective of every deficiency in handicraft, they maunder around in musical expression of the lowest species, and in commonplace, lyrical phrases. The highest which can be accomplished here (on earth) reaches only to the beginning of my kind of music. A flower can do this, or a spiritual poem; an impulse of human nature, or a work of the poetic consciousness. I know nothing about this while I am composing, it only occurs to me afterwards—you know what I mean, for you are a guide to me toward such heights. I cannot talk about such things, especially about music, except in single sentences, but I think much about it. You will find me curt and very serious at times, and you will not know what to think of me at all. (Leipzig, April 13, 1838, to his betrothed, Clara.)

THROUGH misfortune I am deprived of the complete use of my right hand, and cannot play my pieces as I conceive them. The injury to my hand is nothing, but several fingers (through much writing and playing formerly) have become so weak that I can scarcely use them. I used to be much discouraged by this, but now and then heaven gives me some original ideas, and so I do not think any more about it. (Vienna, March 15, 1837, to Simonin de Sire.)

[It is generally understood that Schumann invented some mechanical contrivance to suspend one finger while the others played exercises. He over-exerted himself to such an extent that one finger was permanently useless. Far from being a misfortune it concentrated his attention on composition; moreover, Madame Schumann devoted herself to playing her husband's works.—E. B. H.]

I CAN scarcely tell you what pleasure it is to write for the voice in contrast to instrumental composition, and how ideas storm and surge as I sit at work. Many new things have dawned upon me, I even am thinking of an opera, which will only be really possible when I am free from editorial work. (Leipzig, February 19, 1840, to Professor Keferstein.)

¹The quotations above are selected from various letters written by Schumann to Clara Wieck, afterwards his wife, and to intimate friends and musical associates. They show the man as he really was, as he thought and felt. It is regrettable that the work has not been translated into English. Every musician who can read the German language should have a copy of the work which is entitled, "Schumann Brevier"—THE EDITOR.

You will notice without reminder from me that Bach and Jean Paul exercised the greatest influence on me in former years. Now I have become more independent. (Leipzig, May 5, 1843, to K. Koszmaly.)

[Karl Koszmaly, 1812-1893, opera capellmeister at Wiesbaden, Amsterdam, Bremen, Detmold and Stettin, also a teacher of music and concert conductor at this latter place. He was also of some importance as a writer on music; among his writings are a Musician's



ROBERT SCHUMANN.

Lexicon, on Mozart's Operas, on the use of Programs to explain music, and on Wagner (against). He contributed to the *Neue Zeitschrift für Musik*, *Neue Berliner Musik Zeitung* and the *Stettiner Zeitung*.—E.B.H.]

SERIOUSLY I expected something different from you, who know so many of my works, to blurt out so wholesale a judgment upon the whole life of an artist. Consider my compositions carefully, you will find in them a tolerable variety of aspect, for I have always endeavored in this end to bring to light something

different in every one of my works and not alone in respect to form. And really they were not such a bad lot, those who were there at Leipzig together—Mendelssohn, Hiller, Sterndale-Bennett and others—we might even be compared favorably with the Parisians, the Viennese, or the Berliners. If there are many resemblances in musical style, you can call us Philistines or what you will, but all the different epochs in art show the same thing. Bach, Handel, Gluck, later Mozart, Haydn and Beethoven are enough like to be substituted one for the other in a hundred places. (I except the last works of Beethoven, although they tend toward Bach for their source). No one is *absolutely original*. So much for your expression of opinion, which was unjust and offensive. Moreover, let us forget the evening—a word is not an arrow—and progress is the main thing. (Bad Kreischa, near Dresden, May 31, 1847, to Liszt. On June 8, 1848, Liszt, by his contemptuous remarks about Mendelssohn and "Leipzig Music" called forth a burst of anger from Schumann.)

In the "Davidsbund Dances," Op. 6, are many wedding thoughts. . . . These pieces came to me when I was in the most exquisite agitation, how, I scarcely know. My Clara will find out what is in them, for they are more addicted to her than anything else of mine—the whole tale is a *Polterabend* (bridal-eve), and only you can imagine the beginning and the end. If I were ever happy at the piano it was when I composed those pieces. (Leipzig, January 5, 1838, to his betrothed, Clara Wieck.)

I HAVE finished a fantasy (Op. 17) in three movements which I sketched in June, 1836, to the smaller details. The first movement is the most passionate music I have yet composed—an intimate lament about you. The others are weaker, but I need not exactly feel ashamed of them. (Leipzig, February 11, 1838, to Clara Wieck.)

LIKE an echo of your words when you once wrote me "I appeared to you often like a child"—in short, I felt as if I were in children's clothes, and wrote thirty droll little pieces, from which I have chosen a dozen or so, and call them "Scenes from Childhood," (Op. 15). You will like them, but you must forget your virtuoso mood. They are trifles like "Frightening," "Near the Fire-side," "Blindman's-buff," "Entreating Child," "On the Rocking Horse," "From Foreign Parts," "Funny Story," and so forth, what more can I say? Now you know it all, and, moreover, they are easy to play. (Leipzig, February 11, 1838, to Clara Wieck.)

I HAVE become more cheerful, gentle and melodic in my compositions. You must have already noticed it in my "Scenes from Childhood." They are only trifles, and I have been working much in larger forms. (Leipzig, September 28, 1840, to Camille Stamaty, in Paris.)

[Camille Stamaty, 1811-1870, famous pianist and teacher, who did much to introduce classical music in Paris. He wrote much educational piano music of merit. Among many pupils, the most famous are Gottschalk and Saint-Saëns.—E. B. H.]

THE "Kreisleriana," Op. 16, I like the best of these pieces. The significance of the title can only be understood by Germans. Kreisler is a type created by E. T. A. Hoffmann, an eccentric, extravagant, imaginative capellmeister. The mottoes to all my works only occur to me when I have finished their composition. Do you not know the works of Jean Paul, our great writer? I have learned more counterpoint from him than from my music teacher.

[Ernst Theodor Amadeus Hoffmann, 1776-1822, celebrated romantic writer, educated as lawyer, studied also music and painting, while exceedingly versatile, is best known as the writer of fantastic and imaginative novels and tales, which are of unequal merit. With all his gifts he was ill-balanced. Johann Paul Friedrich Richter, usually called Jean Paul, 1763-1825, one of the greatest German humorists and romantic novelists, was at first intended for theology, but devoted himself instead to literature. As a writer he was fanciful and humorous, but sentimental. He was gifted, but did not profit or develop his talents as he should. In his day he exerted a wide influence, especially on the young.—E. B. H.]

I WROTE the symphony (No. 2 in C, Op. 61) in December, 1845, when half sick; it seems to me that one must perceive this in listening to it. It was only in the last movement that I began to feel myself again; I felt still better after finishing the entire work. Still, as I say, it recalls a dark time to me. That it could awaken your interest in spite of such sounds of grief, shows your sympathy with me. All that you say about it proves to me how thoroughly you know the music, and that the melancholy bassoon in the Adagio, a passage which I wrote with especial affection, did not escape you, gave me most pleasure of all. (Dresden, April 2, 1849, to the conductor, D. G. Olten, in Hamburg.)

I THANK you heartily for the pains and labor you have given to the older children of my brain; also, I beg for your interest in my latest, which I sent you day before yesterday. Frankly, one always likes the youngest best; but these especially have grown out of my heart, and actually from my own family life. I wrote the first pieces in the album ("Album for the Young," Op. 68) for my oldest child's birthday, and the others followed one after another. It seemed to me as if I were beginning to compose all over again. You will feel the old touch of humor here and there. They are quite different from my "Scenes from Childhood." Those are reminiscences of an older person for grown-ups, while the album consists of anticipations, presentiments, future events for young people. (Dresden, October 6, 1848, to Carl Reinecke.)

[Carl Reinecke, born 1824, still living, settled at Leipzig, in 1843, where he saw much of Mendelssohn and Schumann. After occupying several positions he became conductor of the famous Gewandhaus concerts at Leipzig, in 1860, and also professor of composition at the conservatory founded by Mendelssohn, where he taught until a few years ago. He has been exceedingly active as a composer, he has also done much editing, arranging, etc. In spite of his advanced age, he is still indefatigable.—E. B. H.]

THE LITTLE TEACHER AND HIS WORK.

BY ERNEST H. COSBY.

IN discussing this subject the question naturally arises "Who is the Little Teacher?" Let this answer suffice: The little teacher is he who is unknown, either as teacher or composer, outside of the place in which he resides. A great many belong to this very class, and yet are not willing to admit that they are little teachers, while others are too modest to claim credit for the work that they accomplish, however good it may be. The first class is as much in error as the second, for a person engaged in teaching is either doing good or harm; good, if his work is being conscientiously done; bad if otherwise. There is no mean; we either progress or fall backward.

Let us examine for a moment the teachers who put a high value on their own services and endeavor to place themselves in a higher class than would naturally be accorded them. This for a time succeeds, and

the teacher is apt to think that his lessons are as good as other and better teachers who charge the same price. But there is a limit; you can't fool all the people all the time, and by and by the public begins to realize that poor work is done and first-class prices charged. From a business standpoint this is well worth considering, as the conscientious and competent teacher will most certainly get the lion's share of teaching, to the serious detriment of the lesser lights. When the tide once turns it is usually too late to change methods, and such mistakes usually mean much to those who make them.

Then, again, many really efficient teachers are doing very clever work and yet become greatly discouraged because of the fact that they know that their work is but little known. To such there is the comforting thought that few persons begin their musical studies under the great teachers. It is therefore highly important that these persons teach properly from the foundation, this being fully as important as the later work for which the artist-teacher usually gets much credit, and in which he completely overshadows the little teacher.

It is highly erroneous to think that this preliminary work can be done by a novice. Never was there a greater fallacy. It frequently requires a great amount of talent, skill, tact and patience combined to teach pupils in the early grades, simply because of the fact that few pupils in the earlier stages try to think for themselves. Usually they must be shown everything, whereas pupils in the higher grades have learned to think for themselves and to put their own individuality into a composition, so that much of the very easiest teaching is that done by the great teachers. I do not wish to convey the idea that *anyone* can do the artist-teacher's work, but I do conscientiously believe that the greatest amount of nerve energy is used when teaching the young idea how to shoot.

Many fatal mistakes are made by teachers in the early grades by not giving undivided attention to the work as it progresses. We often think of other things and let pass points that need careful attention. This happens, perhaps, more frequently than we are willing to admit. Thus, many a point is not clearly understood, not because of the stupidity of the pupil, but because of the lethargic condition of the teacher. I know that it is most frequently but a bare business proposition with the teacher—a way to earn a meal and a bed, but the little motto—"what you do, do well"—teachers by giving them more work and better compensation. We cannot take too much pains with the little things in life, and, as every pupil is an advertisement of our work, we may be certain that as such he shall be a credit to us and bring us pupils in return for the care that we have bestowed upon him. If it happens that through our neglect he has been retarded in his progress, it will only be a short time and relatives will rise up and condemn our work. This of itself should stimulate every teacher to give the very best instruction of which he is capable.

Then, again, it frequently happens that when a teacher has changed his place of residence we hear this remark: "Blankville is the most unmusical town on the face of the whole earth; nobody gets any credit for work done in that place." I have heard this remark scores of times, and it usually comes from the lips of those who think it is their bounden duty to knock at everything and everybody. The trouble is usually caused by professional jealousy, because some other person is making a success in the very same town and under the same conditions with this existing failure because of the condition in which he allows himself to stay. If another person succeeds where we fail it must be because of some trouble within ourselves. Let us examine ourselves carefully and see if we cannot find the cause.

This professional jealousy is most apparent in the rank and file of the teachers; the captains and generals usually rise above it. Remember that we cannot rise by pulling another teacher down, but must mount honestly by reaching up for the next higher rung in the musical ladder. If we succeed it is all fortune; if we fail, it is surely not the other teacher's every opportunity? To sum up, then: "DON'T ALL TIMES," remembering that the reward will be in exact proportion to the care with which the work itself is done.

HOW TO READ MUSIC.

BY MACDONALD SMITH.

IN reading music, the most important thing to grasp is this:—You must *always* let the stream of pictures, in the mind, of what you are doing, precede by a fraction of time the actual performance, and I will try to make this clear.

When a person is reading music quickly and properly, there is first a series of pictures in the mind of the actions which are to be made by the fingers and arms.

These pictures are made consciously at first, but later almost unconsciously, as a result of the impression on the eye of the notes on the page. It is of the utmost importance that these pictures should not only be clear but that they should be produced one after the other in unbroken succession.

A bad reader, or a learner, who does not know the importance of this, is constantly breaking the continuity of this series of pictures by allowing his attention to wander to the mistakes his fingers have been making. This is so fatal that no decent proficiency in reading can possibly be attained until it is overcome. To do this, it is necessary to accustom yourself to read *slowly enough to make no mistakes*; it is also a valuable plan to play things over in your mind *only*, that is, by looking at the music, and imagining the playing movements clearly without really playing them. I feel sure that is the way I myself acquired what facility in reading I possess, though I did not at the time know quite what I was doing.

Let us represent in the following way what happens when one is reading new music, and let the following series of numbers

1 2 3 4 5 6 7 8 9 10

represent acts following each other at intervals of, say, 1-10th of a second.

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

On the upper line are represented the succession of pictures in the mind, of the acts to be performed. On the second line 1-10th of a second later, are represented the corresponding impressions passing by the nerve-centres concerned in their interpretation. On the third line, a little later still, are the actual muscular acts of the keyboard.

Now, what is so absolutely essential is that the conscious attention shall be given to the first line *only*, and that the rest shall be done automatically, because if the attention be taken off the first line to attend to the third, time is lost and you "stumble." A series of notes must, therefore, be read no faster than at the rate at which you can play it without any stumbling, and at the end of the playing, and not before, you may ask yourself the question, Did I, or did I not, let my attention wander to the notes? It is simply every-in this way, however slow and uninteresting it may seem at the first.

Correct and rapid reading can never be acquired until (1) the sight of a note is immediately translated into a mental picture, not only of the right note on the keyboard, but of *playing* the right note, and

(2) Such familiarity acquired that the sight can, further, be carried far enough forward to read the *tempo*, and also to *settle which fingers* are to be used on the notes to be played. Or, in other words, the whole mental picture of playing consists not only of the keys corresponding to the notes, but also of fingering and of *tempo*. In reading, when attention has to be given to the fingering and the *tempo*, the knowledge of the notes corresponding to the keys must *previously* be made so perfect as to be virtually automatic.

Hymn-tunes are the best things to practice reading upon, for not only does the player learn to read chords as well as single notes, but in them the questions of fingering and of *tempo* are of the simplest.—*Musical News*.

THE old English word for a band of music was "noise." Thus Ben Jonson uses the term, "a noise of fiddlers," "a noise of trumpets." The word "band" did not come into use until the reign of Charles II, who had a "band of violins" in imitation of Louis XIV, who maintained a "bande." "Orchestra" as a term for a body of instrumentalists, was adopted in the 18th century.

BEETHOVEN'S FONDNESS FOR OUT-OF-DOOR LIFE.

WHILE journalism a century ago was not so active and persistent in its handling of personal details, nevertheless men in the public eye were discussed with freedom, and vivacious pen sketches were printed then as now. The following is taken from a sketch of Beethoven, published in the Stuttgart *Morgenblatt* in 1823:

"The events of the outward world concern him but little; he is quite given up to art. Midnight finds him at his desk, and sunrise calls him to it again. He is particularly fond of out-of-door-life; even in the worst winter weather he is not easily kept at home a whole day; and when spending the summer in the country he is generally out before sunrise in Nature's blooming garden. No wonder, then, that his works are glorious like herself, and that in the contemplation of them we are drawn nearer to the spiritual world. * * * He finds it injurious to live in a house with a northerly aspect, or exposed to strong winds, for he is very subject to rheumatism to which he attributes his deafness."

Seyfried, in his "Beethoven Studien" says of Beethoven's daily life: "The whole of the morning, from the earliest dawn till dinner time, was employed in the mechanical work of writing; the rest of the day was devoted to thought and the arrangement of his ideas. Scarcely had the last morsel been swallowed when, if he had no more distant excursion in view, he took his usual walk; that is to say, he ran in double-quick time, as if haunted by bailiffs, twice around the town. Whether it rained, or snowed, or hailed, or the thermometer stood an inch or two below the freezing point—whether Boreas blew a chilling blast from the Bohemian mountains, or whether the thunder roared and forked lightnings played—what signified it to the enthusiastic lover of his art, in whose genial mind, perhaps, were budding, at the very moment when the elements were in fiercest conflict, the harmonious feelings of a balmy spring?"

It is interesting to read the record of the last days of his life when he was at Gneixendorf hoping to throw off his illness. He was up and at work at half past five, and he occupied himself thus for about two hours, until breakfast, after which he would hurry out-of-doors, spending the morning going about the fields, note book in his hand, his mind intent on his musical thoughts, occasionally singing or calling out, going now slowly, then very fast, at times stopping still to write out his ideas. This would go on until noon, when he would return to the house for dinner. This was served at half past twelve, after which he would go to his room for about two hours, then again to the fields until sunset.

A HINT FOR THE SIGHT READER.

IN reading from the music page it is important that the pupil notes clearly and rapidly: First, Whether the notes progress from above to a lower degree; Second, From a lower to a higher degree; Third, If two or more notes on the same degree (therefore on the same key) follow each other; Fourth, How many keys distant is the note following the one being played. Further, the pupil should be trained to look ahead at least a half measure, especially is this the case in going from one section of a piece to another, that there may be no break in the rhythm. This quickness of the eye should be gradually increased, so that it becomes easy for the pupil to grasp the contents of a line in advance of the playing. We rightly expect from every good piano teacher that he shall be able to keep his eye on the part of the pupil when they are playing pieces arranged for four hands.

BEETHOVEN is said never to have heard one of his melodies in the tones of the human voice, but always in those of some particular instrument.

OUR BACH EXPERIMENT.

BY JO SHIPLEY WATSON

We began with the little Prelude in C, and when we saw it spread upon the table, blinking its black eyes up at us, there was no hint of the "features and qualities" that distinguished it from other music and made it harder to play. "That looks easy" said the Tiny One, "I don't believe Bach's so awfully hard if that's all!" But strange indeed were the phenomena that lurked in that "Prelude," for the Tiny One.

She was not the only one who banged out C three times in the bass, instead of pressing in and holding that sonorous pedal point; to play the pedal point is easy, but to understand that this is the foundation over which to drape the lace-like figure in the treble, teaches us to make our foundations steady and strong.

If we were catching the right spirit we were far from catching the right notes, for the Tiny One played B natural in the very first measure, until she decided to put its bonnet on and call it B flat. Then, to see what notes fitted the right keys, I had her press them all in at once, and together we listened to the wavering indecision in that chord.

"Doesn't it sound as though it wanted to go somewhere?" I suggested. "Oh, yes! because B has its bonnet on, isn't it?"

So we solved our first harmony problem by putting a bonnet on B and taking her and her three children

We had almost forgotten the big white bear that had growled so loud, at first, until measure thirteen showed him crouched in that impish left hand, that would play its bass in unison with the treble. In measure fourteen we chased him down and up the scale and silenced him forever by landing with a non-chalant air on G, with the right finger in measure fifteen.

"Don't you believe this little run is meant as a decorative scroll to set off the words 'Well done?'" "Perhaps—but we are not done yet, there's always a period after," and she played it at measure sixteen.

The other little "Prelude in C," with the floating harp-like effect in the treble we studied in a class, two measures at a time, as one reads a continued story chapter by chapter. That no one should have an advantage by reading ahead, the music was cut into nine pieces of two measures each. These pieces, or chapters, as we liked to call them, were pasted upon separate sheets of paper and numbered from one to nine. A new chapter was given out at each lesson.

The first task consisted in memorizing the two new measures away from the keyboard, playing them through but once before coming to the lesson. The second task was to play at the lesson the melody notes of the bass, repeating from memory the three sixteenths that float upward from each tone. The mordents, that hang so thick upon the melody, were not omitted, but were learned as part of the "business" necessary to a good effect.

All went well until we came to measures nine and

ten. Here, in the ascending sequence, the right hand missed its cue, coming in at the wrong time with such "happy carelessness" that it seemed even more harassing than playing wrong notes.

Our victory was gained out of an ink bottle. After the fashion of the early monkish writers we illuminated our manuscript by putting heavy red stems to the notes that were to be played by the right hand. This process of illumination we used very successfully in other compositions. It was nine weeks before we learned the whole story, and it took twelve copies of music for four of us to make the experiment; but the "Prelude" was learned so well that, had we been asked to play it with a black bag over our heads, I am sure our fingers would have sped to the right keys as though shot at them.

We strayed through the mazes of the C minor Prelude through intermittent showers

of seventh chords. There was no high road leading up the mountain side, only a tiny path following along the windings of endless chord progressions. We had to be coaxed up with confidence and praise, and steadied with some knowledge of chord structure. The way was brightened a bit by prizes. Carpaccio's "Angel with the Lute," and "The Jester" of Franz Hals, framed with passepartout, and set alluringly along the piano rack, helped some to reach the top.

If at the beginning we had placed no exaggerated value upon Bach, it was not so now; a peculiar kind of musical faith had sprung up which gave the timid workers confidence, and convinced the lazy ones that there was no use looking for any special dispensations of Providence in their behalf when it came to getting through Bach.

AN English musician, George Alexander Osborne, composer of a once extremely popular piece, "La Pluie de Perles," was a friend of Chopin. From a very readable collection, called "Reminiscences of Chopin," we learn something about Chopin's methods. "I had the advantage of hearing him play his compositions when still in manuscript. Even when published he would introduce *floriture*, always varying them, when repeated, with new embroideries, according to the fancy of the moment. In bravura passages he would sing out as loud as he could, occasionally exclaiming, 'This will require force and dash,' evidently having Liszt in his mind."



BEETHOVEN WALKING IN THE SUBURBS OF VIENNA.

to call, next door, upon the tonic at measure two. At measure three the Tiny One seemed bent upon bonneting all the B's, and was astonished to see all doors slammed in her face.

At measure four, the little tune built along the C major triad, in the bass, was easy to play and it was fun to lift it up a step in measure five, until we were landed in a new country, at measure six.

"This is the key of G," I said; "Don't you wonder how we got here?"

"In measure five we heard again one of those wavering undecided chords, didn't we?" "We call it a dominant; it is a kind of passport we have to use very often as we journey through 'Melodyland'; they are very convenient, and sometimes it seems quite impossible to enter a new country without one."

We wandered through measure seven without a mistake; in measure eight it would have taken bolts instead of ties to keep E A C down, in the treble, at count one. Here we showed our passport again, and were ready for the flute-like flourishes in the bass of measure nine.

"Oh can't I leave those out?"

"Do you think it would be quite fair?" I asked; "Bach's little son must have played those mordents."

"Well, if a boy did it three hundred years ago, I guess I can!" and pride kept her blundering away on those Gs, until every one rang out as clear as a bird's whistle.

SUCCESS AND FAILURE IN MUSIC — A SYMPOSIUM —

Replies by H. J. Andrus, John Franklin Botume, Horace P. Dibble, A. J. Goodrich,
Dr. Henry G. Hanchett, Claude P. Landi, B. J. Lang

SOME months ago THE ETUDE sent letters to a number of well-known musicians asking for an expression of opinion as to the principal causes of success or failure, what characteristics and qualifications conduce to success. The replies received up to the time of this writing follow below. They are deserving of the most careful reading and reflection, especially by those who have lately entered the profession or expect soon to join the ranks of teachers and executants. It is important to start right and to have a clear idea as to one's aim.

H. J. Andrus.

A FINE-LOOKING, talented, young pianist, who had studied with some of the best teachers of the country, began his career as a music teacher in a small city, under very favorable conditions. He at once became popular in the highest classes, and was considered among the best of his profession.

But as the years went by his position in the town gradually slipped away, until he was no longer able to make a living there, and was obliged to go to another place and begin life over again.

He once told another teacher that he sometimes felt that he would rather dig on the railroad than teach music, and that remark revealed the cause of his failure. *His heart was not in his work.*

Without considering the necessary natural ability and musical education of a music teacher, the most important qualification that makes one successful is enthusiasm, not fluctuating enthusiasm, but the kind that continues year after year; and not the selfish kind that considers only one's own personal advancement, but an intense desire to be a power for good in the world, and to do perfect work without regard for consequences.

Another necessary qualification is the ability to measure the possibilities of each pupil, and to use tact, firmness, gentleness, patience, perseverance, and constant attention to the smallest details, in order to bring the pupils up to their possibilities.

John Franklin Botume.

WHAT I have to say applies particularly to the life-work of a singing teacher who is also a choirmaster.

One cause of success is vitality. A teacher should be strong and well every day of the week and every week of the season. Many an artist breaks down because he cannot endure the strain of regular and long continued hard work. Vitality is particularly important to a singer, as it is usually the foundation of a good voice. In this connection it is worth remembering that the race is not always to the strongest. Good habits, simple food (not too much or too stimulating) and the proper amount of regular sleep will often enable a person of delicate constitution to outlast a hearty and vigorous rival who thinks he can stand anything.

Another cause of success is the right kind of mental power—by this I do not mean mere book knowledge. Read enough to keep up with the times. It is what you digest and work out practically that counts. A singer should have at least some native musical intelligence and should improve this natural gift by plenty of practical work under the guidance of a first class musician. Too many singers know little else than their "methods of singing." A singer should also know a little about the elements of the art of the actor—especially the elements of pantomime and deportment and if possible, fencing and dancing.

A third cause of success is soul. No cold-blooded person has any right to sing. The singer's fire should be that which warms, not that which consumes. He should avoid styles that are feverish or hysterical as much as those which are coldly and anaemically cor-

rect. The former will tire him out, the latter will tire out his audience.

When we come to consider the special gifts which help the singer (and also the choirmaster), it is evident that the following are of great value: 1, A working knowledge of the piano; 2, A working knowledge of the elements of harmony, etc.; 3, A working knowledge of the organ; 4, Good manners; 5, Good clothes (neither loud nor queer); 6, Good, straightforward common honesty.

In conclusion let me say that I believe almost every successful man has had an ideal to which he has stuck through thick and thin.

Horace P. Dibble.

It would seem to me that the general answer to this question can be summed up in the phrase "Love for the work." The average musician starts off in life with certain ambitious ideals. As he goes along, he is confronted with difficulties in attaining these ideals and from time to time, new ideals present themselves. He should from the start study himself.

Many take up the profession with the unfortunate idea that it is an "easy job." Probably very few start in at the study of music with the idea of eventually becoming teachers, and yet it is only the exception who makes a success of public work. Many attractive personalities are not gifted with that course there is an infinite amount of hard work in other line of business, there is also a great deal of love the drudgery and yet he should have a thorough love for his business, and be willing to take the hard knocks and disappointments which come with it or else he will not make a success.

There are few geniuses, but it seems to me that the very best definition of genius or talent is "he who is willing to take infinite pains." He who does this will always succeed. Financially—as compared with other business and professions? Not necessarily. Of course the large majority always judge by the financial end of it, but any musician who loves his work will always derive from it a comfortable income. He will also, if he loves his art, have an infinite joy from the practice of it which nothing else can give him.

The musician is "born not made," and if he be a true musician, he would rather starve in music than feast in any other line. While this is true, it is not necessary for the musician to starve if he will use as good judgment as does the average business man, and will pay as close attention to his relations with pupils and all who have business connections with him.

A. J. Goodrich.

At the present time the qualifications for success in music are manifold. If we select the teacher as a standard he must possess:

1. A thorough practical and theoretical knowledge of music; that is, he should perform reasonably well so as to give an example when needed, and be well informed of harmony, composition, musical literature and history.
2. A clear and interesting method of instruction.
3. An intuitive capacity for estimating different types of personality.
4. The ability to inspire respect and maintain discipline without being harsh or ungracious.
5. To observe absolute impartiality among pupils, giving to the less talented even more (rather than less) care and attention.

The art of the educator does not consist in telling the pupil what should be known, but in asking questions in such manner that the pupil will be led to answer correctly and thus acquire the needed information without being told. In truth, the most valuable and lasting knowledge is that which we discover for ourselves. Teachers do not sufficiently appreciate this great principle of education.

Unfortunately there are examples of poorly equipped, ignorant teachers who have won a certain amount of business success; and there are numerous cases of well-informed, accomplished musicians who fail to win recognition. Schubert was one of the most conspicuous examples of this class. While these instances are rather sad commentaries upon human perception, it does not afford any assistance or aid to the struggling teacher to indulge in pessimistic reflections. To abuse his fellows or condemn his rivals will only react upon himself and retard his further advancement toward success. Worldly conditions must be understood and confronted fairly, and whatever is untoward should be overcome with intelligence, patience and kindly thoughts.

Subserviency and insincerity are to be deprecated, and the opposite extremes are almost equally undesirable. The teacher should be genial without being hypocritical, just but not severe, well-informed but not voluble, and truthful without being condemnatory. I cannot imagine such a person as a failure.

Another requisite should be mentioned, and this is equally important to the vocal as well as to the instrumental teacher. Wrong notes and incorrect rhythms are but a small part of the duties imposed upon the ear of the teacher and the artist. The instructor who glances from the notes to the fingers of the pupil in order to detect mistakes is himself sadly in need of instruction. The innumerable dynamic gradations of tone and the endless variety of tonal coloration can be corrected and regulated in no other way than through the arbitrament of a refined esthetic sense of hearing. And incidentally it may be observed that the pupil will continue to produce harsh or unmusical effects until he, too, has acquired a critical sense of hearing.

Since the teacher is supposed to be a living example of his beneficent precepts it is of course presupposed that his moral character will be good and wholesome. The Saviour's words always were and always will be true: "What shall it profit a man if he gain the whole world and lose his own soul."

Dr. Henry G. Hanchett.

ACCORDING to a quaint old preacher, two great surprises are in store for those who enter by the pearly gates into the Golden City; the first will consist in meeting there so many Earth-acquaintances whom they never expected to see in Heaven, and the second will be in missing so many of Earth's former residents whom they fully expected to be on hand to welcome them. In other words—we don't know much about the successes and failures of other people, and that because we are not sufficiently informed as to their aims.

The basic consideration is, that the world's judgment of success is of very little account to the person judged. The thing that really counts for any man is his own secret sense or consciousness of achievement or the reverse. The heart knows what are its own aims, and whether it has hit the mark or not; and thus one knows whether he has succeeded or failed, and no one else can know so well. Yet we cannot wholly ignore the world's judgment, for it is even possible to deceive ourselves on such a point as our own accomplishment of our own purposes—we must compare our results with the accepted standards. A man whose aim is to amass \$100,000 may think he knows whether he has it or not, but he must not only know that he has what looks like \$100,000 but he must know that bankers and merchants regard what he has as worth \$100,000 or he may nurse a delusion. Again, a man may amass his \$100,000 and be filled with the joy of success, and may yet find additional delight through keeping the world in ignorance of his possession. Such a miser may be cretiveness and a failure in consequence of his selfishness while he himself is glorying in his success. Success consists in hitting the mark, in getting there, in attaining our object; not in having others say we have succeeded. Public opinion in much, is powerful; it should not and cannot be ignored. But we are apt to give it too high a place, to be too much influenced by gossip, fashion, worldly standards.

The first requisite for success is self-knowledge. One must know his powers and capabilities. First study personal capacity, gifts and talents with all the

aid that can possibly be secured, and be sure that the aid is honest. Beware of flatterers—the bane of musically gifted youth everywhere and always! Many a poor girl has come from her country home to win a position in the musical centers because her country teacher and friends thought she had the necessary genius, when in reality she had only ordinary gifts and her attempt was hopeless from the start. To know one's self, one's gifts and talents, one must know others for comparison.

And that leads to the second requisite for success, which is a knowledge of the obstacles, circumstances and conditions among which one's powers and capabilities must be displayed. One may be a fine piano teacher and yet fail to secure employment in a conservatory already well supplied with fine piano teachers, or pupils in a town where there is already a superfluity of fine piano teachers. One may have splendid musical talent but unless one is willing to follow the proper guidance, to undertake the tedious work or training, the talent alone will not win musical success.

Knowing what one can do and the circumstances and conditions under which one must work, success depends next upon the aim, upon the selection of a goal. If one's goal is wealth he would better abandon music teaching and study finance or merchandising. Wealth and fame do lie sometimes in the path of public musical activity, but before one makes of the wealth and the fame the aim to be won by singing or playing in public, one must remember that there is much besides the mere singing and playing, however well that may be done, that enters into the prospect of success. When one makes such a goal an aim one must reckon very seriously with the surroundings and circumstances.

While the homely, familiar virtues of industry, concentration, persistence, patience, honesty and sobriety cannot be overvalued, a companion virtue not so sure to be remembered but certainly not of less practical advantage is friendliness—the ability to make and keep friends and plenty of them. The more friends one has, especially if one has been wise enough to make friends of those in touch with opportunities, the more one is likely to hear of openings and the more help one is likely to get in availing himself of them. Never forget the name or face of any acquaintance, his relatives and interests, and how and by whose introduction you became acquainted, and you will have something worth more than musical talent or cash capital. If someone asks you to recommend a store, or a teacher, or a lawyer, you don't think of strangers, or of whose name was in the paper—you think of those who have made a pleasant impression upon yourself or are your friends.

If the aim is commercial success through music, or fame through music, one of the conditions of success seems to be the ability to get along comfortably without it. If a man is willing to work his best with due consideration to all the conditions of success and yet with a real or even an apparent indifference to the success itself (supposing that money or fame is the success in mind) it often seems as if that man was thereby made just so much the more likely to succeed. But such indifference is difficult to feign effectively. The only sure route to it is aiming in reality at a deeper success than can be expressed in terms of money or fame. After all is said and done nothing can assure money fame, or position—worldly success—from any effort. But true success is just as certain to follow well-directed effort as worldly success is uncertain. There is but one thing worth living for, and that is character. There is but one certain imperishable reward for artistic effort, and that is art. There is something better than the success that is accorded and recorded by others, and that is to be worthy of the success whether it be accorded or not.

Claude P. Landi.

It seems to me that the first requisite for success in teaching—not only music but any branch of educational work—is *aptitude for it*. It would seem almost superfluous to state this were it not for the fact that a great many persons enter the teaching field without the slightest preparation for such important and difficult work or even a notion as to how to set about teaching. This is more true I think on the part of women than of men. Another *sine qua non* of success would appear to be general culture. Even the specialist should possess a broad musical culture. I do not believe in the voice-trainer who is unable to play his own and his pupils' accompaniments.

