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James Francis Cooke

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NOVEMBER, 1909

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THE ETUDE

FOR THE TEACHER·STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER

PHILADELPHIA, PENNA.

A LESSON FROM GERMAN THOROUGHNESS

In years gone by one of the first questions that was asked about a teacher was: "Is he thorough?" Somehow we don't hear that question so frequently nowadays, and it sometimes occurs to us that with all of our improved ideas and new-fangled methods there is occasionally a failure to apply them with the thoroughness that their creators intended. The one great attribute of German musical instruction has been thoroughness. Thoroughness came before everything else. It is a national German trait. It is seen in all lines of Teutonic endeavor; science, art, literature, drama, navigation, war, architecture, and music. The German carries thoroughness to this superlative extreme. When Germans come to this country they stand aghast at the temporary aspects of our frame buildings. They think of their own towns and cities, such as Nuremberg, Salzburg, Munich, Rottenburg, Würzburg, Frankfurt, and Cologne, where the very houses seem to defy Time itself. True, the little old buildings seem to lean upon each other's shoulders in a most ludicrous and intoxicated manner, looking a little tired and worse for wear, but there they stand staunch and firm, just as their makers intended they should stand when they put them together centuries ago.

The German never builds for the present. Every additional structural step is but a continuation of the firm foundation. The matter of instruction in notation, intervals and time is classed by the German under the head of "Theorie." In all good German schools this is continued until everything that there is to know about the subject is taught to the child, and the teacher assures himself at every step that there can be no possible misunderstanding of the meaning of terms nor misapplication of the proper names. The foundations of keyboard technique are laid in a similar manner. There is no hurrying, no attempt to make short cuts. The child must wait until he has mastered the foundation principles before he is permitted to go ahead. He must above all things be thorough.

It may be true that the strife for thoroughness in Germany has led to conventionality and inflexibility in the artistic results in some instances. Grieg lamented deeply what he termed the restrictions of German educational methods. Grieg, however, confounded the artistic aim with the educational method. Is it not better to have German thoroughness than the superficiality which in some instances has brought teachers to ridicule in this country? American teachers have in most cases learned the lesson of German thoroughness, and at the same time have been able to throw off the dead weight of convention and useless tradition. They apply German methods with more elasticity, more originality, more initiative, more sympathy with the purposes of other musical nations. This is the reason why Americans have become so successful as teachers in some German cities. They have the artistic spirit of the German innovators, such as Raff, Kullik, Deppa, Bruckhoff, combined with the "horse sense" which prevents them from going to needless or dangerous extremes.

"PULLING UP MUSICAL WEEDS"

One of our friends in the West writes us: "Ragtime is the popular music here, and they can't see why it isn't the very best thing." Of course they can't see. They will have to be shown, and they will have to be shown many times. They may never see, but the aural eyes of their children will be opened. There is nothing wrong in ragtime. The word itself simply refers to a kind of syncope. A part of one of the most popular pieces of Brahms (the Hungarian dance, No. 4) is practically in "rag-time," but it is artistically and beautifully written.

What musical people are trying to do away with is music of a coarse or vulgar nature, or music that is so empty or so morbidly sentimental that it has little or no value. The way to get rid of these musical weeds is not to conduct a campaign of abuse against them. If you try such a campaign you are liable to be regarded with either pity or amusement. The only way is to take some fine "popular classics" and master them thoroughly, so that they will command attention, and the public gradually become accustomed to the better music. The public is not long in "holding fast to that which is good." Of course, if you happen to be placed by circumstances in a community where songs with positively indecent or suggestive words are demanded, and where the sole musical desire seems to be to listen to a pandemonium of jangling sounds with little meaning, you will find that your efforts to pull up such weeds will be about as fruitless as an attempt to remove the sage brush from the almost boundless Western prairies. To continue the metaphor, however, it is well to remember that where only the sage brush grew years ago has been made fertile paradise by proper irrigation, and as musical culture spreads, as it inevitably will, the difficulty in pulling up the weeds will gradually disappear.

SUPER-SENSITIVE-NESS AND MUSICAL SUCCESS

All art workers seem to be more or less afflicted with supersensitiveness. The necessity for intense concentration, the hours of practice required in securing technical skill, the differences of purpose, as well as the artistic nature lead many musicians to a kind of social isolation. If an audience fails to appreciate their work they resort to tears or melancholy. If a patron makes some necessary remark they translate it into a harsh criticism. The father who is spending money that has cost him much energy to earn feels that he is entitled to know certain things about his child's musical progress. He asks some leading questions and the teacher often construes these questions into deliberate and insolent attacks upon her methods. Oh! if that teacher could only have a few hours' business experience and learn the searching inquisition which the good business "Practice Rules" and suggestions for practical management continually applies to every commercial proposition that arises. Supersensitiveness is always a great

hindrance to the musician. It will steal friends and confidence. It will rob you of one of the greatest benefits an artist can have—the benefit of honest criticism. Even though you are convinced that a criticism is unjust you will not be injured by considering it. Perhaps you are not absolutely right. Perhaps there may be room for improvement in your work. Even when you are sure that a deliberate insult was intended it is well to remember the stoic philosophy of Epictetus, who says in the "Enchiridion": "Remember that it is not he who reviles you or strikes you who insults you, but it is your opinion about these things as being insulting. When the man irritates you, you must know that it is your own opinion that has insulted you." Epictetus meant that unless your personal ideals are so low that you can harbor an insult you will hold yourself above it.

ANOTHER RECORD BROKEN

Not satisfied with breaking the records for Polar discovery, aeroplane flight and submarine navigation, we have also been after the long-distance piano championship, and, to the everlasting glory of the Stars and Stripes, we have won. A newspaper report tells us a young gentleman in the Middle West played thirty-six hours continuously, and thus won the piano championship of the world. Let us hope that there were competent judges present with stop watches and speedometers to register just exactly how many feet, yards, furlongs and miles our champion's fingers traveled, so that this astonishing world record may not be doubted. The account does not state the attitude of the neighbors or the casualties.

Just why the young gentleman should aspire to do anything so idiotic and absolutely useless as playing upon the piano for thirty-six hours the newspaper does not state, but no doubt he was inspired by a patriotism beyond our comprehension and imagination. He might just as well have taken a stick and beaten upon a tom-tom for the same length of time. In fact we have heard that in some Oriental country there is a punishment which obliges the culprit to play continuously upon the what-you-may-call-it until he drops from exhaustion. But, since the champion pianist has afforded us an opportunity to get in a word to the great Euterpe audience against the absurdity of abnormally long practice he has probably served a more serious purpose than merely that of making a freak or human piano-player of himself.

Although the champion pianist fitted himself to play nearly ten times as long as the average great pianist practices in a day, his name is absolutely unknown to the great world of music, and will probably remain unknown as long as he consents to sit in front of the keyboard and polish the elephants' tusks without making any genuine effort to improve himself musically. He is in the same class as the dull brute, coming around in a circle—working hard, but never getting ahead. In the April, May and June issues of THE ETUDE we published a very remarkable series of "Practice Rules" and suggestions for practical management from some of the most famous artists, virtuosos and teachers

of our country. In no instance did any contributor to this valuable collection of pedagogical information even suggest that the pupil practice more than four hours at one time.

Practice depends for its quality upon mental attitude; that is, attention and concentration. You must think the thing right, and if you don't think it right you may practice until the day of doom only to find that you have been chasing fables all the time. One hour of well-directed, intense, intelligent practice is better than thirty-six hours of absurd jingling on the keyboard. Great virtuoso have repeatedly told the editor that after a few hours of the right kind of practice they are virtually exhausted from the mental effort. Mischa Elman, the young violin virtuoso, told us in the April issue of *THE ETUDE* that he rarely practices more than two hours a day while on tour. Mischa Elman was doubtless here with the remarkable gift of seeing things musically right and hearing how they should sound before they are played. This means musical imagination, and, after all, is the greatest factor in the musician's success. Was it not Leschetzky who said that if one could not accomplish what one desires in four hours' practice a day one would never do it in eight?

CAN MUSIC BE DEFINED?

There is probably no musician who has not tried to define music. The editorial offices of *THE ETUDE* are frequently in receipt of articles which go into the subject with varying degrees of interest. They practically always get returned, because the business of *THE ETUDE* is not to define music so much as to define practical methods of making music. Nevertheless, the subject is one of great interest to musicians, and has excited the imagination of many great thinkers and philosophers. Most of them say what is difficult rather than what it is. An interesting collection of opinions is reprinted below from a new musical encyclopedia compiled by Dr. Ralph Dunstan. The work was reviewed recently in these columns, and is an exceedingly excellent one. The following are the definitions given:

"The poetry of sound."—*Encyclopædia Britannica*.
 "The art of the beautiful and pleasing."—*Quintilian*.
 "The artistic union of interrelated sound and rhythm."—*National Encyclopedia*.

"The universal language which, when all other languages were confounded, the confusion of Babel left unconfounded."—*Frederic Wilson*.

"Miraculous rhetoric! excelling eloquence!"—*Isaac Walton*.

"A kind of inarticulate, unfathomable speech, which leads us on to the edge of the infinite."—*Carlyle*.

"The mysterious language of a remote spiritual realm."—*Hoffmann*.

"All deep thought is music."—*Carlyle*.

"The harbinger of eternal melody."—*Mosart*.

"Next to theology."—*Luther*.

"The highest of all science."—*Bach*.

"The fine art which more than any other ministers to human welfare."—*Herbert Spencer*.

"The word of art appears most eminent in music."—*Goethe*.

"What passion cannot music raise and quell?"—*Dryden*.

"Exalts each joy, allays each grief."—*Armstrong*.

"Thou Queen of Heaven, care-charming spell!"—*Herrick*.

"The medicine of the breaking heart."—*Junet*.

"The sweet companion of labor."—*Sir J. Lubbock*.

"A genuine and natural source of delight."—*Sir J. Herschell*.

"The chief recreation of tired humanity."—*Kay*.

"Of all delights, the most exquisite."—*Dr. Tulloch*.

"Has the power of making heaven descend to earth."—*Japaneze Proverb*.

"The voice of liberty."—*W. S. Walker*.

"The sacred emblem of Truth, Peace and Order."—*E. Smith (1797)*.

"There is no truer truth obtainable by man than comes of music."—*Browning*.

"The need of many virtues is in such hearts as are devoted to music."—*after*.

"One of the most forcible instruments for training, for arousing and for governing the mind and the spirit of man."—*Gladstone*.

"The voice of prayer."—*Sherrin*.

"The handmaid of religion."

"Rouses the soul to fearless deeds of daring and valour."—*Acton*.

"The man that hath no music in himself, Nor is not moved with any concord of sweet sounds, Is fit for treasons, stratagems and spoils."

—*Shakespeare*.

THE ETUDE

DIGEST OF EUROPEAN MUSICAL OPINION.

BY ARTHUR ELSON.

Great poets have always proved a fruitful source of inspiration for great composers. The results are found in all branches of music, instrumental as well as vocal. The former, taking Shakespeare alone, will include such classics as Mendelssohn's "Midsummer Night's Dream" music, the "Macbeth" of Strauss, the "King Lear" and "Romeo and Juliet" music of Berlioz, and Tchaikovsky's overture to the latter play.

Operas must of necessity draw their subjects from the great masterpieces of literature, but songs depend even more intimately on poetry. The presence of great lyric poets in any country will be sure to result in a flourishing school of national song. In Germany the works of Goethe, Heine, Rückert, Schubert, Schumann, Franz and their followers. It is stated that Heine's eight-line poem, "Du bist wie eine Blume," has been set by nearly four hundred different composers.

REMUNERATING COMPOSERS.

In the *Signale* Alexander Siliti has been indulging in a spirited debate on the question of the remuneration of composers. It seems that these gentlemen are entitled to some law to some share in the proceeds of performance, and do not have full royalty. Siliti would make the publishers pay royalty on all copies of a work, and leave the gate receipts of concert entirely for the performer, or at least let him get all he can of them.

A German advocate, by name Roscoe, took up the cudgels in favor of the law, and alluded to Siliti as a foreigner from a barbarous country. Hereupon Siliti retorted by stating that the composers of his beloved land (Russia) were showing more inspiration and originality than the Germans, while the latter are content in some cases to plagiarize from the Russians; in fact, he used a still stronger word. It is a very pretty quarrel as it stands, but let us hope that the German composers will retain even advantage that they have, and even receive others that they know of.

The German Society of Composers has done much good, and is striving to do more. Composition rights now last for fifty years, thanks to its efforts. Holland, too, is progressing, and has just subscribed to the Berne Convention rules. Hitherto Holland has been captured solely by the Dutch in the matter of composer's royalties, but now foreigners may also collect. If Mozart and Schubert had enjoyed the benefit of such laws, their work would have been lived happily and ale for their work and they would have lived happily ever afterword.

French composers have been well protected in the past. Some five years ago, however, the question of rights in small works was brought up by Paul Henrion. Henrion, at a concert he heard the band of the establishment play two of his own waltzes, which the patrons of the house applauded heartily. When the waiter brought the inevitable check Henrion refused to pay, saying that the café management owed him something because of the public performance of his dances. If memory serves, he won the resulting lawsuit.

While this was an extreme case, all fair-minded people should aid in giving composers every possible protection. At the best their lives are usually long

struggles with poverty, in which the traditional wail of teaching or by performance that interrupts the creative work. When the composer dies his children are usually thrown on their own resources, and are none too well. Even now, in England, a public subscription and testimonial is being arranged in aid of the daughter of Joseph Hatto.

MAGNIFYING TONES.

The autophone, recently described in the *Signale*, is not entirely new, but was invented some years ago by Charles A. Parsons, of steam turbine fame. It may be applied to any stringed instrument, where it gives the tone in actual orchestral or vocal strength. Compressed air is the motive power, and as in the siren, a series of rapidly recurring puffs create the tone. A mental staff is fastened to the bridge of the instrument, and the vibrations carried to a metal tongue, which is thus set in motion too. It is this tongue that releases the puffs of air as it vibrates. The air then goes through a conical tube with a bell at the end.

The tone is at least five times as loud as usual, and is richer in quality. Three years ago, at an exhibition given to musicians in London, the invention proved itself well adapted to the double-bass. It has since been used in actual orchestral work by Henry J. Wood, who found that it could replace three or four men. The tone produced on the smaller instruments at the exhibition was too metallic.

The autophone, with minor improvements, has now been successfully employed with the 'cello, as well as the sound reproduction machines. It is also useful in connection with the harp, where three or four may be placed on the frame, or a single one near the lower strings. The outfit is somewhat costly, and there is much prejudice against mechanical devices in music, but the reviewer (H. W. Dragoon) considers that this out must certainly be taken seriously.

MUSICAL NOVELTIES.

