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James Francis Cooke

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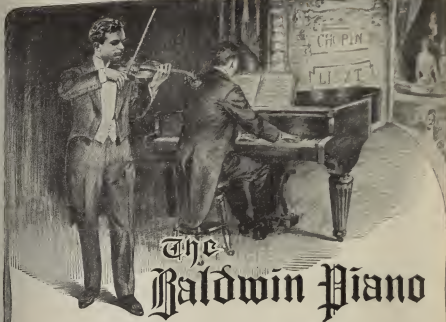
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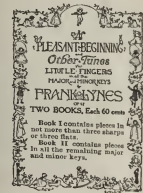
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MUSIC AND THE YEARLY MIRACLE

NATURALLY the wonderful and beautiful phenomena of spring have had a very powerful appeal to musicians. When this issue reaches our readers the whole land will be rejoicing with its floral banners and garlands. It is the glad time of the year. The world is awake again.

In spring something comes into the heart and mind that demands expression. It is the time of all the year when music should be most highly revered. Instead of this our concert halls in the large cities close and the season ends at the very hour when it should begin. In London, where the climate is a little less severe, spring time is music time.

Many teachers are now searching catalogs for music suggesting the spring. What has a title to do with the significance of a piece? The world is filled with beautiful spring music. One teacher who knew brought large quantities of blossoms from the woods, the orchards and the fields to turn her studio into a veritable bower of the most beautiful and emblematical flowers in the world. The teacher her pupils played was brightness itself, and the whole recital breathed the exuberant spirit of the resurrection of the world. Those who attended never forgot the event.

Don't let lethargy get into you now, and complain, "It's the weather, or 'it's the spring.' If you do, your pupils will lose interest and commence to drop off long before your real teaching season ends. Now is the time for a little extra spurt. Plan a brilliant and taking recital to take place at the end of May, and follow it up with another one with more increased distinctive and individual interest at the end of June.

For centuries musical festivals have been given to celebrate the yearly miracle. You don't need a great hall, a great orchestra or a great chorus to give a "spring festival recital." It can be given right in your own studio with your own pupils, and it will help you and them more than you can estimate.

"And therefore take the prime time,
With a hey and a ho,
And a hey nonny;
For love is crowned with the prime
In the spring time, the only pretty ring time."
—Shakespeare.

THE LESSON FROM THE MAN IN THE DITCH

ONE of the instructors in Mechanical Engineering in the Summer School of Harvard University, in order to gain practical experience in cement construction, secured employment as a laborer in the Boston Subway, now being built. Several of the graduates of the university followed their teacher's example and are now engaged in laborers' work in the big ditch.

Why is it necessary for young men, with a university equipment, to go down into the grime and slime of earth when they have had a theoretical training second to none in the world? Simply because there is a practical knowledge which only comes through practical hard work.

The instructor mentioned is quoted as saying: "I have learned more about practical engineering problems in the few months I have been down digging in the ditch than I had learned in all my previous experience."

There is a lesson in this for teachers and students. Sometimes we think that they do not value their every-day work highly enough. They pass it by as though it was a kind of routine affair which they are unfortunately obliged to endure. Every lesson should be a lesson to the teacher as well as to the pupil.

One of our readers recently sent us a circular with the announcement that she had given over fourteen thousand music lessons. The figure staggered us at first, until one realizes that the teacher who gives eight lessons a day for two hundred and fifty days each year gives, in all, two thousand lessons a year, and twenty thousand lessons in ten years. Many teachers exceed this number. Think what a glorious opportunity for continually enriching one's practical experience! Every lesson should be as much a lesson for the teacher as for the pupil. The information is there if you mine for it.

If you let the lessons pass by like the water over a millwheel, only serving their immediate purpose of grinding out a living for you, don't wonder why you do not get ahead. Every lesson should add to your ability and to your earning power. You don't need the assistance of a diploma or the reflected glory of some great teacher if you have mined out real ability from the ditch of practical experience.

The teacher who has this experience and has gotten it by honest effort is about ten times as capable as the student, arrogant with an alleged ability, fresh from some great European school or metropolitan "30-an-hour" teacher. Give us the teacher with real experience every time.

WHAT ONE TEACHER DID

SOME time ago, we said editorially that it seemed to us that one of the most serious conditions confronting the music teacher in America was the fact that the school boards of our different American cities provided courses of studies, and made such demands upon the pupil's time at home, that the pupils are practically forced to discontinue their music lessons. We know from personal experience that the claim made by many pupils, "I simply haven't any time to practice," is a perfectly just one. The school work cannot be chagrined of being "left behind." How those awful words, "left behind," ring in our recollections of our own childhood days. With music it is all very disagree, consequently the school has the preference and the music teacher suffers. What we really need in this country is enough stalwart teachers with the initiative and the courage to go directly to the heads of our school boards and tell them as forcefully as possible that the great thinkers of all time in the science of pedagogy have placed music among the most valuable of all branches of education. Who is going to do this? Are you going to put this off upon the shoulders of some other teacher, or are you going to do your share?

Let us tell you what one teacher in Olney, Illinois, did. Miss E. E. Harn, of that city, conceived the idea of helping in this cause in this manner: She printed a little four-page appeal with a decidedly human description of the practical advantages of music to the average student in after life; she did not even give the names of great educators who have lauded the educational importance of music. What was the result? The heads of the educational interests of the city have come to the conclusion that music should be encouraged rather than discouraged, and that the students who study music should be allowed time from home-work to enable them to practice properly.

If ten or more teachers will get together and have a similar plea published, the entire expenses

for 500 circulars would not be more than fifty cents each. Properly presented to influential members of the local boards the plea is bound to be considered. Will you not endeavor to do your share in this movement? THE ETUDE stands ready to help you in every possible way. Why should music be ignored by boards of education, composed of butchers, bakers, masons, politicians and men in all occupations of life, except the scientific study of education itself, when the greatest pedagogical thinkers insist that music is an essential study and one without superior in promoting intellectual discipline. This is addressed to You. If you do not act, the other teachers may feel in the same way about it, and this cause will be lost. Your chance is here and now.

THE IMPORTANCE OF GOOD APPEAR- ANCE

A WRITER in the *School Journal* tells us that the State Superintendent of Education in Michigan preaches that none but pretty and handsome men should be employed in the schools. At first we were inclined to laugh at this statement, and then to dispute it, and finally we were completely convinced that the gentleman in Michigan was right. All teachers should be good looking—particularly music teachers.

There are as many standards of personal beauty as there are people in this world. Follow the run around the globe and you will find few who will accept your own idea of what a pretty face should be. Some of the women we know with the most irregular features are, nevertheless, the most interesting and the most beautiful. How is it to define that kind of beauty? The little pupil who comes into the studio of the teacher does not have to define it. He knows, he feels, he is convinced. If the teacher is not beautiful he has the desire to get away as fast as possible. Features have little or nothing to do with it. He may not even look at the teacher's face.

It is the duty of every teacher of music to be beautiful. It is hard to be beautiful under some circumstances. Forbes Robertson, the most famous of English actors, has a face which is far from the ideal of the matinee girl. It is hard and rugged, and has the signs of struggle written all over it, yet many speak of this man as possessing the most handsome face they have ever seen.

The music teacher must learn that beauty is nothing more than the visible evidences of character. The writer we have mentioned above describes this splendidly in the following:

"Beauty of face after one attends to her hair and skin is almost entirely a matter of expression. The emotions get hold of the muscles of the eyes and mouth and nostrils and shape them into attractive positions. The man's or woman's own substitution of a feeling of sympathy in place of a snarl, a smile instead of a frown, a soft and winsome voice where the taskmaster used to be, throws beauty into the unattractive face of the hitherto repulsive. You can't avoid that. Practically all the handsome faces are made up of symbols of attractive states of mind. We can be happy and firm at the same time. We can be charming by expelling the base loves of power, authority and self-assertion.

"I never knew a good teacher who was not good-looking, not one. I have known those who didn't inherit much of a capital to start

A KEY TO KEY SIGNATURES.

BY WILBUR POLLETT UNGER.

for here in the corner of a very modest *Wirtschaft* were gathered some of the greatest art-workers of Leipzig (literature and painting were represented, as well as music), and every day at noon they met and spoke of their work, their hopes, their plans and their joys; in such an atmosphere the plant of high idealism could not but thrive, and I could only wish that we might some day have such unostentatious and practical gatherings among the artists of America."

REINECKE'S ASSISTANCE TO "THE ETUDE."

Reinecke rendered valuable assistance to *The Etude* through many extremely important articles. He was a good friend of the publisher and frequently showed his sympathy and interest in this journal and in American musical education. His contribution to *The Etude* of December, 1900, ended thus:

"In writing, I wish to thank the editor of this magazine for giving me the opportunity of gossiping over a period of my life now far in the past; it has been a pleasure indeed, and I have been deeply moved as I have let the many letters written by Schumann, now published by time, glide through my fingers in order to choose from them those best fitted to complete my work. And I might add that it would be an especial gratification to me if these random, unadvised reminiscences of mine should aid in altering the heretofore one-sided view of me taken by my American friends; instead of looking upon me merely as the good uncle who writes pleasing songs and piano pieces for the young people, let them consider my numerous orchestral and chamber music works; my many songs, both secular and sacred; my piano concertos, etc., etc."

Reinecke's last wish of an eminent musician, Reinecke is likely to be best known to the composers who are more readily playable, such as those in *The Juvenile Album*, *Sketches in Tone* and his *Characteristic Sketches*.

Our readers possessing files of back numbers of *THE ETUDE* may desire at this time to refer to a few of the many excellent articles Reinecke has contributed to this journal. We give the following list:

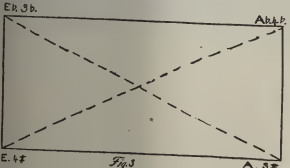
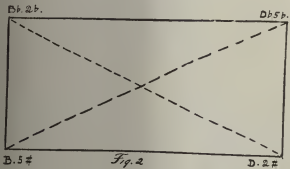
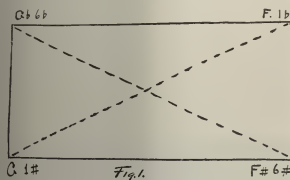
"The Scale in Modern Music," April, 1910.
 "Schumann and Mendelssohn," December, 1909.
 "My Pupils and Myself," January, 1909.
 "A Newly Discovered Sketch by Mozart," April, 1908.
 "The Works of Robert Schumann," December, 1906.
 "Some Notes on Musicians," May, 1905.
 "Heller's Writing Desk," January, 1904.
 "How Beethoven Worked," April, 1904.
 Carl Reinecke may not go down in musical history as one of the gigantic mountain-peaks, such as Beethoven, Bach, Wagner or Strauss; he will, however, hold a very important place because of his broad culture and his versatility.

FOOT NOTES.

BY F. REID SPENCER.

One's technique does not cease with the acquisition of a fine finger action. We often forget the importance of the foot in pianoforte playing. There is a technique of the foot that is most difficult to acquire, and demands quite as sensitive brain control as that of the fingers. This technique is known as pedaling. It is not limited to the technique of the damper pedal, but includes that of the soft pedal as well.

The action of the soft pedal is radically different in the grand from that of the upright piano. In the former it gives a side shift to the action, allowing but one string to sound and giving less volume; hence the expression "una corda" (one string) used in some music, meaning use the soft pedal. But on an upright piano the soft pedal brings the hammer nearer the keys, thus, while still allowing all strings to sound, it gives less force to the impact. This difference is of tremendous importance in the use of the soft pedal. Its use can be graduated on the use of the piano the soft pedal is desired, but on a grand not at all. When the pedal is partially depressed it is liable to graze one of the strings slightly, thus making a most offensive quality of tone. Both pedals should be used only as auxiliaries, while players should depend principally for dynamic effects upon the degree of touch used. Many fortissimo passages damper pedal, such as staccato or scale passages in the middle of lower register. And some pianissimo passages require the use of the damper pedal with the soft pedal for sustained effects.



ETUDE readers may also find the following little mnemonic help of value to them. In the above, note that in keys of the same name the total of the number of sharps and flats in the signature is always seven. Thus:

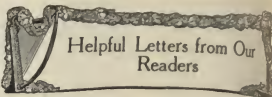
D 2 sharps.
 B 5 sharps.

7

A 3 sharps.
 Ab 4 flats.

7

Thus if the young pupil has a sharp key, let us say "G" with one sharp, and desires to know how many flats Gb has, he simply subtracts one from seven and learns that Gb has six flats.



[Some of the brightest ideas that come to THE ETUDE office come in our correspondence. When a humorous, interesting and helpful letter is suitable for publication in THE ETUDE, we are glad to share it with our readers.—EDITOR.]

TEACH THE PUPIL TO THINK.

To the Editor of THE ETUDE:

I was very much interested in the article on "Directing Our Pupils' Thoughts," by Julia A. Plumb, which appeared in the October *ETUDE*. Teaching the pupil to think and to concentrate the mind upon the work in hand is one of the most important elements in the art of music teaching, and I believe the subject is one that should be given more attention by the teaching profession. If the slow pupil can be trained to think more quickly, much better progress can be made by that pupil and much time and patience saved.

It is a well-known fact that some pupils will accomplish twice as much in a given time as others can accomplish in the same amount of time, simply because they have the gift of quick perception. This is often taken for talent, but in many cases it is nothing of the kind. I have known talented pupils who were slow readers, and also very good readers who were not talented.

Some people can read a book through in much less time than others, for the simple reason that they are able to think faster. Pupils who are slow about learning to read music are usually slow about everything else they do. They were born that way and cannot help being slow, because it is their nature to be so.

I believe, however, that mental agility can be cultivated to a certain extent by teaching the pupil to think out his mistakes instead of always depending upon the teacher to point them out for him. It is like the study of mathematics in that the pupil who works out the problems alone is the one who has learned how to think. Teach the pupil to use his mind as well as the fingers. Technique is of course necessary, but of what use is technique without effort?

FREDERICK A. WILLIAMS.

SLOW PROGRESS IS BEST.

To the Editor of THE ETUDE:

A number of articles upon the necessity for slow progress which appeared in *THE ETUDE* have reminded me of a very clever trick in India called the mango trick. A seed is put in the ground and covered up, and after several incantations, a full-blown mango bush springs up. Many fathers and mothers expect just such impossible results from their children. If the child does not learn "fast" and is not able to play a scale or march in an exceedingly short time, the teacher is dismissed and lesson discontinued because "Johnny has no music in him." This condition of affairs makes it all very hard for the truly conscientious teacher.

Do not look for fruit so soon. The young sapling cannot be expected to be laden with as much fruit as the tree of two-score years. Beware of the teacher who promises quick results, and probably as did that dear old German professor who said to the tiny beginner at the piano, "This is B, C, D, E, F, G—now we shall proceed to play this Bach fugue."

Choose an experienced teacher; one who is full of energy and deep reverence for his art. Select a soul of your child. Then wait; give time for the bud to blossom.

Why is it that nine-tenths of the people who learned to play when they were young can not play learn thoroughly? There is no line of mental discipline which requires more earnest concentration and patient practice than the study of music. A Japanese proverb says that a thousand miles begins with one step. It is with music. All great deeds begin with the first rudiments and succeed because they worked almost incessantly.

DOROTHY M. LATCHER.



The Muses

Clio (History) Thalia (Comedy) Melpomene (Tragedy) Polyhymnia (Sacred Music) Terpsichore (Dancing) Erato (Lyric Poetry) Calliope (Epic Poetry) Urania (Astronomy) Euterpe (Music)

THE STORY OF THE MUSES.

BY CAROL SHERMAN.

Very little is known of the origin of the muses. So many different accounts are given, and so many differing names have been applied to them, that few musicians have anything more than a very indefinite idea of the significance of these goddesses of the liberal arts and sciences. In very early times they were looked upon as the nymphs who were supposed to be in charge of the mythical fountain of inspiration.

The great Greek poet, Homer, related that they were the daughters of Zeus and Mnemosyne and lived upon Olympus, the paradise of the gods of pagan Greek mythology. Only three muses were known at first. They were called Aoidē, the muse of song, for the purpose of accompanying story; Mēdētē, the muse of meditation; Mnēmē, the muse of memory, for the purpose of immortalizing great deeds.

The number gradually increased from three to nine, until eventually the muses we now know came to be recognized in mythology. The chief occupation of these interesting and picturesque ladies seemed to be dancing and singing. The attributes which are now associated with their names were bestowed upon them much later in the world's history. These, together with their names, are:

Clio, the muse of history.
 Euterpe, the muse of lyric poetry and music.

Thalia, the muse of comedy.
 Melpomene, the muse of tragedy.

