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James Francis Cooke

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May

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BY
WILLIAM H. SHERWOOD

as you will see by reading the following letter

WALTER KELLER, MANAGER

Sherwood Music School
WILLIAM H. SHERWOOD, DIRECTOR
FINE ARTS BUILDING
1420 N. MICHIGAN AVENUE
CHICAGO, ILL.

Chicago, January 12, 1909.

To Whom It May Concern:

I have long been requested to publish my principles of piano study, for the benefit of those who are unable to study with me privately. For the past three years I have been engaged in preparing a course of lessons for the purpose of covering this subject, and in giving the work through the medium of the Siegel-Myers Correspondence School of Music, in the form of weekly lessons with examinations thereon, according to the University Extension plan, and it is so successful in other lines, to the study of music.

If a piano student is to become a good pianist, and a good musician as well, it is essential that his teacher should be able to teach him along several different lines. If the teacher does not do this he is either CARELESSLY NEGLECTING THE STUDENT'S INTERESTS AND ABILITIES, or is INCOMPETENT. There are a few cases where a student spends his time and money for music lessons and yet is not instructed in some of the most essential features of piano playing. This I am led to repeat an opinion frequently discussed by some of our leading music teachers, that "THERE SHOULD BE A STRICT CENSORSHIP OF LAW REGULATING MUSIC TEACHING."

The competent music teacher should instruct his pupils along all of the following lines:

1. **MELODY.** The pupil should be taught to recognize melody correctly and in a practical manner; to phrase it, and to make expression according to certain laws and standards of proportion, and in correct taste. It has been said that "GENIUS IS ONLY A CORRECT SENSE OF PROPORTION."
2. **HARMONY.** The pupil should be taught how to identify different harmonic progressions, and to observe their relations to the music he is studying. This includes a trained ability to recognize the key or key, of the composition, and the principal chords.
3. **FORM.** The pupil should be taught to identify musical sentences, phrases, and the difference generally between CONCORDANCE and DISCORDANCE in his music.
4. **RYTHM.** The pupil should be taught the correct understanding of rhythm, and the relation to melody.
5. **EXPRESSION.** The pupil should be trained to understand the laws which govern musical expression, the necessary relationship of the different elements in music when considered singly, and also in the various combinations.
6. **READING.** The pupil should be taught to form a correct habit of reading music; he should be taught to discriminate definitely and logically between staccato and legato effects, and to make generally all dynamic effects. He should recognize, when reading, melody and accompaniment, syncopation, fundamental bass notes, and the different qualities of tone adapted to the various moods and kinds of expression.

OUR GUARANTEE

We can furnish abundant evidence that we can help you to raise your standard by means of this Normal Course of Mr. Sherwood's—Mr. Sherwood's own standing and his personal assurance, the testimony of those who have taken and passed the course, and the assurance of the American Guarantee Company, which guarantees that you may be convinced beyond the shadow of a doubt, and because we ourselves know that we can satisfy you and give you much that you want and need musically, we offer you our legal binding guarantee that if you are not satisfied after completing the prescribed course, we will refund all that it has cost you.

Our Guarantee has no conditions. If you are not satisfied after finishing the course, you get your money back. That's all. Our responsibility is well known, but, in order to make assurance doubly sure, the National Surety Company of New York, the largest fidelity company in America, guarantees the fulfillment of our guarantee. We do not believe there is any other conservatory or school in existence that would or could make such a broad, binding guarantee to its pupils as this. We could send you scores of testimonials from teachers who have taken and are taking the course like the following!

Outlines— I have learned and mastered certain definite things from your course of piano lessons, which I have just completed. I feel that MY WORK AS A TEACHER WILL BE GREATLY IMPROVED by my mastery of Mr. Sherwood's principles, and that I can make my teaching of more value to my pupils and CHARGE HIGHER FEES FOR MY LESSONS. This is the SECOND DIPLOMA I have received from you, the first one being to the effect that I was a "PUPIL OF THE COURSE." THE LESSONS ARE WORTH MANY TIMES WHAT THEY COST. With many thanks for the invaluable assistance you have been to me and stating that THE LESSONS ARE WORTH MANY TIMES WHAT THEY COST.

Yours very truly, FRANK G. JOHNSON, Salt Lake City.

We also give a Course in HARMONY, COUNTERPOINT THOROUGH BASS AND COMPOSITION by correspondence under Mr. ADOLPH ROSENBECKER and Mr. DANIEL PROTHERO (Both Musicians of the Highest Standing)

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6. THE USE OF THE PEDAL. The pupil should be taught the logical and correct use of the damper pedal, as an aid in sustaining and blending the harmony of the music, or in separating and detaching the tones, as the case may require.

7. MECHANICAL SCIENCE. The pupil should be taught MODERN MECHANICAL SCIENCE, in regard to the use of the arm, wrist, knuckles and fingers, with all the possibilities of discrimination in the use of these different parts. This involves an understanding and independent cultivation, of perhaps fifty muscles of the arm and hand.

The ordinary illogical methods, very largely in use, and printed "METHODS" for study at the piano, scarcely enable the student to develop more than one-third of his physical resources. We are now less hampered by traditions, and old-school, illogical, unscientific rules about mechanical training of the muscles used in piano playing. A higher degree of intelligence is shown by the great composers, also the construction of modern classical compositions, and by strict attention to have broken away from old traditions, and the mechanism of which details are now constructing a piano, the mechanism of which for the sake of the old time instrument. It is quite necessary for the player to keep pace with this general advancement, and by carefully working on details, develop all the mechanism in himself that is waiting in piano playing.

When it comes to carrying out musical ideas at the piano, the player should look to his mechanical equipment as a broad understanding, recognizing it as A MEANS TO AN END.

8. LISTENING. With all the features mentioned above, must be included the absolute necessity of training the pupil's powers of listening. Every note played, and thus teaching him to govern his work from an aesthetic point of view.

It is the duty and congenial task of teachers of the present day, to cover different points like those mentioned above, in their work with their pupils.

In my correspondence lessons I have taken up these subjects in detail in every case beginning with the simplest and most elementary forms, suitable for beginners and pupils of medium grade, as well as advanced players. At the same time I endeavor to explain how such artistic, logical and elementary principles are the most practical and direct means of bringing one to an artistic standard and to a high degree of advancement. Both as musician and pianist. Nine-tenths of the instruction necessary for such a thorough musical education is given in these printed lessons, with their system of questions and answers elaborately worked out in such a manner as to enable the student to make sure and safe progress, and I DO NOT HESITATE TO ADVISE ANY EARNEST, AMBITIOUS STUDENT TO TAKE THIS COURSE OF LESSONS.

Very truly yours,

William H. Sherwood

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At the same time Malibran commenced the most remarkable part of her career. Everywhere this

Philips and a few others whose problems and enlightenments have been put forth not for the enrichment of publishers but for the benefit of students with hands that are straight and hands that are crooked—technique should receive daily the student's undivided attention.

THE ETUDE

ALEXANDER LAMBERT.

(Teacher, pianist and author of technical works.)

Bach and Clementi, or Graner, or some other master-writer of studies, would receive the next consideration, requiring great activity of the mind; rhythmic as well as key problems are here of constant recurrence. Lastly come the work on the so-called pieces, fantasias, preludes, impromptus, idealized dance forms, sonatas, preludes, fugues, etc. What a wealth of offerings to choose from, and yet the publishers are constantly at it, putting forth so-called modern utterances, as if bent upon the task of making us forget everything from Domenico, the son of Alessandro Scarlatti, to Chopin, Henselt, Liszt and Saint-Saëns!

Following rules, carefully observed and carried out with patience and sincere application, will prove beneficial to earnest students:

1. Intelligent technical work; this means slow work in technique with a special stress on perfect independence of fingers, and a development of strength in every direction. Slow work, because speed and good work seldom hitch together in study.

2. Scales should be clean, double thirds, double sixths, and double octaves (from the wrist) to be practiced with all possible gradations of tone.

3. Rhythmic problems should not be neglected, and those offered by Ferdinand Hiller in his Rhythmic Studies will promote a sound knowledge in a direction universally neglected.

4. To get a good idea of the piece to be studied, take notice of the tonality, of the tempo, themes, modulations, repetitions, etc. Take notice of all chromatic alterations, and remember that all such, unless cancelled, are always good for the measure.

5. The greatest of artists establish promptly and permanently a certain fingering for the piece he wishes to play; if a teacher knows his business he will give music that is fingered, not by experimenters, but by musicians of repute; or he will—out of consideration for a certain kind of hand, which may not find the printed fingering adapted to it—finger the music, and it should not be slighted, for correct playing and phrasing depend on absolutely correct fingering. When the mnemonic work begins, surprisingly quick results are obtained if the fingers find their proper places.

6. Watch your touch, the phrasing and expression marks; these things develop the character of the music, and if the teacher fails to explain that a Polonaise is a broad, stately movement, take cognizance of the tempo indication at the beginning, and play it with breadth and dignity. The *mazurka* of Chopin's Op. 53 does not imply *allegro*; this famous movement overflows with boldness of phrasing, masterly continuousness of purpose, brilliancy, and characteristics which distinguish the national music of Poland; it is not a Galop, and Chopin never intended to have it played the way we often hear it nowadays; unfortunately it adapts itself to the vagaries of virtuosi and their imitators, but their playing is seldom authoritative.

7. A quiet stance with the work to be studied opens to one's mind a clear view of the spiritual conception of the piece, which conception is oftentimes neglected for the sake of the mechanical work.

8. Practice everything in small sections of two or four measures at a time, with the closest possible observance of all technical requirements; playing a piece through once, twice, or a dozen times will not develop a knowledge of it or of its technical problems, which creep up oftentimes when least expected and should be worked over by themselves.

9. Do not depend on the pedal for a legato tone; a singing legato as well as its direct opposite, a crisp staccato touch, are absolutely indispensable, and can be acquired only with patience and intelligence.

10. The use of the two ordinary pedals, individually and collectively, depends on conditions easily explained to a student that has a reasonable knowledge of chord relations.

11. At least one hour a day should be given up to mnemonic work, which again should be based on a fundamental knowledge of harmony.

These and other suggestions as regards daily practice depend on the intelligence of the pupil as well as on the hand that guides him.



ALEXANDER LAMBERT

Alexander Lambert, pianist and author of technical works, is shown in a portrait. He is a man with a mustache and glasses, wearing a suit and tie.

1. Always practice systematically. Seldom practice over four hours a day. Don't think by practicing six or seven hours a day you will become a greater artist than he who practices four hours a day. Your fingers cannot stand so long a strain, and if you persist, they will take their revenge a few years later, when your fingers will begin to lose their strength and surety. A student who cannot accomplish much in four hours, will not in six.

2. Divide your hours for practicing thus: One hour in the morning; and a half in the afternoon; and one hour in the evening. In the morning, devote half an hour to your finger exercises and scales; half an hour to your sonata or piece. Do the same in the afternoon. The hour in the evening may be devoted to reviewing your last lesson.

3. Do not practice your whole lesson every day; divide it into equal parts. You can learn one page a day, where you could not learn two or three.

4. Always practice slowly and carefully. If you come across a difficult passage, practice it with each hand separately, repeating the passage first slowly and with strength, and then faster and more softly until you have mastered it.

5. As soon as you feel the least tired, stop and rest. Finger cramps, sprained wrists, etc., are often the result of carelessness. It suffices to practice a few minutes with a tired wrist to incapacitate you from using your arm for weeks.

6. Learn from the beginning to listen to yourself. This is too often overlooked. Listen to yourself as if though you were listening to another. You will thus have many faults.

7. Take care while practicing that your arm and wrist feel perfectly easy. As soon as you feel it stiffen, it is a sign that you are not practicing properly.

8. Practice with as much strength as you can with a loose wrist.

9. Always sit straight, with the shoulders thrown well back, and far enough away from the piano to be able to move your arms with perfect freedom.

