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Volume 26, Number 05 (May 1908)

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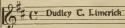
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THE ROSE OFFER

THE number of orders which we have received from the offer made last month of Five Rose Bushes and a year's subscription to The ETUDE for \$1.65 (Canadian subscriptions \$1.90) has already exceeded our expecta-

We would advise those of our readers who have not taken advantage of this offer to do so now before the planting season is over. Full particulars will be sent to those who failed to read the offer in the April number.

CHANGES OF ADDRESS

As we are endeavoring to deliver THE ETUDE to our subscribers earlier in the month than heretofore it will be necessary in the future to receive all changes of address before the 10th of each month to insure delivery of the succeeding month's issue to the new address.

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THE EDITOR'S COLUMN

PRIZE ESSAY CONTEST.

THE Prize Essay contest announced in pre-vious issues of THE ETUDE has closed, and a staff of readers is now engaged in the difficult task of appraising the merit of the numerous manuscripts that have been sub-mitted. A conscientious effort is being made to have the adjudication free from bias of any kind. We want the prizes to go to those who have earned them. As there are only five prizes there must of course be many disappointed contributors. This is the case with all prize contests and should be considered by all those who enter essays. It is not unlikely, however, that we may discover in some manuscripts material suitable for our uses as general articles. In such cases we will communicate with the author regarding publication. We desire to thank all those who have taken part in this contest most heartily.

AN OMISSION.

UNFORTUNATELY, the name of Miss E. I. Wynn, the author of the article entitled "Suggestions for Country Teachers," was not printed in connection with the article in the

PRACTICAL SUMMER STUDY.

THE June issue of THE ETUDE will be devoted in part to the presentation of ideas for profitable and agreeable Summer study. We are not quite certain whether our American idea of giving up two whole months at one time to recreation is a good one. Our torrid season seems to make this imperative. Were it not for the days of extreme heat it might be a better plan to have our vacation season distributed throughout the year in shorter periods, as is done in parts of Europe. Perhaps the Spanish idea of having a holiday almost every week, and sometimes every other day (in cases where the Saints have been propitious), would be an improvement upon our ten months of grind and two months of

The struggle for existence is so intense in America that musicians can not afford to vaste the Summer. Recreation we must have, it is true, but we can safely prophesy that the musician who does not formulate definite plans for his winter campaign during the mmer months will have cause for regret.

A READING COURSE.

We will present next month some ideas for a Summer reading course. We will endeavor to indicate just what books will be of most assistance to you in various lines of study. For instance, there will be a popular course for light reading; there will be a course for children; there will be a course for those who desire to go more deeply into the theoretical side of pianoforte playing, and similar courses for other branches. We will tell you in a few pointed words something of the nature of the books, their prices and uses.

SELF HELP.

This one feature of the June ETUDE ought to make it worth many times the price to our readers. We Americans are a people who have learned that success comes through helping ourselves. Abraham Lincoln's hoarded library is a symbol of how many of our most important members of society have acquired their education. Many pupils and teachers who cannot afford to pay for expensive instruction can profit greatly by the use of THE ETUDE as a regular monthly educational, providing daily inspiration, advice and suggestions from many of the greatest living teachers. But there are many things which it would not be wise to print in a magazine of the nature of THE ETUDE, which can be found in books. Our purpose in the June issue is to tell you about these books in such a manner that you can determine your own needs

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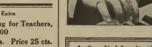
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Vol. XXVI.

PHILADELPHIA, PA., MAY, 1908.

Student Days in Weimar with Liszt

Reminiscences of an American Virtuoso and Teacher Who Won the Interest of the Greatest Master of the Keyboard

By W. H. SHERWOOD

greatest of all masters for the piano, Liszt, an experience at his studio one morning is before my mind, never to be forgotten. Liszt was amiable and indulgent on many occasions toward would-be pianists, who flocked to Weimar to obtain the great benefit of his instruction and encouragement, He appeared willing to hear many play. If they pleased him they would be invited to come again. If not, they were dismissed, sometimes with severe

One day a wealthy lady and her daughter from New York appeared. They wore fine clothes, with a conspicuous display of eiotnes, with a conspicuous display of jewelry, while the air was laden with per-fume in their presence. The daughter was invited by Liszt to play, and she certainly played with strength and assurance. Her hands and wrists were powerful and her execution rapid. The weight of the lady's right foot on the damper-pedal was such that all the vibrating resources of the piano were in constant use. She played a brilliant concert waltz, with many wrong notes in the bass and chord accompaniment for the left hand. Liszt had a vein of sarcasm, good-natured but keen, and, while the lady was playing, he went through various g ures behind her back which caused the other students present to smile.

When the performance was finished he told the young lady that she only needed a few finishing touches to be a great artist, all of which was so elegantly sarcastic that the other students smiled still more. After this he began to talk kindly and to point out some of her greatest errors and faults. Then he sat down and played the parts for the waltz. In doing this Liszt phrased the bass (one note each measure) with accented and expressive grouping, in sets of four and eight measures, according to the natural exnating chords in such a way as to give meaning to the separate harmonic parts of each chord, as related to those of the next, etc. He played with an elastic, bounding

in the shape that he would have been obliged to as-

DURING my seven months' stay in Weimar, tion for the fingers, meanwhile, tolerably close to where I enjoyed the inspiration of study under that the keys, while bounding the wrist up and down, within a range of perhaps from two to six inches. I speak of these mechanical matters, as used by Liszt in this kind of technic, for the reason that they were unusual. As far as my experience goes, the elastic use of the forearm at the wrist joint, combined with rigid or fixed positions of the fingers. was not taught in any of the conservatories at

> To return to the waltz and the occasion spoken of, Liszt had a habit frequently of dashing the

of this music, really the accompaniment part by the left hand, as Liszt did it, with artistic touch and efficiency and perfect use of the danner-pedal, made a beautiful composition out of the work done, although none of the themes was heard. Certainly the performance sounded like music, whereas the previous performance by the young lady, with both hands and all the fingers (and much greater noise), was anything but music. The young lady evidently had talent, but had been very badly taught and was undoubtedly worse spoiled by the injudicious flattery of friends. She was invited to come again. The last I knew of her she had gone, at Liszt's advice and recommendation, to one of the music schools in Germany to do some studying in the clementary branches of her art, which she appeared to have overlooked in her ambition to shine as a great star in the musical firmament,

Legato Chords and Octaves.

Upon three occasions I selected compositions to play to Liszt in which a performance of Legato

Chords and Octaves was a prominent feature. I had learned how to cling to the keys tolerably well and to use flexibility of the forearm at the wrist in many such cases, in-stead of tossing the hand up and down, as is more generally done, according to ordinary methods. In each one of these pieces Liszt came over to the piano while I was playing and bore down heavily upon my hands. He held them down steadily in such a manner that I could neither raise knuckles nor wrist and then he told me to go on

Should I have yielded to such pressure upon my hands, as to have held them down heavily against the keyboard, I would not have been able to play a note. I found out immediately that the first thing necessary was to keep the palm of the hand steady at a moderate distance above the keyboard. It was necessary to have a space of from one to three inches between the keys and the knuckles. In cases where there were enough fingers to go around the problem was not such a difficult one, but with a succession of full chords, containing four notes each for one hand, it was necessary to use the same fingers continually and above all to play legato. Under such circumstances the only thing to do with the finger can be described about at follows:

To straighten out the finger, meanwhile keeping the key down and, when time to play either upon the same key or upon another, then lift the tip joint of the finger, enough to let the key up only an instant, drawing finger back to a curve immediately for the next note. Students with Dr. Wm

use such motions for staccato playing, drawing the finger in suddenly and far enough in to leave the







W. H. SHERWOOD.

octaves. The way in which Liszt insisted on this chord in a phrase, if playing in an adagio move-Etudes, The Chopin Etude in C sharp, Op. 25, No. 27, and the Liszt arrangement of "Isolden's Liebes-Tod" from "Tristan & Isolde"-Wagner. The latter number was persisted in with such enthusiasm and diligence that I enjoyed the great honor of being invited to play it at Liszt's concluding soiree of the season, just prior to his departure for Rome, where he was to spend some of the winter months.

Advisable Hand Positions.

As a matter of study, it has been a most helpful principle in my work as a concert player and teacher ever since, to find out how many ways the fingers can be taught to work with independence and control of varied touches, without requiring any additional movement of the hand at the knuckles. except in lateral movements. To hold the wrist equally fixed might easily lead to stiff and very undesirable conditions. A pianist can train the hand at the knuckles to fixed positions with great advantages, while retaining the power of flexibility and light-ness at all times with the wrist and fingers. In a general way it may be said that the height of he knuckles can be adjusted to different kinds of playing with several very efficient changes. Generally speaking, it is well to hold the back of the hand (across the knuckles) about two inches above the keyboard (one side as high as the other) during the performance of ordinary legato passages for the fingers. A higher knuckle position, perhaps three inches above the keyboard, serves its purpose in the staccato and chord playing, better than the low position for ordinary legato. Liszt certainly illustrated exactly such discriminations and many others, of which one might speak. My experience on a good many occasions with him was that he would take as much minute care and pains about small matters of detail, in different ways of managing the hand, arm and wrist, and in little matters of discrimination regarding ideal beauties of expression, as any teacher I ever mct. The greatness of the man really served to emphasize his kindness and patience toward young students in little things, as well as with the wonderful expression of poetry musical soul and imagination shown in bolder flights of interpretation

Lessons From The Joachim Quartet.

When a student under Kullak and Weitzmann in Berlin, I never missed an opportunity to hear the Joachim String Quartet. At that time this was the finest organization of its kind in the world. It is doubtful if any stringed quartet has ever had any more rightful authority in regard to artistic taste and feeling, and correct judgment and poise, in matters of phrasing and interpretation, than that of which Joseph Joachim, DeAhna, Rappoldi and W. Mueller were the members. These men played Beethoven's string quartets with the finest appreciation of tone blending and musical unity of purpose that could be conceived. In smoothness and efficiency of expression it was as if one man were playing and he a master of his art. One could, however, also hear the definite will and meaning which each man singly felt and put into his own

a fugue, each voice had its own peculiarities of expression, of accent and impulse, of increasing or decreasing tone volume, of rounding out each phrase. Thus we would hear a true sense of values and relative importance of voices and parts in their music. One man could accent a note, the climax in his phrase, and sustain the note at a moment when another man would be making a diminuendo and ending for his particular phrase. Although playing simultaneously, two or more men could play with totally contrary and opposite inflection of individual parts. The Joachim Quartet had perfectly graded system of ending phrases. With some pianists a mannerism is frequently prevalent to end all phrases alike, suddenly, staccato and weak. But the Joachim Ouartet would play the final

kind of work was very emphatic. The selections ment, with a tone only a degree less strong than used in these lessons with him, where legato chords the preceding tone and with a prolonged, instead of were such a feature, were the Schumann's Symphonic a short, staccato. The violinist has at least three methods of playing staccato, the shortest kind called "pizziccato," being produced by picking the violin strongs with the fingers abruptly. The next kind by bounding the violin bow across the strings, and another kind, suitable for slow song phrases, by drawing the bow to a greater or less degree, according to the player's taste and judgment. many pianists can show an equal amount of dis-crimination in similar cases?

Liszt's Generosity

I have referred at such length to the Joachim Quartet in order to emphasize the independent beauty and infinite variety of expression in Liszt's playing of fugues and other music, where two or voices of independent meaning are so frequently heard simultaneously. I studied several of the greatest fugues for the piano with him, including his edition of the marvelous "Fire Fugue" by Handel and also Liszt's own arrangement for the piano of Bach's great organ fantasie and fugue in G minor. Liszt played the works mentioned to me, in addition to patiently hearing my efforts through, in these and many other numbers. Many were the valuable hints given and great was the encouragement and inspiration gained thereby. He would frequently invite the students to come to his studio and elsewhere, where he played for vided at a high price. some special occasion. The

average opportunity to spend two or three hours with the master, much of the time in company with other students. for four or five months. When it is remembered that Liszt received a good many students were politely invited not to come again, and that this inestimable privilege was absolutely free to the student, wthout money and without price, one can understand something of the grand and generous nature of the greatest pianist of all ages. While in Weimar I know of at least one instance in which Liszt aided an extremely talented young lady with money, that she might be enabled to stay and study. It is a matter of mu

sical history that Liszt made many voluntary remittances to his friend Richard Wagner, and it is doubtful if Wagner would ever have been rescued from obscurity had it not been hehalf

The Famous Weimar Court Theatre.

Toward the last part of my stay in Weimar, a small provincial town by the way, containing only some thirty or forty thousand inhabitants, a subscription series of dramatic and musical perform

part. When these men played ances began at the Weimar theatre. I was a subscriber. There were performances three or four times a week. At one time there would be a drama by Goethe, next some new opera, not a hackneyed number; next a tragedy by Schiller, then a Wagner opera. At this time Eduard Lassen, the director of the opera at Weimar, an intimate friend of Liszt and a musical genius and composer of renown, was rehearsing "Tristan and Isolde." Herr and Frau Vogel, the great Wagner singers from Munich, were in Weimar as guest performers. They had rehearsed many times with the friendly coöperation of Liszt, who would take a front seat in the audience room near the conductor and frequently interrupt the rehearsal with criticism and suggestion. I was invited by the master to go with him to some of these rehearsals and sit beside him, looking over the score. The orchestra in Weimar was a fine one. The singers, who had solo parts, were artists. The enthusiasm of all concerned was at the highest mark. With such inspiration this opera was performed successfully at Weimar more than a year earlier than its first performance at Berlin. Weimar was the second place in Germany for the performance of "Tristan and Isolde." I attended the performance several times there. During the ensuing winter this opera had some fifty-two rehearsals at the royal opera house of Berlin, but the season ended without a public performance thereof. A year later I heard it given in Berlin at one of its first performances in that city. To my mind these particular Weimar per-formances ranked as superior to those in Berlin, notwithstanding a greater reputation and much greater preparation for them in the capital city.

Promote Music in Smaller American Cities.

Perhaps the most interesting suggestion in reference to this subject might be found in the difference in price of admission to hear such works in Weimar, Berlin, etc., as compared with present rates in New York and other American cities. The success and Germany, much less in population and resources than hundreds of our American cities, is a commentary upon the kind of art that can be developed through local enthusiasm and united interests of people, who live and work at home for modest incomes and have a love of art in their hearts, as compared with the commercialism and propaganda which leads our beloved American citizens to throw cold water upon the more or less imperfect art aspirations of our oven musical talent, while patronizing the brill'ancy of the European and transitory star system with which we are amply pro-



LISZT'S HOME IN WEIMAR.

"THE musician in search of self-improvement is not the only one to find intellectual nourishment in the fields of genius other than his own. The concert for the persistent and untiring work of Liszt in his artist by broadening his knowledge, his acquaintance with the world, and increasing his capacity for thought, finds many a help in augmenting the power of his artistic experience."-Lessmann.

> "Mendelssonn and Meyerbeer were amateurs, and yet composers of the first order, because they had taken the trouble to study seriously."—Marmontel.

EXTENDING THE COMPASS OF THE HAND cured. It requires patience, however, and slow practice. The following exercise should be carried throughout all the keys:

BY I. PHILIPP. 1000 000 (One of the most complicated problems the young -000 teacher has to confront is that of extending the compass of the hand. Many young people have

hands that are considerably under the normal size. Just how to train these hands so that they may extend as the pupil's intellectual musical attainments progress is no inconsiderable Drastic exercises must be carefully avoided, as they may injure the pupil's hand permanently. In most cases, with very young pupils it is advisable to take After practicing exercises for extension for a very exercises within the grasp of the pupil's hand and few moments, it is necessary to have recourse withexpand the pupil's musical education rather than atout delay to exercises of a contrary nature; that is, to ones that bring the fingers together, in order to tempt to extend it, until the pupil's hand developgive the hand complete rest. This is the only way ment permits of extension. For this purpose specific to increase its stretching power without danger of exercises are necessary, and we referred the matter nervous contraction and injurious effects to the renowned pianoforte teacher, M. Isador Since these precautions are obligatory for players Philipp, of the Paris Conservatory, who, through the publication of the valuable work, "Exercises in with large hands, those whose hands are small need to practice with redoubled care and intelligence Extension," has made himself an authority upon this To recapitulate: Practice slowly and carefully, important subject. M. Philipp's article, though

No department of technical practice for the piano requires so much care and attention as the extension of the hand. In the beginning one must be sure of the complete freedom and absolute looseness of the arm, and of the correct position of hand and fingers; one must listen to every tone as it is played; in a word-it is necessary to think constantly, to concentrate the attention on the difficulty which it is desired to conquer.

short, will be found to possess very valuable

material for teachers and pupils.-THE EDITOR)

Exercises for the extension of the hand should be practiced during fractional periods of time only; never forte, never with any wrenching of the muscles; the fingers thrown lightly forward in a natural position and playing upon their fleshy ends. I draw attention again to the essential requisite of a perfectly free arm. In such exercises all machinal or calculated movement must be avoided; the neces sary movements must be governed by the will, by reflection; there should be nothing mechanical in their nature

The following exercise for extension will be found



A slight lateral movement of the hand sallowable



Extension between the extreme fingers-that is, the thumb and little finger-is much more easily seAppearance.

The manners and dress of the reputable professional and business man of the community are good enough for the young teacher. Manners and dress, other than the prevailing ones, suggest that the owner considers himself better than, or, at least different from, the rest; and this creates a sort of subconscious feeling of resentment that leads to

Kindness and cheerfulness are the main characteristics of a teacher. A kind word germinates a friendly feeling; and a cheerful expression causes it to grow so profusely that even inability is sometimes overlooked.

Location.

Location has much to do with getting pupils. 1t governs the price of lessons because you can get out of a neighborhood only what the neighborhood contains. A tradesman receiving low prices for his groceries cannot pay high prices for lessons. The ocation, therefore, cannot be chosen too carefully. The best place for a studio is on a corner of two streets easily reached from all points from which the teacher expects to draw pupils. The rent will naturally be a little higher, but the extra convenience, prestige, and number of pupils that come to a studio with such a location more than pay the extra rent. In looking up this point it was found that a certain teacher had in his class enough wellto-do pupils to pay his entire rent. The young teacher is unwise to hide himself in some side street where people may not care to go even after they have found him.

If the beginner courts failure all he needs to do is to entertain that old-fashioned idea that it is undignified and injurious for a professional man to advertise. Advertising, for teachers, may be divided into three classes: general publicity, personal latter. and personal interview. The young teacher requires a neat card, printed letter headings and envelopes, a good sign, announcements in the newspapers, and musical journals. He should also meet people at their homes, places of business, on the street, parties, churches, lodge halls, recitals, etc. The most popular card seems to be a neat, white, medium-sized piece of good cardboard, square corners and showing only the name, address, telephone number, and specialty of the teacher. The printing on the envelope corresponds with that on the card. The desirable sign exhibits only the name and specialty. The announcements in papers, programmes, etc., should always be modest.

Personal Letters.

The personal letter costs more than printed advertising, but it has a more direct influence on the recipient. The personal interview is the best of all methods of securing pupils. This gives the teacher a chance to show his individuality; and, furthermore, people like to do business with someone they

Tact is important. A young teacher called on a gentleman with the object of securing his daughter as a pupil. He failed; several days later an olderas a pupil. The failed, several days laser at the teacher called upon the same gentleman with the same object. He succeeded. The younger man asked: "How was it done"? The other explained: "The first thing I noticed was a cactus, then specie upon specie until I must have counted a dozen. It struck me that the gentleman must be a sort of cactus enthusiast. I spent a half hour at his hometwenty-five minutes talking cactus, and five minutes talking music."

Small favors are things that must not be under estimated. They create a feeling of gratitude which, sooner or later, becomes a benefit to the donor. A teacher might get one pupil through the recommendation of some acquaintance, but, unless he makes an immediate and fitting acknowledgement of the favor he is not likely to get another from the same source. How easy it is to send a short note, like this: "I thank you very much for having recommended me as a teacher to Miss So and So, and assure you that I will do all I can to prove my

The things that help to get pupils have a great deal in common with the factors that help to keep tail of dramatic action, and similarly no composer can interpret his compositions by written signs. Attempts to do so usually make shipwreck of time and tempo, for which no sign can be more than a vague indication."—

Dr. Carl Krebs.

life without sufficient attention to the business part. Instead of doing some of the numerous things that create employment he trusts his future to his guiding star and then watches it twinkle feebly until hidden by the dismal clouds of failure.

"Where now," he asks, "are all of those friends and acquaintances on whose support I relied?"

The answer is harsh, but he should hear it. His friends and acquaintances are snugly enveloped in the cloak of conservatism. He thinks it strange that not even one of them has required his serv-

the arm and the hand absolutely loose and free, with

an elastic attack on the balls of the fingers; piano,

recommend my "Exercises for the Independence," published by Schirmer, and their useful sequel-

SECURING PUPILS.

BY C. F. EASTER

THE average young man begins his professional

"Exercises in Extension," published by Presser.

For material in the technic of extension I can but

with no wrenching of the muscles.

It might be stranger if one of them should. Let us examine an individual case.

The scene is an orchard. A bare-footed boy is perched in one of the trees. The owner of the orchard discovers him and gives chase. The boy escapes and the owner returns to his property. The boy then takes up the study of theology. He works works, works-nobody but himself knows just how hard he works. The mischievous, boyish ideas gradually give way to scrious, manly ones until at last, he emerges triumphantly a minister of the gospel. He steps out for a stroll, and again meets the owner of the orchard. The owner notes the improvement in the young man's appearance, but he cannot see the new mind, and, consequently, notes no improvement in the young minister's character. To him, aside from the improved appearance, the young minister is still the mischievous boy that took liberties in his orchard

In order to regain the owner's confidence the young clergyman must do something directly opposite to that which brought him into disfavor. must, in fact, walk past the orchard again and again, without even looking at the trees, before the prejudiced old owner becomes reassured and in the least inclined to listen to his religious doctrines.

A similar condition frequently exists with a young professional man and the public. The public should not think of him as the boy, but should regard him with due respect for his new professional position. Unfortunately it thinks only of his past.

The young professional man often accuses the public of waiting for him "to mature," while, in a great measure, he himself does the waiting. should not wait, but kindle at once the fire of his chosen profession and then build it up until his old identity becomes lost in the shadow

them; but perhaps it will be better to consider each part separately. Several important factors are appearance, disposition, location, advertising, tact, "favors," and ability. of the Pole is his inability to win success in the

face of adverse circumstances. So long as all goes well he is as triumphant as anybody, but the first

reverse throws him to the ground. Chopin's hero,

then, is a Pole, with overstrung nerves and imagi-

nation, to whom the ideals of life are love and war.

After great sufferings and defeats he dies in morbid

Emil Sauer

The piece I enjoy playing most is Chopin's B Flat Minor Sonata with the Funeral March. As a piece

of interpretation it appeals to me very deeply indeed,

and I find it a most exacting piece to play. So entirely lost do I become in the music when inter-

preting it that during the Funeral March I seem

to see the coffin being borne along on its hearse and the mourners walking slowly behind it, while

the finale means for me the sound of the wind sweeping through the grass upon the grave.

So intensely do I feel the music that my spine creeps and I become quite cold. I live through it!

I see it all quite plainly before me, and although I can play the most tiring and difficult show pieces without getting hot, yet after playing the Funeral

March I am invariably bathed in perspiration from

During my short tour in England last winter

the sheer excitement and feeling that the music

I played several times in Scotland. On one of these

EMIL SAUER.

of pent-up emotion went up from all parts of the house, followed immediately by such a storm of

in the hearts of the listeners,

hear the whispering of spirits over his grave.

Wonderfully expressed in the finale we

In a recent issue of The Strand Magazine several of the most noted virtuosos of the day contributed to a symposium entitled. "The Piece I Most Enjoy Playing."

The following is in part taken from the statements of those artists who are known to "American' readers:

Fritz Kreisler.

I have no hesitation in saying that my favorite pieces, and those that I enjoy playing more than any others, are the Concertos of Beethoven and Brahms, because they are the very finest pieces of



F. KREISLER.

music ever written for the violin. No words of mine could express all the beauties that I find in these two magnificent Concertos or all the admiration I feel for the extraordinary genius of these two great masters. Nor do they need any admiration of mine, since their greatness speaks for itself. In the case of the Brahms Concerto there are associations, also, which make it dear to me, for I used to know the great composer in Vienna. But, as for the Beethoven Concerto, it has for me no associations except its beauty.

Mark Hambourg.

I have two favorite pieces. The first is the Fantasia of Schumann, Op. 17; the second is the B Flat Minor Sonata of Chopin with the Funeral March. Both of these works depict for me the various periods of a hero's life. In the first case the work s divided into three great sections. The opening allegro is fantastic and passionate, based on a res less figure, worried by strenuous syncopated melodies. It is interrupted by a folk-song melody or legend, and, after some development, returns to the main theme. The second part is a moderato of mighty chords and massive harmonies, which remind one of a triumphal march, and the final movement is a lento in which is expressed a restful, peaceful mind.

To an artist's imagination the work is like a canvas on which three periods of a hero's life are painted. In the first he is pictured battling with life, an enormous amount of energy and enthusiasm helping him through; in the second he is depicted as a conqueror, having surmounted all difficulties; while the third shows him living happy and contented, having accomplished his life's work and being at peace with all the world, though subdued and soothing echoes of his great past ever and anon

The hero I have just described as being illustrated by Schumann in the Fantasia was of the sturdy, undismayable Teutonic kind. Chopin in his B Flat Minor Sonata also depicts the life of a hero, but this applause as, I think, has never before been accorded time the hero is a Pole. The national characteristic me. Even rough workmen in the gallery, so I was

Leopold Godowsky.

To name one's favorite piece would be quite an day may not do so twenty-four hours later.

ing weeks beforehand what pieces are to be included on the programme of a concert is almost a barbarous one. The man who is used to dining continually at restaurants would utterly resent it were his dinner selected for him two or three weeks in advance.

The ideal method would be to have no programme at all. He could then announce from the platform whatever he felt inclined to play. In this way he would be ever so much more likely to do himself justice and to please the public than is the case when he is forced to perform many pieces which



L. Godowsky

told afterwards, became so filled with the knowledge that something unusual was passing that the tears welled up in their eyes, to be wiped away surreptitiously with their grimy hands or to roll unheeded down their weather-beaten cheeks.

Richard Buhlig.

The knowledge as to which is the piece of music I most enjoy playing was brought home to me very forcibly last year, when I was rehearsing one morning at Bournemouth for a concert there that afternoon, which I gave just before leaving England for America. When the orchestra commenced to play it I was moved to an extraordinary degree for I had not performed the work in public or in practice since I included it on the programme of my first London recital two years before. My thoughts as the piece progressed during the rehearsal referred to was-"How terrible not to have played or heard it for so long! I have listened to no music for two years!" As a matter of fact, the work I am speak-ing of, which is Brahms' B Flat Concerto, has peculiar associations for me. I remember very vividly indeed the first occasion on which I ever heard it performed. I was quite a boy at the time, and hearing it played in America by Joseffy, received such a wonderful impression that from that moment the whole of my musical ambition was centered in being able to perform it. During the years that succeeded I never lost sight of this ambition. I performed the work for the first time in public about four years ago in Berlin, and now each year that passes and each time I hear or perform the work enhances the keen musical enjoyment that it affords

easy matter if one did so in a merely off-hand way, for it would only be necessary to select at random one of the many pieces the playing of which gave one pleasure. But if one is to reply conscientiously the task is very difficult indeed. The pianist is necessarily a man of moods, and the piece which happens to appeal particularly to him on any given if you were asked on Monday what your favorite piece was, you might name the Beethoven Sonata, because it appealed to the particular frame of mind you happened to be in. Were the question repeated on Tuesday, your choice might fall on something entirely different, and the same thing may be said of every day in the week.

I have always thought that the custom of arrange

THE ETUDE

choose as my favorite piece the B Flat Minor Sonata although the meaning is just as clear to those with of Chopin, Op. 58, and I do so knowing, that were I to choose again a week or even a day hence my choice might fall upon a different piece altogether

Vladimir de Pachmann.

How can I choose my favorite piece? C'est impossible! It is out of the question! It is a mon-strous proposition! For I love all music, and I play all music equally well. Chopin? Yes, it is beautiful; but I will not choose Chopin because it annoys me so that the public seem invariably to associate me with the music of that master, as though I could not play all masters. Ah, how can I choose? My mind wanders from one piece to another, like a bee that flits from flower to flower and gathers honey from each. As I think of the



VLADIMIR DE PACHMANN

exquisite music of Weber I am on the point of selecting some piece of his, when suddenly in my ear there comes the sound of some of Strauss's charm-ing waltzes. Think of it; five different waltzes emdied in one, and all played at the same time!

No one but myself can play it!
Yet perhaps I love best of all the arrangements of owsky-every one superb, magnifique, colossal! I will not choose any one of them, for I love and admire them all, but I will merely select as my favorites the unique arrangements of my friend, the great Godowsky.

Miss Marie Hall.

From the point of view of the music alone I think it would be exceedingly difficult for any in-strumentalist to say that any one piece was his or her favorite, and I cannot help thinking that in almost every case where favoritism exists in an artist's mind it is due to association more than to anything else. At any rate, so far as I am concerned, I must admit that this is the case and when I name as my favorite piece Paganini's Concerto in D it is because it is associated with some of the earliest recollections of my childhood.

In my early days I used always to be playing this Concerto because the piece is one of great technical difficulty, and is therefore of a showy nature. The playing of such a difficult piece by a little girl never ailed to create surprise and win reward, and, as in those days money was scarce, I was frequently made to play this piece before people. When I look back upon the time of my early struggles, and think of the numerous occasions when I and my family would have gone supperless to bed had it not been for Paganini's Concerto, is it wonderful that it should rank very highly in my affections, and that whenever I turn over its pages or play it in private or in public a lump rises in my throat and a tear wets my lashes at the recollections it calls up?

I. J. Paderewski.

Two very favorite pieces of mine are Chopin's Ballade in A Flat and the Fantasie in F Minor. I am exceedingly fond of all the Ballades, for to me they are filled with a beauty all their own, and are as full of meaning as the ballads, or stories told in verse, of which every nation has its share. Chopin tells a story in each of his Ballades, but he expresses himself in music instead of in words, perfecting musical art.

musical insight as though every note was a word.

The Fantasie in F Minor is perhaps rather a sad piece to choose as a favorite, but it is very beautiful all the same. One seems to listen, in it, to the story of some lover whose heart is lost irrevocably to one who does not requite his affection. Every emotion likely to be felt by such a one is expressed in the Fantasie, and one is carried from joy to despair and from despair to joy again, until one's heart is stirred to its depths by the subtle romance with which the work is impregnated.

Poetry, poetry! Here is the secret of the ability of any given piece to give pleasure to its player or his audience, and I know no keener enjoyment, so far as music is concerned, than to play the Fantasic—independently of whether there is an audience or not.

HELPFUL IDEAS FOR THE YOUNGER PIANO TEACHER.

BY WARREN M. HAWKINS,

HAVE a careful and perfectly definite system which can be applied to all beginning pupils alike, and then follow it strictly. Many "methods" justly owe part of their success to this management

Do not slide over any principal or technical problem, nor be deceived that it is not necessary for the pupil at hand. Various pupils may require infinitely different methods of management, but they should all be conscientiously given the fundamental ideas alike.

The elementary priciples of rhythm and ear-training, with the intervals, should be begun early and carried on faithfully along with the regular tech-

Drive one point home at a time, employing the simplest method of doing so; if the pupil be slow in grasping the thought offered, try to discover a new way of presenting the same idea to him. If you succeed in the end your benefit may be still greater than that of the pupil, since you have gained victory, and added, perhaps, to your supply of tact

The table is an excellent place to teach conditions, motions and rhythm. This is done extensively with the Virgil Method, which is so successful in equipping pupils with a firm and artistic technic, learn how to raise and relax a finger quickly is a tiresome and noisy process at the live keyboard.

Insist above all points on smooth, even time-keeping; it is an absolute necessity to artistic piano playing. No one can make a really beautiful ritard, accelerando or any other deviation of tempo, until perfect time-keeping has been mastered or unless it is there naturally. Everyone should be able to beat one, two and four notes to a beat perfectly after some study. If, however, after three or four months' study the pupil cannot beat two notes perfectly and four notes fairly well, the material can be safely said not to warrant further musical study.

Firmness of purpose tempered with sympathy and good judgment is an ideal quality for a teacher; it would be a difficult matter for a teacher to make a real success without it.

Finding Fault

To scold or find fault merely because one is annoyed or out of temper is senseless. Talk with definite aim and do it well, for there is an art in scolding as in other things. But be sure, deepening the shadows, to make the high lights contrastingly great when the opportunity presents. If you find fault in the rough places and give no praise when good work has been accomplished, the pupil may become discouraged or else may regard you as a sort of thing to be dreaded, a condition that should never exist if the best results are to be obtained. I have sometimes, at a single lesson, given a sturdy scolding and yet have sent the pupil home in fine spirits over good work accomplished along some other lines. A child will strive with greater earnestness and pleasure for one who he knows will appreciate and praise his effort.

Lastly have a certain amount of sympathy for every pupil, employ imagination by trying to see things from the pupil's point of view. In this way you can more readily help him and supply his needs, Sympathy is bound to foster a firmer mutual cooperation of teacher and pupil in the great work of

MUSIC FOR THE BUSY GIRL.

BY KATE J. JAMISON.

Why is it so many busy girls are anxious to study music? Perhaps for the general reason that the busiest people often attempt and accomplish the most, although they themselves may have their own personal reasons outside of this fact. These busy girls who are engaged in work of one kind and another decide to study music for various reasons, most of them for the pleasure they expect to get out of it, in their leisure hours; some, because their friends play and they wish to be able to do whatever they do; others because they happen to have a piano in their home and wish to make use of it.

With the business woman choice of a teacher is regulated to a certain extent by the fees for tuition. The more expensive teachers are discarded and the choice too often falls on the second and third rate teachers just because they are less expensive. I do not mean to insinuate that all teachers demanding moderate fees are inferior to teachers charging larger sums, but even in the present state of musical progress, it is often the case that teachers of little repute and insufficient preparation attract pupils by their low terms. But, you may say, cannot the pupil soon discover that a poor teacher though cheap (as far as money goes) is very expensive in the long run, since it requires more time and money to unde poor work, than to start right and continue in the right course. Possibly a few, who study for the love of the art, may see their mistake before they have gone too far and begin afresh, but how many young business women, once having made a choice of teachers give the matter a thought. They rely upon the musical ability of their poorly selected pilot to carry them through their work, and help them in gaining the desired results.

Hurry the Great Fault.

So many of our young working women, after the rue American fashion, hurry the educational process. We cannot expect busy girls with limited time, ex-perience and money to view musical education from the highest standpoint. They do not understand or take time to think of the enormity of the task in hand, and it remains for the teacher to carefully guard the tender sprouts of musical growth until they have attained the power to resist the winds of adverse criticism. To keep interest and enthusiasm in what at first seems but very hard and dry work, but without which no true musical foundation can be built is not an easy task. All possible encouragement should be given the pupil in her technical work, which will naturally appear much more dif-ficult now than in childhood, when the muscles had not become stiffened. I have found by appealing to the reason of the pupil, that the difficulty of technical practice is overcome to a very great extent. If the pupil thoroughly understands the importance of the practice and the results to be gained by it, they will more resolutely attend to it. It is both wise and helpful not to keep the pupil entirely to technical practice, but rather to follow each point gained (no matter how small) with little melodies, that will show the results of their difficulties conquered.

We cannot treat busy girls as we would those who intend making a long and thorough study of music. That, however, does not mean that we should be neglectful of the essential points in practice and study. Even if they only intend to climb but half way up, let their knowledge be firmly and evenly poised, that they may better appreciate the heights above.

Sometimes the brightest imaginable talent is discovered in these girls who have so little time to devote its proper development, by dint of sacrifice and hard work they frequently accomplish unhoped

Teachers who may think the results from these pupils are barely worth the hard work often find that the greatest musical good they are able to accomplish community at large is through the channel of these busy girl pupils. If they are taught and trained to love and appreciate the best of music, they in turn influence other friends, until the general appreciation and taste for good music exhibits itself in the public concerts and musical talent of the

"Music is an art which rapidly alters its forms. We speak of 'immortal masterpieces' of music, forgetting that barely four hundred years have passed since that epoch which we of to-day look upon as the dawn of musical art."-Moszkowski

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

Weingartner's reminiscences of Liszt, in the Neue Freie Presse, of Vienna, throw many interest-ing lights on the personality of that great composer and greatest of teachers. The gatherings of famous artists at his house are well described, and his own mannerisms excellently portrayed. His playing was always marked by the ripest perfection of touch. He did not incline to the impetuous power of his youthful days, but sat almost without motion before the keyboard. His hands glided quietly over the keys, and produced the warm, magnetic stream of tone almost without effort.

His criticism of others was short, but always to the point. His praise would be given heartily, and without reserve, while blame was always concealed in some kindly circumlocution. Once, when a pretty young lady played a Chopin ballade in execrable fashion, he could not contain ejaculations of dis-gust as he walked excitedly about the room. At the end, however, he went to her kindly, laid his hand gently on her hair, kissed her forehead, and murmured, "Marry soon, dear child-adieu-

Another young lady once turned the tables on the It was the famous Ingeborg von Bronsart, who came to him when eighteen years old, in the full bloom of her fair Northern beauty. Liszt asked her to play, inwardly fearing that this was to be one more of the petted incompetents. But when she played a Bach fugue for him, with the utmost brilliancy, he could not contain his admiration. "Wonderful," he cried, "but you certainly didn't look like it." "I should hope I didn't look like a Bach fugue," was the swift retort, and the two became lifelong friends.