The crop of musical novelties may be reported as of a better sort, condition. It has been stated that Goldmark has started a new opera, with libretto from Eugen Madach's "Tragödie des Menschen." Hugo Kaun has about finished a new symphony, which will be heard in Chicago. Josef Haas, Regér's pupil, has completed a suite and other organ work. Weingartner has written some dainty Japanese songs. Among others who have published songs recently are Scheinpflug, Wetzlar, Karg-Ehler, Schoeck, Regér, Blech and Noren. Regér has published a string quartet, Op. 100, while Noren has issued a violin sonata. Hans Sommer has produced a "Lied der reitenden Artillerie" for male chorus and orchestra. Kunkel has completed a three-act opera, "Sigurd Ring."

Russian novelties include a string quartet by Ratchinsky and a piano trio by Tancieff. Balakirev's second symphony is winning much favor. Tor Aulin, the great Swedish violinist, has produced a new opera, "Hörsammar Dans" for violin and piano. The Hungarian composer, Erwin Kovács, is setting Hauptmann's "Elga" as an opera. Budapest celebrated the sixtieth birthday of Count Gey Zichy. A pupil of Liszt, he became famous as a one-armed pianist. His compositions include the opera "Alar" and "Meister Roland," and the choral work "Dolores."

Among French composers, Fauré is at work on the opera "Penelope." Camille Erlanger composed the impressive "Fête des Vendanges" for Bordeaux. D'Inly has published a suite from Médée. Bourgault-Ducoudray's "Jeanne la Patrie" was sung by six hundred voices at Nancy. At Malmes, Jos. Denyn has started his season's carillon work, the chimes consisting of four octaves, nearly all chromatic. At Vichy, the ballet "La Cabretteuse" by Versepuy, proved lively and interesting; but it would seem as if anything from Vichy should be sparkling.

In Italy, Perosi's Mass for Leon III is highly praised. The operaist is at Leonides Coromora's "Bertoldo." Camacassa's "Speranza." Fina's "Coro." Mascagni's "Isabella" (a love story), Roggero's "Chant du Cygne" and Alfano's "Resurrection." Some novelties for piano quartet by Paganini have been found. Giovanni has revived the perennium rumor that Boito has finished his "Nero."

THE ETUDE



THE EDUCATIONAL INFLUENCE OF THE OPERA

By HENRY T. FINCK.

"OPERA never was educational and never will be. The highest form of educational matter is the string quartet, followed by the orchestra, and with these the educational influences of music cease. It becomes an emotional entertainment or a fashionable pleasure."

Such was the verdict pronounced by the *Chicago Tribune* on Oscar Hammerstein's project of giving a season of what he called "educational opera" in New York. Just what that astute manager means by "educational opera" I have never been able to find out clearly. The guess, however, that his idea was that by accustoming people to listening to fairly good performances of great opera at low prices he would find it easier, later in the season, to lead them to his highest performers of the same operas by the world's great singers. As the French say, *l'appetit vient en mangeant*. Most people do not know that they are hungry for opera till they have begun to eat. A clever conductor can tempt them to try dish after dish till they become epicures, willing to pay almost any price for choice "delicatessen."

OPERATIC DELICATESSEN.

If we may believe the editor just cited, these operatic "delicatessen" do not nourish the mind, are not educational. Another Chicagoan, Mr. Frederick Stock, the excellent conductor of the concerts given by the Theodore Thomas Orchestra, has also expressed the opinion that chamber music and the symphony are immensely more educational than opera. He thinks that opera is a real tidal wave of music is sweeping over the United States, but that the progress of this wave is being unfortunately retarded by three things: (1) The prevalence of program music; (2) the craze for "stars," and (3) the overemphasizing of the educational value of opera.

While I have never had the pleasure of attending one of the concerts presided over by Mr. Stock, I have referred to him as an excellent conductor because Paderewski, Maud Powell and other great artists have spoken to me of his admirable qualities as musician and leader. His ideas on educational music, on the other hand, seem to me utterly wrong. In my opinion, the things he condemns are the very factors most helpful in the task of educating the masses up to an appreciation of good music.

VALUE OF MENTAL PICTURES.

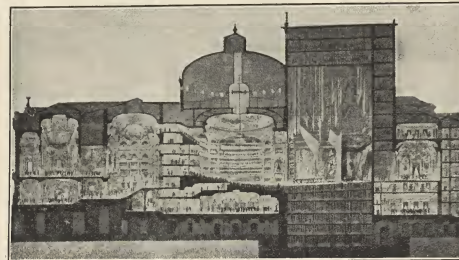
Program music has undoubtedly, in not a few cases, gone too far. The masses are taught, in the words of Mr. Stock, "to look for tonal scenes and not to the true nature and functions of music. Music is lost sight of in the quest of scenery." That may be so in some cases; but we must remember that it is that very "quest of scenery" which has given many thousands their first real acquaintance with music, by teaching them to focus their attention on the details of the composition they are listening to.

Expert musicians, who easily follow every detail in the pattern of a piece, are apt to forget that the unmusical and the semi-musical lack that ability. To them a piece of music, as it moves on from bar to bar, seems almost or quite as vague and meaningless as the motions of the ocean from wave to wave. But explain to them what scene or story the composition illustrates and they will try to follow the progress of the music attentively, which arousing of the attention is in the highest degree educational.

A few months ago Maggie Wheeler Ross related in

THE ETUDE how she taught one of her pupils, whose playing was lifeless and mechanical, to perform a hunting song with swing and spirit. She gave her mental pictures of the chase by making her read a poem that was full of the hare-and-hound spirit, and in a short time the girl played the piece in the true huntsman's spirit.

Such mental pictures of the music to be heard are given in the program books distributed at concerts. You may be sure the managers would not go to the expense of printing these books if it had not been proved that they help the audience to enjoy the music thoroughly, and thus serve as a lure for future concerts. Composers, as well as players and listeners, are helped by these mental pictures. Even Haydn, Beethoven and other masters who are not classed among composers of program music confessed that they usually had pictures in their minds while creating new works; and Beethoven once had a plan of providing all his pieces with poetic titles.



PROFILE VIEW OF PARIS GRAND OPERA HOUSE.

[Above may be seen what a great opera house looks like on the inside. Back of the stage one may here see the dressing rooms. Above is the scene floor, and back of the stage is also the assembly room for the players and actors. This great building covers acres of ground, and seats thousands of audiences. Note that the entrance hall and grand stairways are almost as large as the auditorium. The largest room in the building is the stage itself.]

HOW THE OPERA EDUCATES.

Turning now to the opera, we note at once that it has a great advantage over concerts in that, instead of mere mental pictures, it presents real pictures, and thus appeals to thousands whose eyes are better trained than their ears. But, while looking, they cannot help hearing, too, and thus their ears are gradually educated to an appreciation of the music. At first mere passive hearers, they soon become active listeners.

Besides its scenic attractions, the opera—modern opera, at any rate—has the advantage of being a drama as well as a musical work. The interesting plots of such operas as *Lohengrin*, *Siegfried*, *Aida*, *Carmen*, *Parsifal*, *Les Huguenots*, etc., attract many to whom the music at first makes but a vague appeal, but who are thus unconsciously educated to an appreciation of music in general.

It is foolish to sneer at opera as being a mere fad of fashion. Doubtless a great many people attend operatic performances merely because they are fashionable; but among these, too, there are not a few who, after unwillingly learning the music of this or that opera over and over again, suddenly find that they like it for its own sake. And when they have once learned to understand and like the music of an opera it is not so difficult to persuade them to attend a concert. Here their operatic training this would have been impossible.

CHAMBER MUSIC ONLY FOR THE EDUCATED.

The statement that chamber music is more educational than opera is not in harmony with the facts. The well-known men and women who, at first utterly indifferent

to music, were persuaded to go to the opera, and thus learned to like orchestral concerts, too, and even chamber music; but I have yet to hear of anyone who got his musical education at chamber-music concerts. These concerts are intelligible only to those whose musical culture is already far advanced. Others are unimpressed by them, and, after a trial or two, nothing but the point of a pistol could persuade them to go again.

The reason is obvious. The vast majority of chamber compositions—trios, quartets, quintets, etc.—appeal merely to the intellect. There is little charm and variety of color, little that appeals to the feelings. Orchestral concerts provide much more that appeals to the senses and the feelings, and are therefore more valuable as educators. It is because of these appeals to their sense for beauty of tonal color that many persons attend symphony concerts, and after a time they learn to appreciate the intellectual (formal) side of the art also. Others go to orchestral concerts because they are impressed by the grand climaxes of sound, which affect them like the sight of a great mountain.

EMOTIONAL ENTERTAINMENT.

In the opera we have a still greater variety of musical color and grandeur, because with the orchestra there are associated a chorus and soloists. The appeal to the feelings is therefore not only because operatic music is usually more emotional than concert pieces are, but because the play with which the music is associated also arouses the feelings.

The journalist cited at the beginning of this article declares that in the opera music ceases to be educational because "it becomes an emotional entertainment." A statement quite as topsyturvy I do not think I could find outside the librettos of Gilbert and Sullivan's comic operas.

Does a great preacher cease to be a religious educator because he provides his congregations with "emotional entertainment"? Does a political orator cease to educate his hearers to sound doctrines when he utters a grandiloquent phrase?

As a matter of fact, the greatest preachers, the greatest political orators, are those who realize that it is only through the feelings that the public mind can be seized and educated.

Educators who have studied their subject psychologically are agreed that the mind can be trained ten times as quickly if the feelings are enlisted as an aid. For this reason the opera is ten times as valuable as an educator than chamber concerts are, five times as valuable as symphony concerts.

WÜLLNER AND DE RESZLÉ.

The greatest educator in our concert halls last season was Dr. Ludwig Wüllner. He came to his hearers as I wrote after his first recital in New York, "like a great revivalist at religious meetings, like an orator appealing to patriotic sentiment." He taught thousands to appreciate for the first time the full import of the art-songs by German and other composers, without the aid of a great voice, chiefly by emphasizing the emotional side of these *lieder*, which most other singers had neglected, their main object having been to sing beautifully. He did it, moreover, with the help of quasi-operatic methods, using pose, gestures and facial expression as aids; always, of course, within the limits of good taste.

The greatest singer of our time—perhaps of all time—Jen de Reszlé—has said to me more than once that emotion is to him the essence of music, and that he has no interest in music that is without emotion. He had a more beautiful voice than Wüllner, yet he, too, owed his success chiefly to his gift of warming the hearts of his hearers and providing the "emotional entertainment" so contemptuously referred to by that Chicago journalist.

I would not have paid so much attention to this writer were it not that he voices the sentiments of many, if not most, professional musicians. These professionals do not realize that their sneering attitude towards opera is an "inferior branch of music" acts as a boomerang. Many music-lovers are

In his military polaraise, Opus 40, No. 1, which is perhaps the best known, he tells us of the martial spirit and prowess, the courage and chivalry of the Polish knights in their magnificent, gem-studded armor sweeping the field of battle on their matchless steeds, with the clash of steel, the blast of trumpets, bearing the Polish standard to victory.

broken his heart and shattered his ideas, before his home had been sacked and burned by the Russians, the period of youth and hope and aspiration when life still glowed with the rosy tints of dawn. Then a sudden blast of the trumpets and crash of cymbals recall us to the gorgeous court pageant of 1573 heretofore described, announcing that royalty has taken its seat in the great hall, the ceremony has begun and the splendid procession may start on its imposing march. Then comes the polonaise, brilliant, stirring, triumphant, replete with a wealth of constantly varying melody rich in harmonic coloring, well-nigh overlaid with embellishment, like the costumes of the lords and ladies who delfe in a glittering line before the eyes of our fancy; superb knights in jewel-studded armor, beautiful ladies in silk and velvet of every hue flashing with gems.

From moment to moment the music changes in character to suggest the shifting kaleidoscopic impressions produced by this moving pageant, now bold and proud and martial, now tender and graceful, again playful, coquettish or impassioned while the procession winds on up the grand staircase and across the magnificent throne hall.

Now and then a sharp dissonant clash of steel on steel indicates the salute of the knights to their monarch with the war-like din of sword on shield.

POLONAISE IN E MAJOR, BY FRANZ LISZT.

Among the well-nigh innumerable polonaises of every degree of merit and difficulty, written by different composers of various lands and periods, this in E major, by Liszt, is probably the best, aside from those by Chopin, and it is certainly the most widely known. It is a standard concert number the world over. A work of the first magnitude in breadth, musical significance and technical difficulty, and it is the only one within the writer's acquaintance in which identically the same theme is made to serve both as first subject and as trio melody. This is a unique conceit, and carried out with Liszt's own clever ingenuity.

The idea is to suggest the distinctive traits and characteristic attributes of the Polish race manifested under the modifying influence and conditions of sex. In other words, the racial temperament in its masculine and feminine embodiment. The characteristic theme symbolizes the national spirit, remaining essentially and fundamentally the same in both cases, while the widely varying treatment and acting clearly differentiate between the sexes in which it finds embodiment.

In the first subject this theme appears in bold, forceful chords, instinct with a resolute, martial spirit, with the pride, heroic courage and fierce joy in conflict, typical of the dashing steel-clad cavalier.

In the trio it reappears note for note, but in a higher register, treated in light, delicate, playful mood, with a highly elaborate and ornate setting, sparkling with dainty embellishments to represent the feminine incarnation of Polish racial type, the charming, capriciously brilliant, wistfully winsome Polish lady.

Even the musically untrained ear may easily learn to follow this dominant theme through all its modifications and transmutations, and enjoy its varied poetic suggestions, as well as its total fascination, while to the student of the art it is a most interesting example of musical symbolism.

The second subject, in heavy, rugged chords and octaves, is Lisztian, so to speak, rather than Polish—the Hungarian point of view—vigorous, but a little pompous and supercilious.

It may be supposed to represent the rough, wild, primitive conditions of those early days on the eastern frontier of civilization when the strong arm was the only law and logic, and the good sword the only arbiter.

POLONAISE BY E. A. MacDOWELL.

There has been one, and only one, polonaise written on this side the Atlantic which fully deserves to rank with the masterpieces in this form by the Old-World composers, namely, that by MacDowell.

Though not of extreme difficulty, in fact within the possible playing repertoire of most fairly advanced amateurs, it is a broad, effective concert number worthy of a place on any artist's program, and far less used than it should be.

Its opening theme is markedly original, yet thoroughly characteristic of the polonaise, conceived in its gloomily retrospective mood. Its sombre majesty and forceful intensity being irresistibly to the mind the dark, tragic history, the desperate heroism, the gall and futile struggle, and the ultimate hapless doom of a proud and noble race.

It is a stern, indignant protest against tyranny, injustice and cruelty as strongly and feelingly expressed

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as if MacDowell had himself been a native son of Poland, with an undertone of fatalism eminently in keeping with the very title of the work. The composer recalls to me those wonderful lines of Swinburne:

Now dark than a dead world's tomb,
Now deep than the great sea's womb,
Pale.