10. Do not endeavor to practice with expression before having mastered your piece technically.

11. Have a fixed time for practice. Let quality come first. Quantity will follow.

12. Go to your practice with love, a free mind and the will to concentrate your mind upon your work.

13. Map out your work in advance, be systematic, change your work at least twice each hour.

14. Practice only what has true worth; life is too short to squander any of it upon useless musical trash.

15. Practice slowly, the only way to gain speed.

16. Practice piano and pianissimo, the only way to gain a large tone.

17. Listen to your playing with mind as well as ear.

18. When mind and body are tired, rest yourself by reading a musical essay or biographical sketch.

19. Practice repose and style. Your playing should look as well as it sounds.

20. Have high ideals. All your practice should be towards developing the best in you.

LOUIS G. HEINZE.

(Teacher and writer.)

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TEN PRACTICE RULES BY ROBERT SCHUMANN

(Taken from Schumann's famous "68 Rules for Young Musicians.")

1. You must sedulously practice scales and other finger exercises. But there are many persons who imagine all will be accomplished if they keep on spending many hours each day, till they grow old, in mere mechanical practice. It is about as if one should busy himself daily with repeating the A B C as fast as possible, and always faster and faster. Use your time better.

2. Play nothing, as you grow older, which is merely fashionable. Time is precious. One must have a hundred lives if he would acquaint himself only with all that is good.

3. Consider it monstrous to alter, or leave out anything, or to introduce any ne-fangled ornaments in pieces by a good composer. That is the greatest outrage you can do to art.

4. Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, that the highest manifestations in music are through chorus and orchestra combined.

5. Without enthusiasm nothing real comes of art.

6. You should neither play poor compositions, nor even listen to them, if you are not obliged to. 7. Dragging and hurrying are equally bad faults.

8. Never dilly-dally over a piece of music, but attack it briskly; and never play it only half through.

9. Play in time. The playing of many virtuosos is like the gait of a drunkard. Make not such your models.

10. You must not only be able to play your little pieces with the fingers; you must be able to ham them over without the piano. Sharpen your imagination so that you may fix in your mind not only the melody of a composition, but also the harmony belonging to it.

(DANCING NOTE.—Owing to the unusual interest taken in the Ten Practice Rules Symposium, there still remains some important contributions for which we have no room available to find space. In the next issue rules from Mr. H. Sherwood, Leopold Winkler and T. G. Shepherd.)

WHAT THE MASTERS THOUGHT OF DANCE MUSIC.

A few moments reflection will bring to the mind of the reader the great influence of the dance upon the works of the masters. Exclusive of the Nocturnes, Fantasies, Ballades, Sonatas, Idyls, etc., most piano music is cast in the dance forms. Mr. H. T. Finck, in the *New York Evening Post*, says of the dance music of the greater composers:

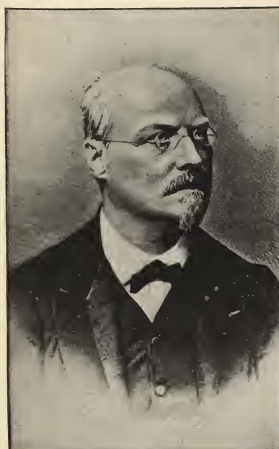
"The number of the Bach dances is legion. Mozart said that he could not create any good dance music was really no good composer. Beethoven wrote thirteen Landler and other dance pieces. Nothing gave Schubert more pleasure than to sit at the piano while his friends were dancing and improvise those entrancing waltzes which Liszt's version made still more fascinating, and which all pianists play *con amore*. Chopin wrote no fewer than fifteen waltzes. Brahms wrote waltzes not only for piano but for the voice, and called them 'love songs'—Liebesliederwalzer. Wagner wrote a waltz in 'Die Meistersinger.' Tchaikovsky introduced one in a symphony."

"Yet our pedantic orchestral directors are trying to be more dignified and exclusive than Beethoven, Schubert, Chopin, Brahms, Wagner and Tchaikovsky! The Strauss waltzes are really intended for the concert hall quite as much as for the ballroom. They are animated by a poetic rubato, or capricious coquetry of movement, which raises them far above ordinary dance music, and makes them quite as worthy of a place at symphony concerts as Chopin's waltzes at piano recitals. Let us have a little less pedantic dignity, a little more emotion and human nature about our concerts, and good music will make more rapid strides in popular appreciation."

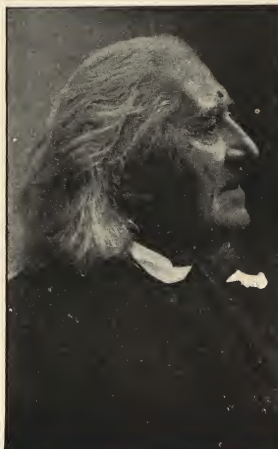
"Too much dignity is the death of art. Let us recall what happened in Vienna some years ago, when Hans Richter put a Liszt's rhapsody, Grieg's Peer Gynt suite, and Weber's 'Invitation to a Philharmonic program. The result was that even Dr. Hanslick, the most academic and pedantic of the critics, was obliged to write: 'The public was jubilant, entranced by the brilliancy of the performance, and the pieces. It was really a blessing not to have to listen, for once, to "profound" music only not to be led along dreary, stony abysses by Hamlets, Manfreds, Ibsen and Schopenhauer.'"

THE ETUDE GALLERY OF CELEBRATED MUSICIANS

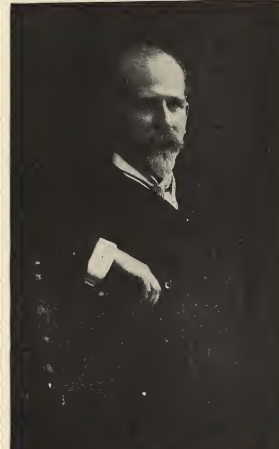
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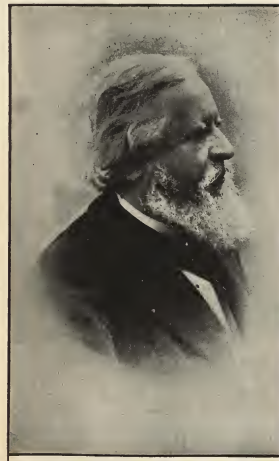
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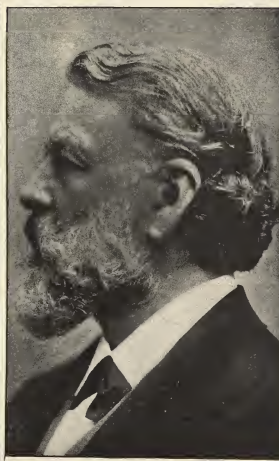
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HOW TO PRESERVE THIS VALUABLE COLLECTION

This page is designed to furnish music lovers with portraits and concise biographies of the great composers, pianists, conductors, singers, violinists and organists. Each ETUDE reader thus secures a very valuable portrait-gallery during the year, which could be obtained otherwise by purchasing numerous expensive books. Proceed to an ordinary book store (preferably one with a marginal index) and purchase the ETUDE. The ETUDE is published monthly, and is sent to our readers upon receipt of fifteen cents for each issue except the April issue, which costs twenty-five cents. We have but a very limited supply.

EDUARD SCHÜTT. (Sweat)

Schütt was born in St. Petersburg, October 22, 1856. Quite early in life he came under the influence of Anton Rubinstein, with whom he was on terms of personal friendship. It was through the influence of the great pianist that Schütt's parents were persuaded to allow Eduard to adopt the artistic career. Graduating with distinction from the St. Petersburg conservatory, Schütt went to Leipzig, where he studied under Jadassohn and Richter. After completing his course at Leipzig he became a pupil of Leschetizky in 1878. He then commenced his musical career in earnest and went on tour. In 1881 he succeeded Mottl as conductor of the Wagner Verein, an important musical organization in Vienna. On behalf of this society he attended the first performance of *Tristan und Isolde* in Bayreuth, where he was accorded the signal honor of an address from Wagner in person. From 1884 to 1887 he again went on tour. Since then he has devoted himself to composition, and has remained principally in Vienna, where he also does a little teaching. He spends a considerable part of his life in the Austrian Tyrol. His compositions for the piano include the well-known "Confessions," "Canzonetta," the beautiful "Caraval Niguno," and the ever-popular waltz, "A la Bien Aime." He is one of the most melodious and able composers of the present time, and has a large following admirers. He has also composed in the larger forms. (The Etude Gallery.)

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JOSEPH JOACHIM. (Yo-ah-kim)

The celebrated violinist was born at Kittsee, near Pressburg, Germany, June 28th, 1831, and died in Berlin, August 15th, 1907. He commenced playing the violin at the age of five, and studied under various masters in Pesth, and later in Vienna. At the age of twelve he went to Leipzig (1843), where he came under the powerful influence of Mendelssohn, who was much struck with his genius. After a successful debut at a Gewandhaus concert, Joachim achieved a great reputation in London. Subsequently he returned to Leipzig, and studied under David and Mendelssohn. He remained in that city, was, together with David, leader of the Gewandhaus orchestra. Frequent tours through Germany and England firmly established his high reputation. In 1849 he went to Weimar as leader of the Grand Duke's orchestra, but not being in sympathy with the "new" school, did not remain there long, though he continued to be on friendly terms with Liszt. An appointment as solo violinist to the King of Hanover suited him better, and he stayed in Hanover from 1850 to 1855. In 1856 he married Amalia Weiss, the celebrated contralto. Finally he went to the Royal Academy of Arts in Berlin, where he remained till he died. In 1865 was founded the famous quartet bearing his name, which, under his leadership, made the greatest of the chief European cities. (The Etude Gallery.)

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FRANZ LISZT.

(Leet, or, Americanized, List)

Liszt was born at Raiding, near Odenburg, Hungary, October 22, 1811, and died at Bayreuth, July 31, 1886. He was first taught to play the piano by his first steward to Prince Esterhazy, but at the age of nine, as the result of his extraordinary talent, some Hungarian nobles provided for his education at Vienna. He studied piano under Czerny and composition under Salieri. He went to Paris, in order to study under Chopin, who, however, refused to take him as a pupil, as C. was opposed to prodigies. At his public appearance in Paris he created a tremendous sensation, which was later duplicated in London. On the death of his father, Liszt became a teacher in Paris. He was much influenced by Paganini, whom he heard at this time, and was a friend of Berlioz, Chopin and many distinguished people. He soon came to be acknowledged as unrivaled in his wonderful mastery of pianoforte technique and toured Europe with amazing success. In 1847 he was appointed court capellmeister at Weimar, where he remained till 1861, when he went to Rome. In 1865 he took minor religious orders and became the Abbé Liszt. In 1890 he returned to Weimar and soon became the head of a brilliant group of composers and musicians interested in the romantic movement in music, which had for its leaders such men as Wagner, Schumann and Raff. Liszt has added greatly to the literature of the piano. The Hungarian rhapsodies and the famous organ transcriptions are best known. (The Etude Gallery.)

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ADELINA PATTI.

Patti is of Italian blood; her father and mother were both well known as singers in their day. She was born in Madrid, February 10, 1843. Her father became manager of Italian opera in New York while she was still a child, and it was while in this country that she received her training, partly from her half-brother, Ettore Bacchi, and partly from her elder sister, Amalia, the wife of Maurice Strakosch, the impresario. She frequently appeared in public under the management of Strakosch, and later went with Gottschalk to the West Indies, where he returned to New York in 1859 she achieved a great success as Lucia. In 1861 she made her debut at Covent Garden, London, and became a star. She appeared with equal success in Berlin, Paris and Brussels. She sang chiefly in the operas of Rossini, Bellini, Donizetti, Meyerbeer and Wagner. Perhaps her most famous role is that of Rossini in "Il Barbiere." The composer, Rossini, partly wrote the music ascribed to this great singer, and her benefit. She toured extensively and did not make her final appearance in opera till 1895, at Covent Garden. Since then she has been appearing in "Mélodrama" concerts, "fancy-nature" ones of which have proved final up to the present. She is the most famous of modern coloratura sopranos and will go down to posterity as unequalled in her generation. Since her third marriage, in 1890 (with the Swedish Baron Cedarstrom), she has lived principally in Wales. (The Etude Gallery.)