Debussy in England.

The English are beginning to appreciate Debussy or at least to listen to him. The first performance in London of his "Blessed Damozel" (Demoiselle Elue), has produced the usual adjectives-"musical portraiture," they say, "together with a mood of contemplative earnestness of expression and gentleness of touch." Debussy's symphonic sketches of the sea have also been heard, but critics agree that his delicate, tortuous subtlety is not equal to the occasion in depicting old ocean. His general style would rather suggest, in the words of the poet,

"Magic windows opening on the shore Of perilous seas in facry lands forlorn.

Yet there are rare beauties in many of the Debussy works-more especially in the piano pieces, where the intimate style shows with best effect. The Musical Times, in a short life of the composer, reminds its readers of the fact that both "Le Printemps" and "La Demoiselle Elue," when sent from Rome to the Paris "Institut," were refused the usual public performance, as being "erratic and infected with modernism." Of his songs, the "Ariettes Oubliées" and Fetes Galantes" were early examples of the independent style that became more marked in the "Afternoon of a Faun" (1894)—a piece of bold harmonies, delicate melodic curves, and manifold color effects," in the words of the writer, M. Calvocoressi. The "Proscs Lyriques" (1804) were symbolic, the "Chansons de Bilites" (1898) a notable group of songs, while the orchestral "Nocturnes" (1899) show even more hyper-refinement of expression than the "Faun.

The success of "Pelleas and Mélisande" is in part due to the fact that this delicacy of style is exactly suited to the shadowy suggestions of Maeterlinck's plays. Whether the composer can do as well with other subjects remains to be seen. He is not afraid, however, for after finishing incidental music to "King Lear" he is now starting on a French version of "Tristan and Isolde," We suspect that Wagner's bones may indulge in a few "Danses Macabres" in their grave, although the shade of the elder composer need not indulge in any ridiculous fear that the Bayreuth operas are to be surpassed at last; for there is something more than theory in them, there is real music.

According to Debussy, however, "the principle of symphonic development should be excluded from music-drama as out of keeping with uninterrupted action. The music must not comment upon the drama, but become part of it, the atmosphere through which the dramatic emotion radiates." This sounds very fine, but Wagner was able to make the orchestra comment on the drama without preventing

the emotion from radiating, and without interrupting the action. In fact, the present writer has some misguided ideas that it was a gentleman named Wagner who insisted especially upon uninterrupted action and fidelity of music to words. If Debussy does not care to use guiding motives there is no law compelling him to do so. But the law of the survival of the fittest will make it advisable for him to see that his music is worth listening to. So far, has been novel, delicate, graphic enough, beautiful in spots, but lacking in the qualities of rugged strength and direct power that announce the epochmaking composer.

Thus much for his operas. His string quartet, Op. Io, is one of his best works. His piano pieces, though now often heard in our country, ought to be even more widely known than they are. teresting among the early works is the beautiful "Marche Ecossaise." Then there is the effective "Ballade," and the "Suite Bergamasque." Then come the "Masques," "L'Isle Joyeuse," and "Pour le The admirable tone-pictures of "Les Es-Piano." tampes" and "Les Images" are too well known to

A New French Keyboard.

France is full of inventions and suggestions. The latest proposal from that center of novel and joyous ideas comes in the form of a suggestion for a symmetrical piano. Bach did away with the old enharmonic system, and divided the scale into twelve equal semitones; now an unknown genius arises to



CLAUDE A. DEBUSSY.

declare that the keys for these semitones should all be white, irrespective of race, color, or previous condition of servitude. There are to be no more black sharps and flats in the millennium that is to come, but all keys are to be placed on the same level-in other words, the crooked shall be made straight, and the rough places plane. For guidance of the unskilled, a sliding scale, not unlike a yard-stick, may be placed at the back of the keyboard, to show by certain markings which is the keynote, etc. This scale may of course be moved whenever the key is changed. It sounds plausible, but on the whole the inventors of the gay capital will do well to rest satisfied with their chromatic harp, and not attempt a non-chromatic piano.

Interesting Operatic Notes.

The recently rediscovered manuscript of Gluck's opera "Tigrane" dates back to the time when that composer was young and foolish, and wrote in the conventional style of his contemporaries. Those were the days when the number of characters was rescribed, and each one had to have his share of display arias of certain definite varieties. Such operas could be ground out at so much per grind, and Italy has only recently recovered from the mu-sical decline brought about by this fatal facility.

In the Italy of to-day, Puccini is busy putting the finishing touches on his "Girl of the Golden West." The inquiries that he has made in America concern ing folk-songs and popular music show that the new

work will be full of local color. Germany is applauding the veteran Goldmark for his setting of a ver-sion of "The Winter's Tale." In France, "Ghyslaine," by Marcel Bertrand, is laid in the time of the crusades, while the "Habanera" of Raoul Laparra is a faint echo of Carmen. In Prag, Oskar Nedbal, composer of "Der Faule Hans," has produced "Z Po hadky do Pohadky," a fairy pantomime opera that is not so bad as it looks at first sight. London heard an "Illuminated Symphony," by Herbert Trench and Joseph Holbrooke-a recitation, with orchestral accompaniment-in a hall that was not illuminated, but darkened. Switzerland is hunting for a national hymn, being tired of singing patriot

words to the English tune of "God Save the King."

Opera performance at Manila are not all unmixed bliss. While the "Mikado" was being given there recently the orchestra stopped suddenly; chairs were seen projecting themselves in all directions, and the walls began to crack. The singer, Miss Olive Moore, kept on bravely with her part and held the audience until the earth ceased to tremble. This brings to mind the fact that some months ago an English choral society crashed through a stage while singing the "Earthquake Chorus" from 'Elijah." It is said that the performers objected to so much realism, but probably the manager calmed their ruffled feelings by reminding them that other choruses had often broken down.

DIFFICULTIES OF TEACHERS IN SMALL TOWNS.

BY ETHYL PROCTOR.

I have found one of the most difficult problems confronting the country music teacher to be that of arousing in the pupils more than a superficial interest in good music, and of impressing upon their minds the fact that music is one of the doors to culture and refinement and not merely a fad, as so many of them regard it. In the typical countrytown class, comparatively few of the pupils regard music as an art worth the hours of hard, patient work it requires. This condition may be due to home training, or lack of it, but I believe its cause may oftentimes be traced to the door of the careless or incompetent instructor. Judging from experience and observation, she is frequently to be found teaching the country or country-town class.

Try the plan of inaugurating a series of recitals to be given either monthly or at the end of every two weeks. Have the first program one of brilliant pieces, or those in which the melody is pronounced, as such pieces more readily arouse the interest and may be prefaced by a short talk on the growth and levelopment of music. Another program may be given entirely to the works of one composer-for example, Mendelssohn. First give a sketch of his life and works and follow by playing a number of his compositions. At another recital, one may devote his time to the rendition of compositions of various styles, giving a limited explanation of each. One can also demonstrate the difference in various grades of music by playing a number of pieces selected from grades one, two, three, four, five, etc.

A demonstration of scale work and scale passages, more or less difficult, and their application to studies and pieces, is another practical plan for recitals It is a very good idea to have the more advanced pupils give occasional selections, or, if possible, devote a whole program to them.

One can formulate a number of programs which will be both interesting and instructive, and such a course establishes a bond of sympathy between teacher and pupils. If each program is prefaced by a short talk on musical history and the lives and works of the different composers, and a musical

wholesome rivalry among the members of the class. Some teachers who have to meet the conditions usually found in the country and small town may consider such a plan impracticable, but I know it can be made successful. It requires tact and much work, but it pays. It introduces a social element that is very often lacking in the lives of country folks. It wins friends and means dollars in the

"In Bach, Beethoven and Wagner we admire principally the depth of the human mind; in Mozart the divine instinct. His highest inspirations seem un touched by human labor. He creates like a god-without pain."-Edvard Grieg

REFLECTIONS BY THE WAY. The Ensemble

BY FANNY EDGAR THOMAS

THE next time you find yourself before an ensemble, vocal or instrumental, use your opera-glass in scanning the individual members, as to force, interest, imagination, vitality, expressed by them. Then try to imagine what would take place if, by any chance, each of these members were to wake quite up to the highest pitch of intensity of which his nature was capable. The fact is, that these human beings are never more than half alive, half awake, half active, not half vibrating. Proof of this lies, first, in the evidence of their hodies, which reflect the condition of their mentality; secondly, in the observable inadequacy of their response, as chorus or as orchestra, to the exhausting activity of their leader, and, thirdly, in the lack of real enthusing effect upon the audience.

See the chorus, many of them standing on one foot, shoulders, arms, faces, all expressive of the most sublime calm, even repose, indifference not felt always, lethargy and a general non-vibrating condition. This, while uttering the most stirring. heart-breaking or uplifting sentiments. You may, indeed, discover this condition in your choir while singing "Open ye the Gates," "Thanks be to God," or the "Hallelujah" chorus. Watch those closed lips, those dead cheek lines, chin lodged upon the collar, eyes down, that general stiff, stopped, feeble appearance while thanking Omnipotence for the salvation of life and nation after an extended drought and famine, while giving Him welcome into the gates of humanity's hearts, and while including in one word praise, all that can be expressed by human might, of the recognition, adoration and praise of Deity. fly upon any one of the collars would not be disturbed. The whole face, the whole body is that of a "mask," immovable, inexpressive, mute, dead.

Is that life? Can any human being look that way and at the same time emit force, vitality, expression. sentiment? The feelings of all these people, not to speak of the voices, never pass beyond a certain limit of "life." This limit is far away and far down from the line where "vibration," physical or mental, sets in. To produce vibration one must, of all things, wake up. Unless vibration be produced by performers, musical sentiment cannot possibly be carried into the mentality of the listeners. This is one great and leading cause of the perfunctoriness tedium, conservatism, lack of real enthusiasm, and consequent incomprehensiveness of average musical performance. And this means most of the musical

That each one should reach this condition of vitality does not mean physical exertion, loud noise or much movement necessarily. Sadness, pleading. fear require as high a degree of intensity as triumple or jealousy. It means that he or she shall put into each idea presented (joy, triumph, pleading, threat), all the mental and spiritual intensity of which he is capable. If an idea be triumph, the reflection or expression will then be that of immense victory; if sadness, of profound grief; if joy, of intense and exhilarating happiness. The effects in every case will be what is termed "inspiring." These varying intensities move with and color each phrase, strain, passage-even word-underlining, accenting, strengthening, softening, vivifying the intelligence as in animated and earnest discourse, and producing

"Fear of exaggeration" is cited as cause of this great lack, by a certain class, many of whom do not even realize just what they mean by the phrase. There need be no fear of exaggeration ever, pro vided a structure be symmetrical. A dodge-andpunch-like, unintelligent, meaningless accentuation s to be avoided in all things-reading, speaking, dressing, painting—all things. But, other things being equal, strong accentuation of musical expression is not only desirable, but imperative, and for several

In the first place, music in itself is an intangible, refined art, naturally far out of reach and unspeaking, to the average human being. In order to project and carry its meaning to an unthinking or unprepared body down in the audience, the focus must. necessarily, be strong. Next, most of the people in the audience, even when artistic, even musical, arrive in a concert-hall full of other thoughts, tangible enough most of them, not necessarily vulgar or common-place, but absorbing. Few, if any, have been prepared for the set of thoughts, sensations, feel-

ings (as you will) which are to be presented by that intangible, invisible, untouchable thing, music. Provided the general art structure of the conception be symmetrical throughout, it stands to reason that the greatest strength of appeal possible to expression is not too much to carry the subject into the under-standing and feeling of the people across the footlights. Proof that this is almost never accomplished lies in the evidence of the unstirred, undisturbed, unfeeling condition of the larger part of every audience, a condition seemingly unsuspected by the average, even the super-average, performer. Audiences have been talked into the idea that this condition is the result of their not being "educated up," "musical," etc. In truth, the performers it is who are not "musical." With the proper presentation ninety-nine of every hundred people wake up to and re-

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Again, a subject, when quite new, cannot possibly assume desirable shape and color upon first presentation. Still less if that form and color be feeble and uncertain. On the other hand, many musical subjects have, by repetition, been brought to the verge of uninterestedness. It requires a smart whip to lift them back into their rightful possession of

spond sincerely to music

head and heart. But further, Americans, of all people, have little need to fear "overdoing" in the matter of emotion. This for reasons. The least they can do is to do the very most they can. They are not alone in this. A sensitive one, in speaking of the singing of "Comfort Ye My People," by a "well-known artist," referred to the "aluminum efforts" of that "boudoir tenorette" to pour comfort into the mass of souls before him. This suggests what is meant. The above does not mean to bear only upon the "expression" of the average chorus. The same exactly is true at all points of the average orchestra. Watch the next one before which you sit. Do the members suggest earnestness, fullness of subject, or that condition expressed by a celebrated orator, as though "the heavens must fall" unless that of which his mind is bursting be "sent forth and carried into the minds of those below?"

Do not the members look anything but enthused? Do they not, when not actually playing, scan the audience complacently, gaze into the ceiling or upon the floor, feet swinging, chairs tipped back even, because it is not "their turn?" Do they not leer between themselves during performance, chat and make jokes when "out of it," as they call passing through silent passages of thought? Do they not lie back against the backs of their chairs when playing, "sawing away for dear life," as some one expresses it? Could any one ever have invented such a phrase while under the influence of a "force" exerted by the player? Does not every separate musician have something to say, in the story, even when silent?

Almost without exception all musical performance. vocal and instrumental, is but half said, half done, Indeed, the same is true of the same proportion of solo performance. There is no response in the audience because there is no vibration in the performers. There is no life, no conveyance of impression, no impression. People admire, are gratified, interested for one cause or another. They are never -scarcely ever-stirred. They are not made to thrill to the subject presented, as all musical subject worth the name is capable of thrilling, ninety-nine out of one hundred people. It is wrong to put the blame upon the audience. It is the performers nine times out of ten who are to blame. Proof of this is the different effect of the same music upon the same audiences presented by different performers.

SUGGESTIONS FOR A MORE ACCURATE MUSICAL NOMENCLATURE

BY W. B. KINNEAR

AT Los Angeles the N. E. A. music section adopted this report of terminology committee: "We believe in bringing about a better understand-

ing and teaching of existing terms rather than the invention of new ones. In other words, terminology reform rather than terminology revolution,

"I. Tone as a distinctive term for musical effects is better than sound. For instance: 'Sing the third tone of the scale,' rather than 'sound of the scale.'

"2. Tone as distinguished from note. For instance: 'The high tones of the violin were both strong and pure,' rather than 'notes of the violin'

"3. Tone as distinguished from interval. For in stance: 'Sing the fifth tone of the major scale,' rather than 'interval of the major scale.'

"4. Bar, a visible symbol as distinguished from measure. For instance: 'I heard only the last few measures of the symphony,' rather than 'bars of the

"5. Scale as distinguished from key. For instance: America is written in the key of G.' rather than

"6. A sharp or a flat does not raise or lower: 1. given note. 2. A given tone. 3. A given pitch.

A given staff degree. The following statements, therefore, are all incorrect: I. The fourth quarter note is raised by the accidental sharp. 2. The third tone of the major scale is lowered by a flat. 3. The pitch F is raised by a sharp in the key of G. 4. The third line is lowered by a flat in the signature of the key of F.

"7. There is no pitch named 'B natural.' [This means that the word 'natural' is superfluous as part of any pitch name l

"8. Any and all of the following: Tone, semitone, whole-tone, half-tone, are incorrectly used as terms of [interval] measurement.

"9. The chromatic scale is a progression upward or downward from a given tone to its octave by half-steps. Step and half-step are legitimate terms of measurement.

"10. Chromatic is always a term of ear. The characters, the sharp, the flat, the natural, etc., when used away from the signature, are not properly called 'chromatics.'

"11. The following are words of opposite meanings: By rote, by note. By syllables, by words. Do not talk of having an exercise sung by note if you desire the pupils to sing the sol-fa syllables. All singing is by note in which the pupil is guided in his efforts of the eye. All singing is by rote in which the ear is the sole reliance of the learner.

"12. The unaccompanied chorus ended a half-step flat, rather than a 'half-tone flat.'" Agreement was reached upon every point, and all except Nos. 3 and 12 received the unanimous approval of the section.

It is not a question of what pupils can be taught to understand by any given term or form of state-ment. We all know what is commonly understood by "semi-tone" or "half-tone," though in all the centuries of music past there never was, and in all the ages of music to come there never can be such a thing as a semi-tone, a half-tone. It is a physical impossibility, a confusion of ideas, a fictitious name applied to a patent fact. These and other objectionable terms became a part of musical nomenclature because musicians have ever been more interested in music itself than in its theory and terminology. They retain their place partly because of a conservative attitude toward change in existing conditions, partly because it is much more difficult to formulate statements or select terms that will square with the facts than to copy accepted bits of fiction.

In one of the very latest publications-a harmony book, issued during the present month, December. 1907, the author, a teacher in an important univer sity position, has taken advanced ground regarding obsolescent figured bass system, but has not dared, or did not care, to go a step further and include amended terminology, merely accepting terms "in common use by the great majority of writers." Such things retard our cause.

It is difficult by mere oral teaching, however true, to offset the error of the printed page. Penciling corrections in current texts would involve labor, but might be justified by results. Something of this kind may be necessary for a time until there can be developed a race of teachers who, themselves carefully taught, shall write with more care the things they prepare for the instruction of others,

Next to the habit of mental application the next best thing a teacher can do for his students is to implant germs of ideals. All art life is a working up to ideals. Before one can make progress he must have a point at which to aim. That is, for the time being, his ideal. Pupils begin their study without objective points clearly defined in their minds. Insinuate these into the student's thought, inoculate him with the virus of discontent with his present standing and the dynamic force is provided for growth and development.

THE PRACTICE PROBLEM

BY PERLEE V. JERVIS.

Among the many problems that present themselves to the teacher for solution, perhaps no one is more perplexing than the question of what to do with the pupil who can practice but an hour a day; how shall the time be divided so that satisfactory progress may be made? What technical work should be given? What piece study?

The problem will be greatly simplified if it is borne in mind:

- I. That we must choose between making our pupils good exercise or good piece players; we can seldom do both.
- 2. That the object of music study is, or should be, the study of music
- 3. That it is not so much what we do as it is
- 4. That the factors in the solution of any technical problem are usually twenty-five per cent, knowing how, fifty per cent. concentrated thought, and twenty-five per cent, actual keyboard practice

5. That intensity of interest is necessary to the production of large results.

That the object of music study should be the study of music seems often to be overlooked; the writer has had not a few pupils come to him who had been kent on exercises a whole year with not a single piece to vary the monotony of the daily One pupil had worked thus for two years, and, strange to relate, had no technic!

Believing, as he does, that the proper study of music should be through music, the writer also believes that the major portion of the practice hour should be devoted to piece study. In order to utilize the short practice period to the greatest advantage, the pupil must be made to understand thoroughly that it is not so much a question of how much she does, as the way in which it is done, that counts: the cumulative effect of even ten or fifteen minutes' daily technical work carefully chosen and properly done is not always realized by the inexperienced teacher.

A Valuable Exercise.

The writer has examined and tried many exercises, but has never found any so far-reaching and cumulative in its effect as the Mason two-finger exercise; for accomplishing great results with the least expenditure of time, he has never found its equal; a sequence can be played in from five to seven minutes. and the exercise can be treated so exhaustively tha a new form can be given at every lesson, if the teacher so desires, by thus forcing the pupil to keep the mind on the alert. Routine thinking is thus avoided, a point to be strongly emphasized. The Mason exercise must not be practiced in a listless. haphazard fashion, but with the mind concentrated on the work in hand, and the ear co-operating with the mind in the effort to produce a tone of the most musical quality.

The two-finger exercises should be given one as a time, each should be perfectly played before taking up the next; this may take anywhere from five to ten lessons. After these exercises are well under way, the scale should be taken up, the canon forms being introduced at an early stage; these, with the accent and velocity forms, can be played in ten minutes (after they are thoroughly learned), and should like the exercises be given a sten at a time

After the scale is well in hand the arneggio may be introduced, and thereafter alternated with the scale-the arpeggio being practiced one week, the scale the next. Pedal study and chord playing may be assigned a few minutes each day till the pupil is when these exercises may be discontinued, as the same practice can be had in the pieces studied.

Piano technic is largely a thorough understanding of a few important principles, the practical application of which materially shortens the time actually required to overcome many keyboard difficulties. An elucidation of these principles would require more space than the limits of this article will allow suffice it to say that they constitute the knowing how spoken of above.

Intense Interest Imperative.

to the production of great results, this interest can

often be aroused through the appeal which a beautiful composition makes to the pupil, rarely or never by means of any technical work.

Shakespeare, in "The Taming of the Shrew," "No profit grows where is no pleasure ta'en. In brief, sir, study what you most affect."

A psychological truth which the teacher should always bear in mind. We study with enthusiasm what intensely interests us; how can we expect our pupils to do otherwise? Hence, the writer seldom gives a pupil a piece that the pupil does not like. From his carefully graded repertoire of teaching pieces a number are selected which embody the echnical or musical principle which he wishes the pupil to study. These are played to her and she is allowed to choose the one which, by its beauty, most appeals to her. The pupil's interest having thus been excited, she will in most cases cheerfully put upon the composition an amount of hard work that t would have heen impossible to secure by means of a piece forced upon her by the teacher, and this

will be interested work-a vital point. In addition to interested enthusiastic work, we must have practice free from mistakes, also a high degree of mental concentration. How these can be secured was described by the writer in the January ETUDE; the piece chosen may be studied as there suggested, and after it has been learned through from the music, ten minutes a day may be devoted to memorizing it.

Memorizing.

The following is an excellent method of memorizing: Take a few notes of the right-hand part, name them aloud, then, with the eyes closed, play them, naming each one before playing, and at the same time visualizing mentally each key played, just as if the eyes were open and looking at the keyboard; play these notes a number of times in the same manner, then add to them a few more till a phrase has been learned, after which the entire phrase is to be thought, visualized and played many times over. Memorize the left-hand part in the same way, then think and play hands together; continue thus to the end of the piece.

The advantages which accrue from this method of study are a power of concentration which enables one to learn rapidly; a command of the keyboard which ensures great accuracy and freedom, and is a material aid in sight reading, and a facility in thinking tones in groups, which is one of the conditions of fast playing.

The division of the practice hour now stands: two-finger exercise, five to seven minutes; scale or arpeggio, ten minutes; other work, five minutes; new piece, thirty minutes; memorizing, ten mniutes,

It may be objected that the teacher cannot make a pupil work as thus outlined with only an hour's daily practice, to which it may be replied, that if he does not possess the faculty of inspiring the pupil to do one hour of intense, concentrated work he certainly will be no more successful with a pupil who has four hours at his disposal

LEOPOLD GODOWSKY ON "NATURAL TECHNIC."

BY W. F.

Few persons can listen to a performer of abnormal gifts and phenomenal attainments interpreting the classical works of the great masters and the show pieces of the virtuoso music-makers with that per-fection of detail which defies all adverse criticism, however well informed it may be, without inquiring thought. In speaking of Rubinstein, Mr. Godowsky by what means it has been accomplished. What is commonly known as technical development has, of late years, engrossed the attention of many pianoforte students to the exclusion of almost all else, and become little less than a craze with them. They will work for many hours a day at mechanical exercises for the fingers and hand, only to find next morning there has been a considerable leakage of the previous evening's accumulation of temporary facil-Many persons even to this day fancy that it is the outward formation and dimensions of the hand that are productive of good results only, but those are sadly mistaken who think these factors alone are tion. the cause of excellence in keyboard facility. The hands may be of perfect shape and dimensions for As said before, intensity of interest is necessary playing the pianoforte, but incapable of much agility

Mental Practice.

The great source of motive power is the general muscular system, and it is manifest that all the great virtuoso pianists of the past and present were and are abnormally endowed in their muscular system; and their relative endowments are the measure of their respective attainments, rather than their hours of labor and the size of their hands. There can be little doubt that both Liszt and Thalberg, especially the latter, were naturally highly endowed in their muscular system. It was known that Anton Rubinstein was so, for had it been otherwise with him he could not have played as he did in 1886, when he gave his famous series of historical recitals, at upwards of sixty years of age, under the conditions that had preceded his playing; a long lapse from practice. owing to his devoting himself to composition. And even while here in the midst of his stupendous task an intimate friend of Rubinstein, who saw him frequently while in London for these recitals, told me that he scarcely touched the piano for the purpose of practice-he relied upon mental rather than physical exercise, save with such items as were less familiar to him than the rest. And surely both Mendelssohn and Sterndale Bennett were by nature amply endowed too, for it is well-known that neither of these men did anything like an average amount of work at the keyboard; yet both were fine pianists, if critical oninion of their day be trustworthy.

Early Technical Development.

In this connection Mr. Leopold Godowsky has to say: "My mechanism is entirely natural. I have never played a 'mechanical' exercise in my life; I have practiced solely at my repertory pieces." He further assured me that he had quite as much mechanism at the age of 13 to 14 as he now has, and that he played Chopin's E minor Piano Concerto with as much mechanical ease and certainty then as But he did not say that he played it as well musically, of course. Those who have not heard Mr. Godowsky play can scarcely conceive with what ease he covers passages of the greatest difficulty, never deviating from the highest perfection of detail as he proceeds. The listener is never in doubt as to whether or not every note is audible, etc. As Mr. Godowsky was seated at the keyboard of a small grand piano, and I at the treble end of it, during our ortunity for close examination of his hands and the ease with which he glides over stupendous difficulties, as he illustrated at the keyboard any point we were discussing, and he played to me severa times in this way. In short, Mr. Godowsky's muscular system seems of infinite elasticity, power, and capacity; he is ideally endowed by nature with all the essentials of a great pianist and artist. I asked Mr. Godowsky something about the extent of his repertory-if he played the harpsichord suites, etc., of the old masters, the 48 preludes and fugues of Bach, the sonatas of Mozart and Beethoven, the works of Schubert, Mendelssohn, Schumann, Chopin, Brahms, the Russian composers, Liszt, etc., as a whole from memory, and he very modestly answered, "Oh, yes, of eourse," as though that went without saying.

Saint-Saëns's Technic also Natural.

But our discussion of music was by no means confined to pianoforte items; we talked of the great symphonic works, operas, and chamber music in general, and with these I found Mr. Godowsky very intimately acquainted. He is evidently a deep thinker, and all that he does is the result of serious informed me that he had neither seen nor heard him In the course of our conversation I incidentally spoke of Saint-Saëns's most recent visit to England and of his very remarkable playing on that occasion irrespective of his more than 70 years, thinking Mr. Godowsky would be interested in his old master's doings. Reverting to the playing of Saint-Saëns 30 years ago, to his marvellous facility and beautiful touch, in spite of his large engagement in composi-tion, Mr. Godowsky informed me that the distinguished Frenchman's technique, like his own, is entirely natural, which alone accounts for its preserva-Mr. Leopold Godowsky is one of nature's rarest products-a born pianist, highly endowed with muscle, brain, memory, and a fine musical instincta perfect coalition of talents, in addition to a diligent application .- London Musical World.

BY HELENA MAGUIRE.

Once upon a time there dwelt within a certain city two Wise Men. One said, "I shall give of my wisdom only to those who are to travel far, that my name may be carried forth to all men, and that, returning full of gifts, these whom I have taught may reward me, and I shall be rich and honored in the land." And this he did, and those he taught went forth, and some fell by the wayside and were never heard of more. And others found without the gates a greater master, and, forgetful of the first sat them wn at this one's feet, until, hearing of a greater still, they rose and journeyed forth again. And others there were, who went forth proclaiming their wisdom as theirs alone, and asking glory for so one but themselves alone. And so the wisdom which he sent forth was as the dust that is swept without the city gates, and joins the sands of the desert, and he

But the other Wise Man said, "I shall give of my wisdom to all who ask, and if, when I am old, I have the loyalty of those whom I have taught, then will I be rich enough," So he gave each day, to those who dwelt beside him, to the poor, to those who toiled in the streets, and strangers coming marveled at the wisdom of those who lived in this city, and asked, "whence comes such wisdom?" And they pointed across to the acacia tree where the Wise Man sat, and said, "He taught us and teaches our children." And the strangers going forth told of the city where wisdom walked the streets, and spoke from the mouths of the poor, and others coming, sat them down to learn, and many offered him rich gifts, and his fame was great. And at the end he said, "Behold I desired only the loyalty of those I taught, and all these things have been added

And the parable is being lived out to-day in the music-world, and the teachers who are teaching for fame, money or position, who are "self-seekers," are making of their pupils just what they are themselves, self-seekers, who will leave these teachers either disgusted or discouraged, or else to go to another teacher, or, believing that they have "squeezed the teacher dry," will go forth to "blow their own horns," desirous of giving honor to no one but themselves alone.

Money and Fame vs. Service.

I do not mean that a music teacher should not have money, fame and position. I wish every teacher as much of these as he can carry, although I do not consider any of them necessary, or all of them together worth the loyalty of one pupil. What I do mean is that a teacher who works with his eye always on the rewards is more apt to see them vanish than come his way. On the other hand, a teacher who works unselfishly, for the good of his pupils is sure to "have these things added unto him."

I have seen many pictures of sweet old musicians eating their scanty loaf on a box in a garret, and have read many sad stories of the wretched death which ended a life of unappreciated musical virtue. which used to make me cry and say, "that is the way it will be with me." But the truth is that I have never known it to happen in real life, in real American life I mean, that a teacher who did his whole duty by his pupils, and worked with God upon his side, ever had to suffer real poverty in his old age. It is more natural for pupils to be loyal than disloyal, grateful than ungrateful. cannot keep a pupil always, but we can keep his love and respect. The people of America are willing to pay for a good thing (the history of the Pure Food Laws is good reading for teachers) and if what we offer is good then the rewards will come and having earned them honestly, we have a perfect right to accept them with a sober gratitude

Of all the reasons there are for a man being a music teacher, three occur to me, any one of which is sufficient to insure and to retain the loyalty of

The first is, to teach for the love of teaching; the second, for intellectual motives, and the third for ethical reasons. As to the first, those who teach for the pleasure of teaching may be called "born teachers." They would teach anyway. They are only happy when teaching something to somebody, and they become music-teachers because, added to their love for teaching is a love for music strong enough to draw them into the profession. Such a

ON RETAINING THE LOYALTY OF OLD natural joy to his work. He gives a savor of his own to the plain and often acrid fare of the teaching life, which seasons and makes it so truly palatable to himself that he can honestly say that that which has proven so tasteless and even bitter to many, is truly a pleasure to himself. And this joy which the teacher feels in his work is contagious. The pupil "catches it." It gives to the pupil's work as well a zest which carries him forward over the dry hard places, and makes him wish to "spread" the pleasure he is having in his music. It makes it possible for a teacher to be able to say heartily at the end of a lesson, "There! You have studied that in such a way as to have given me pleasure, you have for yourself the pleasure that is always the result of work well done, and you are going to give any number of people pleasure when you play this because you play it well." That is the sort of teacher who sends his pupil forth strong for greater effort, and eager to "pass along" the joy that he feels in his music-study. Such a teacher is laying up for himself r'ch treasures of loyalty in the hearts of his pupils every day, and he will not die poor and

> Secondly, the man who becomes a music teacher for intellectual motives is a man who has a talent for music plus a passion for "seeing clear," and is willing to help others see clearly also. He is a man whose desire to arrive at a critical sense of what is good in music, and whose refusal to remain at the mercy of theorists has led him through deep study and earnest thought to a large and wide view of the entire history, the great personalities, and the progress and development of the art of music constantly striving toward a fuller sense of right values and just proportions. He is honestly desirous of teaching "the Truth" as he knows it, and his perfect sincerity and singleness of purpose make it possible for him to accomplish great re-sults. With him his pupils are apt to be a "survival of the fittest," but those pupils who can meet his sincerity with an equal sincerity of purpose find themselves, at every lesson, present at a musical feast, where they may drink deep of knowledge, and where every problem is set forth with a clearness and lucidity which is a delight to an intelligent pupil. Such a teacher will never lack the loyalty of his pupils. The most sincere wish which his pupils will have for all those to whom they desire good will be that these, too, may study with their master.

The Teacher With a Purpose.

The last, the ethical reason, will seem to some an odd reason for teaching music, but to me it is the best reason of all. By this I do not mean the man or woman who enjoys teaching because it is such an excellent chance to preach. I never could bear a teacher who was always "pointing a great moral lesson," who swam in proverbs, and revelled in "improving conversation." Not that kind at all. I mean a teacher who knows music in such a way, and who knows so much more of life than the musical side, that studying with him is going to be a good and beautiful thing for every pupil who goes to him. Whose strength is in his example, in his personality, in the use that the force and purity of his own mind enable him to make of music as his medium in teaching beauty and symmetry, order and symbolism. Who else is there that has such a chance to influence the young for good as the private

I have heard teachers of music say that they could not exert as much influence over their pupils as could the school teacher, because they only had them for one hour each week. But think! For that one hour we have the pupil all to ourselves, all alone, with nothing to prevent the most intimate intercourse. What school teacher, or church teacher either, for that matter, has this opportunity? as the woman said, speaking of mission services, "I have my doubts of people being inspired in rows!" This is what is attempted in the churches and the schools. The clergy and the teachers must toss their inspirational efforts to "rows" of young people, and pray that some of it "may fall on good soil." But the music teacher has the young person all to himself, week after week, and under his hands one of the most beautiful of the arts. Any sincere teacher may, indeed does, belong to what Benson calls, "the natural priesthood," in which, however, he declares that "there is no room for him in whom there lingers any taint of the temptation to work for his own ends, or to exalt himself by trading on the credulity of humanity." Such a teacher must have a sense of the poetry, and romance and beauty teacher brings a great big fund of never-failing in the lives of the young people to come to study

with him. He must stand ready to be a friend to the dull, the commonplace, yes even the unpleasing ones who come, for these, like the poor, we have always with us. And he must be able to show to every one of these the beauty and the good that there is in every thought and every act that is performed with a right intention.

Something More Than Music.

This is all very unworldly I know, but it is of that which has flourished ever since the Resurrection. and is more common than we are apt to admit. myself have studied with just such men and women, from whom I learned better things even than the music which was our subject, things which have made my pupils, on marrying, promise to put their babies on my waiting list, and my other girls, who have become teachers, to promise their pupils that, if they practice well, some day they may go to their "musical grandmother" for lessons, and I do not worry about dying like the people in the books

We cannot keep our pupils always, but we can keep their loyalty, if we are worthy. The loyalty of an "old" pupil is worth a dozen; indeed (this for the benefit of the "canny ones"), it often brings a dozen new pupils. A teacher's reputation rests on the tongues of those who have studied with him, and it is according to our reputations that we wax fat or lean. I know that never was a general statement made that did not cover a number of exceptions as well as a truth, but the truth remains neverthe less, and all the exceptions in the world cannot change this truth, that the sincere, unselfish teacher is a richer man than he who works for the rewards.

THE RISE OF THE VIRTUOSO.

BY D. C. PARKER,

VIOLIN virtuosity saw its culminating point in Paganini, who astounded Europe by performing on one string what in former times few would have accomplished on four. Equally interesting is the development of the keyboard instruments. far journey from the faint tinkling of the early harpsichord to the round full tone of the modern pianoforte; and every period of change has been punctuated by a recurrence of mere virtuosity. We find that this eventually affected compositions themselves and that roulades and trills were introduced into every bar, and so the written composition was but a mere skeleton. It is impossible to say how long this custom might have existed had not Rossiniwhom one does not usually regard as a reformer in things musical—set a good example in "Elisa-betta" by writing down the trills and other ornaments in the airs which he intended should be sung. Such a change could only be for the better, as the music was no longer at the mercy of the momentary caprices of the vocalists.

Voltaire on the Virtuoso Evil.