The trio, as is customary in the polonaise, introduces a suggestion of a lighter, more playful vein. It is bright, vivacious, almost humorous, indicating a brief abandonment to an almost reckless gaiety on the very verge of the disaster which is recognized as inevitable, yet is ignored, even scoffed for the moment with that incredible courage and half frivolous, half cynical humor, characteristic alike of the French and Polish nobility even on the way to the guillotine, or that far more terrible living death, Siberian exile.

This trio closely imitates, in mood and style, the music of the Hungarian Gipsies; indeed, one might easily fancy it to be of Hungarian origin.

This peculiar touch is a rather unusual and daring innovation in the polonaise, but is entirely legitimate and appropriate, as will be understood when it is remembered that these musical nomads from across the Hungarian border were often engaged at the castles of the Polish grandees to furnish the music for their balls and festivals, and were, of course, often called upon, as we may assume to be the case in this instance, to accompany the brilliant, stately march of the polonaise. The long, wild, sweeping cadenza, which leads back to the first theme, is unmistakably symbolic of the rush and roar of the bitter winter wind from the northern steppes, raging about the castle walls, moaning dismally among the towers and battlements—the ominous voice of Nature allegorically significant, perhaps, of the rushing wings of death and destruction so imminently impending.

"ALL-AROUND" MUSICIANS.

BY E. R. KROEGER.

ONE of the most objectionable traits to be found in students of music is the tendency to confine their efforts to the one branch which especially interests them, to the neglect of other branches which should receive at least some attention. This is particularly the case with singers. There are very few who study the art of singing who seem to care at all for any other line of musical endeavor. To be sure there are some who have had previous instruction in pianoforte playing, and who retain an interest in that instrument after they become singers, but these are really quite limited in numbers.

As a general thing students of singing do not pursue theoretical studies, such as harmony, counterpoint and composition. Their knowledge of the construction of musical works is nil. They depend upon emotions or experience for their interpretation of songs, and very frequently their conception is exceedingly faulty. Being vain or self-opinionated, they receive with bad grace criticism. If they possess unusual voices they are liable to receive much flattery, which causes them to have an exaggerated estimate of their own abilities. Thus they often go through their musical life, existing in a false atmosphere and viewing it simply as a vehicle in which their merits may be displayed before the public. Competent teachers of singing should insist upon their pupils taking up the study of pianoforte playing and harmony whenever possible. In that way much of the appalling ignorance concerning music which exists among vocalists can be removed.

With pianists the tendency to study theoretical branches is considerably greater than with singers. The reason is that pianists deal in chords and polyphonic (interwoven melodies), and are apt to feel the necessity of studying harmony and counterpoint, while singers have but one note at a time to deal with, and are confined to a limited range in pitch (seldom more than two octaves), so they do not realize the need of theoretical study as much. But pianists learn something from singers also. Bitow advised his pupils to hear Sembrich in order to cultivate a singing tone upon written especially for the pianoforte, fully as lovely as many songs. These should be "sung" with an expressive touch. A pianist will profit greatly by learning to touch, and shade, and the necessity of being sympathetic, will benefit his solo work.

The organist is very likely to be more an "all around" musician than any other, excepting the conductor of an orchestra. The nature of the instrument he studies, the experience he has with choirs or choruses, the custom of acting as director, the necessity of intelligently alter-

ing anthems to fit certain occasions, or to accommodate the music selected to a trio instead of a quartet when illness causes an absence in the choir; all these call for a good musician. It sometimes happens that the organist's attention to outside matters is so essential that the technical manipulation of the instrument is for the time being what is termed "second nature." Musicianship in such instances cannot be dispensed with. The organist who cannot meet such emergencies is unworthy of his position.

As for the violinist, he generally gains more by absorption than by courses in pianoforte or theoretical studies. He is very apt to play in a string quartet, where perfect balance of harmony is drilled into him by the constant playing of the works of the great masters. Also, he may play in an orchestra, and the experience he gets in this way is invaluable. Then he may conduct an orchestra of his own, and thus become proficient in score reading, the characteristics of compositions, the range and quality of the different instruments, etc. The violoncellist, the flutist, the trombonist are apt to study other instruments than their own in order to augment their incomes by teaching or otherwise. If they have studied harmony, composition or instrumentation their services may be employed in transcribing a pianoforte score for orchestra, or arranging a large orchestral score for a small orchestra.

Another feature which tends towards making the student an "all around" musician is the bearing musical performances of all kinds. The vocalist should not confine his attention to song recitals or operas, but should also attend pianoforte recitals and orchestral concerts. The pianist and organist should go to oratorio and operatic performances. The violinist should hear pianoforte and song recitals. Then again, the reading biographies of the great musicians, the study of musical histories, the perusal of good music journals all extend the student's knowledge and broaden his viewpoint. By carrying out these suggestions it will not be long before his attainments will be generally recognized, and his standing before the community be distinctly higher than if he is known as being proficient only in the line which he has made his specialty.

TESTS OF TRUE MUSICIANSHIP.

BY DANIEL BLOOMFIELD.

ARE you able to analyze a sonata, a fugue, or a symphony after hearing it and seeing it in print? Has the study of music cultivated within you sympathy and a love for all that is artistic?

Can you listen to good playing without feeling any jealousy?

Are you unjustly prejudiced against composers because you do not understand or like them?

Are you trying to raise the standards of your profession?

Are you in music solely for the money you can get out of it?

Do you subordinate your individuality to that of the composer when interpreting a piece?

Are you modest in speaking of your achievements?

Do you make a fool of yourself at concerts by trying to show those around you how musical you are?

Is your acquaintance with the works of modern composers and the recent development in art complete and thorough?

Have you a thorough knowledge of the older masters?

Has your ear been trained to detect the slightest discords?

Can you ear follow the structure of a work no matter how intricate it is?

Are you satisfied with anything short of perfection?

Do you pose when in public?

Have you made your mind receptive to all that is ennobling?

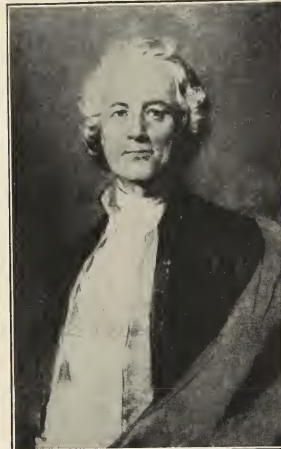
Are you careful in forming opinions?

His (Liszt's) transcendent virtuosity was only equalled by his splendid munificence; but he found what others have so often experienced—that great persons' gifts and prodigious *ecart* cannot possibly escape the poison of envy and detraction. He was attacked by calumny, his very gifts denied and ridiculed, his munificence ascribed to vainglory, and his charity to the extent of his private charities, as, and no one who knows anything of Liszt can be ignorant of the simple, unaffected goodness of heart which prompts them. Still he was wounded by ingratitude and abuse—*Hawes*.

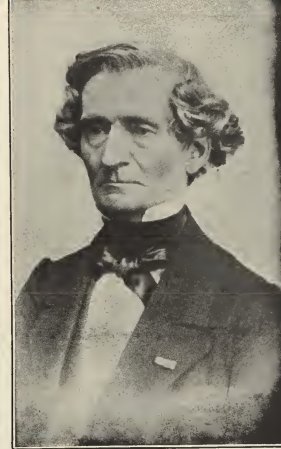
The Etude Gallery of Musical Celebrities



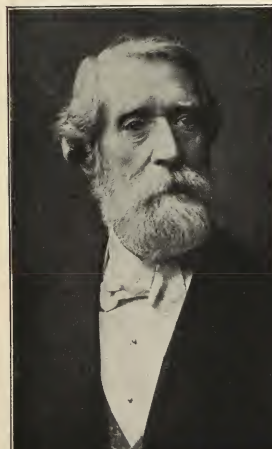
Harold Bauer



Christoph Willibald Gluck



Hector Louis Berlioz



Karl Klindworth



Marie Hall



Claude Achille Debussy



Some Marvels of Sound Clearly Explained

By FREDERIC B. EMERY

(EMERY'S NOTE.—A German philosopher has said: "All life is made up of vibrations," and the scientist knows just how true this is. Sound, light, heat, and all other things are vibrations. Living beings are vibrations. All vibrations depend for their living on vibrations of sounding bodies. Mr. Emery gives some very clear ideas of the phenomena underlying the science of sound or acoustics.)

EVERYONE knows that the pendulum of a clock vibrates slowly and regularly as long as the clock is in running order, but when they are told that if the vibrations of the pendulum might increase until they were so fast that the eye could not follow them the remark might occasion doubt. Yet if the pendulum is shortened it will swing faster and faster until the time comes when we may see motion, but not be able to distinguish the number of swings. After the number increases to a certain extent we would begin to hear a deep sound. This sound would be caused by the rapid vibrations of the pendulum and would be heard by some when the number of vibrations reached the small number of sixteen per second, while others would not be able to hear until the number were at least doubled. If we could then continue to increase the number of vibrations as much as we pleased we should notice that the sound would become higher and higher in pitch until it was exceedingly shrill, and at last silence would again reign. It may seem almost beyond belief to those who have never made a study of vibrations to believe that a body can vibrate so many times a second, but there are very many experiments to show that it is true.

MUSIC AND NOISE.

Since it can be proven that all sounds are produced by vibrations it may be well to inquire the difference between the regular or frequent vibrations. The first kind give what we call "music," and the second kind give "noise." The regular vibrations are those where the vibrating body swings evenly forward practically the same distance and for equal intervals of time. This may be illustrated by a tuning fork. If we take a fork with a little point on one of the prongs and arrange for it to touch a piece of moving smoked glass or smoked paper while it is sounding we can see that the line traced by the sharp point is a regular curve, very small, and we can easily tell that the distance between two similar points on the same side of the curve will enable us to tell how long it takes for the fork to make one complete vibration, provided we know the speed at which the glass or paper is moving. On the other hand, if the curve obtained from another vibrating body is irregular, we say that the vibrations are irregular and the body is making a noise, and not music. Of course the distinction between the two is rather a personal matter, as may be seen from the fact that what is called music by some nations is considered simply noise by others.

If we wish to learn whether a sounding body is vibrating at all we may test it in a very easy manner. First of all make a very small ball of cork or pitch, and suspend it from a thread. Then strike a note on the piano, and when you have learned which string is struck, bring the little ball close to the string, so that it touches. The little ball will be thrown away violently, since it has been struck by the vibrating body. The blows gradually become weaker until the little ball no longer is thrown away and we no longer hear the sound.

The next point that we need to notice is how the sound reaches us. If we throw a stone into a pond of still water we notice the waves spreading more and more until they reach the shores. We can prove by simple experiments that the sound from a body spreads in all directions. Simply have someone speak and place yourself in various positions near him, in front, behind, at the sides, above and below, without having the speaker move his head, and you can soon tell that the sound travels in all directions just like the waves on the surface of the pond. Now in the case of sounds in the air, takes the place (if the water, and because it is invisible we may think that there are no waves set up in it, but that is a mistake. The waves in the case

of the air, however, that is, waves which have a back-and-forth motion something like the stretching of a rubber band. It may also be illustrated in various other ways. If we set up a row of dominoes or bricks on end close together and push over the first one the others fall as the motion is imparted to them by the falling brick. It may be even better illustrated by the use of billiard balls or marbles, where one strikes another and stops, while the one that is struck goes on and maybe strikes another and stops, while the third continues the motion. Now the air is very elastic, and this process of transmitting motion from one particle to another may continue for a long time. The sounding body



APPARATUS USED TO ILLUSTRATE HOW SOUND IS TRANSMITTED.

(The above was the means employed by the noted Prof. Tyndall, of the late Johns Hopkins University, to illustrate the fact that the hand is greatly retarded, the blow is transmitted through the tuning fork, and the sound waves which will then jump or roll away from the others.)

vibrates, and the vibrations give the little blows to the air, which transmit the energy to the next air particles, and so on until the sound reaches the ear and the impulse is given to the eardrum and from there to the inner parts of the ear. Now we can prove that the air or some other medium is necessary for the transmission of the sound, since if we remove all connecting media we can no longer hear the sound. This may be done by placing the sounding body under a bell jar on an air pump and exhausting the air from the jar. The sound grows much fainter, and if we could continue to pump out all of the air we could no longer hear the sound.

Again, if the distance between the sounding body and the ear is too great the sound will not be heard, though the impulse is given to the eardrum and from there to the inner parts of the ear. This is due to the fact that the sound is so weak that it is not strong enough to reach the ear. This may be proved by the amount of energy for any given area is just that much less. If we have a slice of bread, but if we do not increase the number of slices of bread we will in time reach a point where our sense of taste will be too thin to see or to taste. So with sound; and if we are to hear we must be within a reasonable distance, since with all other conditions equal we may prove that if a person is removed to twice the distance from a sounding body the amount of sound energy that reaches him is only one-fourth as much as it was at the first distance, and if he goes three times as far away it is only one-ninth as great; and it is easy to see that in a short time he will receive so little sound that he will not be able to hear it, because it is too faint to make the necessary impression upon the ear drum.

MAGNIFYING SOUND.

Even when we are close to a sounding body it is often noticed that the tone is faint and that we can hardly hear it. If we wish it to carry to a great distance we must use some method of magnifying it. This is most readily done by causing the vibrating body to set a larger body into vibration, which may be done easily by placing them in contact with each other into vibration. A piano string in the air would produce only a faint sound, and the tone

is strengthened by having direct contact through the pegs, etc., to the sounding board of the piano, which gives it in vibration. This larger area gives a greater vibration; that is, it sets up the motion more violently in a greater number of air particles at once, and in this way the tone is strengthened, though the pitch remains the same. In the violin the same thing is true, though the method is slightly different. There the vibrations travel through the bridge to the belly of the violin, and from this through the sounding post to the back, and thus the entire instrument is forced into vibration. We can easily prove that this is true by placing a tuning peg on the bridge of a violin, when the tone is very much deadened and seems to be "pinched," as it actually is.

Another peculiar property of these sound waves is that they may be reflected like light. We are all familiar with the echo, and this is the simplest case. If we speak or play in a very large empty room we may notice the echoes, and it is hard to speak. As the room becomes filled with people the echo will gradually disappear, because they act as the reflecting surface to a large extent and send back the sound before it has had time to go to the far-away walls. Practical acoustics requires about 1/2 of a second to produce or to distinguish a sound, and in this time the sound can travel to a distance of 220 feet under ordinary conditions. Now unless the room is more than 110 feet long it is impossible that the sound could go to the other end and return before we have really recognized it, and, by blending with the original tone, will not be noticed as an echo, though in some cases the tone may be somewhat indistinct.