Terpsichore, the muse of the dance.
 Erato, the muse of lyric and erotic poetry.

Polyhymnia, the muse of sacred music.
 Urania, the muse of astronomy.

Calliope, the muse of epic poetry.
 Apollo was frequently styled Musagetes, or leader, of the muses. He is often pictured dancing in their midst. The Greeks recognized Apollo as the god of music and poetry.

The muses were worshipped in both Greece and Italy by the adherents of pagan beliefs. In the city of Rome a grove and a separate temple were consecrated to them. Along with the peculiarities of mythological traditions was the one which associated the nightingale, the swan and the grasshopper with the muses. In the accompanying picture the names of the muses are given, but the conceptions of artists regarding these mythological personages differ greatly.

Has I children my utmost endeavors would be to make them musicians. Considering I have no ear, nor even thought of music, the preference seems odd; and yet I am embraced on frequent reflection.—Walpole.

TEACH MUSIC THAT ENDURES.

BY F. ALLEN.

A writer in the *Dominant* gives a long list of songs, many of which have had a tremendous vogue in their day, but which are now forgotten. The striking thing about this article is the fact that most of the songs have come into their comest-like existence, run their course and vanished in less than a quarter of a century. One of these songs ("After the Ball") is said to have sold three million copies.

Probably the best evidence that a teacher can give to a pupil who continually solicits the popular music of the day is to point to the ephemeral existence of such pieces. Unless a musical composition embodies in its structure the fundamentals of musical art it is destined to live but a very short time.

Possibly the pupil may then call your attention to the folk-songs of the different nations, many of them so old that their origin is completely buried in the mysteries of the past. In such a case the teacher should call the pupil's attention to the fact that most folk-songs that last are based upon simple and logical artistic requirements. They embody some sincere and human emotion and violate none of the requirements which art imposes upon a composition. Their endurance is largely due to their lack of pretentiousness. Their charm is in their simplicity and naturalness.

In order to show by the powerful means of contrast just how enduring real art is we have compiled the following list. Practically all of the songs "forgotten" have come into existence during the past thirty years.

FAMOUS SONGS.

Walt Till the Clouds Roll By.
 The Ra-ra-boom-de-ay.
 After the Ball.
 When the Leaves Begin to Turn.
 On the Banks of the Wabash.
 Two Little Girls in Blue.
 Sweet Violets.

IMMORTAL SONGS.

The Red-King (Schubert, 1794-1828).
 Nino (Verdi, 1710-1786).
 My Redeemer Liveth (Haydn, 1732-1809).
 With Verdure Clad (Haydn, 1732-1809).
 Poly Wells (Dr. Arne, 1710-1778).
 Delusion (Schumann, 1810-1856).
 Scapelle Ode (Brahms 1833-1897).

This list could be increased to ten times its present size without much effort. The immortal songs will be as fresh and new one hundred years from now as they are to-day. Audiences and musicians will demand them as much then as now. The others will doubtless drop into complete oblivion. Why waste one's time with music that is for the moment only? Plenty of good music is produced nowadays for educational purposes, and these pieces are the rungs in the ladder reaching to the heights of the immortal. Make this matter very clear to your pupils and they will regard classical music—that is, music with the qualities which insure endurance—in a different way.

BENJAMIN FRANKLIN'S UNUSUAL MUSICAL INSTRUMENT.

Books have been written about the many-sided Franklin. His omnivorous and practical mind seemed ready to attack any new branch of science with the same earnestness. Music did not escape him, and he actually invented a musical instrument that was sufficiently unique to arouse the interest of some of the great masters.

How long "musical glasses" have been used for their special purposes no one really knows. There is an account of an Irish performer who played upon the musical glasses in his native country as early as 1743. When Gluck went to England (April, 1746), there is an account of his playing at the little Haymarket Theatre, with runs as follows: "He played a concerto on twenty-six drinking glasses, tuned with spring water, accompanied by the whole band, being a new instrument of his own invention, upon which he performs whatever may be done upon the violin or harpsichord." In Goldsmith's "Vicar of Wakefield" the "musical glasses" are mentioned as being fashionable.

When Franklin was in London (1762) he saw a performer upon the glasses, who played them by wetting his fingers and wiping them over the rims. Seeking to improve and systematize this instrument and, at the same time, to extend its usefulness by means of the application of mechanical appliances, Franklin devised an unusual looking instrument, which was described thus in Grove's Dictionary: "The bells or basins of glass were ranged or strung on an iron spindle (long rod). The largest and deep-toned ones were at the left, and gradually rose in pitch, according to the usual scale. The lower edges of the basins were dipped in a trough of water. The spindle or rod was made to revolve before the performer, so that all the glass bowls were kept continually going around and around by means of a treadle connected with the spindle and operated by the foot of the performer. The sound was produced by applying the fingers to the wet edges of the bowls as they revolved. Franklin called the instrument the 'Armonica.'"

Mozart wrote music for this unusual musical machine, and it became very popular in parts of Germany. The composer Naumann wrote sonatas for it, and at one time it was used in some of the court orchestras. Beethoven wrote a piece of twenty-four measures for the instrument. In Germany the instrument was called the "harmonica." Its tone was often irritating, penetrating and exciting, and it was said to have had a bad effect upon the nerves of the performers.

Musicians of all the liberal arts has the greatest influence over the passions and is that to which the legislator should give the greatest encouragement.—Napoleon.

Other American artists who have obtained practically all their musical education through years of study with masters at home, supplemented by additional few weeks or months of study abroad, unfortunately for themselves and others, attempt to give all the credit to some European master.

IS THERE AN "OVER-SUPPLY" OF MUSIC TEACHERS?

BY LESTER S. BUTLER.

Two articles recently appeared in a Boston daily that should receive more than passing notice. One was headed in heavy-faced type: "Student of Marchesi, Radcliffe woman, washes windows and becomes Socialist"; and the other, "A woman reared in luxury up as a vagrant. Daughter of a president of Hobart College is arraigned in court." In the first article a story is told of a woman who had been the teacher of many vocal pupils. The woman had studied with Marchesi and was a specialist in vocal culture, but, "because of her poverty, she rents each, sews, washed dishes for her dinners, and 'any old thing' that is honest. She taught vocal culture at the Oxford for twelve years, formed the Eleanach Academy and was prominent in many musical undertakings. Incidentally she declares that the New England Conservatory, like other large corporations, has a tendency to 'gobble up everything' but the real cause of her unfortunate position is, she asserts, 'over-supply'."

The second article recites a story much the same in substance. Alone and absolutely destitute, willing and anxious to work in any mental capacity, reared to every luxury, a woman was found by a policeman at midnight moaning on the ground in a dark alley of Washington, almost helpless for want of food. She had had a splendid education, was at one time a beautiful singer; had been translator of French and Italian patents, and she blames the office work for the failure in securing a choir position which she desired.

These stories tell their own tale and carry a lesson which may be discerned if the observer finds the true perspective.

Is there an "over-supply" of music teachers in America to-day? The answer may be "Yes" or "No," and both assertions deserve discussion.

In any business or occupation there is an "over-supply" when the thing to be sold, be it goods or service, finds no market, or has to be disposed of at less than a living profit. It makes little difference to the ultimate result what influence exerts its power to increase this condition unless a remedy is found which will prevent or abate the evil, and to resist such increase of "over-supply" by legitimate methods some professions and occupations are safeguarded by law that presents difficulties to those wishing to enter these vocations, making personal effort and perhaps sacrifice necessary before they can receive the benefits from such enterprise. This keeps many from the practice of law and medicine, and the sale of drugs and other lines of business where examinations and certificates are obligatory to their pursuit.

MUSICAL PROFESSION UNRESTRICTED.

No such restrictions hedge the music profession. Anyone can be a music teacher. No examination, little preparation—in fact, just the inclination is all that is required. It is not necessary to make it a vocation, even. Avocation, a side business, will do. In cities and towns a woman may stand behind the counter all day; be a milliner, dressmaker, anything; and a man may saw wood, do plumbing, sell horses, run automobiles as chauffeur, be a clerk, banker, etc., calling any one or all his vocation, and teach the voice, harmony, composition, counterpoint, pianoforte, play organ in church, train boy choirs, mixed choruses, conduct everything from a band to a minstrel show, doing this as a "side issue," when, in the opinion of the writer, the time should be occupied in recreation, not at the expense of others, and needed mental improvement.

There is, I believe, a great source of the so-called "over-supply" of music teachers. And the evil is not easy to remedy.

Girls after a few lessons essay to teach the piano; boys, with a little preparation become teachers of the violin; everybody can teach the vocal art; even little training here may be dispensed with, singing is so natural, and, of course, churches are delighted to get the services of an unprofessional organist, because he can afford to give more for an extra without pay, as he doesn't depend on this for a livelihood. There is reason to believe that if this large and increasing force of nondescript music teachers could be suppressed, the right answer to the question of "over-supply" would be in the nega-

tive. How can such a desirable state be secured? Is a question pregnant with difficulties.

Examinations by some self-appointed board is unsatisfactory, as the entire proceeding lacks the weight of authority and may smack largely of commercialism. This, at first view, strongly impresses one if a fee is charged for the examination. Of course, colleges and schools would not be subject to such an imputation; but there is one test which the public could give that would be fair to large measure, and that is for everyone who wishes to be a teacher of music to give up, except as a side line, other pursuits for a livelihood, confining his best efforts to the preparation for and teaching his chosen art. The courage necessary to do this would prove his earnestness, show his metal, and, knowing that he must stand or fall by his ability to give real value to his patrons, he would hesitate before undertaking the work without thorough and careful preparation.

I believe that this method would produce better music teachers, and none too many, and that gradually the public would demand, by large majority, those teachers brave enough to face the trials and make the sacrifices which the course outlined would entail.

The public should be educated to the attitude of mind that a vocation requires the best, most vigorous and untiring effort from its workmen, and that when a "side issue," entered into usually to increase the income as much as possible by it, comes into competition with the real vocation, the "side issue" is put on the back seat because it does not represent the means of a livelihood. Can anyone doubt, looking from this viewpoint, that the patron of a teacher who makes music teaching a "side issue" is not receiving the full value for his money.

In answer, then, to the question asked at the beginning of this article, I conclude that there is an "over-supply" of nondescript music teachers, and that the public could remedy the condition by giving its patronage to those who made teaching music a vocation, a profession, and not an avocation or "side line of business."

SOME VALUABLE RULES FOR PHRASING.

BY J. A. JOHNSTONE.

THE simple general rules of expression must be applied, wherever they are evidently appropriate, to all phrases, or fragments of phrases or motives. Some of these general rules are:

- (1) Play a phrase which ascends 'throughout crescendo to the final note.
- (2) Play a descending phrase *diminuendo*.
- (3) Play an ascending phrase and descending *crescendo* and *diminuendo*. Most phrases, and most figured passages, as well as figured fragments of phrases, are best rendered by a *crescendo* towards the middle and a *diminuendo* towards the end.
- (4) Never fail to give each accent, emphasis, *legato*, *staccato*, slur or other mark of expression noted on the music its accurate rendering in each phrase. You will find quite a wealth of detailed expressive suggestions elaborately annotated on the best modern editions of the classics.
- (5) Look for imitative phrases which are repeated, and for melodic figures, whether repeated or not, and to these give special prominence.
- (6) Watch for the dominant theme, or the primary motive, and emphasize its entry at each of its repetitions.

(7) By similar expressive treatment of a motive fragment at each of its appearances, however it may be modified in the course of thematic development, you will often make its genealogy the more apparent, thus elucidate the construction of the music. The limit of the motive may be defined on the printed page by a curved line, or by a break in the normal rhythmical grouping of the notes; and if portance may be realized. Out of the simplest motives of a very few notes, Bach and Beethoven have developed the most marvelous and expressive movements.

(8) Beware of the common fault of displacing the normal rhythmical accentuation by unnecessarily emphasizing the first note of a phrase which begins entry of an unaccented part of the measure, or beat does not displace the normal accent; it simply increases the first natural accent that occurs.

(9) See that the expressive device of the slur be fully utilized in every piece. The phrasing slur over two notes of a different pitch, or over a number of notes, the last of which ends a motive, occurs very frequently in good music; and a finished player may be readily recognized by the delicacy with which he shades off the tone at the end of the slur. Of course, slurs are frequently made by those who attempt to interpret their slurs is to make the final note too loud, or to bounce it up with a jerk as if it were a sharp *staccato* note. The right way is to play the final note so softly that it may seem to but catch up the dying vibrations of the previous note, and to release its key gently.

(10) Observe with care the varying shades of emotion depicted. Mark the introduction of an expressive *cantabile* by a slight slackening of the tempo; and the change to an emotionally exciting passage by a slight *accelerando*; but do not let freedom degenerate into violent exaggeration.

(11) At well-marked cadential points; at changes of subject or movement; at cadenzas leading up to a pause; and wherever the emotional or constructive aspect of the piece may be better elucidated by so doing, introduce a slight *valentissimo*.

(12) See that by a scholarly analysis, and an intellectual grasp of each work, you are enabled to show in your playing its logical coherence and continuity as an organic whole.

Even a few hints such as these should lead the student to seek fuller information, and should awaken in him a desire to elucidate in a worthy manner both the intellectual and expressive content of the music he has to play. And this he will not fail to do if, first, he study diligently the general plan or formal outline of the work at which he is engaged; then, its divisions into periods and sections; then the minute structure of its motive elements; and after that the part in the total development of the piece which each motive plays; if, secondly, he clearly defines this construction by an intelligent separation of all the manifest divisions of the music, that is, its punctuation be adequate; and if, thirdly, he uses every device of expressive significance to interpret the emotional content of the whole and all the parts.

No student who makes himself master of the principles here outlined need ever swell the numbers of those whose use of the word *phrasing* is cant; for its mystery will, by him, have been fully penetrated, and its kernel of life have become a living guide.—*Touch, Phrasing and Interpretation.*

STUDIO REFLECTIONS.

BY S. REID SPENCER.

THE worst players will seldom do anything that is always wrong. No matter what happens, it is usually right somewhere else. The making of an artist is like evolving order out of chaos; simply putting things in their proper place rather than drastic destruction.

In the years required to make a finished player, there is comparatively little that any teacher may tell him. The real work is the routine of carrying out few and simple instructions. If a pupil could always do at once what was required of him, as soon as he understood, proficiency would be but a matter of a few months. It is like being directed to follow a straight road for many miles. There is nothing more to be said, but a great deal of arduous progress to make.

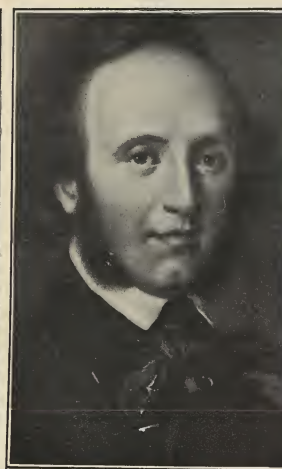
There are few things more difficult than to play a scale artistically. The correct fingering may be mastered in a few moments, but a faultless scale, even at a comparatively slow speed is seldom seen or heard. The arm must not twist, the thumb must be quickly prepared when going towards the little finger, the correct position must be acquired and maintained, all notes must be uniform in quality. Technically, the scales of five sharps and five flats are the easiest, as they are more adapted to the natural position of the hand, while that of C major is the hardest, from that standpoint.

The audience should be made to feel the correct rhythm from the very start. How often do we hear a piece or exercise start, say, in triplets, and we are not aware of it for some time. Of course, if some other part unmistakably gives the rhythm, or the nature of the passage is such that it cannot be misunderstood, that is all that is necessary. But this, like many other points, is often overdone.

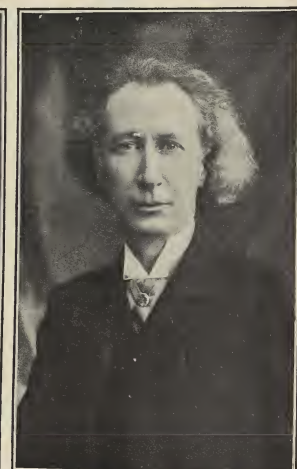
The Etude Gallery of Musical Celebrities



Michael William Balfe



Felix Mendelssohn



Emil Sauer



Hans Sitt



Mathilde Marchesi



Friedrich Smetana

cut out on heavy black line, paste along this margin and insert in scrap book.

"Chopin owed much to Poland—to the country and the people, and the folk-songs and folk-dances; but Poland owes infinitely more to him. Although a patriotic Pole, he was not an average nor a typical Pole. Yet in imagination they produce their best work. That, however, is mere foolish self-complacency and vaingloriousness. Geniuses are gifts. Poland had little to do with the making of Chopin at all. England and Germany had the making of him. Shakespeare and Goethe. Genius is the result of a delicious but fortuitous concurrence of circumstances."