It was during the golden days of the virtuoso that many novelists and literary men of all kinds had their fling at the artificiality of the music. We remember the characteristic remark of Thackeray in "Vanity Fair" about what he calls (I think) Donizettian rubbish. Equally instructive are the views of Voltaire, as exhibited towards the end of "Candide." Here he talks of bad tragedies put to music and he makes sarcastic reference to it having become the art of doing difficult feats. Nor is the unreality of the operas of the time allowed to escape notice Voltaire mentions songs introduced in the most avkward way to show off the voice of an actress. With regret it must be confessed that there was some reason for the introduction of those remarks and Voltaire probably regarded it as his duty to speak

It is to be hoped that we have left behind such foolishness for all time. In very recent years we have witnessed the rise of a new virtuoso, which event should be productive of the best results-the orchestral conductor. This position, which came from obscurity, is now one of vast importance; and only those who know how a magnetic and fascinating personality can affect the personnel of an orchestra can understand the immense influence that conductor has over his men. The conductor's function is the reproduction of works and he is therefore only a medium. That he must in many cases be given the credit for the great excellence and efficiency of not a few modern orchestras is in itself a proof that he has used his powers to noble

Letters From Our Readers

READING WITHOUT INSTRUCTION. To the Editor of The Etude:

My little girl has taken THE ETUDE regularly for

some time, and it has helped her in her studies.
At first I thought it was a bad thing for her to try to pick up the little pieces, but I soon found that the teacher was surprise at the manner in which she was gaining in sight-reading. I said nothing, but I insisted that she should practice the full length of time upon the lesson that the teacher allotted. I then told her that if she wanted to play any of THE ETUDE pieces she might do so, providing she would hold her fingers in just the way the teacher told her, and count exactly as the teacher had directed. I had great fun watching her take up one piece, toy with it awhile like a kitten with a pretty ball, and then discard it. This went on for weeks, and I used to wonder and wonder whether I was doing the right thing. I knew that if I were to tell her teacher she would put her foot down upon this promiscuous practice at once. But I reasoned that her case was a peculiar one. I fancied that she was like a little honey bee in a garden in full bloom, flying from blossom to blossom, and taking the honey from one and then another flower,

One day I heard her take up a piece and work for some time at it. The next day she did the same thing, and continued to do so for some time. One day when she was practicing in the back parlor, her teacher called, and, hearing the playing, said: "Have you some guests to-day? Who is playing?" I went to the portieres and pushed them back. The teacher was almost breathless with astonishment. My daughter was playing a piece by Grieg. The teacher she says: "To think that I was keeping her on those simple little exercises when she had taught herself to play that Grieg piece!"

I often think it over now, and it seems to me that what a child is permitted and encouraged to do is far more valuable than what a child is urged or forced to do.

(Mrs.) W. G. BILLINGSLEY.

TEACHING "EXPRESSION."

To the Editor of THE ETUDE:

So much is said concerning expression in pianoforte playing and yet how very indefinite is the method which different teachers use in teaching it or avoid teaching it as is often the case.

One teacher will tell his pupils of the tremendous importance of expression and how his music is always so well appreciated on account of his ability to put expression into it, never giving any practical ideas to his pupils as to the means of acquiring this power.

He always speaks of expression as though it is something apart from the music itself; something to be learned separately. Many of his pupils are wondering when they will be far enough advanced to begin learning this wonderful art. Other teachers talk a great deal about expression without any regard to what the composer says on the subject, often changing even the rhythm and the phrasing, saying that "everyone must express himself in his own avay," which is perhaps a wise saying within certain way," which is perhaps a wise saying within certain but a subject of the subje

Another teacher will explain the meaning of all the musical terms, never once requiring the pupil to apply them to the selection being studied. I recall a common fault which might be amusing if it did not happen so frequently as to seem very serious. A pupil came to me, having previously studied music four years. She had among her first studies a theme with variations. The theme was played exceedingly fast, the more difficult variations very slowly. In fact some of them so slowly that the them would have been almost too disconnected for the ordinary car to hear, had it been played with proper accent.

When asked to pick out the principal melody notes in one of the variations she looked at me in astonishment, and asked how she could when she didn't even know the tune yet. Each tone of the melody was very plainly marked, and she had the theme was very evidently indicated.

Many pupils have at their tongues' end a good definition for almost all of the musical terms which are frequently used, and yet are unable to play a simple piece of music using these terms in a practical manner, The common effort of many students seems to be to play everything through as fast as possible, whether the notes have two beats each or are six to a beat, sometimes disguising well-known pieces so that they are scarcely recognizable. The pupil should be taught the rhythmic accents of each study as he begins work upon it, and not only be able to tell the meaning of musical terms but should be able to use them as the composer indicates.

EDITH E. EDWARDS.

THE REAL AND THE IDEAL.

To the Editor of TIRE ETUDE:
Several recent articles in TIRE ETUDE have reminded me of the ardor with which I commenced teaching. To me every pupil was a sacred chalice to be filled with the radiant truths of art. I never once doubted my ability to make them glow like the Grail. For a year I poured and poured. I was fresh from Europe, steeped in the tradition of the classic school. Had I not studied three years with B, and and could I not so I posted and Reichoven anywhere, at any time with hands separately and hands together?

That I had pupils from the first was natural, I had "studied in Europe"—that was sufficient, I was very exact and very "grundlich," and taught Bach with great feeling and conviction. But there was Jane, who hated Bach no matter how often I told her of the wonderful German children who played her of the wonderful German children who played ticed faithfully, not because she liked Bach bero please me, and Mary who was perfectly unscrupulous and never touched it, and the more I related the wonders of musical Germany the more she glowered. "Well," I said, firm'y, "you must play Bach whether you like it, or understand it, or think it pretty or ugly or anything!" I was trembling with exclement. "The Germans play Bach, and

After the lesson I rushed in tears into my mother's room. "Well, dearie, why not give them something they do like, something pretty?"

"Oh!" I wailed, "you don't understand, it would be coming down, and what would B, say?"
"As you are some three thousand miles from Berlin it is not likely that he will find it out."

Berlin it is not likely that he will find it out."

It sounded flippant. "I can't, I can't," I cried, and rushed out of the room,

My gods of music were rocking off their pedestals, I alone "indertrated" and with antibora, etermination, born of three years' German will, I alone the their state of the three thr

PRACTICAL PUPILS' RECITALS. To the Editor of THE ETUDE:

Last year I ried a new plan which was quite successful. I found that on giving one recital in which radius all my pupils took part it was too lengthy and tiresome for both pupils and auditors. Many pupils canot do themselves justice in playing once. If they play several numbers on the programme, they get vover the fear that comes to many. Instead of having one recital I had six parlor recitals, having six over the fear that comes to Two of these pupils would do most of the playing, and it was their recital assisted by four of five others as the case might be. They

enjoyed it much better and worked much farder than they would have done otherwise. Having two pianos there was a good chance for variety, so it did not seem monotonous. In the case of one boy, when I said, "C—I wish you to play in a recital this spring," he said, "Me? well I guess not!" and when I told him it was to be his and P—I's recital, to be assisted by so many others, you should have seen how his countenance changed. That sounded very different. He thought he was to be somebody after all, and was very willing to play at his own recital.

MUSICAL TESTS.

To the Editor of THE ETUDE:

I am sending you two ideas that I have found to be of practical value in my work as a teacher and I novel and useful. Sometimes it is interesting to younger pupils to give them a little musical test. doing this I have ten questions ready prepared be-fore the lesson, with blank spaces for answers-to which I give ten minutes or so of the lesson hour occasionally. The questions are necessarily short and quickly answered—such as meanings of different expression marks, rests, any new word that has lately appeared in a piece, etc., etc. It takes but a minute or two to read the answers and mark them on the scale of 100. If there are one or two wrong answers they are corrected at the time and make quite a lasting impression—by contrast. I find the children enjoy this. It stimulates them to notice and remember little points in the lesson. They are always very much pleased and proud to carry home now and then a test paper marked 100,

With little players sometimes in trying a new piece I play one part—say the left hand—the pupil using the right hand. We do this several times in this way, then change about, the pupil taking the left hand and I the right—meantime observing carefully all marks of expression, etc. Next the pupil uses both hands, and it is surprising sometimes to see how well he has caught the spirit and character of the piece. This often makes an onerous process

LEILA M. CHURCH.

STIMULATING THE PUPIL'S AMBITION.

BY MADAME A. PUPIN.

The enthusiastic teacher often finds her best efforts opposed or resisted by invisible, intangible obstacles. Where she expected progress she meets only inertia. Where she had hoped to lead her pupils on to success she finds but a languid interest in success. She wonders what can be the cause of this indifference. Most of her pupils have talent, even if only latent; all have good pianos and their even if only latent; all have good pianos and their teaching; yet and willing to pay for the best teaching; yet and willing to pay for the best teaching; yet and the pupils practice is but perfunctory at the best her pupils practice is

Elbert Hubbard says, "The more the parent does for the child, the less the child will do for himself." Here is the secret. Parents nowadays make life too easy for the child. What he wants he gets for the asking; he is compelled to make neither effort no sacrifice. Naturally, when he has secured the object of his desires, he fails to appreciate it. But one who has been compelled to effort, who has struggled against obstacles and discouragements and won, has paid the price and values what he has

gained.

The teacher's greatest need then is some way to stimulate the ambitious desires of the pupil, something that will make the pupil, of her own self, earnestly desire to excel. There are three ways to bring this about, and all must be practiced.

bring this about, and all must be practiced.

First—Emulation is a good incentive to effort. The best way to promote emulation is by fortnightly or monthly reminos of all the pupils and having them play their pieces before each other. These reminons should be made so interesting and attractive that no pupil would want to miss one of of the best call, prizes should be offered. One of the best call, prizes should be offered. One of the best of the best call, prizes should be offered. One some composer. The teacher should ask the pupils to some composer. The teacher should ask the pupils to write, in two hundred words or less, what they remember of this reading. The best sketch handed in before the next reminor to be entitled to the

THE RECITAL PROGRAM.

BY J. SHIPLEY WATSON.

Is music circles, "going into a country place" is almost synonymous with "going to vegetate." and a teacher who does not nip this prejudice in the bud will run to seed fast enough. We can get much out of life, even in a village, and it is somewhat of a consolation to know that some of our city conferees do not keep clear of a tread mill grind any more successfully than we do. When we go into a small town to locate we must not leave the best part of ourselves behind in the city, our enthusiasm, ambition, ideals, and desires for "something big," to too blase to work. Remember that we, the carbon to be a substance of the musical profession and that our reputation will be in proportion to our zeal and sincerity.

The recital program is a suitable place to show our personality; though the small town's teacher does not have the excitement of attracting the attention of a large and educated mass, the influence of his programs is far greater than he supposes. Through them he extends the boundaries of his little world, and when it leaves his domain it should carry with it a subtle far-reaching suggestion of what he is himself. It costs no more to play an interesting recital than a dull one. Making up a program is much like drawing up plans for a house or laying out a garden. We have a quantity of material in the rough, the question is what to choose and a recital program gives a pretty clear idea a cetter's sim, if he has one. If he loves display he betays it, if he likes tic-tac-toring kind of pieces we know it and we are perfectly aware when he piles up too much seriousness.

There are certain architectural features to be considered, in a way our programs stand for us; skill in arrangement comes from practice and program building is a thing that every teacher should practice, no matter how limited his work. In forming programs, music must be considered in its broad sense, as literature, and our first thought must be to play the best always. Do not begin by teacher is somewhat of an autocrat, he knows he is the only person in town who "understands music," so he plays at and talks at his audience instead of pulling it over to him strategically.

Make your programs short, it is poor economy to crowd too many pupils into one recital; a short program is not nearly so "hard to understand," and the recollection of it is more vivid than a long one loosely put together. The pieces should be considered collectively, a composition loses or gains by its position; by placing it properly we increase its effectiveness. For those who have a nice sense of values and a feeling for arrangement this is not difficult. They will group the right things institutively as a gardner arranges an effect with for tall trees. Some program makers put the trees in front, the flowers in the rear, creating a chaotic jumble, in which much is low.

Systematic Management,

There is no reason for repeating mistakes. If we have a live audience, we can correct our blunders by feeling its pulse every time we play. An audience, even an untutored one, exerts an immense influence upon our work. A country audience will try to "understand" us because it thinks it ought to, and if it does not "know classic music," there is one thing it does know, even better than we do, that is the exact moment when we cease to be interesting and become incoherent and dull. It is an excellent plan to keep account of our successes and failures by making a note of them upon the margins of our programs. Upon a student's recital program I find this, "Began on time with two If we are prompt the audience will be, and a pupil's recital must be kept moving from the beginning. On another is this, "Uneven, not enough preparation." It is unsafe to play when we have not yet played ourselves into our pieces, it is always guesswork and not infrequently proves our undoing. Pieces have to go through a certain amount of seasoning and it ought to be a great solace to the small town's teacher to know that

THE ETUDE

our stock in trade, every teacher should have at least one that he can present creditably.

It is not enough to bave played well at the con-

It is not enough to have played well at the conservatory, we must play now before our pupils and town's people. Feeling nervous or being "out of practice" are poor reasons for stopping. Fear can be conquered and the country teacher with twelve or fifteen pupils has time for many hours of work. We have in The ETUDE music supplements plenty of material to work upon. The following program is compiled from the years 19,66°07, and offers splendid drill, and when divided into periods can be worked up into a recital of more than ordinary interest.

Classic.

ndante, from Surprise Symphony	,
avotteGluck-Brahms	
agatelle in D, Op. 33, No. 6Beethoven	
Romantic.	
arch Militaire	-
ision, Op. 124, No. 14Schumann	- 1
olonaise, Op. 26, No. 1	- (

Modern.	L
annhauser March	S
ZardasPhillipp Brahms	С
ilhouette, Op. 8, No. 2	11
econd Gavotte, Op. 5, No. 2 Sapellenkoff	h
une, Op. 37, No. 6	r
nitra's Dance	h
erenade (air for piano by Leefson)Gounod	
Towns and the No.	

The B flat gavotte of Handel is a grateful little thing, with a winning melody, vigorous accents and delicate staccato effects, a stimulating piece for

n opening number.

Haydn, in the sprightly Surprise Symphony, puts every one in a good humor with his rollicking fun. The Gluck-Brahms Gavotte is not easy, but nevertheless offers a fascinating study in clinging legato. The trio presents a problem to the technically unprepared, to the pianist it will be a beautiful study in tone color. To those who do not know Ree thoven's smaller works the Bagatelle will prove a delightful novelty. It produces an effect of charming simplicity and is worthy of serious study. takes fifteen minutes to play through the Classic Schubert, Schumann and Chopin represent the Romantic period. Of this group the "Vision" deserves special mention for its phantom-like delicacy, it is a consummate bit of fancy, imaginative, elusive, and intensely Schumannesque. Wagner, Brahms and Dyorak are interesting four-hand arrangements; Sapellenkoff's Gavotte and the Barcarolle of Tschaikowsky are good contrasting num-bers; it requires some skill to do the Gavotte well; the Barcarolle is simple enough for any third-grade pupil; and a girl who "loves the pedal" will enjoy using it here. Grieg, Gounod and Kroeger, representatives of the Norwegian, French and American schools, close the program

The audience leaves with a pleasant sound in its ears and we are satisfied that it has been instructed, entertained and amused

WRITING MUSICAL EXPERIENCES.

M. W. ROSS,

SOMEWHERE in his delightful book, "The Intellectual Life," Mr. Hamerton tells us that every one should have first a vocation, and then an avocation. He also suggests that in selecting our auxiliary we should endeavor to have it, in a way, help our main pursuit, unless we have been unhappy in the work we are forced to follow, and select an avocation for relaxation and entire change of thought. In the majority of instances it is wiser to select a first object to the context of the co

not yet played ourselves into our pieces, it is always guesswork and not infrequently proves our undoing. Pieces have to go through a certain amount of seasoning and it ought to be a great choice or compulsion. Then shu it out of your amount of seasoning and it ought to be a provent indices or compulsion. Then shu it out of your amount of seasoning and it ought to be a provent mind completely and ply your avocation. In these solace to the small town's teacher to know that some of the great virtuosi play and re-play their repertoirs cometimes for years. Our programs are

possible, but do something else along with it. Plan systematically to use up your odd moments towards some definite end; it is in so doing that one shows himself wiser than his fellows.

The ancient Greeks associated the arts of poetry, or letters, with music, and truly they are close relatives. The natural musician is nearly always a voluble linguist, and an easy writer. The art of expression seems entirely natural to the musical mind and ear. Therefore the pursuit of written literature as an auxiliary to the music-teacher would seem a wise and prudent select on. Hall Caine says: "Good words." Without that ear no great prose, as well as no great verse, was ever writen. Some writers have a fine sweet air running through everything they write. Others give no sensation of that kind. So without this natural ear for prose I don't think any writer will do great things.

Music has an important influence upon the whole of our emotional nature, and indirectly upon expression of all kinds. The best known musicians of the historical past were author-musicians. Otto Lessman says: "The man who to-day, shuts himself off from the intellectual life of his time and contents himself with his profession merely, need he remains shut out of circles in which intelligence reigns, and the aristocracy of the intellect ranks higher than that of birth and wealth."

Writing Articles.

In the opportunity to meet and study human na-ture the music teacher has almost an equal chance with the public school teacher. Keep a note book and jot down the unusual happenings, the strange characters, and the odd experiences which you meet in your studio. They can all be turned into profit by a ready pen. There is many a chance for a good article lost in the music studio. Musical fiction is rarely desirable, but practical, helpful, novel articles are frequently in demand. Your own difficulties, achievements, methods, or discoveries are all good working capital for literary articles for the music journals. If you have found out a better way to perform some time worn task, tell it. The world of music teaching wants to know it. If you have been grieved or hurt by jealous competitors or unfeeling patrons, unburden your heart to your fellow-workers, and they may help to suggest remedies to better the teaching profession. Above all, if some joyous, and uplifting experience has been yours, if you've discovered some unusual oasis in the teaching desert, sing it, for the world to-day, more than at any other time, welcomes good cheer

This broadening process presents another agreeable aspect. Aside from the genuine pleasure of assured mental growth, it enables one to increase the income. Even if the accepted manuscripts be few and far between, they will help provide the new music one always needs, or pay for the subscriptions to the music journals, without a supply of which no teacher or student can be truly up-to-date. Further, teacher or student can be truly up-to-date. Further, the practice of transferring one's thoughts to written language is always valuable discipline, even if no results meet the public eye. Music students and teachers have no moral right

Music students and teachers have no moral right to be ignorant, indolent or lazy. They should be the best informed, and the most highly educated people in the community. Of course the actual work, mental and physical, of mastering any branch of music study is enormous, and will consume the balk of any individual's time. But if the spare hours be systematically employed in wise reading and along other lines, and this condition will informed along other lines, and this condition will informed along other lines, and this condition to be petty marrow, bigoted, and unenlightened outside of his own sphere. To-day the situation is reversed. Our best musicians are intellectual and cultured people, and more learning its demanded in the profession to-day, than at any time in history.

There is an old Hebrew proverb of a camel who in going after home lost his cars. Therefore the student or teacher should keep always in mind that the reading and writing are only auxiliaries to his music work, and while they are fascinating pursuits he should not allow them to encroach on the allotted musical periods. But again I say it is possible to do more than one thing well in the many years given man. Some of the younger writer-musicians must be ready to take on the mantle of author-musicians be to the control of the proper some properties of the control of the properties of the properties of the properties of the properties.

Centering the Attention

By JAMES FRANCIS COOKE

Commencing a Lesson.

Just what method to pursue in starting a lesson is often very perplexing to young teachers. The pupil comes to the lesson with a mind filled with varied things, usually entirely foreign to the matter the instructor desires to take up. How to bring the interest and attention of the pupil quickly and forcefully to musical matters is quite a problem. In many European conservatories I have noted that it is almost an invariable custom to take up the technical work first, and follow this, in order, with studies and then pieces. If there are three in a class, I have observed a practice of having the work rotate; that is, one pupil plays nothing but technical work at one lesson; the second pupil nothing but studies; and the third pupil nothing but pieces. At the next lesson different pupils took up different divisions of the work. With daily lessons this plan is successful, but under our American system of weekly or bi-weekly lessons it would no doubt be However, the teachers who began with technic have given me as reasons for doing so; it exercises the fingers; it is the least interesting part of the work; therefore we leave the musical compositions for the end of the lesson period.

These reasons seem tenable, and no doubt the practice of going immediately to the technical division of the lesson has proven of value, else its use would not be so general. I have reason to believe, however, that another plan can be substituted, one that will prove more beneficial. There is no reason why technic should be made uninteresting; again, in these days, when even the veriest tyro knows that the best in technic is based upon mental effort and not upon keyboard work, it would seem that there should be some attempt made to concentrate the mind at the beginning of the lesson rather than minutes devoted to technical work at the lesson that prepares the hand for the work to come but rather the regularity with which the pupil has practiced his technical exercises during the one hundred and sixty-seven hours of the week when he is not at his lesson. If he has devoted a sufficient number of these hours to practice, the few moments devoted to technic at the lesson will have an infinitesimal value. so far as stimulating the circulation of the blood and exercising the muscles are concerned. The teacher would better resort to Josef Hofmann's plan of soaking the hands in warm water for a few He will find that he can attain this result far quicker by this method than the other

Technic Really Very Interesting.

By relegating technic to an unimportant place in the pupil's work the teacher is doing the pupil an unconscious injury. The pupil should never feel that his technical exercises are necessary evils. He should never get the impression at the lesson that the teacher is trying to get through the technical division as rapidly and perfunctorily as possible.

One might almost be tempted to make an aphorism. "The greater the teacher, the more fascinating and simple will he make the subject of technic." I well remember attending the lessons of a celebrated European teacher who made it a practice, when a pupil entered the room, of simply saying "Tonleiter" ("Scales"). He rarely made any other remark. The pupil always knew what was expected of him and sat at the keyboard and ran through the major and minor scales after the prescribed formulæ of the teacher. Although this man in his early life achieved success as a pianist, and has since become worldknown as composer, he has never yet turned out a outil who has achieved anything more than a "salon" reputation. I have no doubt after having seen him teach that the reason for his failure as a teacher is due to just such pedagogic misapprehensions as this. While the pupil was playing the scales, the teacher would wander around the room smoking a cigar, reading letters and doing various other things en-tirely foreign to the lesson. The pupil was invariably disconcerted and the lesson started on the wrong track. The interest in technical exercises is

not akin to the interest in a piece. Nevertheless, we all have an innate love for the mechanical. As children, we liked to look in a watch and see the wheels go round. It was a different pleasure from that we took in looking at a picture, but it was in-teresting and natural. It is the difference between the intellectual and the emotional, apart from the more accurate psychological definition of these abstruse terms. It was the difference between the Bach fugue and the Chopin ballade.

Model Technic.

In fact, the youngest pupil should learn to con-centrate his attention upon his technical work with no less force than that he brings to bear upon his pieces. The pupil should know from the start that the interest in technic is different from that he will take in a piece. The "watch" simile is a valuable one in bringing this vividly to his mind. He should also be told that his technical work must stand as a model for all the work he will do in his pieces. He knows that in school a teacher puts a model of handwriting upon the board to be copied. The pupil should know that technical exercises are few that do not run along the lines of similar groups of notes to be found, time and again, in pieces and that all of his technical exercises must be played in such a way that his playing will serve as a model for the same technical contingency, should it arise in a piece at some later date in his musical experience.

Let us admit, then, that it is not necessary to make technic the most difficult and uninteresting part of a lesson. Unless the teacher employs consummate tact, he will find that the normal interest of the pupil is in the piece or some exceptionally interesting study. However, he exposes himself to the danger of losing the pupil's interest by giving first those parts of the lesson which some pupils might consider most attractive and robbing himself of the acsistance of the pupil's closer attention during the latter part of the lesson. The conditions surround ing the teacher are very confusing. As the natural and informal in education is conceded to rate higher than the arbitrary and formal, precisely as Charles Dickens really rates higher as an educational re-former than Herbert Spencer, although the former's direct pedagogic works are limited to a short eulogy upon Froebel, so does the music teacher's work depend largely upon the tact with which he can lead the pupil from the chaotic mental condition in which he is likely to enter the teacher's studio, through natural and normal means of gaining his interest. finally to the definite subject of the lesson.

Because of the failure of some teachers to make the subject of technic attractive, some theorists have swung to the extreme of advocating a plan of instruction which discards technical exercises entirely. If the teacher uses tact, it will not be necessary to abandon these short roads to more finished work do not advocate an abnormal amount of technic, and in my own experience I have had pupils who have achieved an unusual technical ability entirely without the assistance of technical exercises, but in other cases I have invariably found that a limited amount of technic increases the pupil's rate of progress very greatly over that of pupils whose nervous and mental conditions made technical exercises in-

Musical Anecdotes.

With the young pupil, and by "young pupil" I mean the pupil who is beyond the Kindergarten period and yet under ten years, the teacher can always resort to the musical anecdote or the snatch of the biography of a famous musician to center the attention at the commencement of the lesson. wonder if teachers realize how profitable it would be for them to make a close study of the CHILDREN'S PAGE of THE ETUDE and select material for adaptation to their lessons.

It is difficult for the young pupil's parents to imagine the amount of tact which a successful teacher must employ to secure the right results. Every whim, every pastime, every trait of character

of the child must be taken into consideration at some time, and the music teacher has really very limited opportunities during the one or two lessons a week properly to study these things. Parents should realize that it often takes a teacher several lessons even to comprehend the child's character and to adapt a system of instruction to its needs. As soon as a teacher understands the child, there is little difficulty in finding out just what will best oncentrate the child's attention at the beginning of

Miss Aiken's Plan.

With older children it has been my practice for some years to employ an adaptation of the plan advocated in general educational work by Miss Charlotte Aiken, of New York City. This is splen-didly described in her little book entitled "Mind Training," which all teachers should possess. Her plan is to quicken the perceptive and mental re-productive powers of the pupil, and at the same time to make the pupil more observing and more accurate in his observations. In her general work she made it a practice to put a series of numbers upon a revolving blackboard. After letting the pupils look at these numbers for a specified time the board was revolved and the pupils were requested to repeat the numbers from memory. With advancement of ability, the number of figures placed upon the hoard was increased and the time for observation reduced, so that the pupil was obliged to observe rapidly comprehensively and accurately. What was done the results in all cases were surprising. Pupils were soon able to repeat long paragraphs with only a few

This method is not primarily intended to improve the memory, although it does this incidentally to a marvelous degree. It was intended to assist in mental concentration, arouse interest and promote quick, precise and extensive mind work.

Musical Tests.

In applying it to music, I have very successfully used the following test with pupils who had hitherto failed to respond to the means I had previously employed. After selecting a measure from one of the pupil's pieces or studies that did not seem overcomplicated, I permitted the pupil to look at it for about ten counts. I then covered the bar with a piece of plain paper and required the pupil to repeat every note, rest, sign, dot, slur, fingering, accent, that had in any way anything to do with the measure. I have found that by setting a time limit, such as ten seconds, the pupil's mental processes are so quickened, that he often is enabled to tell me the contents of the measure far better than if an unlimited time for observation was allowed. The powers of observation, seem to be so sharpened by this forced concentration that the pupil sees and retains much more than he would by the slower method

Innumerable demonstrations of this theory have led me to believe, that hours and hours are wasted daily by pupils in worthless practice and futile en-deavors to memorize. Pupils are very often much quicker and smarter than they themselves realize. This plan gives them confidence and shows them how much of the dreadful tedium of practice can be relieved hy concentration,

Rapid observation, does not in any way do away with slow practice leading to what some teachers have called the necessary establishment of the proper reflex action. In fact after a pupil has a mental picture of a given measure, he should be required to play it very, very slowly before referring again to the music. This assists in the process of memorizing. The more slowly the measure is played the longer it is more likely to be retained.

Concentration and Memory.

Memory specialists, as some of the popular and more empirical writers upon psychology are called, tell us that our ability to retain a fact, experience, etc., is measured by the force with which the original impression was received, the slowness with which it was considered, and the condition of the mind during the time when the initial process of memory is in operation. It is possible to memorize at one time much more rapidly than at others. This is due to the fact that some times we are better able to center our attention upon a given thing than at other times when various causes contribute to disturb our attention. After a time this process of quick concentration becomes semi-automatic or habitual. Rosenthal, the renowned pianist, has said, "I have no method of memorizing. After playing a

piece over a few times, I know it. The memorizing process is not conscious. Practicing for the sake of memorizing is not necessary with me. Upon knowing a work with the fingers, I also know it with I may say that the shorter pieces are acquired after being played two or three times." Remarkable as this may seem to many, it is safe to assert that the process of acute concentration has become habitual with Rosenthal. He is thereby able to produce results in a few minutes which would take more carelessly trained minds many hours.

Onick Observation

The desirability for quick observation is emphasized by the fact it is conceded by mind students that it is practically impossible for the mind to keep upon any one given thought for longer than a few minutes. Whether the constant changes which are going on at all times throughout our entire physiological structure are responsible for this condition, is difficult to determine. What is commonly called concentration is really reiteration. The mind must be brought back to the subject time and time again. It is like successive hammering. Each time the thought is focused upon the subject at hand, is like another little blow which serves to drive the thought more firmly into its cerebral resting place. In my studio I constantly employ a lens or burn-

ing glass to give an accurate illustration of concen-

tration from a physical standpoint. It is very ef-

fective, especially in showing pupils that the focus must constantly be readjusted if its power as a burn-ing glass is to be continued, owing to the movement of the sun, which is so slight that it is hardly perceptible to us. The pupil soon comes to under-stand that the mind must also be refocused, or brought back to the matter at hand every few sec-If a pupil knows what is expected of him, and what the possibilities of his mind are, he will do much better work than if he is groping in the dark. I find this readily explainable to even very young pupils if sufficient object lessons are given. By resorting to Miss Aiken's method of centering the attention at the beginning of the lesson, along the lines of the tests I have described. I find that the pupil's attention is not only centered upon the subject matter at hand, but that it will be keener throughout the whole lesson. There is a psychological reason for this, not necessary for us to investi gate at this time. Not only will the pupil's mind be attracted during the exercise of committing a measure rapidly, but it will also be far better able to execute the mental technical exercise expected of it and to grasp new ideas

The Pupil's Part.

This little article would hardly be complete without some mention of the valuable results secured by increasing the responsibility of the pupil in this matter. Too often teachers shoulder far more of the work to be done, than is good for the pupil. The pupil should be taught that in practice; it is not sufficient for him to play a thing once correctly and then to abandon it. In public the performer has only one chance to win the favor of his audience, If he lose his chance he can not stop and play the piece over again to win back his reputation. He must "make good" at once. So it is that teachers strive to cultivate habitual concentration. Leschetizky instructs his pupils to play a passage several average pupil in practice will play a measure alternately right and wrong, and imagine that he is really practicing successfully. To my mind all suc-cessive repetitions should be registered or marked down, and the pupil should continue practicing until a certain number of repetitions in succession can be made. If a pupil can play a passage a number of times right in succession he can certainly play it correctly in public, unless overcome by stage-fright. Therefore it is wise for the teacher to set a certain number and instruct the pupil while practicing not to stop until that number is reached. Suppose the number is eight. The pupil keeps on practicing until he can play eight successive repetitions correctly. In his practice he then grows more and more careful. Suppose he has played the passage seven times. He will naturally be over careful to get the eighth repetition correct as otherwise he would be obliged to start the whole process over again. By this means his work grows more and more careful instead of more and more careless as is ordinarily the case, once the pupil has mastered (?) a passage, It shifts a necessary part of the responsibility upon the pupil, and the results are invariably surprisingly good, except in the cases of unconscientious and un-

THE NECESSITY FOR CREDENTIALS FOR MUSIC TEACHERS. teachers who cannot sing and the piano teachers who cannot play, and would enforce the fact that

BY HERVEE B. WILKINS.

In considering the subject of the requirement of a certificate of some kind for those who teach music, it may be said that music teachers who have been permanent residents in a locality, but who have not upheld each other in their regular professional work, are in a sense responsible for the success of the transient teacher, who with meagre equipment and with erroneous ideas invades a new locality and enjoys a temporary harvest of patronage and dollars.
In the first place, it should be remembered that

matters are no worse in the musical profession than in any other. The public patronizes quacks in every profession-in law, in medicine and in religion. There is, in all these matters, a great variety of belief and practice. There are heresies in music as well as in religion: there is injustice in music as well as in the law, and there is false leading in music as well as in the practice of medicine. The public patronizes the had music teacher just as it patronizes the bad lawyer or doctor, whether from ignorance or indif-

A vocal teacher who cannot speak the English language correctly is, nevertheless, patronized by singing pupils who are seeking to acquire a good diction. They are quite likely to hear, "Zat is not ze way to sing eet," from their instructor. The man who writes the incoherent advertisement can hardly be expected to impart good ideas regarding technic or interpretation, especially if they are as unsound as his notions of grammar and rhetoric appear to be,

Common Evils.

There is no doubt a sad lack of judgment and of critical learning on the part of many music teachers; pupils are allowed to play with a hard touch, to slight the passages, to play wrong notes, and in-correct readings, and, when one turns to the question of an artistic performance of master-works, there are but a few teachers anywhere who have made a critical study of them, and are thereby enabled to perform and teach them. Again, the work of too many teachers is not modern. The right teaching of the present day, takes account of the individuality of the pupil and strives to develop the mind ahead of the fingers and of the voice. The progress and ultimate success of a pupil depend most of all upon correct ways of thinking as well as of doing. Mado all the mechanical playing; it is for the piano student to do things which no mere machine can do, and to do them in a way not possible to a machine.

The fact is that all sorts of things are good for a teacher to know, and that besides technical knowledge a teacher should have such general learning and information that he can guide his pupil without error and not waste his time in indirection, and in acquiring what will later have to be undone. The so-called methods of playing and singing which consist merely of certain tricks or mannerisms, such as lifting the hand from the keys in a drooping manner or using clawing motions of the fingers or sliding the voice or singing with a simper, or showing the upper teeth, or holding the mouth in a fixed position while singing; such mannerisms are never present in the singing or playing of good artists. the public, even that portion of the public which might be regarded as connoisseurs, do not seem to notice that the teaching of music does not, in many cases, conform to the practice of good artists. again, tastes differ; some artists seem to sing or play by main strength, and others with discretion and finesse. Some artists produce good tones and others do not seem to give a thought to tone-production. To use a slang phrase, they only aim to

Then again, there are differing tastes and ambitions among musicians; some are fond of memorizing and others prefer to be continually reading new pieces, without any desire to play them in a finished manner. 'Some like to study harmony and the making of lovely chord-effects, and others think only of dash and brilliancy, and of catchy tunes. Then there is the commercial view; the patron who is not to engage an accomplished teacher. So there are many teachers of singing who cannot illustrate their instruction vocally. There are many piano teachers who cannot play. It is safe ground to take that no one can teach others anything which he cannot do himself. So the proposed examinations would have this value: that they would expose the singing musician'."—Josef Hoffman.

teachers of harmony or theory must have some accurate, detailed and general knowledge of these sub-

Then, last of all, arises the question of a standard and an authority, and this may result in the ship-wreck of the present scheme. There are already many music schools of acknowledged excellence which confer certificates after examination. The diplomas or certificates, if they are to command respect, must emanate from some incorporated school or from some eminent master whose reputation is a guarantee for the thoroughness and correctness of his teaching. At present one may proclaim himself a pupil of this or that master, although he may have Teachers the world over are continually called upon explain or to deny the claims of pretenders of this sort, who having had a few lessons from a master proceed to advertise themselves as his pupils.

The agitation on the subject of greater and better equipment for music teachers will be beneficial both to the teachers and to the public.

The teachers who are delinquent will be kept alive

to their shortcomings and the public may be led to exercise greater vigilance and discretion as to the merits and qualifications of those teachers whom they may be asked to patronize.

THE FIRST IMPRESSION.

TEACHERS of music, more than any other professional workers, have to depend upon the first impression they make with a new patron for successful engagement. The teacher should realize that very few of his prospective patrons-particularly parents -have any knowledge whatever of music other than the ability to "carry a tune." In their own language. engaging a music teacher is to them like "buying a pig in a bag." Consequently they must necesa big in a bag. Consequently they must necessarily judge largely by your appearance, manner and conversation. If the first impression is not favorable you are very unlikely to have an oppor-tunity to create others. It is somewhat disconcerting for the young musician to note musicians of inferior ability who are able to create a good personal first impression actually taking desirable pupils away from them. In such cases the only thing for the thorough, conscientious teacher to do is to wait for success. But while you are waiting inquire into your personal deficiencies. Orison Sweet Marden, in Success, says upon this important subject:
"It is one of the most difficult things in the

world to change our first impression of a person, whether good or bad. We do not realize how rapidly the mind works when we meet a person for the first time. We are all eyes and all ears; our mind is busy weighing the person upon the scales of our judgment. We are all alert, watching for earmarks of strength or weakness. Every word, every act, the manner, the voice-the mind takes in everything very rapidly, and our judgment is not only formed quickly, but also firmly, so that it is very difficult to get this first picture of the person out of our mind.

"Careless, tactless people are often obliged to spend a great deal of time in trying to overcome the bad first impressions they make. They apologize and explain in letters. But apology and explanation usually have very little effect, because they are so much weaker than the strong picture of the first immuch weaker than the strong picture of the first im-pression, which frequently persists in spite of all efforts to change it. Hence it is of the utmost im-portance for a youth who is trying to establish him-self to be very careful of the impression he makes. A bad first impression may be the means of barring him from credit and depreciating his worth at the very outset of his career.

f you can leave the impression that you are a man first, that your manhood stands high up above everything else, that your integrity and your nobility are the most salient things about you and tower high above your other qualities, if people can see a real man behind everything else you exhibit, you will get the world's confidence."

"RUBINSTEIN sternly forbade any such movements as throwing back the head, or dreamful swaying of the body, or gymnastics with the arms. 'These things,' he said, 'may make money and excite the worship of the foolish, but they do not become the real artist and great

SOURCES OF MUSICAL INSPIRATION.