Again, the music teacher should be seriously-minded. So many otherwise excellent teachers and musicians

descend too often below the level of their pupils and in not a few instances compromise themselves; failure is bound to ensue. The teacher should always be a good disciplinarian—tactful, but firm.

Perhaps the most important of all requirements is tact. The present writer recalls his own failures in this respect in the early years of his career. It is so very easy to "tread upon other people's corns," that one must constantly be on the alert. But a teacher should not sacrifice his principles and honest convictions at any cost, as some persons would seem to deem necessary. The "crawler" is a detestable creature.

I am afraid that the more conscientious a musician is the less business-like is he likely to be. Unfortunately, music teachers, like other men and women, cannot live "of music alone." Some system—rarely to be departed from—is necessary in keeping a record of lessons given, bills payable, etc. One might go on enumerating many more requirements for success and causes of failure, but enough has been shown, I think, to demonstrate that the path of the successful music teacher is not "all roses."

In conclusion, I think that all persons engaging in educational work of any kind—music not excepted—should possess a "license" to teach from some responsible body, as a guarantee and protection to parents, pupils and teachers themselves alike. A movement has been on foot in England for some time to secure such a desirable state of things; at the present moment anyone and everyone can set up as a teacher or "professor" of music, with the result that the progress of musical art and the welfare of the musical profession—one of the very noblest—is seriously retarded.

B. J. Lang.

Just what is success time only can prove. Many people are apparently doing their utmost to be what nine-tenths of their companions consider to be failures. To obtain the end that a man is trying for can in my opinion be accomplished only by persistent energy intelligently applied. Artistic ends are usually attained by innate qualities of which the possessor is often unconscious. Their possession often begets persistent energy—must in fact to bring great results.

THE readers of THE ETUDE will be interested to have the following expressions taken from an English magazine which recently made an inquiry of this same subject:

Dr. Frederic Cowen, the well-known composer, says, among other things: "A natural aptitude for some particular branch of the art; a sound knowledge of the art in all its branches; continual study and application, intelligence and indomitable perseverance."

Sir C. H. H. Parry, composer and writer of musical subjects, says: "The only principle which appears to me to be invariably serviceable is summed up in the familiar saying: 'Whatsoever thy hand findeth to do, do it with all thy might.'"

Dr. E. Prout, composer and author says: "First and foremost, thoroughness, in which I include conscientiousness. Secondly, business-like habits. Thirdly, the power of sustained hard work. Success is not to be attained by the trifler or the indolent."

Dr. W. H. Cummings, head of the Guildhall School of Music, says: "1. Natural musical gifts; 2. Sound general education; 3. Industry; 4. Faith."

Mr. Frederick Corder, composer and author, says: "I should say that success as a vocalist demands the least expenditure of time and money. Success as an instrumentalist demands a long and arduous training and much money spent on careful advertisement. The player must be prepared to travel all over the world as the public of any one city will not put up with any one performer very long. It is strange that any one should adopt so unpromising a career as that of composer, for after a very arduous education he finds that he must produce all his large works at his own expense; it is almost impossible to get them published. He must be content with glory and is expected to live by teaching the piano, for which probably he has no talent. The business of a teacher of music is an excellent one. Hundreds of young people are being more and more scientifically trained for it every week, and all those who have brains, say about 15 per cent. of the women and 85 per cent. of the men, do very well. There is less quackery and imposture in this profession than in any other, and it demands an enormous amount of self-sacrifice and devotion from those who undertake it."

WHO WROTE MOZART'S TWELFTH MASS?

A WRITER in the *Musical News*, published in London, has the following to say as to the authorship of the mass from which is taken the familiar "Gloria," so often sung by newly organized chorus choirs and choral societies:

It may be said at once that the Mass is certainly not by Mozart, with the barely possible exception of the fugue, "Cum Sancto Spiritu," which is more in Mozart's manner than is the rest. It is significant that it was not published until Mozart had been dead some thirty years, when the well-known firm of Simrock brought it out. In 1826 its authenticity was challenged by Seyfried, and Simrock announced that he had received the MS., which bore some slight, though not convincing, resemblance to Mozart's handwriting, from one Carl Zulehner, an engraver of Mainz. Although its spurious character was publicly alleged, Zulehner held his peace, probably judging silence to be the best policy, seeing that he had already disposed of the MS. This in itself was significant enough, but the case becomes even more suspicious when it is remembered that he had already attempted to pass off as a serious composition a "Mass" by Mozart which was more or less ingeniously compounded of extracts from the comic opera "Cosi fan tutte!"

Experts are agreed that the "Twelfth Mass" is not the work of Mozart, judging by internal and circumstantial evidence. There is, however, some positive evidence also on the point, for it seems that the Mass is one known as "Müller's Mass" in Bohemia, where it used to be sung about a century ago. Considering the number of Müllers in Germany, this is pretty much the same as saying in England "Smith" or "Jones in C," but at any rate "Müller" is not "Mozart." There is, therefore, a certain amount of mystery connected with the "Twelfth Mass." Whether Zulehner heard it, and thought it sufficiently like Mozart in style to pass muster if, with a trained hand, he could manage to imitate the handwriting of the Salzburg Master, we shall probably never know; but if so, one thing is certain, Zulehner was a better engraver than musician. It is really time that the fair fame of Mozart should be relieved of the stigma of the so-called "Twelfth Mass."

TALKS TO TEACHERS.

BY HARVEY B. GAUL.

How unfair it is to expect the same degree of excellence from a pupil at all times. And yet we do expect it, forgetting that we are not always "up to the mark" or that our own moods vary. Let us be rational and willing to make allowances, remembering our own student days. For excellence was not then—nor is it now—uniform.

One of the things we should never lose sight of is the fact that if a pupil cannot be made to do his work with patience on the part of the teacher, much less will be accomplished when the teacher is irascible and interferes with constant reprimands in a testy tone of voice.

Remember what Lowell said: "Endurance is the crowning quality, and patience, all the passion of great hearts."

Some teachers are chary with their encouragement, as if one can hope to achieve the best results without a kindly word of praise.

Don't be afraid to give credit where credit is due; for it does the pupil good and you are not losing anything by it. As someone has said:

"Desire with small encouragement grows bold, and hope of every little thing takes hold," which is true. Give a little encouragement and you will see how desire grows. Desire to know more; desire to do better. It is the likeliest thing to breed enthusiasm.

Many teachers when giving lessons assume a sort of *sang froid* or indifference that has a blighting effect. That is wrong: for if we are going to teach at all we should bear in mind that it is a lesson to the teacher as well as to the scholar, and it is our business to make the lesson hour profitable for both. We should have as much zeal and interest in the lesson as we expect the scholar to have.

THE more musical music is, the less it can be explained by words, and the less are words required for an explanation.—*Baughan*.

ANTON RUBINSTEIN IN HIS CLASSES

By A. HIPPIUS

(from the German by F. S. L.)

The previous instalments of this series will be found in THE ETUDE for the months of February, March and April. The present instalment is the last of the series.

At the next lesson one of the young ladies played Schubert's six "Moments Musical." "That is very neat," said Rubinstein, "very neat indeed—but too positive. Schubert requires a certain kind of touch—not heavy and close to the earth, but light and breezy. He calls for all that one has here," touching his heart. She then played the A flat major "Impromptu"—"You must play without bones—float between heaven and earth and when you play this enchanting piece in company I guarantee that we men shall be beside ourselves with delight. Now take up the 'Variations in B flat,'" he continued; "the 'Impromptu in G,' or anything else. You must make yourself familiar with these works and then play them for me."

At the following lesson he began: "Yesterday we were all intoxicated with Schubert! If Mozart is said to be the god of melody of the eighteenth century, we can say that Schubert is the nineteenth century god of melody. He lived at the same time as Beethoven and in the same city, yet they did not know each other. Beethoven moved in the most aristocratic circles, and at the end of his life had no companionship whatever; Schubert, on the other contrary, for the most part strolled in the Prater and led a Bohemian existence in cafes. He represents the lyric element in music and is the creator of the song; before him only couplets and ballads were composed. It is astonishing what he accomplished in his short life; he was not thirty-one when he died, and in addition to chamber music and works for orchestra and for piano left about five hundred songs. His melodies are heavenly, though we do encounter long drawn-out passages that present but little interest."

With Schubert a new element seemed to enter into Rubinstein's playing, an added tenderness and beauty of tone, while every word he spoke told that he was speaking of his favorite. He played the sonata in B flat major, the shorter "idyllic" one, and then the one in D major, the most brilliant of all Schubert's sonatas. Before beginning it he murmured, *Seid umschlungen, Millionen!* (Be embraced now, all ye millions—from Schiller's "Ode to Joy," used by Beethoven in the last movement of the ninth symphony.)

Schubert opened the next lesson—the dramatic sonata in C minor and the one in A major. "Nothing but songs!" cried Rubinstein. "The second movement of the A major sonata reminds one of a Hungarian rhapsody; we hear the fiddles, the violoncelli, the cymbals. Only listen—what modulations! how enchanting!" His touch in the trio of the Minuet in B minor from the Fantaisie in G major was inimitable; the piano sang while his fingers scarcely touched the keys, producing a tone which he himself called ethereal:



"How could Schubert go from such a wonderful melody to the light music of the last movement of this Fantaisie? He often does this, however, and thus shows the true Viennese idler, happy in song and dance. He could not make an impression with his serious music and was forced to write down to his public. Here is a volume of dances, principally waltzes; I shall play some of them for you—you may want to dance! It is again astonishing what a wealth of melody he shows in these waltzes—each one is a song."

Schubert being finished, the next composer taken up was Weber, whose sonata in A flat major was played. "Your playing is cold, it means nothing," said Rubinstein. "Tell me—are you really so cold? That would be a pity. Your runs and arpeggios put us to sleep; they are smooth and accurate, clear and round—but

that is not what we are longing for. With Weber every passage, every phrase is musical; each one expresses a thought—but you give us Czerny, Bertini, Hüntten. Ah, what a horror the piano is! Come, ladies—show me that it is not a horror."

At a false phrasing he cried, "Sing the melody—then you will see where you must breathe, that is—raise the hand. That is the trouble with you all! I tell you to enter the singing classes and learn to sing, you cannot sing. That is the reason you cannot play the simplest melody correctly. Then, too, when you play *fortissimo* you are afraid of hurting your fingers. See, I am not afraid," and he struck the keys of the piano with such force that he made a harsh, jarring discord. "If it hurts, why—let it hurt!"

"In this sonata we find all of Weber's characteristics as an opera composer; we hear the Wolf's Glen, Agatha, Aennchen, even the orchestra. You must play with lightness and coquetry. Come now—be coquettish; as a woman that ought not to be hard for you. Now make eyes at me—flirt with us!"

While one of the young men opened the music of Mendelssohn's Prelude and Fugue in E minor Rubinstein prelude on the piano; then he leaned back in his chair, folded his arms and said, "Modulate from this key to your piece, using its themes." After a moment of reflection the pupil began with an improvisation in a well-defined form, which he built up cadenza. "Good!" cried Rubinstein, evidently surprised; "good!" We had never heard this word from him before.

He explained that the character of this prelude was not melancholic, but passionate, and that therefore it ought to be played with great animation. The fugue gained immensely in spirit through this conception; the octaves were played *fortissimo* and there was a constant *accelerando* up to the entrance of the chorale, *Ein feste Burg ist unser Gott*. With this Rubinstein had the octaves played piano and staccato, the chords in the right hand as if on the organ—that is, with no predominance of the upper tone, all tones equally strong as in Bach.

In March one of the students was to play the Henselt concerto in a symphony concert. This was the most modern composition played in the class that season. Rubinstein worked with particular care on all the fine details of the work; he explained that with Henselt *pianissimo* must be played extremely *dolcissimo*. He called for more freedom and fullness in the opening phrase: "This must sound majestic! Do you know what the word means—concerto?" and while he spoke he began to play. He grew excited, heated; make but one. Then appeared an exquisite melody, accompanied by chords in the bass and strengthened by the surging of powerful arpeggios over the entire instrument. He increased the difficulties, he stormed like full orchestra, the piano almost gave way under his hands. The impression was so overwhelming, my nerves were so wrought up, that I felt stifled. I glanced at my neighbor—she left the room weeping. I glanced had a feeling of involuntary terror as if in the presence of some elementary power of nature. We all were in truth awe-inspiring.

"In the thirties," he began, "music experienced a new birth through a highly gifted man, as full of striving for the ideal as though he lived in classic Greece—I mean Felix Mendelssohn-Bartholdy. Mendelssohn grew up in the companionship of artists, savants, and cultivated women. Indeed, we might almost say that he was too well educated. In his music we find no outburst of passion, no nervous excitability; he never goes to extremes, unlike many a musical genius who leads a careless life, dresses shabbily and sits with a gloomy mien in some corner of a café, cursing himself and the whole world. Mendelssohn observed moderation in all things, and was a thorough master of form.

Between mediocrity and incapacity he appeared like a shining star. He restored the fugue to us; he drew our attention to the significance of Bach; his 'Songs Without Words' marked an epoch. These appeared full of melody and nobility in comparison with the empty, insignificant works of his contemporaries; they were true art-works in form and content. This is also true of his *Variations Sérieuses*, so named to distinguish them from the unspeakably insipid variations then in vogue and which corrupted the taste of the public. One of his best works, if not his very best, is the *Presto Scherzando*.

"Liszt begins an article on 'The Midsummer Night's Dream' with the following anecdote: Goethe and Beethoven were once walking together. All the passers-by greeted them with signs of the deepest respect. Goethe returned their reverences scrupulously, but finally said to his companion, 'What a bore it is to be so renowned!' Beethoven replied testily, 'Are you sure that it is you they are saluting?' This Mendelssohn might say to Shakespeare as regards 'The Midsummer Night's Dream.'

"And this was said by Liszt, who was no particular admirer of Mendelssohn."

GRADING MUSIC FOR TEACHING PURPOSES.

BY FREDERICK A. WILLIAMS.

It is the duty of every teacher carefully to grade the music given to each pupil, so that progress shall be made along systematic lines, and yet how often it happens that pupils are given studies and pieces in a grade far more difficult than they can manage! In such cases artistic results are, of course, impossible.

Young teachers are apt to make this mistake through lack of experience and good judgment; and also from a strong desire to advance (?) their pupils as fast as possible to a point where they can show off. This is simply one of those cases where "haste makes waste." The writer has often heard of pupils who have gone through a great many books of studies in two or three terms of lessons. These very progressive (?) pupils, I have been told, have taken certain compositions in a grade that the thorough teacher would not think of giving to pupils who had studied less than two or three years. One does not have to hear these pupils to know how poorly they play. Too many pupils are given Beethoven's sonatas and Liszt's rhapsodies when Clementi's sonatinas would be nearer the proper grade for them. Give pupils music in a grade they can master, and play artistically, and they are sure to make progress in the right direction. It is well also to remember that all pupils cannot be taught alike, and this is one advantage in having an experienced teacher. One who has had experience in teaching different types of pupils will naturally know (if he has been at all progressive) what studies are best suited to the needs of each pupil, and what course of work will bring about the best results.

I read an article not long ago, wherein the writer advised the use of Mendelssohn's "Songs Without Words," as good teaching pieces for children. If this writer had been an experienced teacher of younger pupils he probably would have known better, for there are very few of the "Songs Without Words" that are suitable for children.

As regards teaching material; there are, of course, a great many works by the classic writers that can be used to advantage in teaching younger pupils, but there are also many excellent works by modern composers that have been especially written for this purpose, and are well worth the attention of every progressive teacher.

"ADMIRATION is an acquired art. Many Germans say: 'We do not like Racine'; 'Shakespeare is only a peasant,' says the Frenchman; the Englishman says: 'I do not understand Goethe.' And what does it all mean? It signifies no more than when a child says that he likes a waltz better than a Beethoven symphony. The art is to seek and understand what it is that every nation finds to admire in her great men—and he who searches for the beautiful will surely find it. A great man is not understood at once; it requires energy, courage, perseverance. It is worthy of note, too, that what pleases at the first moment seldom retains its attraction long."—Max Müller.

THE YOUNG PUPIL AND ELEMENTARY MUSICAL THEORY

By W. S. B. MATHEWS

I HAVE repeatedly called attention to a fact which every one knows well, namely, that the great majority of children who study music upon the piano are taught no theory whatever, excepting the time values of the notes, the pitch relations of the staff and signatures, and the meaning of the measure signs. The consequence is that they not only remain ignorant (illiterate is the right word), but also acquire habits of thought in music which are diametrically opposed to good musical thinking and feeling. And when later they do take up harmony, or even a musical primer for its terminology, they simply memorize the required answers and remain otherwise as illiterate as before.

On the other hand, the teacher who begins to feel this fact, that something ought to be done, and takes up an elementary treatise on harmony, finds at the beginning a long and very complicated doctrine of musical intervals, as to their compass by half steps, their status as consonant or dissonant, and the like—a subject so unclassified as to be very difficult indeed to any pupil below high school grade, and difficult even for them.

Moreover, the teacher finds the harmony still more complicated in the doctrines of inversion and the figural names of the forms, so that the practical result is that all departments of what we call "theory," (that is the rationale of musical unities) remains difficult and mostly unknown to the multitude of piano students—many of whom are pretending to deal with, even to memorize, sonatas and other works by the greatest masters.

Thus the question arises: What is the proper way of introducing these parts of musical education, in order to have them easy, natural and practical; and at the same time by means of them and by means of the musical entities which they stand for, to make the student more confident and appreciative of the good qualities of the music he studies?

Elementary Theory.

Properly speaking our elementary theory develops along two different lines: *Rhythm* and its notation, and *Tonality* and its notation. The latter includes chords and harmony, since a key is a harmonic entity, *per se*, or a group of harmonic entities.

With regard to rhythm, teaching is extremely defective, but this can be improved by any teacher who will study the subject in a good primer of music, especially to a limited extent in one which bears my name. The young beginner has to be content with a little. He should know the note values, the principles of pulsation and measure, the duty of the bar, and be able to play in any kind of measure and in any motion down to quarter pulse. This he will get naturally if he follows up Dr. Mason's system of accentuation.

But properly to stem the notes which arise in the different rhythmic tables of Dr. Mason, is by no means so easy a job, as I found out when in 1876 I first tried to write out his different accentuations in all kinds of measure. The rhythmic notation is so clear that when properly written the musician sees at a glance which notes belong to the same pulse, and of the smaller values, in what order the pulse was subdivided to produce them. You can easily try a few experiments yourself which will show you what I mean. For instance, we can have a rhythm of 12's in 3-4, in 6-8, in 4-4, and if you try it you will discover that the notes must stem in such a way as to show the beats to which they belong. Then if you divide these notes again by 2, giving rhythms of 24 in the same measures, the subdivision will appear differently in the stemming.

Teaching Chords Without Studying Intervals.

The great question in elementary theory is regarding the proper disposal of the subject of intervals. Is it fair, is it rational, is it "pedagogic," to compel the student to master the intervals up to the octave preparatory to learning anything about chords?

I feel quite sure that it is not necessary or even desirable. The first thing a pupil meets, the moment his two voice work undertakes to give harmonic support, is a chord track. From that moment he will be doing business along chord tracks about half his time; now

in one hand, now in the other, but always chords implied if not expressed. And how can we teach chords without first teaching intervals?

We are speaking of children. I would first teach the scale and the number names of scale tones and of distances between scale tones; also the staff representation of intervals, which is based upon the fact of the lines and spaces corresponding to the white keys of the keyboard. Count the intervals by singing them and singing the scale the same distance. Every interval is named from the number of scale degrees it comprises, counting the tone upon which you begin and the one with which you end.

When I first proposed to some musician, a very good musician he was, but I do not remember at this moment who he was, he objected on the ground that you could not tell by ear whether an interval was an augmented fourth or a diminished fifth, a minor third or an augmented second, and so on. To which I answered that the same held in language, you could not distinguish, by hearing certain words with the same pronunciation but different spelling. But I answered that the sense of the passage would always show this. And the same holds in music; while an augmented second has the same compass as the minor third, it has by no means the same effect harmonically, and the way in which it comes in determines which it is. The composer spells the music, when he writes it down, according to the harmonic nature of the effect he has in mind.

Therefore begin by teaching purely the diatonic intervals, between the tonic and the other degrees of the major scale, to hear them, repeat them with the voice from hearing, and then to think the scale along the same compass and find out what the interval is. But we give only a beginning of this teaching—just enough to suggest how to name intervals which may chance to be desirable in reading the music. Also to find similar intervals upon the keyboard.

To introduce triads to children, it is not necessary to do much if anything with any interval beyond a third. Therefore we begin by teaching thirds, merely plain diatonic thirds; then we find out that some are larger or smaller, and eventually that the larger third has four half steps and the smaller three. At this point we rest until the pupil easily plays thirds, either kind as called for.

Then we teach spelling, that any key used is named for whatever "natural" key it is used in place of, the white keys in this sense being "natural." For instance, a small third on B gives us B-D; a large third on B gives us B and the black key beyond D, which coming in place of the D is called D sharp. So also the large third on C gives us C-E; the small third gives us the black key below E, which coming in place of E is named E flat. And so on in all other cases.

Analyzing Triads and Thirds.

When this much theory has been well rubbed in, and the pupil is handy at playing thirds, naming thirds and recognizing thirds upon the page, then we go on with the triad, 1-3-5, which we first try to hear harmonically. That is, we hear it and play it. Then we analyze it into its two thirds, the large third below, the small third above. We do not use the terms "major" and "minor" of thirds, because we need these terms in the harmony, the small third being heard "major" by a great majority of children, owing to their conceiving it as a *mi-sol* effect, and hearing under it its roots, *do*. This is a fundamental effect in music, and is the source of many important facts in the more remote dissonances of sevenths and ninths; it even appears in the minor triad. For instance, the minor effect is due to the contradiction of root in the minor triad. C-E flat-G gives us for C-E flat an A flat, two octaves down; E flat and G gives us an E flat two octaves down; and C-G gives us C, one octave down, which being nearer and according to the general idea of things is accepted by the ear as on the whole the true explanation of the chord; meanwhile its roots struggle together for recognition, and this innate unhappiness of good and evil mixed gives it its character. It is the beginning of dissonance in music.

By means of large and small thirds, correctly spelled, and the scales correctly spelled, it is possible to carry the pupil through the major keys, to know the three major triads of the key, the three minor triads of the key, and the diminished triad. The latter consists of two small thirds, just as the augmented triad consists of two large thirds. We have thus covered the four triads, and the pupil must be able to play, write, hear or name them as wanted; and we have not mentioned anything about intervals excepting this little matter of the thirds: a large third and a small third gives us all the apparatus we need for this entire field of elementary harmony. As yet we say nothing about inversion. That will come later, possibly in the second grade, where minor tonalities are taken up.

The essential nature of those changes in the chord form known as "inversion," should be explained as being due to the musical fact that "octaves are equivalent in harmony," and the octave above or below either of the primary tones may be substituted without changing the nature of the chord. When such substitutions of octaves take place in such a way as to bring the third or fifth of the chord in the bass, it is called an inversion; but the chord is heard with the same root as before, as appears invariably in the ear-work.

Intervals Larger Than Thirds.

If at any later time it becomes desirable to enlarge the apparatus of interval names and contents, the easiest way is to give the intervals from the tonic of the major scale to the other degrees, which are all major or perfect. Similar intervals a half step smaller become minor or diminished; a half step larger, augmented. But to try to load the pupil up with a catalogue of the half-step contents of all kinds of intervals, is to try a very difficult thing and a very useless thing. Certainly it should not be tried at the beginning. It creates a bugbear where but for this one impossibility everything would have a practical interest.

There are certain eye-tricks in recognizing written chords which it is very useful to give to pupils, especially as they come to them. For instance, first the appearance of the triad in its fundamental position as 1-3-5, always upon three consecutive lines or three consecutive spaces. So also of the seventh, upon four consecutive lines or spaces. Then when substitution of octaves takes place the interval of the fourth appears upon the staff; and this interval is always 5-8 of the chord. So when the interval of a second appears, two chord notes upon an adjacent line and space, the interval is always 7-8 of the chord, 8 as before, being the root. With these two simple guides most chords in written music can easily be identified by inspection.

Again, take the augmented fifth; this arises by placing two large thirds superimposed. As the triad is called augmented there is no difficulty in teaching at once this interval, as being equal to two large thirds added together. Whether it has seven or eight half steps might come later, because the number of half steps cuts no figure, provided we arrive at the interval in a musical way. In otherwise, the precise dimensions of intervals excepting those in immediate practical use, is better postponed until that "tomorrow" when it becomes practically useful.

Another elementary fact which ought to be taken up very early is the chord of the dominant seventh and its varied resolutions. This practical knowledge is needed in the first grade, and becomes very important every step higher the pupil goes. When the pupil has acquired the dominant seventh with its resolutions, he is in position later on to understand all those art-imitations of the form which occur in our "secondary sevenths," that is seventh-chords on other degrees of the scale.

Again it is optional when to introduce harmonic names for the inversions of the triad, such as "chord of the sixth," chord of the "sixth-fourth," etc. Inasmuch as harmonic ear training employs such expressions as chord of 5, chords of 1, 4, 5, 1, and the like, referring to scale place, it is better to leave out the thorough bass figures until a much later period.

In other words, and to state the whole case in a nutshell, we must have theory the moment we begin to explain elementary musical forms definitely; but we begin with the most immediate and practical and widen out only as we need more apparatus.

A MASTERPIECE of art has in the mind a fixed place in the chain of being as much as a plant or a crystal.
—Emerson.

TEACHING MATERIAL FOR CHILDREN

By OCTAVIA HUDSON

[A troublesome problem for the teacher who makes a specialty of work with children is what to use and when to use it. The following article is a very complete answer to the questions.—Editor.]

WHEN I first began teaching music ten years ago, the question that puzzled me more than any other was, "What shall I teach the children?" For I thought if I only knew *what* to teach, *how* to teach would be comparatively easy.

Package after package of music was sent me, suitable teaching material chosen (at least I thought at the time it would prove suitable), and given a thorough trial. But the most of it was abandoned as it proved too difficult for children. I would have given anything to have had a successful teacher of children help me with the selection of suitable teaching material; but I had no one to guide me in this particular in a single instance. However, experience has proved to be the best of teachers, and now, after eight years constant searching, I have what I think any teacher will call, as regards teaching pieces and etudes, a thoroughly useful and practical course of instruction for children.

There is so much teaching material for children from which to make selection, that it takes a long time to learn from practical experience how to select only that which is of real value in the instruction of children; or in fact beginners of all ages. To our mature minds and well-trained fingers, it all seems so simple, and we fail to detect the tiny difficulties which prove such great stumbling blocks to the little child, often resulting in complete failure.

Many times mothers have brought to me children who have studied a year, perhaps longer. The little folks play nothing and dislike practice. Nine times out of ten the fault lies in difficult music—too difficult for the childish mind to grasp or the little fingers to master.

I will give an outline of six years study, giving in detail the work of the *first* year, as it is always more difficult for the inexperienced teacher to carry the little pupil *successfully* through the first year's work.

Before proceeding with the subject in hand, however, I want to discuss preparatory work which is given pupils of all progressive teachers of to-day; for, however simple or elaborate the work may be, it is absolutely necessary to pursue such a course of study in order to advance the child steadily. My little pupils, all seven to ten years old when beginning, are given a ten weeks' course in preparatory work. Classes of six pupils each meet for study and instruction four times each week, the length of lesson being forty-five minutes. During this course there is no home study. At the close of this ten weeks' course, the child goes to the piano well prepared for actual work, and practice becomes a pleasure instead of a dread.

I will not mention any special "Graded Course;" there are many fine ones. Whatever one uses with children (or beginners of any age) *must be simple*. At first give only short phrases in five-finger position and one hand at a time for several weeks. Remember the child has many things to do, and these cannot be done all at once. Very often the child will do better work during the first few months' study, with a few simple finger studies given from dictation and memorized, taken in connection with short melodies in which both hands are played together, alternating but *not* simultaneously. These may be written by the teacher according to the child's special need. Of course it is a little trouble, but they prove well worth the writing. By all means should they be given fanciful names, and, if possible, be accompanied by words. These may be followed in a short time with simple five-tone pieces such as the "French Child's Song," by Behr.

All pieces and etudes mentioned below have been given a thorough trial and no teacher of children can afford to be without them.

All technical work is given by dictation and memorized by pupils from the very first lessons.

Such work as formation of scales and chords, intervals, solving of rhythmical problems and numerous other subjects, is done in the weekly class.

First Year's Study.

FIRST TERM—PREPARATORY COURSE.

SECOND TERM—PIANO—GRADE I.

Technical Work.

Two and three finger studies 1-2, 2-3, 3-5, 2-4, 1-5, 1-2-3, 2-3-4, 3-4-5. These for strengthening fingers and correct finger action; M. M. 50, child counting one



BEETHOVEN, FROM A BUST BY KLEIN (1812).

and, two and, a count with each stroke. Arm touch as in approaching slurs.

LAST PART OF SECOND TERM.

Preparatory scale work—Thumb under third finger. Third finger over thumb. Hand quiet and flexible. Finger staccato, slowly.

Teaching Pieces.

Five Tone Pieces. The publisher of THE ETUDE will send selections of these to teachers requesting him. "Melody Pictures," Jessie L. Gaynor. "Rhymes and Tunes," accompanied by words, Spaulding.

THIRD TERM—GRADE I-B.

Technical Work.

Three finger study for contraction. One octave; M. M. 40-80; preparatory scale work continued; finger staccato continued; Hand touch (wrist staccato) begun slowly; expansion of fingers, 4-5 over three keys, (C to E), 1-5 over six keys. Both one octave ascending and descending. Actual scale practice one octave only, C, D, E, F, G, A, B, C, A, M. M. 40-100, quarter notes.

LAST PART OF THIRD TERM.

Scales of C, G, D, F, two octaves, M. M. 50-72. It is of course needless to state that only one or two of the technical studies are given at one time. If the child is becoming tired of one, or if any carelessness is shown, it is better to have one of the others for a change, then go back to the one dropped after a little

ETUDES AND PIECES.

Etudes—Only the *very easiest* of the "Graded Course," in use.

Mathews' "Standard Compositions," Grade I: A few of the very easiest are suitable here for talented children.

"Gurlitt Album;" These choice classics are full of beauty, and a few such as the brilliant little "Fair" and the beautiful melody "Slumber Song" belong in this grade.

"Melody Pictures," by Jessie L. Gaynor. Many of Mrs. Gaynor's "Melody Pictures" are accompanied by words.

"Rhymes and Tunes," Geo. Spaulding. These are also published in sheet form.

"Musical Poems for Children," O. Hudson (in press). These little pieces, with two or three exceptions, are accompanied by words, and are written to illustrate and bring into practical use the various touches, musical signs and terms of expression. An explanation of each musical term, sign, and of all phrasing, is given in simple child-language in foot notes. They cannot fail to please the children.

FOURTH TERM—GRADE C—CLOSE OF THE FIRST YEAR.

Technical Work.

Three finger study, continued, M. M. 100-160, quarter notes; expansion of fingers, 4-5, 3-4, 1-5, M. M. 60-100 notes; hand flexible, finger action perfect.

Hand and Arm Touches, Continued.

Major scales of C, F, G, D, played two octaves, no faster than 160 quarter notes, as more attention is given to touch and quality of tone. They are practiced with the legato and staccato touches and with various shadings; position and finger action perfect. Chords are formed and practiced. The Tonic Minor scales and chords of C, F, G, D, are formed, with cards and written as well as "spelled" orally in class.

Teaching Pieces.

"Rhymes and Tunes," Spaulding; "Gurlitt Album;" "Easy Dance Album;" "Album of Twenty-four Pieces for Small Hands;" Matthew's "Standard Compositions;" "Musical Poems for Children," Hudson. Good recital numbers will be found among all of the above.

Second Year's Work.

FIRST TERM—GRADE II-A.

Technical Work.

The following studies are taken gradually during the year:

Expansion of fingers in various ways.

Three finger study, carried two octaves in keys of C, G, F, D, for contraction and arm and hand touches.

Scale practice, tonic major and minor together with their arpeggios. Chords are practiced with various touches.

Pedal study introduced.

Embellishments, a few of the simple forms toward close of year.

Etudes and Pieces.

Köhler's "Twelve Little Studies for Velocity." These are excellent little studies, lying well under the hand. These studies are not taken rapidly this year. Streabbog's "Melodiques," Op. 63. These beautiful little studies for phrasing, rhythm and melody cannot fail to please both teacher and pupil.

Mathew's "Standard Compositions," Gr. I; "Gurlitt Album," "Musical Poems for Children." These should be finished the first year, but slow or *very* young children will not be able to finish the book the first year.

"Rhymes and Tunes," Spaulding.

SECOND TERM—GRADE II-B.

Technical Work, Continued—Etudes and Pieces. Köhler's "Twelve Little Studies;" Streabbog's "Melodiques," Op. 63; Mathew's "Standard Compositions," Gr. I-II; "Gurlitt Album;" "Rhymes and Tunes," Spaulding; "Easy Dance Album."

THIRD TERM—GRADE II-C.

Technical Work, Continued—Etudes and Pieces. Köhler's "Twelve Little Studies;" Streabbog's "Melodiques," Op. 63; "Selected Czerny Studies," Bk. I, edited by E. Liebling. These little studies abound in great beauty. They are all short and the most difficult numbers are well suited to small hands. Both from a technical and musical point of view these little studies are indispensable for children.

Mathew's "Standard Compositions," Gr. II; "Gurlitt Album of Selected Compositions," edited by W. S. B. Mathews; "Easy Dance Album;" "Four Hand Parlor Pieces for the Piano."

FOURTH TERM—GRADE II-D.

Technical Work, Continued.

Köhler's "Twelve Little Studies;" Streabog's Op. 63; "Selected Czerny Studies," Bk. I; Mathews' "Standard Compositions," Gr. II; "Gurlitt Album of



BEETHOVEN SKETCH, BY LYSER.

Selected Compositions," (Mathews), "Easy Dance Album;" "Album of Twenty-four Pieces for Small Hands," Engelmann. Beginning with No. 12 these are most admirable teaching pieces; "Four Hand Parlor Pieces for the Piano."

Third Year.

Technical Work.

The technical work of this year is about the same as that of the second year, although of course these studies increase in difficulty, are practiced in various keys. Also purity of tone and variety of expression is gained through long practice.