"Chopin's pianoforte style is as such an ideal style—the perfect of the instrument and the nature of the music so extensive. This could not be said of any pianoforte style, which is more many-sided and less pure. Chopin's piano style is also a pianoforte style. Virtuosity, however, is there as a means to a higher end, not for its own sake. No pianoforte composer's music is so much played as Chopin's, and no composer's music is so rarely well played. But if the present state of things proceeds much longer, the public must lose its belief of Chopin as the most poetic of pianoforte-composers."

TOBIAS MATTHAY'S OPINION

Thomas Matthay is well known in England as a pianist and as the author of an exhaustive work upon the study of pianoforte touch. He was born at Clapham, England, in 1858, and is now one of the professors of pianoforte playing at the Royal Academy of Music in London. Regarding Chopin he says:

"Chopin's success in making his musical and poetic intuition synchronize so perfectly with the mechanical and mechanical possibilities of his instrument must be attributed, in the first place, to his intuitive musical ear, which forbade his writing the impossible."

"It is difficult to determine exactly how far his own pianistic ways of key-treatment (touch or *legato*) influenced his invention, or how far his intuitive feeling compelled him to gain his particular effects by these means, but the results are clear enough. The three chief features of the pianistic progress he made are found in the enormous greater melody and variety of tone he demanded of his instrument, the musicality and often the extreme lightness of his passage-work, and the laying-out of his melodic groups beyond the octave limit; and perhaps more notable still than these points his intuition of the immense possibilities of the rubato, and his constant but subtle use of the *accrescendo*."

"Will anyone to his cantabile no doubt his intuition was greatly influenced by his own exceptional habit. From the internal evidence of his work, the remarks of his pupils and the shape of the key itself, we now know that he knew the touch of his own time produced by a perfectly good piano, and was admiring far greater beauty and variety of feeling tone than that of his own time. Again, his own playing clearly influenced his passage invention, a passage-treatment, as, for instance, in the *Etude* in G-flat major, which is to be attributed to his having thoroughly mastered these problems of key and muscle which we now know under the heading of facility touch. We may admit that these improvements in touch by earlier composers, yet Chopin leapt leagues ahead of them."

FREDRICK CORDER'S OPINION

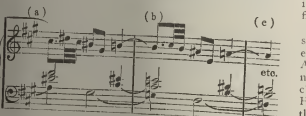
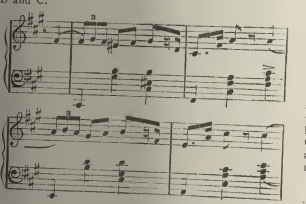
Fredrick Corder is the oldest of living pianoforte writers and composers. He was born at London in 1822, and was the "Member" to the Royal Academy of Music in 1875, and in 1890 received of the same institution. His works on musical theory are greatly admired. Of Chopin he writes:

"It has always seemed to me that Chopin has not received adequate recognition as harmonist. Until about a generation ago he was looked upon

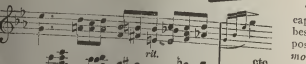
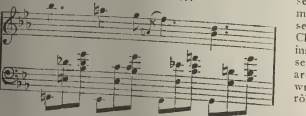
with something like contempt by those fine-cruited dilettantes, Hillier and Macdonald, musicians like my teachers, Hillier and Macdonald, but of whom openly declared that music fared better in his last word with Mendelssohn. Even the broad-minded Prout only ventured to give two insignificant illustrations from Chopin in his harmony book. Theorists regarded him as a writer of elegant drawing-room music on the same plane as Henselt, but addicted to a sad misuse of those hateful chromatic chords. The people who could only play his easiest nocturnes and the A minor valse played to cry foul upon him for being so sentimental, forgetting that these pieces were just the 'pot-boilers' by which he won the affections of the pianists. Now I come to think of it, when I played the Mendelssohn Scholarship in 1875, there was only one English musician—Arthur Sullivan—out of a committee of fifteen who knew anything of the work."

"Chopin arrived at a fortunate time. The romantic tendency in music, initiated by Spohr and Weber in opera, was beginning to make itself felt in abstract music. In an incredibly short space of time the diatonic track of Mozart and Beethoven was obliterated by the chromatic experiments of Schumann, Liszt and Wagner. Incited by their example, Chopin distanced all his contemporaries in the ease with which he manipulated the new progressions, and especially in the marvellous grace with which he crowned them with melody."

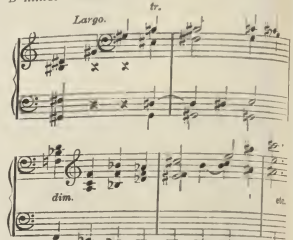
"However intricate the harmonic web, Chopin's melody never lacks charm—charm of a tender and always refined kind. Austerity was a mood he never knew. From the marvelous mazurkas to the great ballades you can find no page that is not absolutely attractive. It is interesting to compare his Op. 1—his first published work—with the later works and to note how quickly the chains of dominant sevenths and Spohr-like progressions of diminished thirds on the dominant pedal were abandoned in favor of combinations of the two which appeal to the imagination. The very first of the mazurkas had such a passage on the measures marked A, B and C."



"He alone possessed the secret of these progressions, so natural, so obvious to us now, yet which music has successfully imitated. In the E-flat major mazurka, for instance, the E-flat major triad can rob that return from the dominant key of its delightful flavor."



"In the same vein, but yet more romantic, is the return to the subject in the slow movement of the B minor Sonata:



"One might quote dozens of examples as striking as these, yet all different: the B-flat major Prelude, with its ingenious chromatic accompaniment; the majestic C minor Polonaise, with its theme in the bass and resultant strange lurching effect; the unparalleled pedal point in the Coda of the Barcarolle; but perhaps above all the amazingly original first Scherzo in B minor. It is not generally known that this piece was published under the title of 'Le Banquet Infernal,' a title which proved too shocking for the drawing-room. But it explains the weird character of the piece, and those terrific augmented triads chords on the last page. The monastic character given by the passing-note in the middle section (usually exaggerated out of all sense by performers) is in the highest degree artistic."

"Towards the end of his life Chopin recognized more clearly the power which a real master of counterpoint bestows. That a man could exhibit such endless variety of invention in such unpromising ground as the mazurka and polonaise affords is to my mind the highest evidence of his greatness. 'I could discourse for pages on his style and his field remarks to say that Chopin is sentimental and that he is a great artist. He has a great impression; but can the writer of the A-flat Polonaise, the first and third Scherzos, the Allergo de Concerto and many such dashing compositions be adequately described by such an epithet? Surely not."

VINCENT DINDY'S OPINION

The eminent French composer writes of Chopin in his "Cours de Composition Musicale," Book II, first part, as follows:

"With Chopin's work we perceive what has been since called the pianistic style, a style of which the effects were, and still are, in many ways deplorable. All the compositions for pianoforte which up to now we have examined, examined, in fact, exclusively musical, whether signed Bach, Haydn, Haydn, Beethoven or even Schubert, that is to say, ways subordinating to the claims and exigencies of music. During the romantic period, however, we pointed out the growing influence of the poetic extension of the *tristesse*, or touch of virtuosity, serving as conclusion to the first exposition in more serious works. Through that, two very Chopin exaggerated the effects in proportion to his selected for advantageous fingering; and we note architectural logic of the work. A entire passage written solely for virtuosity, playing no useful rôle in the balance of the composition."

"He is the best connoisseur who appreciates the capabilities of music as a language of emotion, and is best able to interpret the emotional state of a composer by hearing his productions."—John Comfort Fillmore.

"The focus towards which all your faculties converge—call it talent, genius, as you will—governs your perception as with magic power. It governs not only the physical but also your mental range of vision."—Carl Maria von Weber.



Selections From Articles Worth Re-reading

The Story of "The Etude's" First Year, Including the Best from "The Etude" of 1883-1884

As the inception of an eminent critic, THE ETUDE will devote one page each month heretofore upon which will appear selections from articles in past years. Our purpose is to extract the brightest ideas and most valuable thoughts from issues of the journal which, owing to the small space of the early days of publication, have not been possibly have been seen by more than a very small portion of the great audience to which THE ETUDE now appeals.

EDITOR'S NOTE.—THE ETUDE was founded by the present proprietor of the magazine, in 1883. The first issue appeared in October, 1883. The first place of publication was at Lynchburg, Virginia, near which city Mr. Presser had been engaged teaching in a large institution (Seminary for Young Women). Previous to this time Mr. Presser had been engaged for four years in the same city, where he had been teaching with his musical training under such teachers as Stephen Lacey, Mr. George B. Whiting, J. C. D. Parker, R. L. Latta, Carl Zerkow and others in America, as well as his European training at Leipzig, where he had been a student of the celebrated Johann Sebastian Bach, and had been the recipient of a paper of the school of the Etude. Starting with the first issue of the Etude, it was necessary to the editor that he should write many of the leading articles in the journal himself. The articles which will appear upon this page every month are quite as fresh and appropriate to-day as when they were written. They are especially valuable since many of the lessons from which they are taken are now out of print, and thus this information could not be secured in any other way.

STUTTERING IN PLAYING

There is a certain method of practicing pieces which is as ruinous to the player as it is annoying to the teacher or listener. It is a stumbling, uncertain feeling after the keys, giving the impression that the player is attempting to test his accuracy before delivering the first stroke, much after the manner in which the blind first test the ground with the foot or the cane before making the step. In a similar way the player seems to test the tones before they are fully comprehended and enjoyed. With this comes a kind of stammering that is nerve-racking enough, and which is a great prostration. The result of such practice is that in the course of time the whole method of playing becomes unbearable. This evil can often be traced to a defective vision. It indicates a lack of proper co-ordination between the eyes and the fingers. The eyes are uncertain in reading and seem to ask the keys if what they read is true. The fingers are even more uncertain, and in order to make sure try the keys the second time. This error may often be avoided by first practicing slowly with the hands playing separately. This often requires time but it invariably pays in the end.—Translated from the German by Theodore Presser, October, 1883.

MUSIC AS AN ACCOMPLISHMENT

It is deplorable that our social laws practically force a young lady who wishes to maintain her place in society to become accomplished in music. Why has not some other more readily attainable accomplishment been made a passport into society, and not so delicate and subtle an art as music, which Nature holds as its rarest gift? The very thought that such an end, and only such an end, is to be accomplished is sufficient in itself to drive away all charm from the study. Mendelssohn once failed to obtain the prize offered for the best symphony at Vienna. He claimed that he could not compose with such motives alone, that it was degrading to all real inspiration. In art, above all things, our motives must be pure, whatever may be the immediate incentive.—Editorial from the second issue of THE ETUDE.

HARMONY STUDY APPLIED TO PIANO PLAYING

Theory and practice must go hand in hand in the study of harmony, as in other things. No one can be called even a theoretical student of harmony who cannot write a correct and well-constructed exercise. No one can be called a practical student of harmony who cannot tell why that or that progression is good or bad. Let all students remember that when a harmony exercise is written it is not finished and ready to be set aside, any more than a scale on the pianoforte is finished forever after it has been played. When you have gotten far enough to play your scale with the right fingering and without stumbling, then you can really begin to practice it. You see your playing and that you have written your harmony exercise correctly and that you have worked upon it for two hours. All well and good. Now go and practice it and other similar exercises until you can write any of them correctly in two minutes.—I. Carroll Chandler, December, 1883.

INSPIRING THE PUPIL

Seek by all means to inspire your pupil with a love for labor. To this end try to have him appreciate the delicious feeling of sureness, which he experiences whenever he has carefully studied his piece, and is able to play correctly. When this sensation steals upon him, then, for the first time, does he experience genuine satisfaction from his playing—a satisfaction which intelligent labor alone can afford. Thus lay hold of him by his musical conscience. Difficult passages must be practiced until the pupil is able to play them at a somewhat faster time than is really indicated, or than is really necessary, so that he may take execution in the required time with greater ease and accuracy, and with no nervousness or uneasiness whatever.—J. C. Eschmann, January, 1884.

THE VALUE OF THE MUSICAL JOURNAL

Every live, progressive teacher should read regularly one or more of the many musical periodicals published in this country. To keep pace with the current events in one's professional calling is a simple duty. Show me a contented, unbalanced musician and I will show you one who does not regularly read musical literature. Goethe's saying, "Licht, mehr Licht" (Light, more light), should be the motto of every teacher. How often is it that a subject which others eagerly begin by playing. It takes the life out of the music. It must then be alternated with two other degrees of speed in proportion, say, six slow, six moderate and six fast repetitions, and so on, over and over until one learns the passage.—H. S. Matthews, March, 1884.

THE TIME FOR WORK

I suppose that every artist at a certain point in his career is brought to a sense of realizing his own limitations. He goes a certain distance, he plays beautifully and now he would like to be something extraordinary—he would like to be equal to the first, if not the first in his own line. Then comes the greatest apparition ever seen in the musical world, studied enormously until he was thirty, after which time he never played except at rehearsals and concerts. Between 1805 and 1812 he reached the height of his fame. He was a great pianist, and for years been at work with new effects and combinations, but at the very time when each new exploit was being greeted with frantic applause he set out his own exhaustive study of the old masters. He seemed to go continually groping for something—seeking to find some clue. For ten or twelve hours he would try passages over in different ways and with such absorption and intensity that at nightfall he would sink into utter prostration, through excessive exhaustion and fatigue.—Imy Fuy, December, 1884.

[In this issue THE ETUDE announced among the contributors for the following year Thomas a Becket, E. C. Hamilton, Madison, R. Cady, Catha Lavigne, Dr. Louis Mass, Albert R. Parsons, K. X. Paul, W. S. Sherwood, A. A. Stanley, Van Cleave, and many others, a previous list for an infant magazine.—EDITOR'S NOTE.]

MENDELSSOHN was a known admirer of the melodious character of Donizetti's music. Upon one occasion he attended a concert at which some of the tuncful selections from the works of the famous Italian were played. Some of the members of the audience hoping to gain Mendelssohn's favor by showing their own superior knowledge commenced to run down Donizetti's music. Mendelssohn listened patiently, and then said: "If it—do you know, I should like to have composed such music myself."

How to Get Up a Business-Bringing Circular

From "Dollars in Music"
By GEO. C. BENDER

Editorial Note.—This is the continuation of an article which appeared in the Special Spring Edition of last month. In it Mr. Bender describes many things which every teacher who attempts to extend his business through advertising should know about.

Following is a form of a circular which has been used with success by a metropolitan teacher who was fortunate in securing large classes. This circular had an ornamental cover of gray cardboard upon which was printed in dark blue.

Should the teacher desire a shorter and less expensive circular, the cover may be dispensed with and pages 1-6, 7, to of the following employed. The circular would appear to better advantage if the pages were five inches long instead of four. A cover adds very greatly to the attractiveness of a circular, and, if you can secure the addresses of parents with children and send the enclosed circular, accompanied by a little note requesting that it be carefully read, you will doubtless secure many pupils.

PAGE 1.

Some Very Good Reasons Why It Pays to Invest in The Right Kind of Music Lessons. :: ::

"In sweet music is such art
Killing care and grief of heart."

—SHAKESPEARE.

Page "2," that is, the back of the cover, was left blank. On the next page, printed in good type, on a good quality of white paper, was:

PAGE 3.

HAVE you ever thought for one moment what a desolate place the world would be without music?

Have you ever realized that the most highly cultivated and advanced nations of the world have been nations in which music was highly prized?

Have you realized that music is now looked upon as one of the great essentials in the education of the cultured man?

Think over these things for a minute or so and then read the following pages.

"A player may have technique and yet neither soul nor intelligence."—GOETHE.

PAGE 4.

IT makes little difference whether you are studying music for the home circle, the concert hall, or the opera, your time and your effort are valuable to you. Thousands start studying music only to find out that they are going the wrong way. Does it pay to pay twice for anything?

Isn't it better to seek a really good teacher at the start? How can you find such a teacher?

Surely not by means of a hap-hazard recommendation. The teacher must show results of training and of teaching.

"All training is founded upon the principle that culture must precede proficiency."—HERBERT SPENCER.

PAGE 5.

VERY few people know that the greatest delight in music comes through the understanding of it. You have seen advertisements of piano-playing devices showing the operator in the seventh heaven of delight.

This is very rare because the highest in music is not revealed to the pupil until the pupil has earned the right to enjoy it.

Then, what does the presence of the pupil with a good musical education mean in the home! What hours of brightness, melody, happiness!