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JOSEPH JOACHIM RAFF. (Rahf)

Raff was born at Lalen, near the Lake of Zurich, May 27, 1822, and died at Frankfurt-on-Main, June 25, 1882. He was largely self-taught and showed great persistence and energy in acquiring facility in the exercise of his profession. In 1843 Mendelssohn looked over some of his manuscripts, and recognizing his great ability, gave him an introduction to Breitkopf & Hartel, the celebrated publishers. Raff was also very much befriended by Liszt, always willing to aid young genius, and also by Von Bulow. In 1854 Raff married Dora Genast, a well-known actress, and they went to Wiesbaden, where Raff soon established a reputation for himself as a teacher and composer. He moved to Frankfurt in 1857, and became a teacher at the Hoch Conservatory. He remained in Frankfurt till he died. It is chiefly as a composer that Raff is known, and in this respect he is more remarkable for his fecundity than for his refinement. He was the author of eleven symphonies, three operas and a large amount of chamber music, among which must be mentioned his popular violin piece, "Cavatina." He had an astonishing command of contrapuntal resource, and his scores are full of skillfully wrought devices and effects, and are infused with the art which conceals art. Raff was a great leader in the forces of the "Romantic School," and took a prominent part in the polemic discussions of the day. He was a friend of Wagner and Liszt, heralded the works of Wagner and Liszt. (The Etude Gallery.)

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ALEXANDRE-FELIX GUILLMANT. (Gee-mongh)

Guillmant was born at Boulogne, March 12th, 1837, and received his first instructions on the organ from his father, who was organist at one of the big churches of that city. Lemmens was much impressed with the young organist's playing and took him as a pupil. Guillmant was indefatigable in practicing, and read every book on music he could obtain. He became organist at St. Nicholas' Church, Boulogne, where he remained till he went to Paris in 1878. His playing in the French capital created a great sensation and he was appointed organist at the Church of the Trinity in Paris, a post which he has retained till the present day. His playing was a memorable feature of the Paris Exhibition, 1878. Guillmant has toured abroad many times, and has been cordially received in England, Italy, Russia and in America. As a composer he has written much for his instrument, and few organ recitals are considered complete which do not include one of his organ sonatas. "Marche Funèbre et Chant Scraphique" and "Berceuse et Prière" are familiar to organists the world over. His music is polyphonic in style, though distinctly modern in character, and exhibits consummate knowledge of the instrument, and plays with such mastery skill. He has also composed a symphony for organ and orchestra. (The Etude Gallery.)

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THE ORIGIN OF THE SONATA

By HENRI MICHEL.

(Editor's Note.—Very few music lovers know what a Sonata really is. The best way to understand an art form is to study its development, and the following selection from an important work on the subject, by a noted French writer, which has been translated expressly for THE ETUDE, will be found both instructive and interesting.)

What is a Sonata? Quite often the word is used to designate a work written for one or two instruments, as the piano and violin, for example. But in reality the sonata is a special form of instrumental music, the most perfect and the most typical. When written for three instruments it is called a trio; for four, a quartet, and the symphony is but a "sonata for the orchestra" (L'Avantgarde). Under all these different aspects, one finds one uniform plan: the interior and organic forms remain the same, or very nearly so. There is nothing unusual in the origin of the sonata by which it might be confused with instrumental music in general. The sonata, in the primitive and etymologic sense, is music intended to be played on the piano, as opposed to the cantata, which is sung by the human voice.

It seems that the word sonata has had three successive significations. According to the most general and ancient sense, the sonata is nothing more than a piece of instrumental music. Taken in a more correct and precise acceptance, the word came, by natural evolution, to mean instrumental music of form *per excellence*, and this also depended on the nature as well as on the number of instruments. Finally, the actual sense is a restriction of the preceding, by the usage which has prevailed since the end of the eighteenth century, to call nothing a sonata except what has been written for one or two instruments. This is not a just restriction. It has created in the musical vocabulary an awkward ambiguity which continually necessitates one having to distinguish between sonata form and the sonata itself.

We now understand the origin of the sonata and that of pure instrumental music, which were formerly confused. It is not necessary to believe, however, that pure music—chamber music or concert music—is an early form that has always existed, as we shall see later. The most beautiful of the arts is also the most recent, and it did not acquire its independence and its individuality until after a long evolution.

Primarily, during the Middle Ages, instrumental music was always associated with singing, dancing, and also (though this is of less interest to us) with a dramatic representation, to accompany some "mysterious" portion of the plot, or an action, as a tournament, or the entry of a prince into a city. In certain ceremonies it accompanied and supported the voice and filled in pauses between the parts which were sung. It also served to sustain the tone. The organ was most frequently used, although there was, besides, the lute, the harp, and the organ, whose role was for a long time rather secondary and did not assume much importance until near the end of the sixteenth century. In secular life, instrumental music served specially for dancing. It marked the time, the movement, gestures, and gave to it a charm, warmth and precision which dancing could not otherwise have.

But little by little, as taste developed and culture increased, it became clear that instrumental music had a beauty of its own, which existed when not accompanied by singing or dancing, and it then became the custom to use instruments for the sole pleasure of hearing, and not for the purpose of accompanying for singing or dancing under other circumstances than those for which it was intended. It is thus that, by a process of evolution, music for singing and dancing was gradually liberated from its servitude and toward the end of the sixteenth century pure instrumental music came into existence.

At a period of transition, music for singing was also played on instruments, but it was not considered necessary to change the parts and adapt them to the instrument. Such a motet or such a madrigal, for example, could either be sung by four voices—soprano, alto, tenor and bass—or be played

by the flute, viola, trombone and bass viol. The same affinity existed, between instrumental and dance music. M. Combarieu, in "The Origin of the Symphony," cites, among others, the following words: "A collection of dances containing nearly every dance, the Pavane, Passacaglia, Germans, the Galliards, Bransles, and several others adapted to both the voice and instrumental music, Anvers, 1583." And he adds: "The collection referred to treats of but three forms, the song, the dance, and instrumental music, all closely related." But one must not believe that this was the only collection. Toward the end of the sixteenth and the beginning of the seventeenth century there was a large number of analogous collections. It was at this time that there was a substitution, *ad libitum*, of instrumental for vocal and dance music, which later developed to a greater degree.

It has been necessary to go back over this double origin in order to fully comprehend the evolution of the sonata and the *raison d'être* of its form. What was, in fact, instrumental music as separated from religious song, or, rather, what was this transition from vocal to instrumental music?

THE CHURCH SONATA.

It reached this stage by first becoming the "church sonata," music of a grave, serious and religious sentiment. Its origin explains the perfection to which it attained from the first, since it inherited all the rich and complex technique of an art already several centuries old and which had produced several *chefs d'œuvre*. And this helps us to equally comprehend some of the essential characteristics of the symphonic sonata in its earliest stage: for example, the pre-eminence of an initiative style, more or less rigorously fugal, which was evidently borrowed from vocal music, so that one would have said, as we still say, "a fugue of three or four voices." In other words, all the art of fugue and style in vogue at the time of the church sonata was applied to instrumentation, abstract forms of music were not long in becoming modified.

As we more clearly see the resources which this new condition opened to musical inspiration, the better we understand the limitations which it imposed. The symphony freed itself little by little from its original form and in the same way, in its progress, instrumentation discarded more and more of its vocal origin.

How was instrumental music separated from the dance? In the first period of its development it simply consisted of dance melody to which one listened without dancing. At private fêtes, etc., during the renaissance, concert dances were at first. We recall the *Nœux de Cœur* by Véronique. Stated around a large table are Francis I., Charles V., and Soliman, surrounded by a court of men and women. Nearby is a group of musicians, among which are Véronique himself, playing the viola, and Titian the bass viol. What is this fanciful and sumptuous orchestra playing? There is no question as to that. From their attitude, one recognizes the music. Likewise we hear the children of Della Robbia as they approach the altar arch singing an anthem of veneration parts with changing harmony, followed by an organ interlude or a motet. We may be sure that later, the players of the lute and viola will play some light galliard or some languorous sarabande. And no doubt the princely guests, who now listen absently, will dance to the same airs used for music during the supper.

However, by some phenomena analogous to that which we have just described, the church music of the time was soon a marked difference between dance music intended to accompany dancing and that which was written for concert use. The latter was more solemn, more serious, and more musical matter richer and more elaborate—and it did not demand the same breadth and simplicity of rhythm. It is the difference we find to-day between the waltz and mazurka as played for dancing and those of

Schubert and Chopin, for example, which have only an invisible rhythm of thought, a languorous "cortège" as the poet says, of recollection or dreams. M. Combarieu correctly names them *danses d'élites* (dances of the mind).

ANCIENT DANCES.

To find its origin we must recall the ancient dances which had such marked influence on the forms of instrumental music. They were, for the most part, what were called *danses basses*, that is to say, dances were of a gliding nature, that is not leaving the floor. They consisted of bows, steps, and turns, forming an *ensemble* of perfectly regulated revolutions, which were repeated several times. This explains the return and changing of the themes which we find in the sonata of to-day.

This symmetrical order, so propitious to psychological musical development, is but a transposition or remote *souvenir* of the symmetry of the dance. Apropos of dances, I cannot resist the pleasure of quoting the last lines of a charming dialogue on the choregraphy at Langres in 1580, under the pseudonym of Thoinot Arbeau, an anagram of Jean Tabourot. The book is rare. The Library of the Conservatory of Paris possesses a copy of the second edition. "Practice dancing correctly, and your partners are the planets which dance naturally and the nymphs which Marcus Varro is said to have seen at Lybia, coming out of their pool at the sound of flutes, dancing and then returning again to the pool. And when you have danced with one you love, allow yourself to sink in the great pool of bliss and enjoy it as God gives you this gift."

THE SUITE.

As soon as a certain pleasure was taken in listening to dance music, it was conceived that it would vary and prolong the concert to unite in one work airs of different dances, which by contrast of rhythm in movement and measure gave a musical and almost always a biological value to the whole, which each of these airs, isolated, could not have possessed in the same degree. This form was called *Partita* or *Suite*, a style long in favor and of which remarkable works were produced, such as the suites of Bach and Handel. The custom was to combine in the same Suite the most characteristic dances of the different countries of Europe and one can readily imagine the elements of color and variety which would be the result of this combination. A Suite usually consisted of a prelude and four dances—the German, whose name indicates its origin, the Courante, (Italian) the Sarabande, (Spanish) and the Gigue which is of English and Scottish origin. Quite often French dances were added, the Gavotte, Passepied, the Rigaudon or Bourée, and sometimes one of these was replaced by an Aria. Each of these types had a physiognomy of its own by which it was easily recognized. At first the Suite gave only a little unity to the whole, and still, practically, one is not constrained to employ it rigorously.

The most ancient Suites were written for the symphony. It was not until later that they were written for the harpsichord.

As the origin of the Suite disappeared from view and the rudimentary and rather blank psychology which puts into action the dance was forgotten, as music was desired for diversion and expression of emotions of a higher and more complex order, music was written which consisted of different rhythms and various movements.