This year we take up the relative minor scales and Krause's "Studies in Measure and Rhythm." These are memorized. Toward the close of the year some octave work is taken up.

Etudes and Pieces.

Köhler's "Twelve Little Studies." These are completed this year, although not at a very rapid tempo; rather have they been studied for quality of tone and touch.

Streabog's "Melodiques," Op. 64. These are the same as Op. 63, but more difficult in grade. "Selected Czerny Studies," Bk. I (Liebling); "Album of Twenty-four Pieces for Small Hands;" "Easy Dance Album;" "Gurlitt Album" (Mathews); "Four Hand Parlor Pieces for the Piano."

I have not outlined the year as explicitly as the preceding years, because a good idea as to the division of work will now be gained.

Fourth Year.

Technical Work.

Same as in third year. Much attention is given to octave work, pedal, scales, arpeggios and embellishments; Krause's "Studies in Measure and Rhythm" is continued during this year and the following years.

Etudes and Pieces.

Köhler's "Twelve Little Studies" are reviewed and completed for speed and tone; "Selected Czerny Studies," Bk. I, (Liebling), may be completed by some children; Mathews' "Standard Compositions," Gr. III; Sonatinas and other pieces should be examined and given.

Fifth Year.

Technical Work, Continued.

"Selected Czerny Studies," Bk. I, (Liebling). Some of these may be reviewed for speed and perfection in general, and Bk. II commenced; Heller, Op. 47. Some of the easier selections of these superb classics may now be taken; Clementi and Kuhlau should be given much study; easy arrangements of the classics.

Sixth Year.

"Selected Czerny Studies," (Liebling), Bk. II; Heller, Op. 47; Easy sonatas, and arrangements of many of the classics are used; of the sonatina writers every teacher should acquaint himself with the following: Clementi, Leybach, Bachmann, Spindler, Gurlitt.

From the very first lessons the pupils memorize two-thirds of the music learned. This is accomplished very easily if begun as soon as the child goes to the piano. We also analyze all music studied both at private lessons and in classes.

If we would be successful teachers we must have some plan of instruction; but this does not mean "fall into a rut" and stay there. The progressive teacher will always be on the alert for something better. She will examine new material constantly; but while she is learning to do this—which experience alone can teach—she can do no better than acquaint herself with the excellent teaching material mentioned in this article.

To many it will seem, no doubt, that little is accomplished during the six years' study outlined above. It is, however, *multum in parvo*. My pupils are all school children of more or less talent, between the ages of seven and ten when beginning, children brimful of fun and mischief. School work must be attended to and recreation is imperative. This leaves but from one hour to one hour and a half daily—according to advancement—for practice and study; although I am rewarded to find each week a record of many minutes over time allotted, which has been spent in practice. The children tell me they become so interested they did not want to leave the piano. So I know that with the aid of "Record Books," "Practice Guides," etc., the few minutes allotted to the study of music are well spent; and one hour of careful practice is worth ten of indifferent practice; especially if the little pupil is happily employed during that hour, which will be the case if a careful selection of music is made by the teacher.

BEETHOVEN'S PERSONAL APPEARANCE.

LIKE many great men, Beethoven was not a tall man, being just under 5 feet 6 inches. The portraits on this page give two views of the man, full figure. The following, taken from Crowest's Life of Beethoven, will add interest to the reproduction of the portraits:

There is a full-length sketch of Beethoven in life by Lyser that is splendidly characteristic of the master; and which—beyond the fact of the hat being on one side of the head instead of straight on—has been pronounced by no less an authority than Beethoven's friend Breuning to be a particularly accurate presentment. It looks so. We see the thick-set, broad shouldered little giant—Seyfried said he was the image of strength—not quite proportionately formed, but all the cut of a great personality. It sets out, too, the extraordinary intellectual features of Beethoven.

The head was large, with a grand forehead, great breadth of jaw, and somewhat protruding lips, the lower one more developed in his later years as the habit of serious reflection and set thought grew more intense. A profuse mass of black hair, cast upwards and backwards, left the full open face—the more striking with its ruddy, clean-shaven skin. As Beethoven grew older and bore the brunt of excessive troubles, his hair, as abundant as ever, turned white, but remained a great ornament behind his red but, as we are informed, from early youth pock-marked face. The eyes, arched with luxurious brows, were, indeed, the mirror of his soul. Large and jet black, they were full of the fire of genius, and on occasions of special joy or inspiration were remarkably bright and peculiarly piercing. The teeth—beautifully white and regular—were much shown in laughing; happily, the careless man at least kept them brushed. Unlike his hands, Beethoven's feet were small and graceful. The former were ugly, thick, dumpy, with short, untapering fingers, which could stretch little over an octave, and afforded anything but the impression of grace or fluency over the piano keys. His voice varied. When quite himself it was light in tone, and singularly affecting; but when forced, as it so often was, on occasions of anger and temper, it became very rough and far from sympathetic.

Inclined to be a handsome young man, he did not improve in looks as the strain of musical storm and stress told its inevitable tale. The good beginnings made with his exterior—the silk stockings, long boots, sword,

peruke with tag behind, double eyeglass and seal ring—the whole amounting to a young man's most fashionable attire, ultimately gave way to a complete carelessness as to outside appearances. The portrait by Tejeck represents Beethoven in 1820, and is probably a flattering one. The portrait reproduced from the bust by F. Klein dates from the year 1812.

Any of the readers of THE ETUDE who are interested in the portraits of Beethoven should consult the note found on the publisher's page, announcing a series of Beethoven postal cards, of which the three mentioned above are a part.

NOTES ON THE STUDY OF SCALES.

BY B. M. RAMSEY.

A NUMBER of years ago Mme. Patti, while on a concert tour, was aroused from her early morning sleep by the sound of a piano in a room close to hers. It was slow scale practice, each sound firm and distinct, and was maddening to the singer. She rang her bell violently and in indignant tones demanded that the practice be discontinued immediately.

What was her astonishment to learn that the player was not some beginner as she had supposed, but the great artist, Hans von Bülow.

It is said that Clementi obtained his great fluency of fingering by a slow, firm style of scale practice. In contrast with the methods of these two artists is the habit of many young players who do all their scale practice at high speed.

The most useful scales for forming the hand are B for the right and D flat for the left hand; these two scales should be played every day, if only for a few minutes.

One weakness of scale practice is that the stronger fingers get the greatest amount of work. The following is suggested to strengthen the fourth and fifth fingers: Play broken thirds in succession, thus: ascending C, E, D, F, E, G, F, A, etc., with the fourth and fifth



PORTRAIT OF BEETHOVEN, BY TEJECK (1820).

fingers; descending reverse, thus: E, C, D, B, C, A, with the fifth and fourth. The left hand should do a similar exercise.

It is useful to play all scales staccato now and then, although, as a rule, legato practice is the most useful.



ARTHUR FOOTE.

ARTHUR FOOTE.

BY EDWARD B. HILL.

THE career of Arthur Foote is noteworthy among American composers for the fact that his education has been obtained entirely in this country, although he has made somewhat frequent trips to Europe and England for recreation, musical observation and for concert engagements.

Arthur William Foote was born at Salem, Mass., March 5th, 1853. As a boy he took piano lessons of B. J. Lang, widely known as a piano teacher, choral and orchestral leader, and harmony lessons of Stephen A. Emery at the New England Conservatory of Music. His musical studies were somewhat interrupted by his college course at Harvard, from which institution he graduated in 1874. After graduation, he resumed his studies in piano and organ with Mr. Lang, and carried on post-graduate work in counterpoint and fugue at Harvard with the late Professor Paine, for which he received the degree of Master of Arts in 1875. In the following year, he became organist of the First Church (Unitarian) in Boston, a position he has held since then. He has also been active as a teacher in Boston for more than thirty years. At present he is president of the Cecilia Society (choral) in Boston, which has brought out many novelties that otherwise would have been unheard, and he has held positions in other prominent musical societies.

As a composer, he owes much of his position to self-reliant study and comprehensive observation; he has set himself problems of increasing scope, thus developing his technic and power of expression. Beginning with a string quartet, Op. 4; a trio, Op. 5 (not only played widely in America, but at the London Popular Concerts), and an overture, "In the Mountains," he continued with "The Farewell of Hiawatha," a cantata for baritone solo, chorus and orchestra; a piano suite, Op. 15; "The Wreck of the Hesperus," Op. 17, a cantata; a sonata for piano and violin, Op. 20; a piano quartet, Op. 23; a symphonic prelude, "Francesca da Rimini," Op. 24; a serenade in F, Op. 25, for strings; "The Skeleton in Armour," Op. 28; Ballad for mixed chorus and orchestra; a second suite for piano, Op. 30; a suite, Op. 36; for orchestra; a piano quintet, Op. 38; variations for string quartet, a Romance for violin and piano, an organ suite and other works. In addition to the suites for piano, there are several sets of short pieces, nine studies Op. 27, of which Nos. 5 and 9 are especially musical, five poems after Omar Khayam, Op. 41, of which Nos. 2 and 5 are the most characteristic; a serenade, Op. 45, of which the opening two-voiced invention is especially pleasing, and twenty preludes, Op. 52, for the development of technical facility and ease. He has published about sixty songs, many of which are deservedly popular, and are widely sung, the best known probably being the "Irish Love Song." Doubtless his most individual works are the chamber music, especially the quartet and quintet, which must rank among the best products of the American composers in their field. While conservative, they are straightforward in development, they abound in melody

and transparent construction. Certain of the songs, also, must take a high rank among American lyrics.

In collaboration with Mr. Walter Spalding, of Harvard University, he has written a valuable text-book, entitled "Modern Harmony in its Theory and Practice."

ENVIRONMENT A FACTOR IN TEACHING.

BY EDWARD ELLSWORTH HIPPIER.

ALL about us we see the beautiful; we hear the sweet songs of nature; we feel the influence of associated personalities. They are molding our thoughts, forming our characters, guiding our acts, yea, even shaping our whole lives. While we yet flatter ourselves that we are strong of will and plan the course of life which we run, we may fail to note that the product which we fondly call our own is the result of promptings not from within but from without ourselves. The brilliant flash, that almost startled us as it crossed our brain and filled us with the glow of origination and invention, too often fades to something near the mediocre when, in the hour of quiet consideration, we see how much of it was a summary of influences quite external.

It is not difficult to recognize the value of these outer forces, grasp them and seek to apply them as educational factors. Especially should this be true in musical pedagogics. In no other branch of education is success so dependent upon the mental and physical attitude, as in the pursuit of this fairest of the muses. Elastic touch can proceed only from muscles directed by nerves charged from the dynamo of enthusiasm; sympathetic interpretation can come only from a mind sensitive to the most delicate shades of feeling.

Those fleeting moods that stamp the success or failure of an interpretation, that vanish sometimes ere we fairly seize them, how are they to be grasped and held? Fickle at best, they must be born and nurtured amid the most favorable circumstances for their growth. One cannot say, "Come up here, gracious moods, and help me to astonish these people!" They have to be coaxed, but commanded, never.

How often we hear of some great artist, "His playing was so cold and unlike his usual style." Do we stop to consider what conditions may have preceded his appearance, by which even a person of much less sensitive disposition would have been driven to desperation? On his entrance has the audience given him a cheery welcome or a challenging stare? The present writer was present at two recitals given by a prominent American pianist in a flourishing Southern city. On the first occasion the audience went out complaining of the lack of enthusiasm and sympathy in his playing, while on his second visit everyone was charmed and left the hall, lauding the dash, the brilliancy, the magnetism of his interpretations. And yet the whole difference had been brought about by local conditions that at one time had harassed and at the other had favored the performer. A flash of the footlights in the face of an artist is not all that makes for success or failure.

And what does all this mean? If genius, matured and schooled by many years of experience before the public, shall still remain so susceptible to environment, how much more tender must be the treatment of those evanescent moments of inspiration that come but seldom to the young aspirant? Shall we trust them to the hands of fate? In these days of rush and complexity of life, when often the child of ten is living more of life than did the man of fifty, a century ago, something must be done to counteract the feverish existence, to favor the development of the artistic instincts and to create an atmosphere favorable to their growth. True, one swallow does not make a summer. We may think it useless to pit our puny strength against the world's onrushing tide of progress. It is not the world but ourselves about which we must be most concerned. Let the world take care of itself, but create about your work that atmosphere which will remove it from the turmoil of life, and engender a spirit conducive to the best artistic endeavors. In order to do this one need not stagnate or lose interest in the movements of affairs about him; with it all, he can cultivate that quiet, reposeful spirit and mode of life which is necessary to the highest achievements in art.

So much of the effect of teaching depends upon the personality and spirit that go forth with it that the teacher has special need to look to these points. The tone of the teacher's mood will be assimilated instinctively by the pupil. It may seem that much effort is lost on barren soil, but the workings of the human mind and nature are unfathomable. Often the present writer has seen almost incredible harvests from ground that had been tilled, retilled, fertilized by grey matter and nerve cells, and almost watered by drops of dying hopes, till all but the verge of desperation had been overleaped. At last the gleaming came, and would anyone say that the results and pleasure gathered from the lessons following did not repay for all the expenditures on those other trials? Keep yourself devoted to the best ideals, and there is no gainsaying results. They may not be so apparent as you could wish; but reflect on how much less they might have been but for your constant care; consider the soil in which you have sown, and forget not to be grateful that you have accomplished thus much.

Teacher, begin at home. Study your own surroundings. Have you been as thoughtful as you might of the accessories of your professional life? It is so easy to go on from year to year—our surroundings and ourselves so losing their individuality in each other that we fail to notice where we might have made an improvement, where we have fallen behind in prevailing modes, and where in consequence our work is suffering. Does the studio breathe an air of music and art, or would it serve equally well as a modiste's apartment or a real estate office? Have we been careful that in its arrangement and decoration there shall be an air of refinement and restfulness that will draw out those finer moods that carry one out of a work-a-day world and help him to live for a while at least in the imagination?

No, it is no fancy. It is but the discernment and development of one of the most precious gifts bestowed upon man. The selection and pleasing assembling of articles, good, beautiful, useful, not necessarily expensive and certainly never gaudy, is one of the first marks of discriminating taste and the keynote to successful decoration. In this day of cheap, but well-executed casts and engravings, the teacher of the most modest income can afford a few pieces of this nature, a few draperies, and, if in their arrangement it is borne always in mind that simplicity is the most direct line to effective results, something near the mark will be struck.

When you have expended time, thought and some dollars, forget not that you have only a setting for yourself; that you must radiate the atmosphere with which you have surrounded yourself; that you must furnish the vital spark. The house is not the man, but it is apt to be a very potent factor in his making. Even so is he an active principle in the alchemy of the souls with whom he is associated. The children of men are neither parrots nor chimpanzees, but none the less are they unconscious imitators of those in whom it pleases them to see an ideal. Involuntarily, the pupil duplicates, in miniature, the master. Her modes of thought fit into the grooves of his making; her mechanical resources are turned by the tools of his methods; and largely the atmosphere in which her musical life is to be born, to live, to move, from which it will inspire its breath of life, will be the result of his creation. Thus are we ever molding, molding, molding, and how shall we answer for the figures that evolve from the plastic clay entrusted to our hands? When the book of our labors is passed on to "next" shall it read, "He used all means within his grasp that the highest good should be attained?"

The present writer would in nowise be understood to mean that a studio, can, in any way, take the place of honest, thorough, painstaking, enthusiastic work on the part of a well-trained teacher. No; but, when a teacher, fired with an enthusiasm for his work and actuated by the highest ideals for the attainments of those entrusted to his guidance, and above all in the development of a higher and nobler manhood and womanhood in his pupils, has spent his time, talent and vitality for the accomplishment of these ends, he will find that the environment in which he has wrought, will have had much to do with the approximation of these ideals for which he has striven.

In the hearts of those who learn to perform music there grows up a certain affectionate intimacy which can never come to the listener.—Henderson.

THE WORLD'S GREATEST PIANISTS I

By Dr. JAMES M. TRACY

IN writing this article on the great pianists of the world, it has been deemed necessary to give credit to three of the most eminent composers of the world, who have, by their wonderful compositions, greatly aided pianists in obtaining their exalted positions, Handel, Bach and Beethoven. Handel was a prolific composer of operas, oratorios, organ concertos, and clavier pieces, and, although not publicly known as a clavier performer, must have been quite proficient as such, to have played all his own varied compositions. He was known as a violinist, organist and conductor, but directed his orchestra and singers by his clavier playing. Some of Handel's choruses and accompaniments require considerable technical dexterity to play them well, and yet, there were no five finger exercises in his time for acquiring technical skill. Many good piano players find some of Handel's music difficult to play, being obliged to devote much time to its practice to bring it out properly. "The Harmonious Blacksmith," with its variations, is about the only piano piece of Handel's now played in public concerts and recitals.

Bach was a most wonderful musician in composition and organ playing, but is not recorded in history as a pianist of note, although he must have been a very accomplished clavier player to have played his forty-eight preludes and fugues. These compositions are extremely difficult, requiring the best of technic to



J. N. HUMMEL.

do them well. While Bach must have been a wonderful player upon the harpsichord he never appeared in public as a performer upon that instrument, consequently is unknown to the world as a great pianist. His preludes and fugues have been the means of helping to make the reputations of nearly all the great pianists of the world who have given them a thorough conscientious study. They are highly educational, difficult, and severely classical, being considered by musicians the foundation of classic piano music.

To pianists who never have practiced on any but a modern concert grand piano, it seems almost incredible that Bach's preludes and fugues could be played on a spinet or clavier with any degree of musical satisfaction or success; but we have been told by such masters as Plaidy, Knorr and Moscheles, that they were, and charmed those who heard. Strange as it may seem, Bach's "Forty-Eight Preludes and Fugues" forms the highest point of piano study in all the great music schools of Europe to-day, and a person who has not studied and played them, is not considered a pianist or musician of any account.

Clementi.

Clementi was really the first great pianist to make himself known and felt before the public. He was an indefatigable worker, practicing finger exercises, scales, arpeggios, double thirds, sixths and octaves, until he became a perfect master of all that pertains to piano technics. He made Bach's preludes and fugues the foundation of his own exercises and scales, forming as they do, almost a necessary stepping stone to them. His studies published under the title, *Gradus ad Parnassum*, are to-day, as they always have been, the very best technical etudes ever written; originally they

numbered a hundred, but various pianists and pedagogues have reduced them down to forty-two. We know of no good pianist who has not made Clementi's *Gradus* a thorough study. Clementi composed nearly a hundred sonatas, some of which are used in the conservatories of Europe, they being considered highly educational and very necessary in building out the students' technic and in preparing them for the study of the compositions of the old classic composers, as well as the more difficult works of the modern writers.

Clementi toured and concertised in all the principal cities of Europe for several years, and, having amassed quite a respectable fortune, settled in London as a composer, teacher, publisher, and manufacturer of pianos. He had several very talented pupils, of whom Cramer is considered the best. As a player, Clementi possessed force, velocity and certainty, seldom making a false note, but his critics never awarded him much praise for musical or melodious playing. He has been called the father of the piano, because he originated the practice of finger exercises, scales, single and double, and the higher etudes. He was also the first to play octaves with flexible wrists, astonishing some of the old fogies, who had always played them with a stiff wrist. He died at an old age and was buried in Westminster Abbey.

Hummel.

The world's second great pianist was Hummel. Like Clementi, he practiced finger exercises, scales and etudes until he became a perfect machine, accomplishing all sorts of impossible difficulties with comparative ease. It is very doubtful if he possessed more talent or was a more melodious player than Clementi, although in his time he was considered the greatest pianist in the world. He concertised for some years, meeting with success musically and financially. His peculiar method was depressed knuckles and a quiet hand. After some years of successful concertising in Europe, he was called to Weimar, where he received a small salary for conducting the duke's opera and playing in four palace concerts yearly. He was proud, bigoted and overbearing in his intercourse with the world, which made him extremely unpopular with the musical people, but he cared not for this, because he had made a reputation and money, and held one of the most desirable musical positions in Germany.

He composed two concertos, of which the best known is A minor, several sonatas and a ponderous instruction book, from which many of our finger exercises and scales are taken. He is buried in the royal tomb at Weimar.

Liszt.

Franz Liszt, that most remarkable, talented, brilliant man, is the third great pianist on our list, not in merit, but in the order in which they come. For ever awarded to a pianist, and to the present time, there has not been a pianist to excel or equal him. Like all talented people, Liszt commenced the study of the piano when a mere child. His father, a butler and musician, but not a pianist, gave little Franz all his early instruction. At the age of nine he played in two or three concerts in his native town. He showed so much talent and proficiency that he attracted the attention of some of the nobility, who willingly furnished money for him to pursue his studies with Czerny, the greatest teacher in Vienna. When eleven, he commenced his lessons with Czerny, with whom he remained until he was eighteen, when he struck out for himself by beginning his career as a concert pianist. He traveled all over Europe for many seasons in most unbounded enthusiasm. He was the least liked in London of any capital he visited, although in his later years the English people fairly worshiped him. When not engaged in giving concerts on the road he made his home in Paris, then, as now, considered the greatest art city of the world. Here, he had many friends, but also some bitter enemies, who made his

life anything but a bed of roses. Here was Herz, a naturalized Frenchman of ability and renown; Thalberg, his greatest rival, and Moscheles, who thought himself just a trifle better and higher than most other artists on the earth. Liszt studied and made himself master of all the good and characteristic qualities of his above competitors, and whatever they did, he could go them one better every time. Liszt continued to concertise successfully until he was forty-six, when he accepted the vacant position of Hummel and went to Weimar to spend the rest of his days. In his early concert days Liszt was not always true to the copy or tradition of the music he played, for which he was greatly criticised by musicians, but in his later concert days he reformed in this respect and became a pattern of traditional correctness.

With Liszt's talent, genius, and his wonderful technical perfection, it is not strange he sometimes used the great resources at his command to make a display of his powers for the purpose of astonishing his hearers. When Liszt went to Weimar to reside, he stood on the pinnacle of fame; he had fought the great battle of technical piano playing and won, and no one as yet has been able to move him from that position, although there are some really great pianists to-day. Unlike many of the other great pianists, Liszt played other compositions than his own, being master of all the different schools of classic and modern music from Bach down to himself, playing all equally well. His marvelous technic, combined with great genius, ambition and industry, enabled him to play with ease every conceivable difficulty, astonishing and delighting all who heard him. His concerts were always fully attended and successful from every point of view. His personality was such as to attract the attention of those who came in contact with him, and his magnetism was so powerful as to hold spellbound all who attended his concerts. Liszt was a composer of ability



SIGISMUND THALBERG.

and merit, and will be known in the future, as much by his compositions, as by his playing. He was kind and generous to all artists and students having talent, and, possessing friends of wealth who provided him with all his temporal wants, he contributed his knowledge and advice to such as sought it free, or without financial reward. Many world-wide known musicians have abundant cause to bless his name. We might confidently say, there would have been no Chopin, no Wagner, no Von Bülow, had not Liszt made them known.

Thalberg.

Thalberg easily ranks as fourth on the list of great pianists. He possessed wonderful technical ability, but of an entirely different character from that of Liszt. His scales, arpeggios and embellishments were perfect models of elegance and perfection. In this respect he has never been surpassed, if equaled. His octave playing was good, but never appeared wonderful like his rival Liszt's. The methods or school of as unlike as they well could be. Liszt aimed to produce the tonal effects of a great orchestra, so far as the piano is capable of producing such results, while Thalberg sought to bring out beautiful melodies, surrounding them with scales, arpeggios and varied embellishments with perfect musical finish. Thalberg's playing was remarkably brilliant in his peculiar manner, but his compositions are less inspired, less striking, less effective and less lasting than Liszt's, although he had an equally large clientele of distinguished people who followed, applauded and lionized him wherever he went and in whatever he did. His concerts in and out of Paris were patronized by the wealth and fashion of every city he visited. In his

playing before the public he was always calm and composed, and this self-possession caused him to play perfectly whatever he attempted. Liszt was as fully self-possessed, but his genius and erratic disposition often led him to play unevenly or bad. He was like a meteor, shooting away from his music in a very unexpected manner. Thalberg never played any but his own compositions in public, and therefore possessed advantages over his distinguished rival, who played all the classic and modern music as well as his own. Pianists who only play their own compositions do them with more ease, self-possession and correctness than those who play the compositions of others. Thalberg's repertoire was small compared with those of other artists that surrounded him; he only played his own compositions, but he could play the twelve or fifteen pieces composing his repertoire as no other pianist could in his day or has been able to since that time. He was very popular in every country he visited, especially so in England. He came to this country somewhere in the fifties, and made an extended tour through the United States. After his concerts were completed, he liked this country so well, that he resided in New York several months. Thalberg was the second great pianist to visit this country, Henry Herz being the first. He is known as a great pianist all over the world, but his music, with two or three exceptions, is almost forgotten. "Fantasia on Möise," "Tarantella in C Minor," "Home, Sweet Home," and twelve etudes on the art of singing on the piano, are nearly all that is left of his memory. He died at his villa near Paris, soon after returning from this country.

THE EMOTIONAL APPEAL IN INSTRUMENTAL MUSIC.

BY DR. YORKE TROTTER.

MUSIC is the most emotional of the arts. While the other arts awaken ideas, which in their turn act on the feelings, music acts inversely. It affects in the first instance the emotions, creating dispositions which we translate by the vague terms, joy, sadness, serenity, etc. Our emotional nature is ever changing; it is made up of enormously complex aggregates of elements that are never twice alike. There are also noble and ignoble emotions: the one directly connected with sensation, the other more remote from it. It is difficult, if not impossible, to express in words what our emotions really are; we have no adequate means in language of expressing the subtle and complex flow of the feelings. It is to this vague and vast emotional field that music makes its chief appeal.

The two elements of music are rhythm and tone. Rhythmic movement was the earliest mode for the expression of the feelings. The sensuous delight in tone is inherent in our nature. Music is pre-eminently fitted to appeal to our emotional nature, for it is vague and indefinite, ever-changing, exhibiting the principle of variety in unity, and so satisfying our craving for change. And just as there is a higher and lower order of emotion, so we recognize a higher and lower order of composition, not necessarily because of any technical differences, but because the mode of expression is different. Music does not so much produce emotions as an emotional state; not a definite feeling which can be labeled and analyzed, but an indefinite mood of which we are conscious but which is difficult, if not impossible, to label, and which is incapable of analysis.

Instrumental music may be divided into two branches. The first, "absolute" music—that is, music which proceeds directly from the mind of the composer, and is not dependent on any external stimulus; the second, "program" music, which owes its origin to some external object or some other art work acting on the mind of the composer, and which cannot be understood without the knowledge of the basis on which it rests. There is a decided difference between the two genera as seen in their extremes, but this difference tends more and more to disappear as the two methods approach each other, so that at times it is difficult to say to which kind some music must be appointed.

The history of music shows a steady and continuous progress toward more passionate emotional expression. In the work of the older composers there are subtle emotional effects which are difficult to label. The effect produced on the hearer is akin to the emotions which a grand landscape excites and suggests. We are conscious of feelings of a deep and noble kind, but we cannot easily give them verbal expression. The emotional

appeal became in course of time more and more pronounced, until in some of the works of Beethoven we find joined to extreme beauty of subject and form, a passionate emotion. It is by no means necessary for the hearer to be placed in possession of the stimulating causes, if any, of this appeal. A composer of a strong emotional nature will produce works that reflect his personality irrespective of external circumstances; the inspiration of the moment will set up the emotional state. The listener will be able to assimilate the emotional utterance of such works, provided his own nature has some affinity to that of the composer. The complexity of the emotional appeal will make the works more difficult to understand at first, but the effects will be lasting.

Program music of the extreme kind is based on different methods from those that underlie absolute music, for the one is intended to illustrate some story or piece of poetry, while the other proceeds directly from the mind of the composer. When there is a story to illustrate the form of the work need not be so strict as where there is no external help; the story itself will to a certain extent provide the proper form for the work. And unusual harmonic progressions intended to illustrate a situation may be condoned if they produce the picture desired. On the other hand, the vagueness of musical utterance makes it difficult to convey the impression wished for without the aid of realism, and realism is recognized by earnest musicians as the debasing of the art, unless it is used with great care and reticence.

While absolute music appeals directly to the emotional nature, with program music in its extreme forms the appeal is made through the medium of some story. And while absolute music affects more or less the vast and vague strata of our emotions, program music appeals to certain defined feelings, and therefore incurs the risk of becoming wearisome.

Much music that is called program is really indistinguishable from absolute music. Where there is no attempt at a definite picture, but only an expression of an emotional state, the program may be absolutely unnecessary. Indeed, with many persons there is a tendency to discard even the interpretation of the composer, and to listen to what was written from an objective standpoint, as if it was absolute music pure and simple.

At the present time the tendency of composers seems to be more towards what is called "atmosphere" than realism. But if music is to advance in the future, the two main essentials of the highest order of the art must be observed. The one is perfect expression, that is to say, the mode of presentation of the composer's thought must be as in the best mould. The other is that the appeal must be made to man's highest and noblest emotional nature.—*From an address before the Musical Association of England.*

THE EMPEROR WILLIAM'S PHILOSOPHY OF LIFE.

HERE is a translation of what the German Emperor spoke into a phonograph. The records are to be preserved in the National Museum and the Congressional Library at Washington, and at Harvard.

"To be strong in pain; not to desire what is unattainable or worthless; to be content with the day as it comes; to seek the good in everything, and to have joy in nature and in men, even as they are; for a thousand bitter hours to console one's self with one that is beautiful and in doing and putting forth effort always to give one's best, even if it bring no thanks—he who learns that and can do that is a happy man, a free man, a proud man; his life will always be beautiful.

"Whoso is mistrustful does a wrong to others and injures himself.

"It is our duty to regard every man as good, so long as he does not prove to the contrary.

"The world is so great and we men are so small; surely everything can not revolve about us alone.

"If anything injures us, hurts us, who can know whether that is not necessary for the benefit of creation as a whole?

"In everything in the world, be it good or otherwise, lives the great, wise will of the Almighty and Omniscient Creator; it is only that we small men lack the understanding to comprehend Him.

"As everything is, so it must be in all the world; and however it may be, the good is ever the will of the Creator."

SONGS OF INSECTS.

BY FAY SIMMONS DAVIS.

I do not know whether *all* the emotions of many insects can be adequately expressed by musical sounds or not; I do know, however, that they possess affections as large as their little bodies, and that they are born with little instruments all their very own with which to give vent to them. There will be no quarrelling among their relatives, when they die, as to which one shall own their little fiddles and their bows, for these will all be silenced forever when they leave this world behind them.

Insects communicate with their mates by means of their little violin strings, which are a part of themselves. Domestic love and happiness are made possible because of the "songs without words" which they play upon their small instruments. It is the male who plays to his lady-love, and the sweeter the music, the dearer the home-ties doubtless are. In the bright sunshine of day the tones of certain insects are glad and joyful; but in the night-time, or when clouds obscure the sky, these tones grow melancholy and doleful.

The little cricket is perhaps the best known of all the small musicians, because his music is the loudest. He always has two tunes, one for night and one for day.

"Sometimes, if you listen, listen,
When the twilight turns to gray
You will hear a dark backed cricket,
On his shrill voiced fiddle play.

"It may be in the autumn,
From the corner of your room,
You will hear his tiny fiddle
Sounding out upon the gloom.

"It may be in the pasture,
Beneath a cold gray stone,
He tightens up the sinews,
And fiddles all alone."

I believe it was the music of a cricket (which was accidentally heard aboard the vessel of a great discoverer) which saved the sailors from becoming hopeless, for just as they were about to mutiny, his little piping was heard, which indicated that land was near, and joy took the place of despair.

The music of the little "death-watch" beetle is probably the least musical. He makes a tapping noise, which is supposed to resemble the tolling of bells. He receives his name from the superstition that some one who hears him will die. The "longicorn" beetle is handicapped; though his soul may long to emit sweet sounds, he can only produce a sharp noise by the friction of the scaly covering around his neck.

The little grasshopper is very gifted; he plays about as fast as he hops. He deserves respect for his contribution to the music of his sphere. Since I have read about him, I have longed to have him come my way, that I might, through my magnifying glass, watch him play. His fiddle is attached to one wing, and he has to use his hind leg for a bow. (If all fiddles were played in this fashion, what a novel feature it would prove to be for our symphony concerts!) On this leg are many elevations resembling little beads, from each of which grows a number of fine hairs. When the grasshopper draws his leg back and forth over the violin arrangement on his wings, his music is distinctly heard. His lady-love, stimulated by his music, strives to imitate him, but alas! she cannot produce a sound.

The katydid is a good representation of the long-horned grasshopper. He is supplied with two sets of wings. The inner lighter pair is used for the fiddle and the bow, while the heavier, stronger ones are utilized in flying. Near the base of the inner wings is located a set of veins. By bringing the veins on each wing into contact and rubbing them together the music of the locust is made.

The "seventeen year" locust expresses his emotions by the reverberation of two abdominal drums. The drumheads are tight: a strong muscle is attached to each, which can be tightened or relaxed as the little fellow prefers. There is no doubt but what (to one who understands) his love songs are thrilling with tenderness and longing, mixed, too, with sadness because he has so few notes with which to adequately express these much prized sentiments.

PADEREWSKI'S MINUET IN G.

BY CHARLES W. WILKINSON.

How welcome was this charming minuet as played by the composer when he first made it known! His inimitable playing sent his devotees by the thousands to the piano to add this piece to their repertoires and if possible to imitate the master. Those little turns and trills remain still in my memory, and the antique dance, as he played it, showed that the work of a great artist could yet be simple. No straining after effect (which would have spoiled it), the stately tempo suggested the old time ball-room with its peruke and powder, taking one back to the time of Mozart.

The turn which is such a feature here, consists of the same five notes, C, D, C, B, C. It begins in each case with the second finger, and must, whether it goes up or down, be rhythmically played, taking no more than the value of a quarter note. In other words, "perfect time must be kept," and in nine cases out of ten, this warning is necessary. As a rule, impatience shortens the second beat and the turn enters too soon.