BY D. C. PARKER

TIME was when bards and minstrels received their inspiration from the physical features and natural beauties of the countries in which they dwelt; when the meadows spotted with flowers, when the sea dancing in the sun and the sound of the wind over the mountains proved sufficient for their needs. Those were the days of simplicity of theme and of method of expression, when songs were carried down from father to son through many generations. In those early times we get a glimpse of what the song was in its beginnings-the expression of gladness at the wide, beautiful world around, the pagan joy of feeling that one is alive. Here, then, was a groning after a form of art not without its in teresting and instructive features, for, with all its shortcomings, it lay near to the common life of man,

"On old and young," says Herbert Spencer, "the pressure of modern life puts a still-increasing strain," and as this is true of commerce and national life, so is it true of music. No longer can it be said that men drink at the fountain of their gladness and are filled; no longer that mirth and light spirits are the essence of their work. Each succeeding generation takes upon it an additional weight of responsibility, and is consequently more bound up in complexities of modern existence. That this has been felt more and more in music it would be idle to deny, and these conditions have led men to new sources of inspiration and other subjects which their ecessors would never have thought of illustrating. The poet who spoke of

"The still, sad music of humanity"

described not inaptly much of our modern music, for there is a decided tendency towards pessimism in the compositions of to-day which seems too pronounced and too deliberate to ever have been produced by chance. It is much more like the result of existing conditions: the art has become modern and complicated as life has become more strenuous and complex; it bears the same relation to the existence of men and women in this age as the simple songs of singers and lutenists did when days were full of repose. It is interesting to compare the two conditions; in the one case the sources of inspiration were curiously few, in the other music has been used as a means of depicting what it is hardly able

Inspiration from Nature.

It is good to look on this picture and on this. Haydn, living quietly and uneventfully under the protection of his patron, writes his music which reflects the nature of the man, simple, genial, unaf-fected; the sources of his inspiration were his own good qualities, his piety, his lovable nature, his great, overwhelming joy in this grand life. With Beethoven the conditions are the same, but there are ripples upon the quiet waters of the sea; there are proodings, and questionings, and moments of sor-row; but there is, above all, the triumphal song of the optimist, of the man who can rise above the conditions among which he must pass his daily life. And we can see the Beethoven who enjoyed the country with its birds and its trees in the Pastoral

Much of the musician's inspiration must necessarily come from within, but outside conditions affect him also. With Schumann and Chopin we feel this at once. The romantic literature of Germany runs through the former's works. He sought to say the same in tones as Jean Paul and Byron did in words. With Chopin it is much the same. He does not get his suggestion from the market-place, with its hurryings to and fro; rather does an attitude of mind or a passing mood form his theme. And so his music is tender, or graceful, or melancholy, just as his fancy willed it. In like manner did Berlioz fashion his music. We can imagine him wandering about Nice, dwelling on the subject of "King Lear with such enthusiasm that his music rises up within him and cries to be put down on paper,

Inspiration from Literature.

The great movements which are constantly following one another in all spheres of activity have increased the sources of the musician's inspiration. That continual process of elimination of which Hegel speaks, and by means of which civilization advances. THE FIUDE

on a few lines of Lamartine, thus taking his inspiration from contemporary literature.

Even further does Richard Strauss go. The names of his orchestral works show the infinite variety of the subjects he attempts to illustrate. "Don Juan" "Tod und Verklärung" belong to his early years. but in "Heldenleben" he seeks to portray the career of a hero, and in "Also sprach Zarathustra" the philosophy of Nietzsche has obviously been in his mind. Here, we might say, is the point of contact between music and life, and music and philosophy as exemplified in modern works. The simple strains pletely behind as have the old tales beginning with once upon a time"-the tales of Grimm and Hauft and Hans Christian Andersen. But as the world advances with all its noise and bustle so must music advance, and that of Strauss and his contemporaries s the music of to-day just as the music of Bach, Gluck, and Haydn was the music of their own time Their art was simpler and more direct, for the world

Nowhere is the contrast between the sources of inspiration in the past and those in the present more widely marked than in the opera. In its infancy the opera exhibited the relationship which it bore to the Greek drama and the old miracle play; in those days, and for a considerable period afterwards, the subjects with which it most frequently dealt were all much alike. They partly accounted for the formalism and pedantry which characterized it during the time of the pre-Rossini school. It dealt, for example, with classical subjects, some of which were well adapted to musical treatment, while others were not calculated to draw out the best that was in the composer. The "Orpheus" and the "Echo" have passed, if not for ever, at least temporarily into the back-ground; we have "Pagliacci," with its plot of love, hate, and vengeance taking place among peasants in Calabria; "La Bohème," which is drawn from the tender and pathetic pages of Henri Mürger: "Eugène Onégin," a story of Russian life by Pushkin; "Pelléas et Mélisande," taken from the mystic Maeterlinck, It is not true, then, that modern forms of expression have widely and deeply influenced music? What a change from the old type of opera subject to such ones as "Madame Butterfly" and "Salome!"

In music finality is death. So long as the activity of men causes changes in conditions, so long must music change; but, from whatever sources composers seek inspiration, there is no doubt that in modern times the subjects from which the compe choose are of infinitely greater variety.-The Monthly Musical Record

SOME ESSENTIALS OF PIANFORTE TONE PRODUCTION.

BY ERNEST LEES.

Мисн misconception of the piano keys' require ments arises from the fact that only a very small portion of the action presents itself to the eye, viz. the ivory or ebony covered end. The term "key' should convey to the mind the whole leverage system, from the ivory covered end to the hammer end. During performance try to realize, therefore, that the key is a "mechanical continuation of the finger," for, by the fingers' contact with the ivory clad surface. we can fully control and give motion to the opposite "hammer" end of the action. To accurately judge a "force-amount" it will be necessary to apply the same nature of force in an opposite direction, until the one overcomes the other. To ensure successful performance it will be necessary, therefore, for pianists to know what amount of force it is that controls the piano key, causing it to return, as it does, to its "surface position," after its release from a depressed position. It follows also that it is firstly

essential to ascertain the nature of the force present. Knowledge of the required weight-amount for this purpose is conveyed to our minds by means of our muscular sense," through the contact of finger with the keys' surface. To obtain, therefore, a ppp that is the softest possible tone an instrument is capable of producing, it will be necessary to apply just sufficient weight to overcome the keys' opposition to movement. This act of producing the ppp is the founda-

has widened the bounds of musical art by giving to tion of all piano technique. Here let it be under-the composer a large variety of subjects on which stood that it is possible to apply weight upon the to form his theme. stood that it is possible to apply weight upon the act of releasing just sufficient weight to overcome key-resistance to the place of sound contact with the hammer is the basis of all true tenuto and legato technique; similarly, the act of resting on the key surface, without causing key-movement, is the basis of all true "staccato" technique.

Allow me to analyze more fully to show the distinction between these three acts. To induce "tenuto" we must of necessity continue to apply that amount of weight which was sufficient to overcome key-resistance after such sound commences for obviously that same amount required to induce keymovement will just suffice to retain the key in its depressed position. "Legato" requires precisely the same acts, but further, that this "key-resisting" weight shall be accurately "passed on" or transferred from key to key, thus causing the merging of one sound into the next. Now, since "staccato" requires weight-amount insufficient to cause key-descent, it follows that energy of some part is required to induce this movement

This being the case, it also follows that this energy shall cease immediately the act of producing sound is completed, thus leaving the key free to rebound back to its "surface" position. This light resting, combined with accurate aiming (or cessation of energy at the right moment) is the secret of all agility in piano technique. Let students therefore learn firstly to produce bbb results from their instruments; by so doing they learn to use and control their piano "bows;" they learn to realise, through their muscular sense, that there does exist such a thing as key-resistance to movement, they will ultimately learn to be always conscious of this resistance dur-ing performance, and finally they will learn to realize that this resistance of the key is the very means whereby they are enabled to control the same, and produce their desired results with accuracy and

A GOOD WAY TO TEACH ODD RHYTHMS.

BY CAROL SHERMAN.

Teachers not infrequently find it difficult to teach certain rhythmic groups to children who have a poorly pronounced rhythmic sense. This is especially true in cases where the pupil has during the absence between lessons practiced incorrectly, and thus formed a habit of playing certain rhythmic groups in such a manner that all the protestations of the teacher seem wasted.

The logical cure for musical ailments of this kind is, of course, to re-teach the rhythmic difficulty by going over and over the notes time and time again at a very slow rate, after the teacher has thoroughly explained the cause of the trouble and assured himself that the pupil has thoroughly comprehended the correct manner of performance. This is a long and tiresome process which some pupils dislike very greatly. The interest of an extremely nervous pupil, for instance, may be ruined by compelling the pupil to go through such a course. What is needed is some simple device, such as the following which was

an accidental discovery of the writer:

While giving a lesson, i found that a pupil could often comprehend a rhythm by comparing it with some well-known word. For instance, one pupil came to me once with the simple rhythmic figure of a dotted eight note, followed by a sixteenth, and then followed by a quarter note thus: The pupil instead of playing these notes as indicated, insisted upon playing them with the first and second notes as eighth notes, and with an unwarranted accent upon the second note. The habit was so firmly fixed that the pupil continually reverted to the incorrect performance despite frequent warnings. occurred to me that the correct rhythm should sound like the alternation of the syllables in the word "stimulate." I suggested this to the pupil, and the difficulty was immediately overcome. This opened up a broad avenue as to the possibilities of the idea and although the one-word plan could only be applied to small groups, I found that it was possible to combine words into short sentences to suit longer rhythmic groups and phrases. A little ingenuity upon the part of the teacher will suggest innumerable words that can be prescribed for almost every rhythmic error the pupil may have fallen into.

Mothers as Assistant Teachers

By CALVIN BRAINARD CADY

IT is commonly understood that a mathematician is he who thinks mathematics, and that he is no mathematical conceptions. If it were as commonly understood that a musician is one who thinks music, that is, conceives, actually forms the music in thought a better music education would be desired. and a more serious effort be made by both parents and teachers to solve the problem of how to realize Unfortunately this is not the general notion. That music involves a very complex intellectual activity is not recognized by the public, not even by men and women in educational circles.

There are not a few, however, who realize the fact that music is indeed a mode of thought, something to be conceived, to be intellectually idealized. This article is addressed, therefore, especially to those who recognize the impossibility of any music education apart from the exercise of the same modes of mental activity that are involved in the mastery of all other serious subjects of study. It is open to serious question, however, whether parents of this class realize the breadth and intensity of the intellectual demands of music study upon the child. The reason for such doubt lies in the nature and magnitude of the demands made upon the youngest student of music

Music and Mathematics.

Perhaps no two studies approach more nearly the nature and complexity of the intellectual processes involved in the mastery of music than language. English, for example, and mathematics. If we compare music as a subject of study with mathematics and language, it will be plain that in the matter of complexity, as a mode of intellectual activity, music will, at least, hold its own. But when to the intellectual conception of the music ideas themselves we add the mental mastery of the science of music with its extremely complex notation and nomencla-ture, language and mathematics fall behind in certain modes of mental activity. Still further, when we add to this the mastery, the mental grasp of the complex mechanism for the expression of music mathematics and language in the complex nature of its intellectual demands.

A genuine music education, therefore, involves:-(1) The development of the capacity to conceive music ideas, and their relation, unity and æsthetic

(2) A technical understanding of the science, notation and nomenclature of music.

(3) A mental grasp of the spacial, tactual, rhythmic, harmonic and dynamic elements of technique.

Apart from the inherently complex nature of the subject, certain personal and accidental impediments beset the realization of this conception of music education.

(1) Parents and students for various reasons, but mainly through ignorance of the real problem, are too willing to substitute mere technical efficiency for music conception and expression.

(2) On the other hand, both parents and students are too unwilling to wait for a capacity to think music to develop to a point where the musician, the music thinker, shall dominate all technical activities. That is, students and parents are not willing to work patiently and persistently until music conception and feeling vitalize all so-called physical activities involved in the expression of music. the average student can gain the technical facility of a gymnast more easily than he can develop bona fide music conceptions, he is not willing to wait until he really has something to say.

Lack of Time for Thorough Study.

Aside from these personal elements of the equation, however, we find others that are accidental, and at present beyond the control of both student

Lack of time for study is perhaps the most serious of these impediments to a higher artistic and scientific music education, because it stands in the way of the majority of those who, seeing the difference between manufactured male and female

pianolas and the musician, the genuine music thinker, really desire to become musicians, and to be possessed by ideas worth the mental labor of attainment, and equally worth the mental toil necessory to a mastery of an efficient music-technique—that is, a technique equal to all demands of formal and æsthetic expression. In respect to the majority of children, the lack of opportunity for sufficient study arises from the enormous demands our school curricula make upon the time the average student can give to study.

Coupled with this lack of time for study is insufficient class-room work, that is, infrequent lessons. Through daily class-room work, the complexities of language and mathematics are mastered by simple stages. No child, in at least the earlier elementary grades, is expected to do work outside of the class-room, for the simple reason that he does not know how to study. It is the real province of class-room work to awaken, develop, direct and strengthen processes of thought; to lead the child into an understanding of how to study, how to think, how to search and know the truth of any subject If the frequent lesson is necessary in the study of mathematics and language, how much greater the need for daily class-room work in the music education of the child.

Three important factors in the solution of the educational problem, therefore, are to be taken into consideration: (1) the lack of time for study; (2) lack of daily lessons, involving (3) expense.

The possibility of the admission of applied music into the school curriculum as a major study on a par with drawing is steadily growing greater. But should this admission be realized, although partially meeting the lack of time for study, it will not wholly solve the problem. Tuition fees must always remain a private and not a public tax, and the high tuition fees demanded by really competent teachers of music is prohibitive of the daily instruction which obtains in other important studies.

Having seen, in simple outline, what the problem is, and some of the specifically important difficulties in the way of its solution, we are prepared to discuss the question of how some of these impediments may be removed in order that the ideals of a higher music education may be more nearly realized

Assuming that a teacher of recognized standing has charge of the music education of the child, one of two plans is open, in order to secure the highest efficiency: (1) the employment of a paid assistant teacher; (2) the assumption of that office by the mother. The first plan may be the easier and the simplier one for the parent to adopt, but in a large, and perhaps the largest, number of cases it is impracticable because of the expense. The adoption of the class system does not wholly remove the element of expense, and in many cases it is im-

The Paid Assistant vs. the Mother.

But wholly apart from these considerations, under proper conditions the second plan is by far the more satisfactory solution of the problem. In the first place, daily lessons can be more easily secured, and, secondly, it admits of a reduction in the number of lessons given by the regular teacher, thus reducing expenses. But the question arises: Is it possible for mothers to assume this office of assistant teacher, and under what conditions?

In answering this question it is taken for granted that the regular teacher is one who has attained to the ranks of those who have not only a real knowledge of music, but also a clear understanding of the principles and processes of higher education in general, and of that which obtains in other subjects of study; who has worked out a definite application of the principles of education to the study of music in all its aspects-intellectual, æsthetic, artistic and technical. It is assumed that he or she has an understanding of a logical system of music thought, and a clear perception of an orderly presentation of the subject matter. Still further, it is understood that he or she aims to develop musicianship, both in an aesthetic, scientific and interpretative sense,

What the Mother Should Know.

The mother may become a most valuable assistant to such a teacher under the following conditions, categorically stated:

(1) She must have a conceptive knowledge of music. That is, she must be able to think music, Mere technical knowledge of scales, chords, rhythm, notation, etc., is not sufficient; nor mere ability to translate black spots on paper into black and white keys. She should be able to sing a melody, and know how the melodic and harmonic content of simple compositions actually sound, not merely how they look on the page, or look and feel on the keyboard. She should be able to write out any simple diatonic or chromatic melody correctly as to pitch and rhythm. Any knowledge of the science of music not based on actual music thinking, music conception, is not only quite useless, but a hindrance to true educational work. An extended knowledge of the science of music is not necessary. All such knowledge which may, and of course will, come out in the child's development the mother can easily grasp during the lessons, and apply according to the

(2) Next to this ability to conceive music should be placed the power to clearly discern principles underlying processes, and to discriminate between the spirit and letter, between essentials and nonessentials. To slavishly follow the letter of the teacher's work in the class-room would result in mechanical processes, and a subversion of the real object of the genuine teacher. The regular teacher must always depend on the assistant's application of the principles of his work to every detail, but this necessitates initiative and individuality on the part of the assistant. Clear penetration into principles, strong initiative, quick perception of varying applications of principles, imaginative resources in dis cerning processes, will be more valuable teaching assets to the mother than any amount of mere technical or scientific knowledge, valuable as such knowledge really is.

(3) Infinite patience and loving sympathy with the child are absolutely indispensable. To be able to become as a little child, in order to discern the child's thought, and understand the difficulties that seem to beset the way; to know when the problem has gotten too far beyond the child's present ability; to see the weakness that "seems so strong;" and most important, to discern the real strength and capacity of the child's mind and heart-these are the deepest needs of the mother.

The Mother's Interest.

By taking up this educational work under the guidance of an intelligent, musicianly and broadly educational teacher, many mothers may be led to a new deeper more intimate insight into the lives of their children on the side of their intellectual, æsthetic and moral natures, help to awaken the dormant mental activities, develop higher ideals, furnish the mind with pure images of truth and beauty, bring into dominance the spiritual nature and in this way be drawn into a closer unity with them in mind and heart

Let me urge all mothers, though they be not active assistant teachers, to make it their business to attend every music lesson, if possible, in order to know the aims of the teacher.

Laying aside all prejudices, parents should strive to learn the intellectual and moral problems the teacher is trying to solve in the education of their children. They ought also to know whether the work in music has any vital educational value, intellectually, asthetically, morally. The only way to know this is to see the everyday work of the teacher, no matter what the subject of study may be, become acquainted with his principles, his ideals his processes.

Nor should this active interest in the child's study be confined to a positive acquaintance with the educational work in music alone. In regard to our children, there is no greater need to-day than that the fathers and mothers shall know the nature and educational aims, ideals and processes under which their children work.

The writer can never fail to be grateful to one father and mother whose faithful interest in their child led one of them to be present at almost every music lesson, for they not only gained an insight into the problem of music education, but the weaknesses and strength, mentally and morally, of their child, and were, therefore, wiser in their guidance of the child's education and in their demands for faithful work on the part of both child and teacher,

WHY PRACTICE IS SO ESSENTIAL.

BY EDEDEDIC D PARRY

[This article is based upon a question that almost every music teacher is sure to hear many, many times during the year. The musical parent fails to comprehend why it is necessary for his child to sit at the piano hour after hour, playing the same notes over and over again. He fails to realize that the organs of speech, which have been in continuous practice since the child's infancy, have little difficulty in expressing thoughts in words, as they are re-ceived in visual impressions by the child from the printed page, during the process of reading. He also fails to comprehend the great complexity of music and the fact that the fingers are required to receive a training that is entirely different from any previous discipline to which they have been submitted. Teachers will find it profitable to call the attention of parents to this article. It came to us as a somewhat lengthy and psychological disquisition upon the subject and we requested the author to present his ideas in popular form, so that teachers could present the matter to parents.-THE EDITOR.

A FEW days ago a friend asked me in all seriousness: "Why is it necessary for anyone to practice music? Why is it impossible for most musicians to play well at sight? I can read my newspaper as soon as I see it and do not have to go over the sentences eight or ten times before I know what they mean. I might be able to play 'Yankee Doodle' well, and if it happened to be the only piece I knew I would not think it strange if I could not play 'Home, Sweet Home.' But if I had had all of the notes it seems to me that I ought to be able to play any piece at sight, if the same notes were there; if new notes should appear I might have to daily grind of practice which my wife says is necessary before she will play a new piece before com-pany." So many find the same question arise in the course of their music study and seem so utterly unable to answer it that it seems reasonable to inquire into the causes which compel practice-even fter one has become rather proficient. If it seems that it ought to be as easy to read and play notes as it is to read print, while the fact remains that it is not as easy, there must be some fundamental difference in the requirements upon the individual,

The general run of reading comprises only a few thousand words, more than half of which are learned orally by the child before he goes to school. When the child is taught to read he is usually taught by the group method—that is, he recognizes the word as a whole, and not as separate parts, and after a while hardly notices the separate letters, and later on will be able to grasp the meaning of an entire group of words at a glance, without stopping to pronounce the individual words at all. Then it will be noticed that certain words naturally follow certain other words. so that when we hear one or two of the words at the beginning we can infer what is to follow. For example, if some one begins to say, "The man harnessed his ----," and then stops, we naturally infer that the next word is horse. If we are reading, and come to a group of letters and words all together, we have to stop until we can decipher the separate words, as in this-and then we know what it means.

Now, in music it is different. In the first place, in order to have the melody clear each note must be distinguished. It has to be treated as an individual. and would thus require as much effort as an entire group of words in ordinary printed matter. We cannot pick a note or a measure here and there and get the entire meaning. Each note must be carefully analyzed and treated as an individual, fitting into the composition as a whole. What, then, is involved in the reading and playing of a musical note, which to the layman "Ought to be as easy as reading simple

The Enormous Complexity of Music.

First, the musician must bear in mind the key, placing the sharps and flats where they belong, and being prepared for any accidentals. He must observe both time and tempo, taking the piece at the proper velocity, and dividing the time of each measure be tween the different notes, so that each will receive its own share. He must know the pitch of the note, which tells him which key of the piano to strike, or where to place his finger if he is playing a stringed instrument, as the violin. On the piano. any key may be struck with any one of the ten fingers, but usually, in any passage, there is only

one that will give the desired effect. On the violin. there are even greater possibilities, for there are seven main positions, and the half position, each with different fingering. Many notes can be played in all of the positions, and some can be played with any one of the four fingers on each of the four strings. Which of the various possibilities, then, is one of the questions to be decided by the player.

A violinist must consider whether the note is to be played arco, pizzacato or harmonic. If pizzacato, whether right or left hand is to be used; if arco, whether staccato, legato or slurred; if slurred, whether ordinary or syncopated; if staccato, to what extent, and with which style of bowing, etc., the changes frequently coming every two or three notes; if harmonic, whether it is to be played with one finger or two; if with two, whether the interval between the fingers is a third, a fourth, or a fifth. He must consider the style of bowing; whether long or short; which part of the bow to use; the direction to see and hear how these exercises are made use of of motion, etc. He must decide which part of the in artistic work, and to hear what pieces sound like string will give the best effect, and must be prepared for all the various ornaments that appear from

All this without much regard for expression. When we attempt to bring out the soul of the say: "I play that pic music, and to have it speak to our listeners, we it sounded like that." have to consider such things as piano or forte; special accents; rhythm; major or minor; phrasing, etc., so that the music may tell us what it has to Now since all of these things must be considered in the playing of a single note, how much more complicated is the problem when we consider the playing of two or more notes at the same time.

Automatic Playing Sometimes Necessary.

From the mental side we notice that it takes time to think. We cannot respond in absolutely no time practice them, but I cannot see any sense in the at all. Suppose we were to move a finger as soon as we see a certain letter, say A. When we know which letter to expect there is a slight interval of time after we see it before we are able to lift the finger. Now, if we do not know which letter is coming next, we first have to determine our letter before we know whether we are to raise the finger or to keep it still, and this lengthens the time. It is found by experiment that it takes as long for a single letter to be recognized as for an entire group of words, so that we can easily see that when we are trying a new piece of music we require as much time for the individual notes as we require to grasp the meaning of an entire sentence. When experiment shows that we can recognize only from six to eighteen words per second, even after long practice with perfectly familiar words, a person who can play a group of sixteen notes in a second, as would occur a presto movement where 240 quarter notes are to be played each minute and the notes are sixteenths, is certainly equaling the best records of recognizing words if he can keep it up for one second. How much more wonderful is it then if he can play the entire piece at the given tempo, even after practice, and continue the rapid motions for several minutes at a time? Several good violinists play the Perpetual Motion, by Paganini, in three minutes, which means twenty-one notes each second. It is said that Paganini could play it in one minute.

If a river starts to cut out a new channel, months, or even years, may pass before the first drop of water goes clear through the new channel. brains send out nervous discharges through certain channels, and if we wish to wear out a new path it takes time to get everything in shape to enable us to respond readily. The pupil must be helped to bend the finger, or to draw the bow, but after he has done it for awhile it seems perfectly easy for him and he wonders why he ever had any difficulty. The possibilities of combination in music are practically endless, so that it is impossible for anyone ever to become perfectly acquainted with all the possible arrangements of the notes even for a single octave. If each combination requires at first even a little time to think out the best way of getting the results desired, our wonder need not be, does a musician not play a new piece perfectly at sight," but rather, "Why is he able to play at sight as well as he does?"

I HAVE been a great deal happier since I have given up thinking about what is easy and pleasant and being discontented because I could not have my own way. Our life is determined for us, and it makes the mind very free when we give up wishing and only think of bearing what is laid upon us and doing what is given us to do .- George Eliot,

STIMULATING THE PUPIL'S AMBITION.

BY MADAME A. PUPIN.

TIT

THE third way to arouse the enthusiasm of pupils is to urge them to attend good concerts as often as possible and to subscribe for one or more musical

What would be thought of parents who would pay for two or three years' instruction in German, and who knew that their children were doing nothing but conjugating verbs and declining nouns all the while not hearing a word of German spoken. and not seeing or reading a German book?

Equally about is it for students to practice ex-

ercises year after year, and try to learn pieces they have never heard played, and not go to concerts when they are worked up to a finish.

Many students have gone to a concert and heard the artist play a piece they themselves had worked on. How often have these students been heard to say: "I play that piece myself, but I had no idea

A concert is equal to several lessons, and there are teachers who have been willing to lose lessons that their pupils might have the opportunity to at-

tend a fine concert, knowing its value to them.

Reading a musical journal not only increases a student's interest in music, but it encourages her to greater effort, to read how others have overcome difficulties that seem to her insurmountable. Some teachers insist on their pupils subscribing for THE ETUDE, and it is a good idea.

Enthusiasm is the great secret. The student inspired by enthusiasm will progress, and it should be the teacher's first aim to excite this enthusiasm, The teacher who loves her work will nearly always be able to inspire her pupils with some of her own ardor. No need to appeal to parents for help in making pupils practice if you can succeed in introbilities hidden in the depths of their being.

THE HYGIENIC POWER OF MUSIC.

Two English physicians of prominence have recently asserted that the exercise given to the lungs in singing is valuable in the prevention and cure of diseases of those organs. They consider that increased professional recognition should be extended to this special therapeutic agency, as advisable in cases where pulmonary consumption is feared.

Singing involves correct nasal breathing, and this means that the air admitted to the lungs is practically germ free and also the adequate development of the upper portions of the respiratory passages. Another effect is the maintenance of the elasticity and proper expansion of the chest. The necessary breathing exercises mean increased functional activity of all parts of the lungs. Then, there is the improved oxygenation of the blood, which singing

As we know, most singers, and also those musicians who perform on wind instruments, are a healthy-looking lot. Not many years from now music will be recognized as a most valuable curative agent, especially in cases of insanity, or morbidity. That tired, overwrought, distressed man or woman does not know the value of music? How many beautiful stories could be told of the power of music to sustain and restrain?

One of the greatest scientists living has testified that he was once kept from thought of despair and suicide by suddenly hearing in the next house some one playing Rubinstein's Melody in F.

Some day, instead of putting lunatics in padded rooms and sending would-be suicides to jail, we shall dose them with beautiful music.-Musical America.

Does the physician or lawyer weary you with his business when you meet him socially? Would you not vote him a nuisance if he did? And would you not go to some other when in need of advice? From this, then, do you not gather that it is poor business policy to "talk shop" out of your teaching room? Musicians are proverbially clannish. They stick to their text too much. If a person wants your professional advice or comment, let him come to your studio for it. Don't go to spilling it around at the slightest opportunity, earning, instead of the respect of your acquaintances, the title, b-o-r-e.-F. W. Gates,



The Teachers' Round Table

CONDUCTED BY N. J. CORFY

The Teachers' Round Table is "The Etude's " Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table. and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer

SCALES AND ETUDES.

"I should like to have your views in the ROUND TABLE in regard to the advisability of teaching major and the major fars, and the minor after the major is learned. I slways teach major and relative minor together, and eld at to be the better way, but a superior to the control of the control

The problem involved in this request is not so serious as at first thought it might seem to some, and for the reason that the scales can be successfully taught in either way. It is largely a matter of personal preference which is pursued. As for myself, I prefer to teach the major scales first, simply on the principle of one thing at a time. After the pupil has thoroughly learned the major scale, understands its construction, and has transposed it into the various keys until it begins to be felt as a part of his musical system, then it is time for him to be shown the minor scale and the manner in which it differs from the major. For this purpose I prefer to take the tonic minor to the major rather than the relative. Musically young students, irrespective of their ages, are not often able at this stage of their education to conceive the significance of the idea of relative. many teachers simply teach the minor scale by stating that the half steps come in certain places, and that the relative minor is found on the third descending tone, or the sixth ascending tone, of the major. But all this carries no particular meaning to the pupil beyond the mere fact that it must be so because the teacher says so. It is simply inert mechanical knowledge.

It should be shown to the pupil that the signifi-cance of major and minor is both harmonic and melodic; that the minor differs from the major in the substitution of a minor third for the major, and a minor sixth for the major sixth. This can be more easily shown by using the tonic minor to the major, and practicing the two side by side until the pupil begins to feel them as well as to have a mechanical understanding of them. After the scales themselves have become thoroughly learned and understood, then the "relative" idea can be taken up and explained, and will be comprehended at once. It is very easy to show a pupil that a major third can be made minor by substituting a sound that is a half step lower than the upper; in the combination CE, for example, substituting E flat for E. The effect of the two intervals should be dwelt upon until the peculiar and distinctive effect of each can be recognized and felt. I have been surprised on a good many occasions, when giving drill in ear training, to discover that advanced students, both vocal and instrumental, could not tell the difference between the major and minor chords. In some instances it has required some weeks before their ears could be developed to the point in which they could be absolutely sure in identifying the major and minor thirds and chords. So Universal is the custom for piano students to simply learn to strike the right keys represented by the notes, without analyzing the aural effects, and for vocal students to learn songs by rote, even when they become advanced enough to sing grand opera arias, that it does not occur to them to think of such things. Some students can identify major and minor intervals, apparently by instinct, from the very first, and of course it is a great pleasure to teach such pupils. But with those who do not naturally possess this faculty the minor scale should be taught in such a way as to cultivate it, so that the ear can recognize the major and minor intervals as soon as they are sounded, at least the thirds which are the determining intervals of the triads. From the standpoint of musicianship, it is of but little use to teach pupils how to construct scales by mechanically locating the steps and half steps, unless the ear can be taught to recognize them as well. Many players are like those who learn would better begin.

to read a foreign language, recognizing the words and rhetorical construction upon the printed page, but unable to understand a word when it is spoken Such players are not musicians in the best sauce of the term any more than those who can read in a foreign tongue are linguists in that language.

"As one of the many admirers of the Return Tank: Department who is henefited by it monthly, I wenture to saik for a little advice. With all my former pupils along with "Thailys" Technique," and for studies Czerny, Op. 599; Loeschbern, Op. 65, and Kohler, Op. First. Steps," and Platly. These two pupils are quite opposite in every way. One is eighten years of age, the contract of the release of the contract of the contract of the contract of the release of the contract of the ur with pleasure. "The other is a dreamy, absent-minded, innocent dear

hour with pleasure.

with pleasure.

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You were doing very well when you were making use of Kohler, but you showed that you were in the line of progress when you took up "Presser's First Steps." The methods of teaching beginners have changed materially since the time when Kohler wrote, and many new ideas have come into vogue, in regard to the various touches that are better prepared for in the more modern books. The "First Steps" takes up the elements in a very simple and easily comprehensible manner, and is a book that can be readily adapted to every order of mind and ability. After having passed through it, it is a good idea to take up the first volume of the Standard Course as a review. It is true it passes over the same ground, but it is a little more difficult, and will give the teacher an opportunity to still more thoroughly establish the student's foundation, the one

weak point in so many players' education, Few teachers realize the great importance of review work. Pupils naturally hate the review that makes them go back and go over things they think they have already learned once, something they entirely outgrow when they become advanced players, and realize that the repertoires of the great virtuoso pianists, which they practice year in and year out, are nothing but constant reviewing—but if the reviewing is done with new material it does not seem irksome, especially if the teacher does not inform them it is a review, in which case they will not even know it. The object of such a review is twofold

The tendency of elementary pupils, before their hands become established in making correct hand and finger motions, with a comfortable feeling of freedom in them while playing, is to constrain their hands when picking out a new piece, especially if it is a little difficult for them. This feeling of freedom can be more easily established in a review. Second in such a review, the teacher can take up all points of technical weakness that have shown themselves. see that they are corrected and the hand made ready for taking up the second stage of study. If the first book of the Standard Course is used for review purposes, the earlier pages may be well omitted. The teacher will use his judgment as to where the pupil

Do I hear someone ask if Plaidy is not also outdated by more modern books? I would answer no to this, for the reason that Plaidy is only a compendium of the passage work to be found in the works of Bach, Haydn, Mozart, Beethoven and Schubert, or what is known as the classical repertoire, and this should be acquired and thoroughly mastered before the more modern work is attempted

During the first two books of the Standard Course not so much etude work will be required, as there is a liberal supply of appropriate etudes included in them. Suitably selected pieces that will engage the pupil's interest, however, should be used. Zerny you will find the "Selected Studies" of Liebling most valuable. Czerny wrote such a vast number of etudes, most of which are unusable, from lack of time if nothing else, that the value of a selection like that of Liebling can scarcely be over-

For elementary pupils of such widely varied temperaments as you mention, I see no reason why you cannot use this same material with equal advantage, the only difference being the manner in which you adapt it to the requirements of each. they were more advanced, individual variation in the music selected for each would, of course, be necessary. With the "absent-minded" pupil, a good deal more review work of the kind I have outlined will probably be necessary than with the bright one. I doubt if you will need the Loeschhorn, Op. 65, or the Kohler, Op. 50, if you use the Czerny "Selected Etudes." The best method to employ with such etudes as the Czerny, and those in the Standard Course, is to bring each to as great perfection as possible. Perfection being impossible, it is only a relative term. Some pupils are so dull, however, that they will need to go over their etudes a second time. It is well to forearm such pupils against disappointment, however, by keeping them informed that such a review is usual and to be expected, and when an etude is dropped, by telling them that it will be perfected at the review. The amount to be given at each lesson you will have to learn by experience. It will depend largely upon the aptness of the pupil and the amount of time devoted to

"I shall be most grateful if you will answer the

"I shall be host green to following questions:

"(1) How much time should the average pupil, who practices one hour each day, and who is no farther advanced than the third or fourth grade, devote to technique? I mean finger exercises, scales, etc., ex-"(2) How can I, a teacher, improve my sight-

"(3) How can a young child, who knows nothing of arithmetic, be taught to count?"

With so very small an amount of time in which to practice, I do not see how more than ten minutes day can be spent on scales and arpeggios. I should suggest that these be taken up on alternate days, five minutes being spent on them, and five minutes upon other necessary technical form as they come up in the course of the work.

You can improve your sight-reading by taking music that is not very difficult for you technically, and spending as much time as you can in simply playing it over and over, in proper tempo, and not stopping to correct mistakes. You will find that you will gradually acquire the ability to grasp phrases much more readily, and to play them with fewer mistakes. For such practice it is better to have the music seem new to you. Therefore, do not play more than twice in succession at the moment. The practice of four-hand music is excellent for this purpose, especially with someone who reads better than you do, and shows a constant tendency to hurry you along.

It is not necessary for a child to have a knowledge of arithmetic in order to be able to count elementary music. He can be easily taught to count four, for example, for a whole note, two on a half and one on a quarter. Any more complicated subdivisions, however, will probably have to be managed by rote at first, until a little knowledge of figures can be acquired.

"Would you advise the use of the Czerny etudes together with Mason's "Touch and Technie?" Is it advisable to study Mason's "Touch and Technie? without the use of the metronome?"

Most certainly the Czerny etudes can be taken up with advantage in connection with Mason's "Touch and Technic." The latter does not take the place of etudes, but is a method of systematizing the practice of scales, arpeggios, etc. It tells how such practice should be done, and as such is in-

(Continued on page 337.)

EDITORIAL

HE WHO COMBINES THE USEFUL WITH THE AGREABLE, CARRIES OFF THE PRIZE



N a recent editorial in The Etude we endeavored to show that music, literature and art are not the moral preceptors they are commonly supposed to be. If music alone fostered good morals many of our most noted composers would have led very different lives. If art alone fostered morals Paris, with its ever open treasuries of art, would be the most moral city of the unit educated unless long and weary hours were spent at piano practice. To-day, with its ever open treasuries of art, would be the most moral city of the unit. with us ever open treasures of air, would be the most moral city of the during verse. If letters alone fostered morals, how indeed may we account for the unless the child shows a distinct leaning toward musical development, the teach-obliquations of Goldsmith, de Quincey, George Sand, Byron or Poe? The foling is of musical appraisation instead of technic."