More than this, the pupil is being benefited every day. Music improves the mind, leads to the better discipline of the body, refines the taste and builds up the character.

Surely these are benefits which no thinking parent will deny to a child.

"To each is given a certain talent, a certain outward environment of fortune. Truly a thinking man is the worst enemy the prince of Darkness can have!"—CARLYLE.

PAGE 6.

ON the following pages the reader will find some notes pertaining to the work of Miss Alice Stone, who has been engaged in music teaching in this city for six years.

Miss Stone employs ideas taken from various methods she has studied and formulated into a method which is peculiarly her own.

The testimonials given are from parents who have voluntarily expressed their appreciation of Miss Stone's work. They are given in preference to press notices since they indicate actual results.

Miss Stone gives pupils' recitals regularly, and will be glad to inform you of the date of the next one if you will kindly send her a postal with your address.

"The proof of the pudding is in the eating."—OLD SAYING.

PAGE 7.

MISS ALICE STONE commenced the study of music at the age of ten, and has been continuously engaged in musical work ever since then.

When she was fourteen she commenced a three years' course with Dr. William Carson, of Chicago, and this was followed by four years at the Massachusetts conservatory, where she was under the personal tuition of Herr Anton Gregorowitch, the famous Liszt pupil.

After her studies she made several concert appearances with success, and then determined to make teaching her life work. Consequently she studied many other teaching methods, and has met with uniform success ever since, as the following circulars indicate.

"The surest way not to fail is to determine to succeed."—SHERIDAN.

PAGE 8.

(Portrait of Child.)
"Miss Stone has taught my daughter for over three years. I am not a musician, but many of my musical friends who have heard her play praise Miss Stone's work very highly."

(Portrait of Child.)
"I cannot tell you how delighted I am to know that Horace is doing so finely. At first I didn't think he was musical, but you seem to have gotten on the right side of him, and made him practice. I value this because when I was teaching him he simply would not practice."

Miss Stone will be pleased to show many similar testimonials.

"Here work enough to watch
The Master work; and catch
Hints of the proper craft."
—BROWNING.

PAGE 10. Back of Cover.

Terms.

Lessons 45 minutes in length.
Twenty lessons, Twenty-five Dollars.
Ten lessons, Fifteen Dollars.
Payable in advance.

All lessons must be taken or forfeited. Absences owing to continued sickness will be excused. Whenever possible, Miss Stone will be glad to accommodate pupils by appointing another lesson hour, providing she is informed sufficiently in advance.

Common Mistakes in Technical Points

(From "The Mistakes and Disputed Points of Music")

By LOUIS C. ELSON

Editorial Note.—We herewith print the third installment from Mr. Louis C. Elson's forthcoming book, *The work of the noted critic and writer upon musical educational subjects has been undertaken with the view of assisting teachers and students who have hitherto had no means of having these oft-disputed points properly explained to them. The book of reference is usually an encyclopedia, it defines but it does not bring the disputed terms in juxtaposition and emphasize the distinguishing attributes of the terms by means of contrast. In writing this work Mr. Elson has performed an educational service of highest value in establishing a court of final resort. We urge our readers to read this and the articles published in this issue for March and April very carefully. There is a great need for more definite information upon technical points of this character.*

AMERICAN FINGERING.

This is not American at all. It did not originate in the United States and it is at present but little used here. It is chiefly employed in England, where it had a very early origin. The earliest harpsichord and spinet fingering came from the fingering used upon the violin, where, as the thumb is never used, the fingers are marked 1, 2, 3, 4. In the early days of piano playing (harpsichord, spinet and clavierchord) the thumb was not used, and the above fingering was therefore found quite practical. When the thumb gradually came into use it was marked with a cipher, thus—0, 1, 2, 3, 4. The present writer has much old music thus fingered; but there was some danger of mistaking the "0" for a whole note; therefore, in England a cipher made thus X was substituted, the fingering running thus—1, 2, 3, 4. As all the above instruments, except the clavierchord, were staccato in their action, there was very little attention to any care of fingering. The thumb mark X was finally changed to 1.

LANGUAGE OF MUSICAL TERMS.

A few celebrated composers have led many into the erroneous idea that a composer ought to use his own language for tempo marks and words of expression. Wagner and Schumann have used German; Berlioz and D'Indy have used French; MacDowell has employed English. The idea seems patriotic, but is nevertheless an error. If it were pursued to its logical conclusion we should have had Rukinstein using Rumanian; Dvorak, Bohemian; Tschakowsky, Russian; Grieg, Norwegian; Liszt, Hungarian, etc. Musical notation is international. A composition written in New York could be read in Russia, Greece, Chile, Japan and many other nations, but if the word "Sweetly" were attached to it very few in the above-mentioned nations could understand what it meant. On the other hand, if it were marked "Dolce," competent musicians in every country would comprehend it. To an international language, such as notation, one language only should have been attached, and since Italian has the precedence, having begun with the opera, about 1600, and is almost universally employed, it should finally be accepted as the only language for musical terms or tempo marks. An implied confession of this is shown in the fact that in many works where English or German have been much employed it has been found best to add an Italian translation of the words. See some of the larger works of Schumann or MacDowell for instances of this addition.

PEDALING.

There are a few mistakes made in the application of the words and signs here. Of course every musician will understand the ordinary "Ped" and, but occasionally the Germans substitute \sim for the usual star of discontinuance. A more confusing use of the mark for the damper pedal has been occasionally employed by a few composers. As pressing down this pedal lifts the dampers from the wires "Con Sordine" ("without dampers") would mean "with the damper pedal, while 'Con Sordine' would mean 'with the dampers,' and therefore without the pedal. It is best not to use this vague method of marking, which often confuses young students. It originated with Beethoven (see his marks at the beginning of the "Moonlight Sonata," Op. 27, No. 2) and has been copied by a few later German composers.

Of course it is an error to call the damper pedal the "Loud" pedal. It does incidentally make the music louder, but it ought not to be used for that purpose.

To counteract this false impression it will be well for the teacher, when first allowing the pupil to use the damper pedal, to choose a composition that is chiefly piano or pianissimo.

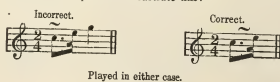
An excellent marking for the damper pedal is that now being introduced, in which the sign \sim is used. This is far more definite than "Ped," and \sim and it can denote exactly to a sixteenth or thirty-second note where the pedal is to be put down or released.

An absolutely definite but far more cumbersome method of marking the damper pedal is to notate it upon a single line placed below the piano notation. This is chiefly used for pedal studies which are intended to teach absolute exactness in the use of the damper pedal.



MISPRINTED TURNS.

A turn over and a turn after a note mean two wholly different things. Yet there are many misprints in this matter against which the young teacher should be warned. In some editions of Haydn's sonatas there are several turns printed over notes which are intended to be played after them, and it is probable that the errors come directly from the composer himself. In many Italian songs and vocalises there is carelessness in this matter, the composer supposing that the taste of the singer will guide him even if the notation of turns is vague or incorrect. One misprint, or error, is, however, so constantly made that it deserves especial notice here. Very frequently the turn is written over a short, dotted eighth note, followed by a sixteenth note, where it is intended to be played after it. The following examples will illustrate this:



The same error is frequent with a dotted sixteenth note followed by a thirty-second note, thus:



NOMENCLATURE OF MORDENTS.

There are two distinct usages in naming Mordeints. Let us first understand that the word is derived from the French word *Mordre* (to bite). It is therefore an embellishment that is bitten off short. The Germans

always call the following \sim a *Mordent*, and

this embellishment \sim a *Praller*, or sometimes a

Prall Trill. Some maintain that the *Prall Trill* should

not be this \sim , but this \sim . The German

custom of calling the following \sim a *Mordent*

is not logical, for the vertical line is always a sign of inversion in embellishments; therefore, if the following \sim is a *Praller*, this \sim should be called an *inverted Praller*.

Other Germans make a further distinction and call this \sim a *Praller* only if the accent is on the first note, while if the accent falls on the third note of the embellishment they call it a *Scheller*. We very rarely dare suggest a change in established terms, but in this case if this \sim were called the "Upward Mordent" and this \sim the "Downward Mordent," we believe that less confusion would result.

APPOGGIATURA AND ACCIACCATURA.

These had better be called the "Long Grace Note" and the "Short Grace Note," respectively. Some Eng-

lish works make the mistake of calling this \sim the "Long Appoggiatura," which is tautology, and this

\sim the "Short Appoggiatura," which is wrong.

Appoggiato means, "to lean," *Appoggiatura*, "leaning against," and the long grace note really leans over into the next note. *Acciaccato* means "to squash," and the short grace note is literally "squashed" into the next.

More important than these misnomers is the fact that there are thousands of misprints of the notes themselves. The most usual error is to find the long grace

note \sim turned into a short grace note

\sim by the carelessness or ignorance of the

typographer. No further rule can be given to detect these numerous misprints than the following: The long grace note is yearning, tender or sorrowful. The short grace note is almost always crisp, bright and snappy.

Yet the short grace note may sometimes appear, in very sorrowful music, to give the effect of a sob. It is thus used in the prison scene of "Il Trovatore." Because of the countless errors made with these two kinds of grace notes it has become the custom to write the long grace note out in full notation in modern editions.

Another dangerous half-truth in connection with the long grace note is the fact that some teachers make a rule to give the small note its face value. This is generally correct, but by no means always. It was practically correct in the eighteenth century editions, but is not today. It is often permissible to make the long grace note longer than its face value, but not shorter. In violin or vocal music, if the note following the principal note is of the same pitch, let the grace note take almost the entire value of the note it precedes, making a strong portamento to the next note, thus:

\sim

\sim

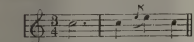
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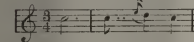
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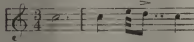
Some teachers make the mistake of taking the value of the short grace note from the value of the preceding note. It should take its value from the note succeeding it.



Incorrect.



Correct.



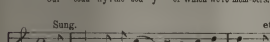
APPOSGRATIVE IN RECITATIVE.

An appoggiatura is often desirable to introduce an appoggiatura, or long grace note, where none is written. This is particularly the case in Italian opera. The rule, briefly stated, is as follows:

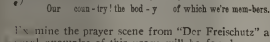
When an accented note is followed by a note of the same pitch it is usual to make an appoggiatura from above and let the note itself disappear. The following example may show this:



Our our-try the bod-y of which we're num-bers.



Our our-try the bod-y of which we're num-bers.



Examine the prayer scene from "Der Freischütz" and several examples of this usage will be found.

ENTHUSIASM, THE TEACHER'S ASSET.

BY DANIEL BLOOMFIELD.

Why makes one teacher more successful than another? Why has one teacher a better hold on his pupils than another? The answer is simple. One possesses as capital enthusiasm, the other lacks this most valuable asset. One has his heart and soul, his very life, in his work; the other is cold, without a spark of that fire which conquers hosts and enables one to reach the apex of achievement. "It is a material world in spite of what philosophers may say, but it can be molded according to one's wishes by enthusiasm—bubbling, hearty enthusiasm. The successful teacher, barrister, physician, successful man in anything, is imbued with a desire to succeed, to achieve, to attain, to acquire. Every action of his is full of energy and zeal. Nothing is done to stand in his way. Nothing can stand in the way of his enthusiasm overcomes every obstacle. The music teacher must compete with others. How can he keep and increase his number of pupils without showing himself devoted to high ideals and to the interests of those in his care. We do not require psychology to teach us that enthusiasm is contagious. It was the means by which Napoleon, Beethoven, Wagner, and every other genius succeeded. It was enthusiasm that drew the world to the feet of Socrates, Plato, Abelard, and every other great teacher. It was enthusiasm that enabled Joan of Arc, a mere girl to lead thousands.

The teacher must add fervor and passion to everything he does. His teaching must not be perfunctory. It must be alive, full of glow and ardor. He must instill into his pupils a love for their art, for their work. He must show his pupils that they have something to live for, that the secret of achievement lies in enthusiasm, intense enthusiasm which is room for self-interest or vanity, but has one unwavering ideal—SUCCESS.

To define the precise functions of music and fix its place in a scheme of fine arts, has been one of the most intricate problems in that intricate science, aesthetics—James Lully.

NEGLECTED DETAILS IN PIANOFORTE STUDY.

BY FERDINAND RUSONI.

(The following is the continuation of a most excellent interview with the eminent Italian Pianist, which appeared in The Special Spring Issue of THE ETUDE.)

DETAILS OF TRADITION.

"The correct idea of the performance of a piece as a whole often depends upon hearing it correctly played. The traditions of the great players of the past have been traditions that can only be preserved aurally. By this unreliable method, and by this method only, are the traditional performances of Bach, Scarlatti, Clementi, Beethoven, Mozart, Haydn, Czerny, Liszt, Rubinstein and others to be transmitted to posterity. It is almost impossible to preserve the details of the performances of these great masters by verbal records. They may be described in books *ad nauseam*, but still words do not give even an idea of what their playing really was. The only thing to retain these impressions is the human ear. Naturally these traditions were handed down from memory diminishes. They are like plaster masks of the human features. With every impression the original cast deteriorates. So it is with traditions.

"The best way to get an idea of traditions is to hear the performances of like pianists who have preserved them. In this way the student may learn many details which he can never discover in any other way. The regular attendance at the recitals of virtuoso pianists should be a part of the regular study of every advanced student. He should hear not one pianist, but many different ones, in order to gain different ideas of the performances of different works.

AN ALL-IMPORTANT DETAIL.

"The student who looks upon the pedal as a mere detail is one whose playing will become a nightmare to people of good taste. Let us consider a few things about the pedal which piano students often ignore. At first place, it is impossible to deny the fact that the piano in some ways is a very delicate instrument. It has a short and comparatively brittle tone and has other characteristics which are unsatisfying. Its great advantage, however, is its comprehensive harmonic scope, but in this respect, as well as its compass and its pedals, it excels the piano. Larger harmonies can be played upon the organ than upon the piano. The orchestra, perhaps, is the ideal instrument, but even the orchestra lacks something that only the piano can give, and that something is the pedal.

"I never realized the importance of the pedal so much as when I was orchestrating one of my own compositions that I had previously played upon the piano. When played by the orchestra the whole beauty of the piece seemed to be lost. I realized at once what was the matter. The indescribable evanescent quality that had made it beautiful upon the piano was due to the pedal.

"When one comes to think of it, the piano is the only instrument possessing a 'damper pedal' (sometimes erroneously called the loud pedal). It is true that the pipe organ has pedals, but these are simply for the purpose of extending the range of the organ's whole beauty of the piece seemed to be lost. I realized at once what was the matter. The indescribable evanescent quality that had made it beautiful upon the piano was due to the pedal.

"The damper pedal, the most distinguishing characteristic of the piano, without the pedal the piano would lose 50 per cent. of its charm. Every wonderful acoustic law which is embodied in the keyboard. The harp, as introduced by Erhard, has a series of pedals, but these are merely a makeshift making chromatic alterations more readily playable without increasing the number of the strings.

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cellent idea for the student to realize at the out-start that the pedal is anything but a detail, but rather one of the most significant parts of the instrument he is attempting to master.

"Great pianists of all times have realized its limitless possibilities. Every change of harmony demands a corresponding consideration of the correct employment of the pedal. It is like the dissolving pictures of the stereograph. It must be used to make the tones blend properly and beautifully.

"Quite as important as the knowledge of when and how to use the pedal is that of when not to use it. In hundreds of instances students employ the pedal when it should not be thought of, and desecrate musical masterpieces in a scandalous manner.

"One could talk indefinitely upon such an important subject as details. There are many considerations of the subject which should be left to those who make a specialty of teaching young pupils, and who do not come within the province of the virtuoso or teacher of advanced players. Among these are the significant matters of dynamics, time, correct sight-reading, etc., etc. It is safe to say that if the average teacher of beginners would give more time to the study of details, he would produce better results in the long run."

SCHUBERT ON EXPRESSION.

"Why do so many students of music devote long hours to the acquirement of technical proficiency very often at the cost of the musical value of a piece? Music is essentially a means of expressing emotions, or of conveying an idea. This cannot be done by merely putting one's fingers in the right place. It can only be done by thinking musically, as well as playing. Many prominent concert pianists are at fault in this respect. Most of the prominent critics of the day have inveighed against it, and one or two musicians realizing the fault, have endeavored to rectify it so far as they are concerned. Where they have succeeded they have made fortunes—as in the case of Paderewski, Dr. Willner, Schumann-Heink, Sembrich, and a few, a very few others. The fault, however, is by no means modern. A letter of Schubert's written when on a concert-tour with his friend Vogl, the singer, shows us that the same thing existed then as now.