The dotted note of measure 7 is "imitated" at measure 8, so, if anything, let the second dotted note be longer than the first. The acciatura in measure 9 should be, as the word implies, a crushing note; the little finger must slip deftly down from the black key. The pedal is marked here for the first time, and, if you can only wait till this measure, the effect is delightful. I will not say the pedal is not used except where marked, but there are always certain measures in which it should not be used; for instance, measures 16, 20 and following; yet some would, for the sake of increased sonority, use it slightly at the octave passage of 24. Play the six notes of measure 16 properly finished out; so often our intentions seem to overlap, and we premeditate the chords of 17; perhaps a slight ritard will help matters. The chords at 18 are rather wide and therefore often erratic; they are E minor, A major with a seventh and D major, the new tonic. At the double bar there are twenty-four eighths on a string—do not break it or run away with the octaves in an amateurish way.

The pedal is again a feature at 28, and then it should be absent at 32 until marked. The cadenza is best learned by getting thoroughly into the ear the six notes beginning on E, which are repeated each time an octave lower; the last two notes are for the right hand, but take care until the very end of the cadenza to have only *one* note down at the time. The pause note should be struck like a bell and held tightly down without impatience, it eventually sinks down chromatically. As a rule, young players do not value a pause, but we older players have more restraint and enjoy the tone emitted.

At the double bar Paderewski directs the melody should be played "with force," which really means, here, with a full-voiced singing tone, not subdued as at measure 53. The pedal, although not marked, may be used to each bass note. Analyze the passage and you will find the four-measure phrase is repeated in sequence, the whole sentence being repeated as an echo. At 61 begins a dominant pedal which lasts, through the trill (inverted), all down the page. The horn passage, measure 61, is 2-5, 1-4, 1-2; similar measures 65, 67. There are two distinct ways of treating the shake; that for young players is best executed in sixteenths (four of them to each quarter note beat), more experienced players will be able to make a quick melting shake. Begin each group of four-melody eighths with the third finger.

But there is the difficulty of making a clean turn in the left hand during the shake, which affords young players some trouble. If insurmountable, I would permit the shake to halt somewhat, but on no account must the turn suffer; that must be as melodious as in the first measure of the minuet. The dotted quarter must not be impatiently shortened, it is worth six sixteenths, and one or two additional slow notes may be added to the rallentando shake. In the Coda (which, by the way, Paderewski did not always play; perhaps it adds a modern coda to the antique Minuet) the shake chain is played with the thumb *only* on each printed note. The semiquavers will thus be in groups of four five, five, each sixteenth measure. The best way, if you would take the trouble, is to write them out and finger them. The fingering to begin measures 133 and 134 is first and third finger.—*Musical Standard*.

THE ETUDE

A STUDY OF PROGRAM MUSIC.

PLAYERS and teachers of the piano, as well as students of the history of music, will find much valuable reading in a new work by Prof. Frederic Niecks, of Edinburgh University, well known to musicians as the author of a biography of Chopin. This new work is entitled "Programme Music in the Last Four Centuries," and is a very complete and scholarly study of the subject, which has great fascination for the musician and the music lover.

Program notes are added to nearly all recital programs, whether the pieces are vocal, piano, violin, organ, chamber music or orchestral works. In addition to this, players and writers with poetic turn of mind and ability in expressing their fancies give us interpretations and analyses of standard compositions, the aim being to aid the student and the player in the interpretation by supplying a content other than the purely musical. And composers, themselves, often supply a description or "program," as it is called, to their works, as a guide to executant and hearer.

This is by no means a new idea, although some may deem it a modern or comparatively modern innovation. The power of music to do certain things has been felt from early times, and instances are not unknown to students of the history of music, in which composers endeavored to portray certain things not in themselves musical.

Prof. Niecks divides the growth of program music into six periods, the first of which consists of the sixteenth century, and was nearly all vocal, if not entirely so. Jannquin, a Belgian or French composer, noted exponent of this period. The titles of some of his best-known descriptive vocal pieces will show the character of his labors: *La Bataille* (The Battle), *La Guerre* (War), *Le Chant des Oiseaux* (The Birds' Song), *L'Alouette* (The Lark), *La Chasse au Cerf* (The Stag Hunt). In commenting on these titles Prof. Niecks says: "Here we have the and of all ages for a certain class of the public." They were imitations of noises not the musical interpretation of moods and emotions. Of composers of a higher type, like Josquin de Près and Orlando di Lasso, and sometimes even characterized down to the least dearest phrase and word."

The second period includes from the latter part of the sixteenth century to the beginning of the eighteenth. Of the composers considered in this period we note William Byrd (1538-1623), the Englishman, whose compositions for the virginal contain some aptness in the program style he attributes to Johann Kuhnau (1660-1722), whose six "Bible" sonatas have a great interest to the student of musical form. Prof. Niecks gives Kuhnau credit for original invention and cleverness in his program writing. Some other composers mentioned are Monteverde, Froberger and Purcell; an instance is cited of the latter's having made a singer give the word "round" to a smooth, twirling series of eighteen sixteenths, and the word "spread" to a long extent of colorature. The third period includes the seventeenth century and part of the eighteenth. He gives high place to François Couperin especially, as well as to other composers of the French clavecinists, such as Rameau, Daquin and Dandrieu.

The fourth period covers the eighteenth century, a more varied period. "We meet in it," says the author, in the style of the French *genre* and portrait painting attempts at program music on a larger scale and of a more ambitious nature, but we notice also a more general and more earnest striving after expressiveness and a spreading of what, for brevity's sake, we will call the programmatic tendency in the narrow sense of the word."

The fifth period covers the work of such composers as Beethoven, Weber, Schubert, Moscheles, Kalkbrenner, Spohr, Mendelssohn, Schumann, Chopin, Henselt and Heller, Berlioz and Liszt. The sixth period covers the work of later and contemporary composers, whose names are well known to musicians, and to this period is devoted fully half the book. As a whole, we commend the book to our readers as a permanent addition to the critical musical literature.

STUDIO NOTES.

BY S. REID SPENCER.

SOME pupils play the C major scale fairly well, but they have trouble when playing the scales in sharps or flats. The old principle of getting ready for future difficulties as early as possible, which calls for quick thumb movement in scales, quick hand movement at rests, etc., if applied here will be a certain remedy. In fact this principle never ceases to present itself in some new form. Before starting the scale, the finger or fingers which are to strike black keys should be advanced for the purpose and kept so. It will do no good to put them in position and have them get out of it before they have done their work. This would be one of the worst possible false motions. When the hand readjusts itself after the thumb plays, the proper finger or fingers should be advanced as before, and it should be done instantly, too. Slow practice, with the metronome, will be necessary.

It is never too early for a teacher to infuse a little temperament into a pupil's playing. Even a beginner, playing the first eight-measure pieces in his piano method, or his first-grade pieces on five notes, should be expected to play with some expression. Anything positively vicious should be corrected at once, but the finer points may wait until the pupil is capable of grasping them quickly. Raise the standard for each new piece or exercise, as previously noted, which will be progress in a double sense; better playing and more difficult music as well. And unusually talented pupils should have a higher standard, first and last.

It is just as important, if not more so, to train the mind and nerves as well as the fingers. If it were possible for one to exchange hands with one of the great artists of the day, he would not derive much benefit from it. They play well not so much because their hands are trained, as because their minds and nerves are trained and their temperaments developed. A good painter will do better with poor materials than a bad one with the best obtainable. It is not enough for a performance to be mechanically correct. That is only the foundation. Art vanishes when apparent difficulty appears. Mental and nervous conditions are easily detected by all listeners, even if they cannot see the performer, although the performance itself may be blameless, and, instead of enjoying the performance, everybody will suffer in sympathy with the performer. When practicing, if one spot should be detected, no matter how small, where there is a faint flutter of uneasiness or anxiety, even though it never should be technically imperfect, commence with the metronome at a very slow speed as previously directed and eliminate this feeling as you would any technical difficulty. The closely-trimmed finger-nail may not be fashionable, but if a pupil prefers a serious handicap to being out of style, it is "up to him," as the popular slang expression goes.

A performance may be good, but if it could be better, that is reason enough to criticise it.

Some pieces or exercises have rapid passages and slow ones interspersed. When practicing slowly, one sixteenth or thirty-second note to a tick, and a passage in eighth or quarter notes occurs time can be saved and no harm done by doubling or quadrupling the rhythm and playing one or even two notes to a tick, if the player is aware of what he is doing and will be sure to keep the time correct at higher speeds. Also should a long rest occur, it can either be given but one tick or be skipped altogether. But again be careful to keep the tempo correct when the speed increases.

No matter how much talent a pupil may evince, it by no means follows that he should choose music for a profession. He may be more talented in something else. No teacher should urge a pupil to follow the profession. He should simply state to the pupil what his prospects would be, in his opinion, leaving the pupil to consult competent judges of his prospects in other avocations, and then to decide for himself.

It is not the *quantity* of practice, but the *quality* that counts. One pupil may practice only half as much as another of equal talent, and yet make more progress. It sounds well for a pupil to say that he practices four hours a day. But *how* does he do it? Does he carry out his teacher's instructions to the letter, or does he not? Much so-called practice is nothing but haphazard scrambling through the work with the mind either wandering or fixed on something else. Such "practice" always carries one backward instead of forward, and is therefore worse than none at all.

Teachers' Round Table

CONDUCTED BY N. J. COREY

PROBLEMS FOR TEACHERS.

WHERE one shall do one's work and how one shall do it, are the two most serious problems in life, for in reality, they embrace everything else. One must have a location, and having found this, the manner in which one's work is done will determine the measure of one's success in life. Just at this season of the year thousands of young teachers are wrestling with this first problem. Many have graduated from conservatories, and many have finished courses of instruction under private teachers, and are therefore ready to begin life. They cannot very well begin actively on the solution of the second problem until a location has been found. It is not often that the ROUND TABLE receives so practical a letter dealing with this question as that sent in by Miss Frances Cullen Moffitt, of Grant University, Tennessee. What she says is evidently the result of her own experience, and it will therefore possess value to those teachers who are looking for a location, or those teachers who have those whom they would like to advise.

Where Shall Young Teachers Locate?

The student who has been graduated in music this year, and who intends entering the teaching profession must now wrestle with the problem of a location. The long course of study is completed only to bring greater problems. To many musicians there is no life worth while outside of the city, with its opportunities for hearing music; it is difficult for them to reconcile themselves to the less interesting life of the smaller town. But most of our cities are already over-supplied with teachers of experience, and the young graduate will have no easy task competing with them.

Where the good teachers are needed now is not in the cities with their abundance and advantages, but in the smaller towns and the country. One portion of our country is especially becoming alive to a better musical life—the smaller towns of our beautiful South-land.

As the public school is not yet in the greatest favor in the South, most of these towns have a seminary, military school or small college. To one of these towns the young teacher should go, and if possible, become connected with its school. This will give him prestige at once.

One young teacher came to a Southern college town of about eighteen hundred white inhabitants, and took up the work in the school. At the beginning there were just six pupils. In five years the class has increased so greatly that three teachers are required. Good work is being done in piano, voice, stringed instruments, and a theoretical course.

Outside of your special line, if it is piano, say, you can do much to arouse an interest in the best class of music. The church choir needs a director; you can take this place and develop in the people a taste for the best church music. You discover a fairly good violinist or two, perhaps a young man who knows something about the cornet; soon you can organize a little orchestra which will give quite a good deal of pleasure at public entertainments. There is no choral society; you can organize one. There are always persons who love to sing, and many good voices can be found, even if a knowledge of music is not great. There may be no music club; this you can make another interesting feature. A Kinder Symphony orchestra for the children of the town brings you in just the right attitude. Gather the young people about you, guide them to a love of higher compositions, and develop them into real musicians.

In the school just referred to, many of the oratorio choruses have been given by a choir of fifty voices. There is an orchestra of fourteen members which plays

not only the latest popular selections but also many from the standard operas. The Kinder Symphony orchestra is working on one of Haydn's toy symphonies. There is a music club which meets every two weeks, and there are enough members to have two divisions. This gives everyone an opportunity once a month, and all can be well prepared. Only compositions by the best composers are ever given, and the history of music forms a part of each meeting. The club is buying a piano for its own use, and this with the one already in the teacher's studio, where the meetings are held, gives an opportunity for ensemble work. In this small town a real music life is developing, and when one sees this interest, and also the pleasure which is given to many, one is repaid.

Then, what are your sacrifices? You give up your concerts, matinees and city pleasures for bird-songs and flowers the year round, delightful climate, an opportunity to live near to Nature, and you receive the appreciation of a people who are starving for good music. People in the cities have so many opportunities for hearing great artists and become so critical that your little mite is often passed by almost unnoticed. Here, in the small town, everything you do is received with gratitude and appreciation. Your recitals are events; everyone attends, and each pupil's playing is noted with interest, as everybody knows everybody else. However, one thing you must keep in mind. You must not lower your standard because you are in a small town and your audience not as critical as a city audience. Remember, it is for the art of music you are toiling. Keep your work so high that when the occasional city visitor comes you have no fear to have your work heard.

Why can these things be done better in a small Southern town? It is partly due to the class of students. The South is not made up of the foreign element, but of people who have for generations been American citizens, descendants mostly from the early English, Scotch, and Pennsylvania Dutch. Much talent is found among this younger generation. The South has developed the graces of life perhaps more than any other part of the country, so we find a greater degree of refinement and temperament, and minds tending more to the artistic than the practical.

How can the young graduate find these college towns of the South so he can send his application to the different presidents? First, there is the teacher's agency, but it takes a great part of your first year's finances. There is a report of the Commissioner of Education issued by the United States government, giving the name, rating, etc., of every first-class school, from which one can get addresses. This book is authority, and may be had by simply writing the Department of Education at Washington. Many of these are church schools which your minister can tell you about.

After you know of a vacancy, then comes the importance of a proper application. In this age, it is not well for a musician to know nothing but music. A college president will judge your English, spelling, and neatness of application, as well as your musical achievements. Correct English, correct spelling, a business-like appearance of your letter will do much to assist you in securing a position.

After the position is secured, then comes the real struggle, and in measure as you give your life to the work so will you succeed. So do not let us overlook the small town when searching for a location. They are calling us and we can help them, and in return they will give us many happy hours.

* * * * *

The following letter is sent us by Mrs. Susan E. R. Merrill, a Minnesota teacher. It is an admirable summary of a course of instruction for children, and teachers will doubtless find it of great benefit in formula-

ting their own courses. Young teachers may need a word of caution, however, that what seems so simple and clear, as given by Mrs. Merrill, is in reality a course of instruction covering months. A summary of this sort can hardly be more than suggestive. It would be impossible to lay out the steps in full, except by writing a large book. It will show young teachers the direction in which to turn their minds.

Bird's-eye View of Class Drill for Young Pupils.

To the child the keyboard seems like a wilderness with no path. Find a path by grouping the black keys into twos and threes. Locate C and E on the right and left of the two black keys with D between them. Proceed similarly for the three black keys. Usually one drill will fix the keyboard.

For eye training—locate middle C on the instrument, then on the blackboard, then write on tablet, then find on printed page. Vary the process by taking each in turn. The notes on the lines seem easiest to learn first. To impress the notes a short story is very useful. I use, many times, a story about five little perching birds.

For home work I arrange the staff as follows: One with the notes upon, under which they write the letters; one with letters under which they write notes, and a third left blank for them to fill. This must be done each day. At the class their errors are pointed out, and they correct them. We then read, write and find them on the printed page. After a few lessons I begin with M. S. Morris' "Eye Primer," using it as the basis of work.

While this is being done they learn to locate tones by listening to them first played on the piano, then singing them and writing them on the blackboard. Short tunes are sung to them while they sit at the piano and play. These are practiced at home and played at the next lesson. At first a little help will be needed, but they will soon be able to go alone. Proper attention is given to position of hands, and fingering without saying much about them, by simply placing them properly, and the teacher putting her hand in correct position. Children are great imitators, and accomplish many things unconsciously. I take words I have secured taken from the pupil's conversation about his playthings and pets, and put a tune to them, and *vice versa*. Mr. C. B. Cady's books are very useful in this line. Since Mr. Thomas Tapper's books came out I am also gathering material from them. One needs many things to meet all cases. After they can do these short sentences we take longer ones. One can get these from books for children of which there are many. "The Modern Music Series," by Eleanor Smith, is excellent.

For ear training let them listen to, sing and write middle C. Each note of the scale must be thoroughly learned before the scale as a whole is given. The key tones to many scales are thus learned. Arthur E. Heacox's book on "Ear Training" is excellent, and also "Twenty Lessons in Writing and Ear Training," by H. C. Macdougall. Now place a melody on the board, let the pupil sing the tones, and test them on the piano. Frequently characteristic pieces should be played to them and they will tell what the music says. The three books, "Music for the Child World," by Marie B. Hofer, will furnish much material.

For a beginning in rhythm we take a short sentence, scan it carefully to get the accented syllables, using a swinging movement of the hand. Then we write the words below the staff, and insert bars. Next put a tune to it and sing. Then tunes are taken and words put to them. This I found all worked out in Mr. Cady's book which I recently purchased. I also use pencil taps and the metronome in marking the time. Morris' Primer, "Practical Time Lessons," is good for this work.

From the beginning I teach the characters, signs, and definitions of terms and their abbreviations. The staff is taken up and explained, then pitch, the bass and treble clefs. When these are understood I use this definition: The staff consists of five lines and four spaces upon which the notes are placed to show their pitch.

For authors I use photographs, and tell them stories which I have them repeat. I use Tapper's "First Studies in Musical Biography" for this, and also gain much help from THE ETUDE.

Many requests have been received from time to time in regard to scales, their systematization, and the best

(Continued on page 488.)

The Etude

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NATURE'S PRAISE

Sing, ye meadow streams, with gladsome voice!
Ye pine-groves, with your soft and soul-like sounds!
Earth with her thousand voices, praises God!

—Coleridge.



needed zest. The three or four hours a day spent in study and practice are just enough to strengthen the mind and yet not enough to fatigue the body, especially when the same amount of time will probably be spent in physical exercise, and a still larger period in the open air. The Editor wishes every summer music student a full measure of success and the maximum of achievement for the work of a new season. Few of us lack the physical strength to teach during the fall, winter and spring, and then give a part of the summer months to study under the conditions found with most of the summer music schools.

All indications point to the fact that the summer music school is with us to stay. It is a great institution and capable of great benefit to the members of the profession especially. Each year witnesses new schools, but there is still room for more.

the lives of millions, and therefore it ought to be one of the most spiritually valuable directions of modern scientific progress."

If music is an artificial art, it is one for which humanity has felt a longing—it is a necessity of civilized life. And modern thought is continually directed toward supplying the demand for all commodities, trusting the supply, in turn, to create more demand—a trust never betrayed. So the multiplication of the mechanical means of reproducing music is in accord with the general trend of social and commercial life.

Much has been written as to the effect the mechanical instruments will have on the origination of music and on the fostering or benumbing of individual human skill; but it seems to the present writer that there need be no fear that because thousands of persons may hear a mechanical repetition of the music produced by the skill of others, these thousands will thus be driven from the hopes of producing like music by their own efforts. Have the rotary printing press and the stereotyping machine and the typesetting machine driven amateur novelists from the field? There are more scribblers of tales than ever before. Have the cheap processes of reproducing drawings and paintings decreased the numbers that study plastic art? They have quickened into activity many a dormant artistic impulse. Then why not expect the same of the phonograph and the piano-player?

These instruments reproduce with marvelous accuracy the shadings of the human voice and the technical feats of piano performers. Now it is a recognized axiom of musical pedagogy that to make a musician one must hear much good music—then why do not these things tend toward the increasing of the musical tribe? It is true that while there is much that is good reproduced there is much that is bad. While one machine will produce the tones of a Sembrich and a de Reszke with fidelity, hundreds of others give out series of discordant screeches and scratchings and sputterings—misnamed music!

But it is so in all things. While one press turns out Bibles by the thousand, another vomits forth shilling-shockers by the tens of thousands; while one sends out reams of educational magazines, others shed tons of yellow literature. Yet, some way or other, literature is not going to the dogs, nor is the race more illiterate than fifty years ago. On the contrary, there is a greater demand for good reading than ever before.

So it seems safe to hazard the opinion that in spite of the flood of unmusical machines and the multiplication of rag-time tunes thereby, the best music gradually will leaven the whole lump and the results be for the greater love of the truly musical. The fact that one has a musical machine in the house will not deter one from trying his own hand at making music or from giving scope to his artistic nature through study of music in the customary manner. I may manipulate a machine, but that is not an expression of ME. It is but a reproduction of the machine shop—and what do I care for that, save as an illustration of skillful application of mechanics?

What I want is a medium for my own thought, for my own soul—if I am so fortunate as to have one that has any music in it. So I, and not a music box, must do the work; then my own personality is expressed, be it good or bad, artistic or inartistic, cultured or crude—whatever it is, it is MINE.

There is great joy in creating, in making, in doing. While it is a pleasure to listen to an orchestra, it is quadrupled in becoming one of the band and making the music; and while there is pleasure in hearing a Liszt polonaise played by a many-fingered piano-player, there is more real pleasure in personally performing one of Mendelssohn's "Songs Without Words."

VACATION! What are you going to do during your period of rest? Generally speaking, musicians do one of three things: take a complete rest from teaching, which often accompanies a change of scene, attend a summer school for the sake of personal and professional advancement, or, in a few cases, keep at teaching, if the number of pupils warrants it. Circumstances usually determine which of the courses are best for the individual.

One person will feel the need of a long rest, with change of place, of occupation and interest. The man or woman who has a hobby outside of the profession usually devotes the summer to it. Perhaps it is boating, fishing, mountain climbing, nature study, photography, or some other line of activity. Everyone knows how advantageous it is to have a complete change of scene and interest. Both body and mind quickly regain vigor and energy, and power is stored up for the demands of the season to come. It is a delightful way for a musician to spend a vacation period if he can go from city to seashore or mountains, or, as many do, to Europe, with its wealth of historical interest.

We offer but one suggestion. Don't forget music entirely. You may forget the hours of work that seemed to be drudgery, but do not let your mind forget the pleasant hours of diversion in which music played. Keep your mind off professional details if you like, but try to get new art ideas, as you go from one place to another. Travel is a fine aid to general culture. Use it, then, as a means of growth. You may find a suggestion where you least expect it. The alert man or woman sees things that have potency for professional use where the less active minded brother or sister can discern nothing. And don't forget to have with you one or two books of stimulating content and permanent value. Store in your mind at least a few new facts. Perhaps you can go just a little further, and add to yourself some accomplishment you have often admired in others. For example, have you command of another language than your own? An hour a day during your long vacation will help you toward acquiring French or German, will at least give you a start. Do you wish to do writing? Then begin with your correspondence. Make your letters to friends more literary and finished in style. Letter writing is an art that is worthy of cultivation and a great aid to one who wishes to add vivacity to general literary productions. Have a good time, but add something to your own personal store of capacity to do things.

SUMMER students may have a really delightful season if they have exercised care in choosing, so that they find themselves in a location that can offer good fresh air, pure from the hills, the lake or the ocean, opportunity for exercise, genial companionship, with just enough class rivalry to furnish

MAKING things easy for pupils is a policy that can easily be carried to excess and with results disastrous to pupils. Such a method never develops independence and a readiness to take the initiative. The present writer when in college was often asked by under classmen to coach them in preparing for examination. Under the advice of a professor who was a practical and successful teacher he would do no more than help the younger pupils to the right way and guide them in it, never doing any work until a pupil was plainly unable to go on alone. The plan is useful in music teaching. If a pupil is in trouble over a matter of rhythm better have him work out the figure mathematically and get the rhythmical successions slowly than to take the short cut and play it once or twice for the pupil.

Some time or other the pupil must do hard work if he is to get something worth having. Acquisition by virtue of forces other than our own is not good for us. And the beauty of the matter is that music study is not all hard work. That only comes now and then. And besides, what if we must make steady and fairly continued effort extending over a space of a year or two? We are young and when we have gained the knowledge or skill we are working for we have it for to hold on to it. One year, two years, even three to acquire, forty or fifty to have and to enjoy. Young pupil, don't turn your back upon a short period of earnest, continued study and practice. We are in the world to secure results, to use our powers. Then go after results and stick long enough to secure what you want.

As a special application of this thought take the study of harmony. Pupils say "But it is so hard," "It is so dull and dry," "What good will it do me anyway?" etc. Yet take up the study with a whole heart, dig a little after roots, search for a melody to express your musical thoughts, and as your personal interest awakens you will be surprised to find how full of life and beauty the subject is, and as you keep what you have gained you find it almost a second nature to think in chords rather than single tones; as a result many difficulties in analyzing, in memorizing, in reading at sight, in interpretation even, disappear, because now you have a certain degree of musical scholarship, which you can also retain for the rest of your life. While you are a student do a student's work.

A RECENT magazine bemoans that the art which is the most ethereal is the one which promises to be the one most mechanically produced. The editor says: "Every effort of inventive science is turned on the elimination of the human player. Whether or not this effort shall succeed entirely in giving the very best, it is certain to result in giving music of considerable quality a larger place in

SONG OF THE NIGHTINGALE

GESANG DER NACHTIGALL

SERENADE

H. NECKE

Moderato M.M. $\text{♩} = 112$

p

mf

last time to Coda ϕ

Trio

f *ritard* *p*

mf *f* *D.C.*

ϕ **Coda**

p *dim.* *ff*

* From here go to the beginning and play to A; then, play Trio.

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TRUE LOVE

TREUE LIEBE

CABINET ORGAN or PIANO

Thuringian Folk Song

RICH. KÜGELE

Andantino M.M. $\text{♩} = 72$

p *mf*

marcato

atempo

p

How can I leave thee! How can I from thee part! Thou on - ly hast my heart,

Dear one be - lieve. Thou hast this soul of mine, So close - ly bound to thine.

First system of musical notation. The treble staff contains the vocal melody with lyrics: "No oth-er can I love, Save thee a - lone!". The bass staff provides a piano accompaniment. Fingerings are indicated by numbers 1-5. A dynamic marking of *mf* (mezzo-forte) is present.

Second system of musical notation. Continuation of the vocal melody and piano accompaniment. The treble staff shows a melodic line with some chromaticism, while the bass staff features a steady eighth-note accompaniment.

Third system of musical notation. The piano accompaniment in the bass staff becomes more active with sixteenth-note patterns. The treble staff continues the vocal melody.

Fourth system of musical notation. The piano accompaniment continues with intricate sixteenth-note figures. The treble staff shows the vocal melody with some rests.

Fifth system of musical notation. The piano accompaniment features a series of sixteenth-note runs. The treble staff continues the vocal melody.

Sixth system of musical notation. The piano accompaniment continues with sixteenth-note patterns. The treble staff shows the vocal melody with some rests.

UNDER THE DOUBLE EAGLE

UNTER DEM DOPPEL-ADLER

March

SECONDO

J.F. Wagner, Op. 159

Intro. M.M. $\text{♩} = 120$

f

ffz

March

p

f

ff

ff molto marcato

ffz

ffz

ffz

Fine

UNTER DEM DÖPPEL-ADLER

PRIMO

J.F. Wagner, Op. 159

Intro. M.M. $\text{♩} = 120$ [illegible]

THE ETUDE

SECONDO

TRIO

mf *p* *dolce* *pp*

pp *p*

cresc.

ff

1 2 *D.C.*

PRIMO

TRIO

1 *p* *dolce* *pp*

p

pp *p*

cresc.

ff

1 2 *p* *f* D.C.

THE LITTLE PAGES

WALTZ

A. GILIS

Tempo di Valse M.M. ♩ = 63

The musical score is written for piano and consists of 32 measures. It begins with a piano introduction in 3/4 time, key of D major. The tempo is marked 'Tempo di Valse M.M. ♩ = 63'. The score includes various musical notations such as dynamics (p, mf, cresc., dim.), articulation (accents), and fingerings. The bass line is marked 'mf marcato il basso' in the final section.

First system of musical notation. The treble staff contains a series of chords, with a 5-finger fingering indicated above the final measure. The bass staff features a melodic line with a 5-finger fingering at the beginning and a 3-finger fingering at the end. A piano (*p*) dynamic marking is present in the final measure of the bass staff.

Second system of musical notation. The treble staff has a melodic line with a 5-finger fingering at the end. The bass staff has a melodic line with a 4-finger fingering at the end. A piano (*p*) dynamic marking is present in the middle of the system.

Third system of musical notation. The treble staff contains a melodic line with various fingerings (2, 3, 4, 1, 2, 3, 4, 1, 3, 2, 1). The bass staff contains a series of chords.

Fourth system of musical notation. The treble staff begins with the instruction "Delicato" and contains a melodic line with fingerings (2, 1, 4, 1, 5, 1, 4, 1, 3, 2, 4, 2, 4). It includes a piano (*p*) dynamic at the start, a mezzo-forte (*mf*) dynamic in the middle, and another piano (*p*) dynamic at the end. The bass staff contains a series of chords with fingerings (5, 3, 4, 2, 4).

Fifth system of musical notation. The treble staff contains a melodic line with fingerings (5, 2, 4, 1, 2, 1, 5, 1, 2, 1) and a tenuto (*ten.*) marking. The bass staff contains a series of chords with fingerings (5, 4, 2, 4). Dynamics include mezzo-forte (*mf*) and forte (*f*).

Sixth system of musical notation. The treble staff contains a melodic line with fingerings (4, 3, 1, 5, 1, 2, 5) and a tenuto (*ten.*) marking. The bass staff contains a series of chords with fingerings (5, 3, 4). Dynamics include mezzo-forte (*mf*) and sostenuto. The system concludes with the instruction "D.C." (Da Capo).

GUITARRE

Moderato M.M. ♩ = 72

H. PROTIWINSKY

p
senza Pedale

pp

ritardando

a tempo

ritard. p

mf ritardando

sf p a tempo

pp

last time to Coda

ritard.

Coda

f
diminuendo mf
senza Ped.

ritard. poco a poco
pp
p
senza Ped.

Tranquillo

mf a tempo

mf

mf *p*

a tempo

ritardando

ritard. *a tempo* *p* *cresc. e stringendo*

ff *p* *ritardando* *D. S.*

THE ETUDE
SERENADE

Edited by Frederick E. Hahn

FRANZ DRDLA

con sordino

VIOLIN *Allegretto*

PIANO *Allegretto M.M. ♩ = 69*

p *ritard* *p* *a tempo* *cresc.*

f *ritard* *p* *a tempo* *cresc.*

f *ritard* *ff* *ritard* *p* *a tempo* *ritard* *p* *a tempo*

ritard *a tempo* *ritard* *a tempo*

f *rall.* *1st time* *for Fine only* *pizz.* *a tempo*

rall. *a tempo*

THE ETUDE

459

Poco meno mosso
a tempo

f

a tempo
f

ritard.

a tempo
pp

ritard.

f

pp

cresc.

cresc.

f

ritard

f

ritard

a tempo
mf

p

f

pp

pp

mf

ritard

D.S.

THE ETUDE

IN A MOORISH GARDEN

INTERMEZZO

Moderato e languido M.M. $\text{♩} = 120$

H. ENGELMANN

The musical score is written for piano and strings. It begins with a piano introduction marked *f* and *p*, featuring triplets and ornaments. The main body of the piece is marked *fz* and *mf*, with a tempo change to *atempo*. The string part is marked *string.* and *mf cresc.*. The piece concludes with a Coda section marked *poco rit.* and *pp smorzando*, followed by a final section marked *attaca* and *queto*.

Con anima

Musical score for the *Con anima* section, measures 1 through 12. The piece is in 3/4 time and B-flat major. It features a piano introduction with a series of chords and arpeggios. The first system (measures 1-4) includes a forte (*f*) dynamic. The second system (measures 5-8) includes a fortissimo (*ff*) dynamic. The third system (measures 9-12) includes a forte (*f*) dynamic and a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to a section marked with an asterisk (*).

Dolce tranquillo

Trio

Musical score for the *Dolce tranquillo* section, measures 13 through 24. The piece is in 3/4 time and B-flat major. It features a piano introduction with a series of chords and arpeggios. The first system (measures 13-16) includes a piano (*p*) dynamic. The second system (measures 17-20) includes a piano (*p*) dynamic. The third system (measures 21-24) includes a piano (*p*) dynamic and a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to a section marked *a tempo* and *D.S.* (Da Capo).

* From here go to the beginning and play to A; then, play Trio

To Miss Villa Fulkner Page, Kingston, N.Y.

HEART'S MESSAGE

F. CLIFTON HAYES

Moderato maestoso

Lento con molto espressionem
il canto ben enunciato

The musical score for "Heart's Message" by F. Clifton Hayes is presented in five systems. The first system begins with the tempo marking "Moderato maestoso" and the dynamic "f". It features a series of chords and arpeggios in the right hand, with a "rit. dim." marking. The second system is marked "Sione M M = 46" and "a tempo", showing a more melodic line in the right hand. The third system is marked "mf" and continues the melodic development. The fourth system is marked "poco rit." and "p", with a "Ped. simile" marking. The fifth system is marked "l.h.", "r.h.", "l.h.", "ad lib.", "r.h.", and "Ped. simile", featuring a more complex, arpeggiated texture in both hands.

First system of musical notation. The right hand (r.h.) plays a series of chords and single notes, while the left hand (l.h.) plays a more complex, rhythmic pattern. Dynamics include *cresc.*, *dim.*, and *mf*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. The right hand continues with chords, and the left hand has a more active role. Dynamics include *ad lib.* and *dim.*. A *Ped. simile* instruction is present. Fingerings are indicated with numbers 1-5.

Third system of musical notation. The tempo changes to *Piu animato M.M. = 58*. The right hand plays a series of chords, and the left hand plays a more complex, rhythmic pattern. Dynamics include *p* and *mf*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. The right hand plays a series of chords, and the left hand plays a more complex, rhythmic pattern. Dynamics include *p*, *molto cresc.*, *ff*, and *poco rit.*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. The right hand plays a series of chords, and the left hand plays a more complex, rhythmic pattern. Dynamics include *molto rit.*, *p*, *atempo*, *sff.*, and *l.h. con forza*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. The right hand plays a series of chords, and the left hand plays a more complex, rhythmic pattern. Dynamics include *p* and *l.h.*. Fingerings are indicated with numbers 1-5.

Moderato maestoso M.M. ♩ = 50

p
mf
l.h.
il melodia molto marcato
Ped. simile

The first system of musical notation for 'THE ETUDE'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The tempo is 'Moderato maestoso' with a metronome marking of 50 quarter notes per minute. The first measure is marked with a piano (*p*) dynamic. The left hand (l.h.) plays a melody marked 'il melodia molto marcato' with a mezzo-forte (*mf*) dynamic. The right hand (r.h.) plays a supporting accompaniment. A 'Ped. simile' (pedal) instruction is present.

r.h.
l.h.