Speakers and singers will frequently state that this hall is easy or hard to fill with tone. This is partly due to the size of the room and partly to the manner in which the sound waves are reflected. Where the acoustic properties are the best it will be noticed that the walls are curved in such a manner that the sound striking upon them will be reflected downward to the floor. Where this important feature has been neglected it will be noticed that the tones are indistinct, since part of the waves from the sounding body will be reflected around the upper parts of the room and serve as disturbing echoes to the passage of the sound to those places where it is desired. The best illustrations of this important feature will be found in the whispering galleries, where the slightest sound made in certain parts of the room can be heard distinctly in other parts of the room, or in some cases in places outside the room, according to the focus of the reflected sound waves.

LEARNING THE BASS CLEF NOTES.

In teaching the bass clef to little beginners, I have found it interesting and helpful to have the staff greatly enlarged, either on blackboard or paper. After explaining the difference in the clefs, call for notes one at a time, sometimes in treble, sometimes in the bass, and have the pupil mark in the notes called for. The pupil enjoys this, it is as good as a game, and they learn quite rapidly the difference in clefs. Whole notes are, of course, better suited for this work.

In the case of the adult who has difficulty with time, I used the blackboard staff, writing several measures of notes and rests, always incomplete, lacking an eighth or quarter, or half note or rest, and have the pupil complete the measure with what it lacks. This makes them think, and notice the measures more closely.

Another interesting little exercise is to have a list of little words, all to be found on the piano, and call them in as a spelling exercise, and let the pupils find them and strike them on the piano, at the same time, as, b-a-g, bag. My little scholars who are then write the words on the staff, both clefs. These are some of the words which can be used:

b	bag	f	fed
e	edge	d	deaf
b	bad	a	age
e	ebb	b	babe
d	edge	d	deed
d	dead	b	baggage, etc.

"EVERY good poem embodies a musical germ—a secret melody. To unfold it, to make the audience feel to get it an artistic form, is not a common gift; it must be inborn, for it cannot be acquired."—Robert Frazer.



The Meaning of Common Musical Terms

By DR. ORLANDO A. MANSFIELD

(This following is the continuation of the article upon Musical Terms, which commenced in THE ETUDE for October, 1911. It will serve to answer the questions upon the meaning of the more important terms, which, judging from the vast number of inquiries received at THE ETUDE office, must perforce our readers.)

As the word *Allegro* would need an article to itself to do justice, I can only hope to mention a few of its principal meanings and uses. Its conventional meaning is "quick," or "lively," but its literal meaning is "merry," "gay," or "cheerful"—the "cheerful" of the old English folk writers. This, as Professor Froude points out, is the sense in which Milton uses the word in the title of his well-known poem. But the use of the term by musical composers as a supplemental or additional term would make insistence upon its literal meaning at once impossible and absurd. So we have to fall back upon the conventional meaning, and construe *allegro* as "quick," in such phrases as *allegro agitato* and *allegro gioioso*. Indeed, as Dr. Riemann insists, "the old word-meaning no longer exists." Which is a matter for regret, because the adoption of the conventional meaning of *allegro* affords some justification for the adoption of the conventional meaning of *andante*. But so firmly fixed has the conventional meaning of *allegro* become that it gives its name to most quick movements, especially to the first movement of a sonata; while, by some writers, even the very form of this movement is alluded to as *allegro* or modern binary form.

The term denoting a tempo next quickest to *allegro* is *vivace*, a term which, literally, means "briskly." Mr. Fuller-Maitland supports this position I have assigned to the term by describing the tempo it denotes as "a rate of speed between *allegro* and *presto*." The same authority goes on to show that, like many other of the tempo terms, *vivace* refers to style as well as to speed, its implying "an absence of passion or excitement, an even rate of speed, and a bright and cheerful character." By contrast, the first of these terms, *allegro*, and *vivace* are regarded as synonymous and interchangeable terms. Quicker than *vivace* is that important term *presto*, the only Italian term literally meaning "quick." The terms *presto* and *allegro* are not rare, but the position I have assigned to the term by describing the tempo it denotes as "a rate of speed between *allegro* and *presto*." The same authority goes on to show that, like many other of the tempo terms, *vivace* refers to style as well as to speed, its implying "an absence of passion or excitement, an even rate of speed, and a bright and cheerful character." By contrast, the first of these terms, *allegro*, and *vivace* are regarded as synonymous and interchangeable terms.

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SUPPLEMENTAL OR ADDITIONAL TERMS.

These are of two kinds: First, terminal affixes, added to the original term, and implying augmentation or diminution of the original meaning; and, second, verbal prefixes, placed before the original term and qualifying or intensifying its original meaning. Of the affixes the most usual are "etto" and "ino," implying diminution; and "issimo," implying augmentation. Thus *largo* is literally, "a little" or "some," while *largo*—conventionally, "not so slow as *largo*." Sir George Grove considers that this term is synonymous with *andante*. It was a very favorite expression with Handel, especially in his arias. The affix "etto" of the affix "etto" is found in the term *allegretto*, which, while meaning not so quick as *allegro*, is generally applied to movements of a light and graceful character, e. g., the *allegretto* from Beethoven's "Eighth Symphony."

The most important use of the affix "ino" is found in the term *andantino*. This term has given some trouble to theorists and students alike, because some composers regard the term as meaning "between *andante* and *allegretto* (literally "a little"), while others regard it as meaning quicker than *andante*, in the same way that *largo* is quicker than *largo*. But the first

meaning is the correct one. The expression *andantino* is sometimes used to denote a short andante movement. Similarly, *adagietto* is used to denote a short *adagio*.

The employment of the affix "issimo" as an augmentative is well exemplified in the expression *adagissimo*, meaning slower than *adagio*. But its best and best known application is in the word *prezissimo*, denoting the quickest of all time. Pianists will readily recall the use of this word in the slow movement of Beethoven's Waldstein sonata. Another affix is "mente," equivalent to the English adverbial affix "ly." It everywhere denotes the adverbial use of an adjectival expression, e. g., *largamente*, "broadly," from *largo*; *allegreniente*, from *allegro*, meaning "quickly," etc.

Amongst the verbal prefixes we have, to name a few amongst many, the word "piu," signifying "more," e. g., *piu allegro*, more quickly; *poco*, a little, e. g., *poco allegro*, a little or somewhat quick; *assai*, or *molto*, signifying "much" or "very," e. g., *allegro assai*, or *molto allegro*, very quick; and *meno*, less, e. g., *meno allegro*, less quickly. The affix "meno" is also used in the form of separate words by no means uncommon. Thus, *allegro di molto* is equivalent to extremely or exceedingly quick. Then we often meet with *allegro non tanto*, meaning "not so quickly," and *allegro non troppo*, meaning "not too quick"—a distinction and a difference which the student should not fail to notice.

TERMS REPRESENTING VARIOUS MEANINGS.

By that I mean terms which have either more than one or a doubtful meaning. Of these I can only instance two, viz.: *alla breve* and *fatto* (or *fatto*). The first of these terms, *alla breve*, has a connection with time, relative or absolute. Hence the primary, and, indeed, the correct meaning of *alla breve* would be "a rhythm of one breve (or double whole) to a measure." But some composers and theorists construed the expression as meaning "in shortened fashion," and thus it came about that the term was applied to music containing either two whole or two half notes in a measure, modern *alla breve* being described by Mr. Franklin Taylor as a rhythm of two beats to the measure, but at a double rate of movement. The late Dr. Barrett, in his work, now out of print, "The Chorister's Guide," says, "The common time sign is sometimes called *alla breve*; for before such words as *largo* and *vivace* were used to signify pace the sign was used to point out the shortest and quickest known tempo." The term *alla breve* is sometimes used to denote *tempo* which is a hoary error and ought to be discontinued in these days of grace. But, as Professor Peterson asserts, "we have stretched the meaning of *alla breve* until it has hardly enough elasticity left to recover its original meaning."

L'ISTESSO TEMPO.

L'istesso tempo is sometimes, although rarely, used as synonymous with *tempo* or *tempo primo*, expressions which I shall hope to explain. To this meaning Dr. Riemann inclines when he construes the expression as meaning "the same tempo." But Sir George Grove gives us the better meaning of the term as being "a caution in cases of change of rhythm or time-signature." What the expression really means is that, after a change of time-signature with Handel, especially in his arias. The affix "etto" of the affix "etto" is found in the term *allegretto*, which, while meaning not so quick as *allegro*, is generally applied to movements of a light and graceful character, e. g., the *allegretto* from Beethoven's "Eighth Symphony."

I propose to divide these terms into two classes, including in the first class the most common terms

which denote a gradual increase of speed. Of these the most important is, undoubtedly, *accelerando*, from *accelerare*, to accelerate, to hurry. The recognized abbreviation of this term is *acc.*—Beethoven, in the finale of his quartet in A minor, Op. 132, in addition to *poco a poco accel.*, has actually added the German "immer geschwinde."

Another very common accelerative term is *stringendo*, from *stringere*, to press, urge or close together. Mr. Fuller-Maitland says that "this word conveys, besides the idea of simple acceleration of pace, that of growing excitement working up to some climax; and . . . it may not infrequently be accompanied by a slight crescendo." This is the converse of Dr. Riemann's statement that musical dynamics and agogics work on parallel lines, i. e., a slight motion is associated with the idea of *crescendo*. The writer of the musical articles in the National Encyclopedia graphically describes this term as "pressing on towards some climax, the notes closing together like a crowd who tread on each other's heels in their hurry to get forward to a wished-for goal."

STRINGENDO.

Two other more rarely used terms, but synonymous with *stringendo*, are *stringere*, and *incalzando*, pursuing. *Stretto*, literally "narrow" or "drawn," is a term which, as Mr. Corder remarks, "is sometimes used, but quite wrongly, as a direction equivalent to *accelerando*." As a direction it indicates, says Dr. Baker, "a concluding passage taken to enhance the effect in faster tempo." It is thus an equal or conditional rather than a variable term.

The second class of variable terms contains those implying a gradual decrease of speed. Of this class the best representatives are *ritardando* (sometimes, but more rarely, *slentando*), from *ritardare*, to loosen or slacken, and *ritardando*, from *ritardare*, to retard or stop the progress. These terms, respectively abbreviated *rit.* and *ritard.*, or *rit.*, are considered by Lobe and Marx to be "the strongest expressions of a keeping back of the movement." *Ritento*, holding back, originally denoted "a uniting of a slower tempo," but it is now regarded as expressing "a gradual diminution of the rate of speed."

Two other terms, by no means so common as the foregoing, deserve notice here. They are *allargando*, from *allargare*, to enlarge or extend, and *ad libitum*, from *ad libitum*, to widen or open, both implying an increase of time and breadth as well as slackening. Then there are quite a large number of terms indicating a diminution of both tone and tempo, the most important is *crescendo*, from *crescere*, to increase or grow, a term concerning which Dr. Marx remarks that it "causes a diminution of movement, although it relates principally to a decrease of tone." And it should not be forgotten that all these variable terms may be combined with the supplemental or additional terms already described. Thus, as Dr. Marx says, if "a change of movement is to take place very slowly and imperceptibly," such words as *poco a poco* to either *ritardando* or *accelerando*.

The only remaining class of common terms relating to tempo are those which I will include under the title of heading of

EXPRESSIONS OF STRICT TEMPO.

The most important of terms for this purpose are undoubtedly the expression *ad libitum*, which Lobe (not Italian); and its Italian equivalent, a *place*, both meaning "at pleasure," and implying that the performer is to use his discretion as to time, or, as Lobe would put it, "the obligation of keeping time is removed during a longer or shorter period." But it is most interesting and most important to note that, in actual performance, both the terms just mentioned are taken to imply a *ritardando* or *allargando*, as is also employed, in the case of arrangements, etc., to denote that a part or instrument may be performed or omitted, as desired. In the sense just considered, this term is the *tempo*, literally "without time." This Lobe somewhat grandiloquently describes as a case in which "the obligation of the measure (tempo) is voluntarily removed by the composer, and its steadiness is given up to the performer." And in cases in which *ad libitum* passages in a vocal or instrumental solo are accompanied by other instruments, the direction *collo voce*, with the voice or the solo part, are placed in the accompaniment, and the solo part, as Dr. George would say, "that the tempo of the accompaniment is to be accommodated to that of the voice or the solo instrument."

A very important, but little understood, term is *tempo rubato*, literally "robbed" or "stolen" time. In its

It depended upon his piano suddenly, completely, sublimely, or it sang itself in his head during a walk, and he made haste to hear it sing to the instrument. But then began the most heart-rending labor at which I have ever assisted." The lady then proceeded to recite the agonies of the composer in trying to write down in a few notes what he had already pictured in his mind. He fell into a species of despair if his efforts were not satisfactory; he would shut himself for entire days in his room, walking up and down, crying out pitiously, spoiling his pens and changing every single bar some dozens of times. His first thoughts seem to have been his first

Formerly composers left the introduction of ornaments to those who performed their compositions, and these brought them in according to their individual taste. Now every ornament must be justified by inner necessity; when it does not grow out of the musical feeling it is felt to be a disfigurement instead of an embellishment. To be sure, a hundred and fifty years ago the best masters allowed themselves an excess of ornamentation, but their interpreters were expected to use their own judgment as to following their indications literally. In accordance with the greater thoughtfulness—either real or supposed—of modern music, ornamentation is now used much more sparingly, and is expected to be an organic development of the musical thought, or at least to harmonize thoroughly with its mode of expression.

In order to realize what a part ornaments once played in piano playing, one needs but to read what Philipp Emanuel Bach says of them in his celebrated book, "The True Method of Playing the Clavier": that "they are indispensable in giving life and animation to music; that without them the finest song is simple and empty and lacking in clearness." While acknowledging their enlivening effect we should hardly go so far as this. The development of the modern pianoforte has led to a complete change of taste. With the increased power of sustaining tone, we no longer experience the feeling of emptiness in an unornamented melody. Thus we may conclude that such embellishments as drew their existence from the imperfections of the old instrument are now obsolete; and that even in performing compositions of the earlier period we may well be more sparing in our use of all ornamentation than were our forefathers, on account of the altered tone character with which we have to do. Should there be doubt that the composer himself has introduced this or that embellishment, set its effect; if it appear superfluous on it without purpose of contrast—even in the worst case no great harm can be the result.

Since, in spite of diligent research, there is to-day no absolute certainty as to the execution of many embellishments, it need surprise no one to learn that at the time when they were used in the greatest profusion, about two centuries ago, there was an almost unlimited freedom in the way they were used, and executed. Individual taste was almost the sole criterion, and since they were generally expressed by signs and not written out in full it often happened that the same characters signified different embellishments with different composers. This being the case, the only thing for modern editors to do is to go carefully to work by considering the original purpose of the ornament, and where there are any doubts as to this to incline toward tolerance rather than ride the hobby of a fixed principle. These are editions of the classics that show the latter tendency. Pupils should be trained to weigh the matter and form their own opinions on the subject. A convenient but deceptive way out of the difficulty is to perform the ornamentation in the way it sounds the best to our ears; but in classical works the modern conception of what ornaments well do is always accord with their correct and characteristic style.

DOES PRACTICE MAKE PERFECT?