"Some assured me," he wrote, "that the keys under my hands sounded like singing voices, which, if it be true, is a delightful compliment, as I cannot endure that execrable hacking, peculiar even to distinguished pianoforte-players. It neither tickles the ears, nor moves the feelings."

"We badly need more pianists who make the keys 'sound like singing voices.' It is easier to do now-days, with a modern pianoforte, than it was in Schubert's time, but comparatively few people take advantage of the fact.

INTERESTING MUSICAL FACTS.

A full and complete symphony orchestra is said to frequently consist of 1 flute, 1 large drum, 2 bell-rings, 2 wooden clappers, and 2 small drums. After all musical delight is a matter of individual opinion. The invention of the harmonium was a Frenchman named Gabriel J. Grenié, born Bordeaux, 1758, and died, Paris, 1837.

The first collection of hymn tunes is known as the Persian *Guthaz*, Zoroaster, who wrote the first of these, is said to have lived fourteen hundred years before Christ.

It is difficult for the younger generation to realize how exceedingly bitter was the vituperation poured upon Wagner for his apparent iconoclasm. The older classicists leaped him—and said so. Here are a few of the ways in which they described *The Ring*: "musical slime," "sea-sick harmonies," "rancid musky," "murderous harmonies," "baroxisms of musical nervousness," "delicious music," "tremens in music," "hell noisings," and "epidemic of harmonic insanity."

Quite a lot of people who now love their Wagner and strain to say the same kind of things about Richard Strauss, but are not sure whether it is safe to do in view of what the older Wagner critics, Friedrich Wick, the father of Clara Wick, who piano Schumann's wife, tried theology, worked in a factory, and in a circulating library, later became a famous pianoforte teacher. Later he also taught singing.

DEVELOPMENT OF THE SENSE OF HARMONY.

BY DANIEL BATCHELLER.

In all people a latent sense of harmony exists. Although the science of combining tones into chords was unknown until a comparatively recent time, there has been in all ages an underlying instinct of harmony. The musical scale was slowly developed through a long course of ages. Out of the indefinite gradation of sounds the human ear picked out certain tones which seemed to fit into a natural scale. To the early musical theorists the perplexing thing about this scale was that the intervals from tone to tone were not all alike. Some attempts were made to produce a scale in which the steps should follow in more regular order, but the human ear rebelled against this uniformity and insisted on having the natural scale with all of its irregular intervals.

With the rise of harmony the scale tones were grouped into their chordal relations and then it was seen that the apparent irregularity in melody was due to a higher law of regularity in harmony. Although melody is essentially the flowing movement of single tones, which follow one another in linked sweetness, there are abundant evidences that in melody there is an underlying basis of harmony, although it is even now largely unconscious and was originally entirely so. Melody has been defined as "retrospective harmony." If that is not universally true there is much truth in the statement, and, in some cases, the harmonic relations between the different sections of a melody are very clear. Take for instance these two sentences from "Adeste, Fideles":

"Come let us adore Him; O come let us adore Him."

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To understand the action of melody upon harmony we must trace the development of song from its primitive origin. It is reasonable to suppose that the first forms of melody were simply natural inflections of the human voice. These are always present to some extent in vocal utterances, and they become more prominent under the influence of strong or excited feeling. The earliest forms of conscious melody were probably cries of joy, and still more common in the yodel of the Swiss and Tyrolean mountaineers.

These inflections and impassioned cries would naturally enter into the earlier forms of worship, and St. Paul's allusion to unintelligible "tongues" (see I Corinthians 14) probably had reference to some such form of vocal expression. By degrees these inflections took a definite and authorized form, and some of them are still used in the church under the name of "Gregorian tones." The one which has the most varied inflection is called *Tonus Peregrinus*, which may mean the wandering tone, seeing that it wanders off from the major beginning into a minor ending:

IV

As we come down the centuries nearer to our own time we find these tonal inflections swelling out grandly into the German chorale, e. g.:

V

The canons became more rich and complex as musicians grew more skillful and versatile in the art of grouping tones. The next advance along the line of retrospective harmony was the Fugue, and from this source came some of the most magnificent effects of polyphonic harmony.

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One of the most trying kinds of pupil to be found is the one who wants results so quickly that he cannot stop to get them. His idea is that if he plays slowly people will think it is because he has a natural taste for music of a quiet and sober character, and this scares him. Nothing frightens a man so much as the possible risk of being thought dull. If one plays music more slowly than one's ability will permit, the result is a blurred picture of what should be. The rhythm is distorted, the melody obscured, and the spirit of the music entirely lost. Students who have this tendency to hurry their work should remember that great excellence in piano playing does not depend on the number of notes scrambled over in a given space of time, but on the evenness and clearness with which they are played. Any one, for example, who has heard Sousa's band, has been struck with the brilliance and energy with which his marches are played. This effect is not due so much to a rapid tempo as to the perfect steadiness with which the notes are played. Any one, for example, who has heard Sousa's band, has been struck with the brilliance and energy with which his marches are played. This effect is not due so much to a rapid tempo as to the perfect steadiness with which the notes are played.

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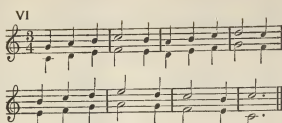
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Or they would not have objected to hearing the parts inverted, so as to be all in fourths! But all the while they were feeling after harmony, and when their ears became more discriminating they could not any longer tolerate the hard, bare fifths at least, not consecutively. But, although they no longer struck the fifths together, as in the illustration above, they found that they could use them retrospectively, an idea probably suggested by the responsive entry of the parts in a round. This gave rise to the Canon form, which was an advance beyond the Round, because, instead of repeating the same subject, it introduced a rival or counter subject, e. g.:

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The canons became more rich and complex as musicians grew more skillful and versatile in the art of grouping tones. The next advance along the line of retrospective harmony was the Fugue, and from this source came some of the most magnificent effects of polyphonic harmony.

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LOVE AFFAIR—J. RICHARDY.

Educational Notes on Etude Music

By P. W. OREM

MOMENT MUSICAL—M. MOSZKOWSKI.

As noted elsewhere, this new composition by the famous modern master was written especially for the Etude. It is one of the best and most attractive of M. Moszkowski's shorter works. It is full of vigor and refreshing gaiety, a real "spring" piece. It displays considerable originality in melody and in harmonic treatment. The passage-work in the composer's best pianistic vein. This piece has well made the hands, and it should be played with ease and freedom by any good fourth or fifth-grade student. It will make an admirable recital selection. The composer's metronome marking (quarter note = 132) may prove a trifle speedy for some pupils, but the piece sounds equally well at a more moderate pace (as low as quarter note 100, even). Play it in a brisk, clean-cut manner, very accurately and with steady accentuation. Note the chromatic modulation into D major and the abrupt return to flat major. The characteristic mazurka rhythm (half between the hands in measures 48-51, 57 and 70), a zephyr-like quality. The piece is light and gay.

DANCE NOUVEAUX—A. BACKER-GRONDAHL.

The first characteristic bit of writing by a Scandinavian composer. The music of the Scandinavian composers displays certain peculiarities of rhythm and harmony which add a certain quaint, local coloring to all their music. This is particularly the case with the compositions of Grieg and Sibelius. The first is known as nationalism in music. The "Dance" is a new and original contribution to the dance in a high degree. It is an idealization of one of the folk-dances, brilliantly worked out. Play it buoyantly, with verve and enthusiasm. You can almost see the figures of the dancers round the dance and hear the scrape of the skates.

MISTIC PROCESSION—G. HORVATH.

One of the popular composer's recent numbers. It is a characteristic march movement. This quaint composition evokes one of a procession of phantoms or of a morbid gathering of conspirators, such as one often finds in melodrama. Note the sinister, slow, heavy and the shivery chromatic harmonies, which, only one of the number as an intermediate, grand, leading piece, and it should prove a favorite at recitals.

GIRLY REVEL—W. A. HARDING.

This is a good, lively waltz in the modern French style. It is hardly suited for dancing, but it is a drawing-room piece. Play it in a buoyant, forthright style, with careful observance of all dynamic, accent and pedal as indicated. This is an unusually well-balanced waltz, all the themes being of equal excellence. The theme in which the repeated notes occur will require careful practice. Follow the marking as indicated.

DANCE STARS—L. A. DRUMHELLER.

This is a good, lively waltz in the modern French style. It is hardly suited for dancing, but it is a drawing-room piece. Play it in a buoyant, forthright style, with careful observance of all dynamic, accent and pedal as indicated. This is an unusually well-balanced waltz, all the themes being of equal excellence. The theme in which the repeated notes occur will require careful practice. Follow the marking as indicated.

ORIENTAL FESTIVAL—R. S. MORRISON.

This piece in its rhythmic effects reminds one of some of the Oriental dances now so much in vogue. These rhythms seem always to have had a fascination for composers. Note Beethoven's "Dance of Dervishes," Mozart's "Turkish Rondo," Rubinstein's "Turkish March." Morrison's "Oriental Festival" will prove a very entertaining characteristic piece, suitable for recital use or for study. It will afford excellent practice in grace notes, and could be taken up to good advantage by third-grade pupils. Play it steadily and with accents well marked.

DREAM OF SPRING—H. BEAUMONT.

This is a delightful mazurka movement, fresh and inspiring. The principal theme will afford excellent octave practice. In playing these staccato octaves the wrist should be held loosely and the hand be allowed to bound lightly. All stiffness of effort or pounding effect should be sedulously avoided. There is much technical contrast in this piece: the second theme introduces light finger-work in limited arpeggia in connection with staccato octaves; the Trio themes introduce the legato and light, rapid grace notes. A good all-around piece for the parlor, recital or study.

EVENING PARTY—P. WACHS.

This is an easy teaching piece of unusual merit by the well-known French writer. This piece is well balanced and beautifully written. Strict attention must be paid to the rhythms, particularly to the characteristic figure formed by the dotted eighth followed by a sixteenth. The second theme gives opportunity for the practice of melody-playing in the left hand. The entire piece will require much expression and a graceful delivery.

THE FOUR-HAND NUMBERS.

In the four-hand numbers two famous modern composers are represented, each by an original pianoforte duet, not by an arrangement or transcription. Both these composers have displayed a special liking and aptitude for four-hand work.

Brahms' "Waltz" is taken from one of his sets of short, idealized waltz melodies. This particular number may be considered as of the Hungarian type. It has a vigor, almost ferocity, of movement that is decidedly uplifting. Play it in brilliant, sonorous style, not too fast.

Moszkowski's "Germany" is one of the favorite numbers from his well-known set of four-hand pieces entitled "From Foreign Parts." These are characteristic pieces representing the various European nations. "Germany" is a glorified folk-song, typical of the "fatherland," sentimental and poetic. It should be played expressively and with refined shading; quite slowly.

MARCH OF THE SEASONS (VIOLIN AND PIANO)—G. GRAF.

This is an original march movement for violin, quite easy to play, but very effective and striking. It will afford excellent practice in melody-playing march style, in a measured manner, and with large tone.

EVENING STAR (PIPE ORGAN)—

R. WAGNER.

One of Wagner's most beautiful melodies. As arranged for the organ, it makes a very effective soft volume, suitable for many purposes. It may be satisfactorily registered on almost any two-manual organ. Use one or more good solo stops for the theme, with a light, stringy stop for the accompaniment. Do not use a heavy pedal stop.

THE VOCAL NUMBERS.

There are three good songs this month, all secular and all of lighter character, suited to the season. Homer Tournier's "Ah! That Was Many Years Ago" is a useful number of the ballad type, with a very taking waltz refrain.

Mr. Brander's "O How Lovely" is a showy waltz song, not at all difficult, particularly adapted for a light, flexible voice. The melody is very catchy and refreshing.

Admirers of Tod B. Galloway will be pleased to see his "O Heart of Mine" in a higher key. It is very taking and expressive.

ARE MUSICIANS IRRITABLE?

Are musicians as a class irritable, peevish, fretful, fractious? Whatever the living professors of the divine art may be, it seems pretty sure that equality of temper was not a characteristic of all of the departed geniuses, although the late Helen Spencer declared that musicians seemed of all people to be those who were truly happy. Handel was choleric to a degree. He even dangled a prima-donna outside of a top-story window until she promised that, in spite of her indisposition, she would sing that night in his opera. Notwithstanding his noble qualities he was, like the revered Dr. Johnson, something of a bully. Bach and Mozart, Haydn, Schubert and Mendelssohn were all men of sweet disposition, but by no means of a yielding character, whereas Schumann and Berlioz were, at any rate in their writings, vitriolic and mordant, even if they were lovable otherwise. Beethoven was a man of moroseness, easily moved to passion and bitterness of speech, and Wagner, who had a different kind of genius, was likewise prone to ungovernable outbursts of spleen and contumely. But it is not to unreasonable anger one attributes Beethoven's disgust at hearing that Napoleon had assumed the title of Emperor. Beethoven was enraged and disillusioned, and so changed the title of the "Bonaparte Symphony" into that of "Sinfonia Eroica: in Memory of a Great Man."

The only exhibitions of temper to which Mozart gave way seem to have been on those occasions when he was charged with having looked too long on the wine when it was red, and it is satisfactory to know that his biographers deny there was ever occasion to make this accusation against the composer. Weber wielded a skillful pen, and his personality was normal. On the other hand, Liszt, Rubinstein and Tchaikovsky were notable examples of the irritability of genius. Both Liszt and Rubinstein often gave their pupils a bad quarter of an hour; but then they were so seriously concerned with their art and all that it meant that they could brook no stupidity or lack of earnestness on the part of their pupils. Tchaikovsky was chiefly angry with himself—yet he was a greater man than he knew. The character of Spontini seems to have been placid and that of Gounod almost serene. Brahms and Grieg were retiring, and indifferent to praise; but criticism provoked Bizet, whose "Carmen" shares with Gounod's "Faust"—not the opera of the same name by the splenic Berlioz—the unflinching appreciation of the music-loving world.

Nothing could ruffle the serenity of Lully. He was sent to a niece of Louis XIV, who wanted a pretty Italian boy as a lover, but his appearance did not recommend him to the lady, and although he was an expert player on the guitar, then a fashionable instrument with both the French and Italians, he was not disheartened, but rose, as we know, to great favor at Court. He is said to have been the inventor of the species of composition known as the overture.

Henry Purcell, to whom Handel is said to have owed much, seems to have been so much wrapped up in his work as to have had no time for bad humors, but as he died at the early age of thirty-seven years perhaps he had not time to develop them. Another man who has gone down to posterity as invariably amiable is Spohr, but he was the inventor of the conductor's baton; we cannot know what trials he underwent before he thought of the indispensable "stick."—Music.

I find the gayest caresses in the air that were ever piled far better for comfort and for use than the dungeons in the air that are daily dug and carved out by grumbling, discontented people.—Emerson.

Composed especially for the ETUDE

Con moto M.M. = 132

MOMENT MUSICAL

in B \flat

MAURICE MOSZKOWSKI

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WALTZ

SECONDO

J. BRAHMS, Op. 39, No. 13

Vigorous M.M. ♩ = 120

GERMANY

DEUTSCHLAND

SECONDO

M. MOSZKOWSKI, Op. 23, No. 2

Andante M.M. ♩ = 80

WALTZ

PRIMO

J. BRAHMS, Op. 39, No. 13

Vigorous M.M. ♩ = 120

GERMANY

DEUTSCHLAND

PRIMO

M. MOSZKOWSKI, Op. 23, No. 2

Andante M.M. ♩ = 80

THE ETUDE

SECONDO

Musical score for the second part of "The Etude". The score is written for piano and features a variety of musical notations including triplets, slurs, and dynamic markings. The tempo and mood are indicated by markings such as *marc. un poco*, *molto p*, *molto legg.*, *cresc.*, *f appassion.*, *dim.*, *pp*, *rit. un poco*, *al tempo*, *ten.*, and *rit. un poco*. The score is organized into systems of staves, with some measures containing fingerings (e.g., 3, 4, 1, 2, 3, 4).

THE ETUDE

PRIMO

Musical score for the first part of "The Etude". The score is written for piano and features a variety of musical notations including triplets, slurs, and dynamic markings. The tempo and mood are indicated by markings such as *p*, *con*, *anima*, *cresc.*, *f appassion.*, *p*, *rit. un poco*, *pp*, *al tempo*, and *4*. The score is organized into systems of staves, with some measures containing fingerings (e.g., 3, 4, 1, 2, 3, 4).

DREAM OF SPRING

MAZURKA

Tempo di Mazurka M. M. ♩ = 126

H. BEAUMONT

Intro.