It is thus that appeared at the same time the Church Sonata and the symphonic Chamber Sonata, direct issuers of the Suite, but with a difference of perception of the dance. Among these three close relations the Church Sonata, Chamber Sonata and the Suite, the reciprocal borrowings and crossings, if one may use the expression, were continual so that it is sometimes difficult to distinguish and trace precisely the line of demarcation between them. In these primitive times of instrumental music, all forms searched gropingly and hesitatingly for a which we have just described, the church music of the time was soon a marked difference between dance music intended to accompany dancing and that which was written for concert use. The latter was more solemn, more serious, and more musical matter richer and more elaborate—and it did not demand the same breadth and simplicity of rhythm. It is the difference we find to-day between the waltz and mazurka as played for dancing and those of

Corelli gave to many of his sonatas titles of dances in the same time as those Allegro, Adagio, etc., and Frédéric Guillaume Marnung wrote, in 1762, "Sonatas are pieces composed of three

A kind message to the delinquent; a trifling favor to the deserving, showing how you sympathize with their struggles; applauding all efforts in the right direction, and in the kindest possible manner guiding the small hands and childish minds through the labyrinth of musical instruction is the teacher's crowning aim. In nine cases out of ten this wholeheartedness, sympathy and tact will be amply rewarded by the rapid advancement of the scholars and the coveted possession of their *good will* and *esteem*.

HOW YOU MIGHT START YOUR TEACHING BUSINESS.

Some Practical Letters to a Young Teacher.

BY HARRIETTE BROWER

MY DEAR LEE:

Your recent letter interested me greatly for it not only told me of your plans, but also that you are wide awake, and anxious to get to work and to make your years of study and practice count for what they are worth. You have studied hard and I think have made good use of your opportunities. You say you wish to plunge in at once and begin to teach the piano in your city, which, you add, is not at all a musical one, though there are many poor piano teachers in it. And you want me to tell you how to begin. Ah, there is the problem for us all—how to begin!

Two things are at once in your favor; you are a good pianist, and you have studied in Europe. That second point doesn't count for very much in these days. I for one believe a first-class musical education can be acquired on this side of the Atlantic, and that Europe will be coming to us before long for instruction. At the same time the prestige of several years of foreign study will no doubt be of help in your town. Besides these points I think you have earnestness, pluck and tact. You will need all three in large measure to become a successful teacher. If you have them, go in and win!

So much for that side. Now for your pedagogical equipment. Have you a well-thought-out plan of teaching—have you a positive technique yourself and can you teach it? Do you know what to do at the first lesson? Can you teach beginners? No doubt you expect to have advanced and talented pupils who will study interpretation. That is all very fine in theory, but you will find that ninety per cent. of the young people coming to you will need good, thorough drill in foundational technique. So you will have to roll up your artistic sleeves, and get right down to the kind of hard work. Are you ready for it—do you know how?

Grated that you are fully armed at all points and have everything in your favor, all I can do is to give you a little advice born of my experience, which I hope will be of use to you. Every teacher's experience is different, and you will have to find it all out for yourself sooner or later. Still, for the first plunge, you shall have a helping hand. Write me fully as to what prospects you have for the start, and I will answer at once.

Your Interested Friend,

LETTER NO. 2.

MY DEAR LEE:

Your letter, which has just come, tells me that you have a cheerful, sunny room for your studio, which contains your piano, set of shelves for music and books, good sensible chairs, a settee on one side of the room, and plenty of pictures on the walls. That is all as it should be. A pleasant studio is one of the teacher's important assets and cannot be made too attractive.

To this pretty studio invite a few friends, either for an afternoon or an evening hour.

Tell them what you intend to do. A short, amusing sketch of European study and a little piano piece will be of interest. Announce that in a week's time you will give a "Talk on Piano Study," illustrated at the piano. Each person present is requested to bring friends and to tell as many of them as he can.

You have now one week in which to work up the recital, and I am sure you will not fail. Cards of invitation, either written or printed, can be sent to all the people you can think of. Many more than you expected will come to insure a good audience. Invite especially mothers who have children who are studying the piano. They will be all the more interested. Ask the city and society editors of the different papers, for they ought to know of your work. I hardly need suggest that you will have your own cards or an artistic little folder ready to send out and to hand to the people who come to the recital. If the home studio is too small for your proposed opening, perhaps a larger home will be offered, or the use of a small hall. Only be sure that you have a good piano.

What shall you say to the people when they come? You must start out on a high note. Be simple, earnest, and very much in earnest and you will convince. Not long ago I gave an illustrated talk in a small town for a pupil of mine who wished to begin

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If you think that a little outline of the talk I gave would be of any value, I will gladly send it to you. Just let me know.

Faithfully yours,

LETTER NO. 3.

DEAR LEE:

Your letter, urging me to send on my "talking notes" at once, has just come, and I comply.

"We want to have a little heart to heart talk on the best way to study the piano. First of all, why do we study music? Because it is one of the greatest means of education, of thought-expression that exists. Why do we learn the piano? Because it can easily be called a universal instrument, combining the qualities of all the others, not just in the same way that of all kinds of music. Liszt said, according to my views of the piano takes the first place in the hierarchy of the whole orchestra. Through its means it is possible to diffuse words which without it would be unknown to the majority." We do not learn the piano because it is the easiest instrument far from it. One of the most difficult players in the world has said: "It is more difficult to play eight measures on the piano correctly, than it is to conduct Beethoven's greatest symphony."

"If, then the piano is difficult to learn, it would be only common sense to find out the best way to do it, the most logical, exact, sensible thorough and scientific way, and not waste time and money on superficial unthinking methods. Music is altogether mental and needs the most careful thinking—correct thinking. When we first begin to study the piano it is not music we study, it is not ready for that. A painter has to learn to draw straight lines and curves; then tries to mix colors and use them in the simplest way before he can paint a picture. A singer has to learn how to make tones before attempting the simplest solo. So the would-be pianist has to study into the mechanics of her art, so to speak. She has to learn how to hold hand, fingers, arms, and how to move each part, how to make contact with the instrument. She can express nothing at first, and all she needs is concentration, obedience, patience, and a good teacher.

"When we finally will we do at the first lesson? I seat the pupil at a table and ask him to rest one arm upon it, to insure relaxation. I explain the parts of the hand, the acting points and shaping points of the fingers. I prescribe and relaxation is explained, and a correct position taken. (This position is illustrated to the audience.)

"Up and down movements of the fingers are now taught, and various thumb movements which will be used in scale playing. (Illustrated.) Together with table practice will be taught a great deal about music—notes and rests, the staff, the notes above and below, the formation and reduction of scales and chords in different positions, and the training of the ear. A thorough use of the metronome will be made. (Explain and illustrate this point, as some of your audience may never have seen a metronome.)

"When the pupil has learned correct positions of body, arms, hands and fingers, and can make simple up and down movements with each pair of fingers at table, then can play the exercises at the piano. Such an exercise develops into the trill, and can be worked up to any degree of velocity. (Illustrate at the piano with trills of two, four and eight notes to a beat.)

"In trills and passage playing, not involving the turning of the hand, we preserve what I call 'five finger relation of hands to keys.' In scale playing, on the contrary, we have to turn or slant the hand to accommodate the fourth finger and thumb, and so we have the 'scale relation of hand to keys.' Scales are studied at first with pulse notes with metronome, each hand alone, and afterward hands together. (Illustrate with a four octave scale in quarter, eighth and sixteenth notes from M. M. 176-200.)

"Arpeggios are studied in the same manner as the scale. (Illustrate with a four octave arpeggio in three chords, the common, dominant and diminished of C.)

"For chords we use special exercises which give us a number of effects. The old-fashioned way of playing chords with the hand or at the wrist is no longer used. The whole arm from the shoulder is brought into requisition, and a rotary motion gives poise, brings the notes of the chord should be held firmly and while those not playing are well extended, not to

strike intervening notes. The chord movements are first studied at the table. (Illustrate at table and piano.)

"It is on these careful and thorough foundational lines that we begin the study of this beautiful instrument, the piano; and if we have a good foundation we can begin to express with our hands what we think and feel. 'Why talk of expression before the fingers are capable of expression?' said Chopin. Everything depends beginning at the right end and laying a good foundation in piano study.

"If you have been interested in this brief outline, I announce a second 'talk' to follow soon. Parents are especially invited; further points will be explained, and any questions they may wish to ask will be answered."

In conclusion this short program was given. Nos. 1 and 2, 1; 2, 4; Czerny, Op. 299, Chopin, Nocturne and Valse; Mac Dowell, To a Water Lily; Mac Dowell, Polonaise.

Any other pieces may be given in place of the above. You might give several of these talks, which should quickly make you, your aims and ideals known. The pupils will soon come to you. The first season you will have to do much talking and also playing, if possible. The second season you will play musicals as frequently as you can, and have technical exercises played as well as pieces. Throw your heart into the work and you will have success in large measures.

Yours faithfully,

A STUDY OF SIXTEENTH NOTES.

BY WILLIAM BENDOW.

The trouble that students have with sixteenth notes comes of the fact that they think the notes are of such slight value as to be negligible. Consequently, they are very liable to give them either too little or too much value. In a quick tempo the sixteenth will usually get one-fourth of the time of the quarter note instead of one-fourth, unless accompanied by two eighth notes in the other hand. In slow tempo it is the opposite. Every teacher, probably has been surprised to see how that works out in the case even of advanced students when they come to play Beethoven's "Funeral March," in Op. 26. A pupil whom I never would have suspected as capable of such inaccuracy brought that march for a lesson some time ago. He was so sure he could induce him to get the proper value of the sixteenth was to make him count four to every quarter, otherwise he would tend to deliver the sixteenth as a thirty-second note.

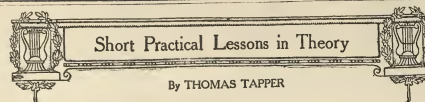
Another point that the pupil must be taught is the rhetorical value of the sixteenth as a proclitic, that is, a something that leans forward to something more important. This is its general significance, although there are other uses for it.

The sense or meaning of the sixteenth almost always belongs with the following note, while its value is thought of in connection with the preceding note or rest. Especially beginners should be taught not to play the sixteenth until the following note in both hands is looked at and prepared. The sixteenth is the last note of the bar which has to be particularly watchful across the bar when it is the last note of the measure. This point must be emphasized also in the delivery of the little trumpet effects and where the teacher often plays the sixteenths as a separate group to be thought of alone instead of including the quarter in the phrasing.

Chopin had a characteristic time-figure that he employed in four of his waltzes: C sharp minor, Op. 64, No. 1; D major, Op. 69, No. 1; the two in the last half of the measure. Very few pupils play these notes correctly. The sixteenth here throws a retroactive effect upon the first eighth, which is nearly always played as a sixteenth because of the tendency of the first two notes to imitate the rhythm of the last two. When properly done, the deliberate character of the first eighth note really serves to heighten the piquancy of the sixteenth.

What a divine calling is music! Though everything else may appear shallow and unresponsive, even the smallest task in music is so absorbing, and carries us away so far from town, country, earth and all worldly things, that it is truly a blessed gift of God—Mendelssohn.

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Short Practical Lessons in Theory

By THOMAS TAPPER

(EDITOR'S NOTE.—It is the aim of this department to afford our readers, not only the teachers and students, but the dilettante as well, with the rudiments of theory, expressed in the most concise and clear manner possible. Each lesson is complete in itself, and is so arranged as to secure the entire series in order to have all the matter learned. The first lesson is the subject of this outline. This department will be useless to you unless you follow Mr. Tapper's suggestions in regard to the study of theory. Teachers who will take the trouble to have each one of their pupils secure a copy of this *Etude* and have them read this department thoroughly will find that they may secure a really excellent knowledge of the subject with comparatively little assistance upon the part of the teacher. All inquiries should be addressed Theory Department, THE ETUDE, 1714 Chestnut St., Philadelphia, Pa.)

DISTINGUISHING INTERVALS.

The remaining classes of intervals for our consideration are the Minor, Augmented, Diminished and Perfect. With the knowledge already gained, it will be found an easy matter to construct or to name the intervals correctly.