A commonly accepted proverb assures us that "Practice makes perfect," but there is an enormous amount of time wasted in thoughtless practice that could be employed to much better purpose. Experienced teachers assure us that meaningless, irregular practice is as much of a hindrance as downright idleness. Many an instructor, too, is to blame for this. To initiate his pupils into the secrets of piano playing is only half his task; if he neglects to teach him how to practice in most cases his labor is thrown away. And precisely with the student whose imagination and fancy are so active, and whose technical powers are so great, for such students possess the danger of the great, which develop in advance of their technical powers. Unless they are taught, how are they to learn that practice means building up? Parents of beginners cannot be too strongly recommended to have them instructed every day when possible; this saves much time and money in the end.

On hearing a skillful pianist people are apt to ask, "How much does he have to practice each day?"—as if it was quantity and not quality of practice that counts. The teacher who tells his pupil to practice for many hours a day keeps him back. The knowledge that one must sit at the piano a certain fixed time leads to thoughtless, mechanical work; practice becomes a punishment. As long as it is merely a question of mechanism the student gains nothing, for every mechanical action is to be profitable for music must have

a psychological origin; without this no progress is possible. The only solution of the problem is to make practice so interesting that the learner's attention is held continually. Practice means repetition, but a repetition which is not also an improvement is useless—worse than that, it is injurious. One may be sure of this: Whoever finds practice distasteful, whoever calls it mechanical soul-deadening, has never attempted to work with his brain; he has no idea of what practice is.

WHEN YOU STOP TAKING LESSONS.

BY LEONORA SILL ASHTON.

HOWEVER much or little you have learned, there comes a time when stated lessons end and you are cast upon your own responsibility. There will be no one coming, or no one to whom you will go, to carefully point out every mistake, and listen to you go over and over the wrong lesson till it is right. It will not be absolutely necessary to have learned a certain amount once or twice a week. In fact, the tight rein which the teacher holds upon every conscientious pupil is suddenly loosened, and you are left to wander at your own free will in the great bewildering maze of music.

It is small wonder that children and older people are discouraged and grow careless and often let the little they have learned slip away, and finally lose it all when this occurs.

Do you remember the first strange piece you ever tried to learn unaided? What a multitude of uncertainties arose, which never would have been there if you had heard it played by someone else only once? There is a remedy for every ill, however, and it was a wise man who said that experience was the best teacher.

First of all, keep up your daily practice just as if you were getting ready for a lesson twice a week. It will be very easy to let one day go and put the regular hour aside for something else, but if you really want to keep your music, you will have to work hard every day of your life.

In this daily practice, continue going over and over the exercises and the pieces which you have learned until you are perfectly sure of them. The time, the phrasing, the character, the different embellishments, the way of pedaling are all correct and should be remembered as valuable references you unconsciously form a habit in playing them thus which will aid you in learning a like composition.

It is not probable, even if you are so advanced as to have learned some of the Beethoven sonatas, a Chopin etude or waltz, that you can play any of them perfectly. That is a wide world, but you can attain to it, and there will be plenty of work left for you to do here. In this reviewing work, try and remember everything you have been told; the position of the hands in playing scales and arpeggios, and the different touches for all the exercises.

When you come to the pieces—here is first the time. Here be careful of the notes. It is a common blunder with young people when left to themselves to hurry. They have an idea that people will consider they play better if they play that piece. This is the artistic thing that could be done. Don't imagine what people are thinking when you play. Try and find out of what the composer was thinking.

Watch the whole, the quarter, the sixteenth note, the eighth giving to each its due time, and also the rests. How often these are disregarded and a rush made through them, when the pause, long or short, perhaps was the turning point of music!

After the time comes the phrasing. This, of course, is carefully marked out in these old pieces, with the accents on the beginning of the phrase and the slight staccato on the last note. Don't get in the habit of running the whole piece together as if it were a dozen sentences without a capital or punctuation mark on the page.

Then comes the pedaling. This also is carefully marked for you, and be sure you follow it just as carefully. The damper pedal taken up or put down an instant too soon will blur a whole measure, and the damper pedal not taken up, however, before you begin to study by yourself a new work.

Select a composition far below your ability, which you can read at sight properly, and which has simple but beautiful melodic lines. Play it until you can play it with ease and easily. Even here you will find the rules you have learned, and your knowledge will grow strong through self-use.

LETTERS FROM OUR READERS

(Some of the brightest and best thoughts that come to our office are to be found in our correspondence. From time to time we will publish interesting and helpful letters. The Editors.)

TEACHING THE TEACHERS.

To the Editor of THE ETUDE:

I have been watching the certain successful teachers and have been present at not a few lessons, and the one point which has struck me most vividly is that so many of them pay no attention whatever to the fact that some of their pupils are growing up with the desire to become teachers themselves. This, of course, applies mostly to the private teacher.

Some I have seen, and even taken lessons myself from one of those, who not only acted but said in so many words that they did not wish any of their older scholars to be present when they gave a lesson to anyone else.

What is the trouble? Are the older teachers afraid the younger ones will take away their class? Are they afraid the younger ones will prove incapable or it is simply carelessness?

No matter what the cause, it is one that should be speedily overcome. How is a young woman or young man to know the best method or proper way of treating pupils without experience or advice?

I know several so-called excellent piano players who could not count the simplest time in the simplest piece, and why? They have never been taught to count for themselves. The teacher counts for them so that they get along very nicely (although too much so for their own good) and never have to bother to do the work—for work it is—for themselves.

How can a pupil who cannot count for himself expect to be able to do so for others? To my mind, it is very much more difficult to teach others than to do a thing oneself. The teacher must be a person who takes up the work of teaching, and must have a love for the art. They must also have ability to impart knowledge to others as well as to have a personal idea of human nature. Different kinds of minds have to be treated in different ways according to their disposition and temperament.

Some children are deficient in time, others in sight reading and still others in hand position, etc. Each one should be carefully drilled on the part which is hardest for him. Some will correct little faults by a "please," and others need a rather sharp reprimand.

I am not one of the teachers who believe in always smiling. That should come first, of course, but if it has not the desired effect, a little more severe method must be used.

Having explained my meaning to a certain extent, I should like to suggest that the older teachers, who have pupils reaching the finishing point, reflect on how much those pupils would know about teaching and starting out with a class of rapidly progressive students.

The question is: Have the teachers taught the scholars how to teach?

It seems to me that a good plan would be to allow the older pupils (under the teacher's supervision of course) to give the smaller ones a lesson or, at least, be able to sit in the room and watch the methods employed.

The students will start out some day for themselves, and why not send forth good ones instead of poor ones?

Another question is: Why is it that some good teachers from the city does not go to the small towns or cities and teach the teachers in these places? It would be very much cheaper for the ones who could easily pay for the summer's vacation in the country by giving one or two days a week to this work.

I have often heard a discussion on this by country teachers and should be glad to hear what some of the other readers have to say. A musical magazine we keep up to date, and new methods and ideas can be comprehended much more easily by the active use of them.—EDNA JOHNSON WARREN.

Short Practical Lessons in Theory

By THOMAS TAPPER

THE DOMINANT SEVENTH CHORD.

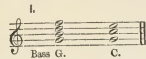
By THOMAS TAPPER.

HAVING become familiar with the rules underlying the connection of Major Scale and of Minor Scale Triads, and having gained some facility in melodic and harmonic expression in both modes, the student may next turn his attention to the Dominant Seventh chord.

All text-books on Harmony present the Triad Inversions after the chapter on Minor Scale Triads; with one of them, however (the 6 chord), the student finds so much difficulty that it may better be taken up after both 6 chord and 7 chord may be first presented in cadence passages.

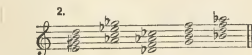
The peculiarity of the Dominant Seventh chord is that it occurs only in its own key (Major or Minor). Hence, it is especially strong as a Cadence chord, and it always indicates the key with clearness.

The tones of the Dominant Seventh chord are the 5th, 7th, 2d and 4th of the scale. Thus in C Major ♯ F ♯ C. These four tones sounded on the piano are agreeable, but they create an effect of restlessness. They are not reposeful, and the effect of the chord is to demand that one further step, which brings its character into resolution upon a chord of reposeful tones. For the present we will consider this chord to be the Tonic. The following connection, therefore, the rest to the tonic, the restful chord, and the satisfactory progression of the one to the other:



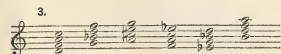
As preliminary practice in learning to employ this chord, the student should be familiar with its appearance in every practical key. This, of course, involves knowing all the practical keys. In order to perform Exercise I of this lesson, remember that the Dominant Seventh chord is founded upon the Dominant of the key; that its tones are (1) Dominant, (2) Leading tone, (3) Supertonic, (4) Subdominant.

Exercise I. To what key does each of the following Dominant Seventh chords belong:



By the process of Interval analysis we learn that the intervals of the Dominant Seventh chord are (from the root) a major third, a perfect fifth and a minor seventh. Every Dominant Seventh chord has this structure. Therefore, Exercise II is helpful and suggestive, as it teaches us to examine a seventh chord to be sure it is a Dominant Seventh.

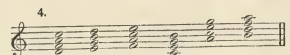
Exercise II. Analyze the interval structure of each of the following seventh chords, and state which are Dominant Seventh chords and which are not:



In order to ascertain the Dominant Seventh chord of any given key, it is necessary first to find the Dominant, then to add above it the leading tone, supertonic and subdominant, or the major 3d, perfect 5th and minor 7th. This form of practice and all the forms that precede are suggestions for becoming familiar with a new chord in the vocabulary from many points of view.

Exercise III. Write the Dominant Seventh chord of the keys of Eb, Ab, Gb, C, A, E, F, B.

Exercise IV. Add the proper chromatics, sharps or flats, to 3d or 5th or 7th (or all of the following 7th chords, in order to produce a Dominant Seventh chord:



THE DOMINANT SEVENTH IN MELODY.

The tones of the Dominant Seventh chord are collectively dissonant. They require resolution. This resolution is satisfactory when:

- (1) The root of the chord moves to the Tonic,
- (2) The leading tone rises to the Tonic,
- (3) The supertonic falls to the Tonic,
- (4) The subdominant falls to the third (Mediant).

Thus:

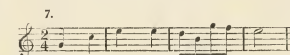


This process of resolution must be observed in order to make a satisfactory cadence.

In employing the Dominant Seventh chord melodically, the last tone of the succession should be carefully resolved. Thus:



The following melody illustrates this chord:



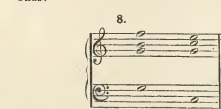
The chord moves from C to F, thence to E, which is the tone of resolution.

Melodies both in Phrase and Period form should be written employing this chord. Write both in Major and in Minor.

ANALYSIS.

Fully to understand the manifold uses of any chord, the student should examine a composition in which the good music and note its appearance and progression. If the student will look through the music of the supplement to this issue of THE ETUDE, he will find many uses of the Dominant Seventh chord. Remember that this chord is very generally used without its fifth.

Thus:



By comparing this cadence group with the cadence of No. 5, the advantages of omitting the 5th will be seen. It permits the following triad to appear complete.

In modulation the appearance of a new Dominant Seventh chord invariably indicates a new key. Therefore, if one be not sure of the new tonic, it is only necessary to locate the new Dominant Seventh chord and the key is definite.

GENERAL REVIEW.

The following questions may be varied and increased by the student. They indicate some of the possible approaches to that general analysis which is indispensable in first taking up a new passage.

1. In what key does the Triad E, F, A♯ occur?
2. In how many keys is the Triad E, G, B♭ found?
3. Why are consecutive fifths prohibited?
4. Above each tone of the Major scale can C♯ be diminished 6th.
5. How many forms of the Minor scale are in use?
6. Write the Dominant Seventh chord in C♯, F♯, C, G.
7. What is meant by the resolution of a chord?
8. In how many keys does the triad G, B, D occur?
9. What tone of the Dominant Seventh chord may be omitted?
10. Define Cadence, Modulation, Mode.
11. What is the Dominant Seventh chord of G Minor, E♭ Minor, G♯ Minor?
12. How does the Dominant Seventh chord assist in determining a modulation.

THE TEACHER'S SUCCESS DEPENDS UPON THE PUPIL'S SUCCESS.

By L. G. HENZE.

WHEN the pupil reaches the teacher is always sure to partake of his success. His gain is not only artistic or commercial, but is far greater, because it comprehends an advantage of far wider importance. Every successful pupil enlarges the teacher's horizon, increases his thinking power, as well as his love for the art, adds to his own knowledge, and what greater power can there be than knowledge?

It may not be out of place to give several of Emerson's terse sentences, "It is music the teacher who gives, and learns, who receives. There is no teaching until the pupil is brought into the same state or principle in which you are." "The best teacher is the one who suggests rather than dogmatizes; the best teacher is he who inspires his listener with the wish to teach himself."

The teacher must come down to the pupil's level; he must look at things as the pupil views them, and by the aid of his experience, intensity of purpose, and tact the pupil will become interested, learn to think, and then progress with ease. The teacher must not soar above the pupil's comprehension, and the pupil must endeavor to follow the teacher, who must reach down, and the pupil must reach out; and in that way both can move along hand in hand.

The pupil must be willing to help the teacher all he can, not only by doing as he is told, but trying to do so intelligently. He should continually ask questions, let nothing pass that is not entirely understood, and learn not to work because he must, but because he loves his work.

There has never been a time when so much was expected from a teacher as at the present time as well. The standard is getting higher each year. One thing, however, he cannot do—that is, do a year's work in nine months or even less. The vacations have been growing longer, and ere long it would not be surprising to see the music term of many pupils become a vacation. In spite of all this we are expected to accomplish the same as heretofore; in fact, even more. The demand for large results from small endeavors may be one of the reasons for the great growth of the so-called "new methods," which give, or it is promised, that they will give, you a royal road to success. They all but promise the impossible, getting results, etc., in one-half or one-quarter of the time needed by the old methods. Whether these persons can accomplish what they promise is something you must find out for yourself.

Ritter says truly, "Does not the vocation of teacher really evolve from the true love for man and neighbor? A teacher must be able to love his pupil as the pupil must love his teacher. Only by reciprocal love is it possible that each unlock heart and soul of the other. Only so is it possible for the teacher to look into his pupil's heart, and learn to know his individuality, for if this remains closed to the teacher, then a natural development of the pupil is scarcely to be hoped for. For a teacher who does not understand how to bring himself down to the standpoint of the pupil, so that, learning with him, he is gradually drawn to a higher plane."

Educational Helps on Etude Music

By P. W. OREM

HUMORESQUE—G. A. BURDETT.

A portrait and biography of this well-known American composer will be found in another column. "Humoresque" is one of his most recent works. It is built up of two strongly contrasted themes, a lively two-four rhythm and a flowing cantilena in three-four time. The two-four movement will require a crisp touch and a spirited manner of execution. The three-four movement should be "sung," bringing out the two voices clearly in the manner of a duet. The composer has supplied copious marks of expression and interpretation. These should be strictly observed. This piece will repay careful study. It has real educational value, and its musical interest and originality will render it available for recital use.