DANSE NORVÉGIENNE

HULDRESLAAT

AGATHE BACKER GRÖNDAHL

Molto Allegro M. M. ♩ = 144

THE ETUDE

last time to Coda

ff *molto marc.*

p

resc. *ff* *l. h.*

r. h. *l. h.* *ff* *simile*

senza rit. **1 D.C.**

CODA

stringendo al fine *dim.* *pp* *ppp*

THE ETUDE

DANCING STARS
VALSE BRILLANTE

LOUIS A. DRUMHELLER, Op. 103

Intro.

f

rit.

Con spirito *M.M. ♩ = 72*

p *Ped. simile*

8

last time to Coda

Coda

Ped. simile

Brillante

p

Ped. simile

mf

ff

D.S.

MYSTIC PROCESSION

CORTÈGE MYSTÉRIEUX

Tempo di Marcia M.M. ♩ = 80

GÉZA HORVATH

pp

p

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p

mf

p

f

p

p

pp a tempo

pp

THE ETUDE

GIPSY REVEL
CAPRICE

WILL A.HARDING, Op.15

Vivace M.M. ♩ = 80

pp

cresc.

ff

poco rit.

mf

a tempo

basso sempre legato

f

ff

Fino

poco rit.

atempo

f

poco rit. D.S.

* From here go back to ♯ and play to Fine; then, play Trio.
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THE ETUDE

TRIO **Meno mosso** M.M. $\text{♩} = 63$
melodia sostenuto e legato

TRIO
 Meno mosso M.M. $\text{♩} = 63$
 melodia sostenuto e legato

mf

schizzando

f

p

f

creso.

mf

LOVE AFFAIR VALSE LENTE

J. RICHARDY

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* From here go back to * and play to Fine; then, play Trio.

ORIENTAL FESTIVAL

MARCHE GROTESQUE

R. S. MORRISON

Allegretto M. M. ♩ = 112

pp

In marked rhythm

mf Drums

f

ff

mf

Fine

TRIO

mf

pp

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Maestoso

ff

Fine of Trio (D. S.)

ff

Fine

* From here go to beginning of Trio and play to Fine of Trio; then, go back to 8 and play to Fine.

EVENING PARTY

MAZURKA

PAUL WACHS

Tempo di Mazurka M. M. ♩ = 126

p

a tempo

ff

mf

Fine

ff

D. C.

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THE ETUDE

MARCH OF THE SEASONS

Tempo di Marcia M.M. ♩ = 126

G. GRAF

VIOLIN

PIANO-

Tempo di Marec M.M. ♩ = 126 G. GRAY V. M.

VIOLIN

PIANO

mf

cresc.

ff

f

risoluto

cantando

mf

mf

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This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It features a treble and bass staff. The music is written in 3/4 time and includes a key signature of one sharp (F#). The notation is characterized by frequent triplets and slurs, suggesting a rhythmic and melodic focus. Dynamics include *mp* (mezzo-piano), *f* (forte), *meno forte*, *cresc.* (crescendo), and *molto cresc.* (very much crescendo). Performance instructions include *tranquillo e cantando* (calm and singing), *risoluto* (determined), and *Fine*. The notation includes various articulations such as triplets, slurs, and accents, as well as dynamic markings like *meno forte* and *cresc.*. The piece concludes with a *Fine* marking.

AH THAT WAS MANY YEARS AGO

BALLAD

HOMER TOURJÉE
Moderato con espr.

Allegretto

1. How oft - en in the
2. How oft - en in the

First system of the musical score for 'Ah That Was Many Years Ago'. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings: *cresc.*, *rit.*, and *din.*.

Second system of the musical score. The vocal line continues with the lyrics: "twi - light hour I've wan - dered by thy side, And sought in vain to find the flow'r, That days since last I wan - dered love with thee, I've breathed a bless - ing o'er the past, 'Tis".

Third system of the musical score. The vocal line continues with the lyrics: "matched thee in thy pride; And list - ened to the night - in - gale, Soft sing - ing to his all that's left to me; And were it love a thou - sand years, Till we should meet a -".

Fourth system of the musical score. The vocal line continues with the lyrics: "choice, And learned how mus - ic's charm doth fall. When sil - ent is thy voice. gain A thou - sand years all wet with tears, Were not too great a pain." Dynamic markings include *poco accel.*, *rall.*, and *poco accel.*.

Fifth system of the musical score. The vocal line continues with the lyrics: "Ah that was ma - ny years a - go, But yet it seems to me, But yet it seems to me, Ah that was ma - ny years a - go, But yet 'twill seem to e, But yet 'twill seem to me." Dynamic markings include *ad lib.*, *Lento*, and *con voce*.

First system of the musical score for 'O Heart of Mine'. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings: *f*, *cresc.*, and *ff*.

To James Whitcomb Riley
"Happy who in his verse can gently steer
From grave to light, from pleasant to severe."

JAMES WHITCOMB RILEY

O HEART OF MINE

TOD B. GALLOWAY, Op. 46, No. 1

Cantabile

First system of the musical score for 'O Heart of Mine'. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings: *p* and *ff*.

1. O heart of mine, we shouldn't wor-ry so! What we've
2. We have er'd in that dark hour we have known, When our
3. For we know, not ev'-ry mor-row can be sad; So, for -

Second system of the musical score. The vocal line continues with the lyrics: "miss'd of calm we couldn't have, you know! What we've met of storm-y pain and of tears fell with the show-er all a - lone! Were not shine and show-ers blent as our get - ting all the sor-row we have had, Let us fold a - way our fears, and put".

Third system of the musical score. The vocal line continues with the lyrics: "sor-rows driving rain, We can bet - ter meet a - gain, if it blow! gra-cious Master meant? Let us tem-per our content with His own. by our fool-ish tears, And through all the com-ing years just be glad, just be gla-s." Dynamic markings include *ppp* and *pp*.

THE ETUDE

To Miss Sadie Benjamin

O HOW LOVELY
ASPHODEL'S SONG

A. U. BRANDER

MARY FLETCHER

Tempo di Valse

Oh! how love-ly is the dawn-ing! Then my flow-ers, fresh with dew,
Make their court-sies to the morn-ing, Off-ring gifts of fra-grance new. Then the hosts of bird-wing
whir-ling Wake a-gain each drow-sy tree, Then the sleep-y streams are stir-ring, Rip-pling, rippling
to the sea. O how love-ly is the gloam-ing! Then the kind-ly shad-ows creep. Lit-tle
fair-y folk go roam-ing Where my flow-ers lie a-sleep, Ten-der night-winds soft-ly sigh-ing

THE ETUDE

All our mys-tic la-bors cease, E-ven far-off hu-man cry-ing Dies in si-lence and in peace.
Ah! Oh! how love-ly is the dawn-ing! Then my flow-ers, fresh with
dew, Make their court-sies to the morn-ing, Off-ring gifts of fra-grance new, Then the hosts of
bird-wing stir-ring Wake a-gain each drow-sy tree, Then the sleep-y streams are stir-ring Rip-pling,
rippling Ah!

"O THOU SUBLIME SWEET EVENING STAR!"

Reg. (Sw. Oboe with Trem. Gt. Gamba (Sw. coup.)
Ch. Soft 8' Ped. 16'

from Tannhäuser

R. WAGNER

Andante mosso M.M. $\text{♩} = 46$

MANUAL

Ch. *p quasi arpa*

2d time Sw. (imitating a 'Cello solo)

cantabile

2d time Sw. to Ped. off

PEDAL

add Soft Flute 4'

1st time

Coda. Last time only

Sw. Vox Celeste

Ch. Dute.

pp

pp fine

poco rubato

a tempo

Increase Gt. Sw. to Gt. off

increase Sw

(Sw. to Ped.)

piu cresc.

f poco rit.

D.S.

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THE ETUDE EDUCATIONAL CARTOONS

Picture Object Lessons that show at a glance why some teachers and why some pupils fail to succeed. If you want more of these cartoons drop us a postal with the line—"Please continue Cartoons."



WHY DOES THE PUPIL TIRE OF PRACTICING?

Note the height of the piano stool, the lack of a foot-rest, the stooping shoulders, the strain upon the spine, the bad finger and arm positions, the distance of the eye from the notes, the bad position of the hand on top of the piano, and remember that notwithstanding the teacher's admonitions pupils will fall into these evils when the teacher is absent, unless the parent is properly instructed. Why not call the attention of all the parents of your pupils to this cartoon which shows exactly how not to sit at the piano?

MUST WE ALL BE SPECIALISTS?

BY OSCAR HATCH HAWLEY.

In this age of specialization one who makes a profession of teaching more than one instrument is frequently spoken of by his brethren at large as a "jack of all trades and master of none." Some unthinking people even go the length of calling such a teacher a charlatan, or worse, and for that reason the old-fashioned music teacher who taught you music first, and any instrument you desired to learn, afterwards, has fallen into disrepute. Yet why this should be the case is hard to understand unless it is that specialists in all lines charge more for their services than general practitioners, and so the impression may have gained ground that their services are worth more. But, is a specialist in music worth more as a teacher than one who teaches several instruments and other departments of music study? In nine cases out of ten the general teacher is better fitted for his duties and produces better results than the specialist.

The person who plays only one instrument, such as the piano or the violin, knows only one side of music. The person who is only a singer sometimes knows nothing of music at all.

In some first-class conservatories you will be asked, in applying for admission: "What instruments do you desire to study?" They do not say: "What instrument?" but "what instruments?" If you say violin and clarinet you will be told that you must also study piano. If you say that you do not care to study piano, you will be told that if you study at all in that school you will be

obliged to study piano whether you like it or not. And you will very soon have the choice of taking piano, violin and clarinet; or piano, violin and voice; or piano and violin, or piano and voice, or piano and clarinet, or piano and anything else you may want to study, but always piano. If the conservatories have made that rule it must be for the reason that it is recognized as a necessity that a pupil should know more than one instrument. If, then, a pupil is obliged to study piano and violin, and desires also to study voice, do you suppose that conservatory is going to give him a certificate of graduation unless he has become proficient on both instruments and also is able to sing? In addition to becoming a proficient performer he must also have a thorough knowledge of harmony and counterpoint, history and musical biography, orchestration, etc., and then he is considered competent to begin his work as a musician.

The conservatory having granted him a certificate of proficiency in piano, violin, voice, harmony, history, etc., the young man goes forth to make his living as a musician. He has the choice of becoming a teacher, a player in bands and orchestras, or a concert performer (if he has the ability). He decides to devote himself to teaching and at once the question arises: "What shall he teach?" He has fitted himself to teach two instruments and possibly the voice, yet he knows that absurd ethical restrictions do not allow him to teach more than one instrument. The violin is his special delight, but he can not get many violin pupils in a small town, and he may soon find that it is necessary to play for dances, afternoon



"MY DAUGHTER HAS A HEADACHE AND CAN'T COME FOR HER LESSON."

This cartoon is a kind of a daily tragedy for teachers. The teacher works largely upon the enthusiasm of his pupils. When he finds that after all his work his pupil is willing upon the least pretense to sacrifice a lesson for the pleasure of going to the theatre or to a vaudeville show, do you wonder that the teacher is so impatient? The pupils' headache is too severe for Cereus, Chopin or Godard, but she can watch a trained violin try to keep his equilibrium on roller skates without any noticeable distress. All sensible teachers make it a strict rule to oblige the pupil to pay for all lessons except those lost through protracted illness.

teases, and receptions in order to make both ends meet. The case is even more hopeless if he decides on teaching voice, and if he decides to teach piano in a small town he may find the competition so keen among girls who teach for "pin-money" at 25 cents a lesson that he has a hard time keeping enough of a class together to make it pay.

TEACHING TWO BRANCHES.

Now, in the name of all that is sensible, if he has studied two different instruments and the voice besides, why is he not competent to teach them? Why should he be restricted to one small department of music when there is so much to be taught and so many who need teaching? Why should the community in which he resides lose the value of his knowledge just because a foolish custom has decided that no one person has brains enough to absorb the principles of teaching involved in two different instruments? A man or woman who can not learn the great principles involved in teaching piano, violin and voice in a course extending from the age of eight to the age of twenty, then that person can never learn the correct principles of teaching anything. A teacher does not have to be a Godowsky to teach the piano, nor a Rubinkin to teach the violin, nor yet a Nordica to teach voice; but he has to have common sense to teach any one of them, and no more common sense is required in teaching the three than in teaching one. As a matter of fact it is the opinion of the writer that a specialist in teaching an instrument teaches his specialty to the exclusion of teaching music; while the "all-around" teacher

teaches music first and the instrument afterwards.

Finally, there is the question of other instruments than the three mentioned. Frequently in the country a young man wants to study the cornet or the flute, or the trombone, or the banjo or guitar, or the mandolin. Personally the writer does not believe in having very much to do with young people who want to learn the banjo or mandolin or guitar, yet he must admit that as a youth he had great pleasure in playing on all three of them. When, as a boy of thirteen, he was playing with a band in a banjo quartet and tenor in a brass band, he thought he was setting the world afire musically. At about the same time he was playing guitar in the glee club, violin in the orchestra and piano around the house, so that he was getting something of the all-around quality of the music business. Yet, those were pleasant days and it sometimes seems a pity that we have to turn down the aspiring banjo virtuoso with a stern admonition that "it is not good music" and therefore we cannot teach it. As for the cornet, the writer believes in letting a young man have all the cornet music he can get, because it will help him musically and every other way. Moreover, the cornet (or any brass instrument) is the acme of simplicity and does not require much study, learning to read the notes being the principal thing.

The writer believes that every teacher in the country should make himself of value to the community in which he resides, and he can best do this by giving instruction in all branches of the art to which he is devoted.

Conducted by N. J. COREY

BY I. EHREMAVER

POINTS OF INTEREST.

- ### ACKNOWLEDGING ONE'S AUDIENCE.

2. The Czerny-Liebbling can be undertaken when the pupil is half through the first grade, but would better be used rather sparingly at first, as it progresses rather rapidly into the second grade.

3. Your third question is rather vague, as it does not indicate whether pieces or etudes are desired, or what grade of difficulty.

SUGGESTION FROM A ROUND TABLE READER.

It has been a problem to the writer to describe means by which each individual finger will do actual work, unaided by the hand or arm.

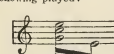
Without premeditation I asked one pupil to strike the thumb joint with the index finger, the thumb joint, the little finger, ascending and descending one octave. The pupil supported the knuckle joint of the finger, but it was impossible to finish the exercise, on account of fatigue. I could not have been played without fatigue, but without fatigue, without fatigue, the thumb joint drew badly under this test. I caused the hand to be closed tightly, the clinched fist resting on the white keys; the thumb played a key, the index the one next adjacent, the eighth finger means this thumb closed drawing, and at the next lesson the hand could be held in position while the thumb could play the C major scale, ascending and descending, striking each key eight times, counting four in a measure, five notes each count.

Now I have every pupil in a large class pursue this method daily, and they have certainly benefited very greatly. Many other dictation exercises are used, and frequently we find fine exercises in the pieces which are being studied, these being often played through several octaves as a continuous exercise. The most important exercises are parts of a written program which each pupil follows.—E. H.

AN ABBREVIATION.

AN ABBREVIATION

How is the following played?



It is simply an abbreviation, and indicates that the notes shall be played as follows:

tion, however careful, of a piece of mechanism will not disclose the secret of its working: you may examine a motor-car engine ever so closely, and be able to describe it ever so accurately, but without a knowledge of mechanics you will have little or no idea of how to drive a car, and still less of the best way to keep it in good repair and obtain the best results from it. In the same way, the most exact knowledge of the anatomy of an arm is more likely to mislead the teacher, if he possess not, at the same time, a thorough knowledge of the laws of mechanics, acoustics, physiology, etc., together with a scientific mind capable of applying them.

This brings us to the second fallacy involved in the term "scientific" as so many adopt it. To be "scientific" does not mean to possess "scientific" facts. It does not mean to accumulate a number of facts from books and experiments, finally to pass an examination by enumerating these facts and formulae in a more or less original and orderly manner. Facts are very necessary, they are the bricks of the edifice, but they are not, of themselves, constitute that edifice, any more than the bricks in the finest brickfield in the world constitute the villa you reside in. In the world of "brickmakers" abound, but the architect is scarce. One can collect facts, but the reasoning to which may be laid the bricks of the edifice are rare indeed. To be truly "scientific" implies a faculty for accurate and sustained reasoning from cause to effect, going back, if necessary, to first principles, and this faculty is the appanage of very few.