Fundamental rule: *The Major Scale is the basis of measurement for all intervals.*

MINOR INTERVALS.

Familiarly expressed, we may say that the Minor Interval is next smaller in size than the Major, the letter name remaining the same. Thus, with the following given intervals, proceed as we did in Lesson I:

E^b C D^b A^b
G F A^b B^b

(1) The process is as follows: Ascertain the number name of C and E^b. This is a Third. Next ascertain the third Major Scale degree from C, which is E. The given interval is consequently *not* Major, but next smaller in size and of the same letter name.

(2) F to D^b. The number name is six. Is D^b in the Major Scale of F? It is not; D is the sixth degree of F, and F to D is a Major Sixth. Hence, F to D^b, which is next smaller in size (the letter name remaining the same), is a Minor Sixth.

(3) B^b to A^b. The number name is seven. Is the upper tone (A^b) in the Major Scale of B^b? It is not. The seventh degree of B^b is A, and B^b to A is a Major Seventh. Hence, B^b to A^b, the interval next smaller in size, is a Minor Seventh.

APPLICATION: The following intervals are either Major or Minor. First ascertain the number name. Next ascertain if the upper tone is in the Major Scale of the lower tone. If it is, the interval is Major. If the interval is next smaller in size than Major (the letter name being the same), the interval is Minor.

E^b C D^b A^b B^b D^b F^b G

PERFECT INTERVALS.

A Major Interval has been described as one of which the upper tone is in the Major Scale of the lower tone. A Perfect Interval is likewise Major, but in addition to its regular Major quality we find that its lower tone is also found in the Major Scale of the upper tone. Thus to say, it is Major in both relations. Thus the Interval F to C is a fifth. It is Major because its upper tone C is in the Major Scale of F (its lower tone). It is Perfect because its lower tone F is also in the Major Scale of its upper tone C.

APPLICATION: Which of the following intervals are Perfect, and which are Major?

B^b E^b E A A D D^b
F E G D G G A^b

AUGMENTED INTERVALS.

These may be described as next larger in size than Major or Perfect Intervals, the letter name remaining the same.

- How are Diminished Intervals produced from Perfect?
- How are Diminished Intervals produced from Major? From Minor?
- Why may the Prime not be Diminished?
- Write above A the Major, Minor, Augmented and Diminished 3d.
- Why must the upper letter name (in question 2) remain E?
- What Intervals occur in the tune America?

SOME TEACHING PRINCIPLES OF DR. MASON.

BY LEONORA MILL ASHTON.

(The following are a few of the countless valuable teaching principles evolved from the work of Dr. William Mason. In the final estimate there can be no question that Dr. Mason's work has been a blessing to the world of the greatest teachers of all times.)

1st. Begin with your fingers. Place your hands on the piano and raise the little finger independently, moving it only from the knuckles and keeping the wrist, forearm and upper arm perfectly loose. This is the movement for light finger exercise, for trills, for scales run evenly and smoothly. 2d. Keeping the finger tips still on the keys use the same motion, only let the fingers fly up from the keys as soon as they have brought forth the sound. This is the lightest and most delicate staccato—the touch of fairy music, elf dances and graceful embellishments.

3d. Still keep the fingers over the keys and with the finger tips snap them away. The elastic touch this has been happily called, and there is no exercise practiced persistently which will give a more musical touch than this. It first contracts and then liberates the muscles of the hands as to give entire freedom of motion.

This touch may be used in all practice for assuring a positive position and certainty of the fingers. In the beginning, it is suited to single note passages of a decisive character, and, indeed, is called for in single notes and chords whenever a marked staccato is shown.

4th. Bring the fingers back to the keys once more, and with single notes, double thirds, and sixths and chords let the weight of the wrist and the whole arm press them in.

It will take long for the majority of pupils to accomplish this, and even when accomplished the performance of the act is wont to slip away without constant practice.

If there is one tone nerve or thread of muscles the tone will not be complete. This movement involves the entire relaxation of every muscle in the arm from fingers to shoulder, with the nervous force of the whole, concentrated in the finger tips. Miss Kate Clitenden has aptly likened it to a rope hanging limply by its own weight.

When rightly understood and practiced, this pressure action forms the basis of all true legato playing and it was the performance of this which brought forth the admiration of Liszt at the "wondrous limpid touch" of his American pupil, William Mason.

5th. Traveling back from the fingers one reaches the wrist—another important link in this musical machinery.

Here other relaxation is again the rule, and other relaxation seems almost impossible to those whose hands are so small that it requires a slight stretch to reach even an octave. It will be obtained though if toiled for patiently.

This movement is a common one for staccato, but primarily for rapid playing. A free use of the wrist alone will bring forth the technique and bearing of tone, while without it rapid octaves are impossible. 6th. Finally comes the "upward arm" motion, when full power of sound is required in all movements.

Place the hands over the keys forming a arch. Let the full weight of the arm fall upon the finger tips and then throw the chords out with all your force, remembering always that there must not be a tense or strained muscle in wrist or fingers.

These embody the rules for "Touch and Technique," the fundamental laws upon which the art of piano playing is based and upon which alone that art can be perfected.

The operas of Gluck can only be studied as they deserve, by being heard and seen, and moreover, under conditions of careful and magnificent presentation—Chorley.

Self-Help Notes on Etude Music

By P. W. OREM

VALSE BARCAROLLE—F. BOROWSKI.

This piece bears a somewhat unique title. It is a genuine barcarolle, although the rhythm in occasional passages suggests the swing of a waltz, one measure of the 6/8 time being equivalent to two measures of 3/4 waltz time; hence the title. This piece is a beautiful example of modern pianism, charming in melody and harmonic treatment and graceful in technical structure. Our new edition has been carefully revised by the composer. It should be played in an expressive manner throughout with full singing tone and with a due regard to bringing out the inner voices. The passage work should be brilliant and rippling. A splendid concert or recital piece.

MARCH NOCTURNE—F. SABATHIL.

This is a dignified composition written in the grand march style. At this season of the year such pieces are particularly useful. They are in demand for processional purposes at commencements and exhibitions, and are also available as opening numbers at recitals. In addition to the above the musical interest of this piece, and its technical value as a chord study, render it suitable for teaching purposes. It is the work of a well-known and successful contemporary German composer. It begins *piu animato*, the principal theme being worked up gradually in manner somewhat suggestive of Schumann's well-known "Nachtstuck" (in C) and his "Novellette" (in F). The chords should be played with the down-arm or up-arm touches, as the necessities of the case may demand (the arm held loosely and easily), and the octave passages should be taken from the wrist. A bold, martial style is required. The principal theme of the *Trio* is of more lyric quality and should be so interpreted. Imagine how this piece would sound if played by an orchestra or concert band and endeavor to give similar quality and contrast of tone color.

CONFESSION (AVEU)—E. SCHUTT.

A portrait and biographical sketch of this noted composer and pianist appear on another page of this issue. His delightful "Confession," Op. 30, No. 2, is one of his shorter and lighter pieces, belonging to an earlier period, but it serves admirably to illustrate the delicate fancy and expressive melodic vein so characteristic of this composer. It also displays his fondness for pleasing harmonic subtleties, with a touch of modern polyphony. This piece suggests a duet for soprano and baritone voices with a syncopated accompaniment reminding one of the tinkling of distant bells. It is a genuine love song and should be so interpreted. Play it so as to bring out the principal voices, giving due regard to the delicate accompanying effects. This piece should always be carefully studied before taking up the larger compositions of Schutt.

PULSE OF SPRING—HENRI WEIL.

A charming new piece, rather out of the usual line. This American composer, who has been successfully represented in our *ETUDE* pages on several previous occasions, has a genuine melodic gift and a vein of originality. The principal theme of this piece is to be delivered in the manner of a cello solo, with warm full tone and some freedom of tempo. The right-hand accompaniment must be played lightly but steadily. At the change to 12/8 time the pace may be somewhat accelerated, leading up to a tempestuous climax just before the return of the principal theme; this time assigned to the right hand. In this case the principal theme must also be well brought out and the chords of the left hand subordinated. The 12-8 time again appears, after which the piece is brought to a quiet graceful close. A reading of the motto at the head of the piece discloses the composer's intention.

THE ETUDE

VALSE DE CONCERT—A. J. PEABODY, JR.

This is a showy concert waltz by a promising young American composer. It must be played in a dashing manner but not hurried. It will require nimble fingers and a clean technic, particularly in the double-note passages. This piece should prove useful as an exhibition or special recital number. It will prove popular with audiences in general.

EROS—G. D. MARTIN.

This is a dainty, fluttering waltz movement by a composer well known and always welcome to our readers. It should be played with lightness and rapidity throughout. The introductory portion divided between the hands should be played in such a manner that it may sound as though played by a single hand. It is to be understood, of course, that a waltz of this type is not intended to accompany dancing. It is merely a playful idealization of the characteristic rhythm.

BY THE LAKESIDE—R. S. MORRISON.

This is a characteristic "polka caprice" based on a typically pianistic figure (a triplet of sixteenth notes followed by a staccato eighth note). The word "caprice" appended to the secondary title of this piece serves to dissociate it from the ordinary polka movement intended for dancing purposes. It implies a certain freedom of style in performance and a flexibility of rhythm. The principal theme must be played in a snappy manner with crisp, clean touch. The *staccato* repeated notes must not be hurried; if anything, a slackening of the pace is desirable. The middle section of the piece must be played in more graceful, flowing style. In this portion of the piece particular attention must be given to the left-hand part. An excellent third grade teaching and recital piece.

FAIR DAFNODIUS—R. S. FORMAN.

Here is a very taking "song without words," very aptly illustrative of the familiar lines of Herrick printed at the head of the piece. It should be played in a jaunty, lilting manner, with precision of rhythm. The section in B major should be taken at a brisker pace, somewhat capriciously. When the principal theme is transferred to the left hand bring it out strongly. For an early third grade teaching or recital piece this number would be hard to excel.

IN THE BARN—CHAS. LINDSAY.

This little "rustic dance" is one of the best of its type we have seen in a long while. It should achieve immediate popularity. The opening theme in the left hand is very taking and characteristic, quaintly harmonized. The remaining themes are equally characteristic but very contrasted. The sequence of keys is good: C major, A minor, F major. The piece must be played with humor and spirit, not too fast. The accentuation may be somewhat exaggerated, in keeping with the character of the piece.

JUMPING JACK—J. BLIED.

This easy teaching piece is one of a set, entitled "Among the Toys." It is suitable for pupils of the early second grade. It will serve particularly well as a study in rhythm. In fact, the "mazurka rhythm" is always good for teaching purposes. Pupils should become familiar with the various dotted rhythms as early as possible. This little *mazurka* will be found very acceptable to young pupils.

ALLEGRETTO FROM SEVENTH SYMPHONY (FOUR HANDS)—BEETHOVEN.

The seventh has been termed the most picturesque of all the Beethoven symphonies; by some it has been called the "apotheosis of the dance." It is a movement of the generally accepted type. The "Allegretto" takes the place. The term "dance" is hardly applicable to this movement. It is rather a more boisterous dance movement. The four-hand arrangement will be found very effective on the piano. As an instructive aid to the interpretation of the orchestral music has been indicated here and there, the names of the various instruments being given.

In this arrangement the movement has been somewhat shortened. The principal themes are preserved intact, but the so-called "working-out" section (or middle portion) has been omitted. This portion is not so effective in transcription and needs the orchestra to bring it out properly. Excerpts of this character from great orchestral works are exceedingly valuable for study, aiding to familiarize students with the immortal thoughts of the masters.

"DUKE STREET" (HYMN—POSTLUDE FOR THE PIPE ORGAN)—GEO. E. WHITING.