HEART'S EASE—J. W. BISCHOFF.

This is a graceful and very expressive "song without words," by a veteran American composer. While this piece reminds one somewhat of the well-known "Flower Song" by Lange, it is in reality a work of more serious import, more elaborate in plan and in harmonic structure. This piece demands the "singing style." It must be played in a finished manner, with strict observance of all marks of expression.

MUSICAL CHATTER—F. VON BLON.

This is a decided novelty, a piano piece by the famous European conductor and composer, whose marches and characteristic orchestral pieces have proven so successful. This piece is a melodic and harmonic gem, cleverly constructed and rather easy to play. It should be played in a delicate and precise manner, bringing out carefully the inner voices. The second theme, beginning with the last half of the eighth measure, should be played as directed by the composer, with much expression. Note the effect gained in the repetition of this theme by the additional accompanying notes in the right hand. The third theme (in F major) is original and very taking. The German word *schicklich*, heading this theme, means "teasingly." Note the horn-like effect of the sustained G in the left hand, also the modulation to A major, immediately returning to F. The two slanting parallel lines at the close of the F major theme, just before the return of the principal theme, mean that the hands are to be lifted for a brief period of silence.

SKETCH—ARTHUR BIRD.

Arthur Bird (born at Cambridge, Mass., 1856) is a talented American organist and composer who has spent much time in Europe. The "Sketch" (in F) is a good example of his work in the smaller forms. He has also been successful in larger works. This "Sketch" is a clever bit of workmanship, a logical and refined development of a characteristic theme. It belongs to the type made popular by Tschakowsky in his "Chanson sans Paroles." The middle section of this piece, with its spirited climax, is decidedly interesting. The theme should be well brought out and the accompaniments subordinated, but the syncopated rhythm of the accompaniment carried out steadily and precisely.

ARABIAN MARCH—GEZA HORVATH.

This is a strong bit of characteristic writing by a popular composer. Many of the great composers have displayed a fondness for certain Oriental effects; see, for instance, Haydn's "Gypsy Rondo," Mozart's "Rondo alla Turca," Beethoven's "Turkish March" and many modern examples. In all these will be found the characteristic "crush note," known technically as the *accrescatura* or short *Appoggiatura*. These grace notes are cleverly introduced in Horvath's "Arabian March." In pieces of this type these "crush notes" must be made to bear out their designation. They must be played on the beat in a staccato manner, extremely short, to be followed immediately by the principal notes (which they have displaced) almost as though the grace notes and the principal notes had been struck together. Play the piece throughout in a vigorous manner and at a brisk pace.

THE ETUDE

SLUMBER SONG—H. WEIL.

The "Slumber Song" is one of the most popular with composers of all the smaller forms. Historically it is one of the earliest, if not the earliest, forms of vocal expression. The lullaby or *berceuse*, as an idealized instrumental piece, holds an established place in musical literature. While there are thousands of these pieces written, a new and good one is always welcome. Mr. Weil's new "Slumber Song" is an excellent example, melodious and tenderly expressive, with just the proper amount of soothing monotony supplied by the drone bass, and with a gentle rocking motion in the accompaniment. Play it softly and dreamily, causing the melody to stand out slightly.

BERCEUSE—A. VON FIELTIZ.

This piece differs materially from the "Slumber Song" by Weil. The French term "Berceuse" (meaning a lullaby) is applied nowadays to many fanciful pieces of quiet, meditative type. The "Berceuse" of Von Fielitz is an impressionistic "song without words," an idealized type, while the appeal of Weil's "Slumber Song" is more direct. The "Berceuse" of von Fielitz is a beautiful example of modern thematic and harmonic treatment, well balanced and skillfully worked out. It should be played with extreme finish, bringing out well the inner harmonies.

SWEDISH DANCE—A. B. GRÖNDÄHL.

Agathe Backer Gröndahl, one of the successful woman composers, was born at Holmström, Norway, in 1847. Madam Gröndahl was an accomplished pianist. As might be expected, her compositions display certain Scandinavian characteristics. The "Swedish Dance" is one of her shorter pieces, but it is an excellent example of her style and workmanship. It is based on one of the national dance rhythms. In playing this piece note the "skipping" character of this rhythm. Play it accurately, giving strict value to the eighths and sixteenths, and to the sixteenth rests. Note the quiet effect of the alternating tonalities, G major and G minor; also, at the close of the piece, the effect of the C major chord preceding the final G minor chord. Madam Gröndahl died in 1907.

VALE ETUDE—G. D. MARTIN.

In addition to being a graceful and entertaining waltz movement of the modern type, this piece affords excellent practice in double-note technique with opportunity for employing a variety of touches. This piece may be played with much brilliancy of effect, and would go well in recitals.

LYRIC MOMENT—S. F. WEIDENER.

This is a melodious "Album Leaf" by a promising American composer. It should be played with freedom and expression, like a song.

DANCE OF THE MARIONETTES—H. NECKE.

This is a lively and characteristic polka movement, by a very popular writer. This piece requires a clean and even finger technique. The running work will have a more sparkling and clear-cut effect if played slightly *non-legato*. This piece will prove excellent either for study or recital.

THE CAUCUS RACE—MARIE CROSBY.

This is a bright little piece, one of a set illustrating "Alice in Wonderland," each founded on some characteristic bit of "nonsense verse." The "Caucus Race" should be played in a lighter-spirited manner, as rapidly as consistent with distinct playing.

CAVALRY PARADE (FOUR HANDS)—HENRY PARKER.

This is a brilliant and vigorous duet number, by the well-known English composer. It should be played with vim and dash, and in orchestral style. This would prove a very effective number for the opening of a recital.

MORNING PRELUDE (PIPE ORGAN)—E. M. READ.

This is a very useful and attractive organ number. The melodies are taking in character, and the registration is most effective. The piece should prove popular with congregations, as well as satisfying to the player.

DANCE OF THE MARIONETTES

MARIONETTEN TANZ

HERMANN NECKE

Allegretto grazioso M.M. ♩ = 116

The musical score for "Dance of the Marionettes" is presented in a standard format for piano. It begins with the tempo and meter marking "Allegretto grazioso M.M. ♩ = 116". The score is written in 3/4 time and features a variety of musical notations, including slurs, ties, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *p dolce* (piano dolce). The piece is divided into several sections, each with its own set of staves. The notation includes many beamed sixteenth and thirty-second notes, suggesting a lively and intricate melody. The score is designed to be played on a piano, with the left hand often providing a harmonic or rhythmic foundation for the more melodic right hand.

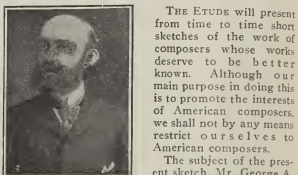
ITALIA (VIOLIN AND PIANO)—J. F. ZIMMER-MANN.

This is a fiery little tarantella, brilliant but not difficult to play. It should be played as rapidly as possible, consistent with clearness and ease. The second section, in G major, may be taken somewhat more slowly. A fine recital number.

THE VOCAL NUMBERS.

Mr. Michel's "Why Will be Done" is a useful sacred song which should go well as an offertory. It has a good, broad melody, simple and unaffected, but appealing. It will prove effective if sung in a sympathetic manner. R. M. Stults' "Sing Me Some Quaint Old Ballad" introduces very cleverly as a "refrain," the popular "Annie Laurie." This song should prove popular for general use.

MR. GEORGE A. BURDETT'S WORK AS A COMPOSER.



THE ETUDE will present from time to time short sketches of the work of composers whose words deserve to be better known. Although our main purpose in doing this is to promote the interests of American composers, we shall not by any means restrict ourselves to American composers.

The subject of the present sketch, Mr. George A. Burdett, was born on Beacon Hill, Boston, in 1856. His father was an organist, and the boy's musical education commenced at a very early age. One of his first teachers was Junius W. Hill. Boston has known few more able teachers than Mr. Hill. He graduated from the Lowell Music Conservatory, and later became Professor of Music at Wellesley College. Mr. Burdett expresses a debt of gratitude to Mr. Hill for giving him a "firm foundation."

Later Mr. Burdett spent two years in Dresden, studying with the organist, Fischer; one year in Hanover, studying with the court organist. Mr. Burdett returned to America and graduated from Harvard with honors. Mr. Burdett took all of the courses in music position under the late John K. Paine at Harvard. The next year was spent in Berlin, where he studied under Haupt and Kiel.

Mr. Burdett is now organist of the Central Church at Boston, and has been a member of several expert committees and boards of visitors. His compositions are very numerous, and some have met with pronounced success.

WHY HUGO WOLF FAILED AS A TEACHER.

LOVERS of Wolf's beautiful songs will be interested to know that Mr. Ernest Newman's book, entitled "Hugo Wolf," is now in course of preparation. Wolf has not unhappily been called "the Wagner of the song," and his genius in this direction is rivaled only by that of Schubert.

"It goes without saying that he was constitutionally unfitted for teaching, or, at any rate, for the kind of teaching he had to undertake at this time. Boy as he was in years, his musical nature was matured enough to create a wide gulf between himself and his pupils. He was probably impatient beyond the average of teachers at having to spend valuable time in laboring with children at the rudiments of piano technique; and it is not surprising that he put this side of his duties out of sight as far as was possible and gave his energies to teaching his pupils the wearisome, but not quite so wearisome, elements of musical theory. We have a record of what his behavior was like when he was in the case of a certain Fraulein G., to whom he had to teach the piano in the early eighties. She had apparently little musical talent and Wolf found it hard to keep his temper with her. His language to her at times is said to have been in keeping with the situation than with the conventions of a polite society. He used to play duets with her of a variety ranging from Beethoven symphonies to Lanner waltzes. When his patience was at an end he would angrily drive her away from the piano and play by himself long stretches of the music of his predilection, especially that of Berlioz. It ended with his refusing to teach her any longer.

THE ETUDE

HEARTS-EASE

AN IDYL

Andante M.M. ♩ = 69

J.W. BISCHOFF

THE ETUDE

THE ETUDE

CAVALRY PARADE

MARCH
SECOND

Allegro Marziale M.M. $\text{♩} = 120$
Con spirito

HENRY PARKER

9 *Silent* *mf* *ten.* *ten.* *ten.*

ff *Con Ped.*

animato *cresc.*

p *cresc.*

ff *Last time to Coda*

CODA *Molto Allegro*

Silent *ff*

marcato *ff accelerando*

THE ETUDE

CAVALRY PARADE

MARCH
PRIMO

HENRY PARKER

Allegro Marziale M.M. $\text{♩} = 120$

mf *cresc.* *f* *ff martellato* *Silent*

8 *mf Con spirito* *ten.* *ten.* *ff*

8 *p animato* *ten.* *ten.*

8 *legato* *cresc.* *p* *ten.* *ten.* *ten.* *ten.*

8 *cresc.* *ff* *Last time to Coda*

CODA *Molto Allegro*

Silent *ff* *1 sempre crescendo* *2* *3* *4* *5* *6*

8 *accelerando* *ff* *7* *8*

THE ETUDE

SECONDO

ff

p

senfiso

p

cresc. *dim.*

DRUMS

f marcato

cresc. *dim.*

p

senfiso

cresc. *dim.* *D.C.*

THE ETUDE

PRIMO

ff

sempre legato

pdolce

ten.

p

cresc. *dim.*

FIFES

f

ten.

cresc. *dim.* *ten.*

p

cresc. *dim.* *D.C.*

THE ETUDE

LYRIC MOMENT

ALBUM LEAF

STANLEY F. WIDENER

Andante affettuoso M.M. $\text{♩} = 68$

BERCEUSE

ALEXANDER von FIELITZ, Op. 16, No. 1

Andantino M.M. $\text{♩} = 76$

THE ETUDE SKETCH

Con moto moderato M.M. ♩ = 76

ARTHUR BIRD, Op. 15, No. 1.

p

Ped. simile

Piu mosso M.M. ♩ = 100

f marcato cresc.

dim.

Tempo I.

p

Ped. simile

poco rit. a tempo

THE ETUDE

p

p

THE CAUCUS RACE

"One, two, three, then away we go!"

MARIE CROSBY

Vivace M.M. ♩ = 112

mf

a tempo

llegiero

con forza

agitato

stacc.

f

MUSICAL CHATTER

MUSIKALISCHE PLAUDEREI

FRANZ von BLON

Moderato M. M. ♩ = 100

p

espress.

f

poco rit.

Tempo I

Neckisch (teasingly)

p

Tempo I

ritardando

p

pp

HUMORESQUE

GEO. A. BURDETT

Vivace con brio M. M. ♩ = 116

ff

cresc.

Meno mosso M. M. ♩ = 80

p

melodia sostenuto cantabile espress.

Tempo I

poco rit.

8

ff *simile* *sf*

Tempo II

decresc. molto *pp molto espress.*

Tempo I

cresc. molto *ff* *simile f*

legatissimo e calmato *decresc. molto*

Tempo II

mp *ppp* *ff deciso*

Presto

8

ff *legato brillante*

ff *senza rit.* *Lh.*

SLUMBER SONG

HENRI WEIL

Tenderly M.M. ♩ = 69

dolce cantabile

poco più mosso

a tempo *dolce rit.* *a tempo*

cresc. *dim.* *dolce* *ralf.*

THE ETUDE
A Mademoiselle Sophie d'Antoine
ARABIAN MARCH
 ARABISCHER MARSCH

GÉZA HORVÁTH

Allegretto M.M. ♩ = 108

THE ETUDE

MORNING - PRELUDE
 PIPE ORGAN

EDWARD M. READ

Registration
 Sw. St. D. Sal. and Aeo.
 Gt. Gamba and Dul. coup. to Sw.
 Ch. Dul. 8 ft.
 Ped. Bour. 16 ft.

Allegretto M.M. ♩ = 63

MAN.

Sw. St. D. off, add 4 ft.

Gt.

Ped.

Sw. Op. D. off Sw. to coup. off

Fl. 8 ft. off

Tempo I

Sw. St. D. - Sal. Aeo. Quint. and Fl. 4 ft.

Reduce Sw. to Quint. Sal. and Aeo.

Slower

Quint. off

Sw.

pp

SWEDISH DANCE

POLSKA

AGATHE BACKER GRÖNDAHL, Op. 55, No. 11.