True science involves not only accurate reasoning from effect to cause, and from cause to effect, but also the disentangling of the real from the apparent cause. For instance, a pupil's wrong note in reading a chord: why is that? The symbol may be unusually complex, or the type may be bad, or the pupil's eyesight defective, or his muscular sense defective, or he would not have made the association of the symbol and the action may but imperfectly be established; which of these, singly or in combination, causes the mistake? Only by a process of elimination, which may take many lines long ago established by Bacon, can decide.

But what musician takes into account the Bayesian method? Even if he has read about it, he is not likely to apply it. He is not likely to be capable of applying it: he has not the scientific spirit. The musician is an artist before everything, and the artistic temperament is proverbially antagonistic to the scientific. The musician is not concerned with principles, and the emotional qualities, as Sherlock Holmes declared to his friend, Dr. Watson, are "an alibi to clear reasoning. This seems the most unattractive of the two." I mean—has not an enough of the emotional quality to make him an ardent lover of music, he is little likely to apply his scientific method to music-teaching. He is not a philosopher, and he is not a logician as before in the quagmire—*Musical Standard*.

ENJOY YOUR TEACHING

BY E. E. S. HARRISON.

A WRITER, in a recent magazine article, tells of a farmer he knew, who went through miles and miles of beautiful country and took particular notice of every haystack, barn, windmill and chicken-coop he saw, but never saw any of the beauties of the country itself. Many teachers go about their work in the same way. They go through piece after piece in a thoroughly bored manner, and the pupil is usually the first one to notice this. It is a good plan to ask yourself now and then, "Why do people study music?" If you understand the desire better, you may have more success in your work.

People study music because they like it. If you give them an impression that music is a bore they will look for another teacher. Let them think that you are enjoying every moment hugely, and they will take a great interest. They will not call for hypocrisy. Play over the pieces you give your pupils along with them just as much care and pleasure as though you were in a great auditorium with an audience of 5000. Don't above all things miss the fun and pleasure you are trying to teach others to enjoy. Show your pupils that you are enjoying it and really love your music; then you can't go through your music, but see only technique, pedals, phrasing and mistakes. Take delight in every lesson and watch your business' grow.

A daily practice scheme of one hour does not permit of very much work or progress. In many cases, however, it must necessarily suffice. I would suggest for the one hour of practice that you assign five minutes each to special technic, scales and arpeggios, making fifteen minutes; fifteen minutes on etudes, fifteen on pieces and fifteen on reviewing and memorizing. The lessons will naturally have to be short in order to carry out this scheme.

2. You are right in selecting pieces containing points for special study. Children do not thrive so well when not given pieces before the end of the second grade. Indeed, some of the very first fiveinger exercises can be made into little pieces, and written out in figures, as I indicated a month or two ago. A large part of the work in the best instruction books consists of very short pieces from the very beginning. Therefore, do not fear criticism, particularly if the results of your teaching are good. In this case criticism will but call people's attention to you and invite investigation, which is, of course, just what you desire.

3. There is no definite time that may be assigned for the taking up of scales in the minor. In a general way I should say the major scales should be thoroughly learned, their construction understood and the pupil be able to play them in a compass of four octaves, any one at the call of the teacher, before the minors are attempted.

4. It is often a help to the pupil to play the melody an octave higher, as you suggest. Only as a crutch, however, and you should discontinue it as soon as the pupil has learned the piece well enough to play it without your help. The pupil will doubtless also need your help in learning to count, but should be able to count the piece alone before he leaves it.

5. As soon as any pieces are attempted in which the lowest bass tone needs to be sustained in order to complete the harmony. It should be used very cautiously at first, however.

6. This depends entirely on the grade and ability of the pupil. No fixed number could be determined upon. What would be too many for one would doubtless be far too few for another.

7. Your written lessons are a good idea, although your number of questions should be small. Writing the answers to definitions tends to fix knowledge in the mind of the student. You will find it an excellent help to teach them how to write scales, giving them a practical idea of construction.

& Your questions indicate a desire to master your subject, which will make of you a good teacher. Those seeking information have active minds ever on the alert to learn that which will improve their efficiency. Those who settle down in the well-known ruts, with minds passive and content with the little they are doing with, will eventually find their competitors far outdistancing them.

THE SEQUENCE OF STUDY OF CALCULUS

1. Will you please tell me the best manner of teaching the scales? I give them first with hand separately, and then together I would like to know when to give them in contrary motion, when in thirds, sixths and tenths.
2. Please tell me if it is best to use *arco* with Presser's first Steps other than those of and, if so, what?—E. C.

1. It is a good plan to give the scales a contrary motion first, especially if the scale is used, as the fingering will be the same to both hands. This when learning to play them in octaves particularly. Thirds, sixths and tenths better not be attempted until a fair degree of dexterity in all the major and minor scales is attained.

[illegible]

DEPARTMENT FOR CLUBS

Bright Ideas and Suggestions for Organizers of Clubs and for their Members.

CLUB AND RECITAL PROGRAMS FOR SPRINGTIME.

BY J. A. HOBBS.

Music and Springtime have been associated since the beginning of the world. The Spring Festival is by no means a nineteenth century phenomenon. Even in the days when music was little more than a barbaric collection of noises made by beating upon stones in procession, the Spring time was celebrated invariably with music and song.

Notwithstanding the occasional humid days, the spring is all except our most beautiful season. It is the most delightful time of the year. The fresh facilities are better, and the music-room or studio is more readily ventilated than in midwinter. The opportunity for singing better, the most effective of all entertainments, and the added freshness of the outdoors is a great help.

It is a fact that the spring is the time when the singing is at its best. The atmosphere is just what is needed for the singing of the songs of the spring. The singing is at its best. The atmosphere is just what is needed for the singing of the songs of the spring.

To improve the spirit of Springtime, the first thing should be continued throughout the year. The singing is at its best. The atmosphere is just what is needed for the singing of the songs of the spring.

Another effective arrangement is to make a procession. The singing is at its best. The atmosphere is just what is needed for the singing of the songs of the spring.

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profitable account as advertising, since anything in which so many individuals are interested is likely to be widely discussed.

PROGRAMS.

You should make an effort to have your program for this occasion as attractive as possible. Program blanks with an attractive cover are now on sale. You might add to the attractiveness of the program by including the following list of musicians born in the Springtime. June is added to the list.

GREAT MUSICIANS BORN IN SPRINGTIME.

April.	May.
F. B. Busoni.....1866	Henselt.....1814
P. Döbler.....1814	Sullivan.....1842
Spohr.....1784	Goldmark.....1830
Lachner.....1803	Brahms.....1833
Tschalkovsky.....1840	Wagner.....1813
Flotow.....1812	Raff.....1822
June.	
Elgar.....1857	
Stainer.....1840	
Schumann.....1810	
R. Strauss.....1864	
Grieg.....1843	
Comod.....1818	
Offenbach.....1810	
R. Franz.....1815	

Interest may be added to the above if the teacher offers a small prize to the pupils who successfully give from memory the nationality of the composers of the above list, as well as the works by which they are best known.

The following programs have been selected for their practicability and attractiveness. They represent three grades. The first may be played by pupils of the lower grades, while the second and third are particularly to those of the upper grades.

PROGRAM I.

- Piano 6-hands, May Day, Rathbun.
- Vocal or Instrumental, "The Song of the Lark," Spaulding.
- (Singing) "The Song of the Lark," Spaulding.
- Piano Solo—Ode to Spring....Well.
- Piano Solo—Viola (Intermezzo)....Tanner.
- Song—"The Violet".....Meister.
- Piano Solo—Dream of Spring (Mazurka).....Beaumont.
- Action Song—"Busy Little Housemaid".....Watson.
- Piano Solo—Fair Ditties.....Watson.
- Piano Solo—Spring Reels.....Kern.
- Piano Solo—In the Lovely Month of May.....Schumann.
- Piano Solo—Peppercorn, Soda Sings.....Robinson.
- Piano Solo—Spring's Awakening.....Rathbun.
- Piano Solo—To Springtime.....Egeling.

- Piano 4-hands, New Life, New Spirit.....Engelmann.
- Piano Solo—Pulse of Spring....Well.
- Piano Solo—April Song....Fontaine.
- Chorus—Awake with the Lark, De Reef.
- Piano Solo—Spring (Fantasia Mazurka).....Marks.
- Piano Solo—Sunshower.....Atherton.
- Vocal—Spirit of Spring....Parker.
- Violin and Piano—Spring Song, Tolhurst.
- Piano Solo—To Springtime, Grig.
- Vocal—Violets.....Harvey.
- Piano Solo—Spring Dawn....Mason.
- Piano Solo—Patterning Raindrops, W. G. Smith.
- Piano Solo—Rustle of Spring, Sinding.
- Piano 4-hands, When Love Is Young (Waltzes).....Engelmann.

The writer is a firm believer in light refreshments after events of this kind. A glass of some refreshing fruit punch is always appreciated, and sandwiches, made from the fresh spring salads, crumbed with meats and nuts, are always well received. These touches cost a trifle more, but they linger long in the memories of all who attend.

Peculiar of the great masters who were born in the Springtime, framed in flowers and hung around the walls, will prove an interesting feature if the framing is done neatly with flowers that do not wilt too rapidly. Smilax is always useful, and is really quite inexpensive in season.

No better form of advertising can be found than that which comes from successful pupils' recital. One to ten dollars spent in this way should be regarded as a legitimate business expense of a kindergarten. Return will surely come if you go about the matter right.

A STAFF SPELLING GAME.

BY MRS. FREEMAN GORDON.

A good musical game has saved many a weak recital. After the children have done playing, and have recovered from the shiverings of stage fright which usually accompany juvenile performances, there is nothing like a good musical game to conclude the recital or club meeting.

The following is suggested because it is also educational. The teacher or club leader gives each child a page of musical staves; each staff, a sheet with twelve ruled staves. If this is not obtainable, the staves may be ruled by the teacher. Over each staff she writes a question. The answer to this question is a word which can be spelled on the five lines and spaces of the staff. For instance, one question might be: "What vegetable is usually served with cabbage?" The answer is "cabbage." The pupil would then write out this word on the lines and spaces of the staff in notes instead of letters.

Here are twelve good questions:

1. What article of food is oval in shape? Egg.
2. What is the nickname for Caroline? Cad.
3. Where does honey come from? Bee.
4. What article of furniture do we need when we are tired and sleepy? Bed.
5. What ornament do savages wear around their necks? Bead.
6. What part of a knife does the cutting edge? Edge.
7. What is a popular craze sometimes called? Fad.

8. What are wild animals kept in? Cage.
 9. What do puppies do when they are hungry? Beg.
 10. What do they give cattle when they are hungry? Feed.
 11. What do lawyers, doctors and judges look for? Fee.
 12. What do little boys and girls sometimes call their fathers? Dad.
- All these questions and all the answers are very easy. This makes the game move more rapidly, and the percentage of those who will succeed is larger. Games that require long study move slowly and are less exciting for children. Consequently, if you give a prize you will be obliged to give it to the one who completes the list first.

ANSWERS TO MUSICAL GAMES.

In THE ETUDE for April a series of games were published, in which were included some musical conundrums and questions by M. A. Freebourn. The following are the answers:

ANSWERS TO CONUNDRUMS.

1. Mascagni (mask-un-yeh).
2. Schumann (shoo-mann).
3. Handel (hand-el).
4. Paine (pain).
5. Franz (France).
6. Liszt (list).
7. Field (field).

CONUNDRUMS AND ANSWERS.

1. When it is a haltion.
2. Sweet peas (pp.).
3. The tonic.
4. Shaps.
5. Because it is covered with notes.
6. When she is on the high sea.
7. Because it has plenty of bars.
8. When it is a second.
9. When it has only five lines.

ANSWERS TO QUESTIONS.

1. Schubert.
2. Johann Strauss: "The Blue Danube."
3. John Sebastian Bach.
4. Haydn.
5. Handel.
6. Mendelssohn.
7. Bach and Handel.
8. Rossini.
9. Bach.
10. Beethoven.
11. MacDowell.
12. Grieg.
13. Coleridge-Taylor.
14. Sir Arthur Sullivan and Sir Elgar.
15. Haydn.
16. Bach.
17. Wagner.

THE CHARITY CHILDREN'S CHOIR OF LONDON.

One of the most striking customs of the English metropolis for over a century and one-half has been the "Charity Children's Festivals." On the Thursday of Whitsun week (two weeks after Easter), 1704, the children of the different charity schools of London assembled in St. Andrew's Holborn and joined in a service of song and thanksgiving. These services became so celebrated that famous composers were attracted to them.

In 1867 the services were moved to the Cathedral of St. Paul, and held each year until 1877, when the custom was given up. Both Haydn and Beethoven were much impressed by the festival. Between 5,000 and 6,000 children took part in elaborate compositions, such as the *Hallelujah Chorus* from the "Messiah," were sung.

DEPARTMENT FOR SINGERS

Edited for May by DR. B. FRANK WALTERS, Jr.

THE DIAGNOSIS AND CURE OF SOME VOCAL DEFECTS.

BY DR. B. FRANK WALTERS, JR.

In THE ETUDE for June, 1908, there appeared a voice department by Dr. B. Frank Walters, Jr., which attracted more attention and comment than any similar department during the last few years. We have requested Dr. Walters to conduct this department again for the benefit of teachers and students. Dr. Walters is one of the leading teachers of voice in Philadelphia. He also holds the position of instructor in diseases of the throat at a leading college, and is the operating surgeon in a large hospital. These many years he has spent in the study of the human voice, and his medical and surgical practice made it necessary for him to study this work. Dr. Walters is an original, earnest seeker for truth, who has kept himself in touch with the latest vocal teaching methods, but who thinks for himself. Some of our readers may have seen him in the following article and it is necessary to inform them that he is not a student of the policy of Dr. Walters to encourage polemical discussions. This article presents many sides as possible of different features of the voice, but it cannot give its contents to the vocal teaching has been a field of technical dispute for centuries. In this article we present the views of a student of a highly trained scientist and teacher. Our readers will find it profitable to consider them carefully.—Editor of THE ETUDE.

Vocal aspirants should approach their teachers in the same spirit as would their physicians. For this reason, conscientious teacher appreciates the responsibility entailed in accepting a student quite as much as the physician does in treating a patient.

In endeavoring to merit the confidence reposed in him such a teacher is confronted throughout his course of instruction with the double problem of pleasing his students and satisfying their ideals, and of benefiting his students and demonstrating in their performances his own possession of that vocal knowledge essential to the equipment of a teacher.

These two objects seem at times to be well-nigh irreconcilable. However docile at first, the average student grows weary of the effort, and the practice, of the waiting for results which can come only with growth and the lapse of time, and too frequently gives up a half-hearted cooperation in the plan mapped out by his teacher, and that complete compliance yielded the directions of a physician. Yet, while occupying a position of less authority than a physician, the teacher is not less expected to work the cure.

The wise teacher recognizes the premonitory symptoms of such revolt, and with the impatience and sympathy with the depression, even appearing for a time to accede to the course preferred, until, encouraged and planned to renewed endeavor, the student eventually recognizes the better plan, the higher culture, and wins to the teacher's and his own enlarged ideals.

Unfortunately, not only from within, but from outside sources, do dissatisfaction and criticism arise, to be nurtured in the mind of the student, and sooner or later expressed to the teacher. Vocal practice cannot be carried on unobtrusively, as with certain

other of the fine arts; family, friends and neighbors are audibly informed of the student's vocal defects and the methods followed to overcome them. Comment, advice and warning are not withheld, and some other student's rapid progress and wonderful success under another teacher are discussed.

In such a case a teacher who knows that his instruction has been sound can but point out again the work to be done and the time necessary to do it, answering with the truth the objections as they are raised, and endeavoring, by good temper and sincerity, to retain the student's confidence. In maintaining upon the salient features of the case it may be well for him to examine critically his plan of teaching, to see if it can be better systematized and more clearly expounded, so that his students may be kept informed of the reason for each step and whether effects as gained are to be mere stepping stones or part of the finished product.

Without such explanation students may get a wrong impression of just what their voices are ultimately to be. If, however, they are made to "party to the transaction," they can frequently answer and silence not only others, but their own criticisms.

A building in course of erection is surrounded with many unsightly timbers, and the uninitiated backwoodsman might mistake the temporary scaffolding for part of the permanent structure. Enough time and care are expended upon such preparations for building to mislead those who know little or nothing of architecture, and the same thing is frequently true and necessary in the preparation of the singing voice. The proposition, seriously stated by some teachers, that every pupil should "practice beautifully" from the start is as impracticable as that the foundation of a building should be dug without the workmen soiling their hands. Some exceptional voices there may be which require only the singing of melodious songs worthy of the effort, and the practice, of the waiting for results which can come only with growth and the lapse of time, and too frequently gives up a half-hearted cooperation in the plan mapped out by his teacher, and that complete compliance yielded the directions of a physician. Yet, while occupying a position of less authority than a physician, the teacher is not less expected to work the cure.