This interesting number is taken from a set of six postludes based on well-known hymn tunes. Nothing better for the close of church service could be found than pieces of this type. Mr. Whiting has woven the old tune "Duke Street" into this brilliant and uplifting postlude in a most skillful and musically manner. This piece must be played steadily and with precision. The composer's phrasing and marks of expression must be carefully observed and the registration followed as closely as possible. The pedaling is very accurately indicated throughout. This piece will appeal to all practical players.

TWILIGHT IDYL (VIOLIN AND PIANO)—P. A. SCHNECKER.

So effective is this number that it might originally have been written for violin, although it has proven exceedingly popular as a piano solo. It will afford excellent opportunity for the study of the singing tone, bowing and expressive style of performance. The piano accompaniment is interesting, affording good support to the solo instrument. A very attractive recital piece.

THE VOCAL NUMBERS.

Three very useful songs appear in this issue. Mr. Brackett's sacred song, "Let Not Your Heart Be Troubled," is a fine number for church use and will be liked by congregations. It has much variety of melody and rhythm, the three verses being well contrasted, and a broad and taking refrain. Mr. Brackett is himself a singer and knows how to treat the voice. The accompaniment is varied and can be played effectively either on the piano or organ. Mr. E. L. Phelps' "Sweetest Rose of Junetime" is a timely springlike number, suitable for an *encore* song and available for teaching. It is easy to sing, catchy and very pretty.

"Over the Hills to Mary" is a typical, characteristic Irish song, naive in melody, quaintly harmonized. It might be used as one of a group of recital songs or as an *encore* number. It will be liked.

SLOW PRACTICE THE ROAD TO VELOCITY.

By T. C. JEFFERS.

ALL authorities on technic, all experience, and all good teachers say, and say emphatically, that *slow practice* is the foundation of good piano playing. And yet, with all this warning, pupils do not seem fully to understand the importance of it. Generally, they seem to take the injunction to mean "somewhat slower than for performance." There should be no misunderstanding about it. The first practice of a piece should be *four times as slow* as the speed of performance, and the longer it is practiced at this slow tempo, the more unerring it will be when executed at its marked tempo. Even after a piece has been worked up to its full speed, it is absolutely necessary to return constantly to the former slow practice if it is to be kept in use.

It is a mistake to practice a piece incessantly as a whole. The difficulties should be attacked at once and thoroughly practiced, beginning a few notes before them, and including a bar or more at their end. So the mind in practice is put in the same condition as in performance, i. e., the act of passing from an easy passage to a difficult one. This kind of study should be continued just as long as the piece is used.

Practicing a piece as a whole is like trying to level mountains by digging on their tops and in their valleys alike; so while the mountain tops lower the valleys sink, and at the end of a hundred years the level of work, their relative heights will be the same. Dig on the hill tops alone until they are level with the plain, then unite all together.

If a particular difficulty proves obstinate, construct a study of similar, but more difficult, passages and thus endeavor to overcome it.

ALLEGRETTO from "Seventh Symphony"

PRIMO

Lvan BEETHOVEN

Allegretto M.M. ♩ = 88

Viol. I. *ten.*

cresc. *poco* *a poco*

Viol. II. *p*

sempre p. u. cresc.

SECONDO

THE ETUDE

[illegible]

THE ETUDE
MARCH-NOCTURNE

FERD. SABATHIL

Moderato maestoso M. 5. Op. 100

poco a poco

cresc.

ff

Molto meno mosso

dim.

ff

Van.

Fine

Tempo I

p espress.

cresc.

al tempo

p

cresc.

The image shows a page from a musical score, likely for a piano. The score is written in a single system with a treble and bass staff. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The music features a melody in the right hand and accompaniment in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'cresc.' (crescendo). The text 'The Swan' is visible at the top of the page, and the composer's name 'Pyotr Ilyich Tchaikovsky' is at the bottom.

IN THE BARN
RUSTIC DANCE

CHAS. LINDSAY

Moderato M.M. ♩ = 84

RUSTIC DANCE

CHAS. LINDSAY

p

il basso marcato

Poco animato

mf

allegro

marcato

Trio

Fine

f *f* *D.C.*

THE ETUDE FAIR DAFFODILS

Fair daffodils, we weep to see
You haste away so soon!

As yet the early rising sun
Has not attained his noon.

Fair daffodils! Fair daffodils!
You haste away so soon.

R.R. FORMAN

Allegretto con moto M.M. ♩ = 108.

Piu mosso M.M. ♩ = 132.

p leggiero

stringendo

pp

THE ETUDE DUKE STREET POSTLUDE

GEO. E. WHITING

Registration: Full Sw. Sw. to Gt.
Gt. to Octave
Ped. Full

Maestoso M.M. ♩ = 90.

ten.

MANUAL

PEDAL

Sw.

Gt.

Oct.

Ch. or Sw.

Gt. Full

cresc.

ten.

pp

ff

THE ETUDE

* Cadence from Mendelssohn

EROS
SCHERZO VALSE

GEORGE DUDLEY MARTIN

Vivo

Tempo di Valse M.M. $\text{♩} = 68$

THE ETUDE

pp cresc.

allegro

p

cresc.

f

mf

cresc.

f

D.S. al Fine

THE ETUDE

BY THE LAKESIDE

POLKA CAPRICE

R.S. MORRISON

Non troppo vivace M.M. = 76

Non troppo vivace M.M. = 76

mp *cresc.* *Fine* *mf* *atempo* *atempo* *rit.* *mp* *cresc.* *rit.* *D.C.*

THE ETUDE

VALE DE CONCERT

A. JACKSON PEA BODY, Jr. Op. 18

Moderato

ff *pesante* *scintillante* *veloce* *rit.*

Vivo M.M. = 66

p *cresc.* *f* *p cresc.* *con grazia* *mf* *p* *f* *p cresc.* *f*

THE ETUDE

Piu moderato

dolce

mf

p

mf

p

mf

mf

Vivo

p cresc.

f

p cresc.

f scherzoso

THE ETUDE

cresc.

ff brillante

grandioso

veloce

ff

CONFESSION

Andante cantabile M.M. ♩ = 84

espr.

mp

un poco piu moto

rit.

tempo primo

atempo

cresc.

p

un poco piu moto

rit.

mp

AVEU

ED. SCHÜTT, Op. 30, No. 2

VALSE-BARCAROLLE

FELIX BOROWSKI

New Edition. Revised by the Composer.
Allegro M.M. ♩ = 76

p legato

poco rall. *a tempo*

f *dim.* *poco rall.* *rall.*

mf a tempo

cresc. *seen* *do* *rall.*

a tempo

f *brillante*

ff

rall.

p a tempo

poco rall. *a tempo*

cresc. *ff*

THE ETUDE

brillante

cresc.

r.h.

l.h.

accelerando molto

JUMPING-JACK

Tempo di Mazurka M.M. ♩ = 126

J. BLIED

mf

Fino

TRIO

D.C.

THE ETUDE

To Miss Syrena S. Steere

SWEETEST ROSE OF JUNETIME

E. S. PHELPS

Vivace

f brillante

leggermente

rall.

Moderato

espressivo

cresc.

mf un poco animato

rall.

Sweet-est rose of June-time, Bud-ding in love's sun-shine, Fair flow'r, you bloom for me
Sum-mer days are o - ver, 'Mid the fields of clo - ver, You soon can name the day

espressivo

cresc.

mf un poco animato

rall.

schierzando a tempo

mf un poco animato

rall.

In love's sweet con-cess - ion I have made con-fess - ion That I love you best of all.
Hap-py be thy dreams, dear, Bring-ing naught but good cheer Hap-py be thy dreams for aye.

colla voce

a tempo

mf un poco animato

rall.

pa tempo

f appassionato

rall.

Walk-ing side by side, dear, So the flow'rs may hear, dear, Tell me that you love me true
As the days grow near, dear, That we plight our troth, dear, May thy sweet-est dreams come true

pa tempo

f appassionato

dim. o rit.

Tell me once a-gain, dear, So the flow'rs may hear, dear, That you love me fond and true.
Hand in hand to-ge-th - er In bright and storm-y weath - er May thy fond-est hopes come true.

dim. o rit.

D.C.

THE ETUDE

LET NOT YOUR HEART BE TROUBLED

ALICE M. HOLMES

Andante

FRANK H. BRACKETT

1. Slow - ly the mu - sic was peal - ing Down the
dimcath-e-dral aisle. As I sought a place where, un - no - tic'd, Per - chance I might rest a while. For a
sor - row my life had en - ter'd, Too bit - ter for me to bear, And I thought, could I find the Mas - ter, My
bur - den with me he'd share. Let not your heart be trou - ble'd, Come un - to me and rest, O

REFRAIN
poco teneressa
wea - ry, bur - den'd wan - d'rer, Lay your sor - rows on my breast! Tho' life be hard and griev - ous,

THE ETUDE

I lead the shin - ing way; The arms ev - er - last - ing are neath you, And, lo! I am with you al - way.

2. Soft - ly the chan - ting voice - es Swell'd with the or - gan's breath. Till it seem'd the ech - oes were
an - gels Come to join in the songs of earth. And the an - thems of praise were min - gled With the
pas - sion - ate pray'r of pain, Till one grand im - pas - sion'd cho - rus Rose and ebb'd and rose a gain.

3. Then in - to the throbbing mu - sic Came a strain that was sad and soft, And I
saw the thorn - crown'd fore head As the cross was rais'd a - loft, And at

* From here go back to Refrain and sing to Fine, then, go to 3rd verse.

THE ETUDE

once my bur - den was light-en'd
As those ho - ly eyes met mine,
And I
knew that fore - ev - er and ev - er, My heart was my Mas - ter's shrine
O - ver the hills to Ma - ry, o - ver a-cross the sea, To see my lit - tle
O - ver the hills to Ma - ry, o - ver a-cross the sea, To take her for my
Irish girl wait - ing there for me, With heart so true and ten - der, and beau - ty's
lit - tie bride un - der the tree; Oh how I've roam'd and sigh'd for that mo - ment in life's
splendor, Oh what in all the world to me When Ma - ry's by my side.
tide, When all the world will fade a - way, When Ma - ry's by my side.

• From here go back to refrain and sing to Fine.

THE ETUDE



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



COUNTRY AND VILLAGE STUDENTS.

1. I live in a village of 2,000 inhabitants, and have many country pupils who only desire to learn to play a little. They take so little interest in studies that they hardly look at them, but are enthusiastic over their pieces. Some are inventive and willing to do as I tell them, but the majority are imitative. Should I consider this to be a fault?
2. What studies would you suggest for pupils in the fourth grade?
3. Should pupils finish their pieces as perfectly as for concert use before dropping them?
4. Do you advise beginners from six to ten years of age starting on little pieces?
5. Do you think all teachers should follow strictly the Mason system? Is it necessary that students own a copy of "Touch and Technique"?
6. When pupils have thoroughly mastered the scales in thirds, sixths and tenths, and also the arpeggios, what can we use for a change? I have had pupils who had worked on these for five years, and I believe that if I could change to something different it would be better.
7. Which form of the minor scale should be taught?

You would better regulate your work in accordance with the intelligence and experience of your material. Pupils who have never been so situated as to have opportunities to listen to music of a good class must be given elementary conceptions and led gradually and patiently upward, giving them things of a higher quality as they show themselves capable of receiving them. It is a mistake to dampen the ardor of such untalented minds by insisting on their spending overmuch time on things that they detest. Their taste should be led and built up, not forced. As time passes, they may grow to enjoy practicing the music they formerly disliked. If they show signs of musicianship you can lead them forward more rapidly. If they show none, but simply wish to play such music as is enjoyed by their humble associates, you would better teach them to do this well than discourage them by insisting on their working on things that neither they nor their associates can understand. Limit the amount of work such pupils do on studies. Try and select those that are the most interesting. Offer give only a portion of a study for a lesson, so that they can have the greater part of their time for pieces. You can select many pieces that will contain points in technique which will serve as studies without the student realizing it. Try and make them realize that the hand is the machine with which they must do their playing, and that to do this as they desire the hand must be properly trained and formed, and hence that to do this they must devote a little time each day to giving the fingers special drill on exercises and etudes.