The second system of musical notation. It continues the piece with the same grand staff and key signature. The right hand (r.h.) and left hand (l.h.) parts are clearly indicated. The melody in the left hand continues to be marked 'il melodia molto marcato'.

Ped. simile

The third system of musical notation. It continues the piece with the same grand staff and key signature. A 'Ped. simile' (pedal) instruction is present. The melody in the left hand continues to be marked 'il melodia molto marcato'.

r.h.
l.h.

The fourth system of musical notation. It continues the piece with the same grand staff and key signature. The right hand (r.h.) and left hand (l.h.) parts are clearly indicated. The melody in the left hand continues to be marked 'il melodia molto marcato'.

il melodia sempre marcato

The fifth system of musical notation. It continues the piece with the same grand staff and key signature. The melody in the left hand is now marked 'il melodia sempre marcato' (the melody always marked). The piece concludes with a final chord in the right hand.

7 5 7 8 7 7 8

Ped. simile

sfz rubato

l.h. r.h.

p smorz. *mf*

f *rapido brillante*

rit. *pp* *quasi arpeg.* *pp tranquillo* *rit.* *dim.* *ppp*

PRINCE CHARMING

NELLA

Con spirito

HENRY PARKER

Piano introduction in 2/4 time, marked *Con spirito*. The music features a treble and bass staff. The treble staff has a melodic line with slurs and a crescendo marking. The bass staff provides harmonic support. Dynamics include *f* (forte) and *ff* (fortissimo).

Moderato

First system of the vocal melody and piano accompaniment. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The tempo is marked *Moderato*. Dynamics include *p* (piano).

1. My lov-ers by the score I count; Ad - mir-ers by the doz-en, Of
 2. I won-der how the Prince will woo, But be he proud or ten-der; What

Second system of the vocal melody and piano accompaniment. The vocal line continues in the treble staff, and the piano accompaniment continues in the bass staff. Dynamics include *mf* (mezzo-forte).

friends I've man - y, each in - clined To call him-self my "cous - in."
 mat - ter, so the world may see Our al - most re - gal splen-dor.

Third system of the vocal melody and piano accompaniment. The vocal line continues in the treble staff, and the piano accompaniment continues in the bass staff. Dynamics include *f* (forte) and *p* (piano).

But I, Prince Charming hope to meet And know so much a
 In Art, he'll have un - doubt-ed taste, My frock will all be

cresc. *rall.*

bout him, That when I win him to my feet, There'll be no need to doubt him.
no - ted; His four in hand, my pearls and lace, Quite per - fect will be vo - ted.

cresc. *sost.* *rall.*

Tempo di Valse *cresc.*

Mean - time, al - though the oth - ers rave, In ac - cents quite a - harm - ing,
And so I smile on all a - like, My crit - ics thus dis - arm - ing,

Tempo di Valse *p* *sostenuto* *cresc.*

rall. *atempo*

They do but serve to pass the time Un - til I
What need to seem de - mure or coy Un - til I

f *dim.* *colla voce* *sost.*

meet Prince Charm - ing. **Tempo I.**
meet Prince Charm - ing.

f

3. The Prince will be immensely rich
And handsome, young and kindly,
He'll vow what e'er I do is right,
And love me well and blindly.
He'll let me rule, although perchance
It may avert disaster,
If now and then, by way of change,
He prove himself the master.
Cho. And so until he comes I wait,
Myself for conquest arming,
I can't afford to lose a chance
When once I meet Prince Charming.

4. Then later when my step is slow,
And he no longer dances,
When silver threads are in my hair,
Less fire is in his glances;
Adown the hill my Prince and I,
Will go without repining,
Content if in each other's eyes
The love light still be shining.
Cho. Oh! years may pass, but Time will ne'er
For us have pow'r of harming,
No change in me, my Prince shall see,
And he will still be "Charming."

A PRAYER FOR LOVE

GEORGE CROLY

HARRY HALE PIKE

Andante tranquillo

mp Spir - it of God, de -

mp scend up - on my heart, *cresc.* Wean it from earth, through all its pul - ses move,

mf Stoop to my weak - ness, might - y as Thou art, And make me love Thee as I -

poco accel. cresc. ought to love. *f* Stoop to my weak - ness. might - y as Thou art, And

poco accel. cresc.

cantabile *poco rall. espress.*

make me love Thee as I ought to love, And make me love Thee as I

colla voce

mf poco agitato

ought to love. I ask no dream, no pro-phet ec-sta-sies, No

mf

dim.

sud-den rend-ing of the veil of clay, No an-gel vis-i-tant, no op'ning skies, But

colla

e poco lento *mp*

take the dim-ness of my soul a-way. I ask no dreams,

voce *mp*

no op'ning skies, But take the dim-ness of my soul a-way

THE ETUDE

Tempo I.

First system of the musical score. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "Hast Thou not bid us love Thee, God and King,". The piano accompaniment starts with a bass clef and the same key signature. It includes a *rall.* (rallentando) marking and a *mf* (mezzo-forte) dynamic marking.

Second system of the musical score. The vocal line continues with the lyrics "All, all Thine own soul— heart and strength and mind, I see Thy". The piano accompaniment features a *poco marc.* (poco marcato) marking and a *poco accel. cresc.* (poco accelerando, crescendo) marking. The piano part includes a *cresc.* (crescendo) marking.

Third system of the musical score. The vocal line continues with the lyrics "cross — there teach my heart to cling, O let me". The piano accompaniment includes a *cantabile* marking, indicating a more lyrical and slower tempo.

Fourth system of the musical score. The vocal line continues with the lyrics "seek Thee, and let me find, O let me". The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking and a *cresc.* (crescendo) marking.

Fifth system of the musical score. The vocal line continues with the lyrics "seek — Thee and let me find.". The piano accompaniment includes a *rit.* (ritardando) marking, a *cresc.* (crescendo) marking, and a *rall.* (rallentando) marking at the end of the system.

VOCAL DEPARTMENT

The Vocal Department for the August issue will be under the editorial supervision of Mr. D. A. Clippinger, of Chicago. Mr. Louis C. Elson, of Boston, will have charge of the issue for September.

A POINTER FOR SINGERS.

BY W. S. B. MATHEWS.

THERE is a very significant pointer for singers just now going the rounds in the form of a paragraph relating to the great baritone, Campanari. As is well known, he studied as a 'cellist, and having great natural talent for music made great progress; yet all the while his heart was not in the 'cello, but in the voice, his one ambition being to be a singer. He secured a place as 'cellist in the Boston Symphony Orchestra, where he was highly appreciated for several years. His tone was very superior, and his phrasing had that combined delicacy and passion of the Italian school at its best. Meanwhile his musical nature was being enriched by all this experience of the very cream of the art of music, as produced by this wonderful orchestra.

Yet while performing his duties to the admiration of everybody, and doing his daily hours of practice at home, to keep his playing at its highest notch, he accompanied himself, as it were, with his voice. He devoted hours and hours in trying to produce an even quality of tone, like that of his beautiful instrument; to begin a tone softly and swell it and then diminish, that trying accomplishment of the voice; to run scales, delicately connected and as perfect in equality of tone as those of his instrument, always trying to sing with his voice as well as he could play upon that wonderful instrument of his. And all the time he was silent to the public. But in his heart was this one ambition, which he was determined to deserve at any rate.

At length a time came when this wonderfully beautiful voice and its finished art were recognized, and immediately the artist realized his wish. His loved 'cello was laid aside, and with his very own voice he stood upon the stage to interpret those ravishing melodies which the operatic composer knows so well how to give the baritone.

The moral of this story is not exactly that we might all be Campanari's or great singers of any kind. It is that a musician in point of the cold and statistical fact, knows absolutely just so much about music as he can hear; whatever he can hear he is ready to begin to understand; he can understand nothing whatever in music which he can not hear, because music has one road only into the soul of man; and this is through the hearing ear. What happens to the music after the hearing has passed it along to the brain, and the brain to the soul of the artist, is another story; but it all turns upon hearing—always hearing.

Now this is the place where the singers fail to arrive. To place a voice in complete and masterly poise and to develop the tone in all points of its register to and artistic intensity, is a matter of years of close and unfailing application; and in this application it is always a question of the ear of the master and of the student. Whoever works through this training under the supervision of a perfect musical ear, will arrive at the utmost possibilities of her voice.

It is a curious fact how little singers use their ears. It is still more curious how they insult their ears; and how their masters insult their ears. Listen to the pianos upon which the singing teachers give their lessons! How seldom are they in tune! How seldom have they a refined vibration! How seldom do they permit phrasing, if even the teacher had the fingers to phrase with. Then consider the examples they listen to. The scales, pounded out like cobble stones, with never a true legato, and never a musical vitality of tone! These things are the rule almost everywhere.

Look at the testimonials which singers have given to different makes of pianos. They are contradictory upon their face and show either gross incapacity or if possible a gross dishonesty. Take a list of the pianos which Mme. Patti has pronounced the best;

look at those which the brilliant brothers De Reszke have commended; and so on down the line. It goes to suggest that possibly the main reason why our singing students have so little to show for their study, is because they did not study the essential things which go to make up the art of singing.

What are these essential things, is it asked? They are to learn to know musical tone in its different qualities; to know how a phrase should be begun, carried on and completed; to know how one is to sing legato, in any language whatever (excepting possibly the German) and while phrasing perfectly still enunciate every word perfectly. These are the things which Campanari was working at in those abstracted hours of his in the light of his training and experience as a 'cello player. These are the things which along with his artist temperament, combined to make him one of the great vocal artists of the world.

It is curious also to remember that it was from the violin that the older Italians first learned the idea of legato, of the fiorature, and of that impassioned cantilena, in which Italian art has always been at its best.

The morals are two: Learn to hear! Be sure to have good tone-models to form your standard upon!

FLOWER SONGS.

TEACHERS are frequently desirous of introducing some novelty in the form of recitals. The average audience becomes tired of a recital of songs, selected from pupils' repertoires for no other reason than that the songs in question have been studied and prepared for use in public. An idea sometimes made use of is to select songs of a certain composer (as Schubert, Schumann, Brahms, etc.), a group of composers (classical, German, French, modern, etc.) operatic arias, oratorio songs, cradle songs, coloratura songs, etc. A very good idea for a recital is found in a "Recital of Flower Songs" by pupils of Mr. Wm. H. Pontius, given at the Northwestern Conservatory of Music, Minneapolis. We give the numbers programed for the benefit of those who may be interested:

My Lovely Rose.....	Cadman
Lucky Four-Leaf Clover.....	Smith
You Loved the Time of Violets.....	Lohr
The Parting Rose.....	Pontius
Forget Me Not (Ms).....	Pontius
I Love and the World is Mine.....	Manney
The Violet and the Rose.....	Lehman
The Violet.....	Mozart
The Silent Water Lily.....	von Fielitz
'Twas in the Lovely Month of May.....	Hammond
Gathered Roses.....	Spross
Rosemary.....	Willeby
Ritournelle.....	Chaminade
Mighty Lak' a Rose.....	Nevin

THE ETUDE will be glad to receive from vocal teachers and singers programs and program suggestions such as this of Mr. Pontius. Anything that will add interest to programs and aid in making up and arranging program material will be carefully considered for use in these columns. An exchange of ideas is always valuable.

SANTLEY AND THE ITALIAN SCHOOL OF SINGING.

It is fifty years since Charles Santley, the English baritone, first appeared on the oratorio platform. A number of his friends recognized this anniversary publicly, thus calling attention to the fine and enduring quality of Mr. Santley's technic, which has nobly withstood the wear and tear of fifty years active work in concert, oratorio and opera. Charles Santley was born at Liverpool, Feb. 28, 1834, and studied singing under Nava and Garcia. In 1857 he made his appearance as an oratorio singer, and two years later went

into opera. His greatest work, however, was done in concert and oratorio. The following appeared in a recent issue of the London *Musical Standard*, and was written by Mr. Santley's friend, Mr. J. M. Levien:

We often hear of the "Italian" school but seldom do we find it adequately defined. Santley's method demonstrates a perfect example of Italian technic adapted to the register of a baritone. The voice is firm, clear, ringing, yet round and equally so in all its parts; it is quite consistent throughout yet the special facilities of each part are well brought out and to the fore. Just as the light of a lamp remains the same though reflected in turn through different colored globes or glasses so the underlying tone of Santley's voice on different vowels is persistently similar. Too often now-a-days the singer involuntarily changes the underlying tone with each different vowel. Santley has a very precise sense of the proportion of vowels and consonants. He sings the latter as sharply as possible, lingers as long as he can on the vowel and then sings the next consonant quickly and so on and on. To hang on to the consonants as many do now-a-days is not truly vocal. One cannot locate Santley's voice: it does not suggest the throat or the nose. His normal scale passages on vowels are sung with great distinctness and yet with a fine legato. His notes are not smudged together; neither, with or without aspirate, are they detached. His turns are clear and his shake true. His breath is taken noiselessly and with great skill.

In naming these qualifications of Santley's method I have enumerated a few characteristics of the true Italian school which are too often lost sight of now-a-days. For it is admitted by many that at the present time there is a great deal of bad singing, and it is asserted on all sides that formerly singers used their voices far better than now. A few seem inclined to dispute these statements, and to think they are due merely to a lauding of past days which is a favorite occupation of some folk. But there can be no reason to suppose that the same natural excellence of voice appears in every age any more than any other excellence, and glancing dispassionately at the testimony at hand, I, for one, am inclined to think that few voices approaching in merit to those of Grisi, Alboni, Rubini, Braham, Mario and Lablache are heard by the public of to-day.

Besides the actual gift of the voice one must consider the use of it. And at this point we can judge for ourselves whether there is a good vocal technic extant in our midst. When a young violinist appears, trained in one of the great schools, though his performance may be open to criticism, yet he will place his bow firmly on the strings, produce a decent tone, make good use of staccato and legato, adopt the right positions, etc., etc. How very many singers come forward every year in our concert halls and opera houses with voices normally and involuntarily throaty or nasal, spasmodically "open" and "closed" in tone, unsteady, hard, wanting in true "cantabile," incapable of executing a scale passage on a single vowel or any ornament whatsoever! It is certain that some and even all these criticisms apply to the majority of the vocal performers of to-day.

The object of technic is to enable the singer to interpret artistic songs; without it satisfactory interpretation is impossible. How can an "agitato" be expressed if the breath cannot be taken speedily, or "elegance" be displayed if all the ornaments are bungled or labored. Wagner objected, and very rightly, to the action of the drama being interrupted while the vocalist came down to the footlights and sang roulades. Wagner, so to speak, used the voice in a "utilitarian" way; many of his vocal parts are "character parts" where display of a fine technic would be out of place. But that is no reason for going to the other extreme and for pouring measureless contempt on vocal technic generally, or for singing all songs as if they were "character" songs; neither is it a reason for those who attend concerts to think that, when they hear a performance containing every possible vocal atrocity, they are listening to something artistic merely because the singer has chosen a fine song, has tried to realize the "atmosphere" of it, and displays other commendable artistic qualities but has neglected to train his voice.

Concert-goers would certainly refuse to listen to a pianist who could not play a scale properly or who insisted on playing on an inferior, inadequately tuned piano even though his program were all that could be desired for artistic excellence. It is quite time

that music-lovers should insist on singers coming up to the technical standard required in other branches of the art. Take an instance of a singer incapable of making a "sforzando," his only way of drawing attention to a note is by dwelling unduly on it. Hence the rhythm is destroyed, and we have to-day a regular method of hanging on to this note and that with the consequence that accent and rhythm are thrown to the winds and entirely lost account of.

We want to restore the old Italian school. What are its main features and qualifications I have endeavored to delineate in these few notes on Santley's technic.

THE ENGLISH STUDENT OF SINGING.

BY GEORGE CECIL.

[Some time ago THE ETUDE was asked for certain information in regard to musical work in the vocal field, particularly in London. The questions, four in number, were referred to Mr. George Cecil, a musical critic, who is well acquainted with the work of teachers and singers in the British metropolis. The questions were:

1. The characteristics of the young English voice.
2. What proportion of students succeed?
3. From what grade of society do students come?
4. What British singers of the present day have gained a world-wide reputation?

Mr. Cecil's discussion of the subject follows. THE EDITOR.]

THE characteristics of the young English voice are, usually, disappointing. In nine cases out of ten, the tenor is so throaty that it is impossible to listen to him, and his upper notes are so few that he seldom is able to sing legitimate tenor music.

Nor are we fortunate in our basses. Excepting Charles Mannors and Robert Radford, both of whom can descend with ease, the lower notes of the British *basso profundo* are, as a rule, inaudible—a drawback which is shared by the majority of modern basses, and though a fair proportion of baritones possess well developed voices, they seldom succeed in investing the E, F, F sharp and G with the resonance which is so indispensable in, say, the rôle of Rigoletto; indeed, Thomas Meux is the one brilliant exception.

As to the women's voices, they are even less satisfactory than the men's. The luscious velvet-like quality of voice with which Calvé has so often entranced Metropolitan audiences, though present in Fanny Moody's voice, generally gives place to a lamentable thinness; while, with the exception of Kirkby Lunn, our young contraltos cannot be congratulated on their achievements.

Nor are England's mezzo-sopranos any better, for, like the other female voices, they are unsympathetic and uninteresting. So far as her voice is concerned, the average young English woman singer is as skim-milk is to cream. This, however, does not in any way disconcert her: she is thoroughly pleased with herself, and bitterly resents what she is pleased to term the "foreign invasion," especially as applied to the fine American artists who, from time to time, enlighten London audiences.

Before dismissing the subject, I may point out that dryness is a particularly unpleasant characteristic of English male voices; the warmth for which the Italian—and, in a lesser degree—the French tenors, baritones and basses have always been so famous, is sadly wanting in English male singers.

A word as to those who succeed. The proportion is, alas! a small one, for though Covent Garden employs a number of artists during the summer and autumn seasons, vacancies are never found for more than half a dozen British performers. Much as one would like to hear Fanny Moody, Clementine de Vere, and John Coates there, Kirkby Lunn is the only English artist of note who is engaged by the syndicate.

Certainly the Moody-Manners English opera companies hold out prospects to the beginner who has talent; the old established Carl Rosa troupe needs a certain number of singers, and the Turner Opera Company also offers engagements to the aspirant. The last named company has, however, long been the refuge of those who have failed elsewhere; consequently, it scarcely can be said to afford an opening for undiscovered talent.

The two Moody-Manners companies are undoubtedly the pick of the bunch, but, unfortunately for the embryo British artists of the future, about nine out of

every ten applicants show so little aptitude for the lyric stage that it is impossible to engage even a small percentage of those who endeavor to impress the management. Others who believe themselves to be dramatically inclined do not aspire beyond "musical comedy" and oratorio, and as either form of entertainment is extremely popular, a certain proportion of singers, who have failed to secure a footing in opera, earns a living by singing either in "Gaiety" productions or at "Sunday League" concerts.

There remains the young vocalist who depends upon concert and "At Home" engagements—and pupils. Of these there are many—few of whom make enough to provide themselves with a banking balance, while the fate of beginners who fail to please a too-easily satisfied public is not an enviable one. They either adopt another calling—or, pocketing their pride, sing on the sands as Pierrots and as "Christy Minstrels." In this connection, it is interesting to note that many (who would otherwise starve) succeed—even beyond their most sanguine hopes. At the same time, it must be borne in mind that for every young singer who is successful, a dozen who are equally capable—or rather incapable—do not make a living.

The question, "from what grade of society do singers come," is easily answered:—They are of "all sorts and conditions." Many are recruited from amongst the artisan class; they begin life as blacksmiths—to subsequently sing in oratorio. A few have left the counter for the voice-producer's studio, and a number of the basses, baritones and tenors who perform on the concert platform have originally excavated coal in Wales, or hewn wood. There also are a dozen or so who, like the immortal Mario, are of good family. The last named are a greater financial than artistic success, and the former sing as might be expected of uneducated persons—indeed, the wonder is that they even manage to learn their music! It also may be said of them that they differ greatly from French and Italian singers of the same station, for whereas the latter invariably sing in excellent style, the British performer who has been brought up to handle a shovel or an axe applies much the same methods to his singing.

Nor are the women singers of this class an improvement on their brothers, while their provincial accent, though picturesque as applied to the spoken recitative of the Midlands, is singularly out of place in a song. I may add that singers of the above description are not a little jealous of their better-born competitors, who, having the *entrée* to the drawing-rooms of many a fine lady, turn the occasion to account!

"What British singers of the present day have gained a world-wide reputation?" Santley, who is an old man, became, on the death of Sims Reeves, the only contemporary English artist whose fame had extended beyond these Isles, and to-day John Coates request in Germany—both for opera and oratorio work; as a *lieder* singer he is always sure of a welcome from German audiences; and in Paris, he alone of English soloists distinguished himself. There is no more intelligent and artistic singer than John Coates, while his command of languages makes him equally acceptable to French, Italian and German critics. Delightful, too, is Fanny Moody, whose voice is as fine as any to be heard on the lyric stage; had she not elected to confine her efforts to English opera, she would, probably, have long ago become world-famous, for she has, from the first, had everything in her favor. Her Marguerite ("Faust") is wholly satisfactory, and her Elsa and Elizabeth are indeed a lesson to some of the Teutonic soprano who astonish English *cognoscenti*. Add to the list William Waite—a most promising young baritone, Kirkby Lunn and Clementine de Vere—who has so often charmed Metropolitan and Continental audiences, and there remain no other English singers who are likely to shine outside Great Britain. For though Ben Davies, Butt, Kennerley Ramford, Ffrangeon-Davies, Clara Thornton—and the like, have innumerable admirers in London and in the Provinces, it is highly improbable that they will ever compete with their better equipped competitors—amongst whom are so many distinguished American *prime donne*.

MUSIC is the fourth great material want of our nature. First, food, then raiment, then shelter, then

THE CHARM OF NATURALNESS IN SINGING.

BY FRANK J. BENEDICT.

AFTER the speaking voice, which may be constantly used as a test, the most helpful means to preserve naturalness is the continuation of the singing idea as exemplified in ordinary songs. If the pupil sings at all well, that is without actual faulty tone production and in a natural manner, he should continue to do so, no matter how uninteresting the effect may be. The musical instinct itself may prove the strongest ally in the struggle for the preservation of naturalness. I would depend altogether upon exercise work (the simpler the better) for actual voice culture, practicing all the vowels and making use of such devices as are usually employed for the increase of resonance. Agility may be pleasantly acquired by encouraging the student to improvise cadenzas, letting the voice float about at its own sweet will and not paying much heed to the musical result at first.

I grant that the pupil may have acquired a beautiful tone in the exercise work which he cannot summon when he undertakes to sing a song. The exercises will sound resonant and mellow, while the songs will be sung, at first, in the same old thin, uninteresting way.

The necessity for keeping it up is urgent, however, for the new tone will seem so much more desirable that unless it is gradually incorporated into the singing voice a violent change will take place in the pupil's attitude towards the idea of singing. The psychological effect upon him is so strong that he is almost certain to lose his naturalness in singing then and there, to be regained years later perhaps, and perhaps not at all. But, it may be objected, what good will it do to sing exercises beautifully and songs uninterestingly? The answer is that it cannot be done. The new voice will gradually merge into the singing voice without any effort on the part of the pupil. Incan assimilate it without loss of naturalness. Even should it take an apparently unconscionable time it will pay to wait—when it comes it will be natural, and this the forced, strident affected style of the artificial singer!

HOW TO STUDY INTERPRETATION WITHOUT LOSING NATURALNESS.

We often hear the remark, "So-and-So is an excellent teacher of interpretation." No teacher can afford to neglect style if by that is meant those matters of phrasing and taste which all good singers recognize and practice. But if the pupil is to be properly developed he should refrain from impressing his own individual style upon his pupil. I would avoid all direct teaching in this line until the pupil's voice has acquired flexibility, range and something of the professional quality. Until then not much of what is known as "singing with feeling" should be indulged. The teacher whose pupils all sing with the same tone and style (the teacher's tone and style) robs his pupils, at the start, of their most charming characteristics, sincerity and the power to reach the hearts of their hearers. The copying of the teacher's tone and style is a genuine disaster for the pupil, for if it is good as a mere reproduction or copy of another voice it would be superior if allowed to develop naturally.

HEARING OTHER SINGERS. The acquisition of a truly individual style of interpretation is a life work and must come along gradually. The most obvious means is listening to other singers. During the period of placing the voice properly the less the pupil hears of other singers the better. When it is fairly settled and steady, showing good range and freedom other singers should be heard, but for some time strictly under the teacher's guidance. At first the work of some of the young singers of our light opera companies, and even the better class of musical comedy, may be studied to advantage. Here the music is light and excellently adapted to correct the natural tendency of youth to attempt a style far too grand for immature powers.

In this field there are of late years many beautiful voices, thoroughly well trained, and little short of perfect in this matter of naturalness. Of course, what is done in this line, should be upon the personal recommendation of the teacher in each instance, and the good and bad qualities of the different singers should be pointed out by him.

As soon as the pupil has reached a more mature position he should hear and study the great models and never cease to study them. It is not enough merely to hear them. The music should be studied in advance, and the various points of interpretation noted on the copy.

All these matters should be discussed with the teacher. In this connection it may be said that many artists achieve considerable success, especially upon the operatic stage, in spite of very glaring vocal faults. The formation of a correct taste in such matters is a matter of great subtleness, and the teacher's wider experience should be constantly brought into requisition lest the pupil be led astray and receive more harm than good.

THE REWARD OF NATURALNESS.

In a word; for the voice, one teacher who puts you in touch with Nature's laws; for interpretation, the great artists, great poets, great ideas, vivid life experiences. Thus will be developed *your own* voice and your own style. True, it may not be the greatest style or the greatest voice in the world, as such things are estimated, but it will be the only one in the world that will produce a certain artistic result. It will have certain characteristics which no other voice can possibly have. The interpretation will have a certain distinct flavor of its own, not to be duplicated elsewhere in the world. Nature may be depended upon to produce no "copies" or mere duplicates, provided only that we develop our powers logically, never forgetting our limitations as to voice, and never ignoring our bent as to musical inclination. Such a singer will always be a true artist with his own peculiar and distinctive gifts which he and he only can give to the world.

SUGGESTED REMEDIES FOR VOCAL FAULTS.

BY W. H. BREARE.

[THE teacher of singing, and the pupil, also, who is thoroughly interested in the art, is alert for suggestions bearing upon the various phases. We have just received a new book by Mr. W. H. Breare, entitled "Vocal Faults and their Remedies," which has recently appeared in England. It contains a number of hints of a thoroughly practical character in the nature of a summary at the close of the book. We quote a few which follow. THE EDITOR.]

Before you sing a note, ascertain the meaning of the word you are to sing, and its emotional relationship to the text. Employ the tone colors in your voice which will produce something more than the distinct articulation of that word.

Remember that on the faithfulness of sustained vowels, and the clearness and delicacy of consonants depend your best vocal quality. You cannot realize either without feeling and looking what you sing.

Do not allow your vowels to weaken in pronunciation. Make them more and more acute the longer you hold them.

Soften the tones of consonants—let them sing themselves by the sighing of the naturally expiring breath.

Do not think about your tongue—your mouth position will regulate that member unconsciously in singing, as in speaking.

Do not trouble about how you shall breathe. Many so-called breath gymnastics I have found to be positively harmful to students. You should learn how to breathe without knowing it, by singing. Practising breathing without singing is useless to the vocalist.

Do not hit under your notes: In vigorous passages attack them suddenly and squarely on the pitch. In soft phrases attack squarely, but with gentle contact. In either case increase the tone slightly after attacking the note.

If it becomes necessary to glide from one note to another, do not impart much tone to the slur.

Do not allow the voice to wobble or become tremulous.

A tremor is dangerous under any circumstances, and an ineffectual substitute for sustained, pathetic tone color.

If you want pathos, use the tearful note—cry, or sing as though crying.

If you want brightness, smile. You cannot do this without sunshine coming into your voice.

Master the *legato* flow. Imitate the smoothness of the church organ.

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A VOCAL RETROSPECT AND A WARNING.

BY W. FRANCIS GATES.

THOSE who have read that recent absorbing historical novel, "The Viper of Milan," will remember the artistic nature of the despot of that city and his encouragement of all the arts. Though his soul was that of a cruel tyrant, he also had, in his saner moments, the absorbing love for beauty that led him to foster the talents of others.

And so it was at many an Italian court of the Middle Ages and the later Romance Period. Each city was an art center of more or less importance; each court a conservator of artistic impulse. This became apparent in the art products of the country. Painting, sculpture, poetry, music, architecture—all flourished in Milan, Florence, Rome, Venice and a score of other places in less proportion. Gifted as is the Italian with voice and an esthetic nature, it is not to be wondered that song was one of the means by which his art found quickest and readiest expression.

From these many small art centers, sustained and encouraged by the aristocracy, the fostering influences produced a race of artists, and among these none was more prominent than the singer. Having the instrument, the musical material came as a matter of course. It would not have been possible for one of the northern countries to have turned out so much singable music as did Italy, for the North did not have the voices to make a demand for the music.

Thus fostered, the vocalists of past centuries produced a school that grew to its ultimate limits and a method of singing and another of composition, the latter of which was highly suited to the former. They had a knowledge of the human instrument, which was perfect in its results if not in its science. The Germans of later days have exploited the science of tone production to limits of which the old Italian masters knew nothing, but the Germans have not been able to turn out the singers that one century of Italian art has produced. It might be imagined that a teacher who would combine the German technical knowledge of the human instrument with the innate Italian feeling for vocal effects might be the ideal instructor—unless the one negated the other, and the result was worse than either.

In those old days of Italian art, extending, we will say, to the middle of the last century, the singer was, to a large degree, thrown on his own resources, more especially when singing works written prior to Rossini. Many, in fact, practically all, of the earlier operatic works were but sketched out, the arias written, the singer improvising the recitatives, and having the permission of the composer to improvise also as many and as elaborate variations or cadenzas as his ability permitted. And that singer won immediate public applause who was able to turn off the most elaborate roulades and to embroider his arias with the most elaborate *floriture*.

How many modern singers would win in such a vocal test? How many could improvise an elaborate cadenza? How many could even write one that would pass muster with the master works of the kind? There is a small number of great artists that are also great musicians, but the larger number of singers are small musicians. And yet the public knowledge of the structure of music is greater than ever before, a greater proportion of students give attention to the theory of music.

The Italian idea was to use the voice to its perfection, to develop the instrument to the full; what thoughts or emotions were to be expressed by that instrument was a secondary consideration. The question was not "What does he sing?" but "How does he sing it?" The Italian had an innate feeling for the vocal side of art, and in this he gave himself fullest play and carried the technic to its furthest limits. For a century no nation has been able to add a pennyweight of vital principles to the Italian school of vocalization.

But there Italy stopped. At least, stopped until the works of the older Verdi were evolved, and the younger Puccini and Leoncavallo came on the scene.

Italy prepared the way. The language of song was learned by the world. It remained for Germany to write speeches for the tongue that was now unloosed. And so Weber, Beethoven, Wagner and a host of other writers have been using the tongue that Italy prepared for them. France, also, has added her quota, as the works of Gounod, Massenet and Bizet attest.

But with the enlarged use of a faculty there always comes a misuse that in time is sure to react on the flexibility and adaptability of the medium. So it is with the voice. The German school has made so heavy declamatory demands on the vocal organs, and the enlarged orchestra has produced so large a tonal body over which the singer must try to project his voice, that it is a serious question as to whether the very enlargement of the scope of the music drama may not work disaster to the cause of pure vocalization. As German opera takes a firmer and firmer hold on the public the number of singers who can do justice to the operas of Mozart, Rossini and others who wrote in the Italian style grows lamentably less.

Nor would the present writer, by making this statement, wish to be thought deploring the wider scope of the modern opera. The world has made such advances in all lines of mental life that a return to the inanities of the old Italian libretto would not be tolerated. The modern drama is but an exponent of the enlarged mentality of the race.

The above, which is thought to be a conservative statement of the case, seems to lead to but one conclusion. As the vocalist came to his climax of ability through the unaffected and unmixed school of singing generally denominated "Italian," through a respect for historical verities, so he must maintain his standing by a frequent return to his artistic progenitor. As the older school of artists reached the summit of their art through the Italian method and by works of character grateful to the voice, so must the pupil of to-day. It is not enough to study a few exercises and then to leap into the sea of music-drama selections and expect to breast the tonal waves. One must study the pure vocal school, and eschew the heavily dramatic numbers until the voice is thoroughly fixed in all points. Even then, as noted above, it is well to drop the dramatic and take up the purely vocal at frequent periods; even more, occasionally to rest the voice entirely, for a week or a month at a time.

That old story of Farinelli's singing the same set of exercises for five years and then being assured by his master he was the greatest singer of the world is typical of the Italian vocal workmanship, perfection in preparation; and this thoroughness in the development of the instrument must continue to-day if students of the art are to attain high ability and maintain their voices unharmed and unworn as long as nature is willing they should.

EMBELLISHMENTS IN VOCAL MUSIC.

THE old appreciation of the *bel canto* was no mere dry appreciation of the ease with which vocal gymnastics were performed. On the contrary it was an appreciation of absolute beauty of voice and execution. You will see the same effect produced on an audience in these days, even though writers on musical esthetics have long ago barred what they are pleased to call the senseless ornaments and embellishments of the old vocal writing. They were not senseless in themselves; no more senseless or unnatural than the trills and roulades and shakes of a blackbird or thrush, and a great deal more beautiful. In some cases, even, the old vocal flourishes had a curious kind of appropriateness. Indeed, the human being, when prompted to spontaneous song, generally does indulge in *floriture*, as an expression of his joy or vague, high spirits; but you will find when he sings in that way he does not, as a rule, employ words. It is unpremeditated music making, but expresses very clearly what he is feeling. This natural tendency of man has found its art expression in a good deal of what we now call virtuosos music.—Baughan.

ALTHOUGH a good song badly sung will not give pleasure either to the cultured musician or to the amateur, yet musical art will not be degraded by the poor performance. The ordinary listener will be unmoved and probably wearied, but the musician will recognize the beauty of the music while deploring the faulty performance. He can point out to the singer his defects, and so teach him a better method and style; still more he can advise a wiser choice of song not exceeding his powers of technic and insight, and inculcate the truth that it is better to sing a simple song well than a difficult one badly, provided it is a good song. In short, the advancement of musical art and the elevation of taste and style both in performer and listener must be placed above the mere individual gratification of either.—A. M. H.