Allegretto M.M. $\text{♩} = 69$

* Go back to the beginning and play (without repeat) to D.C. then play Coda

ITALIA

PETITE TARANTELLE

J. F. ZIMMERMANN

Allegro M.M. $\text{♩} = 144$

VIOLIN

PIANO

Last time to Coda

CODA

THE ETUDE

To Mrs. John S. Williams

THY WILL BE DONE

MAUDE A. RICHARDSON

JOSEPH A. MICHEL

Moderato

p

My God, my Fa ther, Love di vine,

Help me to blend my will with Thine. I have no cares when Thou art near, Thy will and guid-ance

f

I hold dear. I know Thou do - est all things well, And dis-cord may not

f

with me dwell. All joy and good shall then be won, When I can say, "Thy will be done." "Thy will be

p

THE ETUDE

p

done." To do Thy will brings peace and rest, With

p

strength and health shall I be blest; Thou lead - est me in joy - ous ways, And

turn'st my sad - ness in - to praise When Thee I trust in ev - 'ry hour, I

know that e - vil has no pow'r. Sup - ply and health and joy are won,

f *Slower* *mf* *p*

When I can say, "Thy will be done." When I can say, "Thy will be done." "Thy will be done."

f *p* *pp*

SING ME SOME QUAIN^T OLD BALLAD

R. M. STULTS

Andante non troppo

Andante

1. Come sit by my side be - lov - ed, While the
2. Oh! sing to me now be - lov - ed, Sing

sun goes down in the West, And sing me some quaint old bal - lad That tells of love and rest Oh!
sweet - ly, soft and low, While ro - sy troops of sun - set O'er West - ern moun - tains go Oh!

sing of a land where sum - mer Reigns queen the whole year 'round, That land's in our hearts be -
sing some quaint old bal - lad While the Ech - oes in our breast Wake mel - o - dies of

REFRAIN

lov - ed, There Sum - mer is al - ways found. Come sit by my side be - lov - ed While the
sweet - ness And a glad, strange sense of rest. "ANNIE LAURIE"

marcato melodie

sungoes down in the West, And sing me some quaint old bal - lad That tells of love and rest.

mp rall.

THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



THE GREATEST PIANO COMPOSITIONS.

1. Will you kindly explain why pupils of the fifth grade, after working at a difficult piece for some time, can play it well, but if they drop it for a week cannot play it so well?

2. Why do we have the greatest and most difficult pieces of piano music? Some critics have told me that five of Beethoven's sonatas were the greatest he has ever written. I am very much interested to this, and would like to know if there is any definite understanding in regard to the question.

3. I have an enthusiastic student of seventeen, who, with the exception of one term, has taught himself. He has devoted himself to pieces, playing them over and over again, and is a great favorite. What studies would you advise me to give him?

1. For exactly the same reason that if you commit to memory a page of Shakespeare and then do not repeat it for several days portions of it will escape your memory. Finger memory works in a manner analogous to that of the mind. Although the finger processes should be made as automatic as possible, yet they need constant exercise. You probably have heard

the famous remark of Yov Bilov's, that if he neglected practice for one day he could perceive a deterioration in his playing; if for two days, his friends noticed it, and after three days he himself would perceive the difference. In spite of a possible exaggeration, this contains a great truth in regard to all mental and physical processes. To keep any composition in excellent playing condition it will not appear before the public in a great number of years. To the student this may at first seem a little more than real, because one never needs to have a very extensive repertoire to draw upon at a given moment, unless one devotes himself exclusively to performance. But the dropped is not forgotten the next. It only needs reviewing. What required hours of practice in the beginning can now be reviewed in a few moments. This is the case with all the things which we have dropped for years. Take up a piece that you have not played for perhaps twenty years, and if it was well learned in the first place you will find that it is just as well learned now.

The pianist, in order to be able to appear at his best, must always keep a repertoire in readiness, in case he may be called upon to play without warning. To keep the repertoire in readiness will furnish the necessary material, indeed, a measure.

a. It is difficult to obtain universal agreement in any matter requiring critical judgment. Twenty-five years ago the five last sonatas of Beethoven were accepted without question as the greatest of his work. Now, however, the question has been raised in regard to them from time to time, but I have never seen it settled in a manner that satisfactorily replaced the Beethoven works. There was a time when the *Walden* was considered the greatest of the English novels, and I think the same may be said of the *War and Peace*. I especially think the most difficult piece written for piano, but I certainly it is agreed now that Godowsky's transcriptions of Chopin's études are the most difficult to execute. However, the emotional and intellectual content of these last mentioned, and hence the *Walden*, is so great that it is almost impossible to replace them. The same may be said of the letters; latter can hardly be said to have been supplanted. Whatever individual opinion there may be as to the right of certain other compositions to be awarded this position, unless such opinion is accepted universally by the musical world, it is not allowed to be placed in this position, and the position he has held so long.

3. The question is not so much *what* the young man plays as *how* he plays, and what condition his hands are in. It is very doubtful if he could have acquired modern technique or an understanding of the same without assistance. Does he intend to become a musician and teacher? If so, a very careful and thorough technical review will be necessary, beginning with the elementary stages and progressing to the point which he seems to have reached at the present time. Without this how can he teach that which he has never thoroughly understood and assimilated? Students who follow their own impulses nearly always have awkward hands and fingers, and need a great deal of careful attention in order to undo what has become a fixed

habit. Such students invariably need a great deal of practice in studies of the order of Czerny's Velocity, giving close attention to the finger motions until they have acquired independence of action. I see no reason why this should not be taken through the regular routine of studies, for he will need to understand them in order to teach them. He may doubtless be able to omit many that he would need to practice had he not already gained a considerable suppleness of action. If he is intelligent he will readily understand the situation when you explain it to him, and will be willing to do every reasonable thing you ask of him in order that he may acquire a well-rounded technique that will serve him in every sort of music.

PLAYING OVER A PUPIL'S MUSIC

1. Is it advisable for a teacher to play a pupil's music to him before he studies it?
2. Is it better to work an étude up to tempo the first time it is studied, or afterwards in a review?
3. Would you advise a few études well done, and worked up to tempo, or many, but not so perfect?

1. It depends largely on the nature of the pupil's talent. Some are so quick to catch a new thing, and so prone to imitate, that their reasoning faculties and powers of analyzing and understanding the correct interpretation of a composition will remain entirely undeveloped unless they are forced to exercise it for themselves. Pupils whose imaginative faculties are active should be encouraged to exercise them, studying out the meaning and method of playing compositions for themselves, which the teacher corrects afterwards. Of course there are many things that need to be so planned as to advance the pupils' powers. In the first place, the pupils it is usually sufficient to indicate in a general way what the pupil should take special note of.

In contrast to these there is the dull class, slow of apprehension, and possessing little imagination or originality. They rarely become quick in interpretation, and they are slow to grasp the meaning of things. Hence the teacher needs to show them how their pieces "ought to go." Sometimes it is a great help to this class of students to play their pieces over several times. Take note of how much more quickly they learn when they hear the piece several times before they are to play it. I do not mean you to infer from this, however, that such pupils are not to be taught to use their re-creative powers. On the contrary, they need to be constantly encouraged to use their thoughtful attention than the bright class of workers.

In the elementary stages they should be given a certain portion of each lesson to figure out for themselves. When they become reasonably advanced they should be assigned interpretation lessons, pieces of good quality, but so simple as to offer no difficulties technically. Pupils are likely to rebel against the simple pieces, but if you make them understand that they are studies in interpretation, you will have no difficulty. As you are an advanced player yourself, you know there are quantities of easy pieces by the best composers that exact a great deal on the part of the player in the way of interpretation.

2. As a general rule, pupils are hurried through books of studies too rapidly, acquiring a comparatively small part of the technique that the studies were intended to develop. Teachers who are popularly supposed to receive only advanced pupils could tell you volumes in regard to this. Pupils come to them who have been through Cramer and Clementi but only at a slow rate of speed and with hands cramped in the endeavor to encompass passages much too difficult for them that they are hardly ready to even take up Czerny's Velocity Studies. Teachers of the fame and prestige of Sherwood Joseffy and others can readily deal with such

situation when it arises. The student accepts their diagnosis, and industriously sets to work to reconstruct their technique. When Messrs. Smith and Jones, however, teachers of less prestige, but who understand the needs of the ill-taught colleagues, tell the student what they should do, the latter, insulted at being "put back" seek other teachers. Thousands of such would-be players, who might easily have been at least "local celebrities," usually intemperately condemn the ill-taught because of their self-conceit of their ignorance. The lesson to be learned from this is, that all elude work should be done thoroughly and carried no farther than the student is reasonably able to approximate. Many of the students, especially those with a great metronome speed, and hence the student should not attempt to work them up to the given number. Liebig has corrected this in his edition, which indeed constitutes one of its chief recommendations. When the student is not able to play the set of études may be determined from his ability in playing scales. The student that can with difficulty play scales at a speed of 100 for the quarter note,

invited into the first and second century of the nineteenth century. It requires the ability to play at the rate of 120 to the quarter note. Judgment must be used, however, in regard to pupils. Some have sluggish hands and never can acquire great speed. Others, by dint of training, can be made to proceed in a manner to give a great deal of pleasure in their own circles. A different standard of speed must be established for such in their study of the piano. The most modern teachers plan to permit to memory certain velocity études of exceptional value, and keep them for weeks until a high degree of skill is developed. Also, they plan to have the pupils play these Chopin pieces more than once; indeed, they become a part of the experienced pianist's repertoire, which he is constantly perfecting. When playing while cramped or constrained condition is assumed, a cramped or constrained condition prevents rapid passages, due to having been advanced too rapidly, can overcome this by practicing a great deal of étude work at a very moderate speed, keeping the hands loose and supple, and working them in a perfectly supple condition, afterwards going over them a second time and working them up speed. I once knew a young student who went to London, and after a few weeks of study, returned to Mr. Maas insisted on his working in this latter manner, studying Mendelssohn's Concertos and similar works as well as études at a slow tempo. The second year he spent in developing these same works up to the highest degree of perfection. The American pianists. You see, therefore, that there are many things to be considered in connection with individual pupils, and that it is impossible to lay

3. Far too many etudes are learned in the majority of cases. Students should work for quality rather than quantity. This question is sufficiently answered in No. 2.

OCTAVES

One of my pupils took a course of study at one of the prominent conservatories of music of the country, and since returning says that her teacher prohibited her from using the wrist movement in octaves of any sort. I have always taught wrist octaves, and scarcely a month passes that wrist octaves are not somewhere spoken of in THE ENSEMBLE. Will you give us your opinion in the ROSSINI TABLE? I know there are cases in which wrist octaves are not correct, but should they not be used in rapid staccato passages?

Yes, the wrist is certainly used, but its motion is now taught somewhat differently from that which was formerly in vogue. Many good teachers no longer teach that the forearm should be held rigid and fixed while the hand moves up and down as upon a fixed hinge. The combination of motions is complex and difficult to explain in a few words, and without actual demonstration. The teacher's right hand communicates an impulse to the hand hanging loosely on the wrist, the notes following from the impulse in a manner somewhat analogous to the rebounds of a rubber ball when thrown forcibly upon the floor. The motions of the hand upon the wrist must constantly retain the utmost freedom and flexibility of movement, and the hand and the upper arm must be avoided. You will find the fullest treatment of this doctrine of octaves in the first and fourth books of Mason's "Science of Music" and in the first book of "The Science of Music and Technique." The Leschetizky books still teach that the arm should be held low, and the hand move with the hammer-like hinge motion from the wrist for piano

octaves, but that the arm should be held high and the hand merely glide along the keys for *forte* octaves. It is not possible that many of the wrist octaves you see in the music are to be interpreted in the light of the doctrine outlined in the foregoing? To understand it thoroughly study your Mason.

A COURSE OF STUDY.

Will you please give me a course of study, both etudes and musical selections, for a girl, fifteen years old? She has finished Czerny's Selected Studies and Czerny's Op. 740.

If your pupil can play the foregoing with freedom and speed, approximating the required tempos, and can practice three or four hours a day, she might spend one-half the year on Clementi's Grados, selecting judiciously so as to meet her special needs, following with the first book of Moschies, Op. 79, for the second half. Kullak's Octave School may be intermingled with it, what she does depending on the octave training she has already had. During the year Bach's two and three-part inventions ought to be interspersed, using the following numbers in order of difficulty as here given; from the two-part inventions, 8—13—14—6—1—10—12—3—4—2; from the three-part inventions, 1—2—7—10—12—15. Of course, she will continue the practice of scales, arpeggios, etc. For pieces your choice of selection will be very extensive. You should not confine your attention to pieces of the same grade of difficulty. Pieces of the order of the earlier Czerny's nocturnes should be studied for interpretation. There is no limit to the number of selections of this kind. Beethoven's sonatas, Op. 13, 24, 31, No. 3, and Op. 2, No. 1. Chopin, Polonaise, Op. 26, No. 1. Schumann, Fantaisie, Op. 12. Moszkowski, Valse in A flat. Schubert, Impromptu in D flat, Op. 142. Schubert-Heller, The Trout. Rubinstein, Kammer-Ostere-Hollaender, March, Op. 39, No. 1. Krosner, Artion. Reinhold, Impromptu in D sharp minor. This selection will provide sufficient variety to keep the pupil interested.

A SUGGESTION.

ONE of the readers of the ROUND TABLE sends a "suggestion" for the benefit of teachers who, like herself, have had difficulty in teaching the rudiments and elementary theory to young pupils. She says:

"Last year I tried class meetings, and they did much good for a time. Gradually, however, most of the members of the class dropped out. I was so glad that I finally had to discontinue the meetings. This time I have tried a different method. I have called them, giving them five cents each, which I give them at the end of the lesson. I have also given them four questions, which, with the answers, they write in the book. I began with the simplest questions, gradually leading on to more advanced ones, and it is a wonderful thing to see how the pupils we find and how rapidly the little books are filled up. When we have reached a given point in our work I shall have all the books turned in and examined, and those who show the best answers in writing, spelling and fluency of treatment, will be awarded a gold medal. I shall also have shown a great deal of interest in the scheme."

One comment suggests itself from the foregoing in regard class meeting of students. Teachers should take into account the natural tendency in human nature to grow tired of any routine exercises. Adult pupils will submit even to tiresome routine, because their reason tells them that it is necessary to their progress. In children the reasoning faculty has to be developed, and hence they will continue voluntary exercises only so long as they contain an element of novelty. Hence teachers should not have them meet too frequently, nor keep them long in session. Neither should they be continued late in the season. All extra and voluntary classes should be limited up toward the end of the season when students are beginning to take more interest in vacation plans. Only a certain amount can be accomplished at best, and the shrewder a teacher is in planning accordingly the better results will follow. Our correspondent's new plan, however, is an excellent one, and well worth being tried.

"I have a very talented boy, fifteen years of age, for whom I have difficulty in finding pieces sufficiently advanced, and I am looking for some chords, as he cannot reach them yet. He plays some of the most beautiful music, and I have heard of his Italian Concerto. I wish to ask if you could suggest some suitable music, particularly some of the lighter, brilliant kind?"

I think you will be able to make use of many of the following: Spinning Wheel, Bendel; Roncouvec, Godard; Angelus, Godard; Song of the Brook, Lancelotti; Etude in G major, Moszkowski; Sonata, Opus 40, Beethoven; Songs Without Words, Mendelssohn; Rondo in C, Beethoven; Nocturne in E flat, Op. 9, Chopin; Habbing Brook, W. G. Smith; Song of Troubadours, Raff.