This advertisement was printed by a reputable firm that would not think the printed by the print

all. It has no more moral force in fiseli than has painting. It may treat must acquire. In the knowledge must be available at the cocasionally of moral or immoral subjects, but these subjects lie outside of patient labor. music itself as an art. It is just an art, and nothing else. Its mission is to put the authority of the sum-total of our highest and most refining musical pillories, racks and thumb screws of a few decades ago, are now happily beauty into the worn, it said to the sum total of our inguest aim most remning immuses photoles, races and minimovatews of a few declares ago, are now mapping pleasures. Its purpose is to give delight by its appeal to intellect and feeling, waining. Teachers are learning the great secret of providing fascinating technical it is a creation of artistic form and captivating detail. It is not a treasure-house material so that the mechanical obstacles may be overcome in the most pleasant. It is a creation of artistic form and captivating detail. It is not a treasure-house declared and an oral consolidation in time of trouble. When rande occupies either of these relations to a man it is because he associates it with something outside of itself. He is comforted by The Lord is my Shepherd—but the words, not the music, make the real appeal. Music takes hold of the mind by its Pulliant, pictures are all appeals and the words, not the music, make the real appeal. Music takes hold of the mind by its Pulliant, picturesque and logical arrangement of melodic ideas, by independent of them in accordance with a broad and masterly artistic design. When it of them in accordance with a broad and masterly artistic design. When it courts our approval by the substitute for a music mounter our and the court of the substitute of the considerable under corner only to discuss the courts our approval by the substitute for a music mountered when the considerable under the substitute for a music mountered with the considerable under the substitute for a music mountered with the considerable substitute for a music mountered with the considerable substitute for a music mountered with the considerable substitute for a music mounter of the considerable substitute for a music mountered to the considerable substitute for a music mounter of the considerable substitute for a music mountered for the mountered substitute for a music mountered for the mounter of the mounter of the mountered for music mountered for the mounter of the mountered for the mountered for the mountered for the mounter of the mountered for the mounter for the m

aware of the exceptionally excellent mental drill that the art provides. Merely hearing music, without understanding its construction, does not provide this desirable reflection upon the house issuing them. The wooderful mind discipline which practically all of our great educators have estimated very highly. We do not know of any study in the entire educational and the provides of the provided that the provided his desirable reflection upon the house issuing them. curriculum, from kindergarten to university, that trains the mind and at the same time renders the parts of the body employed in execution so obedient to the mind, that we would deem of more practical importance in the development the hind, that we would deem of more practical importance in the development of human character than music. But music is only a part of the educational system. It is a far more essential part than many laymen are willing to allow. Horace Mann, for instance, held the regular study of music in very high esteem,

and the following paragraph indicates in a most occurrent institute in the following paragraph indicates in a most occurrent into sign of the following paragraph indicates in a most occurrent into sign of the following paragraph indicates in a most occurrent into sign of the following paragraph indicates in a most occurrent into sign of the following paragraph indicates in a most occurrent into sign of the following paragraph indicates in a most occurrent into sign of the following paragraph indicates in a most occurrent into sign of the following paragraph indicates in a most occurrent into sign of the following paragraph indicates in a most occurrent into sign of the following paragraph indicates in a most occurrent into sign of the following paragraph indicates in a most occurrent into sign o his earthly ledger, yet, in the Book of Life he will find it entered on the side of Loss.' What are palaces and equipages, what though a man could cover a continent with his title deeds, or an ocean with his commerce, compared with conscious rectitude; with a face that never turns pale at the accuser's voice; with a bosom that never throbs at the fear of exposure; with a heart that might be a boson that never throos at we rear to exposure, with a neart that might be utured inside out and discover no stain of dishonor? To have done no man a the tickets, but the letter accompanying the tickets usually informs you that wrong; to have put your signature to no paper to which the purest angel in they have been limited to a few "leading citizens." Also, for the musiciant's when the state of the state of

OR nine years a paper was published in Kansas City, Mo., under the name of The Independent. One day the editor, Mr. George Creel, woke up to the fact that The Independent was a poor name for a weekly journal intended for national circulation. He accordingly changed it to The Newsbook. There are hundreds of papers called *The Independent* in as many different cities all over the country but there is probably only one *Newsbook*. Mr. Creel had simply followed the line of least resistance and let his predecessors do his all over the country out there is process, one as simply followed the line of least resistance and let his predecessors do his protessionany that there would be no necessity for compeling his patrons to buy thinking for him. If you are really interested in your musical work you must tickets. There is a real need for good music—right in your thinking for him. If you are really interested in your musical work you must community. If you are really capable and understand the secret of how to

De Pachman and in fact all men and women in all lines of human endeavor who De Paciniani and in fact all men and women in an intes of minan endeavor who-have made a position and not indolently permitted themselves to recline in someone else's intellectual niche. Professor James has indicated to us how habits of thought develop into prejudices which, in themselves, are vices quite

DEPARTMENT store in a leading American city recently inserted this

Obsulg paragraph from the Ladies' Home Journal indicates that Mr. Bok has the same opinion, and has been good enough to put it in his customary logical and forestell English:

What Good is Music, Anyhow? Has it any relation to human life? If not, substitute for the mental technic that every child who appires to secure a musi-"What Good is Music, Anyhow? Has it any relation to human life? If not, substitute for the mental technic that every child who aspires to secure a musiwhat claim has it to serious consideration? Has it any ethical power? Not at call training sufficient enable it to appreciate the great masterworks of music

It courts our approval by its passionate voteing or the elemental moods and we have known or mandrum or instances or this and. One might as well emotions of humanity. This is its relation to life, and this is its claim to competence are copy of the Miserables' and mechanically pronounce the world over and over with the vain hope of comprehending the French languages without sideration as one of the humanities.

Mr. Bok, however, fails to give due credit to the educational importance of music. It is only in this direction that music can have any value whatever as a paper roll through achien for playing the piano. Teachers should repudiate moral force. Anyone who has studied music conscientiously has been made advertisements like the above and reputable firms should realize that untenable

UPPOSE your family doctor came to call upon you, some day, and offered his professional services in such a way that you would feel very much embarrassed to inform him that you did not need his services and could not afford to indulge in the luxury of undesired medical attention. Suppose your lawyer, your dentist, your baker, your butcher, or your candlestick maker, came to you with their intellectual or material merchandise and put you in the position and the following paragraph indicates in a most beautiful manner how high was of declining to patronize them. Wouldn't you consider it an impertinent annoyance-a nuisance? Yet there is a custom in which musicians, in cities and

The musician, oftentimes the teacher, prepares some form of musical entertainment and instead of advertising the event in the way in which other professional men present their services to public attention, tickets are sent to all the "leading citizens" of the community with the invitation to purchase. The "leading citizen" in this case is often anyone who might be likely to purchase within arm's length of what is not your own; with nothing between your desire and its gratification but the invisible law of rectitude—this is to be a MAN." the concert in question.

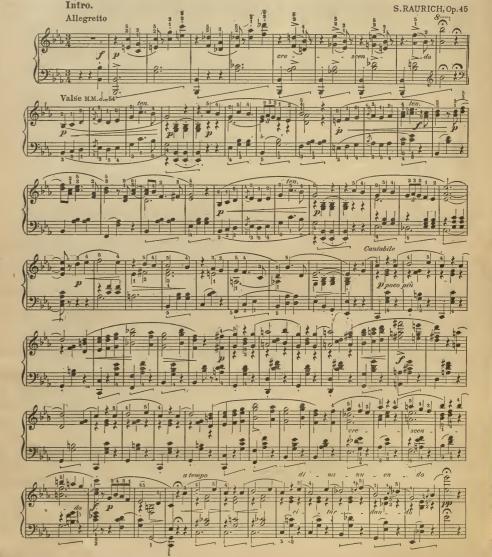
He opens the envelope and at first is petulant and then becomes indignant. He opens the envelope and at first is pathint and then becomes indignant. He has probably met the musician socially and it is an unpleasant task to return tickets to people you know. The idea of musician putting himself different opinions upon art etc., etc. He may send reduced but with that check is sure to come a greatly lowered estimate of your discharge with that How much better it would be for the musician to make himself so desirable.

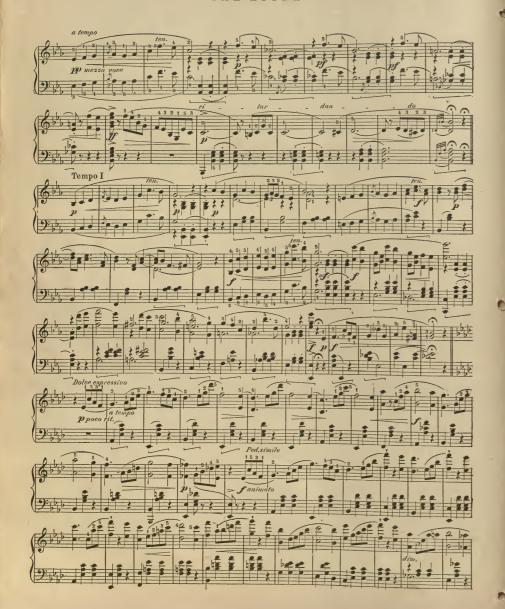
simply followed up to the community to the community of the community. If you are really capable and understand the secret of how to merchandise your talents so that people will really want then, there will be no excessity for sending out tickets of the community of the communi Moreover, your entire management of your professional work, both from Moreover, your entire management of your professional work, both from position with those to whom he has a just right to look for support and to Pachama and in fact all men and women in all lines of human and the professional work and the professional work has a just right to look for support and to Perachman and in fact all men and women in all lines of human and the professional work.

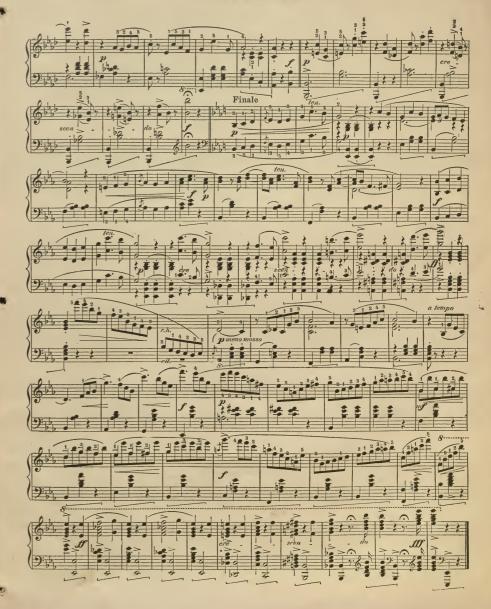
I is a well-known and deplorable fact that women teachers do not receive fees for their services equal those which men teachers are paid. The whole matter of fees for musical instruction is in such a chaotic condition that habits of thought develop into prejudices which, in inemseives, are vices quite as pronounced as the drink vice, the drug vice or the tobacco vice.

Without being too radical, form the habit of shunning the ruts of conventionalism. Now, George Creel, of Neurobook fame, puts in big letters upon fully paid for her services in proportion to the amount that many indifferent or tionalism. Now, George Creel, of Newsbook fame, puts in big letters upon runny paid for her services in proportion to the amount that many indifferent or the front of his paper, "This paper has no desire to think for you, but simply really inefficient men teachers receive. Just why this is we are unable to strives to aid you in thinking for yourself." That comes very near being the determine, except for the fact that people are inclined to think that young policy of THE ETUDE in its efforts to assist those who require musical instruction women teach for pin money, and not with a view to obtaining excellent musi-

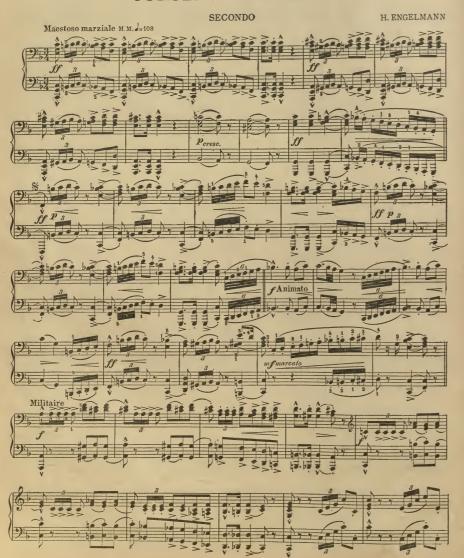
VALSE ROMANTIQUE



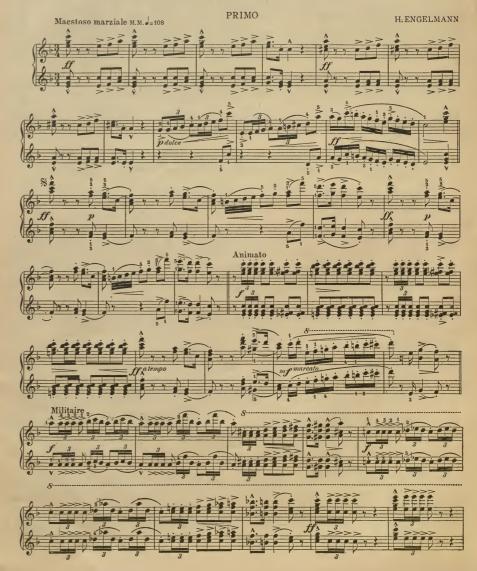


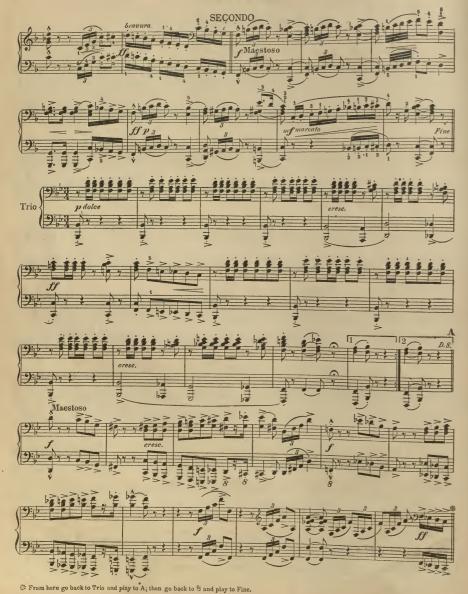


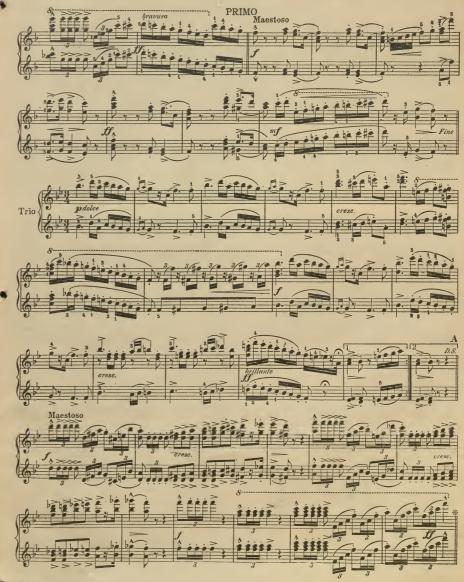
CONCERT POLONAISE



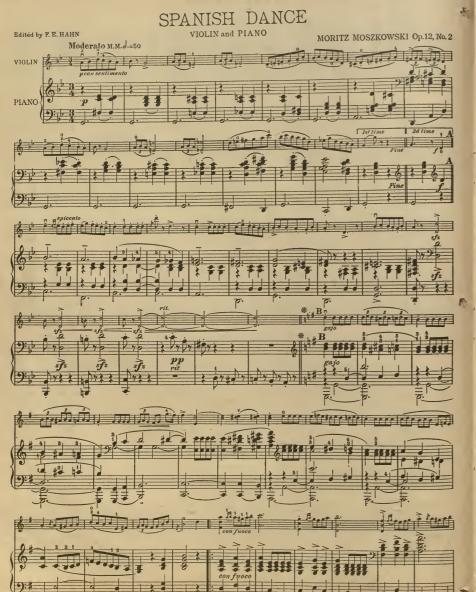
CONCERT POLONAISE







From here go back to Trio and play to A; then go back to % and play to Fine.



From here go back to the beginning and play to A; then go to B



ROSE PETALS

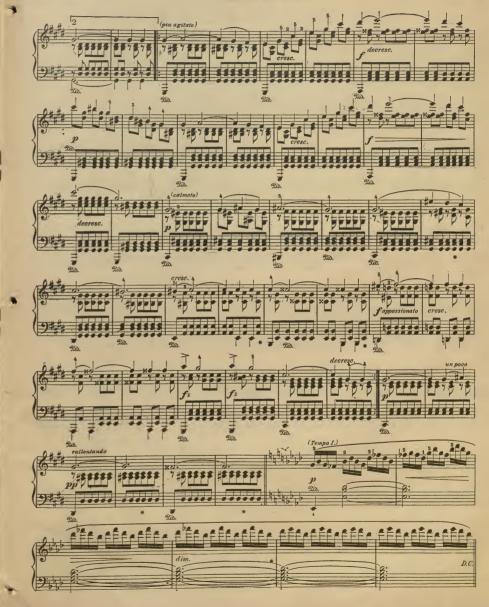


THE ETUDE IMPROMPTU



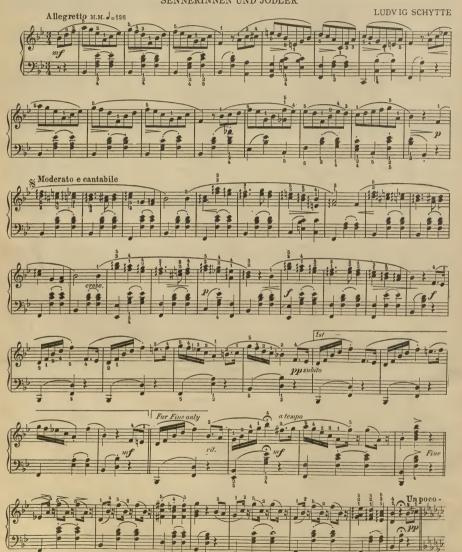






SHEPHERDESSES AND YODLER

SENNERINNEN UND JODLER





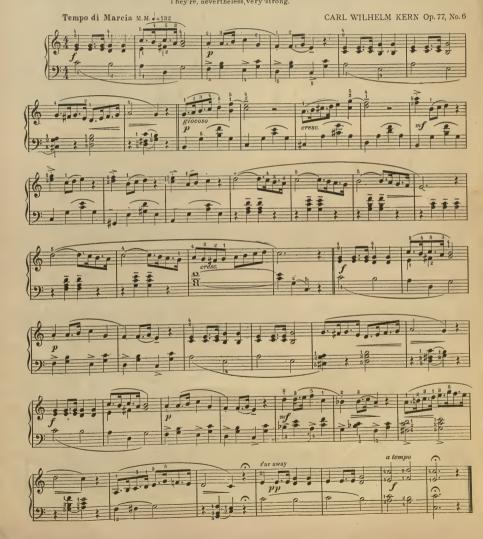
MELODY AT TWILIGHT



MARCH OF THE MIDGETS

MARCHE GROTESQUE

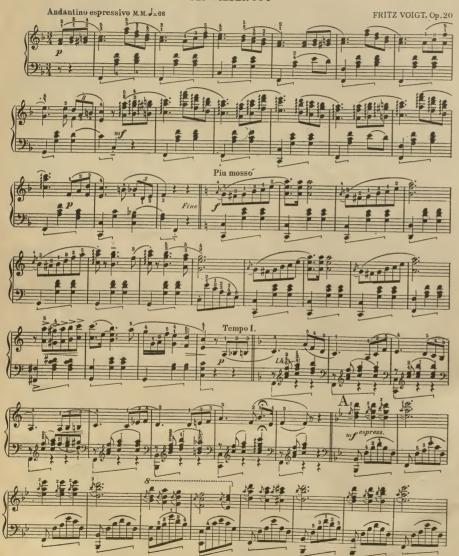
Tramp, tramp, hear the midgets
Marching so gaily along!
They're mighty wee men and tiny, but then
They're, nevertheless, very'strong.





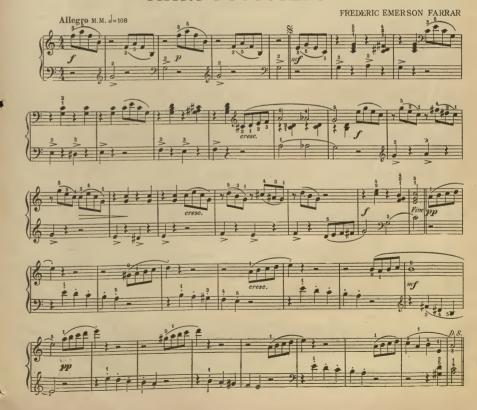
FRIENDS AGAIN

SEI WIEDER GUT

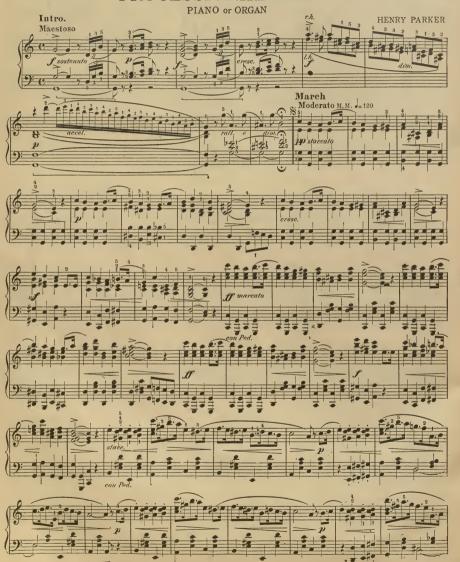


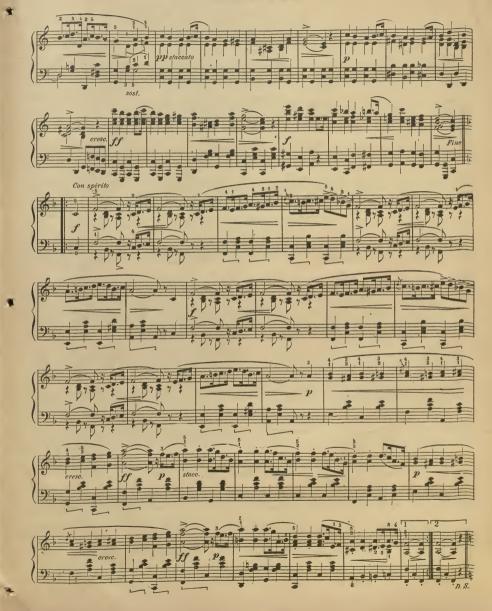


FAIRY FOOTSTEPS

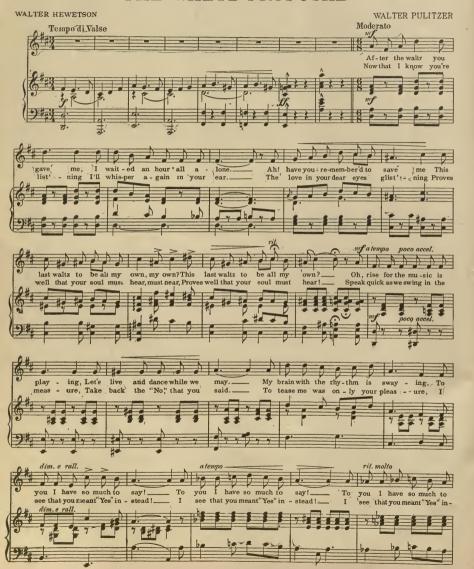


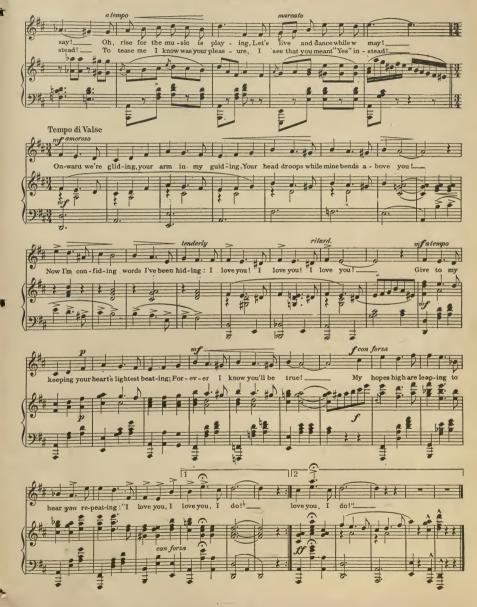






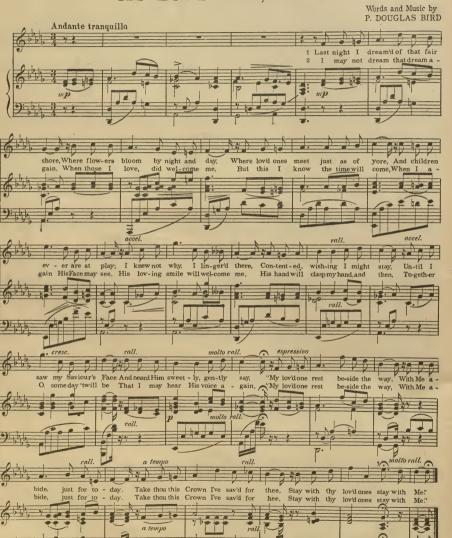
THE ETUDE TO Mr. Paul Dufauli. THE WALTZ PROPOSAL





To Miss Irma Hewitt, New Albany Ind. MY LOV'D ONE. REST

THE ETUDE





VOCAL DEPARTMENT

< DOC > Editor for this Month, John Dennis Mehan Editor for June, Dr. B. Frank Walters

PRACTICAL THOUGHTS VOICE STUDENTS.

BY JOHN DENNIS MEHAN

IN JOHN DENNIS MITHAM.

(In complying with the request of the Erroraeditor to write for this department something
that will be helpful to those of its readers
who are students of the voice, I shall not are
tended to the students of the voice, I shall not are
tended to the students of the voice, I shall not are
tended to the students of the students of the
all tended to the students of the students
a literary composition, prepared with due regard for sounding period and sequential climax.
Rather, I shall ofter a period paragraph—
object of stimulating my readers to think for
themselves along the lines here suggested.

I am a voice teacher, not a literary man,
object of stimulating my readers to think for
themselves along the lines here suggested.

I am a voice teacher, not a literary man,
with me into my studio and let them overhear some of the things that I tell my pupils
in their regular lessons. I assume that the
work of the studios, and so in this apparently personal attitude I hope to reveal storoschip helpmach the same problems that are threshed out
in other studios, and so in this apparently personal attitude I hope to reveal storoschip helplater and the studios of the voice.—John Dannis
Material's)

his own voice, if only for the purposes of polite speech. Especially is it so when he harbors the intention of sometime offering his vocal utterance to the long suffering public. One ought to know his own voice when he hears it, but it is pretty certain that in a majority of cases if he really heard it wouldn't know it-frequently he wouldn't want tol

Much time that is spent in studying so-called "methods" might better be devoted to the consideration of the individual voice.

"What sort of voice have I, any-way?" we should ask ourselves. "I wonder if there is a mortal upon earth who, after hearing me once, would like to hear me again?" "Is my voice actually the instrument of my soul, and if so, why does my longing soul inspire such inappropriate and insufferable sounds?" "Why cannot I find a way of uttering pleasant thoughts in a pleasing manner?" "Why, in the name of Orpheus, do I not give as much attention to my every-day speaking voice as an ordinary dog fancier does to the development of a bull pup?"

Such self-searching should place one in a humble attitude of introspective study. We must learn to hear our own voices. This takes time, but may eventually be accomplished. Cultivate true ideals of tone by studying acknowledged artists and filling the mind with beautiful aspirations. Then turn the search-light inward and demand of yourself heautiful, expressive tone.

Unregenerate Voice.

In every untrained voice there is, in some degree, a certain often indefinable one-tining that must be mounted by the following form the voice is equal to the requireMost students of the voice in this ignorance; third, regained freedom again be left to work subconsciously ments of artistic expression. For the day and age agree that nature, under through conscious control, or applied want of a better term let us call this unobstructed conditions, will perform knowledge. obdurate element "unregenerate voice." better term, but since the word "na-

In a certain sense, voice must bccome impersonal in order that it may be capable of sincere expression. Generally it is through imperfections that individual voices are recognized. Regeneration seems as essential in singing as in religion

of the fact that this or that voice or other instrument produces it. It produce a tone that is both pure and appropriate, and that will be accepted as such, no matter in what language it is employed. In a primal sense there must be a universal tone that is sufing of any and all languages.

Expression is in Tone.

Expression is really conveyed in tone Self Analysis.

Tather than in words. If this were It is the duty of every one to study not so, how could we enjoy songs and opera in a language we do not under-

Vocal tone is the expression of a mood. When you hear father or mother, or anyone whom you know well, talking earnestly in the next room you do not have to understand their words to know what mood they are in. You recognize at once the tone of anger, of sorrow, of pain, of merri-ment. To hear the words would only give you corroborative detail.

This is very significant-the fact that when people are controlled by an emotional mood their vocal utterances unfailingly convey to others the particular mood that dominates them, even when the spoken words are unintelligible. In that fact lies the great primal secret of voice use in singing. For what is singing but the vocal expression of emotional moods?

The singing that really touches us is singing that seems natural-that apnears to be the spontaneous expression of the singer's emotions. Every singer tries to convey this impression. the majority merely imitate natural extrue. The true artist reproduces natural expression. Between imitation and reproduction lies the chasm that separates the mediocre vocalist from the artist who has the power to move the

The one sure way, then, to produce the natural tone is to reproduce the mood of which it is the natural expression. And this is something that con cerns not only song interpretation, depending upon the poetic or psychic atmosphere of the song-poem, but also the very fundamental principle of tone

the physical act of tone production Perhaps "natural voice" would be a automatically; that is, that the singer the person before he begins voice tural" is succeptible of so many vary- breath action, position of the tongue, freedom through conscious ignorance urally subdivided into three registers, ing interpretations I fear if would be etc., etc. But all teachers and most misunderstood if employed here. By students realize that the task, which the early stages. This is a period of tween them there is a rather pro-"unregenerate" I mean that something, often requires years of effort, is to many embarrassments, but it seems in-nounced change of mechanism, so that unregenerate I mean that sometimes, but it seems in mounted change of mechanism, so that cause, that renders the voice-tone which will permit of such automatic demands the acquirement of subtle must be exercised in so placing the action. This is true, in my opinion, technic.

because we go at the matter of tone production from the wrong starting point; we begin on externals instead side outward. And so we become con- self to the observer is a method of scious of the diaphragm and the tongue and the jaw and a lot of other physnic. Good technic is hidden in its own ical organisms, which should act sub-consciously, with the result that the study the pupil is more or less clumsy very thing which we are sceking-i e., in his technic and is constantly reveal

mood of which tone is an expression. His should then be "the art that con-Supposing we train ourselves to re-produce moods and then let our tones be the involuntary expression of the moods. We shall then stand in the Pure tone is pure tone, regardless right relation to cause and effect, and there will be no need to take conscious thought of breath mechanism or any is possible for the human voice to other physical phenomena, save in the retrospect for purposes of analysis. It will take time, of course, before a selfconscious Anglo-Saxon may abandon himself to these mood impulses—but not so long as to acquire conscious ficient for all human need, and which control of all the physical mechanism will readily adapt itself to the manc- coincident to tone emission, and with the difference that in the one case he will, in the end, have mastered a prin-ciple and placed himself upon the solid rock of certain knowledge and power; whereas in the other he will, after all, have nothing but a mass of facts which in themselves, have only an incidental bearing upon the subject, and will have come fixed in the throes of musclehabit to such an extent that a spontaneous tone will be impossible.

A reader who has not given thought to the subject from this point of view may assume that there is some contradiction between my statement that the tone of the untrained singer is "unregenerate" and the foregoing endorsement of the involuntary, natural utter-Without taking up space for a detailed explanation, I will point out that the involuntary tone is correct in that it induces natural (therefore cor rect) physical action; but it is not, of course, adequate for artistic uses until it has been amplified, refined or "re-

We might put it this way: The development of tone for art expression is a process which must from first to last be controlled psychically. physical part must be incidental, responding automatically or subconsciously to the psychic impulse just as the members of the body respond to the will in other directions. And so, if we induce the correct attitude at the start through mood impulse, the study of voice development becomes a mat ter of growth, the physical support of tone growing in power coincident with the growth of tone intelligence. The regeneration, then, is in the mind rather than an actual change in the physical attributes of tone.

Freedom Lost and Regained.

rather distinct stages: First, freedom ized attention to muscle mechanism; ond, loss of freedom through conscious

The first condition is really that of need not take conscious thought of the study, and so it is the second-loss of authorities agree that the voice is nat--with which the teacher has to deal in

The acquisition of technic in singing may be said to be the fixing of corof at the heart of things; we work from rect habit. Good technic is not obvious the outside in instead of from the in- technic. The method that reveals ita spontaneous, "natural" tone—becomes impossible of reproduction. "in this content was to the form of the processes of his efforts. But
when he has finally mastered technic Supposing we begin, not with the and emerged into the third stage, he mechanism of tone production—not should be able to create the illusion of even with tone itself—but with the absolute naturalness in his singing.

Vowels.

All vowels, open or closed, dark or bright, loud or soft, should have the cially should closed sounds be carefully studied out and adjusted. Since in singing there is constant changing from open to closed and closed to open, all vowels should swing from the same pivot, as it were; otherwise open forms are likely to take on a raw quality and closed forms a thin one-either of which is, of course, undesirable. In order that these ever-varying vowel forms may be understood in relation to their interdependency I would suggest that the singing student give faithful attention to his manner of saving words, especially in speech-for the idiosyncrasies of speech are almost sure to be carried into one's singing. Remember, too, when considering this matter of vowel study, that changing the form of vowel element does not necessarily alter its constituent parts. Each vowel contains the elements of every other vowel. And remember,

Tone "Placing" and "Registers."

We are accustomed to hear much about tone "placing," and it is a common thing for students to ask for def inite sensations as to the particular point where this or that specific tone should be placed. The term is very misleading. The tone cannot be placed. All the "placing" consists in establish ing the right attitude-the correct condition-before the tone is emitted. The proper mental conception of tone will, correct tone. Here again the physical will obey the mental

I do not mean that the teacher does not often find it necessary to give attention to physical mechanism. Ab-normal conditions require consideration. A stiff tongue must be freed, and practice before the mirror until the unruly organ obeys every mental impulse is often the only way to conquer it. When the shoulders insist upon "hunching" up with every breath in-spiration, and the chest sinks to a point of collapse during expiration, it is often necessary to give some localized attention to breath muscles. Experience well mixed with common sense, will The study of voice involves three tell the teacher when to give this localbut once the refractory members have been brought under control they should

Tone placing includes, of course, the consideration of voice registers. Most and that at the points of division betone that the mechanism will not be forced beyond its normal function. But, in a sense, every note of the vocal may properly be made with precisely the same adjustment. In fact, the only way to eliminate the "break" at the every tone of the scale with a nicety of perceptible change of quality.

teacher is the only guide until such pure, healthy and happy. time as the pupil, through constant recognize the sensations coincident to of vain or timid, the singing of a properly graduated scale. When he has reached the point that he can sing his scales on any and does the throat feel when one is singall vowel sounds with so perfect an ing correctly?" My answer was: "How adjustment that there is no perceptible does your head feel when it does not body poised on balls of feet, change of quality in passing from one ache?" "It doesn't feel at all," she rechange of quanty in passing from one acute: A consist register to a nother—then his voice is plied. "Neither does your throat feel" mood. Get a definite mental concept during practice enable the voice student 'placed" and "registered," and not till when you sing correctly."

solutely normal, mentally and physistory or sentiment of your song seem cally, there would be no difficulty in true and natural to the listener. singing the range of voice with correct adjustment-but the singing teacher rarely finds this normal pupil. Conse- of a diseased body. Guard your health. sufficiently to insure a perfect attack. of intonation and rhythm. Then he will quently he must strive to induce the Avoid all phases of dissipation. Eat normal tone, knowing that it will es- well; sleep well; exercise much in the tablish normal physical conditions and open air; bathe often. A clean mind to make it realize your mental concepthat the real problem is to train the and a clean body; good thoughts and tion of what it should be. pupil to a correct mental conception of good blood—these are essential if you the tone

The final test of tone production, vocal technic, breath support and all the other specialized phases of voice study lies in their employment in song

It is not enough that the singer make beautiful tones on disassociated vowels; that he have great sustaining power of breath; that he employ ap-propriate "color" of tone for the mood of his song-poem. He must combine all these things with correct pronunciation, distinct enunciation, intelligent accent or emphasis, and a correct

Many students sadly misinterpret the meaning of "pronunciation" and "enunciation" as applied to the diction of pronunciation. They seem to think that if they so deliver their text that the words are understood they have realized their full responsibility. Now, distinctness is a great virtue in the delivery of song text, but it is not sufficient. Good diction requires that every vowel sound of every syllable shall be delivered in its greatest purity and completeness and without any extraneous preliminary or vanishing sounds. Many singers-a majority. I fear-make extraneous sounds in enunciating the preliminary consonants, and vitiate the vowel sound by anticipating final consonants. Free and instantaneous enunciation of consonants, and a sustaining of the obvious. vowel sounds in absolute purity during the entire time of their duration are absolutely essential to song diction. Then will there be not only distinctness of utterance, but elegance, sonority and dignity; then may the auditor get not alone the words but their atmosphere, in combination with beauty of tone.

a full chest position at all times, at and guttural, owing to the production extent that the voice is covered up. a full cuest position at all tiles, at an amount of mucous matter. Therefore, we The piano should be used during wood. His first step will be to "lay on"

VOCAL HINTS.

REPOSE of manner is essential to the scale is a register in itself and no two singer. Learn to stand quietly not stiffly, but with easy poise.

actual register divisions is to sing mirror until you can reproduce the nat- voice ural expression for every emotion. individual adjustment which will allow Vocalize before the mirror, also, learn- her teacher only once or twice a week, practice is to be fruitful. Analysis of the said divisions to be passed with no ing to look and listen simultaneously.

It is impossible, in print, to tell the Don't imagine that a "sympathetic" pupil just how to secure this fine ad- tone must necessarily be doleful. Your justment. The ear of the experienced tone, like your heart, should be kindly, is of vital importance, largely determin-

Here again, if the pupil were ab- Expression is that which makes the think it.)