2. For the fourth grade use the Standard Graded Course. When that is finished, select the most interesting studies from Heller, Opus 46 and 45, using 46 first. It is a good plan to precede the Standard Course with the second book of the Czerny-Libling Selected Studies.

3. In the majority of cases, yes. Certain pieces should be kept in the repertoire after others are taken up. This will keep them in constant review, develop that ease and freedom of execution which makes playing interesting, and the student will always have something to play.

4. Certainly, after the first few lessons. You can only capture their interest by means of the little pieces. If you use Presser's First Steps, and the Standard Course, you will find little pieces almost from the start. These should be supplemented with others. When the little piece is learned and committed to memory, so that the pupil no longer needs to look at the notes, you should continue work on it until the pupil can play it with right finger motions. Any defects along this line can more easily be remedied when the piece is well enough learned so that the pupil can give his entire attention to the fingers.

5. Not unless they thoroughly understand how to use it. I have known several teachers make an awful muddle of it, simply because they did not use their brains to thoroughly master it, but only opened the leaves and told the pupils to take such and such exercises on certain pages. "Touch and Technique" is, in a sense, a teacher's manual. Children

pupils might not be able to understand the text. Teachers should apply its principles in the exercises they give. As the pupils grow older and advance in musicianship, they should own copies, and be taught how they should be used.

6. Pupils never "thoroughly master" scales and arpeggios. Even great players continue to practice them. Practice the scales in octaves, thirds, sixths and tenths, double thirds, double sixths, and double octaves in both major and minor. Arpeggios in triads, dominant and diminished seventh forms, in the various groupings. Then there are many other necessary and special exercises in Mason, Philipp, or Plaids. After these the technical exercises of Tausig, Moszkowski and others may be taken up.

7. The harmonic minor would better be taught first; afterwards the melodic form.

HARMONY A NECESSARY STUDY.

"Do you consider a course in harmony essential in a musician's study? I was recently talking with a musician who contends that harmony is unnecessary, that although it may sound well to be able to say just one has had a course in harmony, yet not one harmony student in a dozen could handle a melody. This musician further contends that the world has no use for theoretical musicians and those who study harmony are very thorough. One of my teachers gave this definition of harmony when making in regard to its value in a course of study: 'Harmony is to music what grammar is to language.'

"An scales a necessary part of a violinist's work."

There is not space to discuss this question here. I would say briefly that your teacher's analogy in regard to harmony and language is correct. What would you say, then, of the common school education that gave the student no idea of grammar? Does not this of itself show the ridiculousness of your "musician's" statement? No one has any right to be called a musician who does not understand the fundamental principles underlying its construction. Would you employ any one to teach you language or literature who knew nothing of grammar, or the fundamental principles of its construction? The fact that students have not studied harmony long enough to learn how to harmonize a melody has no more to do with its being unnecessary for musicianship, than it would be to say that it was unnecessary for a pupil to study the piano because he could not play a Mozart sonata after the first three months' tuition. But even though a person does not study long enough to learn to harmonize melodies, they do learn something about principles of construction. A knowledge of harmony is a great help in sight-reading. When a so-called musician tells you that a knowledge of harmony is unnecessary to the music student, you may unreservedly set him down as a very superficial individual. You will not be likely to know of his pupils rising above mediocrity.

I should think that scale practice would be an absolute essential to a violinist's progress.

RECITAL PIECES.

"I am planning to give a pupil's recital, but am not able to go away to select suitable music. Would you please suggest a solo that a pupil who is well advanced? She played Raff's 'Polka de la Reine' last year."

Raff's "Cachoucha Caprice" was very much in vogue a few years ago. It is finer than the polka, brilliant and always pleasing. The same composer's "Rigaudon" is also a fine concert number. Katherine Goodson has included it in her programs this season. For a quieter number, Brassin's Nocturne, Op. 17, is excellent. E. R. Kroeger's "Arioso" will also be sure to please. "In a Gondola," by Bendel; March, Op. 39, by Hollaender; Die Felle, Heller; Kammerli Ostrow, Rubinstein; Rustle of Spring, Sinding, and Valse in A flat, by Moszkowski, are all most excellent things for public use by advanced students, and are of a sort to please all tastes.

PUPILS' CLUBS.

"I have a small class in music and wish to organize a club in order that my pupils may study the lives of the great composers. I know nothing about club work, and therefore hardly know how to go to work. What looks will it be best to use for students from twelve to fifteen years of age?"

A club among your pupils need be nothing more than a regularly appointed time when all the members of the class may meet for the study of such musical matters as cannot be brought into the lesson hours. Combine the idea of entertainment with it so that the students may not infer it is to be an hour of dull study. Give the club an appropriate name, and let the members elect officers from among themselves. This will give them an active interest. Do not keep them too long at study, but after from one-half to three-quarters of an hour let them visit together for a time. Then for a few moments before dismissing take up some simple ear training exercises. Make this competitive, or like a game, and you will interest them. Occasionally have a little more elaborate entertainment for them in the evening and you will find that it will help materially in holding their interest. If you can devise some amusements which they can get up by themselves they will be still more enthusiastic over their club. For a text-book get Thomas Tappan's "First Studies in Musical Biography." In it you will find a preface explaining how it should be used. "Pictures from the Lives of the Great Composers," and "Music Talks with Children," by the same author, you will also find helpful.

STIFFENED MUSCLES.

"I am a constant reader of THE ETUDE and profit very much from the mine of knowledge it contains. Will the Editors kindly answer a question for me? I have been able to practice but very little on the piano for two years, and my fingers are very stiff. I desire to begin practice again, but my fingers are very stiff. What exercises should I use? Would you advise me to use? Would exercises from Philipp's 'School of Technique' be advisable, or would Mason's 'Touch and Technique' be better?"

To restore your hands to a pliable condition, you would better exercise them in every way possible away from the piano. Oil rubbed into them a couple of times each day will help to soften the muscles and loosen the joints. Get from your druggist a preparation of oil of almonds in which a small amount of oil of wintergreen has been worked. Hands that have been temporarily stiffened may be restored in treated with this for a time. I would recommend that you own both of the technical books you mention. Mason's books contain a fund of information which you should make a thorough study of. Philipp's book contains a lot of passage work exercises with the hand in a quiet position which will be excellent in loosening up your fingers and joints. Everything depends upon yourself, however, as to whether you hold your hands in a loose condition, or whether you allow them to become constrained while practicing. Simply tapping the keys loosely, without depressing them, while practicing some of the exercises, is an excellent method of inducing a pliable feeling in the fingers.

LEARNING AFTER TWENTY.

"I was interested in your answer to the question in regard to a man learning to play after twenty. I have played popular music since the age of fifteen. I am now twenty-four years old, and recently began lessons again. After eight weeks' study I passed the primary examinations, and seem to be getting on favorably, and am given more of high-class music, although my taste previously was for cheap tunes. My question is—am I placed at an advantage over the man who begins his first lessons at twenty, and does my limited playing give my fingers the required suppleness?"

You certainly are at an advantage, and your constant playing during the years has without doubt kept your joints from stiffening. The kind of music you played, whether popular or classical, would make no difference in this regard, although if you had given your attention to a higher class of music the tendency would have been to lead you on to a greater degree of proficiency. No one travels very far by confining himself to "cheap tunes." As to the point of "required" suppleness you mention, no one can answer this at long range. A personal examination would not only be necessary, but one would need to watch your rate of progress for a time.

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BEEHOTHEN'S GREAT AFFLICTION.

DAME Fortune, who seems to delight in playing queer pranks, probably never took a more ironical means of torturing the mind of man than when she ordained that Beethoven, perhaps the greatest musical genius who ever lived, to whom music was sound was the source of keenest delight and profoundest self-expression, should become deaf. There can be little doubt that his suffering in this direction was the cause of much of the brusqueness which was so characteristic of him. Such a calamity was tragic. Beethoven, through all his life, from the time he first detected the symptoms of his malady, was deeply conscious of the irony of the situation, and not infrequently gave way to despair. Some of the most beautiful music he has written is obtained from the following extract from one of his letters, describing his symptoms:

"I truly say that my life is a wretched one. For the last two years I have avoided all society, for I am unable to say to people, 'I am deaf!' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing and my enemies, of whom there are not a few, would say to me, 'What do you do?' To give you an idea of this extraordinary deafness, I tell you that when at the theatre, I am obliged to lean forward close to the orchestra in order to understand what is being said on the stage. When somewhat at a distance I cannot hear the loud tones of instruments and voices. In speaking it is not surprising that there are people who have never noticed me, as I am almost unheeded, and I account for it in that way. Often I can scarcely hear any one speaking to me; the tones yes, but not the actual words. As yet as soon as any one shouts it is unbearable. What will come of all this heaven only knows! Verily says that there will certainly be no success, though perhaps not a perfect cure. I have indeed often-cursed my existence; Plutarch taught me resignation. If nothing else is possible I will defy my fate, although there will be moments in my life when I shall be God's most wretched creature."

THE SOCIAL EXILE.

Before his great affliction overtook him, Beethoven was by no means the brusque, quick-tempered man he afterwards became. He was a person of decidedly sociable tendencies, and throughout his life he was in the company of his fellow-men. Perhaps he had not the refined elegance of Mendelssohn and Chopin, and it is doubtful if his intellectual robustness, strength and open-air vitality. It is not until after the trouble with his hearing that his music became tinged with the tragic mystery that characterizes some of it, and which has made the fifth symphony. How deeply he felt the ostracism from society which his complaint rendered necessary, and how much he longed to be encouraged, is shown in the letter to his brothers, in which he says:

"O ye men who regard or declare me to be malignant, stubborn or cynical, how unjust are ye towards me. You do not know the secret cause of my seeming so. From childhood on, my heart and mind prompted me to be kind and tender, and I was ever inclined to accomplish great deeds. But only think that during the last six years I have been in a wretched condition, rendered worse by unskillful physicians. Deceived from year to year by the hopes of improvement, and then finally forced to the prospect of lasting infirmity (which may last for years, or even be totally incurable). Born with a fiery, active temperament, even susceptible of the diversions of society, I had soon to retire from the world, to live a solitary life. At times, I endeavored to forget all this, even the redoubled experience of my bad hearing. Yet it was not possible for me to say to men: speak louder, I am deaf! Alas! how could I declare the weakness of a sense which in me ought to be more acute than in others—a sense which formerly I possessed in highest perfection, a perfection such as few in my profession enjoy, or ever have enjoyed; no I cannot do it. Forgive therefore, if you see me withdrawn when I would willingly mix with you. My misfortune pains me doubly, in that I am certain to be misunderstood. For me there came a recession in the social life of my fellow-creatures, no refined conversation, no interchange of thought. Almost alone, and only mixing in order to hear the loud tones of instruments and voices. In speaking it is not surprising that there are people who have never noticed me, as I am almost unheeded, and I account for it in that way. Often I can scarcely hear any one speaking to me; the tones yes, but not the actual words. As yet as soon as any one shouts it is unbearable. What will come of all this heaven only knows! Verily says that there will certainly be no success, though perhaps not a perfect cure. I have indeed often-cursed my existence; Plutarch taught me resignation. If nothing else is possible I will defy my fate, although there will be moments in my life when I shall be God's most wretched creature."

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NEW PUBLICATIONS.

An American Singer in Paris, by Mrs. Hanson Workman (The Tribune Publishing Co., Cincinnati).

The plot of this story is laid in Paris, where the author spent fourteen months in the company of a little soprano, who studied in the French capital. The dramatic action of this love story is interwoven with gems of classical song.