The ORGAN DEPARTMENT for the August issue will be edited by Mr. James H. Rogers, of Cleveland, O.; for September, by Mr. Homer A. Norris, of New York City.

THE EVOLUTION OF THE ORGAN AND ORGAN MUSIC.

I THIS is a world of evolution. Creation gave us germs. From these came organisms. These grew, developed, advanced, changed, budded, flowered, seeded, apparently died, rose again, struggled upward, crossed themselves with other organisms, obtaining hardihood and new forms with new beauties.

This has been the story of the world, ever onward, ever wider, higher, deeper, having periodic set-backs, or seeming deaths, these resulting in re-births, advancements, greater perfections. Wants have developed and the demand has ever brought the supply. Not only in the physical world has this been the law of being and progress, but in the mental, the moral, the intellectual, the esthetic. Many times perfection has been supposed to have been reached in some thing, or in some direction. Progress has stopped and the world has apparently stood still. But lo! a new shoot in a new direction and a new art form has sprung from the old with fresh beauties and greater richness. This has been the history of the century of centuries, but so gradual that we can see the advance, only by sighting different epochs in perspective and comparing the later with the earlier.

What an evolution is that of the last century alone in discoveries, inventions, improvements, manufactures, fine arts, sciences, religions, faiths, investigations, beliefs, methods of work, methods of teaching, methods of learning, even in character, habits, and thoughts!

We develop at an earlier stage than ever before, and this for the reason that teaching is made clearer and learning made easier. Many a man of the past generation has graduated from college with no more technical training than the freshman of to-day. Yet it is of course true that a large proportion of the inventions and supposed improvements in every field of endeavor prove to be useless and impractical, and are quickly laid on the shelf and the world ever marches on.

It would indeed be anomalous if the musical field had not kept up with the procession. The first music of the world, aside from that of birds, was unquestionably the inflections of the human voice, in other words, inarticulate singing. Without doubt this supplied the language of our forebears for a time, and until a vocabulary had developed itself.

This was the original germ. And when accident or experiment had produced musical tones of varying pitch by blowing across small openings in hollow gourds or by plucking strings or other membranes stretched over the mouth of a shell, it must have given the utmost delight to the listeners. Yet these were the musical organisms from which developed all musical instruments—from the former the Pan's pipes, and ultimately the organ—from the latter the lyre and finally the harp and the piano. Now compare the pianos of to-day with their resonance, singing quality, evenness of tone and elegant repeating action with those on which our mothers learned, and see the practice clavier alongside, taking the technical work off the piano, doing it better and in less time. What a wonderful advance, too, from the old melodeons to the matchless reed organs and vocations of to-day!

In the orchestra, too, what a stride from the old time flutes, oboes, clarinets, and bassoons to the Boehm instruments of the present! The violin alone seems to have long since reached its perfection. Yet more worthy of note than all these is the evolution of the pipe organ, and this both in additions of new registers and new tone qualities, and in the mechanical appliances. Novel effects are being continually produced by variations in shape of pipe, by the quality and hardness of the metal or the wood, or the shape and other conditions of the reed.

Thus a great organ has become in a way a complete orchestra, military band, chorus, solo singers, and solo instruments combined into one. This might all be, and the result a hodge-podge. It is more than likely to be such unless its builder be a genius in his way and one of great experience. The temptation of the builder is to aim at new and striking solo effects and to neglect the Diapason family of stops, overlooking the fact that solo stops seldom combine well into an ensemble. Out of the many large organs which have come under the observation of the present writer a surprisingly small number have really large and noble full organ effects. They more commonly rely for the body of tone upon either the steps of Gamba quality, the Doppel Flute, the reeds or the squeaky mixtures. Even when the full Great Organ is rich and satisfactory it is usually the only combination that is really honest and noble. The Diapason is the original and essential organ stop, and its tone should be the pervading effect in full or medium. In organ building the coming renaissance will unquestionably be the recognition of the Diapason tone as the dominating one.

We gladly recognize an advance in this matter among our leading organ builders within the last few years, especially in the Great Organ. But how seldom do we find satisfactory Diapasons, Octave and Fifteenth in either Choir or Swell Organs!

This is a serious deficiency, especially for the so-called Choir Organ. The Geigen Principal usually found there is a weak, nerveless stop, that talks to you apologetically but says nothing convincing. In fact the name "Choir" Organ is generally a misnomer. One would naturally expect from the term an organ with stops suitable for ordinary choir accompaniment. These are not found, but instead a collection of solo stops with no blending qualities.

The term "Solo" Organ which is often used is much more suitable. Thus our four manual organs have usually in effect two Solo Organs, one for soft stops and one for loud, the latter being usually on heavier wind pressure.

The Swell Organ has a much better ensemble, but is certainly better suited to effects of coloring, of light and shade, than to passages of elegant form, of medium power and positive character. Where, then, shall we place these latter? Properly on the Choir Organ, which is the rule in the large German organs. The solo stops are all right, but there should be also Diapasons, Octave and Fifteenth just as genuine and rich as in the Great Organ, but voiced softer. Organists whose memories run back ten or more years will recall the organ in the old Broadway Tabernacle, at Broadway and 34th street, New York, now torn down to make way for a business block. It was a large, old-fashioned instrument built by Henry Erben, the veteran organ builder. But it had the *rara aris*, a genuine Choir Organ with true Diapasons. It was upon it for a number of years.

The past few years have brought an amazing advance in the matter of electric and pneumatic devices, wonderfully facilitating the manipulation and control of the instrument. Much the largest organ in the world, and doubtless the culmination of the art up to date, is the mammoth organ built by the Los Angeles Art Organ Co. for the concerts in Festival Hall at the St. Louis Exposition of 1904. It has five manuals, play on the fifth manual (Echo Organ) with two hands at once one requires the arms of a gorilla.

Every known variety of organ stop is here found and several entire novelties. A notable and valuable feature of the instrument is the number of distinct families or groups of stops, each complete and well balanced; the true Diapason, the imitative string effect, the wood wind, distinct families of reeds, etc. Nearly

all of the organ is under control of the Swell pedals, yet the whole of this labyrinthian mass is easily controlled by a good player who has simply studied the working of the instrument for a few hours. The effect of the Full Organ is immensely grand and solid, being dominated by its Diapasons.—S. W. Penfield.

THE latest book of interest to the organist that has come under our observation discusses a subject of much importance. We are pleased to be able to make a few quotations from this work which is entitled "Modern Organ Accompaniment," and was written by Dr. A. Madeley Richardson, organist of Southwark Cathedral, England.

The author starts out with the thought that too much attention is given in organ study to solo playing. Congregations do not engage organists to do solo playing but to assist in the service. Therefore an important part of this work is accompaniment, which "it may fairly be said, is the most important part of an organist's duties. It is really for this that he holds his appointment."

"At present the art of organ accompaniment is in most cases neglected simply through want of knowledge of its possibilities....It requires the most careful and methodical study; it presents opportunities for the exercise of all his skill and ability to their fullest extent; it gives a field for the employment not only of mere manual dexterity, but also of thought, intelligence, taste and judgment.

"Two extremes are to be avoided in accompaniments, namely, extravagance and dullness. A good and artistic accompaniment should be warm, interesting, and graphic; its characteristic marks are variety, force and truthfulness."

A very interesting chapter is that on the accompaniment of hymn tunes, a phase of the organist's work to which Dr. Richardson attaches great importance. We make some quotations from this chapter, which suggests that the author is quite unconventional in his views. It must not be lost sight of that he presupposes a well-trained, capable choir, leaving the organist free to use certain methods that could not be employed with a choir upon which implicit dependence could not be placed.

"Playing over should be avoided. It is not necessary if the singers know the tune; if they do not it is too late to begin learning it a moment before it is to be sung. Whilst avoiding 'playing over,' however, it is not necessary always to have an abrupt commencement. There is another alternative. We do not want the meaningless playing of the vocal parts, but the organ may have a part of its own. And here is an interesting opportunity for the organist—the invention of an artistic production before the start of the hymn."

We cannot take space to quote various musical examples which the author offers on this point. They are interesting and suggestive. Dr. Richardson also discusses the closing of a hymn.

"The final chord should be held by the singers its full written length, and then all should precisely and promptly finish at the same moment. The careless endings of choirs are probably the cause of careless endings of organists. Like the vocal parts the organ part should end promptly at the expiration of its written length. Players will hold on to the final pedal note far beyond the other parts. This trick is so common that long traditional usage has almost transformed it from a vice into a virtue. There is no analogy for such a mannerism in any other department of an orchestra prolonging their note after the other parts have ceased?"

As an alternative a "postlude" may be played, "not of necessity anything long or elaborate, but corresponding with the 'prelude,' and consisting, if desired, of as little as one single chord.

"Some players have the habit of invariably introducing a *rallentando* at the end of a hymn. When the last verse suggests marked finality of thought, a slackening of time should be introduced. When on the other hand the last verse is only one of many of the same character the *rall*, is best avoided. Also when it is introduced it should be used in moderation. A slight slackening is usually sufficient; when the time is doubled or even trebled, the limits of art have been overstepped.

¹Published by Longmans, Green & Co., New York. Price \$2.50 net.

"A hymn usually, though not always, concludes with 'Amen'. Some players treat this as a *diminuendo* passage, regardless of the context. When the meaning of the words is remembered it will be seen that the 'Amen' should frequently be more forcibly sung than the preceding words, forming a grand climax to the whole." [This is very common in anthems.]

"There is considerable room for improvement in the rendering of hymns in the matter of time. This should always be accurate; it seldom is. At the conclusion of the second line of a long metre tune and at every line of an old chorale it is customary to make a pause. Tradition does not dictate as to how long the pause should occupy. At the second line of a long metre tune the prolongation of the final note to two beats would seem a suitable arrangement; at the end of each line of the old chorale to two or three beats."

THERE was a time in the history of American organ building when it was the fashion to make all the Diapasons "stringy," thus detracting from the fulness and grandeur of the organ tone; organ builders have also, at times, committed the error of considering the imperfections of stringed instruments as characteristic of them, and have imitated the sound of a poor style of bowing and a thin tone production, instead of the pure attack and the rich sonority produced by a good artist in playing a stringed instrument. The string effects of a good orchestra will show no scratchy bowing, and no snarling or buzzing tone, but instead, a lovely and splendid and melodious sonority.

It is an error to think that an excess of string stops is an advantage, or that the predominance of any class of tones is desirable. Every kind of stop gains by contrast with those of other classes, and although the covered stops are a foil to all others, still the contrast of a Diapason with a string tone sets off the individuality of each, and the richness of musical expression is founded on a wealth of tonal resources, wherein the voices alternate or mingle together in contrast and in greater or less numbers. The voices must be so distinct and characteristic that they will be separate even while blending together, and they must be so judiciously balanced as not to cover each other; and it is one characteristic of good voicing that the tones shall be transparent so that other tones may shine through. Stops thus voiced, with a perfectly normal tone, seem to be both loud and soft as desired, soft when used for accompaniment, loud enough when needed for solos or obligato passages

REED STOPS.

The reed stops are usually all classed together, but they really should be considered in two classes, one class representing the Wood-wind of the orchestra. Oboe, Clarinet and Fagott and the other the Brass instruments, Trumpet, Horn, and Trombone.

The desirable thing about the wood-wind stops is that they shall be woody in tone; the difference between the organ Oboe and the orchestral Oboe, lies in the modification or toning down of the organ Oboe, so that it can be used in chords. There is this difference, seldom noted by those who compare the organ with the orchestra, that, whereas, on the orchestral Oboe or Horn or other instrument only one note at a time can be played, so that in order to make an oboe or a clarinet chord there must be as many players as there are notes in the chord; on the other hand, on the organ, a single performer can play in four or more parts on the Oboe or Trumpet or any other orchestral stop; and this fact makes necessary a modification of the orchestral tone quality to suit the uses of the organ stop.

When the brass instruments of the orchestra are played smoothly without bluster, or splitting or piercing effect their tone is said to be of rich quality and it is this effect of richness and smoothness which should characterize the tone of all the loud reed stops of the organ. It is only when they are smoothly and richly voiced, that they will blend perfectly with the other organ stops. There is such wide difference of tone-color between the Diapasons and the reed stops, that there is need, not of exaggeration of the brassy that there is need, not of suppression of the reeds. It should be remembered that in the real Trumpet and Trombone, the reed is the living tissue of the player's lips, while in the organ it is the hard and unsympathetic metal of the reed-tongues and tubes (shalloths); also in the orchestral instrument, the entire

scale is played from a single tube, but in the organ there must be about sixty tubes for the single stop, one pipe for each note of the compass. The organ stop thus represents greater cost and more material and also great artistic skill to voice an even and equal tone from so many different pipes.

The almost infinite variety of tone-colors rendered possible to the organ by the use of various materials, scales, and air-pressures gives to the full organ tone the effect of a multitude of voices, but there is another feature or element which contributes greatly to this so-called "chorus" effect, and this feature is the differing pitch of the stops. When a note is struck on the full organ there will be heard a unison tone of great and perhaps wonderful power and splendor, but if the tone be analyzed the ear will detect the presence of many low and high sounds commingling. The low sounds will be an octave and perhaps a second octave below the unison, these sounds being produced from the 16-foot and 32-foot stops. The high sounds will be the octave, the octave fifth, the double octave (15th), the double octave third and fifth, and the twenty-second, or triple octave above the unison.

These over- and under-tones are found in Nature. All individual tones have their overtones, and all combinations of two or more tones produce resultant undertones, so that the traditions of organ construction require stops and ranks of pipes not only of unison pitch, but also of octaves below and of harmonics above the unison, not, as some suppose, to counterbalance the unskilled voicing of the unison stops, but to enrich the tone and to give the effect of height, depth and multitude, thus imparting to the organ tone the sense of beauty, sublimity and grandeur. A full organ sound is thus quite analogous in its impression to a Gothic tower or building which impresses by its massiveness, its lofty altitude, and its wealth of carving and tracery. These are the motives for the so-called mixtures and chorus stops. So far from imparting shrillness to the organ tone, they subdue it, as may be shown in any organ by drawing "full to fifteenth," then pushing in the twelfth. The tone will be notably shriller without the twelfth.

There are other organ voices, so entrancing that they are most frequently used by organ composers and performers. These are the Vox Humana and the Vox Celestis. The Vox Humana is a stop which, when discreetly sounded, leaves a lasting impression upon the listener. It needs accessories to make it most effective, such as being located so as to sound from a distance, as in the farthest depths of a swell-box.

The Vox Celestis is a waving or undulating stop, simulating a choir of violins. In the ancient organs this was only a very soft stop, and was called "Wave of the Sea" (*Unda Maris*), a name still retained for the Choir organ. On the Swell manual the "waving stop" is louder and is called Celeste. There is a perennial charm in the sound of these stops, and they are favored by composers and organists, and by the public.

The organ voices make their appeal in a myriad of ways; they sound in the heights and in the depths, in sweetness and also in power; there are the tones of the thunder, the sounds of Nature, the thrilling of bird notes, there are the songs of eager youth, of striving manhood and of devout age; the roar of waters rushing along in the cataract, and their moan as they are borne forward, in mighty volume, in the river's majestic flow.

Humanity may well pay great heed to these voices, for they also speak of the serenity, the gladness, and the glory of the Eternal Life.—*Herve D. Wilkins.*

"TENDENCIES OF CONTEMPORANEOUS AMERICAN ORGAN BUILDING" is the title of an interesting booklet recently issued by Lyon and Healy, of Chicago, which discusses certain phases of organ construction, and contains suggestions of value to organists or any one who expects to purchase a church organ.

THE HOPE JONES ORGAN COMPANY, of England, recently established an American branch, the factory being located at Elmira, N. Y. A feature of the instruments of this company is what is known as "modifying," an arrangement whereby the organ becomes a single unity, and stops which would otherwise belong to one manual only may be drawn from it, and played in combination with other stops on another manual. A well unified organ can thus be made to do the work of an ununified one of a large number of stops.

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QUESTIONS OF INTEREST.

We are in receipt of several letters whose contents would probably interest most of our readers. The writers of these letters have requested us not to disclose their names, so we shall respect their wishes and confine ourselves to a discussion of several questions which have been submitted to us.

One correspondent writes in an obviously despondent mood. He has been studying the violin eight years, under various teachers, and, though convinced that he now requires an instructor of "exceptional ability," he fears that such a teacher as he desires will "put him back" to Kreutzer and Fiorillo and the simpler solo pieces which he played long ago. He feels that most teachers "begin all over again" with a new pupil, regardless of his actual proficiency, and that such a method is usually adopted for no better reason than that every pedagogue firmly believes that his own mode of procedure insures the best results.

We appreciate our correspondent's position, and we recognize the fact that his anxiety is not groundless. Indeed, the position in which he finds himself is not dissimilar to that of many serious students who would doubtless be happy could they be guided in the right path at such a critical time in their lives. While we do not pretend to be able to point out to such students the sure and only path for them to pursue, we believe we can render them some assistance—perhaps much. And we also feel that a discussion of this question may prove helpful, either directly or indirectly, to the honest teacher who wishes to do right, but is not quite capable, for one reason or another, of distinguishing between right and wrong when it becomes a question of abandoning a principle or an idea whose truth or correctness circumstances have never forced him to question.

THE CHOICE OF A TEACHER.

Our correspondent's hesitation is, we regret to say, based on something more substantial than fear. The change he contemplates making is an extremely serious one, the results of which will necessarily affect his future life. In his choice of a new teacher, however, few are in a position to guide him. Such a step, always hazardous, must be taken with the liveliest appreciation of its possibilities; and it should not be taken without a clear idea of the teacher's qualifications and the student's needs. And just here, at the very outset of his inquiries, the student is confronted with a problem which, as a rule, neither he nor his friends can solve. What are his needs? and how can he satisfy himself as to a teacher's actual qualifications? These are questions usually either misunderstood or incorrectly answered; and since wisdom in the choice of a teacher depends upon accurate judgment in the decision of these two questions, the chances of success in finding the right teacher are very poor indeed.

Discouraging as such a statement may prove to the anxious student, we are nevertheless compelled to make it, because experience has proven its truth. We do not mean to imply, however, that the student's quest of an admirable teacher is hopeless, or that it is impossible for him to determine with reasonable accuracy the character of his instrumental needs. We simply wish to emphasize the fact (before entering upon any discussion) that the question is really a grave one, and that it should be given the most serious consideration by all parents and pupils.

THE PUPIL'S NEEDS.

What, then, are the student's needs? Not the special needs of our correspondent, or those of any particular student we may have in mind, but the needs of the average, gifted player who has not yet entered upon the higher training of a violinist. To particularize would of course be absurd. Generalization is both feasible and profitable.

The average, talented player, who has received what might be considered the average advantages of tuition, lacks technical finish and elegance of style. Under these two general heads all his deficiencies are more or less easily grouped and discerned. His left-hand technic is equal to grappling with difficulties, but in-trained to that subtle proficiency which enables the artist to interpret and color his musical thought, and to do so, it may be added, with no apparent effort.

The fundamental weakness of his left-hand technic is probably faulty scale-work. How much time and thought has he devoted to the playing of scales? He has played scales, it is true—perhaps all the scales every day for a number of years; yet all past-sage-work in the concerto which he essays betrays his consequences of faulty scale-work—no grasp of the possibilities which lie hidden in the three or four octaves of consecutive tones. He performs his duty perfunctorily—as a rule, with more or less distaste conscientious enough to correct imperfect intonation when he hears it; but we are probably doing him no higher than the attainment of approximately perfect intonation.

Now, every player knows that correct intonation is a prime consideration; but even our most intelligent students make the serious mistake of regarding intonation as the one great factor to be considered in the study of scales. A scale may be played in perfect tune, yet it may be extremely unattractive or even actually displeasing. The perfect pitch of each and every tone is not in itself sufficient to insure musical beauty. Unaided by other qualities it will afford only a measure of gratification to the critical ear. It must necessarily be accompanied by other technical and musical qualities to make its own peculiar charm fully felt and appreciated. How often do we listen to the practically perfect intonation of a player without being at all impressed with such an unquestionably excellent attribute! And we are not impressed for the simple reason that the requisite musical and technical qualities that should accompany accurate pitch exist only in the feeblest degree or do not exist at all.

TEMPERAMENT.

When we listen to such a player we are too easily tempted to pronounce him lacking in temperament—a convenient but much-abused term always pressed into service when the listener is unable to account for the actual cause of his dissatisfaction. The absence of temperamental warmth may indeed be, and often is, the underlying cause of our dissatisfaction with a performer; but there can hardly be any doubt that much misunderstanding of this question prevails among both amateurs and trained musicians. And to prove our contention we need only mention the case of Joachim, whose playing has too frequently, and unjustly, been pronounced cold and unsympathetic. We have always observed, in Joachim's case, that those

listeners who were capable of distinguishing between sentimentality and beautiful sentiment found in Joachim's art the warmest expression of a noble musical nature; whereas those who easily confounded sensationalism and unwholesome sentimentality with the musical manifestations of temperament were invariably disappointed in even the best work of which Joachim was capable in the prime of life.

It is not, then, all a matter of what we term temperament, when the apparently faultless technic of a player fails to excite our sympathies. Such technic is, in reality, anything but faultless, inasmuch as it may reveal but one excellent quality—perfect intonation—yet be destitute of the life and color so indispensable to faultless technic.

This question of life and color, in all scale-work, is too often disregarded. Every possible effort is made to correct faulty intonation, but little attention is paid to the possibilities of finger-action and the various phases of left-hand technic. Brilliance, equality, variety—these are considerations of paramount importance in technic; and, if neglected in scale-work, their absence will surely and seriously menace success. The character of work that is done in the playing of scales strongly influences all left-hand technic; and if the study of scales is pursued with the requisite tenacity and intelligence, it is reasonable to assume that the attempt to solve all questions appertaining to technic will be attended by the fairest chances of success.

RIGHT ARM TECHNIC.

Far greater and more numerous are the obstacles which present themselves in the technic of the right arm. Here the player and the teacher are constantly confronted by questions whose peculiar subtlety often makes their solution extraordinarily difficult. The teacher who is unswervingly devoted to any one idea or principle in connection with the acquirement of an intricate bowing is hardly the man to succeed with the general run of pupils. If he is unable or unwilling to modify his principles in accordance with the varying physical conditions which he meets, he must necessarily fail with the majority, though his success in individual and favorable cases may be admirable.

There are certain theories and principles which are undeniably correct, but the application of such principles should conform with physical conditions which nature has established. Unfortunately, this simple truth is but rarely recognized and accepted by our pedagogues; and in Europe, the determined attitude of even the best teachers, to disregard this truth has resulted in much evil. Indeed, most European teachers seem unable to recognize the need of pliancy in the application of their principles. Individuality and weight nor interest for such men. They stubbornly believe there is but one right way of mastering a difficulty, and all failures they innocently attribute to the pupil's lack of diligence or talent.

The technic of bowing like the technic of the left hand, is, after all, based on commonsense ideas. Its development is dependent upon healthy fundamental principles. A strong and supple wrist, independent action of the wrist and forearm—these are the chief requisites of good right-arm technic. It is these physical conditions which enable the player to acquire the peculiar skill demanded by our various, intricate bowings. These conditions are indispensable; but the process of technical labor—the road by which these conditions are reached, has many intersections which the truly wise teacher will not ignore. Rarely is it wise or possible to follow a long, straight road in the attempt to reach the much-coveted goal; nor is it possible successfully to lead all pupils over one conventional, beaten track. And it is not wise to try to do so, either.

And now let us devote a few words to a subject which has caused our correspondent, and many other players, needless anxiety.

"PUT BACK."

The fear of being "put back" is, in one respect, groundless. Has our correspondent ever honestly asked himself the question—"Am I capable of playing him seriously to take up the study of all the more important etudes written by these two masters. If he is both honest with himself and intelligent, he will quickly discover that these etudes demand great skill—skill which he does not possess, but which he may hope to acquire only through persistent devotion to the technical problems in which these etudes abound.

Children's Page

JULY MUSICIANS. THE month of July does not shine as the natal month of many distinguished musicians, yet the pupils who have access to a good biographical dictionary will find some interesting items about some of the persons named in the list that follows. Look up date and place of birth, country, where educated, in which line of musical work famous, whether living or dead, and other interesting items.

MUSICIANS BORN IN JULY: Ch. W. Gluck, O. Neitzel, E. Jacques Dalcroze, G. Mahler, Fr. Gernsheim, Pauline Viardot-Garcia, Hugo Riemann, J. Stockhausen, G. Zichy, B. Marcello (born and died in July, same day of the month), A. Adam, J. Field, V. de Pachmann, A. Arensky, F. A. Gevaert.

But if the record of births does not show a long list of distinguished names, the record of deaths in the month of July is an interesting one, suggesting that the rate of mortality is a high one in midsummer.

MUSICIANS WHO DIED IN JULY: J. J. Rousseau, W. Byrd, Karl August Haupt, G. Bottesini, M. A. Bononcini, J. J. Quantz, C. Czerny, Alex. W. Thayer, H. Hoffmann, C. Tausig, F. David, A. Piatti, J. P. Kirnberger, J. B. Logier, J. C. Lobe, J. S. Bach, A. M. Panzeron, O. Raif, F. Liszt.

A PUPIL who had studied music three years previous to joining my class found herself very much embarrassed when I asked her to explain to me why the quarter notes, dotted sixteenths, etc., added together equaled four in the bar she had just played. She could not do it.

I have adopted a method in teaching my pupils time which proves interesting to them and brings fine results, I have them do "music sums," beginning with simple ones in common time. For example, I place this on the blackboard, (which I always use) add $\text{♪} \text{♪} \text{♪}$ They work it out this way:—

$$\begin{array}{r} \text{♪} = 2 \\ \text{♪} = 1 \\ \text{♪} = 1 \\ \hline \text{♩} = 4 \end{array}$$

By degrees I proceed to the more difficult ones, introducing dotted notes, having them work these in the same way, producing an equivalent note for the dot. In this way the dot assumes an importance which otherwise it fails to merit.

Children enjoy finding things out for themselves. Often my pupils say, "Oh, teacher, here is a hard one I worked by myself, but it isn't in my lesson!" So many teachers use text books or manuals for the purpose of teaching time; the pupils memorize the lesson, but fail to learn the real significance of a dotted note.

HOW ONE GIRL ACHIEVED.

EVERY day, as one passes the corner nearest the Greenwood Flouring Mills, one can see through the office window an alert young woman seated at the desk, bookkeeping, typewriting, etc.; always she is tastefully dressed, and, despite the business pressure, there is a ready smile of greeting. For three years, winter or summer, she has been seen in her accustomed place, with but rarely an afternoon off or a day's holiday from toil; and yet Stella is not long out of her teens.

It was one autumn afternoon, when the varied greens of trees and vines were gorgeously tinted crimson and gold, that the music teacher was hailed and Stella herself stepped across to the little town park near by for a confab.

"I'm hungry for my music again," she said. "May I enter your senior class?"

"When can you find time for practice?" asked the teacher, stretching forth a sympathetic hand to the young music lover.

"Oh, at night, after tea. Mother loves to hear the piano then. I think I can manage it." There was such determination in her voice the teacher no longer hesitated.

"Yes, you may join the class, to be sure. Come every Wednesday afternoon; we have delightful times together, you know."

"I'll come," answered Stella, her eyes glistening with anticipation.

And she never missed coming through the year that followed, having a special permit from her employer for that precious hour per week in the music room. What enthusiasm and what fine intelligence she showed in theory as in practice, though her fingers often refused to keep up with her brain, and the technic worried her considerably at times! Music was



ANGEL PLAYING THE LUTE (MELOZZO).

Stella's one recreation those wintry days; and we loved to watch her swinging step as she came ploughing through the snowdrifts of that long-remembered blizzard time.

"Nor storm nor wind hath power to stay," the teacher quoted as she opened the door for Stella's entrance into the cosy music room; then they forgot all else save the hour's absorbing theme.

There were memorable readings from Mendelssohn's "Letters," with discussions about his oratorios; there were talks about Handel, and snatches from the "Messiah" were played; and one month they devoted to Chopin only, reading from THE ETUDE the criticisms and studies of this pianoforte virtuoso; then, Rubinstein, Verdi, and other later celebrities turned. Stella's was a mind clear cut, with the concentrative faculty that achieves by will power; the emotional vein was not so evident as in the more artistic Pauline, Stella's companion and classmate. Yet the two, so opposite in calibre, worked finely together, the one supplying, as it were, the other's needs; and in duet playing they were the teacher's delight, once the problems were solved by Stella, and the subject under contemplation for several weeks, there were selections from "William Tell" and "Aida," etc., to be played in connection with the writing of an essay on this topic, read at the monthly musical.

It was in the sonata study, however, that Stella's best work was done, the intellectual element predominating here. By perseverance she gained technical skill, working her way along these lines with zest; and Mozart was her "open sesame" to the classical world. In spite of the old piano that was her practice instrument, Stella's enthusiasm never flagged; and when at last came the long-expected Commencement Day, and she received her parchment, there was that in Stella's face which told of still greater musical ambitions. So it happened that not many weeks later she handed in her subscription to THE ETUDE with the remark:

"I'm saving for a new piano now!"

"Nothing less than a Steinway?" was the teacher's laughing query.

"Nothing less," was Stella's quick reply.

"I'm afraid you're working too hard, Stella. Take my advice and rest your brain awhile, or you'll ruin that splendid constitution of yours. Promise me."

"How did you know I'd lost my 'twenty pounds of flesh' this year?" she flashed back.

"I have eyes and nerves, too, my dear," replied the music teacher, a little sadly.

"Let's both take a holiday and go to the mountains!"

"Agreed—but we'll come back again for our beloved Music—!" And they smiled into each other's eyes in parting for the time.—Virginia C. Castleman.

OUTLINE FOR BIOGRAPHICAL ESSAY. VII—BEETHOVEN.

[THE Editor of the CHILDREN'S PAGE attaches much importance to these outlines, prepared by Mr. Gates. A child with a good memory will retain a certain number of facts after reading a biographical sketch. The amount of information retained will be increased if the facts are put on paper. Therefore it is suggested that teachers assign a certain number of the outline points to one pupil, other points to a second pupil, and so on. Each pupil is expected to bring to the class meeting a little essay or composition covering the items assigned.]

The question of the books to be consulted must also be considered. Every club should raise money to get together a club library; the teacher should place her own books on musical subjects at the disposal of pupils; if there is a public library in the town, efforts should be made to get the purchasing authorities to add musical books. Last, but not least, every issue of THE ETUDE should be carefully read and all useful articles transferred to the club scrap book.]

Outline of Biographical Essay. VII—Beethoven.

LIST OF WORKS FOR CONSULTATION. 1, THE MAN. See chapters in the following histories of music: Naumann, Mathews, Fillmore, Baltzell, Parry; article in "Famous Composers and their Works," and in Grove's "Dictionary;" biographies of Beethoven by Schindler, Crowest (these two especially), Nohl; Nohl's "Beethoven Depicted by his Contemporaries," and Gates' "Anecdotes of Great Musicians," Elson, "The Great Composers." (The list of good biographies in English is not large. The best biography of Beethoven is Thayer's, which was written in English, but translated and published in German.)

BEETHOVEN, THE MAN.—The Beethoven family. Birth and birthplace. Surroundings in childhood. Father's reputation. Early musical education. At seventeen goes to Vienna. Interview with Mozart. Called home by illness and death of his mother, shortly followed by that of his sister. Acquaintance with the Von Breun-Waldstein's aid to Beethoven. How reciprocated by the composer. Beethoven's position and duties under the Elector of Cologne. His father's condition at this time. Haydn's visit on his way to England. The Elector sends Beethoven again to Vienna to study (1792). Takes lessons of Haydn, Albrechtsberger and Schuppanzigh. Relations with Haydn. His friends Lichnowsky and van Swieten. Relations with the aristocracy, also, with his relatives. What is the "Beethoven, Brainowner" story. What of his nephew, Carl. The celebrated notebooks. Beethoven's love for the open air. His composing in the woods and the fields. The great affliction of the latter years of his life. The cause of his last illness, death and funeral. Describe the ceremonies and procession. Beethoven's personality. Early training. Bluff manner. What anecdotes can you relate illustrating this

subject? Physical appearance. Troubles with his lodgings and his servants. Horror of deception and his strong likes and dislikes. Gruff treatment of his best friends at times. Underlying affection as shown by his defense of his rascally brother and his love for his worthless nephew. Relations with the other musicians of Vienna. Relations with women. Engagement to Countess von Brunswick. Freedom from professional jealousy. Abilities as a performer. Income. Intellectuality and habit of abstraction. Beethoven anecdotes showing this and other features. Habits of composition. Lack of order and conventionality. Freedom of manner.

BEETHOVEN, THE MUSICIAN.—(Because of the importance of a knowledge of Beethoven, Schumann and Chopin to piano students, the essays on these composers will be divided into two sections, on the man and on his music. This will really simplify matters for both teacher and student. In the nature of the case, younger pupils will do better with the biographical essay and this critical one can be assigned to those who are older and who have more musical experience and who can appreciate the literature on the subject.

In addition to the biographies mentioned in connection with the biographical essay, the following may be consulted: Parry's "Art of Music;" Weitzmann's "History of Pianoforte Playing;" Wagner's "Beethoven;" Streatfeild's "The Opera;" Grove's "Beethoven and his Symphonies;" Upton's "The Standard Symphonies;" Teetgen's "On Beethoven's Symphonies;" von Elterlein's "Beethoven's Sonatas."

In what form did Beethoven excel as a composer? Who were his main predecessors in the sonata form? What are the essentials of this form? In what way do his sonatas differ from those of his predecessors? Speak of the general condition of instrumental composition when Beethoven began to write. Who were the leading composers in different fields at that time?

What can you write on the following features of Beethoven's works:

(1) The technical construction of his works as compared with his contemporary predecessors; (2) The romanticism of his works. His works as the medium for the expression of personality; (3) Their relation to the modern movement and to the widening the scope of musical art.

Beethoven as a melodist. His development of themes. His ingenuity in thematic development. The richness and depth of his works. Richness of his harmony. Not so great as a contrapuntist. His fondness for abrupt harmonic and dynamic changes. His frequent use of the variation form. How he extended this form.