You cannot bring healthy tone out

every utterance in speech or song. So grow tired, but the brain will be wearied will you eventually acquire the habit of beautiful tone. Never practice mechan- that it will no longer be possible to disically. Every time you sing a scale or criminate between subtle gradations of lessly you push yourself farther away al concentration is worse than useless from the goal. Ten minutes of It is scarcely possible to lay down thoughtful practice is better than two an arbitrary rule as to how long, in hours of careless work.

in your native tongue. Strive to speak speaking, from one to two hours a day, with a free tone, supported upon deep divided into fifteen minute periods, albreath; enunciate consonants distinctly ternating with rest periods of at least grouping of words into phrases before and do not let them vitiate the vowels; equal length, is quite enough. Adhe may be considered a singing artist. study the correct sound of vowels in words of common speech so that you do more; young students would better may gradually eliminate provincial do less. A safe rule is: Stop at the may gradually eliminate provincial

> We laugh, cry, pray and swear all on the same string, the mood back of the utterance giving tone its color. Would it not, then, be well to study moods first and muscles afterwards?

The secret of the legitimate development of tone lies in the artistic exaggeration of vowel color.

is to bread. The yeast must leaven the that counts. The first thing is a correct is to bread. The yeast must leaven the trace control in the tone; then subject to this uncomprehending crititaste it. Resonance must permeate the tone, but it must not be localized and tion.

provokes various throat diseases, be- making sure of his attitude. Only in sides the bad qualities it gives a voice. If the work of the vocal lips (which definite mastery of the voice. determine the pitch of the sound) be individual, or if the contractions are exaggerated (as when one shrieks instead of singing) or if a displacement

HOW TO PRACTICE

BY I C WILCOX

without the teacher's guidance. How these daily practice periods are utilized by fortissimo chords from the piano. ing the progress of the pupil.

the case of the public that they will, if followed, even then it is better to touch the tonic repetition, has learned to hear his own. voice as others hear it, and come to people humble, natural and true instead help to make the practice period pro- chord only at each change of key. As ductive of good results

1st. See that the room is well sup-A pupil asked me recently: "How plied with fresh air, not too cold 2d. Assume an alert physical attitude -chest high, shoulders back, head up,

3d. Induce a bright, optimistic mental

4th. Touch a single key of the piano pitch and of intervals. (or the tonic chord) to get the pitch of Even when a student is learning a tone or scale you wish to sing, and song he should always practice it inde-

the quality of tone, and trying always it with a poor accompaniment.

Never practice steadily more than fifteen minutes without, at least, a brief period of rest. It is not alone that the Take thought constantly of your vocal chords and breath muscles will by concentrated analytical effort, so or tone thoughtlessly or care- tone quality. Practice without analytic-

It is scarcely possible to lay down Practice reading and reciting aloud as in nearly all things. Generally vanced singers of robust health might first manifestation of weariness, physical or mental

Remember this one thing: Five minutes of thoughtful practice is worth friends pass upon his efforts and exmore than hours of thoughtless practice. press their opinions of his teacher The mere singing over of scales or times or during a certain period means not assist him toward that self-abneganothing save effort worse than wasted.

to his scholarship. So in voice train-Resonance is to the tone what yeast ing it is only what one mentally grasps sciousness that every sound which his a conscious realization of that concep-

EMPLOYED.

NEARLY all vocal pupils use the piano upon it. of the voice takes place, etc., the vocal too much during their practice periods. "One of the most beneficial habits organs may become fatigued. The Many strum chords during the singing templates a picture in which strong that can be acquired is that of carrying voice then becomes cracked, or hoarse, of sustained tones or scales to such an sunlight is to shine through, breaking

full chest position is indispensable to think that special exercises are indis- vocal practice only as a means of de- a patch of brilliant chrome yellow the production of a full, round tone of pensable in learning singing.—Dr. Louis termining pitch. The student should which, where left untouched, will reveal never sit at the piano during practice. its full brilliancy, but, for the most part,

Correct physical poise of the body is best cultivated in the standing posture.

For sustained tone practice, merely touch the piano to get the desired pitch How to practice is the important in mind. Then let the instrument alone Study your facial expression in the problem with most students of the until it is again needed to give a change of nitch. The mind must be concen The average student is with his or trated upon the vocal tone quality if for a thirty-minute period, while the one's own tone is the important thing daily practice must be accomplished in voice study, and this cannot well be accomplished when the tone is covered

In scale practice light staccato chords may be played on the accented beats The following suggestions are offered to emphasize the rhythmic swing, but a matter of fact a chromatic tuning fork is a better justrument than a piano for the voice student who is still eugrossed with tone work. Only when one is working on repertory is the piano actually useful.

Not only will the absence of piano tion of the tone you wish to make, to analyze his tone better, but if he (A tone will never be better than you does not have the instrument to "lean on" he will cultivate a surer sense of

concentrate the mind upon the pitch pendent of the instrument, making sure 5th. Then sing, listening intently to not be frustrated if called upon to sing

HANDICAPS TO VOCAL STUDY.

BY I C WILCOX

ONE of the greatest handicaps to both pupil and teacher in the study of voice development lies in the fact that from its earliest stages, the process is under observation and criticism of an uneducated public. Even if the pupil refrains from pre-

mature public performance-which the an arbitrary rule as to now long.

American pupil rarely does—ins vocal total, a student should practice each day. Individual capacity varies here ment and criticism in the family circle ment and criticism in the family circle and among acquaintances generally This is inevitable because the vocal pupil may not work out his problems in the silent seclusion possible to all art students save in the realm of music. His crudest efforts at vocalization are public, and the realization of this fact induces a self-conscious restraint that is too often fatal to true progress. The calm assurance with which family and whenever they hear a sound that does other vocalises for a given number of not appeal to their esthetic taste does Not what one reads but what one a student to fully master any subtle understands and assimilates contributes problem. The teacher, also, is placed under a deadening restraint by his conpupils make in their practice hours is

Tone placing is placing of the atti-ment upon canvas of an art expression tude-mental and physical. A student may work in absolute seclusion until Aruse or exaggeration of a timbre should never make a tone without first his complete product is ready for public inspection. No one, save possibly a this way will he acquire a sure and few brother artists of whose sympathy and comprehension he is sure, is allowed even a peep at his work during the progressive stages of its development. A certain jealously covers the canvas when his brush is not active

here and there the shadows of a leafy

will be subdued and toned in varying period-is a tremendous obstacle, also, degrees by the other colors that are put in the way of solid, enduring voice to the on as the composition of the picture building. For voice development is a Protestant Church, in Dorotheer Gasse develops. Now imagine a layman, ignorant as to the process or technic of and natural growth is never hurried. painting as well as of the artist's intent. viewing the canvas when it held noth- cism and unwillingness to wait for ing save the glaring patch of bright slow but sure natural growth-are the yellow and forthwith glibly expressing his opinion of the painter and his skill. Very likely he would have a particular aversion for yellow and would see and combat the other. nothing but absurdity in the sort of painting that employed it so crudely

This is precisely the sort of criticism that the voice teacher is constantly called upon to bear. The pupil is his canvas; the voice his pigments; the art product his song. But it is necessary in the early stages of "blocking out" the picture to employ some raw. America. In Berlin she was particu-primary colors which, until blended and larly beloved, and her winning presence subdued, have little or no appeal for the esthetic sense. But he cannot complete his canvas in seclusion. The pupil's family and friends must view the picture when it is yet but a patch of yellow, and they may usually be depended upon to express their impaplain terms

in using the "raw" tone and compromises with the opinion of his critics by "refining" it. The fact that his premature attempts at refinement will result in a dull and commonplace picture is fetch it from the retiring-room. On not clearly comprehended, and so the leaving the stage after a very short teacher, who chose a color for strong sunlight, is compelled to accept instead a hazy fog.

The realization that any radical process is certain to arouse hostile criticism girl, who had that instant returned. she often deters the teacher from demanding the unadulterated, primary tone which will alone lead to a virile art product. The teacher who is not so the old officer promised me to take influenced, but insists upon honest uncompromising adherence to fundamental principles, must, indeed, be a was in America the report of her fame man of conscience: for he is certain to

be misunderstood and maligned. The fact that the study of voice development involves audible practice must forever prevent its pursuit in un-observed seclusion. And so the only apparent way to relieve pupil and teacher from the ignorant and deadly criticism that so often stifles their efforts is to make the critics realize their incompetency to pass judgment in such matters, and thus silence their

Developing "Raw" Colors. which he so violently objects may be transformed into the softest tones of a brush dipped in blue pigment? How, were antipathetic to her. The manner then does he dare to criticise the painter? Does he know the purpose of the voice teacher who employs a "raw" tone color because it is the primary upon which he wishes later to develop beauty and warmth through a blending of other colors? How, then, can he have the presumption to offer his criti-

In the traditional days of Italian bel retirement were very few. canto, we are told, students faithfully practiced tones scales and exercises for five, six or seven years under the unmolested direction of the maestro, he gave the word. In this rapid-transit age we can scarcely credit such tales;

These two things-ignorant critigreat obstacles in the way of voice development in this day and age. honest teacher must ignore the one

REMINISCENCES OF PAULINE LUCCA

singer, recently deceased, will greatly mourned in Europe, where she was even more popular than in won her admission to the highest court circles. Emperor William the First and Bismarck were her staunch friends. In this connection the London Musical Standard says: "She was in favor with Emperor

William, who was accustomed to call tience with such "painting" in very her by the diminutive form of her Christian name-Paulchen. She was As a result the pupil feels a restraint wont when she had to sing to drink physical culture. Until my début in cold unsweetened tea between the scenes. One evening, just before her call came, she missed a brooch she wished to wear, and sent her maid to fetch it from the retiring-room. On scene, what was her consternation to see the Emperor there holding her glass of tea. 'Pardon, your Maiesty,' she stammered. Then turning to the angrily exclaimed: 'What have you done?" Sobbing the maid replied: did not want to give up the tea, but great care of it. "In the year 1872 when Pauline Lucca

> reached the Indians who sent a deputation of ten of their number in full war paint to wait on her. Responding to their urgent request she sang to them, whereupon they returning the compliment, gave her a specimen of their vocal art. But, more than that, one redskin chieftain, falling in love with her on the spot, made her an offer of marriage. Being able to plead a previous engagement-with Baron Wallhofen-she declined the flattering offer.

"Unlike most singers, Lucca left the stage before losing her voice, probably Does the layman know that the patch because she felt that taste had changed of yellow on the painter's canvas to and so most of the operas of even her very extensive repertoire had gone out of fashion; there were no new ones for restful green merely by the touch of her except those of Wagner, which of her departure from public life was singular. She never announced her intention of retiring, but eighteen years ago now, sang as usual at the Vienna Court Opera one night and then never again in public; she disappeared from centage of truly good voices is always public view as suddenly as though the up. Her visits to the Opera after her give promise, but usually the percent-

"Long ago after quitting the stage she was once asked by an intimate before they are ready to appear in friend why she never sang in private. public at all. At my home in Stettin I never presuming to sing in public until ing a promise of absolute secrecy dur- voice, and even then I worked graduing her life-time, replied: 'When my ally from part to part. But the Ameri-husband was ill he liked me to sing can girl likes to take up some "method" we instinctively class them with my- him a song with a very trivial text, and that promises quick results. thology rather than history. The first no favorite of mine. When one day he question of the American voice student seemed a little better he asked to hear German methods of learning to sing, began to learn Russian—a task that the feverish anxiety to sing—born said: "You will never sing any more, voice; then practice, pra In the reversist anxiety to sing—out for I shall take your voice into the —for days and months and years, not simple. Did not Queen Victoria, ing one's sift of song into a moneygrave with me!" Two days after he Then if you have the soul, and love however, set to work to master Hindumaking agency in the shortest possible did die and take my voice with him.' your art, you will make a singer.

"On the occasion of her funeral, on natural growth, when properly directed, were opened, the crowd waiting for admission stretched far up the street."

SUGGESTIONS TO VOICE STUDENTS.

BY GERALDINE FARRAR

"IT is impossible to lay down rules as to how one should prepare for opera, That depends very much upon the nature of the student. During my own PAULINE LUCCA, the famous opera student days in Paris and Berlin, I studied the voice and diction. For ances, at \$2,500.00 a performance. Mme, two months at the beginning I took Tetrazinni receives, it is said, \$3,000.00 plastic Delsarte; but as this did not a performance. Chaliapine, the Russeem to advance me as I had wished sian basso, commands \$1,600,000 every I left conventional acting, and devoted time he sings in opera, and Mary Garthe time to reading, observing actors and actresses, and visiting galleries to study poses from painting and statuary. The lines in architecture also gave me

> opera, the general tone of my days was gray: there were no brilliant flashes. Since beginning to sing, I have often disregarded, after conscientious trial. the advice of the experienced, though it meant to break away from the old traditions and to take to new paths far more difficult to tread than those usually prescribed for all students of opera, regardless of individual needs. lieve no young singer can "grow" in a room; that is, after the pupil is sufficiently advanced to withstand the healthy fatigue of easy singing, and has learned to master breath control so as to avoid strains. It seems but reasonable that she should then try her faculties, as a young bird tries its wings, in that school where she means to make her life's career. In the foreign opera houses young voices are given suitable parts, and their progress is watched and encouraged, immaturities not being unkindly censured

The public is too often inclined to demand the ripeness of maturity from youth, while ignoring certain rare qualities which invariably pass with the passing of youth, compensated for, but not regained, by mastering the art of singing. Years of diligent practice in a room under the direction of a vigilant teacher cannot inspire the independence, perception and self-reliance that a real artist must find when she allows her own intelligence to be her master."
(From Emily M. Burbank's "Geraldine Farrar" in the March Century.)

GADSKI ON AMERICAN VOICES.

THE voices of American women are improving every year. Still among aspirants for the concert stage the persmall. Sometimes out of a dozen that earth had opened and swallowed her I hear there will be two or three that age is smaller. American girls lack patience; they expect to achieve fame The great prima donna, after extract- spent nine years learning to place my you expect me to mend them. No, I

There are no French or Italian or

OPERA IS EXPENSIVE.

Few musicians outside of the great cities, have any idea how expensive it is to provide operatic performances on the grand scale upon which they are presented in America at this time A writer in the New York Times gives some astonishing facts bearing upon this subject. The two great opera houses in New York, have a seating capacity which would permit an income of \$3,500,000.00, providing every seat during the entire operatic season was sold Notwithstanding this amazing income for two theatres, the expenditures are no less astonishing.

Caruso is guaranteed eighty perform den, receives \$1,200.00. But the salaries of artists are not the only expenses by any means. The rental of the (scenery, costumes, etc.), and the insuggestions. After I went into opera ability to employ singers so that all I learned from making mistakes. I of their time may be profitably ennever took fencing lessons or any gaged, is another consideration.

The production of Massanet's "Thais" cost thirty thousand dollars before the ascent of the curtain. What is paid the author and composer of modern operas is not indicated, but the following list of one week's expenses at the Manhattan Opera House, throws a new light upon the subject for those who may be unfamiliar with the great Orchestra \$4.500

Chorus and ballet Musical director, two conduct Two pianists, two chorus mas-Stage manager, two assistant stage managers . 450 Master machinists and assistants, eighty stage hands Property man and twenty as-Chief electrician and twenty assistants Scene painter and assistants. 200 Costumer and assistants Wigmaker and hairdresser Doorkeepers, stage doorkeepers, cleaners 150 Hauling of scenery to and from warehouse Heating and lighting of stage and auditorium .. Advertising ... office men, telephones, press agent, ticket printing, Singers' salaries 27,000 Total\$45,000

MARCHESI'S REMARKABLE VITALITY.

In spite of her eighty years, Mme. Mathilde Marchesi is still abounding in energy. She not long ago said to an English applicant for voice training, "No. I will not mend any more of your English stockings. You come to me with your voices all badly produced and will not do it." Apparently, American "stockings" are more to her mind, for her classes are said to be full of students from the other side of the Atlantic. Quite recently Mme. Marchesi stani when she was past seventy?



ORGAN AND CHOIR

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Editor for this Month, Mr. E. E. Truette Editor for June, Mr. Wm. C. Carl

HYMN SERVICES.

BY E. E. TRUETTE.

and, while some people heartily disapprove of giving prominence to the musical portion of the service, one of the effects of these services has been a general uplifting of the standard of Chorus with soprano solo and violin musical appreciation of church music.

Probably the origin of these musical services was the old-fashioned "Praise Service" which was occasionally given "Praise Services" it was customary to hymns, which necessarily shortened the sermon or address. The inovation was started for the express purpose of drawing larger congregations to the poorly attended evening service of those churches which held two services on

After a time those churches which had good choirs improved the service by including one or more choir selections, and, as the movement grew in Response (six responses) Truette popular favor, the number of choir selections was increased, the character of these selections was made more pretentious, and the number of hymns was gradually decreased. Thus the "Praise ervice" gave way to "Musical Vespers" and it was but a step father to substitute winter. In this manner some of the

This is the "Hymn Service," in which and the effect was shrill and distressing. the subject of the whole service is some familiar hymn which is selected by the tion has so revolutionized and simplipastor or choir-master. Four or five fied the mechanism of the couplers that of hymn-anthems, solos, duets, etc., are large organs, many of which are of sung by the choir, and, of course, the great and constant utility, while some congregation sings the regular setting are used but rarely. of the hymn in the hymn book. The To-day our large and well-schemed powerful tone, which will give weight sermon or address is devoted to the organs are in no way dependent on the author of the hymn and the circumstances connected with its conception. contain a sufficient number of speaking

For the benefit of those who wish to stops to supply the required amount of give some of these hymn services the power and volume. The couplers, more llowing six programs are given as an illustration, and many other compositions of a like character will suggest themselves to the choir-master.

Lead Kindly Light. Chorus (or Quartet) with soprano Ouartet Soprano soloShepherd Sullivan

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horus .																	
Contralto)	sc	1	0													

				Shelle
				Bartle
	Hark	Hark	MvS	വൂി.

Chorus, with solos for contralto becoming more and more popular in many of the churches of this country and while some popular in the country and while some popular in the country of the churches of this country of the churches of this country of the churches of the country of the churches of the country of the churches of the church

My Faith Looks Up to Thee.

Duet for tenor and baritone.. Schnecker In Heavenly Love Abiding. sing from a half a dozen to a dozen Chorus with soprano solo..... Parker Truette this C. Quartet Bass solo Batchelder

> Nearer My God To Thee. Quartet or chorusBriggs Duet for soprano and baritone, Prothcroe Quartet ...

THE USE AND ABUSE OF OCTAVE COUPLERS.

BY EVERETT E, TRUETTE.

THE origin of the octave coupler was a short cantata for the miscellaneous the attempt to increase the power of selections, and nowadays many of the small organs (with but slight additional most active churches have a regular expense) by adding a swell to great course of cantatas and oratorios each octave coupler. If ever an organ deserved the appellation given by the greatest sermons are told in musical Scotchman, viz.: "a kist o' whistles," form and are impressed on the minds it was these small organs with octave of the listeners in a way not soon to be couplers, and, undoubtedly, they are responsible for the persistent opposition nother form of musical service, which some organ players maintain, which is less pretentious but none the even to-day, against all octave couplers. less attractive, has received the approval of many of the more conserva- by this means was the addition of one tive church-members who do not like or two upper notes of the swell to the what they term "church concerts." chords which were played on the great,

The advent of tubular and electric acvaried settings of the hymn in the form we now have a maze of them in our

octave couplers for their power, as they particularly the sub- and super-octave. now known as the 16- and 4-feet couplers, are accessories which can be used for many varied effects and are of inestimable value.

organ are varied and greatly enhanced that pressure to twenty or more pressure (8-inch wind) solo organ has in utility by the addition of the 16-feet inches.) coupler. coupler. Many soft and delicate comtop to unit sportling heavy with respect to the state of proper states an added charge when a of opinion regarding heavy with respect to the state of 16- and 4-feet couplers. An 8-feet flute of heavy pressure for the other stops of ponderous, but useful under some conunstan on one manual coupled by means of a the organ. First, the diapason of the ditions, but on returning to my original Liddle 16-feet coupler to a soft reed in another great organ, then the large flutes, the combination of diapasons and flutes the

various effects to be produced by the been placed on heavy wind. legitimate use of these 16- and 4-feet While a large painting, twenty feet

we sometimes find the mixture stops cannot contain the delicate refinement omitted, the 4-feet couplers being de- of a small miniature. In a like manner. pended upon to supply the deficiency. the heavy tones of the solo organ stops, But these couplers do not supply the on a heavy wind pressure, mentioned ture stop the octave is just as loud as but when this same heavy wind pres the fundamental tone, while in the sure is adopted for the stops which tone. Hence, the effect produced by miniature would suffer, if painted with stop, in full organ is unbalanced, as the and applied in the same manner as in upper tones which are supplied by the the large painting. coupler are much too strong for the A lack of space at this time makes Marston fundamental tones. Then again, with a it necessary to omit any consideration mixture stop there are the same num- of the increased cost of blowing an ber of tones produced for each note of a organ which has heavy wind pressure chord, while with the 4-feet coupler and other complications more or less orus with soprano solo and violin only the two, or at most three, upper apparent with the mechanism which obligato (ad lib)........Schnecker notes of the chord receive any addimay arise from the introduction of the Duet for contralto and bass..... Nevin tional tones, as the octave of the lower heavy pressure. changed, sometimes beyond recogni-

lected as if no octave coupler were to be included, in order that the full organ side a library table, in the evening, may be perfectly balanced and satis-....Lynes factory in power and volume. The octave couplers should be added as useful accessories and not as necessary and

HEAVY WIND PRESSURE.

BY EVERETT E. TRUETTE.

Some years ago, when a large organ was being planned, the desire to make tone of the full organ more powerful and the foundation work heavier led to the introduction of the solo organ, played from a fourth keyboard, which ontained several large-scale stops supplied with wind at a heavy pressure. The plan worked well and the result was gratifying. Ever since that time the subject of large scales and heavy wind pressure has been studied, advocated, condemned and argued, until today, we have arrayed against each other two strong parties, the one proclaiming that the organ should have nearly every stop on a heavy wind pressure, and the other party expressing great contempt for the "forced tone" and begging for a ontinuation of the refinement of tone more often found with light wind pres-

In our large concert halfs, as well as large churches and cathedrals, it is desirable to have a few stops of very and provide heavy solo combinations for leading the congregations in their organ which I play on Sundays and in songs of praise, to say nothing of the recitals. If I play on the great organ various other uses for these stops. Such using the diapasons and flutes of 16 and stops as the tuba, stentorphone, gross 8 feet, with the diapasons and flutes of floete and large scale diapasons, when the swell and choir organs coupled to supplied with a wind pressure of from the great organ, the effect is pleasing. heavy tones desired. (It is unnecessary is rich and rolling and has always given Many solo combinations in the swell here to discuss the value of increasing me much pleasure. Recently, a heavy

Many soft and delicate com- Up to this point there is no difference heavy pressure stops, or on the other

color, and so on, could one enumerate oboe and even the vox humana have

square, placed on the wall of a gallery, On the contrary, in smaller organs can be most artistic in broad lines, it deficiency. In the first place, if the 4feet coupler is drawn in place of a mixin a full organ, or as heavy solo stops, mixture stop each rank of the harmon-ies is softer than the preceding rank and delicacy of shading, the tone suffers and all are softer than the fundamental and the refinement is lost, just as the the 4-feet coupler, in place of a mixture the large brush and the pigments mixed

which run above three-lined C are and which applies to the proper use of the heavy stops in the above-mentioned tion, as there are no octaves above solo organ just as much as to the unavoidable result when most of the stops In planning the specification of an of the whole organ are placed on a

For illustration, suppose we sit bereading the paper or a book by the aid of an entirely satisfactory artificial light (it matters not what kind of a light is used.) After reading for a half hour some one suddenly turns on one or two large electric arc lights, filling the room with that bright white light which the arc light produces. We keep on reading. We could see perfectly well be-fore, but now nature automatically contracts the pupil of the eye to prevent any injury to the optic nerve by the super-abundance of light. After two or three minutes the arc lights are turned out and we find that our first light which was entirely satisfactory until the arc lights were turned on, is now insufficient for reading. In fact, it requires several minutes for the eyes to recover from the dulling effect of the brilliant arc lights. Again, at dinner we have a glass of ice water from which we sip as we desire. After eating ice cream, frappé, or any of the favorite ices how warm and insipid that ice water tastes

Now, the auditory nerve is just as susceptible to the dulling effect of the super-abundant and forced tones of the heavy pressure stops as the nerves of the eyes and tongue are susceptible to the dulling effect of the extremes of light and temperature, and the refined tones of the other stops of the organ seem unsatisfactory immediately after the ear has become accustomed to the heavy pressure stops.

I have often noticed this effect in the been added and now, if I play on these

Marked Contrasts

In this same organ there is an echo organ at the opposite end of the church from the main organ, which contains a hymn, should it be sung after each a vox humana. This vox humana is, of verse or only after the last verse? A course, in a swell box, and the cresendo heated discussion over this point has course, it is an all diminuted opportunes arisen in our choir and we should like that swell are perfectly satisfactory. If, to have it settled by some one of auhowever, I play for a few minutes on thority, the heavy pressure solo stops and theu Ans.—A refrain, also called a burden, change to this echo vox humana the is a regular return of a phrase or chorus crescendo and diminuendo seem in- in a song and should be sung after each audible. I can hardly distinguish be- stanza. Quite a number of hymns are tween the open and the closed swell written with refrains which should be until after a minute or so the ear gets sung after each stanza. For example, back to its normal condition. Now, the following hymn: singularly, this dulling effect of the ear does not occur if full organ is played "Thou didst leave Thy throne and Thy without the heavy pressure stops

At first thought these results seem incredible, but returning to the illustration given above with the arc light, if, instead of two arc lights, fifteen incandescent lamps were turned on and then off the dulling effect on the eyes Refrain: would have been much less noticeable. as the extreme white light of the arc light has a different effect on the pupil of the eye from the effect of the incandescent lights. In the same manner, the effect on the ear of full organ on low pressure is different from the effect of several heavy pressure stops.

Now, these high pressure stops have a great value in our organs if kept refrain, as the last phrase before the within certain bounds. To me they are like the brass instruments in our con- instead of in the key of the tonic, and cert orchestras. These instruments are the refrain is necessary to have the tune valuable and absolutely necessary, but close in the tonic. There are, however, if the whole orchestra were turned into a few tunes which have refrains in a brass band, with a few strings added, which the harmony closes in the tonic the refinement of orchestral music just before the refrain. With these would be lost. We all know how a tunes it is possible to omit the refrain brass band sounds in a hall. In the after all the stanzas except the last, same manner, our organs lose much of but this plan is inadvisable, as it detheir charm and refinement of tone stroys the conception of the hymn as when a large number of the stops are well as the tune. placed on high pressure.

ISTS.

BY WM. HORATIO CLARKE,

An enthusiastic organ friend thus their regular time for expression, writes of his experiences in visiting various churches during a recent LENOX H. M.

"I have been devoting my Sundays to 'tripping' to various points of the compass, nearby, to hear other organists and church music in general. I heard good, bad and indifferent; but what struck me in particular was the poor taste and mannerisms of other good

"One organist whose Bach playing would be hard to excel, both in registration and technique, marred his whole work by throwing both hands above his head at every rest or pause-after the manner of a centerfielder trying to

played the melody in octaves with the right hand! Yet he has a well-drilled choir, and his taste in selections seems

"Yet another, in order, I suppose, to 'pull his choir up," played the hymn tune 'Coronation' by what I call 'punching' of every other note, omitting each alternate one, and doing a regular organist has turned out several excelreally first-class in other respects."

ORGAN QUESTIONS AND AN- ample the single quarter note after the SWERS.

M. S.-When a refrain is printed after

kingly crown

When Thou camest to earth for me; But in Bethlehem's home was there found no room

For the holy nativity.

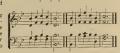
"O come to my heart, Lord Jesus, O

There is room in my heart for Thee."

There are five stanzas to this hymn and the refrain must be sung after each stanza. Many hymn-tunes which have a refrain are so constructed that it would be impossible to sing them without the

Mrs. W. A. T .- In the following section of a familiar hymn-tune how THE MANNERISMS OF ORGAN- should the measures which contain only one quarter note be sung, with regard to time? Our best singers differ in opinion as to whether or not these single notes should be held longer than

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on full organ with all the mixtures, when the last word of a line of the super-octave coupler, etc., and at times hymn occupies only part of the measure of the tune, and the first word of the next line of the hymn completes the measure, to place a double bar at that part of the measure which separates the lines of the hymn. This would not be necessary if the words of all the stanzas of the hymn were printed between the staves, as in the case of the first stanza; but with the words of the other stanzas tattoo on the pedal open diapason. but with the words of the other stanzas. The choir 'came up,' but the result was printed separately below the tune it ludicrous in the extreme; yet this same would be impossible for the congrego- sible to obtain the best results with tion to fit the various lines of the hymn reeds or with flue-pipes when the wind LYON & HEALY, 29 Adams St., Chicago lent players. I cannot understand such to the tune without this double bar to is admitted by these small disc valves mannerisms among organists who are show just where each line of the hymn or by the somewhat similar diaphragm ended in the tune. In the above ex- valves."

double bar which is to be sung to the first word of each line of the hymn should receive its exact time and not be prolonged.

In a few churches it is customary to prolong the last note of each line of the hymn beyond its exact value, somewhat after the custom of the old German chorals which have a hold over the last note of each line of the choral. With these chorals, which are generally written in "Alla Brêve" rhythm and are sung in unison in a slow and stately manner without any distinctive rhythm the custom of holding the last note of each line seems appropriate, but with modern English or American hymn-tunes, many of which have a decided and distinctive rhythm, this custom, which, happily, prevails only in a few isolated churches, gives to the singing a drawling effect which is objectionable to most people.

THE SLIDE WIND-CHEST. WE are wont to think and speak of

Mr. Hope-Jones as a radical of the radicals in the practice of organ building; a person who, with fine scorn, would brush aside many of the time-honored principles of the craft, and supplant them with newly invented devices. It is then with some surprise that we discover him, in an article in The New Music Review, defending the old slide wind-chest and declaring it to be, when properly built, superior to the new-fangled chests which have so generally put it out of existence in country. We quote briefly from his article "Chiefly because of bad workman-

ship and the use of common lumber in place of the finest mahogany, the pallet and slider wind-chest has almost gone out of use in this country. There is an impression that it will not stand our extreme variations in climate on account of the sliders either sticking or getting so slack as to cause serious 'running.' That this is an erroneous assumption is clear to any one who will carefully test the pallet and slider chests made by Erben years ago and by Odell, of New York, up to the present time. Willis, Hill and all the best-known English builders still em-ploy this wind-chest, and their organs are in use in every part of the world. The chest has suffered in reputation not only from bad work and bad material, but also from bad design.

"Willis would not allow more than seven stops over one pallet. The limit should be five. The 'bars,' and conse- Hymns and Tunes quently the windways, were at least six inches deep and the pallets some fourteen inches long. With such chests properly made the ear is not able to detect the slightest 'robbing' or 'run-The pallet and slider wind-chest "Another, who has a good sized noisy. Ans.—In the printing of hymn-tunes undoubtedly yields better tonal results cheap organ, played 'Abide with Me,' in our hymn books it is customary, than any of the substitutes that this

country has provided. "Mr. Carlton C. Michell (a voicer of repute on this side and in England) never tired of talking of the impossibil ity of getting an organ to speak well and to 'build up' properly, when round disc valves were employed instead of the older fashioned long pallets. Unfortunately nearly all the larger American organ builders have adopted these cheap and convenient disc valve pallets. This appears to be a step in the wrong direction, for it is absolutely impos-

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Violin Department

Edited by ROBERT BRAINE

SUGGESTIONS FOR BOWING.

1. Place the thumb against the little block of the saddle so that it touches a little on the inner extremity, hnt never allowing it to go into the hollow altogether. This principle has often been neglected, and one that has frequently been wrong. This position is better both for strength of howing and for holding the how. A little practice will make its advantages soon felt. When the hand, which has a teadency to slide, goes some distance from the nut, it is necessary not to neglect putting the thumh hack In its proper place.

2. After placing the thumh in its prescribed place, and upon the side, the four fingers, well curved, should be placed in such a manner that the middle of the extremity of the thumb may be opposite the tiny margin between the second and third finger. The knuckles should be parallel with the how

4. The first finger is an accent or stress finger. The second and third fingers should incline over the stick. The fourth finger should rest lightly on or against the stick. In passages requiring a loose wrist, the position of the fourth finger varies. When playing at the point of the bow, it relaxes.

5. Daily practice : Take the weight of the bow with the thumh and second and third fingers. Draw the how gently from the heel to the point. Keep the first finger raised until you reach the middle of the bow, then raise the fourth finger and rest the first on the stick. (Prof. Joachim's advice to secure the halancing of the how.)

6. Play many exercises with the forearm to secure a relaxed elhow joint.

Practice the wrist stroke in the middle of the how and from left to right .- E. L. Winn.

. FIORILLO.

FIGRILLO, nulike Kreutzer, is often neglected by the student because of his desire to get to the study of the Rode Caprices. Neverthcless the exercises of Fiorillo are very valuable indeed for the study of double stops, trills and for general tonal work.

When all is said and done, a good many teachers of note cling to old traditions in ctude work. The earliest extant editions of Fiorillo (Senff and others). have no expression marks for the Largo of the first etude. This was originally played Forte, counting four very slowly. The tone should he full and even, there being absolutely no variation. This is excellent practice for those who are inclined to play with a weak tone near the point of the bow. A broad stroke requires a fine arm and excellent bow control. The elbow joint should he very well relaxed. Such passages as occur in the fourth, fifth and sixth measures should be played with some tone color and taste, the eighth note being cut in anticipation of the rest.

To cultivate a broad free howing and full tone, one should practice the martelé at the point of the how where attacks are likely to be week. Also the frequent practice of the early Kreutzer etudes in fours and thirds is excellent, the bowing heing at the point, middle and heel of the how at different inter-Then there are staccato scales which aid the student in huilding a really fine tone in the upper half of the bow: 1. One down stroke and six notes staccato on the up stroke; 2. Two down, at point, and two up staccato; 3. Same exercise using triplets. Begin with the "G" scale in three octaves. The next thing to govern is the broad continuous tone. This can only he done hy long and arduous practice of slow scales. Miss Shattuck, in her book of scales, plays one note for two minutes with no variation in force

The Allegro.

The Peter's Edition requires that this part of the first étnde he played straccato. It is impossible to keep this up during the whole exercise. The original inten-bow. All chords should be played with a broad tone. tion of Florillo was that it be played legato with a This exercise, so often neglected, should be played

broad free stroke. The triplets are played in the same manner in the upper third or toward the middle of the how. The sixteenth notes must fall with evenness at the middle of the how. This is an exceedingly fine study for the loose wrist, and should be practiced

At the Hochschule, in Berlin, few of the teachers lay stress upon Fiorillo, preferring the Kreutzer Etudes, followed by the Rode Caprices. Fiorillo has much to offer that Kreutzer does not teach at all. The etudes are very valuable to the teacher

No. 2. This exercise is very frequently played in a mild manner, too slow for the original intention of the composer. As the allegro of the first etude is not possible at the proper tempo with staccato howing, so the second etude loses all its character if not played in a pompous, martial air. Maestoso is military or majestic in character, with broad howing and strong accents. The first two notes sweep the whole length of the bow. The third note is also full how, hut very short. A quick stroke with the how passing rapidly through the air is the proper one. The whole exercise is played forte. In the second measure, the howing is short and crisp at the heel, it naturally heing played with the np how. The third measure is legate, broad and free. Trills should he regular and of exactly the right length. All passages like the second measure are played at the heel of the how, After the first double bar, some position work may be used (second measure). Trills with the fourth finger are very difficult for some players. Practice slow trills daily with the third and fourth fingers. The first finger trill should be practiced very slowly and evenly, great care being shown in string transfers at the close. In octavo work two fingers must fall at once with force and precision. The whole hand moves at once. In double stops, fingers must fall simultaneously. Double trills are not much more difficult than single ones. They should be played with even tone and the fingers should fall with force If the fourth finger is weak, try some special exer-



SPECIAL EXERCISES FOR FOURTH FINGER repeating the exercise, each time faster.

The measure immediately preceding the long continuous trills, should he played with down how. Practice this passage without the continuous trill on "C" at first (use one long smooth note and lightly dip the bow on the "D" string, as if playing a little accompaniment). Let the trill he continuous when changing from up to down bow and vice versa. Every note should be cut shorter if before a rest. This must be observed through the whole exercise. When two long and faithfully, for it is the hasis of other work which follows logically in our study.

When playing the 22d Concerto of Viotti, I always return to the etude of Fiorillo and review it for the cake of the trills. This, with a favorite one of Kreutzer, aids me greatly in bringing my left hand under control very soon.-E. L. Winn.

HOW TO ACQUIRE TONE.