THREE IMPORTANT FACTORS IN TEACHING.

BY CONSTANCE FAINE.

DESIRE, attention and application are three words which should be impressed upon the mind of every musical student. They should be of value not only to the beginner, but to the advanced student as well. Without grasping them in the reality nothing can be accomplished.

In order to do anything we must have the desire. After the desire we must have attention of mind, and lastly, we must apply what we have gained through attention.

Thus, in music, a child must have a desire for music, but there must be some goal toward which he can work. This desire should come naturally, but if it does not, the parents or teacher can infuse a desire into the child. When there is a natural desire the child loves everything in nature that is musical. He will grasp every opportunity that comes before him. He will dream of the future time when he will be able to reproduce the music that is swaying continually within his soul. Attention and application are in tune with his intense desire. It requires but some years of time to bring forth the cherished results.

In order of illustration, compare the musical abilities of Wagner and Mozart. They both had genius. Wagner had great power. Nevertheless, everyone knows that he applied his genius to unproductive ends. His music might have attained equal prestige in any other walk of life. Mozart, on the other hand, was a born musician. He seized everything by his musical side. This innate power he put to use in the commands of his teachers. However, the majority of musical students of to-day do not have this natural desire or innate power.

CREATING A DESIRE.

Conversations should be conducted with intelligent music lovers. Many people cannot express definite ideas of the art. Many music teachers themselves forget this very important part in a course of instruction. They forget it because it has been omitted from their own study. A certain piece of music should be discussed as to its musical value, its relative importance, and its technical importance, and its harmony. It is a fact that musicians will feel music most intensely seldom speak of the emotional extent of a piece, but more often of the technique.

All truly musical people possess to some degree the power of observation, and it is their duty to exert this power whenever they listen to music. A beginner in music will listen to a fine composition and simply hear a mass of sound. It is the teacher's duty to point the way which leads to an ability to listen intelligently to music. The child, as he advances in the art, will learn to appreciate thoughtfully any composition. If a child receives direct impressions from the start he will widen and unfold into original ideas when he grows older. After a child has listened to good music he will invariably be filled with enthusiasm with desire.

A teacher should give the careful encouragement to a pupil. He must be given a good foundation upon which to build his musical powers. A teacher should instill into the habit of teaching, first, the keyboard, then the notes, and lastly, pieces of various kinds selected in a haphazard fashion. The result is that each year there are more poorly trained pupils, who in turn, are incompetent teachers. The thorough application of the piano is the key. The preparation of a course of study in music demands time, power and a great deal of natural ability on the part of the teacher. It is just as easy a matter to teach well-dressed teachers as not. On them depends the future of the musical student. Teachers can be fitted for their work without a conservatory course. To repeat, it is for them that the words desire, attention and application must be of value.

The teacher who has been giving lessons in a dull, "hum-drum" way may still improve. No child will get a desire to unfold his latent talent without the aid of a good teacher and a good course of study. A talk or a story about the lives of various composers will prove more beneficial than an hour spent in "humming" notes. This will help to vary the monotony and aid in holding the pupil's attention.

The child should be taught the meaning of music, the value of it and the history. This can be done as the outset by arranging the subject matter to suit the child's mind.

So many children count the minutes when their allotted practice hours will be over. They dread the music lesson. Why? You may claim that it is the music lesson. But you have no music in them. Not at all. It is because the teacher lacks the power to make a music lesson attractive, besides the plain facts of technique. The teacher must create the desire in the child by giving him instruction along the different lines that lead to a thorough knowledge and appreciation of music.

ATTENTION MUST BE UNDIVIDED.

Attention is the next important factor. Undivided attention must be fixed constantly upon the goal which he wishes to attain. With that in view he will give all other attention to musical facts as they present themselves to him. A student should learn to love his instrument. He should be taught how to care for it properly. Every detail should be carefully noted. During the time when exercises and scales form the most important theme all the attention should be given to them. Attention must be paid to every key, every tone and every half-tone. A student should be able among the first things to know a tone without "seeing" it. If he fails to give his eyes to the exclusion of his ears a one-sided musical ability will result.

Every measure should be played until it means something. Every composition, no matter how simple, should be read with care and played with precision. By precision stiffness and monotony is not meant. Every note must be given its true value and its individual, as well as its relative expression. These seem such little things, but it is only by attention to them that a student arrives at skillfulness. A great amount of attention must be given to the selection of music for study. Melody is not the prime factor to be taken into account. Many of the great masters do not have in their compositions that melody which most uncultured people demand. The reason many young musicians want melodious music is because they have never been taught to understand music as it is. Classical music seems dull and uninteresting to them. More pleasure is gained by studying several measures of Wagnerian composition than by strumming piece after piece of popular airs.

THE MEANING OF APPLICATION.

Application divides itself into two channels. The student's knowledge can be applied to the rendition of standard compositions or to original work. Application is necessary from the very beginning. However, a student realizes more fully what it means after he has mastered the rudiments of music.

In the performance of compositions the true musical talent of the student is brought forth. Many musicians play in a most mechanical manner. They lack the innate power to reproduce the thought of the composer. A great help to a student at this stage in his career is to read poetry. By reading poetry he becomes acquainted with rhythm and beauty of thought. This will eventually permeate his inner spirit and it will come forth in a harmonious, thoughtful, soul-inspiring performance of a composition.

Written composition affords a most excellent test of the correct application of musical knowledge. A student should finish a piece completely before he attempts to play it. He must be able to mentally picture the various parts. He must see the whole composition in his mind as a finished piece of work and not as a series of floating harmonies. The thorough application of the piano is the key. The chosen few. Nevertheless, it is the goal toward which the most unpromising student must look.

There can be nothing more barren in the world than one idea, springing from one idea, mounted on one idea, and aiming at one idea; and there can be nothing weaker than a conglomeration of count-ess ideas, having no common center, not even self-supporting, much less supporting aught else.—S. A. Emery.

WHATSOEVER the relations of music, it will never cease to be the purest and the most of arts. It is the nature of music to bring before us, with absolute truth and reality, what other arts only imply. Its inherent solemnity makes it so chaste and wonderful that it smother whatever comes in contact with it.—Wagner.

SOME FUNDAMENTAL PRINCIPLES OF ADVERTISING FOR THE MUSICIAN.

BY GEORGE C. BENDER.

(The following is a condensation from a portion of Mr. Bender's forthcoming book, on the business side of the musician's work, entitled "Dollars in Music Lessons." Other chapters from this book have been published in THE ETUDE during the last four months. —THE EDITOR.)

THE presentation of the following fundamental principles is justified because they are recognized and utilized by all skillful advertisers. The reader is obliged to know what constitutes the "practical" before he can apply it successfully to his own work. The respective principles must be made a natural and unobtrusive part of the writer believes that the following may be easily comprehended, because the main ideas are presented in abridged form.

APPROPRIATENESS IN ADVERTISING.

An inappropriate advertisement always defeats the purpose of the advertiser—it is invariably a failure. Circulars, poorly printed on cheap paper, some times productive of good results, but they must appeal to a class of people who are unable to appreciate the refinement displayed in the use of good materials and artistic typography. Since such a circular is rarely intended to reach the unintelligent class, it represents a misdirected effort and a wasteful expenditure of money. Big black "display" type, startling headlines, bombastic claims and vivid color combinations may appeal to those who lack culture, whereas the educated and refined are more readily impressed by an artistic display and more conservative statements.

The following, for instance, is an example of how not to advertise in circular form (see example 1):

Signor Francesco Pommoso

Master Of The Art Of Singing

AND

One Of The Greatest Living Tenors

Signor Pommoso desires to inform his friends and patrons, and the musical world in general, that after years of study and professional experience with the greatest of all singing teachers, he has invented the one method by which the student can ever hope to reach musical success.

Most of the vocal instruction of this day is founded on fraud and ignorance, and Signor Pommoso requests parents and pupils to come to him at once so that no time may be wasted with swindlers.

TERMS \$3.00 a half hour
STUDIO OVER McALPIN'S MEAT MARKET

EXAMPLE 1.

Ludicrous as this may seem, it is not so very different from the circulars that are often found in our large cities. The display is ridiculously bad, and the whole circular has fraud written all over it. Let us suppose that the signor had really been a great teacher, and had possessed a knowledge of how his business announcement should have been made. It might have appeared something like this (see example 2):

This advertisement is modestly written, and if a truthful statement of facts is about all that can be said. It is appropriately worded, and is printed tastefully. If the advertiser so desired he might have added his press notices, but since there has been so much corruption of the press, both in Europe and here, the public has learned to place little value upon press notices.

Another form of an inappropriate advertisement would be the following (see example 3):

Laugh, if you will, but circulars like the above actually do exist. There is nothing in this advertisement which is what is needed to convince the public, who, of course, know nothing of music, and are therefore

devoid of all common sense and good judgment. Not all of these circulars are due to an attempt to defraud the public, but are sometimes due to ignorance of the right manner in which to advertise.

Let us suppose that the above advertiser was a teacher who had received a fair musical education in some large American city, and had been located in Smallburg for many years. He would probably be known by everyone in the town, and an excellent opportunity to do really good work. His circular is inappropriate in every respect, since he cannot alter the general impression regarding his work. All that he needed was a simple, little statement of what his work really had been and what his plans were for the coming year.

Francesco Pommoso

INSTRUCTOR IN

THE ART OF SINGING

Signor Pommoso is a graduate

of the Conservatory of Naples, and for twenty years appeared in leading roles at such famous opera houses as La Scala (Milan), Kgl. Hofoper (Dresden), The Grand Opera (Paris), Covent Garden (London) and the Metropolitan (New York).

During this time Signor Pommoso had excellent opportunities to investigate the different methods of singing employed by his colleagues, and the advantage of this experience to students is obvious. Signor Pommoso will be glad to meet prospective students by appointment.

Suite 78, CARNEGIE HALL.

EXAMPLE 2.

The musician cannot with propriety adapt circus methods of advertising, nor can he display glaring posters or billboards without being suspected of humbug and fraud. This does not mean that the musician is denied the use of placards, but does mean that his methods must be more conservative and governed by

THE WAGNER INTERNATIONAL CONSERVATORY OF MUSIC OF SMALLBURG, NEVADA

This institution is designed to accomplish the same results as the great music Schools of Europe. Our course is based upon the greatest systems and methods of the world. Why go to Europe when we can give you the same thing here?

We employ three professors and sell music at cost.

Our course runs from the Kindergarten to the Virtuoso. Paderewski made \$250,000.00 in less than one year. Why not enter this lucrative business? Call in upon Prof. Migt some day and talk it over.

EXAMPLE 3.

Later, we will take up the matter of "Individuality, Brevity, Plainness or Cleanness, Attractiveness and Directness in advertising, and also show how the best developed by advertising if the character of the adver-

tisements is such that they will appeal to the class addressed. This can only be done by accurately appreciating the peculiarities of the individuals who compose the class which is to be reached. Think of the atrociously printed, badly worded, mis-spelled circulars that are sometimes scattered around city streets as advertisements of cheap groceries. The main consideration in a circular of this kind is to bring the name of the article and a very reduced price to the eye of the consumer. What if the housewife of very limited means does read, "Hawking 5 cents a bottle," or "Bakky Powder 15 cents a can." She cares nothing about the spelling nor the printing nor the paper. She does not judge the store by these outward signs. To her it is simply a matter of price. She rarely considers quality. She passes over the slang, the grammatical "liberties" and the provincialisms with little regard for anything but the idea of getting as much as she can for as little as possible. Such a circular appeals to the masses, but it could not appeal to the classes. With the teacher the condition is entirely different. He appeals to a different class, with an entirely different purpose, and should employ different means. One of the most valuable possessions of the successful advertiser is an understanding of human nature and the ability to touch people upon successful points.

Appropriateness presents another aspect: that of time and season. It need hardly be said that to advertise concerts or recitals during the summer season, when the public is chiefly interested in travel and recreation, is to invite dismal failure and needless loss. At that time of the year the advertising should be of the reminder kind. Direct advertising for pupils at that time is, despite tempting offers, like sowing seed in winter. There is a right time to sow seed; so, too, there is a right time to advertise particular business and professional propositions. Still it is unwise to discontinue advertising during the summer seasons. Experienced advertisers simply do less circular advertising and devote their efforts to stimulating correspondence with new pupils at a distance from home by employing the use of informal educational letters. It is wise to secure the names of those who are likely to be interested in their work. These musical magazines are forwarded to the readers during the entire summer, and it is during the summer that the readers of such magazines often determine just where they will study during the coming season. The following is an appropriate form for an announcement in a summer journal, and one which should bring good results, if the reputation and ability of the teacher is such that the advertisement can be successfully "followed up" (see example 4):

Herbert Wilson Mason

INSTRUCTOR IN ARTISTIC

PIANOFORTE PLAYING

Mr. Wilson is now completing his arrangements for the coming season and those who desire to enter his classes are requested to write at once for a newly issued prospectus describing the methods employed and including letters from some of the celebrated teachers, whose ideas Mr. Wilson has incorporated in his work.

Season Opens September 18th.

Students are requested to register not later than September 6th.

THE MASON STUDIO

37 Grant Chambers, - - Boston

EXAMPLE 4.

Later, we will take up the matter of "Individuality, Brevity, Plainness or Cleanness, Attractiveness and Directness in advertising, and also show how the best developed by advertising if the character of the adver-

How tedious the persevering efforts of the player on the French horn until he succeeds in conjuring those ravishing sounds from the vibrating metal! A control of pure tone on the instrument is absolutely requisite before the pupil may proceed to the simplest beginnings of technic.

"Song-Walk in the Sun" is, however, there is common ground between the sincere and conscientious, and these are always standing closer to each other than they may be aware.

For the many schools of piano instruction all piano teachers are practically agreed on the elementary necessity of five-finger exercises as a fundamental development of the hand and fingers. The amount of time and even amount of even touch within the circumscribed limits of five keys, before proceeding further with the pupil; and the use of an instrument that generously fulfills the requirements made. "How much greater the obvious-ly blessed with such—to whom the free production of beautiful tone throughout the entire range, to explain the salutations of the day. To explain to these singers by divine grace the mystery of handsome tone would be like the rainbow after the storm."

But these voices are not to be beautiful. Italy. When a singing teacher meets with such a one his task resolves itself into a question of general musical training. The student must have good taste and technique, the development of his talent (if there be any), the refinement of heart and mind by means of encouraging hints toward a broader education.

when addressing our advertisers.

when addressing our advertisers.

TON

Advertisers



THE MOST ENTERTAINING PAPER THAT COMES TO MY HOME—AND THE MOST FOR THE MONEY"

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2000 ONE-MINUTE STORIES—Anecdotes, Editorials, Miscellany, Children's Page, etc.

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