Beethoven's innovations in breaking away from the formalities and individualities of Mozart and Haydn. Conceives sonata as a whole rather than as combinations of non-related movements. New meaning given to minuet and scherzo and new weight to last movement of sonata. His innovations in instrumentation, broadening the orchestra and individualizing the instruments. Great use of woodwind and brass. Difficulties heaped on players. Not as great a tone colorist as formal designer.

Give the prominent characteristic of each of the symphonies. What of his so-called "three styles." About where in the sonatas are the dividing points. To compare his latest works with his earlier ones. To what is due the vagueness of the later works? Beethoven as a dramatic composer. The stronger and weaker points of "Fidelio." "Mount of Olives." Quartets. Beethoven as the great exponent of the romantic school. His use of program notes and explanatory titles. How far did he affect the modern program music style? His own personality expressed in his music. His commanding influence on his successors, Schumann, Wagner, Liszt and others. Give a summary of his rank among composers and the reason therefor.

Those who are interested in Beethoven will be glad to have an opportunity of securing twelve portraits, post card size, most of them little known and therefore specially interesting and attractive. A notice will be found on the Publisher's page of this issue, and several reproductions will be found printed on pages 438 and 439 of the present issue.

Personages: Proprietor of a music store, his clerk; his customer, Madame Gigogne.

A COMEDIETTA. The scene represents a music store: a piano on one side, a table with music and small musical instruments on the other; in the background a desk where the clerk is seen writing as the curtain goes up.

Clerk.—"And four; seventy-one and two, seventy-three and eight; ninety-one and three; ninety-four—put down four and carry" (biting the end of his penholder and raising his eyes to the ceiling) "what do I carry? Oh" (throwing down his pen in vexation) "I wish I could carry myself away from an employer who makes me do such sums in addition!" (The proprietor enters. The clerk leaves his desk and consults a sales-slip on the table.)

Proprietor.—"Well, what have you sold to-day?"

Clerk.—"Two waltzes."

Prop.—"Those waltzes don't seem to go off very fast."

Clerk.—"They are slow waltzes, you know."

Prop.—"What else?"

Clerk.—"Beethoven's complete sonatas at a dollar fifteen and the rondo for mandolin and piano by Cordaboy at a dollar and a half."

Prop.—"It's queer that all of Beethoven's sonatas should cost only a dollar and fifteen cents, while that eight-page rondo, poor music as it is, costs a dollar and a half."

Clerk.—"Yes, but Beethoven hasn't a wife and four children to take care of, like Cordaboy. Then some one came in to buy the piano."

Prop.—(Rubbing his hands in satisfaction.) "Ah, that's good!"

Clerk.—"Yes, he tried it, but didn't buy it."

Prop.—(Frowning.) "Why?"

Clerk.—"Because he found that he couldn't play!"

Prop.—(Turning away dissatisfied and going toward the door.) "Decidedly business is not going any too well. Ah!" (looking to the right) "I see a lady coming this way. Go to your desk and pretend to be very busy—she will think we are doing great things!" (Madame Gigogne enters; he advances to meet her, bowing and smiling.) "Good morning, madame. What shall I have the pleasure of showing you to-day?"

Mme. Gigogne.—"I am on the point of leaving town with all my family for the summer, and before going I want to get some music for my dear children so they can practice during their vacation."

Prop.—"Ah, yes! And how old are your children?"

Mme. G.—"Sixteen, fifteen, fourteen, thirteen, twelve, eleven, ten, nine, eight, seven, six, five, four, three, two years." (The proprietor and his clerk listen with signs of amazement.)

Prop.—"You have fifteen children?"

Mme. G.—"Yes, and I must have music to suit each one. My eldest son for instance wants an opera. He is quite a man now and is beginning to raise a moustache."

Prop.—"We can give him 'The Barber of Seville.'"

Mme. G.—"To be sure! That will be the very thing. But my eldest daughter—she is a little deaf—what would be best for her?"

Prop.—"Monastery Bells—she will be sure to hear that, for the bells ring all at the same time."

Mme. G.—"Then for Isidor, who is learning to ride the bicycle?"

Prop.—(Writing.) "Czerny's 'Etudes of Velocity.'"

Mme. G.—"Roland, the next younger, is passionately fond of boxing."

Prop.—"He can study counterpoint. For the others I will make up a selection of cradle songs, polkas, waltzes, and—and some caprices."

Mme. G. (Anxiously.)—"Do you think that advisable? They are capricious enough already, it seems to me. But do not forget the three youngest. I am sorry to say that they are perfect little imps—they spend all their time in quarreling with each other."

Prop.—"Give them a treatise on harmony."

Mme. G.—"But they cannot read."

Prop.—"That doesn't matter. They can look at the illustrations. There are some tables, too, that show the dissonances to be avoided, and these cannot but have an admirable effect on their tempers."

Mme. G.—"That will answer very well—and I am so much obliged to you . . . And now about my husband. He is very fond of music, and when he comes home from business he amuses himself by drumming on the piano. I want some concerted music for him."

Prop.—(Taking out his note-book again.) "Something for four hands?"

Mme. G.—"Oh, no!"

Prop.—"Six hands? eight hands?"

Mme. G.—"Not at all! For one hand. You see, he writes all day, and when his day's work is over his right hand is very tired, so he plays only with his left hand."

Prop.—(Writing.) "Very well, madame. I shall get the music together and send it to you to-morrow."

Mme. G.—"Thank you very much." (Turning to go.) "But be sure that it does not weigh more than a pound, for otherwise it will not go through the mail."

Prop.—(Bowing her out of the door.) "Do not disturb yourself, madame. It will not be heavy, for I shall put in a great deal of light music!"

(Exit Mme. Gigogne. Curtain.)

—From the French of Lucien Metinet.

We want to keep before our readers, both teachers and

children, the fact that much of the value of this department depends upon them. If you get hold of a good idea, exercise or drill, pass it along. Write to the Editor about your needs and experiences. It costs you only a two-cent stamp. In return you may get a suggestion or other help of great value. We want to know what clubs are doing, what kind of programs are most attractive, what little games you have invented, etc.

MUSICIANS' CLUB: Pupils of Mrs. Annie Glenn Crowe; colors, violet and white; motto, "Progress;" meets twice a month, studies musical biography, has contests, and a musical program; dues, five cents each meeting, the money being used to buy THE ETUDE and musical literature.

CARNATION MUSICAL CLUB: Pupils of Nellie M. Culver, twenty-four members from first to sixth grades; colors, apple green and white; flower, white carnation; club pin, gold sheet of music, with our motto on it, B \flat , B \natural , but never B \sharp . Program consists of scale playing, musical selections, readings from THE ETUDE, and the study of history of music.

BEETHOVEN CLUB: Pupils of Miss L. Mae Douglass, eighteen members; motto, "Practice Makes Perfect;" colors, pink and green; meets monthly; object: to study the composers—Beethoven, Mozart and Haydn having been taken up; two scale contests have been held, and one month we played musical games; will have a June musicale the latter part of the month.

SATURDAY CLUB: Conducted by Mrs. Isaac Hill Webb; studies the rudiments of music, history of music, games, gives little recitals, sight reading contests, etc., with musical pictures as prizes. Also a "Morning Class" for primary and first grade pupils. "THE ETUDE contains many fresh ideas and carries inspiration with it."

ETUDE CLUB: Pupils of Prof. Jewett; meets twice a month; studies the great masters and their works; Mr. Jewett reads from the history of music. THE ETUDE is very helpful. The club follows all suggestions as far as can be made convenient.

A BOOK OF SONGS FOR THE LITTLE FOLKS.

THE ETUDE has just received from the publishers, A. S. Barnes & Co., New York City, a copy of a little book that should find wide acceptance with those who are teaching little children. THE ETUDE has always urged teachers to train their young pupils to sing, in fact, has suggested the necessity of using songs in the first music lessons with the little folks. The book under consideration, "The Song Primer," by Alys D. Bentley, is full of songs just suited to children who are beginning music lessons. Teachers who have clubs among their junior pupils will find the book helpful. A "teacher's book," giving help and suggestions in work with children, is published separately. The price of the "Song Primer" is 50 cents. The book is finely illustrated, several pictures to each song. The price of the "Teacher's Book" to the "Song Primer" is \$1.00.

THE TEACHING OF MUSIC.

BY WALTER CARROLL.

FITNESS FOR TEACHING.

It is strange, but very true, that when twenty students for the musical profession apply for admission to a college, about eighteen of them intend (and expect) to become solo performers! Now it is safe to say that of any twenty who had such aspirations ten years ago, at least *eighteen* are making their living to-day by teaching! Not more than about five per cent. of those who study for the profession of Music ever become artists. The remainder inevitably drift into the great army of teachers, and not one per cent. of these ever gain a wide reputation in their vocation. Fitness for teaching, like fitness for performance, can be built up little by little, and even if it never be required afterwards can do no possible harm. Whereas if teaching, as is probable, becomes a means of existence, such attention to its principles in the early days will certainly secure a moderate degree of success, and may even lead to such honorable distinction as will compare favorably with the doings of the soloist.

LOVE FOR TEACHING.

Any inquiry as to what constitutes good teaching must start with the supposition that the one who is to teach has acquired a good knowledge of that which is to be taught. This being granted, the first qualification which the teacher should possess is the love of teaching. Careful observation of those who teach music reveals the painful fact that the majority do *not* love teaching. The solitary individual (who represents the "one per cent." previously referred to), of course has this qualification. Indeed it is his motive power. It is the mysterious current which never fails, and it supplies sufficient energy to overcome every obstacle which may be encountered. Our solitary friend succeeds mainly because he loves teaching. But what of the others? Why do they teach at all? Some say that concert engagements are difficult to obtain and so they are "obliged to take pupils." Some would "like to give up teaching as soon as possible;" others think teaching is very hard work, "pupils do not practice, and parents do not trouble to make them." And so the tale goes on; the teaching is done because it brings money; or concerts are not a success; or, as was once actually said, "because it is better than lots of other things." Not often do we hear of its being the one thing most loved; the congenial task, giving pleasure and satisfaction in the doing, and making all else seem of secondary importance.

PATIENCE.

Almost as essential as the love of teaching is a patient temperament. It is very unfortunate when persons who are by nature hasty and impatient choose the vocation of the teacher. In such instances one hardly knows which is the more to be pitied, the teacher or the pupil. No one has ever been known to affirm that impatience or bad temper is *helpful* in teaching; and yet we must admit there have been some notable instances of the existence of these two phases of character in those whose success was quite unmistakable. This may possibly be attributed to the fact that in addition to a natural love of teaching and a sound method of work there has existed a powerful personality; a remarkable strength of will which, appealing to the more intellectual pupil with almost magnetic force, has attracted a response from within—revealing and stimulating hidden resources of talent.

The power of teaching, in its fullest sense, is not really called into force by the brightest pupils. The true tests of the teacher are the students of very moderate capacity, and slow perception. With these, who are in a large majority, patience and mutual love produce the most loving and effective work. The common pupils have a right to be loved as well as the prodigies. Mind must read mind. Observation, when practically non-existent, must be taught like everything else. Patience in the pupil cannot be expected unless the teacher sets the example. The learner should feel at ease, and be made to understand that it is the steady effort to secure the *best possible* out of every hour's work which wins in the end.

PERSONALITY.

Personality is a very powerful factor in teaching. The influence of mind is so constantly at work that the teacher should jealously guard against those weak-

nesses of temper and character which the pupil only too quickly observes and often, to some extent, assimilates. The love of teaching in the teacher is reflected in the pupil by the love of learning. Patience in the lesson is the source of careful and painstaking practice in the home; and if we add to these qualities a bright temperament, capable of imparting to the dullest learner a new ray of enthusiasm and of hope, then we have the three elements of good teaching, the three foundations upon which method, tact, and discipline must rest.

Passing on to the lesson itself let us try to ascertain what methods are likely to produce the best results; always remembering, of course, that details must vary in such degree as will bring the teacher into the closest possible touch with the mind of the pupil; for to treat everyone alike would be to ignore the powerful agencies of temperament, of heredity and of the home (all of which are such important factors in the life of the student). When some of these conditions are unfavorable the teacher can often modify them by tact and personal influence, and by making the most of the better side of the pupil's nature.

It is very unwise to assume, without due enquiry, that a faulty performance is the result of laziness or lack of interest. There may be many reasons which, if the pupil could fully explain, would be accounted as affording sufficient excuse for any shortcoming in the lesson. A student who is conscious of having tried hard, though perhaps with small results, is at once discouraged and unnerved by harsh words, and feels a burning sense of having suffered injustice and unfairness at the hands of the teacher, whose duty it should be to distinguish carefully between those who cannot and those who will not, so that praise and blame may be justly bestowed.

ONE THING AT A TIME.

One thing must be taught at a time, and the easiest thing first, leaving all exceptions and side issues until the main point is understood. The first impression should be clear and accurate, each new fact growing out of the previous one, so that the pupil can proceed by small and safe steps from the known to the unknown. One of the greatest dangers of teaching is the tendency to run on too rapidly for the powers of the student. The stability of a structure depends upon the strength of its foundations, which must be well and truly laid, and complete success in technic can only be fully achieved by slow and thorough development on sound principles, backed up by unlimited patience.

QUESTIONING.

Every good teacher encourages his pupils to form habits of observation and thought. These qualities, upon which the interpretation of music will ultimately depend, may be greatly stimulated by careful questioning on the part of the teacher. Questions should be put on the object of each exercise and study; on the inner meaning of the piece; and on the terms and signs found in the music. In course of time there grows out of this a quickness of perception which enables the student to take the initiative and to feel more self-reliant.

TECHNICAL WORK.

No part of a lesson makes more severe demands upon the teacher's powers than does the teaching of technical exercises; indeed the personal influence over the pupil has now to be at its strongest, for it is of supreme importance that the student should realize and appreciate the precise object for which each has to be practiced. It is here also that the ability to create interest in apparently small things—the magnet-exercises should come first both in the lesson and in faculties receptive. Every act necessary to the production of a musical sound should be analyzed and secondary movements guarded against, or eliminated on their first appearance, and a thorough grasp of every detail imprinted on the mind of the pupil. When the proper time arrives scales and arpeggios, like exercises, should be practiced *entirely from memory* so that there may be nothing of the nature of musical notation to occupy the attention of the performer.

Great differences of opinion exist as to the extent to which the metronome should be used. Some teachers consider it of great utility, while others avoid it altogether. In moderation it may be very good, especially in exercises, scales, and arpeggios whose value in a musical training depends largely upon the accurate

observance of time,—a quality which many students come to possess by careful observation and practice rather than by intuition. But the metronome should be used more as a *test* than a *support*. To rely constantly upon it would be to substitute mechanism for mind, and to acquire a dry habit of time rather than a mental realization of it.

CHOICE OF MATERIAL.

The next point for consideration is the choice of studies and pieces, a really difficult problem for the young teacher. Here again there must be a clear appreciation of the object to be gained from the practice of these works, for this will materially influence their selection.

The Study usually occupies a position about midway between the Exercise, which is purely technical, and the Piece. In the more elaborate studies, such as are suitable for concert performance, considerable demands are made upon the performer's powers of phrasing and expression; but such advanced compositions may equally well be termed pieces, being often of great length and constructed in regular form. The study which serves for the elementary or intermediate student is written mainly with the view of affording practice in some difficult figure, which, for that reason, forms the basis of the whole movement, appearing again and again with varying treatment and tonality. Studies should therefore be chosen according to the individual needs of the pupil, the teacher bearing in mind special weaknesses in order that a work peculiarly fitted to benefit such defects may be selected. For example, one student might require constant practice in staccato work; while another of a similar degree of advancement would want ample opportunity for the practice of sustained notes. It would obviously be absurd to let both these pupils grind away at the one book of studies simply because it happened to be a standard work on general technic. Yet in teaching this is no uncommon error.

The choice of pieces must, of necessity, largely depend on the student's temperament, and time for practice; and still more, perhaps, upon previously acquired habits and tastes. The fact that this latter point is so often overlooked accounts for many failures. In what direction has the taste of the student been cultivated? Is there an appreciation of the best music? Often far from it. A tough problem has to be faced. The news must be broken that a certain idol which has long been worshiped has to be destroyed. But the teacher who undertakes to destroy it must use discretion in the means employed. It is all very well to play over a classic and expect the child to think it splendid. The average school-girl thinks nothing of the sort. She has a rooted affection for *something very different*, and may possibly regard all classical music as an enlarged form of Schmidt's exercises. This is deplorable, but it is often a fact, and the only good feature of it is that the girl is really interested in music *as she knows it*. The attitude of the teacher in her first lesson will be the chief factor in the success or failure of her course of study. Her interest must on no account be crushed; it must not even be snubbed; it must be taken gently by the hand and led into nobler channels, not rudely jerked into an unknown and apparently barbarous region. The course is simple. Avoidance of trash does not necessarily involve a sudden resort to large doses of Bach or Beethoven, or even Mozart. The teacher must retain the interest and by degrees divert it, choosing at first melodies and easy music of a class just above that which has so long been the pupil's sustenance. If the standard of the music be raised so gradually as to be almost imperceptible to the pupil herself, the wily teacher will win a great victory without a shot being fired; it will be a diplomatic victory rather than a massacre, the student not being aware of what is taking place, and being in sympathy with the teacher throughout.

This is teaching; the Art of Teaching—purged from the blunders of the fanatic who never tries to traverse the mind of the learner, or to realize the great gulf which probably exists between her poor logic and his unblending will.

EVERYTHING that is taught to the pupil should be placed before him often, so clearly and so earnestly, until it is firmly impressed upon him, and becomes second nature and a habit. It is not difficult to implant something new in the mind; but to root out thoroughly ingrained bad habits and carelessness is difficult and, for the most part, impossible.

PUBLISHERS NOTES

We ask our patrons to take these facts into consideration in sending us their orders, if possible having them reach us in the early hours of the day, so that there will be no more time used in transit than there is at other times. The difference will be that the 5 P. M. mail will not be gotten off that day, and of course none of the afternoon mails on Saturday.

The special offer price will be 30 cents, postpaid, if cash accompanies the order. Let us have your order as early as possible.

The book is handsomely gotten up, and the pieces are printed clearly from specially engraved plates. The special price in advance of publication will be 20 cents, postpaid, if cash accompanies the order.

This book will be prepared from extra large plates and be gotten up in handsome style. We are anticipating a heavy demand for it. The special price in advance of publication will be 40 cents, postpaid, if cash accompanies the order.

MATHEW'S STANDARD GRADED COURSE.
—We have thought that it might be interest-
ing to the thousands of teachers who have used this

CHILDREN'S SONGS.

reaches the subscribers.

CHILDREN'S SONGS.

MUSICAL education, nowadays, lays great stress on the use of songs, especially for class work and in schools. Children are much inspired in their work by songs suited to their capacities, both for use in school and in the home. Out of a large number of popular songs by such composers as Bristow, Gottschalk, Bertha, Metzler, Frances Robinson, L. E. Orth, Franklin, Troyer, Lewis, etc., we have selected for use in a volume an exceptionally fine lot of songs, with and without actions and drills, that will be found most acceptable for use in class work and for entertainments. Every teacher who has to do with young pupils will find it to his or her advantage to have a copy of this new book. The title will be announced later. The book will be ready in a month or two. Meanwhile those who are interested may order in advance of publication at the special price of 30 cents, postpaid, if cash accompanies the order.

Our statistics show that during the summer season, in certain sections, the study of the Reed Organ is carried on quite extensively. We should be very glad to send a selection of this music, which has been arranged and published particularly for that instrument, to any who are interested. Landon's "Reed Organ Method" and his book of Studies in four volumes for the same instrument have been used almost universally, and we have had thousands of testimonials of these works. Their sale is constantly increasing. The fact of their success has invited imitation. It is needless to say that these works have held their own, and we ask comparison.

VOX ORGANI.—We still have a number of copies of this work to dispose of, in the original edition, for \$10.00. For any organist searching for original compositions there is no better set of pieces than those in the "Vox Organi." At the present time we are selling them only in sets of four volumes for \$10.00. Later we may get out an edition of which we can sell the separate volumes. We shall be glad at the present time to send anyone the four volumes on selection, if transportation is paid by the person ordering.

STANDARD COMPOSITIONS FOR THE PIANO, Vol. III, Third Grade, edited by W. S. B. Mathews, is now in course of preparation. Vols. 1 and 2 have been most successful, and we have made every effort to render Vol. 3 equally desirable from every standpoint. We have had a wealth of material from which to select and the work of grading and compiling has been done with the utmost care. The pieces have been selected for superior educational qualities as well as for musical value and other pleasing characteristics. The new volume will be uniform in size and general makeup with the two preceding volumes. This work can be used to accompany Grade 3 of Mathews' "Standard Graded Course of Studies" and the corresponding volume of all other graded courses. The special offer price of this work in advance will be 20 cents, postpaid, if cash accompanies the order.

**LEHMANN'S
VIOLIN METHOD.**

ELEMENTARY musical education is a matter of the greatest importance, as all teachers know. The first lessons in violin playing are of the utmost importance, because the teacher must shape both right and left hands so that they gain the maximum of skill, flexibility and strength, at the same time gaining true intonation. A perfect position of the left hand is a prime necessity for playing in tune. The exercises specially prepared by Mr. Lehmann have some novel features, and promote freedom and accuracy of finger action to a marked degree. The elementary principles of bowing are also thoroughly studied. The musical exercises are melodious and attractive, and are all confined to the first position, the book making the best beginner's method of violin playing in the United States or Europe. The special price in advance of publication is 40 cents, postpaid, if cash accompanies the order.

FIRST SONATINAS is the title selected for our new album, which has been offered at a special advance price for several months. As the work is now ready for the press, the special price is hereby withdrawn. The interest displayed in this work by our patrons in advance of publication has been highly flattering. We anticipate that "First Sonatinas" will be widely and successfully used. We will be pleased to send the work for examination to any who are interested.

HORVATH'S "EIGHT MELODIC STUDIES IN MODERN TECHNIC," Op. 47, are now ready, and the special offer is hereby withdrawn. Teachers in search of new and interesting material of the fifth and sixth grades will do well to give these studies a thorough trial. They are sure to be admired for their musicianly qualities and as a means of technical advancement along modern lines that will be found of great value. We shall be pleased to send a copy of this new work to all who are interested.

ETUDES MIGNONS, by Paul Wachs, are now in press, and the special offer on these studies is hereby withdrawn. The many admirers of Paul Wachs will be pleased with this set of easy studies from his pen. They are melodious, original and characteristic, especially adapted for pupils finishing the work of the second grade. We shall be pleased to send copies for examination at any time.

VIOLIN STRINGS.—WE desire to call particular attention to our fine stock of violin strings. During the summer months we have many demands for "Eternelle" silk E strings. These are made of the best French silk, in three lengths, at the nominal price of 20 cents. We also carry constantly in stock the best Italian gut E, A and D strings. These are 35 cents each, subject to usual discount on strings.

OCTAVO MUSIC.—THE extension of our "new music" plan to include octavo music is of comparatively recent date, but, judging from the numerous responses to our offer to supply choir leaders, chorus directors, and all others interested in this class of music, we are satisfied that there is an active demand for octavo novelties. We have, therefore, made arrangements under which we shall be able to send a number of new octavo issues, at regular intervals, the same to be charged "On Sale," subject to return at the end of the season, or earlier if the patron prefers to do so.

If you are looking for new material for church choir or chorus, either for mixed, male or female voices, write at once and make arrangements to let us send our new issues in these lines for inspection. We are prepared to supply practically any need in octavo music, and can do so at what we believe to be the least possible cost to our customers.

Anyone desiring to take advantage of this proposition needs only to let us know what particular classes of music are wanted, that is for (1) Mixed voices, sacred; (2) Mixed voices, secular; (3) Men's voices, sacred and secular; (4) Women's voices, sacred and secular. We will then enter the name and send about ten copies of octavo music every three months at our usual "On Sale" terms. Further information on this subject will be supplied upon application.

SETTLEMENT OF ACCOUNTS.—As was explained in the "Publisher's Notes" of the June issue of THE ETUDE and also by the directions that were sent out with the June 1 statement to all our patrons, we expect at least one complete settlement during every year. This means the return of all unused music at the end of the teaching season during June and July, and a payment for the music that has been purchased and kept, before the new season opens in September.

As a special favor, we should be glad to send to any of our patrons the conditions under which any package of "On Sale" music may be kept a second season if they will ask for them. If a package has been sent during the current season and is satisfactory, it can be kept and added to if necessary and thus save transportation two ways on the original package in either case.

* * *

HISTORICAL POST CARDS.—We have just imported a series of post cards of special interest to musicians, and of invaluable help to teachers of musical history. The series consists of twelve cards, portraits of Beethoven, from the age of sixteen years to fifty-three. Some are well known, like those of Kloeber (1817) and Stieler (1820), but the majority are seldom seen in art stores. We have reproduced three of the cards on pages 438 and 439 of this month's issue of THE ETUDE. The price for the complete set is but 30 cents, postpaid.

* * *

MUSICAL PICTURES.—This month we have added a few more pictures to our list. As adornments to music studios they cannot be surpassed. We have aimed to procure the finest samples of the printer's art at a price far below that charged by art stores.

Schmid: Beethoven walking in the suburbs of Vienna. A cut of this picture appears on page 433 of this issue. As will be seen, it has great force and character; a fitting companion to Beethoven's "Adoration of Nature," that appeared in the April issue of THE ETUDE.

Volz: St. Cecilia. This is perhaps the most beautiful modern St. Cecilia. It is printed by the photogravure process, giving it a softness and delicacy that is superb. The picture represents St. Cecilia seated at the organ, while on the right of the picture is a group of angels playing the viol, harp, lyre and monochord.

Ring: Even Song. A copy of this picture, in colors, was used as a cover for the January, 1907, issue of THE ETUDE. The copy we have for sale is a photograph of the original.

The size of the pictures is 8 x 10, including the mat, 13 x 19, and the price of each is one dollar; sent postpaid, securely packed.

We have in course of preparation a catalogue of musical pictures. This will be sent free upon application.

SPECIAL NOTICES

STANDARD CLASSICS, AMERICAN FINGERING. Send for list. Thomas J. Donlan, Boston.

JOHNSON PIPE ORGAN FOR SALE. Seventeen stops. E. Russell Sanborn, Huntington Chambers, Boston.

"MY HEART WAITS FOR YOU." Beautiful concert ballad, 20 cents silver. C. Breen, San Juan Bautista, Cal.

FREE. One copy "Scylla," Intermezzo, for piano. Just published and a beauty. Fine for teaching. Enclose 4 cents for postage to Phoenix Music Co., Ackley, Iowa.

WANTED. Positions by two teachers; excellent musicians, chorus-training, voice, piano. English branches, Latin, German. Address, "Musician," Staunton, Va., Box 466.

WANTED. A first-class teacher of piano and voice, in Junction City, Ark. Salary should approximate more than \$100.00 per month. Address, Mrs. J. M. McDonald, Junction City, Ark.

CHOIR and Class VOICE-Book. Exercises, full instructions; enables choir to sing with larger and more beautiful tone; 50 cents. F. W. WODELL, AUTHOR, 12 Huntington Avenue, Boston.

WANTED PIANO TEACHER. Brilliant performer under 21 can obtain position leading to a good salary and with opportunity for study. Pittsburg Teachers Agency, Box 1476, Pittsburg, Pa.

WANTED. Position in school by Miss Minnie Bishop, 10 James Avenue, Seymour, Conn. Thorough teacher of Harmony, Counterpoint, Composition, Instrumentation. For recommendations write W. C. Haesche, Yale Music School, New Haven, Conn.

WANTED. Private or School Position by experienced teacher of piano and voice. Pupil of Bruno Gortatowski. Certified pupil of Stern's Conservatory, Berlin, Germany. Reference and credentials from both American and European artists. Address, John P. Bester, Butler, Pa.

MR. ROBERT G. WEIGESTER, of Carnegie Hall, New York, opens his Summer School (which embraces courses for all classes of singers) on July 15th, at Elmira, N. Y. Those finding it impossible to register then, can enjoy equal advantages by entering at second session, beginning August 5th. Send for prospectus.

LADY, educated and refined, going to Leipzig, Germany, for musical education of daughter, would take charge of a few young girls wishing to study music at the Royal Conservatorium, Speake, German, French, English. Best of references given and asked for. Address, Mrs. Taube, Box 445, Muskogee, Okla.

BARGAIN IN POST CARDS. Send 25 cents for 25 Assorted Souvenir Post Cards. Jamestown Exposition, Fourth of July, Birthday, Musical, Historical Views of Philadelphia, Willow Grove Park and Landscapes. A much more complete assortment for 50 cents. Quaker City Post Card Co., 2008 Green St., Philadelphia, Pa.

TESTIMONIALS

I wish to state that I find Presser's "First Steps in Pianoforte-Study" a great help to teacher and pupil.—Mrs. A. J. DeHoff.

I consider "Piano Tuning," by Fisher, very excellent, especially so for beginners, since it is so simple a child can study it with pleasure.—J. A. Meyer.

"Anthem Worship" is just the book I have been looking for, and I will heartily recommend it to any one who is engaged in choir work.—Ruth S. Rizer.

I want two more copies of Presser's "First Steps in Pianoforte-Study," as that is really the best book for beginners that I have seen.—Miss Lulu Wallace.

I have received "Anthem Worship" and am more than pleased with it. "Model Anthems" and "Anthem Repertoire" are also very satisfactory.—Charles Haynes.

I have received "Chopin Nocturnes" and am much pleased with the book. The type is clear and the general appearance quite attractive.—Mrs. B. Graves Hines.

I have received "Chopin's Nocturnes" and am more than satisfied with them. In fact, the printing, editing, etc., are all that one could ask for.—Sheldon B. Foote.

Was greatly pleased with the "Chopin Nocturnes." It is an excellent edition for the student, with one leading feature: the pages are not crowded.—Mrs. Anna Feind.

I have used a great many copies of "First Steps in Pianoforte-Study," and think it is without exception the best work for beginners, especially children.—M. Frances Hamilton.

I have received "Anthem Worship" and am very much pleased with the book. The music is very melodious and beautiful, just the kind of music I wanted for our choir.—Mrs. F. H. Seiss.

I have received "Chopin's Nocturnes." It is in every way the finest edition I have ever seen. No musician, teacher or student should be without a copy of your edition.—June L. Bright.

I have received "Tunes and Rhymes for the Play-Room," by G. L. Spaulding. I am delighted with it and will use it for all my young pupils, as it is very interesting.—E. H. Nestell.

I have received the music sent to me, and wish to say that I am much pleased with the copies. I consider your publications equal to anything I have seen, for correctness and quality.—Chas. Nightingale.

I received the Beethoven picture. It is simply fine. Of course I expected a good picture, but not such a superb one as was sent. To say the least, I was surprised at its finish and was more than pleased.—Clarence Davies.

I have received "Tunes and Rhymes for the Play-Room," and consider it, without exception, the best work of its kind. It interests even the disinterested and "don't care" class of young students.—Anely I.

As I am writing it forms a convenient opportunity for saying how much I appreciate THE ETUDE. I live in a large household, and it meets all our tastes; not one of us fails to gather some benefit from it.—Herbert Antcliffe (England).

I have received "Piano Tuning, Regulating, and Repairing." It is a splendid book for professionals as well as amateurs. The system of temperament is very fine and a great time saver.—Chas. McFarlane, Tuner and Repairer.—Auckland, N. Z.

"The Coming of Ruth" is the finest sacred drama and religious cantata I have ever heard. Nothing has ever given such satisfaction to our people and the community in general.—Rev. J. M. Reimcsnyder, D. D., Pastor Trinity Lutheran Church, Milton, Pa.

I take this opportunity of congratulating you on your excellent monthly THE ETUDE, which I have taken now for over five years. There is nothing published anywhere to compare with your magazine, both from a musical and literary standpoint.—Chas. W. Openshaw.

On account of the smallness of my orders, it was with some surprise I noted the promptness with which they are filled, and it is appreciated. I assure you. It is a pleasure to recommend the house of Theodore Presser and its publications to my friends.—Clarence D. Kellogg.

The anthems in the new collection "Anthem Worship," while not at all difficult, are quite effective, and the book will be found a valuable addition to the library of church choirs, most of the anthems being well adapted to use at offertory or at the close of service.—Edward M. Read.

I have received "Tunes and Rhymes for the Play-Room" and find it very satisfactory and enjoyable, especially for very young pupils who study music in the school-room and are anxious to sing and play at the same time. It will prove a great help to many teachers.—Mary Whitfield.

To my estimation "Anthem Worship" is well worthy of a recommendation. The music is exceptionally pleasing, harmonious and well arranged. The words correspond well for general use in the church. Although a trifle more difficult than "Anthem Repertoire" and "Model Anthems," "Anthem Worship" is invaluable to any choir of mixed voices. I highly recommend this work and wish you success. I herewith enclose my order for twenty-four copies of "Anthem Worship."—Chas. Muchhauser.

I write to say that I have been a reader of THE ETUDE for five years. I would not do without it, as I get many useful hints that are helpful, much needed information, and a great deal of inspiration from its pages. As I am a teacher of voice culture and have charge of a chapel church choir, it is needless to tell you that some kind of a musical journal is not only helpful but really necessary. I believe that every musician or student of music ought to take some kind of a periodical. With that idea in view, I have decided to try to interest my friends in taking THE ETUDE.—Mrs. Martha B. Anderson.

EDWARD M. READ
NEW PIPE ORGAN PIECES
POSTLUDE IN G.
 No. 5912.
 Gt. 8 ft. and 4 ft. coup. to Sw. 8 ft. and 4 ft. with Oboe.
 Ch. Mel. and Dul. 8 ft. Ped. 16 ft. and 8 ft. coup. to Gt.
 Allegro moderato M. M. J = 126.

Gt. f Manual.
 Pedal.

No. 5912. Postlude in G, Grade 3½, price, \$.60
 " 5917. Morning Prelude, " 3 " .40
 " 5929. Offertoire in F, " 3 (in press)
 " 5930. Evening Prelude, " 3 (in press)

These melodious pieces are well worth the attention of all organists and teachers. They represent some of the very best work of this popular composer of organ and piano music. For church purposes they will prove pleasing to the congregation and grateful to the player. For teaching purposes they afford ample opportunity for the study of registration and for style and taste in delivery.

"Postlude in G" is a brilliant and vigorous finale movement with a graceful Trio; "Morning Prelude" is a flowing 6-8 movement of meditative character in which the solo stops may be displayed to advantage. "Offertoire in F" and "Evening Prelude" are of equal interest, the four pieces being well contrasted in style and content.