August Casorti, in his excellent work, "Technic of the Bow," has a study consisting of 44 notes, the duration of which is 40 minutes, or at the rate of about one minute to each bow. The exercise consists of the scale of G, commencing on the open G string and extending upwards three octaves, and then descending. He gives other exercises at the same rate of a minute to a bow, and finger exercises and melodies in sustained tones at the same extreme slow movement. Very few violin students have the patience to spend forty minutes in playing forty-four notes, but the value of playing these extremely slow sustained notes is little short of incredible for train-

The pupil can easily try it for himself. Let him stand in front of the clock and attempt to continue one bow until the clock has ticked off sixty seconds. one bow until the cheek has theked on slicity seconds, and he will at once grasp the difficulty of the thing. Casorti says of the "sustained tone," which these exercises are designed to aid in acquiring: "The sustained tone is at once the most difficult, and the most important of all strokes. It is executed with the full bow, without expression, and with a mere breath of tone, and no movement whatever of the stick. The duration of each bow is a minute.

"Viotti, having been out of practice for a time practiced the sustained tone for two hours with and without finger exercises, and said that after this his fingers felt as if he had never interrupted his studies. For those who feel timidity before an audience the practice of the sustained tone is indispensable for steadying the nerves and giving precision of bowing. It is also well to execute this method of bowing with a full tone, in which case the duration of the sustained tone is 30 seconds.'

It must not be supposed that the comparative beginner in violin playing can produce sustained tones of 30 or 60 seconds in length. This is possible only in the case of advanced students, and even they will only succeed in mastering it by long practice. From the very beginning, however, the teacher should insist on his pupil doing a certain amount of long sustained bowing each day. The beginner should be required to practice on the open strings or the notes of the scale, at the rate of eight or twelve seconds to each note. As his proficiency increases the number of counts to each note can be increased. sustained singing tone is by all odds the chief beauty of the violin, and the great secret of its acquirement is the practice of long tones. The greatest teachers of the world insist on this slow sustained practice above everything in the world, as the sustained tone is the basis of all good violin playing. The beginner on the violin invariably bows in a short, nervous, jerky manner, and has not the slightest conception of producing long, singing tones until he has been

compelled to practice them long and faithfully. This extremely slow bowing gradually trains the muscles of the wrist and arm to the production of a pure steady tone, and paves the way later on for the application of pressure without producing a harsh

A discovery has just been made in Genoa which will delight all music lovers. It is a well-known fact that very little remains of the musical compositions of Niccolo Paganini, the sensational violin player, for the reason that what his contemporaries deemed his most original and charming creations were often the inspiration of time and place, and often, too, their transcription was impossible. Moreover, much of the music that to-day hears his name has been radically

And now in Genca fourteen of his compositions have come to light, all written in the maestro's own hand. Among them is the famous "B minor concerto" which astonished the musicians of his time, and, whether executed by Paganini himself or by his suc-

cessor Sivori, never failed to arouse fervent applause. Paganini published during his lifetime only five works—"Ventignattro Capricci per Violino solo dedi-cati agli artisti," "Sei sonati per Violino e Chitarra," "Sei Sonati per Violino e Chitarra," and in two volumes "Tre gran Quartetti a Violino, Viola, Chitarra, e Violoncello," making in all thirty-nine GINNERS.

Three Papers. Faulty Intonation-Some Remedies.

BY ARTHUR L. JUDSON.

AFTER the elementary tone work of the previous article has been elaborated, by much careful practice, the pupil is ready for fingéring. The tone students are to obtain the best and quickest results, they should be allowed to practice bowing for the first week or two with the left hand resting against the body of the violin. Many teachers will object to this, but I have tested it for a long time, and find that pupils taught in that way can acquire correct tone production the more quickly, and have no bad position of the left hand The keynote of work with beginners is concentration on one thing at a time.

Some pupils are fitted by both nature and temperament to play the violin, and tem on the subject. for them the correct position is easily work carefully, or such wrong will be done that it will take weeks to overcome it. With this class of pupils I to fix their attention on the correct placing of the left hand. The first thing to be settled is the position of the elbow; this should extend so far under the violin as to be visible when the instrument is held in position. The from the body; extremes of position, either resting the hand against the body of the instrument, or holding it as far away as possible (as if the violin

and wrist a good position of the hand on the neck is impossible. The best way in which to fix the hand in position is to have the pupil place the hand exactly at the end of the finger-board, with the neck resting on the last joint of the index finger. If the fingers are long it is necessary to advance the never known a case, however, where it able to play well. He ought to underthe base. If this position is held and lady who had been invited to play ably all of us remember those beautiful forward to as the event of the program. anity all of us remember mose occurred with the left perfectives in our old German violin inspired. Now here is what happened:

The young lady in question had a divide their the third or going. The fingers must strike the an ideally perfect square; those were lengthy ride on the street car to reach in scales of left-hand pixelizated all the in a room of ordinary size without the place where she was to play. It fingers would be used one after the bow being used—like little tack-hampossible only in the imagination of the the piace where sine was to piay. It ningers would be used one after the bow being used—like little tack-ham-designer. While the perfect violin was a very cold evening, and after getthere. A good work on bowing is mers, in fact. To produce a perfectly
hand makes a gradual change from
ting off the car there was a walk of six "Technic of the Bow," by August even trill is a very great difficulty, and
square to arch, yet, because of excepblocks. When she arrived in the music Casorti. Theo. Press, publisher of is achieved by slow practice at first, the
square to arch, yet, because or exceptionally long first fingers or very short from where the concert was to be given
The ETUDE, will send you a list of
speed being gradually increased as protionally long first fingers or very size and the speed being gradually increased as prolittle integers, many of our pupils are sac piaces at the major of the page of

HOW TO WORK WITH BE- tion. The thumb should be placed as quarter of a tone apart as regards

work should be done in the easiest posnot notice that the dropping of the but had to tune again when she had fingers may cause bad intonation. The reached the middle of the second page. arching of the fingers once gotten that In all the violin required three tunposition should be kept and the fingers ings in the course of the number, and would do in opening and closing the fine effects of the young artist's good hand half way. Any other motion of playing were lost and the rendition the fingers means, in slow passages a proved a complete failure, owing to the loss of time and legato, and in fast violin being out of tune, the stoppages movements, bad intonation, because the to tune it, and the consequent nervoushave no bad position of the left hand to overcome when beginning to finger. In position, The size of steps and half. Now here is what a violinist should steps must depend on the thickness of do on arriving at the place where he the finger tips; no hard and fast rules is to play: the violin should be taken can be made, though much can be writ- from the case and thoroughly tuned

finger. How can my ear tell me whether were red-not), are to be avoided. I majority of cases when we say a pupil adapted to the warmth and moisture have found these positions to be the cannot play because he has no ear, and have stretched all they will.

Most common of all bad positions, Accustom the pupil to estimating the strange as it may seem. than learning to operate a typewriter using the bow. without looking at the keyboard.

CARING FOR THE VIOLIN.

violin nearer to the joint above, and if orchestra player, or teacher, it is not music dealer does not keep it, he can the lifting of the two fingers gave them shorter, toward the first joint. I have sufficient for a violinist to be simply easily get it for you, or give you the a freer movement of the wrist when never known a case, however, where it able to play well. He ought to under-address of a music dealer in one of the executing staccate. As a general propowas necessary to use the hand in such a position that the last joint came level and bow, he ought to know how to state you are writing on the care of the with the finger-board; in such a case string his violin correctly, the best kind the pupil had better study some other of strings suited to his instrument, and instrument. By then placing the first all the countless little details which go finger on B on the A string, and seeing to keeping his violin and bow-the ninger on non-time A string, and seems to be a string to be a s the other fingers dropped, one at a Sarasate's "Zigeunerweisen" at a musitime, each will be found to make a less cale given at a private house. The perfect square, until with the fourth young lady is an excellent player with finger a perfect arch is obtained. Prob- big technic, and her solo was looked

little fingers, many of our pupils are she placed her violin case on top of me student to take the easiest positions seeing only that the hand is not shifted time arrived, she took her violin from should at all times be kept on the stick. respectively, D flat on the A, G flat when the little finger is used; this is a its case, and proceeded to tune it. She At the point of the bow and upper half on the D, and C flat on the G, are sufficient safeguard against bad intona- found that the piano and violin were a it does not make so much difference, played with the third finger.

low on the neck (toward the scroll) as pitch, so that the entire tuning of the possible, and resting against it with not violin had to be materially changed. more than the first joint. If the thumb The violin had become thoroughly s long, the teacher will have to be sat- chilled by the cold air, as it was not isfied with a more clumsy position. In protected in the case by a wadded silk such a case the thumb will have to pro-ject above the finger-board a little players ingers were warm and moist above the first finger; extreme care on coming from the cold of outside to should be taken to see that it does not the warm air of the concert room, and cling to the neck of the violin. The were perspiring freely. The result was freer the position of the thumb, the that before thirty bars of the solo had easier the shifting from position to been played the violin was so much out position becomes in advanced work, of tune that the young lady had to stop

Most teachers are satisfied with a and tune it all over again. She

with the piano which is to be used for for them the correct position is easily acquired. But with others we must the pupil may fail absolutely of correct obee of the orchestra, if it is to be an intonation. Then, after vainly trying orchestral evening. Then the player to correct this, the teacher says, "You should play scales or other passages must stop studying violin; you have no until the strings have changed as much first put down the bow and cause them ear." In 999 cases out of 1,000 this is as they will under the influence of the untrue. In fifteen years of teaching I warmth and moisture of the fingers. have found but one such case, and that After a few minutes of playing it wil pupil was really tone deaf, and could be found that the strings will have neither play a tune on piano or violin, changed pitch considerably, if the hand or sing one. The teaching of intona- of the player is very moist and warm, tion should be by a system of distances; and the air of the room warm. The wrist should be slightly arched out the ear may note a wrong tone after it instrument should then be tuned again, is made but cannot assist in placing the to the pitch of the piano or clarinet. This tuning and warming of the strings a note is in tune if I have not played it? by the fingers should go on until it is And yet that is what we say in a found that the strings have become

distance from one note to another, not the player will have abundant opportu- In executing the staccato bow, tremolo With an incorrect position of am dwrist a good position of the hand in the neck is impossible. The best rance, and you will be surprised at the a private base has consistent with the surprised to the surprised

VIOLIN OUERIES.

state you are writing on the care of the the stick as much as possible. bow will receive the prompt attention of the editor, if you send it to THE comes from two things: first, the even-ETUDE. It is very difficult to put hair ness with which it is executed, and, in violin bows in the proper manner so second, the force with which the trilling have the work done by a good profes- atic practice. For acquiring the trill sional violin maker, if you wish your most violinists and teachers rely on the bow to produce a good tone.

J. W.—Notes in volin music marked 17, 18, 19, 20, 21, 38. There is nothing pizz, with a cross printed above or be- finer in the literature of the violin for low them are executed with the left the practice of the trill than the foreworks on harmony, any of which will ficiency is obtained.

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PRACTICE MAKES PERFECT.

A DIALOGUE RECITAL BY CAROL SHERMAN.

(To be spoken by children at Junior EDITOR.) Musical Clubs or Musical Parties.)

[Note:-This dialogue may be adapted by the teacher to suit almost school during recess. every imaginable occasion. The names of the children may be altered to suit circumstances. For instance, some of the names may be changed to boys names if the teacher or club leader desires to introduce boys who play cleverly. It is a fine idea for a closing recital for the teacher who has children as pupils. It breaks away from the old "cut and dried" lines and introduces a little originality, which audiences will appreciate. Children are born actors and with a little training the teacher will find, that they will enter a recital in this form, whereas stiff and formal recital, which usually results in getting the child half scared to death before the first number of the program. It will attract interest to the teacher's work and it will be found that fashioned recital is forgotten.

The character of the pieces and the number may be regulated by the ability of the teacher's pupil. If it is desired to have more pupils take part, simply change the names before some of the speeches and introduce other names. Do not hesitate to adapt and improve the dialogue to suit your immediate needs. We simply give you the skeleton for you to build up and work upon, For instance, if you feel that the effect would be better, you might introduce a chorus, or a duet, or a "two piano piece at the end. In such a case have plece at the ends done up in her Alice find the music roll ready to take to her lesson the first movement of Mozart Sonata that afternoon. It would, of course, be necessary to write a few lines to make this alteration natural.

Have a number of chairs provided for That's a piece. Have a number of chairs provided for That's a piece.

EDITE: Yes, but it's full of scales, study, but Miss Gray says that it is not biography of some famous musician, natural and not to assume stiff posis—

ETHEL: Well, I didn't know that the music that we take in at our ears, of the opposite of the put scales in pieces like that but rather the music we think with our of the pupils. This is far better than of the pupils are the pupils of the pupils. This is far better than the pupils of the pupils. move about just as if they were really and made them pretty. I thought that minds and give out at our fingers or having the pupil read one that is almove about just as it they were really and made them pretty. I thought that out for a recess. It is best not to give they only used scales to limber up the specific directions for gestures, etc., to children as they make them woodeny in their action at entertainments of this Acusra: Why, they put all sorts ing one of those piano machines is just play a piece by that composer and I kind. The piano-player idea has been of things in pieces. I know a piece the same as if I were to take up this always wanted to know more about his introduced simply because it is engag- made up from trill exercises. ing the attention of teachers at present and because indolent pupils often fail to continue their musical education in be removed.

perfect in every respect. We have seen WINNIE: Oh, it must be lovely to a dialogue recital of this kind put into play,-I wish I had a piano. practical use and its success has impelled us to insert this one in our May one?

issue so that our readers may have ample time to prepare it for recitals given at the closing of the spring term in June. We will be very glad to hear om those who have tried it.—The

The Characters.

ATTCE WITTIAMS ETHEL HUNTER. EDITH BAUER. AGUSTA FULTON. WINNIE KELLEY. GWENDOLYN ATHERTON HOWARD PHILLIPS.

ETHEL: Oh! deat, I have to go

ALICE: Do you have to practice right after you go home? ETHEL: Yes, isn't it horrid?

EDITH: Mamma lets me play in the street for about an hour, then I come Nothing but an old piano player. in and do my practice, then I feel Gwendolyn: Well, it don't make me

EDITH: Yes, I do play scales.

scale in your life.

ALICE: Neither did I. I don't be-

come over to the piano and I'll show things in music just as you do in arith-

teacher must select a pupil for this it is the music you are able to play or book at the library. part who can play such a piece very effectively. "Two Flowers" by Koell-No. 1 in C Major are effective illustra-

Howard: I don't call those scales.

fingers.

ALICE: So did I.

WINNIE: Play it for us. Agusta: It goes this way. to continue their musical education in (Agusta sits down and plays some words, homes where mechanical devices are inpiece like Bachmann's "Valse Par-Gwei troduced. If you do not desire to use isiana." If preferred, the teacher may think that you are just too horrid for this part in your dialogue it can easily change the dialogue so that some anything. Our piano player cost three piece illustrating five-finger exercises hundred dollars. You girls are all jeal-bles poetry in requiring regularity of Each child should have a separate may be inserted, such as Hugo Rein- ous because you can't afford one.

the other night. GWENDOLYN: What did he say?

Winnie: Not while your mother needs a new washboard. If we could afford a piano I wouldn't ever say I didn't want to practice. Oh how fine it must be to have a piano! I just love music. I go to the park every time the interesting? band plays.

ALICE: Can't you come over to my house and play on ours? I know try to imagine things.

music and my Standard Graded Course

and everything.
Winnie: (Delighted) You will? you learn and play duets with you.

Winnie: Oh, it will be better than

(The piece.)

do you think I could ever learn to play that pretty piece (here insert name of some favorite piece in the pupil's repertoire) that I like so much?

before my teacher would let me take teacher would take me as a pupil? that. She says that one of the very worst things a teacher can do is to want to practice. give pupils pieces that are too difficult for them. Would you like me to play it for you? ALL: Yes.

(Alice plays. This part should be for the player. ETHEL: Oh! deat, I have to go (Alice pia)s. Lills post stress that the worst of mus home right after school and practice. reserved for the teacher's best pupil at that comes in a roll like wall paper. GWENDOLYN: Ump! That's pretty

many people in small towns will attend so much fresher after I have had some practice and that's all I care about. many people in small towns will attend so much consider the second and a play.

AGUSTAI: My mother says that she are the second and a play.

AGUSTAI: My mother says that she Courses in "How to Understand Howard whereas the ordinary old."

HOWARD: You don't have to play spent enough time treadling a sewing Courses in "How to Understand Howard whereas the ordinary old." me spend my days treadling a piano AGUSTA: I never heard you play a machine and then end up without any knowledge of what music really is.

ALICE: That's just right. I never piano player. ALICE: Neither and I. Production ALICE: Instance Instance I have been those things in duet form, my teacher EDITH: Well, I do just the same; that you just have to study out certain metic and that the easiest way to learn (Edith goes to the piano and plays those things is to play the piece. Miss any good teaching piece filled with Gray says that all the great thinkers men who, made the music. on music in the world have agreed that to compose that makes you a real musician

EDITH: You mean that hearing music is not enough?

of course, for those who have never had the time or the opportunity for use whatever in training our minds. teacher.)

ETHEL: Now I understand. Play-Geometry on teacher's desk and try to life. The piece is ---read it through. I don't know what the insert name of piece.) It goes this way. signs mean, but I can read all the

GWENDOLYN: (Almost crying.) I merry shout and rush away.)

copy of 1 HE EVIDE II possing as only node Sindow Figure 0. Assets Education and Sindow Figure 1. Sindow and Sindow Barrel 1 and Sindow Figure 1. Sindow and Sindow Barrel 1 and Sindow Figure 1. Sindow and Sindow Barrel 1 and S with all the parts. The dialogue should point may true up to be memorized and should be letter illustrated at the teacher's discretion,) nothing the other day. He says that recur at perfectly regular distances he wasn't going to have anything in the throughout a piece of music. The only house that would tempt me from the analogy in music to prose is to be found GWENDOLYN: Why don't you get real work I ought to do, and that he in recitative, which is simply declama-

WINNIE: That's what I asked papa education for a few rolls of paper. Why I would rather have the fun of playing this piece than all the piano machines in the world.

(Plays some piece in her grade.) Howard: That's very pretty. You seem to play so that everybody wante to listen. What makes your playing so

EDITH: I think that it is because my teacher tells me stories and makes me

mamma would be very glad to have Agusta: Isn't that hie? Last week she told me a story about a camp of WINNIE: Oh, wouldn't that be fine! gypsies and got me so excited that I ETHEL: And I'll lend you all my could see the fire burning, and the old fortune teller, and the gypsy queen. could see the little children the horses grazing and then the dance in the EDITH: And Alice and I will help moonlight. Then she gave me this

(The pupil can then play any good Scene: The assembly of a public having a doll's house, won't it? Alice, gypsy piece, depending upon her adchool during recess.

WINNE: Oh, it will be better than gypsy piece, depending upon her adchool during recess.

Having a doll's house, won't it? Alice, gypsy piece, depending upon her adchool during recess. Koelling's "Hungary" or Behr's "Camp of the Gynsies")

GWENDOLYN: That's an awfully pretty ALICE: I had to study three years piece. Do you suppose that your Agusta: I thought that you didn't

> GWENDOLYN: Yes, but you see, I want that piece and you can't play anything on the player unless you have the roll. They don't make that piece

EDITH: Don't be too hard on the hard, but it isn't nearly so hard as a piano player. Papa says that there are thousands of people who have never Piece I play.

Agusta: What do you play on? had a chance to learn and who suddenly make a great sum of money later on make a great sum of money later on in life who think more of their piano players than they do anything else. are fine things like arrangements from the symphonies that no one can play with ten fingers that sound fine on the

ETHEL: But you can always play says, and have a great deal more fun while you are doing it.

ALICE: That's true. I never thought

WINNIE: I read all about them in a

ETHEL: You must love music to do

EDITH: My teacher has us write biographies, and I think that it's fine. ALICE: Hearing music is very lovely, Here's one I just finished; it's about

(Here the teacher should insert some

ALICE: I'm so glad to hear that.

(The pupils applaud Alice. A school bell rings and the children join in a

copy of The Erung if possible, as only hold's "Shadow Pictures" or Necke's Edith: It's not so. My father used gard to the former there is a greater wasn't going to exchange my musical tion sung instead of spoken."-Prout.

AUNT EUNICE'S LETTER

MY DEAR NEPHEWS AND NIECES:-I am writing to you this month upon the subject of "getting ready for the Of course "getting ready for the lesson" really means all that you have done in the way of practice things. You must fix your thoughts since the last lesson, but there are cer- upon what you want to do. This is and for starting the fun at a musical tain things that you can do just before the lesson which will help you and are wasted. The pupil has been playing Prepare from hifty to one hundred your teacher a very great deal and out in the street and rushes right into which you should never neglect.

studies. I wonder how many of you The result is an unsatisfactory lesson, could tell me why? Well, the reason and the poor teacher gets blamed is this. In most of your other studies for being cross when she is only you can do all your thinking at one trying to make you think right and not learned remain stored up in your mind. Then you can go out and play and A far better way is to make up your come back and remember everything mind to spend five or ten minutes beyou have learned. With music, however, we have to think of the fingers as well as the mind, and if your fingers it. If you have never tried this plan, are not in good shape for playing you just see how it will work at your next how well you may think you know it.

Getting the Fingers in Shape,

for doing what the mind tells them to The machines must be in good order or the mind can not run them. An engineer can not run an engine with some parts that are out of order. An ensome parts that are out of order. Aften- to your reacher. This is a new idea and color as suppose that the player has gine must be oiled and examined every—she might want to use it at the close of—a slip pinned on him with the name little while. Did you know that you could oil your hands in much the same way that an engine is oiled? Nature manufactures certain fluids that oil the joints and these fluids are brought into use by hastening the circulation of the blood by means of exercise. As soon is new life, new vigor, new joy everyas we commence to exercise the blood where. This is the time of the year commences to flow more freely in the parts we exercise, and with the increased flow of the blood comes what your teacher would call "flexibility." We say our hands are flexible when the fingers move freely and elastically and not stiffly. One of the things you need just before your lesson, then, is exercise for the arm, the fingers and the hand.

Exercises to Prepare Your Hand.

better circulation. Ask your teachers adapted the teacher should have sepaarm ready for the lesson. I once saw the lists as there are pupils. A very good late Edward Macdowell using exercises prize for this game would be of this kind just before he was going on the stage to play at an important Tapper.

I. The Messiah; 2. Creation; 3. Elijah; If you only do them for five minutes before the lesson they will help 4. St. Paul; 5. Parsifal; 6. Carmen; 7 Your teacher will also be very glad to indicate some little keyboard Rusticana; 10. New World Symphony; if you will ask her. If you have to go away from home for your lesson, it is Pathetic Symphony; 15. Emperor Conwise to rub your hands occasionally and certo; 16. Military Concerto; 17. Scotch lesson twice as valuable to you.

Glance Over Your Work.

little sign you don't understand. If Bridal Procession, 30 occurs we will be processed and artime in the consideration of her own you have some part that has been giving you a great deal of trouble mark it. Danny Deever; 38 Largo; 30. Lost ranged, one name above the other in vocal gifts, her resources and her limited that the procession of the processi

gladly do it and thank you for your A NEW GAME FOR MUSICAL thoughtfulness in thinking about it.

Get Your Mind Ready.

Don't think that you can go to your lesson with your mind filled with other one of the ways in which most lessons party the lesson and it takes some time he-Music is different from your other fore he can get to think musically. that your mind is not upon your work fore the lesson, thinking about what have a poor lesson, no matter lesson. If your teacher tells you that your lesson is better, tell her what you have done and she will be delighted.

I told you that I was going to try Your hands are really little machines to find out some new games for you. There is one in this department this month that I know is a fine one. I have also had Carol Sherman prepare a dialogue recital that you should show times to your teacher. This is a new idea and

the spring season. everything seems to turn to music. The blossoms are bursting and the birds are singing and the world has put on her splendid green gown again. There you should do your best work. Get all the fun you can out of your music and give all the pleasure you can to others through it.

Sincerely yours, AUNT EUNICE.

WHO WROTE THEM?

acter will find the following list of done with dumb-bells or Indian clubs. The idea is to supply the names of one. The one who sake most slips are good for you if you do not overdo these composers. This will also be at the end of the game wins the prize. them. They enable you to strengthen found an excellent idea to adapt as a the muscles and get the blood in game for musical parties. When thus Detter circulation. Ask your teachers apaped the teacher should nave separabout Dr. Masons' "Relaxation Example and the state of the names prepared in ercises" found in the first book of advance, with room for the pupil or "Touch and Technic." It would be guest to write in the composer's name. hard to find better exercises to get the There should, of course, be as many Talks With Children," by Thomas

Faust; 8. Bohemian Girl; 9. Cavalleria Liszt, Strauss, Debussy, etc. exercise she would like to have you try, 11. Surprise Symphony; 12. Domestic Symphony; 13. Scotch Symphony; 14. wise to rid your names occasionally and error; in animary Concerno; 17. Scotten shake them as in the Mason "Relaxa- Rhapsody; 18. Well Tempered Clavition Exercise" while on the way to the chord; 19. Peer Gynt Suite; 20. Gipsy lesson. You will find that exercises of Rondo; 21. Moonlight Sonata; 22. this description will often make your Invitation to the Dance; 23. Rustle of Spring; 24. Melody in F; 25. Flower Song; 26. Polish Dance; 27. Narcissus; 28. Woodland Sketches; 29. Day in You should also glance over your Venice; 30. The Last Hope; work for the coming lesson. Take a Awakening of the Lion; 22 Erf King; pad of paper and make a note of every 33. Happy Farmer; 34. Norwegian little sign you don't understand. If Bridal Procession; 35. Swedish Wed-

PARTIES

"Musical 'What Am I?'"

This game is one of the best ever known for getting people acquainted

one and one-half inches long. number will depend upon the number of guests expected. On these slips write the names of composers, singers, virtuosi, musical terms representing parts of musical notation, names of time and then the things you have make so many mistakes, due to the fact musical instruments, etc. Secure a paper of pins and for convenience have them emptied into a cup or saucer.

The plan of the game is to pin a slip upon the back of each guest. The you have to do and the best way to do guest then goes to any one of the other guests and says, "What am I?" The other guest must then reply in such a manner that the name of the slip on the questioner's back is not revealed, but some characteristic of the name, person or thing is given. It then becomes the object of the player to put the answers received together, and determine the name on the slip. This is not as simple as it seems at Let us suppose that the player has

"Staff," and receives the following an-This is the time of the year when swers: "You are horizontal." "You have the time of the year when swers: "You are horizontal." "They put notes upon you." The player can thus easily guess the name. Suppose he has the name of the composer "Beethoven" on his back, and receives the following answers: "You are a great com-poser." "You lived in Vienna." "You knew Haydn." "You were born at Bonn." "You wrote a number of Sonatas." "You wrote the 'Moonlight Sonata." Thus the questions develop a kind of musical educational pastime that must be beneficial and at the same time highly entertaining and fasci-Children enter into this game TEACHERS who like to ply their pupils with high spirits and are always glad with questions of an educational charto play it. When a player guesses a

name he goes to the person who is Any of the exercises you have seen noted masterpieces an excellent one, giving out the slips and secures a new better A suitable prize for this game would be a set of postal cards with the portraits of the great composers and their birthplaces.

Musical Abbreviations. My 19-2-8-13 increases in tone.

might be used at the teacher's dis-

Composers' Names. Abt, Beethoven, Dvorak, Max Bruch, Chopin, Cherubini, Grieg, Gluck, Haydn, Bach, Handel, Mendelssohn, Schumann, Schubert, Weber, Wagner, Mozart, Franz, Rubinstein,

The following is a list of names that

Musical Terms.

Brace, Staff, Leger Lines, Bars, Phrases, Motives, Notes, Clef, Treble, Bass, Arpeggio, Staccato, Note, Scale, Chord, Lento, Adagio, etc.

Musical Instruments. Cornet, Trombone, Drum, Triangle, etc.

DITZZIES

will be published in the next issue

Musical Double Acrostic

1. The nation that produced the Psalms

2. An opera by Gluck.

3. The given name and initial of the last name of a gifted Danish composer. 4. The name or the city where Han-

del's "Messiah" was first given. 5. A word calling for a repetition

of a performance. 6. The author of 'Ein feste Burg."

Missing Musical Term Puzzle.

Fill the blank spaces with musical terms that will make good sense of the sentence I. One good --- deserves another.

2. At the --- of day a bird its evening song 3. There was a perceptible --- in

4. You think yourself very

hirds in his hand 7. He let down the pasture fence

8. Now --- a string to it and ---

it tight. 9. He paid his --- with interest. 10. He sat down to - on a -

stone by the wayside.

ELMA IONA LOCKE

Hidden Musical Instruments. . Does the interurban, John, run on High or Nelson Street? 2. The teacher calls "ax" a phoneti-

3. Take away that rum. Peter, for ipccac or nettle tea is better for rheu-

matism 4. I saw a crazy man doling out apples to another maniac, Larine, they

called him—the first man was named Ostrom; Bones, his dog, was with him. 5. Where is Bob? O, Edward is tryto tell you that the basso on the left hand side of the chorus can not

6. At the Zoo: Have you seen the new camel? Odeon is such a queer name for the beast.

7. I shall not attend the concert. Ina says if lutes were only used to accompany the voices, it would sound

8. A double bass viol and two other instruments softly repeated the strain.

My 9-3-16-4 is marked. My 13-20-10-10-7 touches lightly.

5-16-12-0 is a shake. My 2-15-4-6-20 precedes an aria. Z IA-I is very softly.

While my 17 is nearly opposite. My 11-18 and y denotes the signature,

My whole of 20 letters is known by every music student. C. W. Best.

PERSISTENCE PAYS

"MME. TETRAZZINI ought to be able by force of example to teach many things to ambitious young singers. For instance, she has been before the public for fifteen years, and yet great popular success has come to her only within Piano, Organ, Violin, Flute, Clarinet, the last two. It is said that she studied only six months or some other equally ridiculous period. That means that she took instruction from a THE names of the first ten readers of master only for a brief time. But it THE ETUDE sending in correct answers would be foolish to say that she had not studied longer than that. The real singer is always studying. Mme. Te-

Ideas for Music Club Workers

By MRS, JOHN A. OLIVER (Press Secretary National Federation of

A COSTUME CONCERT OF AN-CIENT MUSIC.

scription of a concert that was given tainment, dwelling upon the point that for charity in Pittsburg, and through the concert was not intended to display which a sum of sixty dollars was raised the proficiency or talent of the players, -the admission rate being twenty-five except as a (very necessary) means to and at the same time entertaining and thoroughly educational. We wish that played in ancient times. The stage was many of the readers of The ETUDE arranged in as old fashioned style as would send us similar ideas that have we could make it, and was lit by canbeen tried with success. We desire to delabra placed on either side of the make this department particularly help- piano. ful, and anything you have done in connection with your club work that you feel would be of interest to your fellow-teachers we would be very glad to have described .- EDITOR.1

Editor of the Musical Club Department: I take pleasure in enclosing the program of a concert that was culmination of a line of study which our club has followed during the past winter, and which may be of practical interest to other teachers.

Organizing the club in November, we took up the study of music history in so far as it concerned the origin and development of the different forms of music written distinctively for the clavier group. We began with the old dance suites, then national dances, both ancient and modern. After that the sonata, the prelude and fugue, and a miscellaneous group: the pastorale and musette, ballade, fantasie, nocturno, etc Numbers were prepared and played before the club, illustrating each subject as its characteristics were analyzed and discussed at the club meetings.



IDEA FOR COSTUME REPRESENTING COLONIAL

the piano "doctored" to mittate the quite, in pink wath man powdered must that trequently plus membership to harpsichord in sound. Much enthus and a patch; a third, in a Marie Ansuch clubs beyond the reach of ladies siasm was expressed, and a search was toinette costume, and the rest in emwith limited means. One club in New only that she should rise again with siasm was expressed, and a search was coincide costume, and the less in the will induced means. One club in New only that she should re-begun for the oldest pieces to be found, pire gowns made out of-shall I whise. York, which is really nothing more new vigor.—Вектночен,

our idea being to arrange the numbers, per it?—cheese cloth at 5 or 6 cents a than a kind of lyceum bureau for or, rather the composers, chronologie- yard. I mention the cheapness of the society women, charges an admission ally from the carliest writers down to and including Mozart, After an im- outlay was required to produce a most are little less. Of course the greatest mense amount of pleasure in selecting artistic effect. Let it not be thought artists are engaged to sing and perform, and arranging our program and in that too much attention was given to but the benefits are only for those who planning appropriate costumes, the con- the picturesque side of the entertain- have the money to become members. cert was given and with great success. and was voted by all who attended to be as artistic as it was unique.

Before opening the program, the director of the club gave an outline of [The following is an excellent de- the scope and character of the enter-The plan is novel, attractive, the end of giving a representation of



IDEA FOR COSTUME REPRESENTING ELIZE-

third string about six or eight inches 1759, (a) Pastoral, (b) Burlesca, (c) back of the damper to produce the Sonata in one movement; Johann Foliacked quality of tone characteristic Sebastian Bach, 1685-1750, (a) First of the harpsichord. The imitation was Prelude from the "Well Tempered of the narpsenord, The imitation was Frence from the well tempered very fair. Paper alone produces too Clavichord," (b) "Air di Postiglione much "buzz," but with the deadening and Fugue a Imitazione della Cornette effect of the felt that defect was largely di Postiglione;" Padre Giovanni Batobviated. The program was given by tista Martini, 1706-1784, (a) Gavotte, eight of the more advanced performers (b) Baletto; Giovanni Battista Pescetti, in the club—their ages averaging 15 1706-1766, Presto; Wolfgang Amadeus in the club—their ages at the club—their ages of the club—their ages at the club—their ages created a furore, not alone by her play- maj., (c) Fantasia in D min.; Franz ing, but by her costume, carefully Joseph Haydn, 1732-1809, Andante, planned, even to the cap, after the way he sister appears in the engraving that was printed in THE ETUDE some months ago, where she and the young ENDOWED CLUB MEMBERSHIPS. lozart are shown playing together. Many of the women's clubs through-The only boy on the program was out the country while conducting cleverly gotten up to represent Mozart musical work of a most commendable s a youth. The older girls selected character are limited in their usefuldifferent periods.

Costumes.



IDEA FOR COSTUME REPRESENTING MOZART'S LITTLE SISTER

excellence. Quite the contrary. They awarded to the most efficient conplayed with a delicate grace and elasticity only too often absent in the interpretation of the older compositions, because by dressing the part their imagination was quickened. The idea of such a concert was not wholly original. I had the good fortune to attend Mr. Arnold Dolmetch's lecture and concert on ancient musical instruments some two years ago.

The Program.

Francois Couperin, 1668-1733, "La Ten-dre Nanetta;" Louis XIV, 1688-1715, A NATIONAL HYMN CLUB MEET-

HELEN M. BIEDERMAN.

ness, owing to the fact that the benefits of the club are reserved for the members of the club and the members only. One, a stately blonde, as a maiden of In many cases membership to a The idea was then suggested of giv- Queen Elizabeth's time, dressed in deep woman's club carries with it an initia-The idea was then suggested of give Queen hazaneths shine, dressed in deep woman's clid carries with it an initiaing a concert entirely of ancient music yellow and ceru satin with cream lace
in costumes of the period covered, with
the piano "doctored" to imitate the quise, in pink with high powdered hair
that frequently puts membership to

After the fee is once paid the members take little active interest

Other musical clubs throughout the country have what is known as an 'exclusive" membership, and boast of it, as if it were a distinction to hoard musical advantages. Their members are frequently composed of the newly-rich members of the community who are loath to mix with their sisters who have been less fortunate in the race for success of the material kind. It is thus with much pleasure that we call the attention of our club readers to the movement initiated by the Cecelia Club of Grand Rapids, Michigan. Last month we mentioned their work in conducting concerts in factory centers, and thi month we will state their method of endowed scholorships. Realizing that the dues of the club

night prove exorbitant to many stulents who would be greatly benefited y membership they resolved to form indowed memberships, by which alented young musicians might beome members without the payment of fees. These memberships now number eight, and each membership is good for one year. They are open to student residents of Grand Rapids who ment to the detriment of its musical are not members of the society, and are testants by a committee consisting of the ex-presidents of the society. Each contestant is required to play or sing a competitive number, named by the committee and a number chosen by herself, also to pass a moderate test in sight-reading

The regular examination for this contest is held in May of each year, and the competitive numbers are announced a year in advance.

The idea of an endowed membership William Byrde, 1538-1623, "The Car-man's Whistle;" Dr. John Bull, 1550-ric8, "The King's Hunting Jigg;" King Louis XIII, 1601-1613, "Air Amaryllis;" for about eight years.

ING.

HERE is a good program for a club meeting to be devoted to the national hymns of different countries. It is submitted by Miss Rena Baur.

Ireland. "The Harp that once thro'
Tara's Halls"......Thomas Moore
"Wearing of the Green." Scotland, "Blue Bells of Scotland,"

Mrs. Jordan "Bruce and his men at Bannockburn."

Great Britain, "Rule Britannia, Dr. Arne Italy. "Garibaldi Hymn...... Garibaldi Africa, "Boer National Hymn,"

Harmonized by F. Eckert France, "La Marseillaise"

Claude Joseph Rouget de Lisle Words credited to Boucher.
Wales, "March of Men of Harlech."

United States, "Star Spangled Banner,"
Francis Scott Key. Music credited to Dr. Samuel Arnold. Venezuela, "Venezuela's National Song."

Teresa Carreno The melody of America's National Hymn is introduced at the close of Weber's "Jubel Overture," written in 1818, when he was in Dresden, for accession of King of Saxony.