The Diva's Ruby, by F. Marion Crawford (Macmillan & Co.). Price, \$1.50.

Probably the most fascinating of Bayreuth's recent novellas devoted to musical subjects. It is needless to comment upon the excellence with which Mr. Crawford has drawn his characters. The leading characters, the composer and his conductor, the mirror, suggest figures in the present-day operatic world. Mr. Crawford is to be especially commended for the effective manner in which he has drawn the atmosphere of Bayreuth during the festival season. No better picture of the famous musical event in the little Bavarian city has yet been presented to English-speaking readers. Parts of the story are located in the most dramatic figures of Rider Haggard.

This book has also been issued in connection with the author's *Fair and the Prime*. The price set under the general title of *The Strig Trilogy*. Price, \$4.50.

PERTINENT QUESTIONS FOR A BEAUTIFUL MUSICAL CUS-THINKING TEACHERS.

BY DANIEL BLOOMFIELD.

Do I cultivate within my pupils a love for all that is good in music?
Do I allow my pupils to fall into a slipshod, slovenly style by neglecting details?
Have I a personal interest in my pupils' development?
Do I insist on having pupils' accounts settled promptly?
Do I familiarize myself with new material as it appears?
Do I keep up to the times by reading recent musical literature and subscribing to good musical journals?
Do I have pupils' recitals often to show parents and the public the progress and work of the students?
Do I cling to old hackneyed methods of teaching?
Am I familiar with the principles of educational psychology?
Do I insist on promptness at lessons?
Do I give my pupils material which is too advanced for them?
Do I attend good concerts often and use my pupils to do the same?
Do I make my lessons interesting and inspiring?
Do I insist upon accuracy in every detail of the lesson?
Do I arrange evenings when my pupils can come together socially?
Do I give my pupils interesting work?
Am I hypercritical?
Do I adopt any peculiarities of dress or manner to make the public think me a genius, when in reality they think me an idiot?
Am I patient and painstaking with every pupil?
Am I cordial and courteous in all my dealings?
Do I talk shop in company?
Do I make use of flaring advertisements and methods of the charlatan to get ahead of my competitors?
Do I identify myself with other interests than music?
Do I neglect my general education?
Am I familiar with the lives and work of the world's great men?
Do I take into consideration my pupils' interests when giving them pieces?
Do I, before all else, cultivate the rhythmic sense within my pupils?
Do I make it a point to teach every pupil the elements of musical theory?
Am I content with the mere mechanical rendition of a lesson by a pupil?
Do I give my pupils monthly reports to show their parents?
Do I study each pupil's individual needs and prescribe accordingly?
Do I recognize the psychological value of illustrating every principle I lay down with examples?
Am I doing missionary work to raise the standard of musical appreciation by impressing upon my pupils' minds the necessity of avoiding and eliminating so-called "popular" music?
Am I active in creating a musical "atmosphere" in my community?
Do I show my pupils the best methods of practicing?
Do I have suggestions to the point and stimulating?
Do I antagonize my pupils and "lord it over" them?
Do I give my undivided attention to pupils at the lesson, or am I indifferent?

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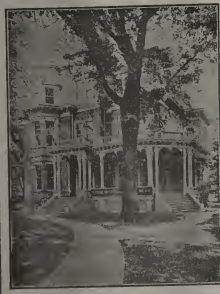
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SOME COMMON SENSE FINGER-
ING HINTS.

BY FRANK R. AUSTIN.

It is reputed of De Pachmann, one of the most famous living pianists, that he seldom if ever makes a slip-note, his technique being absolutely sure and clean. On the other hand, we read in any biographical sketch of the life and career of the famous Rubinstein that his playing was full of wrong notes, and his technique, though remarkably wonderful in the achievement of difficult passages, was not to be relied upon for clean, clear interpretation.

On being asked about his wonderful ability for cleanness of execution, De Pachmann made answer, "If I possess a cleaner technique than any of my fellow pianists it is wholly due to the pains I take in choosing good fingering for difficult passages in the compositions I study and play. I spend hours and hours working out advantageous fingering, and if I cannot adopt suitable fingering which will give me absolute surety and comfort in the interpretation of a certain difficult passage I simply avoid such passage, or work with it until some device of suitable fingering suggests itself to me."

In contrast to this testimony from such a great artist as to the importance of good fingering, Rubinstein is said to have sorrowfully but candidly admitted, "I depend entirely upon my strength, largeness of hand-stretches, and temperament to get my effects. My playing seems to thrill my audiences, but if they only knew it, I make enough wrong notes during the course of each and every concert to compose a new piece. If my playing pleases my hearers, it must be due only to my power of covering up my slips with good interpretation."

GENERAL PRINCIPLES.

There are some general principles of fingering which are applicable to all conditions of hand-construction. For example: We all have five fingers on each hand. Of these, the thumb is the strongest, the third or middle finger the next, and then ranging in strength follow the fifth, second, and lastly the weak fourth finger. These physical conditions are common to all students, and hence we evolve a fingering which will bring the strongest fingers where most needed and use judgment in not placing the clumsy thumb or weak fourth finger where the former's awkwardness and the latter's helplessness will be apparent.

RULE ONE.

Loud or accented tones should always be played, where possible, with strong fingers.

The foregoing rule is evolved according to comparative strength of fingers; a second general rule may be made according to the number of fingers.

You have five fingers (the thumb being numbered as the first finger by the figure 1, for convenience, a much superior system to the old English style of indicating it with an X) use all in width, place a finger on each note and do not remove it until necessary. When you have run out of the notes of what is to come demands, i. e., if descending in the right hand,

you have three notes left to play after reaching the thumb, put the third finger over and end on the thumb. The aim in fingering according to numbers being to end upon an outside finger, either the thumb or fifth, according to circumstances. Often in sequences, a unique fingering can be adopted which will apply not only to the first phrase, but to every repetition of that phrase in sequence form.

RULE TWO.

Use up the fingers as far as they go, then only use as many more as the notes require, but to every repetition with an outside finger.

Still another general rule may be evolved from the natural position of the fingers of the hand. The thumb being an outside finger on either hand must be kept so in playing chords (octaves), the same applying to the fifth, which is also an outside finger. In applying octaves, some authorities recommend that the fourth finger be used in preference to the fifth on black keys; but this rule has been discarded as unnecessary and risky in rapid octave playing. In fingering four-note chords, the outside fingers take the outer notes, the two middle tones being fingers as is most comfortable for the performer. Bass notes in the left hand are taken with the fifth finger, and if the chord succeeding the bass note is a small one, part of a larger chord, the fingering which would be employed were the chord filled out is used in the fragment to be played. When extended broken chords are played, no matter how large the intervals of space between the notes, the outer fingers maintain their place at the top and bottom of each chord. The fingering in such instances being assisted by a side motion of the wrist.

RULE THREE.

Keep the outside fingers in their natural position, using them for extremes in executing and for the outer notes of all chords and octaves. Lastly, rules of fingering are evolved from the construction of the keyboard, according to the uniform position of white and black keys. The position of black and white keys guides the fingering universally recommended for the various major and minor scales, well known to all students of the piano. The old rule, "never put the thumb on a black key" has been a good one in general, but very often it is necessary to break this rule. No better suggestion can be offered in acquiring good fingering on the keyboard than a careful and diligent study of the major and minor and chromatic scales, under the guidance of a teacher.

RULE FOUR.

Memorize the standard fingering prescribed for the major and chromatic scales; also for chords and their many inversions.

Two closing suggestions on this subject. There is no necessity as a rule of changing fingers upon the same note which is written to be repeated two or more times, unless the tempo demands a very fast repetition; then use the third, second and first in quick succession on the note repeated, wiping the surface of the key so played with the finger employed in order to facilitate the speed. If the same note only repeats twice, do not change. Again, it will prove a great advantage in playing very low notes in the left hand to go the low note by placing the thumb on the octave of it above.

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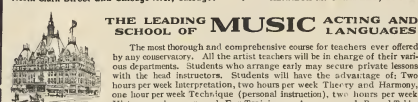
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FARFARICAL OPERA PLOTS.

From the days of Addison to the present time opera has afforded artists a fine opportunity for the exercise of their talents, says Gustav Kobbe in the *April Designer*. An art-form in which five minutes and innumerable trills and roulades are required to sing "I love you," a phrase which often can be spoken, and with the desired effect upon the person addressed, in less than two seconds, obviously differs from the ordinary methods of human communication.

Opera is, in fact, delightfully untrammelled by ordinary considerations of time and space. Thus Mr. Andrew Lang facetiously calls attention to the fact that "Aida" is cast at large in the wide period "when the Pharaohs ruled over Egypt," say five thousand years; while, regarding the entrance of *Valentine* in "Les Huguenots"—a veiled lady is led through the room into the gardens on which the window opens—Mr. Lang's comment is that a secret visitor would naturally enter the gardens in this, the only conspicuous and compromising way, instead of going around outside. Otherwise there would be no plot; besides

this is the most absurd method possible."

As for the plot of the celebrated "Trovatore," Mr. Lang confesses that it produces on his brain much the same effect as a page of algebra, "or records on clay, which look like chocolate inscribed in cuneiform."

Regarding this same "Trovatore," my personal experience is that, after hearing it for the twentieth or thirtieth time, I know no more of the story than at first. Once I conscientiously read through the libretto from cover to cover, with the result that since then I know even a little less about it than before.

Not all the opera plots however are farfarcical, for the works of Wagner stand alone in their majesty of conception and dramatic excellence. Ernest von Wildenbruch, one of the foremost dramatists of the newer German school, has said that Wagner is the greatest German dramatist since the time of Schiller. Ruskin, however, entertained an entirely different opinion and with his remarkable fluent use of English describes a performance of "Die Meistersinger" thus:

"Of all the *bête*, clumsy, blundering, boggling, baboon-headed stuff I ever saw on a human stage, that thing last night beat everything—as far as the story and acting went—and of all the affected, sapless, soulless, beginningless, endless, topless, scrambly, sturviest, senseless, scrambly, topless, and boniest, doggered of sounds I ever endured the deadliness of that, as far as its sound went, I never was so relieved, so far as I can remember, in my life, by the stopping of any sound, not excepting railroad whistles, as I was by the cessation of the cobweb's bellowing; even the siren's siren's caricatured twang was a rest after it. As for the great "Lied," I never made out where it began or where it ended, except by the fellow's coming off the horse block."

HOW A COOK BECAME A COURT MUSICIAN.

Lully did much for music in general, but especially for the French opera. He was originally a *sous-marinier*, or under-sculion, in the back kitchen of Mlle de Montespan, whose page he would have been but that his ugly appearance stood in his way. What with his fiddling in the kitchen, however, and the offense given to his mistress by a song he composed, and which became very popular at the Court, Lully

was expelled from the kitchen. Louis XIV had compassion on him, and though he could not well put him into the Court band, he commissioned Lully to form an orchestra of his own, which was named "*Les petits violons du Roi*." The body of the little fiddlers soon rivalled the "big" ones, till ultimately it rose to be the Court band. The ex-sculion became a great favorite with the king, and used to talk to him in a very off-hand manner. Thus, on one occasion, the performance not beginning at the proper time, Louis XIV sent a messenger to the composer to tell him to make haste. "Tell the king he can wait!" was the reply sent back.

On a similar occasion much the same kind of reply was returned, which this time seriously offended the king and drew what he would during the performance which followed, Lully could not draw a smile from his majesty. *Des mots* were made, but all to no purpose. A favorite piece was put on, and by a prearranged emergency Lully volunteered the part of the hero, and exerted himself to his utmost, but yet no look or word of admiration passed from the king. Then, as a final effort, Lully rushed from the back of the stage and dashed into the orchestra in front, falling onto the harpsichord and smashing the keys with his fist. This was the means of throwing the king into convulsions of laughter, and of Lully's once more gaining the favor of his patron.

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