Catalogues sent free on application.
 To responsible teachers we will send an examination copy of our publications at special prices.

THEO. PRESSER, Publisher
 1712 Chestnut Street - - Philadelphia, Penna.

Please mention THE ETUDE when addressing our advertisers.

HUMORESQUES.

BY ALFRED H. HAUSRATH.

THE SPRING THAT FAILED.

I asked the great composer,
"Have you touched on spring this year?"
"Ah, yes," he sighed, "I've written,
But—it all seems awful queer."

"I seem to lack the spirit
One must have for such a task;
What seems to be the matter,
I confess, I dare not ask."

"I'll tell you, my dear fellow,
What is troubling you this year,
The fault's not yours, the weather
Lacks the usual atmosphere."

Mrs. Sharply (employing teacher)—"Do you give
one or two pages a lesson?"

Mr. Flatly—"Sometimes none."

Mrs. Sharply—"Well, I'll call again."

Mr. Flatly—"Good-bye."

First Floor Tenant—"What do you think of our
new piano?"

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now
For we've lost the prize band leader, who come up to
show us how;
He staged it from El Paso, just to learn us how to
play,
But our taste he didn't savvy, and he's vamoosed far
away.

The first night went quite smooth-like, and us fellers
from the range
Was hobblin' drums and cornets, though the music
sounded strange;
We played "The Dyin' Cowboy," when that blame-fool
leader went
And asked us if we'd tackle "The Sheep Herder's
Lament."

Well, we're in a cattle country, where a sheep man ain't
ace high,
And we riz up from our music, with blood gleamin' in
each eye;
We broke the big brass tuber upon the leader's head,
And, while he hunted weepers, he leaped downstairs and
fed.

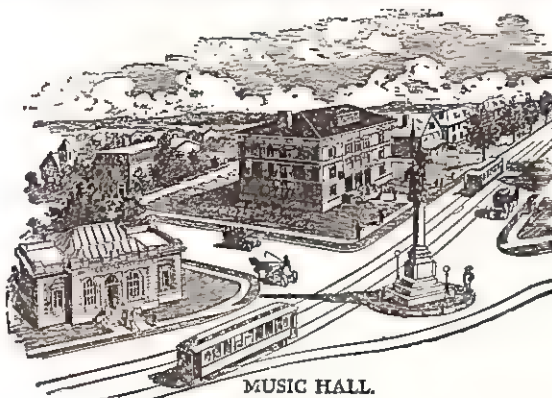
We looked for him all evenin' on the cactus-dotted
plain,
But we never found his hoof prints, and he'll ne'er come
back again;
So we want another leader, and we're wantin' him a
heap—
But he'd better spring no music that's a thing to do
with sheep!

—Denver Republican.

"I'm saddest when I sing," she sighed;
Indeed, I deem it true.
Except that when she sings I feel
The sadder of the two
—N. Y. World.

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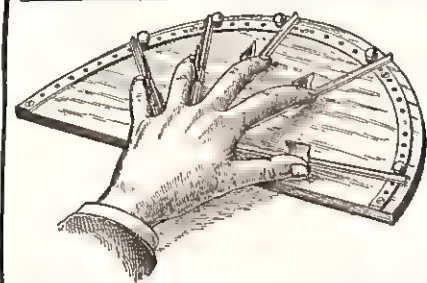
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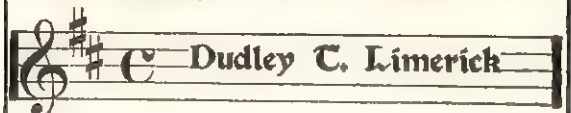
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MUSICAL ITEMS

SALOMÉ, Richard Strauss' opera, has been very well received in Paris.

JOSEF HOFMANN'S first recital for next season will be in New York, October 26.

AMERICAN residents of Paris gave a concert for the benefit of the MacDowell Fund.

JOSEF HELLMESBERGER, the celebrated violinist and teacher of violin, died in May.

A SUCCESSOR to the late Fritz Scheel, as director of the Philadelphia Orchestra, has not yet been selected.

THE INDIANA MUSIC TEACHERS' ASSOCIATION held its 30th annual convention at Noblesville, June 25 to 28.

THE SOCIETY OF MUSIC TEACHERS OF IOWA held its annual meeting at Cedar Rapids, June 18, 21 and 22.

AN Orlando Gibbons Festival was held in Westminster Abbey, London, June 5. He was organist of the Abbey in 1623.

FRIEDRICH KIRCHNER, a much esteemed composer of teaching and drawing-room pieces, died in Berlin, May 14. He was in his 67th year.

EDOUARD RISSLER, the well-known French pianist, who is a great Beethoven player, has been added to the faculty of the Paris Conservatoire.

ANNOUNCEMENT is made that "Salomé" is to be given in New York City next season in one of the theatres of that city, and in other cities later.

PROF. ROBERT RADECKE, of Berlin, has retired from active teaching at the Institute of Church Music. He is now in the 77th year of his age.

THE SOUTHERN MUSIC TEACHERS' ASSOCIATION met in eighth annual convention at Montgomery, Ala., June 11-13. Mr. August Geiger, presided.

MAX Reger, who ranks among the most extreme of modern composers, has accepted the position of teacher of composition at the Leipzig Conservatory.

AN English choral society conductor has made a condition of admission that women members must have a waist measurement exceeding seventeen inches.

FIFTEEN years ago the London County Council appropriated \$7500 for music in the parks under municipal direction. Last year the sum set aside was \$60,000.

PIETRO PLATANIA, director of the Naples Conservatory, and the greatest master of counterpoint in Italy, died in May. He was in charge of the Conservatory since 1888.

BERLIN critics and audiences are beginning to find fault with Arthur Nikisch's programs, and empty seats are not infrequently noted at the concerts of the Berlin Philharmonic Society.

MR. ALEXANDER VON FIELTZ, the well-known composer, will be at the head of the department of harmony and composition in the Columbia School of Music, Chicago, Ill.

A PRIZE has lately been added to the Paris Conservatory, to be known as the "Grand Prix Osiris," of \$1,000, institution, male or female.

THE first May music festival at Duluth, Minn., was held during a snow storm. If the weather of April and May of the present year were to be that of succeeding years, festivals would need to be held in July.

LA SCALA, the celebrated Italian opera house, is to experiment with a sunken orchestra. The acoustic properties of this theatre are so excellent that fears are entertained lest they be disturbed by the innovation.

N. B. EMANUEL has been re-elected as conductor of the St. Paul Symphony Orchestra. The Orchestra had a very successful initial season, and the prospect for an increased interest next season is very encouraging.

VICTOR HERRERT will write an opera for the Manhattan Opera House, New York City, of which Oscar Hammerstein is manager. The subject will be J. M. Barrie's "Peter Pan," the title role to be sung by Mary Garden.

THE celebrated Vienna male chorus, which visited the United States in May, was very well received in the cities in which they sang. A feature of the trip was the visit to Washington and the concert at the White House.

THE VIENNA CONSERVATORY is to add to its organization a "master school for violin playing," under the direction of Willy Burmeister, similar in plan to the Busoni.

AN important German music festival, the Lower Rhenish, has just been concluded, June 20-July 1. Beethoven and Schubert represented the classic composers; Brahms, Mahler and Richard Strauss the later writers.

PROF. HORATIO PARKER, of Yale University, has accepted the post of musical director to the Orpheus Club, Philadelphia, an organization of male voices. The club was directed by the late Fritz Scheel for several seasons.

AT the burial of a Frenchman, prominent in the present controversy between State and Church, no music of a "sacred" or liturgical character was used. The "Marseillaise," a march by Saint-Saëns, and similar pieces were played.

THE New York Festival Orchestra is the latest organization to enter the field of spring and fall festivals, to furnish orchestral concerts and accompaniments for choral societies. Mr. Elliot Schenck, a well-known conductor, is the musical director.

JULIUS HEY, the veteran Munich singing teacher, is now in his 76th year and is still busy in professional work. He is also writing his memoirs covering the years when he assisted Wagner in preparing the first Bayreuth representations of the "Ring" dramas.

THE Choral Society of the University of Illinois held a May Festival, May 20 and 21. The chorus of 300 voices was under the direction of Prof. F. L. Lawrence, head of the School of Music. The Chicago Symphony Orchestra, under Alex. von Fielitz, assisted.

THE MISSOURI STATE MUSIC TEACHERS' ASSOCIATION met in its eleventh annual convention at Moberly, June 26-29. A number of interesting discussions were held, and fine papers were read by members of the Association. The recitals and concerts were well attended. Mr. Nathan Sacks, of St. Louis, presided.

THE SALT LAKE SYMPHONY ORCHESTRA, under the direction of Mr. Arthur Shepherd, had a successful season. A music lover of the city, Mr. Samuel Newhouse, has made a guarantee of \$10,000 a year for five years, as an endeavor to make the orchestra a permanent feature of the musical life of Salt Lake City.

MR. TIMOTHÉE ADAMOWSKI, violinist; Mr. Josef Adamowski, cellist, and Mme. Antoinette Szumowska, pianist, will have an extended tour next season, under the name of the Adamowski Trio. Mr. Adamowski has resigned from the Boston Symphony Orchestra, with which he was connected as violinist for twenty-two years.

THE MINNESOTA STATE MUSIC TEACHERS' ASSOCIATION held its sixth annual meeting at St. Paul, June 6-8. Mr. Clarence A. Marshall, of Minneapolis, presiding. The usual discussions were held on topics connected with the professional work. Three interesting recitals were given; organ, by G. H. Fairclough, St. Paul; piano, Emil Liebling, Chicago; vocal, George Hamlin, tenor, Chicago.

WILLIAM C. E. SEEBECK, a well-known American composer and pianist, died in Chicago, June 1. Mr. Seebek was a native of Vienna, Austria, but resided in the United States since 1880. He was born August 21, 1860, and received instruction from Griener, Brahms and Rubinstein. He wrote acceptably both in the large and small have appeared in THE ETUDE.

THE 700th anniversary of the tournament of song and the birth of St. Elizabeth of Thuringia will be held at Eisenach shortly, the leading feature being a music festival of several days. Liszt's oratorio "St. Elizabeth," will be sung, perhaps in the Wartburg. A historical concert consisting of songs of the Minnesingers, accompanied by instruments of that period, is included in the market place, accompanied by a barbecue.

KUSSEWITSKY, a Russian double bass player, has been giving concerts in Germany and England. A critic says: "One imagines to hear a mighty violoncello with all its delicacy and refinement." He is compared with Bottesini of music there was no scholarship available except one soon became so much interested in it that he devoted himself to developing its possibilities as a solo instrument.

THE Bach Choir, of Montclair, N. J., 130 voices, Mr. Frank Taft, conductor, gave a third Bach Festival service in the First Congregational Church, May 21 to 26, Pt. I (St. Matthew). 1. Organ Recital. 2. Passion Music, sion Music, Pt. II (St. Matthew). 3. Orchestral Concert. 4. Pas-Chorales. Mr. Samuel P. Warren was at the organ; the orchestra was furnished by the Philharmonic Society da gamba and harpsichord by Mr. and Mrs. Arnold Dolmetsch.

At a recent meeting of a body of scientists in France a perfect Pan flute of antique make, belonging to it is in France recently, was exhibited. The instrument is in so perfect a state of preservation that it still produces tone. Though it sounds very rough, which is readily understood from its age and the ravages of time, there are at least some actual facts that help to an understanding of the statements of ancient writers. The tone of the instrument is said to be somewhat like that of the bassoon.

THE fifth biennial meeting of the National Federation of Musical Clubs was held in Memphis, Tenn., May 8-11. The convention being guests of the Beethoven Club. The officers for the present term are: President, Mrs. C. E. Brush, Grand Rapids, Mich.; corres. secretary, Mrs. E. Shephard, Denver, Ill.; rec. secretary, Mrs. Frank Oliver, St. Louis, Mo.; librarian, Mrs. George Oliver, Memphis, Tenn.; press secretary, Mrs. John George Harvey, Chicago, Ill.; bureau of reciprocity, Mrs. Wardwell, Stamford, Conn.

Mrs. Nordica, according to recent announcement in the daily papers, plans to establish an American Bayreuth, on the Hudson, not far from New York City. Twenty acres have been purchased, and on these grounds will be erected a Nordica Festival House, and an American Institute of Music, which is to offer a thorough musical education, especially for those who aspire to grand opera. Another feature of the scheme is an open air theatre for Shakespeare plays. Mrs. Nordica will invest largely in the enterprise although she expects to have the assistance of other musical enthusiasts of wealth.

PHILADELPHIA is to have another high-class orchestra next season. Mr. C. A. Wegerath, manager of the Grand Opera House in the northern section of the city, who is also building a new theatre in West Philadelphia, has made arrangements for an orchestra of seventy-five men to give high-class popular concerts at moderate prices. Samuel L. Herrmann, a local musician of experience, has been engaged as conductor, and he is now in Europe ranging for players and musical novelties. The expectation is that concert series will also be given in neighboring cities.



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HOME NOTES.

THE ENNA CONSERVATORY OF MUSIC, Des Moines, Iowa, held its graduating exercises May 23.

MR. J. L. EDWARDS, organist, gave his sixth recital at St. John's Church, Detroit, May 16.

THE AMERICAN VIOLIN SCHOOL, of Chicago, held its eighth annual commencement, June 3.

THE post-graduate and repertoire class concert of the Chicago Piano College was held May 15.

THE COMMENCEMENT exercises of the Mary Baldwin Seminary, Staunton, Va., were held May 24-28.

THE COMMENCEMENT exercises of the School of Music John B. Stetson University, Fla., were held May 24.

MR. W. K. STEINER gave two recitals, his 44th and 45th, in Carnegie Music Hall, Pittsburgh, May 25 and 26.

THE YOUNG MUSICIANS' CLUB, of Jefferson, Tex., gave a recital May 29. The club numbers twenty-three members.

THE COMMENCEMENT exercises of the Waynesburg, Pa., College of Music, C. W. Best, director, were held June 19.

THE COMMENCEMENT exercises of the Combs Broad Street Conservatory of Music, Philadelphia, were held June 4.

MR. MYRON A. BICKFORD gave a recital of his piano, violin, mandolin and banjo per pupils, May 22, at Springfield, Mass.

MR. JOHN A. HOFFMANN, tenor, gave a recital at the Cincinnati Conservatory of Music, Miss Clara Baur, director, May 24.

PUPILS of the Strassberger Conservatories, St. Louis, gave "A Midsummer Night's Dream," with Mendelssohn's music, May 22.

THE Kokomo, Ind. Oratorio Society, Mr. Wm. E. Rauch, conductor, gave its third annual music festival May 21 and 22.

THE second commencement of the School of Music, Luther Academy, Neb., was held May 22. Mr. A. O. Peterson is the director.

THE sixth annual commencement and reception of the Geunant Organ School, New York City, Mr. Wm. C. Carl, director, were held June 3.

HAYDN'S "Creation" was given by the First Baptist Church chorus, 40 voices, Haverhill, Mass., May 26, under the direction of Charles E. Morrison.

MR. EMIL LIEBLING will hold a piano teachers' institute in Chicago, July 8-August 10. Mr. Liebling will give his course of historical piano recitals.

THE COMMENCEMENT exercises of Fredericksburg, Va., College, were held May 30-June 5. Mr. Frederick A. Franklin is in charge of the school of music.

THE MAY FESTIVAL of the Chicago Sunday School Association was held in the Auditorium before a large audience. Mr. H. W. Fairbank was the director.

A COMPLIMENTARY musicale was given in New York City, May 9, by a number of friends of Mr. Eugene F. Marks, presenting a program of his works only.

THE NORMAL CHORAL CLUB of Potsdam, N. Y., gave Cowen's "Rose Maiden," May 28. The club numbers sixty voices, and is directed by Miss Julia E. Crane.

MR. PERLEY DUNN ALDRICH, a well-known tenor and teacher of Philadelphia, is in Paris this summer with a party of pupils who are continuing their studies with him.

THE "Woman of Samaria," oratorio by Sterndale Bennett, was given in Canandaigua, N. Y., May 10, by the "Singers," a local organization under the direction of Robert F. Thompson.

A SONG AND "RHYTHM RECITAL" was given at the Speyer School, New York City, May 24, under the direction of Margaret Maud Zerbe, of the Teachers' College, Columbia University.

MR. FREDERICK MAXSON, organist, of Philadelphia, gave recitals in the First Presbyterian Church, Millville, N. J., and Ebenezer M. E. Church, Manayunk, Pa., May 17th and 7th respectively.

MR. CASPAR P. KOCH, city organist, gave his 750th free organ recital in Carnegie Music Hall, Allegheny, Pa., May 30. The program was made up of works by Pittsburgh composers, with two exceptions.

THE ORATORIO CHORUS, of East Liverpool, O., W. A. Earnest, director, gave Cowen's "Rose Maiden," May 24. The club numbers eighty members.

THE DETROIT CENTER of the Wa-Wan Society of America, held its first meeting May 16. The program has for its aim the advancement of American composition.

THE BELOIT COLLEGE MUSICAL ASSOCIATION, Abram Ray Taylor, conductor, assisted by the college orchestra, gave "The Triumph of David," by Coleridge-Taylor and spring concert, May 7.

DR. HENRY G. HANCHETT, of New York City, well known as pianist, lecturer and author, has accepted the position of dean of the Landon Conservatory of Music, Dallas, Tex. Dr. Hanchett will also devote a portion of his time to his popular lecture recitals.

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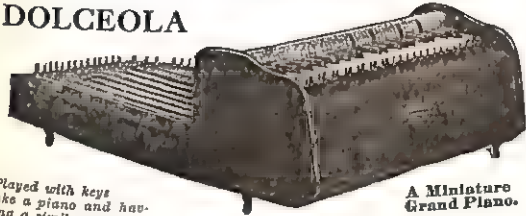
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At Full Tilt (4 hrs.), Van Raalte; Processional March, Ringuet; Polish Dance, Ferber; King of the Carnival (4 hrs.), Deshayes; Song of the Birds, Heins; Narcissus, Nevin; Polka Brillante (4 hrs.), Holst; March de Concert (4 hrs.), Wollenhaupt; Fantasia (Martha), Smith; Apple Blossoms, Engelmann; Andante from "Surprise" Symphony (4 hrs.), Haydn; Heavenly Rest, Goerdeler; Valse de Concert, Lange; Titania, Wely; Moonlight on the Hudson, (4 hrs.), Wilson; Song of the Brook, Warren; Silvery Stars, Bohm; Tannhäuser March (4 hrs.), Wagner; Recollections of Home, Mills; Mazurka de Concert (violin), Musin; Song of the Alps, Ryder; Concert Waltz (4 hrs.), Bachman; Polka de Concert, Bartlett; Witches' Flight, (4 hrs.), Russell.

Pupils of Miss Rena Bauer.

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Pupils of Mrs. A. R. Strang.

Octave Study, Kullak; Sonatina (Op. 20, No. 3), Kuhlau; Blue Bird Schottische (4 hrs.), Merz; Little Indian Boy, Dietz; Sing Robin, Sing (song), Spaulding; Little Runaway, Lawson; Playful Kittens, Lawson; Little Minstrels, Wolf; On the Meadow, Lichner; The Robin's Cherry Song (song), Gabriel; Orchestra; Polish Dance (6 hrs.), Scharwenka; Book of Gold, Streabog; The Magician, Pendleton; Dance of the Gnomes, Schoebel; Valse Chromatique, Godard; London Bridge, Lawson; Just a Bunch of Flowers, Spaulding; Rustle of Spring, Sinding; Song Without Words, Mendelssohn; Song Without Words (Modern), Engel; Spanish Dance (Op. 327, No. 27), Bohm; Tannhäuser (4 hrs.), Wagner.

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(Continued on page 489.)

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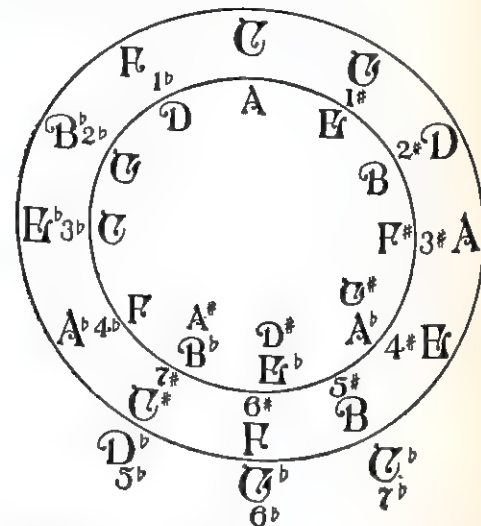
(Continued from page 445.)

methods of teaching them. The following will therefore be much appreciated, which is by Miss Caroline H. Quintin:

SCALE STUDY.

In studying scales it is important, first—that the pupil thoroughly understand the difference between a whole and a half tone. Then let him think of the major scale as a ladder with two whole steps and a half step, three whole steps and a half step, remembering always that the half steps or half tones come between the third and fourth, and the seventh and eighth notes of the scale.

As there are twelve major scales the clock face is a useful factor in studying them, placing a scale at each hour on the dial.



Starting with C at twelve o'clock brings G with one sharp at one o'clock, and so on to C sharp at seven o'clock with seven sharps. The three scales at the lower part of the dial may be called by two names, and the scale at six o'clock comes six, whether it is called sharp or flat. The C scales are easy to remember, because in the one beginning on C natural all the notes are natural, in C sharp all are sharps, and in C flat all are flats.

As the figures on the dial are five minutes apart, so the scales are five notes apart, the fifth note of one scale forming the key-note of the next in order. The sharps are also five notes apart, and the initials of the following axiom provide an easy way of remembering them: "For Children's Good Destroy All Evil Books."

The flats simply reverse the sharps, thus:

F. C. G. D. A. E. B. Sharps.

B. E. A. D. G. C. F. Flats.

Also, if we go the reverse of the dial we find that the flat scales are four notes apart, just as the flats are four notes apart.

Through the sharp scales the seventh note is raised to form the new sharp, and in the flat scales the fourth note is lowered to form the flat.

There are two kinds of minor scales in general use, the Harmonic and the Melodic. The Harmonic has the half steps between the second and third, the fifth and sixth, and seventh and eighth, and a step and a half between the sixth and seventh, both in descending and ascending. The Melodic has the half steps between the second and third, and seventh and eighth, in ascending, and the sixth and fifth, and third and second in descending.

The minor scales are a step and a half below their relative majors, each having the same signature as its namesake, and the clock face is useful again in showing this relationship. (See inner circle.)

While on the subject of the scales perhaps some of our players would like to try

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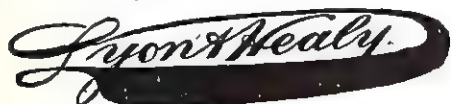
which has been sent to the ROUND TABLE, by Ida Hagerty Snell.

Left Hand. When beginning with the fifth finger of the left hand, always have the fourth finger come on the second of the scale. When beginning with any other than the fifth finger of the left hand, always have the fourth finger come on G or G flat.

Right Hand. When beginning with the thumb of the right hand, always have the fourth finger come on the seventh of the scale. When beginning with any other finger of the right hand than the thumb, always have the fourth finger on B flat.

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(Continued from page 487.)

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M. A. P.—Your query regarding the trill can be answered only in a general way. The trill is such a subtle and uncertain thing that it can be played with equal taste in three or four different ways. Here are some of the things that modify the trill: First of all the performer. One performer can trill in 32d notes, another in 64th, and again others only in 16ths. Then there must be taken into account the tempo of the composition, which often determines the trill. In a very rapid composition sometimes a trill only has three notes, whereas in slow tempo the opposite obtains. Then you must know what comes before the trill, and the length of the note must be taken into consideration, and then what follows the trill. All these things modify the execution.

A trill is an embellishment or ornament, and can be played in a great many different ways. The main thing is to do it smoothly and gracefully.

Tradition must also be taken into account. The trill in the old classics is quite different from what it is in the modern composition, so that there are so many things that are concerned in the execution of a trill that we cannot give you a definite reply. Possibly if you send in the particular example that is troubling you, we may help you out.

H. L.—1. As regards the question of piano fingering there is little preference in my mind for foreign over so-called "American" fingering except the important reason of established use. By far the greater proportion of pianists and teachers use the foreign system, 1, 2, 3, 4, 5, in marking fingering, and the most desirable attribute is one of uniformity. If the "American" system had received the more general approbation its claims might be considered, but it is out of the question to have two methods. The so-called "American" fingering, also called "English," is really Italian in origin, of the early 18th century, when the thumb is marked by a zero.

In my opinion it would be inadvisable to attempt any uniformity between piano fingering and those of orchestral instruments. It would not act to the advantage of those players of orchestral instruments who play the piano, and the number of those thus handicapped would be relatively small, in comparison with the thousands of those already accustomed to the established habit of foreign fingering. The use of fingering in playing stringed instruments is often dissimilar to that of piano playing. For instance the "open strings" in violin, viola and violoncello are designated by a zero, which would easily be confused with the thumb-mark in the "American" fingering. The violoncello uses a thumb-mark which finds no parallel in piano playing.

The use of "positions" in stringed instrument playing is something characteristic of no other instrument except the trombone, where its significance is totally distinct. The fingering of the chromatic scale on the violin where each finger slides along a half-tone is far removed from the fingering for the same scale on the piano. Sliding from one key to another is almost entirely confined to legato phrases, where the fingering cannot be arranged otherwise with convenience. The fingering for the horn and trumpet is confined to the number of pistons (three), while there are other signs for stopped notes, etc., which are peculiar to brass instruments. The fingering of the flute, oboe, clarinet and bassoon cannot be made to assume any conformity with that of the piano. In a general review of the question of fingering, it certainly seems prudent to avoid any question of adopting the same method of indicating fingering. The more difference there is, the less chance of confusion.

2. The evolution of musical notation is a most interesting topic, and in order to answer your question I am making some extracts from the article on "Notation" in the revised edition of Grove's Dictionary. There have been two general systems of musical notation, one called the "Phonetic" from its use of letters, numbers or signs, and the "Diastematic" or according to steps, (whole or half tones). "Amongst phonetic notations is that of

the Hindus, one of the oldest in use, consisting of five consonants and two vowels, representing the names of the scale by degrees, while the addition of other vowels doubles the value of the notes; the ancient Greek system of letters and signs; that of the Arabs who divide their octave into thirds of a tone, and write the scale in groups of three Arabic letters, or Persian numerals, a survival of the Greek system; the Tablatures, in which letters or figures represented the keys or fingering of instruments rather than the scale degree; the Tonic Sol-Fa in which (as in that of the Hindus) letters represent the names of the scale degrees, and other signs show time values; and the Paris-Galin-Chevé in which numerals are used for the scale degrees."

The Diastematic method which implies a more advanced stage of musical civilization, embraces the neumes of the western church, (a system of indicating notes and phrases, developing gradually and which culminated in the square notes of plain-chant notation—THE EDITOR) the notation of the Greek church (a survival in a much altered form of the neumes), the classical notation of Japan, the Mensural music of the Middle Ages, (the contrapuntal joining of several parts with a given melody called *Cantus Firmus*—THE EDITOR) and the familiar notation of modern Europe."

"Neumes" were written as late as the 14th century, without a staff (while staves of one, two or three lines only are of frequent occurrences in 12th or 13th century manuscripts).

"Like other features of our notation the staff (staff) passed through varying vicissitudes before its general acceptance in the form that we know it. While plain chant has found a staff of four red or black lines sufficient for its needs, (on account of the limited compass of its melody—THE EDITOR), measured music, whose *raison d'être* was the notation of two or more simultaneous melodies in early times of staves containing lines varying in number from 4 to 15 or even 25 lines on which all the voice parts were written. Clefs were given to several lines, and sometimes to all the lines, and even to the spaces. Vertical lines were roughly 'scored' through the staves at indefinite intervals (hence our word 'score') as a guide to the eye and a help to keeping the singers together." (The use of bars at definite intervals was of gradual growth—THE EDITOR.)

"In course of time the inconvenience of so many lines was felt, and they were divided into groups of four for each voice by the insertion of red lines in the stave on which no notes were written. The next step was to make a space between the several voice parts by omitting the red lines, and it was found convenient to use five instead of four lines for each voice part, though sometimes, as in the famous rota 'Sumer Is Icomen In' (13th century) six lines are used. The staff of five lines first appeared in the 12th century, and its convenience caused its gradual adoption to the exclusion of all others. It must not be imagined that its general acceptance by musicians can be assigned to any particular date or even any century; on the contrary, we find unstaved 'neumes' continuing to be written for centuries after the invention of so important an improvement as the staff; so we find in measured music staves of eleven to fifteen lines in the 14th century long after we would have expected composers to have recognized the more practicable convenient small staves." * * * "The vocal stave was fixed at five lines by the fifteenth century, but this was not the case with instrumental music which continued to use large staves until well into the 17th century. The invention of ledger lines in the 17th century enabled composers not only to reduce the instrumental stave to the number of five lines, but also to lessen the number of changes of clef; though they were slow to perceive the latter advantage, for changes of clef are so frequent in music for keyed instruments of the 18th century, as they are in viola or violoncello music to-day. The Fitzwilliam and other contemporaneous collections of English harpsichord and organ music make use of six lines; while the Bolognese, Venetian and Neapolitan organists of the end of the 16th and beginning of the 17th century used a stave of six lines for the right hand, and eight for the left hand and feet (pedals) combined."

The origin of the present piano "score" of treble and bass clef is then a simplification of the old staff of eleven lines. The middle line, that of middle C, is left out, leaving two staves of five lines each. That the resulting staves have the notes in the position that they have is due simply to the fact that the preponderance of the notes written (not for the piano but for voices)

(Continued on page 490.)

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(Continued from page 489.)

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lie on the staff. When there were no such things as
leger lines, it was necessary to change the clef. A melody
that went lower than the G clef was written on the
alto clef such as the violas use now. If it went higher
it was put on a clef with g on the first line.

It must be remembered that in the time of the
Middle Ages vocal music was the preponderating in-
fluence, melodies were not so extensive in their com-
pass owing to the character of contrapuntal music. In
all there were ten clefs. The high treble with g on the
first line; the ordinary treble or violin with g on the
second line; the soprano with middle c on the first line;
the barytone with f below middle c on the third line;
alto with c on the third line; the tenor with c on the
fourth line; the contra-tenor with c on the fifth line;
the barytone with f below middle c on the third line;
the bass with f on the fourth line; and the contra-bass
with f on the fifth line. This last clef would bring
the notes exactly in the same position as on the
treble clef as you suggest, but two reasons prevented
this clef from surviving: first, the bass part, unless low,
would go off the staff, and second, even after the in-
vention of leger lines, high notes on the bass would
have so many leger lines as to make them exceedingly
difficult to read. Thus this clef was impracticable ex-
cept within narrow limits, and naturally dropped out.
Difficult as the present clefs seem, they are the out-
come of centuries of experiment. Frequent changes of
clef in order to keep the music on the staff are confusing
to the reader, and leger lines and 8vo marks are more
practical. Nothing yet has been suggested which is
a real improvement.

3. The little girl who thinks they "ought to have
named both staves alike," would find that it would be
more confusing if it were so. Practice makes reading of
the clefs surprisingly simple; it is remarkable how soon
one gets accustomed to reading from the soprano (c on
first line) alto and tenor clefs. The four-lined Gregorian
staff was sufficient because of the narrow compass of its
melodies; with the use of a few clefs the four-line staff
sufficed. The six-lined staff was thought to be more
convenient at first, but the invention of leger lines
showed that five were sufficient. This has already been
referred to. Leger lines permit a high note to be written
without confusing the eye with as many lines as would
be necessary if they were all carried out. If I have
failed to cover any point in your inquiries, write again
to the editor of these columns.

HARMONIST.—A chord of the sixth is so called because
if a triad, whose notes stand in the relation of 1, 3 and
5, is inverted in the first inversion—that is, having 3 as
between the intervals 1 and 5 above the interval be-
triad (note on which it is built) is a sixth (the interval
between 3 and 5 is a third, so the inversion is also
called the chord of the sixth and third). The second
inversion of the triad with the note 5 in the bass is
similar numerical relation between its component notes.
mony "Simplified," Homer A. Norris' "Primer of Har-

A. B. H.—I should not advise you to use force in lift-
ing your fingers higher than is comfortable. There is
great difference in the way hands are made; some are
loose at the knuckle, so as to admit of a free and high
finger stroke; others are more tightly knit, or are im-
perfectly natural; lift your fingers as high as you can
without artificial aid. More depends upon your muscu-
lature than you can lift them. Josef Hofmann, in a clever
article in *The Theatre* a couple of years ago, pointed
out that the height to which the fingers are lifted de-
pends naturally upon the velocity with which they are
depressed, that from the mechanical standpoint it was wrong
to attempt to lift the fingers high when playing fast.

E. C. O.—It is a mistake to suppose that the fourth
finger can be developed until they are as strong as the
others. This is impossible anatomically. The best
course for you to follow is to practice exercises for in-
dependence of fingers. The best for this purpose are
Finger Exercises; more elaborate works that can be
"Exercises for Developing Independence of the Fingers,"
and by Philipp. These are remarkably effective, when used
with caution. Do not attempt to develop finger strength
too fast. You will only strain muscles, and over-fatigue
will make them stiff and unresponsive. Much can be
done to avoid unnecessary use of the fourth finger by
placed at a disadvantage. In Clementi's "Gradus" are
one or two studies for the fourth and fifth fingers. Mac-
dowell's Etudes Op. 39 contain a study for the same
fingers. With patience and the practice of the exercises
the strength of your fourth fingers, but you must be
willing to wait for it to develop naturally without trying
to force it.

BEETHOVEN, Schumann and Chopin are three great
masters whom I would place on or about the same
plane. All have tremendous originality, depth of
thought as well as loftiness of conception. Chopin, I
think, however, ranks higher in finesse, and it would
be so recognized if all he did was understood. Be-
cause he did not believe it was necessary to hold to
the old forms and to fill out a measure when an idea
did not call for it, is that any reason to say that his
work and the thought that it expresses lacks in artis-
tic strength and power? Meissonier could put all
his art into a tiny face, the full beauty of which can
be seen only with a microscope. An artist can paint
the ocean in three inches of canvas. Why then should
it be necessary to sit in judgment on a composer on
the ground that he has not chosen to use a large space
for his work, if his work otherwise reaches to great
heights and depths?—Rosenthal.

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