The same tune is used in Prussia, "Heil Dir in Sieger Kranz."

TEACHERS' ROUND TABLE.

(Continued from page 301.)
dispensable to every teacher who wishes to be in touch with modern methods of using the hands and arms in the production of artistic piano effects. Good results may be produced without the use of the metronome, but not as rapidly. When the metronome is set at a certain figure which brings the exercise easily within the ability of the student, and is then advanced notch by notch as skill is acquired, it is possible to locate the pupil's exact point of advancement, and speed may be acquired without constraining the muscles, something that needs to be constantly guarded against. I should counsel the use of the metronome with every student if possible.

"In using Cermy's 'Selected Studies,' by Liebling, in second and third grades, should it be used alone to together with other studies', Also, how should Cermy's Progressive Studies, Op. 139, be used? Would it be well to use casy velocity studies with it? Would you advise first using Duvermoy's Op. 120, following it with Cermy's Velocity, Op. 299?"

With students who have a good deal of time to devote to practice, much good would result from using etudes of an entirely different character with the Czerny "Selected Studies;" Heller's Op. 47 and 46, for example, which deal more with the cultivation of the æsthetic side of piano playing. If the student, however, has only a small amount of time for practice, as is the case with so many it will not be wise to give any other etudes with the Czerny, I would not burden the pupil with too many etudes at the same time. Therefore, I should not advise the velocity studies with Op. 130, but should judiciously select those that seemed most suitable, work ing up as much speed as the pupil was capable of with those containing passage work. Duvernov's Op. 120 was designed as an introduction to Czerny's

In answer to a number of inquiries for interesting first grade pieces, I would recommend that every young teacher first procure a blank book, and mark certain pages first grade, others second grade, and so on. In this should be kept a list of the pieces that are found to be useful. Although this would seem to be the first requisite that would come into a teacher's mind, yet I hawpen on so many who simply rely upon their memory, and hence are always in confusion as to what to use, not being able to recall what is wanted at the moment, that I urge it upon all teachers who are now making their early attempts at teaching. I often find them in the music stores poring over the counters, and expressing despair at the difficulty in finding suitable and pleasing pieces for their pupils. I ask them if they have not kept a list of pieces they had already used, and in a large number of cases they answer that they have not, and cannot even remember the names of some they have liked, and are trying to find them again. What a waste of mental energy to spend a moment trying to recall what a tabulated list would show at once! If a teacher has a large number of pupils he will need to know of a good many pieces, for he will not want to use the same round of four or five with them all. Therefore, make a tabulated list that will always be at hand for quick reference, increasing it as new pieces are found that are liked. Another thing, take as much pains to read the Publisher's Department and the advertising columns of The ETUDE as you do the reading pages, for it is there that you will often find information that will be most useful to you in your practical work. Horace Greely used to say that he learned more of the world's progress in the advertising columns of the daily papers than in the reading columns. You will find that this principle will serve you in good purpose by religiously scrutinizing every month the advertising and publishing departments of your magazine. I append a list of first grade pieces which have been proved by many teachers, and which it will be well for you to add to your lists. In following months I will add lists in other grades:

A	Little	e Son	o							Lieb
Io	lly D	arkies							B	echt
G	ilv C	hantin	or W	altz						. Bei
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Br	iar R	ose V	Valta						F	Tam
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	urez,	Op. 3	10, 19	o. 1.						

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Tin Soldiers' Parade
The Sprightly Polka

THE INDOLENT PUPIL.

BY MARIE E TONES

Longfellow left us an encouraging and hopeful thought in these words, "I find that the great thing in life is not so much where we stand, as in the direction we are going." This quotation naturally prompts these questions:— Do we realize where we stand? Do we know in what direction we are going? Have we a definite aim in view?

Self-examination will tell us where we stand but the direction of our talents, thoughts, and work depends upon our view of life. A hopeful, cheerful outlook begets ambitious effort.

As teachers, much of our success depends upon

an optimistic view of things-upon a happy disposition. It is by kindness and a sunny manner that we can best win the indolent child's attention, and interest. The teacher who enters upon the lesson with a severe, disagreeable bearing, invites fear, in-

The teacher must adapt his methods of imparting knowledge to the personality of the child. Frequently a willful, indolent and disobedient pupil can best be governed by firmness, diplomacy, and ofttimes severity; while a sweet-tempered, sensitive The pupil who is obviously disinterested, who shuns practice, who does not profit by his instructions, who is too sluggish mentally, and too inactive physically, to even sit up straight at the piano? pupil who "takes lessons" either at the command of indulgent parents, or merely because it is a "fad" among his school-mates, and makes a pleasant pastime, diversion, amusement. He rarely has any practical helpful object whatever in view

Is it not a problem to know just what musical food such a pupil could best digest, and to know how to awaken his powers of mental assimilation? Half the battle lies in winning such a pupil's sympathies. What he needs is some one to inspire him, to interest him, to encourage him. Conscientious teachers do not feel justified in accepting remuneration where there are practically no visible results. To renounce a dull pupil is a poor advertisement. We must set about to form measures by which we can gain the intent of the dull pupil.

Three Essential Factors.

The maintenance of three conditions is imperative f we would obtain satisfactory results with the dilatory pupil. These are happy disposition; the knack of putting dry technical ideas in an entertaining original way; and last but none the least, having an inexhaustible supply of patience.

If we meet the unpromising pupil with a smile, and a bright, cheery manner, he is naturally bound to reciprocate that manner. This interest is unconsciously aroused, and he is encouraged to more faithful and careful practice by a confident expres-sion of approval, when his lesson is better than usual.

Not infrequently, a teacher may almost instantly enliven the child's mental capabilities by touching his humorous nature. Cartoons of the old com-posers, which have often appeared in the Etude, suggesting a prominent characteristic in each of their natures, as well as little anecdotes of their lives, told in a pleasing way, will often create a desire more thorough understanding and a keener appreciation of their music. Making the lesson interesting is an important factor in achieving a successful result with the indolent pupil.

Our patience should ever be at our ready command. If we do not possess that excellent virtue to a marked degree, it is time we were "going in that direction." Self-control and will-power are forcible elements in its attainment.

Let us not consider the indolent pupil incapable of progress, and unworthy of our best efforts; but or progress, and unworthy or our best efforts; but rather let us give him more kindly consideration and our utmost attention; and our efforts, seemingly wasted and unappreciated, will not be without their

TEACHING THE MINOR SCALES.

BY MADAME A. PUPIN.

By way of prolude let me call attention to the absurdities to which people cling, by force of habit or example. We ridicule the men of long ago, who put the grist in a bag on one side of the donkey, and balanced it by stones in the bag on the other side of the donkey. We are told that once when a youth evened and halved the donkey's load, by outting half of the grist on one side and the other half on the other side, the father burst into a rage, and said the way his father and grandfather had carried grist to the mill was good enough for him. Do we not also cling to traditions and illogical ways, until some one forces easier and more rational ways upon us?

Many persons used to teach—and perhaps many

do still—their little beginners at the piano to play pieces and exercises written on a staff that had E for the first line. After several months' study had made them familiar with this staff, a new staff was sprung upon them, which had G for its first line. Many of the victims never recovered from this brutal treatment, but were unable, to the end of their days, to locate the bass notes with any degree of certainty. Why not use from the first this staff of eleven lines

which definitely and graphically locates

twenty-three notes (white keys).

In everything I studied, I found, at the beginning, this same onission of some of the fundamental principles which were so necessary to a clear com-prehension of the subject, as if the

teacher, or the text-book, had tried to reach you to read, while he omitted the first ten letters of the alphabet. Nothing seemed to begin at the begin-

When I wanted to learn the C minor scale the teacher told me to play A minor. But did he give a reason for it? None at all, he left me in Egyptian darkness. So I resolved to find a law for the formation of the minor scales, which would be easily comprehended by the youngest beginner. words, a rule to show you how to play the scale of C minor, when once you could play C major; and not have to be shunted off to another scale that you had no present desire to follow.

Simple Minor Scale Rules.

The following rules have proved interesting, and comprehensible to even little folks:

The minor scale ascending is exactly like the major scale, except that it has a minor 3d instead of a major 3d. The minor third is a semitone below the major 3d, so if the major 3d be a natural, the minor 3d will be a flat; and if the major 3d be a sharp, the minor 3d w'll be a natural.

The minor scale descends with its signature, There are two things to remember in finding the signature of a minor scale:

The signature of a minor scale is the same as the signature of its relative 'major.

2. The relative major scale of any minor scale commences on its (flat third) minor 3d of the major

Now, see how easily these rules work out. The signature of C minor is the same as the signature of its relative major. The relative major being found on its minor 3d, i. e., E flat, the signature of E flat major will be the signature of C minor—three flats. The minor 3d of D is F. F major is the relative major of D minor. F major has one flat for its signature. D minor has one flat.

Pupils beginning the study of the minor scales should play each scale in the major, ascending, and then ascending in the minor. Not until they get a clear idea of the twelve mionr scales ascending should they attempt to discover their signatures and play them descending.

This minor scale, which is learned first, is the Melodic Minor Scale. It ascends with a minor 3d, and descends with the signature. The Harmonic Minor Scale has a minor 3d, a minor 6th, but the 7th is major. It ascends and descends in the same way.

The Melodic Minor Scale is the one which is sung.

The Harmonic Minor is the one on which harmonies are built

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Foster—Smith. Old Uncle Ned...
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without changing words around or 'talking crooked' in some way, but my brain and nerves have become so

ANSWERS

Free advice upon mained subjects by exprocessing the processing the processing

If the question is one of general interest for my readers we will print the nanewar here. The product of the pr

Fig. 1. — The sharp, flat or natural over a ridii sign applies to the note directly above a ridii sign applies to the note directly above a ridii sign applies to the note directly above a ridii sign applies to the note directly above a ridii sign applies to the note directly above a ridii sign applies to the note directly above a ridii sign applies to the note and the ridii is made.

G. M.—"Wir Rilms" means "For Ellus" means self-to sign applies to the ridii sign applies to a rid

S. E. H.—The figure 2 need in the open-ing measures of Griege To Springrimo, parameter of Griege To Springrimo, parameter against the state of the springrimo and the springrimo, and the springrimo and t

three in the accomposiment.

A, S.—It is not surprising that you are confused regarding the use of the middle confused regarding the use of the middle of the confused regarding the use of the middle of the confused regarding the surprising pedal. The confused regarding pedal is the confused regarding pedal is the confused regarding pedal regarding the property of the property of

M. L.—A "cottllica" is not the name of a special dance form as you suppose it to be. The cottllion is really a form of the quadratic particles of the control of the contro conduct these social events are almost always obliged to adapt music for the specific figures,

J. O.—Cremona is not the name of any violin manufacturer, but of s town in Italy where many famous violin makers resided.

F. H.—The words "gemüthlich" and "gemäthlich" are of German orden. Their pronunciation is discutt to kin. Their pronunciation is discutt to kin. Their production is discutt to kin. Their production is discussed by the state of the state of

R. R. F.—The "Troubadours" were the series of appreciation of the frail harders and the deventing actury. They are first mored all over Europa. Some contains repeat to the state of the st

ceives more printed notice than does a great joy to me.

Debussy, Before we have had time to "Enthusiasm is co little book comes at a time when the as it does?

that "the keynote of the personality of is not said in Europe that people enjoy Claude Debussy is struck at the out- it because they attend concerts or beset of a sketch of his life by his in- cause they study. Every one studies trinsic love of freedom and liberty. music, every one listens to music: it The power of inner sight, the percep- is part of the daily life, and when tion of the essence of things are gifts people go to concerts, the pleasure con rarely bestowed upon an individual sists in criticising and analyzing, but without an accompanying love of soli-tude and seclusion." really to enjoy—few people think of it. "What I find here are health, enjoy— Debussy was born at St. Germain en ment and evolution. On these principles

Lave, in 1862; he studied under Lavig- the music of this country is built andnac and Marmontel at the Paris Con-better yet—building. I do not wish to servatoire. He won the Grand Prize seem harsh to the European instituof Rome with a cantata entitled "L'En- tions, but they have nothing to offer fant Prodigue" in 1884, while he was a which cannot be learned here as well.

Debussy must for some years to come for actual study and the accomplish-be the composer of the few, for few ment of real things this country stands indeed are those who have the delicate on a most remarkable plane."

fore it can be properly appreciated.

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future of the art here is so dazzling that No composer of the present day re- it is beyond estimate, and the present is

"Enthusiasm is contagious, and that even get really acquainted with Strauss, is why I say that the attitude of lookthe iconoclastic Teuton is almost ing to the future instead of realizing swept from our view by the still more the present is harmful to the conditions. iconoclastic Frenchman. These are because one can never be so full of days of rapid changes, and there must interest in something which is many of necessity be much more in Debussy's years away as in that which is right work than mere oddness to attract at- upon us. And the brilliancy of musical tention. The populace of his own city conditions in this country is here right is more definitely divided than are the now, believe me. There is no reason musicians of other lands. In Paris, why as many students should not come Debussy is cither hailed as the re-from Europe to study in this country deemer of his art or assailed as an in- as America sends to Europe, and tell competent radical, a charlatan, an im- me—I have a great curiosity to know postor, a desecrator. Consequently this —why does America send pupils abroad

desire for information about Debussy is most pronounced.

The author commences by saying at all do so because they enjoy it. It

fant Prodigue" in 1884, while he was a which cannot be learned here as well, pupil of Girand. For a time he was After an American education is financier in the state of the s

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those I have heard on the street have A young man was praising the often made me feel like fighting—various child musicians of the last few London Tit-Bits.

"I intend to produce something," he

How well he succeeded let the ages Covent Garden." bear witness .- Chicago Tribune.

"How did you like the sermon to-

day?"

"Fairly well, but didn't you think the will hear her, and misery loves comminister struck a rather pessimistic pany."—Cleveland Plain Dealer.

"I hadn't observed it. The choir struck so many that I overlooked the think of his execution? minister's."-Judge.

Thomson: Is your daughter improving in her piano-playing? French: Well, she's either improving

dents right A. Carke, Miss. Doc.
The work is intended as an ald to the seacher in inparting to the pupil the following the sense of the pupil the sesses and quickest possible manner. Pupils are intrested at once in the method, and find none of the discouragement commonly associated with the study of this indispensable subject. Price, 69 cents. or else we're getting used to it. I don't know which .- Tatler.

Miss Scraper: Did you see that old man crying while I was playing my

Miss Scraper: What was he-a vio-

Friend: No; he vas a piano tuner.

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Cumrox; "they can understand every Philadelphia Press. word of a music program or a hotel menn."-Washington Star.

house, "to fix a key in my daughter's every word. You have improved; you have, really.

"But," protested the man, "I don't The Great Tenor: But—I have not

thing up."-Philadelphia Press.

the next room the daughter of the 'For heaven's sake, what is she doing Tommy?"

s a Bach aria."
"Back area!" said he. "I thought it was a whole backyard."

A man out West advertises to sell guns and musical instruments. "Strange combination," said a cus-

"Yes," said the storekeeper. "I sell Telegram. a man a cornet, or fiddle, or trombone. or something like that, and by the time he has practiced a week his neighbor lady." comes in and buys a shotgun, or re-

Scott: They say bagpipes are a great

J. Ogden Armour, returning to help on a battlefield. They prompt a America on the Kronprinz Wilhelm, man to fight.

Dicksom: I don't doubt it. Some of bubble.

seasons.

"And there is Nicolo, that wonderful Wagner was writing the music of the uture.

"I intend to produce something," he "Nicolo?"

"I intend to produce something," he "Oh, yes," said Mr. Armour, yawn-ages," ["Oh, yes," said Mr. Armour, yawn-ing, "I heard him fifteen years ago at

"I wonder why she sings when she's feeling badly?" "Probably hecause she knows others

She (at the recital): What do you

He: I'm in favor of it .- Punch. Newspaper Proprietor (to singer): It is agreed, then, that on your paying me 1,800 marks, during the next year in this paper you shall have two

severe illnesses, one theft of your dressing case, and two elopements with countesses .- Fliegende Blaetter. Bandsman Stronglungs mopped his

band in an emergency.
"Phew!" he grunted. "That's hot work. What's the next piece?" 'Why that selection of coon songs,"

Naybor: That boy of yours seems to she a bright one. He'll cut out a name for himself some day.

Popley (angrily): He's done it al
T've just played that!"

"Why that selection or coon source, we will be a defended and the solo corner, we arily the additional of the solo coon source."

"Why that selection or coon source, we will be a defended the solo coon source."

"To what selection or coon source."

"To what selection or coon source."

"To what selection or coon source."

"To make the solo coon source."

"To make the s

"She says she's 'saddest when she

'That can't be. She may be 'sadder.' "I should say so," answered Mr. It's her audience that's saddest."-

Lady Gushington (to great tenor): You sang that last song beautifully. I "I sent for you," said the man of the was in the supper-room, but I heard

know anything about pianos. I'm a sung: I am next!-Illustrated Bits.

"Exactly. I want you to make it A singing teacher in an agricultural possible for me to lock the blamed college was once asked wity she was employed by a college of that name. What was her work? She replied: The late Mr. Laurence Hutton, who "Whyl don't you know? My business is was never famous as a lover of music, to cultivate voices, and it certainly is was one day visiting a friend, and in harrowing."

house was diligently and audibly pur-suing her studies. He stood the sounds mamma, returning from a shopping as long as he could, but at last he said, trip, "what's the matter with little

Tis a bad boomp he got, ma'am. "That," said his hostess, "Oh, that Ye know ye told me I was to let him play upon the pianny, an' onct whin he was sliding' on the top of it he slid too far, ma'am."—Philadelphia Press.

> Mrs. Jones: Is your daughter a finished musician?

> Smith: No; but the neighbors are making threats .- New York Evening

"Miss Prim is a very proper young "Yes, she wouldn't even accompany

volver, or something like that, and I a young man on the piano without a get a profit goin' and comin'. See?" chaperon."

KEYBOARD TALK.

BY C. W. FULLWOOD.

tention to that nervous, diffident pupil? number of performances of the works Use all your tact to diagnose his case, of the great opera composers are reand thereafter apply the proper reme-

the minor keys. To a young pupil, es-pecially, the simultaneous study of the pecially, the amount of the major and minor scales results in con-known in America. Lehar's operetta fusion and discouragement. In fine, "The Merry Widow" has received: in this, as in all details of music study, nearly three thousand performances it is well to apply this rule, one thing during the last year in Germany alone, at a time well learned is well earned.

should bring his individuality into his music study and playing of the instrument, whether it be piano or any other instrument.

Genius and talent are not synonymous terms. Genius creates, talent inter-

A composition must be studied by analysis before individuality can have full scope.

Marked fingering must be changed to suit different hands.
Would you do a thing in the right

way? Then do it slowly and conscientiously. In other words, practice slowly until you have thoroughly mastered the work in hand, then you can play in the indicated tempo.

Study Mozart for melody and sim-

The aim of technic is to secure independence of fingers and absolute muscular control.

Things that seem inconsequential to a pupil are the important details to the a publi are the important declars to the faithful musician. Be particular of the minor things in your study and you will be master of the greater things.

And, too, this discipline will make the many control of the c

will be master of the greater things.
And, too, this discipline will make you thorough in all the affairs of your life.

Not all exercises are useful. Mechanical repetition sometimes results in faulty ear training and the development of the musical idea. An exercise must of the musical idea. An exercise must be practiced for some specific purpose.

Be your own mentor.

ward is a blessing. -Dr. Stainer.

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A pupil should be taught and guided given of all the operas of Richard to do his own thinking. Every one Wagner. Such is fame.

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high discovery states of the state of the
high discovery states of the state of the
mixed chorace, with piano accompaniment and violin ohligato. This work is
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THE WORLD OF MUSIC.

At Home.

BACH'S "Sieepers, Awake" and Mozart's "Requiem" were recently given in Dayton Ohio, under the direction of W. L. Blumenschein.

THE New York Organ Trio has recently been formed. It is composed of J. Warren Andrews, organist; Arthar Bergh, violinist, and Elias Bronatcin. Cellist. All the members are musicians of high atanding in New York.

THE New York State Music Teachers' Convention will be held this year in the College of the City of New York. THE State Music Teachers' Convention of Missouri will be held in St. Louis in June.

THE MacDowell fund has amounted to \$39,712.18. Ten thousand, seven buadred and eighty dollars was pald to MacDowell during his lifetime. The balance will be turned over to the MacDowell fund.

THE Milwaukee "Liedertaffel" recently celebrated its fiftieth anniversary.

EMILIE MANLY, assistant organist at St. Bartholomew's Church, New York, has salled to England to take a similar position in the famous old cathedral in York. It is said that she will be the only person of her sex to hold such a position in England.

MR. CLARENCE EDDY recently dedicated the new organ at the Tompkins Avenue Congregational Church in Brooklyn.

Two German singers, of great repute in their home country, recently made their first their home country, recently made their first and, who made he reddent as "Skellinde," and whose volce possesses great power and brilliancy, was received with great neclaim, but the property of the pro

Giodano's opera "Siberla," which was produced for the first time in America at the Manhattan Opera House, is a work in some respects more interesting than the same composers" "Andrea Cheaier" and "Fedora." The scenes are picturesque and the performance was excellent.

ance was excellent.

This production of Debusy's ethereal opers, or music drama, founded upon Mesterline's and the Managara of the Managara of

Rebare.

It is reported that Alvin Schroeder, fornetly 'ceilist of the Boston Symphony of
methy 'ceilist of the Boston Symphony of
property of the Control Quartet, thou
are the Control Quartet, thou
are with the Idea of rettings, has now declared the Tymen to America. He has declared the Tymen to America. He has declared the Tymen to America.

Schroeder deep reyeast time. This, Mr.
Schroeder deep reyeast time.

Schroeder deep reyeast time. This, Mr.
Schroeder deep time to the Mr.
Schroeder deep time. This, Mr.
Schroeder deep time. This, Mr.
Schroeder deep time. This, Mr.
Schroeder deep time.

Schroeder deep time. This, Mr.
Schroeder deep time.

Schroeder de

OSCAR HAMMERSTEIN has commenced the demolition of the buildings which are now upon the site of the new opera house he has planned for Philadelphia.

THE magnificent new opera house, to be known as the Academy of Music, la now nearing completion in Brooklyn. This will unquestionably be one of the finest buildings of its kind in the world.

It is stated that Herr Gustav Mahler, the renowned Viennese conductor, who has been lirecting the German performances at the Metropolitan Opera House this year, may be the department of Columbia University, New York.

Common University, New York.

Mayr conflicting announcements have been made regarding the engagements for the made regarding the engagements for the matter of the property of the secent of the currain. Tokennini and Mahler of the property of the property

THE dramatic poem, "Job," by F. S. Converse, will be performed in Hamburg next Dottober. Mme. Schumann-Heink will take the soprano part.

THE manner in which Gustay Mabler has conducted the Wagnerian performances at the Metropolitan Opera House this season has brought him a unanimons round of praise from the newspapers and music lovers

Ir is reported that August Max Fledler will become the conductor of the Boston Symphony Orchestra as Dr. Muck's successor. He is Saxon by birth and is a graduate of the Lelpzig Connervatory. Ills present position is that of director of the Hamburg Philharmonic Orchestra.

solition is that of unrector of the immure;
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and of the the condector will be frank van
and of the condector will be frank van
solities will be Muse Gadeki, United Bed
too, Mrs. Rider-Keiser, Man. Schumanse
and others. The program of the six conseries will picture. The Scannar, and
and the contract of the six congram will picture. The Scannar, and
Back; overture, Taonore, No. 2, Beethoven;
Back; overture, Taonore, No. 3, Boethoven;
Back; overture, Taonore, Tao

Abroad.

Gabriel D'Annunzio, the jurid Italian dramatist, whom many consider one of the greatest living noets, is now engaged upon an opera libretto, for which the composer Pizzetti will write the music.

The multiplend subtorities of Vienna to recently decided to erect a mouncent to recently decided to erect a mouncent to recently decided to erect a mouncent posed in all nearly two thousand five hundred the subtories of the sub

ETUENER D'ALBERT has just commenced work upon a new opera to be entitled "Iziel." The unexpected success of "Tief-land" throughout all Germany during the past whiter has induced the planist-com-poser to devote his time exclusively to the composition of this new work.

stage were beard in Italy during 1897.

At a recent concert in Paris the much discussed Debusy conducted his own word and the many of the debusy conducted his own word and the many of the debusy considered his own word and the debusy considered his own word and the debusy considered his own word and the debusy considered his own were tacher in a with your whole body of pupils at one time. It might lead to serious losses hisses, depending upon which side of the word of kildrad Waren at their fars I braisian performances. Evidently Debusy is taking the processing of the promising class of thirty pupils, was attracted by the alluring workstrained to a much advertised

JUMPING AT CONCLUSIONS. ONE of the most inadvisable customs

or habits to which a musician may beor habits to which a musician may be-Ay the second tenor competition in Faris lately a young singer was uncarted who is expected to small properties of the control of the control conclusions. This is particularly notice-ass Marto, which, if there is anything in a name, is a happy angury. Ma. Enwand Greaker will furnish the music for the fortheoning production of "Romeo and Juliet" at the Lyceum Theater in Lon-card the old and trustworthy method from Paria there comes a rumor that Mme. Sarah Berniardi is engased in writing a play desling with the Mic of Richard Wagner. It is also anomered that she will want to the company of the appear as Mejnatopares in a prometion of the Control of the Contro This is in no sense a plea for an un-

progressive or retrogressive course. The teacher must continually be on the outlook for new teaching ideas. It is composition of this new work.

SENDEPHEN WAGNET is engaged upon a new part of the property of possible that some new method may apbe a snaowy renection or so great a man.

"Israinstigner Hockgram," an opera by Anton Smareglia, has recently met with great success in Venas. Part of the plans recently met with great success in Venas. Part of the plans with the properties of the plant of the plan Fromner Eurovs, an American singer,
Fromner Eurovs, an American singer,
for the second state of the second RICIARID STRUCKE, according to "te Momenteric," has seen out an official communication, with regard to his new operations as seen out an official communication, with regard to his new operations as the complete the work by the end of this complete the work by the conduct the performance. One of the conduct the performance where the performance was the conduct the performance where the conduct the performance was the conduct the performance where the performance was the conduct the performance where the performance was the performance where the of several young people may be at FORTY-EIGHT new musical works for the method out with one pupil. Remember stage were heard in Italy during 1807.

advertisements of a much-advertised Gestay Kouzi, whose work in conducting advertisements of a much-advertised method by an iconoclastic writer of a lasting impression, has recently achieved notable success in conducting the Imperial Court Orchestra in St. Petersburg, Russia. PELLY MOTH, recently directed the Lasses was extraordinary.

PELLY MOTH, recently directed the Lasses are the control of the c tinued. With true missionary zeal the teacher continued to teach the new method only to find that after a year's effort, disappointment and wasted in dustry, her work had been a dismal failure. She then returned to her old methods of teaching. The teacher who does not investigate new methods and endeavor to discover new teaching ideas will surely go behind. The point is, exercise great care and judgment be "The secret of interpreting Beetho- fore you decide to make a change. ven's Sonatas lies in discovering the Jumping at conclusions is like speculat sonatas lies in discovering the Jumping at concussions is net special-conditions of their origin in order to ing in the stock market or gambling, place one's self in the same mood in You are throwing aside the natural which Beethoven composed them. This power with which we are endowed to it the only of the control of th meaning of the composer."—Eugene not let yourself be deceived by adverd'Albert. tisements, but investigate for yourself.

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THE ETUDE, at Special Prices

BY DANIEL BLOOMFIELD.

called either exaggerated or pessimistic. During a residence of over thirty years in New York City the editor has known not only of one but many similar cases. In fact, the tragedies of large cities and made great successes. delphia or Boston. When Victor Hugo has a surplus of music teachers. He in one of his tragic epigrams, said: can live comfortably with the income 'The Seine is filled with abandoned of very few pupils. He does not have careers," he was by no means more to worry about how he will obtain his rhetorical than truthful. The young next meal. Competition and quackery pianist who studied for eighteen years are unknown to him. Is this not a would very probably never have at- more ideal state than that existing in tained great musicianship or material the crowded city? Is it not to be presuccess. We feel, however, that we ferred to that other state described in cannot sound this note of warning too the body of this article? The writer's strongly.-En.)

Among the many problems that arise simism, but after the country teacher before the young country teacher, the has considered everything, he will dismost vitally important to him is that of cover that there is very little whether he should remain in the town encourage an optimistic view of teachor go to the large city and settle there. ing music in a large city. The dazzling city with its multifarious attractions acts like a magnet. It seems a very simple matter to reach fame and wealth there. All one has to do is to put out one's shingle and wait for pupils. So the unsophisticated country eacher thinks. How little he knows of the many tragedies of wrecked lives and fortunes which a large city conceals! Here is a true story.

voice who had been vocal instructor in of my enjoyment daily obtained from a small Jersey town, although living my morning cup of Postum. It is a omfortably on what she received from food beverage, not a stimulant like cofpupils, was desirous of increasing her fee. income and bettering her musical edu- "I began to use Postum 8 years ago, would be the right place. Her friends coffee, which I dearly loved, made my who admired her talent assured her she nights long weary periods to be would immediately be successful and dreaded and unfitting me for business she came to New York. On reaching during the day. boarding house and on a quiet street Postum, making it carefully as sugrented a room with a piano; then she gested on the package. As I had al placed her sign in the window. She ways used 'cream and no sugar," I waited and waited for pupils but during mixed my Postum so. It looked good, the first six months of her city life only was clear and fragrant, and it was a one pupil came. In the meantime her pleasure to see the cream color it as little savings were quickly scattered. At my Kentucky friend always wanted her the end of the year the one pupil she had coffee to look-'like a new saddle.'

THE COUNTRY TEACHER IN New York, and for eighteen years
THE GREAT CITY. studied with one of the world's greatest pianists. During those eighteen years rivation and want stared him in the face but he courageously plodded on. He is no longer in distress, but the (The following article can hardly be position he now holds is that of pianist begun the study of music as a profession.

City Expenses and Evils. The cost of living in a large city is the country teacher struggling for exis-very great and for the music teacher tence might be woven into an extensive still greater. When a teacher settles article. It is a case of the survival of in the city, he will find that if he desires the fittest. Only the strongest can pupils he will have to advertise and hope to survive. To acquire the knowl- that will require a neat little sum. The edge leading to the skill to combat rent of a studio also is by no means competition takes not only an adequate low. The earnest teacher naturally will musical training, but years of experience want to attend some of the many concerts which a large city offers; there in city life and methods. A country again his purse strings will become teacher possessed of an engaging per- loosened. These are a few of the sonality, great physical endurance, good considerations a music teacher will have advertising ideas and business methods, to meet in a city, but above all will be and an adequate reserve fund of ready that most dreaded foe, competition. The cash may stand a chance, and in fact teacher will discover that in the city we have known of several teachers who have come from country villages to our have come from country villages to our knavish paraphernalia will block his large cities and made great successes.

It is far better to be contented with the become so disgusted with his profesagreeable life of the small city than to sion that he will think of giving it up. rush into the devastating maelstrom of A country instructor knows none of New York, Chicago, Pittsburgh, Phila- this misery because the town seldom

attitude may be called downright pes-

A FOOD DRINK

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A lady doctor writes:

"Though busy hourly with my own affairs, I will not deny myself the A young woman with an excellent pleasure of taking a few minutes to tell

She thought New York City not because I wanted to, but because

eft her, and, all her funds now being "Then I tasted it critically, for I had exhausted, she was practically a beggar. tried many 'substitutes' for coffee. I She must have passed many a day with- was pleased, yes, satisfied, with my out her having eaten a morsel. She Postum in taste and effect, and am yet, was too proud to ask aid. Later, her being a constant user of it all these body was found in an open lot and the years. I continually assure my friends oroner's examination proved that she and acquaintances that they will like had taken poison. Had this young it in place of coffee, and receive benewoman remained in her home town, fit from its use. I have gained weight, content with her income, this would not can sleep and am not nervous." have happened. "There's a Reason." Name given by The present writer knows a young Postum Co., Battle Creek, Mich. Read man from a small town who came to "The Road to Wellville," in pkgs.

material which is not only of most at- a characteristic piece in which chord tractive character, but also of real edu- work and finger work are interspersed cational value, a number of the pieces and the passages divided between the calling for extended comment. Schubert's "Impromptu," Op. 90, No. 4, is ing and careful management, especially an important and very popular classic, in the observance of the rests and in frequently used in recitals and in ad- the rise and fall of the hands. vanced teaching. Our plates have been must be taken at a good rate of speed prepared according to the revision of Franz Liszt, which embodies his ideas as to the proper fingering, phrasing and "Rose Petals." This is a very pretty dynamics. This piece requires a facile example of a melody assigned to the technic, a clear light touch and a cer- left hand. Such pieces usually prove tain amount of velocity. The char- popular with young students and tend acteristic figure in sixteenth notes to develop the left hand, if carefully must be delivered with absolute even- practiced. The accompanying chords ness throughout. When the counter must be played very lightly throughout. melody appears in the left hand this The four-hand number is Engelmann's must be well brought out in the manner of a 'cello or baritone solo. When a fine exhibition piece or opening numthe melody appears in the right hand ber for a recital. It is of nomnous with triplet accompaniment this must festive character and orchestral in also be well brought out. In the mid- effect. It must not be taken at too dle section in C sharp minor the re- rapid a pace and the two players must peated chords of the accompaniment be careful to play all the chord pasmust be decidedly subdued in order sages exactly together. It is well to that the melody may stand out and to avoid heaviness. The frequent cressing order to give the proper tone colorcendos and decrescendos must be care- ing. Violinists will be pleased with fully managed. This piece will require Moszkowski's "Spanish Dance." This

diligent study ler" is an important new work by a arrangement was made by Philipp popular contemporary composer. It is Scharwenka, It makes a highly efpopular contemporary composer. It is characteristic piece of medium dif- fective number when played with the ficulty, melodious and very cleverly proper dash and abandon. constructed. It is of the "Landler" or "Tyrolean" type and this furnishes the is suitable either for piano or organ. key to its interpretation. It is to be played in the time of a slow German piece. It is also available for use at waltz, very steadily, but not too heavily accented. The picture is that of a rhythm and pace render it especially rustic merry-making in which an desirable for use in the ceremonies of Alpine yodler entertains a bevy of various fraternal organizations. shepherdesses. The composer's phras-

The finale should be rendered with splendid swing. with dash and brilliancy. The true waltz rhythm throughout must remain unbroken. Atherton's "Melody at Twicompaniment must be subordinated to kettle lids weigh so much. mands expressive playing and a certain

by this popular writer. It is a com- has a passage which takes two minutes plete march in miniature, suited to small and five seconds to play. The total presselementary chord playing and in estimated as amounting to three tons,

EXPLANATORY NOTES ON OUR strongly marked rhythms. Another MUSIC PAGES.

good teaching piece, not quite so easy, is Farrar's "Pairy Footsteps." This is "Concert Polonaise." This would make is from a celebrated set of dances . Schytte's "Shepherdesses and Yod- originally for four hands. The violin Philipp

> Henry Parker's "Processional March" It will make a good study or recital

ing, fingering and marks of expression portance. P. Douglass Bird's "My must be carefully followed. Raurich's Lov'd One, Rest" is a touching "Valse Romantique" is a very useful sacred song, suitable either for the number. It may be used in recitals church or the home, requiring a or as a drawing-room piece and it sympathetic rendition and careful offers many good points for teaching purposes. This is a waltz in the modern French style. The introduction build be much admired. Pulitzer's "Waltz Proposal" is a fine tion chould be a least to the control of the co tion should be played briskly and in a concert song, not difficult, but very rather capricious manner, the first brilliant and catchy. It must be sung theme is to be delivered with consider- in a spirited manner with distinct enunable breadth and freedom. The sec- ciation. The rhythmic effects must be Ond theme is of lighter character and carefully brought out and well conthe third theme in A flat is bright and trasted. The waltz refrain must go

MUSIC BY THE TON.

Somebody once said that it requires light" is a delightful song without more force to sound a note gently on First and Second Grad Flees to the Management of words, a study in melody playing or the piano than to lift the lid of a kettle. singing at the keyboard. The right A German musician has just proved it. hand part is a fine example of the He has calculated that the minimum melody and an accompanying figure pressure of the finger playing pianissimo appearing in the same hand. The acfurnish a harmonic background, the German's calculation is easily verified melody predominating. This piece de- if one takes a small handful of coins and piles them on a key of the piano. freedom, such as a good singer could When a sufficent quantity is piled on to take with an artistic song. Voigt's make a note sound, they can be weighed.
"Friends Again" is a pleasing drawing- If the pianist is playing fortissimo a room piece, easy to play but brilliant much greater force is of course needed. in effect. There is considerable variety
in the structure and the technical deupon a single key to produce a solitary
mands of this piece. The passage reeffect. This is what gives planists the quiring a crossing of the hands must wonderful strength of finger so often be neatly and accurately executed, the commented on. A story used to be told chords for the left hand crossing over of Paderewski that he could crack a being played very lightly. This piece pane of French plate-glass half-an-inch requires a use of the singing thick merely by placing one hand upon quality in melody playing.

Kern's "March of the Midgets" is striking it sharply with his middle taken from a new set of teaching pieces finger. Chopin's last study in C minor hy this arms. hands, and affording good study in ure brought to bear on this has been

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