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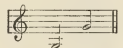
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"breaks" if any, listening for attack and finish of tone, and, if possible, having the applicant sing a song in order to judge of the general technical and artistic equipment. Finally, it is always well to ask the applicant what he or she considers the chief defect or difficulty, and in what department help is most needed.

Without some such painstaking plan of voice examination and the prescribing of exercises to meet individual needs vocal instruction becomes a perfunctory routine of scales, arpeggios and songs, in fact, merely "singing lessons," which anyone who sings a little or plays the piano, and (it seems) every choirmaster or organist, feels quite competent to give. Such teachers may benefit their pupils to the extent of exercising their voices and teaching them something of rendition; but what vocal knowledge they have is the result not of study, but has been picked up in general association with singers. When a voice rich with possibilities but imperfect in some important respect comes to the teacher, he has no cure to give, nothing more than the usual routine to offer, though there is a crying need for radical training.

THE "BREAK."

Take, for instance, the average untrained contralto with good weight and quality in her tones from *g* to *g*

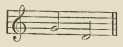


but whose voice changes suddenly as she sings on up the scale into a weak register, they can frequently answer and silence not only others, but their own criticisms.

A building in course of erection is surrounded with many unsightly timbers, and the uninitiated backwoodsman might mistake the temporary scaffolding for part of the permanent structure. Enough time and care are expended upon such preparations for building to mislead those who know little or nothing of architecture, and the same thing is frequently true and necessary in the preparation of the singing voice. The proposition, seriously stated by some teachers, that every pupil should "practice beautifully" from the start is as impracticable as that the foundation of a building should be dug without the workmen soiling their hands. Some exceptional voices there may be which require only the singing of melodious songs worthy of the effort, and the practice, of the waiting for results which can come only with growth and the lapse of time, and too frequently gives up a half-hearted cooperation in the plan mapped out by his teacher, and that complete compliance yielded the directions of a physician. Yet, while occupying a position of less authority than a physician, the teacher is not less expected to work the cure.

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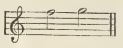
semibreves by semibreves, must be practiced in sustained tone work in the "medium"

voice, five or ten minutes at a time, four or five times a day, and in any singing done this register must be used exclusively at *d*, however weak the tones may be, even though it be necessary to cease all public singing for a while. Changing from one register to the other, from *c* to *d*, *c* to *sharp*, and back and forth on the same tones, *c*, *c* sharp and *d*, must also be practiced, and, in fact, merely "singing lessons," which anyone who sings a little or plays the piano, and (it seems) every choirmaster or organist, feels quite competent to give. Such teachers may benefit their pupils to the extent of exercising their voices and teaching them something of rendition; but what vocal knowledge they have is the result not of study, but has been picked up in general association with singers. When a voice rich with possibilities but imperfect in some important respect comes to the teacher, he has no cure to give, nothing more than the usual routine to offer, though there is a crying need for radical training.

Many students will object at first, and think the whole thing very silly; but after a few months' perseverance they will realize the benefit of such physiologic training in the ease, evenness and beauty of their singing and their ability to get effects they never before imagined—always provided that the students are ambitious for the best voice. Of course, "chest contraltos" or "female baritones" can get along in a small way singing as they have always been used to, but as soloists they leave much to be desired, and anyone with a trained ear will find it difficult to chorus by their "hard" tones emitted in this region we are discussing.

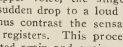
THE HIGH TONES OF SOPRANO AND CONTRALTO.

Another change equally as important, and sometimes as noticeable, is that from the "head" voice to the "chest" voice. Sopranos, of course, must, and contraltos should, use the head register in order to sing their upper tones beautifully and easily. Where the upper register is used the singer will find, in some cases, the change made easily and naturally; in others, the singer will carry up the "medium" voice to *f* or *g*



with a "break" over into the "head" voice (a duplicate of the other change the octave below); still other singers making a smooth enough change about *e* or *f*, but with the "head" tones weak, wobbly and uncertain. All these conditions must be dealt with individually, giving the singer with the easy, natural transition one kind of work, and the others special exercises adapted to their needs.

Thus the conditions which make the difference between an *e* or *f* taken in the "medium" voice forced up and in the "head" voice, and the sopranos must gain control of and develop their imperfect upper registers. The best way to exercise any of these registers is the "head" voice is to have them start high enough to be surely in the upper register, and then sing slowly down the scale. High *c* is usually a safe starting point. Though a contralto may say it is impossible, she can usually sing it very softly, and with both soprano and contralto this soft tone can be carried down to the semibreve by semibreves, must be practiced in sustained tone work in the "medium"



semibreves by semibreves, must be practiced in sustained tone work in the "medium"

Please mention THE ETUDE when addressing our advertisers.

THE CHILDREN'S PAGE

SOME FAMOUS MUSICIANS OF OLDEN FRANCE

BY JAMES FRANCIS COOKE

(From "The Young Folks," Standard History of Music.)

A few chapters suitable for periodical publication selected from the above mentioned book have appeared in past issues of THE ETUDE. These are part of a series of little "story lessons" designed to assist private teachers in having classes in reading the interesting and vital facts in musical history. The music illustrated and direct manner presentation. Although the book is intended to be a school book, the author has aimed to give it a more general interest to the whole world to the child—Kirk's News.



THIS GREAT FRENCH COMPOSER, J. R. LULLY, AS A KITCHEN HELPER IN HIS BOYHOOD.

We have learned something of a wonderful interest in music in Italy. (See "Special Italian Number" of THE ETUDE, January, 1910.) Now we shall study something of the works of some of the noted French composers who lived about the same time.

For centuries the city of Paris had been the center of learning, architecture and painting for men of wealth and leisure. The University of Paris was far-famed, and the rulers of the country, particularly the Kings known as Louis XIV, Louis XV and Louis XVI, had spent money in the freest possible manner. This attracted art workers from all countries, and among them was JEAN BAPTISTE LULLY. (Loul-lie) (sometimes spelled Lully), who it is said was born of noble parents in Florence, Italy, in 1633. As a child he was taught the violin and the lute, and played so remarkably that he was taken to Paris by a French nobleman, the Duke of Guise. At first he was given a position as a kitchen boy, for he was still writing of the time when musicians were considered menials or servants.

Lully's talent was so great that he was promoted to the band of King Louis XIV, and later became leader of the band

many famous opera, one of which has been reproduced at the Grand Opera in Paris. Rameau became a rival to Lully, and many think him far greater as a musician, although his music was not considered as dramatic (as well suited for the stage) as that of Lully.

MUSIC IN FRANCE.

1. Why did Paris become a musical center?
2. Where was Lully born?
3. What was the reason he came to France?
4. What King made Lully his friend?
5. Are Lully's works today?
6. What was the singular cause of Lully's death?
7. Who was "Couperin the Grand"?
8. What is a suite?
9. Tell something about Rameau.
10. What is a "prodigy"?

CARL REINECKE.

BY REBECCA CRAWFORD AND E. TOUSEY.

1827-1910.

In Altona, by Elbe's waters bright,
Carl Reinecke, who loves all children well,
In Eighteen-twenty-seven saw the light
Of day. While other children learned to spell

His father taught him music; so, 'tis told,
When only eight he wrote his first sweet songs.
When scarce eleven springs and winters old,
He made his bow and played to listening throngs.

To manhood grown, he won assured renown
Before the court of Christian, Denmark's king.
In Breslau's halls, in Leipzig's classic town
In old Cologne, where quaint traditions cling.

After Lully and Couperin, the most prominent French musician of his time undoubtedly was JEAN PHILIPPE RAMEAU (Rah-moh). He was born at Dijon (France) in 1683, just two years before the birth of the famous German musicians, Bach and Handel, of whom we are to hear so much later. Rameau was known as a "prodigy"—that is, he showed his musical talent at a very early age. At seven he played the clavier (one of the forerunners of the piano). His early training was excellent, and at the age of eighteen he became famous as an organist and was sent to Italy for further study. The music of Italy, however, did not appeal to him and he returned to France, played for a while in a traveling opera company, and later he came an organist. His greatest triumph, however, was in Paris from 1733 to his death, in 1764. Here he produced

He sang of "Good King Arthur" brave
and hale,
"The Mill," "The Hermit,"—songs
that children love;
He wrote "The Child and Cuckoo,"
"Fairy Tale,"
"The Devil's Darning Needle" and
"The Dove."

His "Evening Peace" and "Moonlight
Scene" enhance
Sweet Nature's beauty in the
thoughtful mind;
His lovely "Bacchante" and "Queen
of French Dance."
Are held among the choicest of their kind.

Among his friends were Schumann,
Hiller, Liszt,
Among his pupils Bruch and Rie-
mann stand.
Few members of the Music World
have missed
His quiet power upon their heart and
hand.

Director in the great Conservatory,
Through Germany his influence has
spread;
Gewandhaus Concerts added to his
glories
By making him its leader and its
head.

In simple, homely comfort, dear to all,
He lived with all the joy that love
bestows.
His friends were many; yet the chil-
dren small
Are most his friends, for thus the
story goes.

In Leipzig, when a little one a crowd
Was found amid the hurried throng
of men,
"Oh, take the child to Reinecke!" said
they;
"For he will guide it gently home
again."

(This poem and the accompanying illustration
are from the newly-published book of
verse—biography for children, by Rebecca
Crawford, entitled "Great Musicians Art and
Glorious." Copyright 1910. Printed by per-
mission. The illustration shows a scene from
Reinecke's opera "King Arthur," in which he
receives the music award from a hand up-
teriously rising from the lake.)



(This illustration is reprinted from "Great Musicians Art and Glorious," by Rebecca Crawford, entitled "King Arthur," in which the King of the Round Table receives the music award from a hand up-teriously rising from the lake.)

QUESTIONS AS LESSON HELPS.

BY C. W. FULLWOOD.

Why is it that a curious pupil is sometimes more or less the object of ridicule? Curiosity impels men to do things. Our great men have been curious men. All inventions are due to the curiosity of some one. How much we owe to Edison! In studying music the careless, indifferent pupil will pass over the words and signs on his music page without turning a hair. He is either too lazy or he is without sufficient interest to ask a question. But your curious pupil is all alive with interest. "What is the meaning of that word?" "What does this mean?" "What a funny sign! What does it mean?" "What is the difference between a slur and a tie?" "What is the meaning of *andante*, *allegretto*, *presto* and all these other words?"

A curious pupil delights the heart of a well-regulated teacher. His questions show that his mind is concentrated on his study of the work in hand. He not only wants to do it, but he wants to know the why and wherefore of all the details of his lesson. This curiosity should be encouraged. The pupil should be urged to ask questions. And sometimes it is a good plan to have him answer his own questions with a musical dictionary, then if he still is uncertain the teacher must explain and demonstrate.

In scale practice the curious pupil will think out the scales rather than play them by rote. In exercise and passage work he will apply his knowledge of scale building and will not read note by note.

There is no trouble about the progress of the curious pupil. He does things. He is studying with his teacher, not merely "taking lessons." The curious pupil will sit up in his seat. He will find that he must understand more about music to keep pace with the child's interest in his work. Moreover, the curious pupil is apt to be regular in his lessons. The missed lesson question does not bother the teacher of the curious pupil. Likewise, his attention and diligence will be a joy to the teacher.

Curiosity on the part of the teacher will also be a valuable asset in his work. He should be curious to discover the pupil's temperament, habits of thought, the things that interest the pupil in his daily sports, associations and home life. In fine, teacher and pupil should be a curious pair and earnestly dig for the nuggets of knowledge in music study.

THE TROUBLESOME DOT.

Every music student knows that the dot after a note "cuts the note in half" or makes it staccato, and that the dot after the note adds one-half of the time value of the note. In other words, note, but few know why the dot is used in musical notation. Perhaps you have had an idea that it was used for abbreviation. This may have been the reason why it was used originally, but nowadays we are not so sparing of pen and paper and we would write out the dot value by means of tying the necessary notes to the note it was not for the fact that if we use notes and a tie it becomes much harder for the eye to grasp than when we use the dot. The dot has been used ever since about 1300. The double dot was invented by Leopold Mozart, father of Wolfgang and Amadeus Mozart, and it is said that the famous son even went so far as to use a triple dot upon one occasion.

HOW MUSIC ASSISTS IN THE CURE OF MENTAL DISEASES.

SOME careless observers have made statements which have led the public to believe that music and madness are often associated. As a matter of fact, while a few famous composers have become insane, the proportion is no greater than in the cases of other professions. Artists, doctors, lawyers, actors, ministers, business men, servants all become insane, but we hear less frequently of such instances. The following from the London *Lancet* describes an experiment conducted in Hungary:

"Better than barrels of medicine and much more effective than straps or strait-jackets." These words of Dr. Berkes, one of the most popular men being the general superintendent of the asylum for the insane at Gynla, and he recently expressed himself to this effect after observing for two hours the effect of music on an audience composed of insane male and female patients. The concert given for the inmates of the Gynla asylum was more pretentious than any previous entertainment there. Of the 600 patients under the charge of Dr. Berkes, 200 were assembled in the large hall of the institution and sat there paying more attention than many an audience of persons supposed to be possessed of their full mental faculties. Many of the listeners came from the wards set apart for violent patients; they were constantly under the watchful eyes of the attendants, but none of them gave any cause for anxiety. From the moment of the first number of the program until the conclusion, the audience sat in a state of eager attention and vociferously applauded each selection. Patients who in their wards are continually restless, muttering and gesticulating, sat quiet and subdued. One patient known to be violent made no more serious demonstration than to rise and move his lips at each outburst of applause. A few of the dull faces did not respond to the charm of the music, but these were rare, and the features of the listeners plainly displayed interest and admiration.—*Lancet*.

THE ORIGIN OF THE METRONOME.

JOHANN NEPOMUK MAELZL, who was born at Ratibon in 1772, is generally given the credit for inventing the metronome. In fact so firmly established is his claim to the invention that the abbreviation M.M., for Maelzel Metronome has come down to this date. Maelzel was a music teacher whose strong leaning toward mechanics led him to make the most ingenious and complicated musical instruments designed to be played by mechanical means. His first instrument was so successful that it sold for 3000 florins. About 1812 he made public his improvement upon a musical chronometer, invented by Stöckel, which was so successful that he managed to secure the endorsement of Beethoven and others. A few years later Maelzel met a Dutch mechanic named Winkel in Amsterdam and from him got the idea of a new kind of inverted pendulum. Adding various improvements to this, he termed it the Maelzel Metronome, and commenced manufacturing the instruments in Paris, 1816. The basic idea of the invention was, however, that of Winkel. Maelzel lived and worked in America for some years and died while aboard an American ship.

PUBLISHER'S NOTES

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SEASONABLE NECESSITIES. The being the sea-Blank Diplomas. son of the year when a pupil is rewarded in some manner for the creditable work done during the term, we desire to call the attention of teachers and conservatories to the fact that we always carry on hand a large assortment of Blank Diplomas, our most popular one being the "Course of Study Diploma," size 13 1/2 inches x 13 1/2 inches. This is a printed form on heavy paper, with a large blank space at the top for the name of the school, and spaces to be filled in with the pupil's name and signed by the teacher. Price, 10 cents. We also have two larger ones: size of each, 21 inches x 19 inches. One made on heavy parchment paper. Price, 25 cents. The other on linen ledger paper. Price, 15 cents. These are only blank forms, with a space at the top for the name of the school, and the wording of each diploma must be added.

Then we have a "Certificate of Award," size 9 inches x 12 inches, which we sell for 5 cents; also a "Teacher's Certificate," size 8 1/2 inches x 11 inches. These are also blank forms only.

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Blank Program Forms. We desire to call the attention of teachers to our "Blank Program Forms," especially gotten up to sell in small quantities for small recitals, and yet have a neat, attractive appearance. The increased sale of these forms during the past season leads us to believe that they must be as represented.

We have two different forms of these Program Blanks, both printed in two colors on heavy paper, sizes 5 1/2 inches by 6 1/2 inches. The front or title page of one reads as follows: "Concert given by a music teacher and others." Recital by the Pupils of

The two inner pages are blank, to be filled in with the recital numbers; these may be either written in ink, printed or mimeographed. The price of these is but 50 cents per hundred, postpaid. A quantity of both can be had free for the asking, but remember, we simply furnish the Program Blanks, and do not do any of the other printing.

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The love for exactness and thoroughness has long been a characteristic of the American educational work. To use a colloquial expression, "we want to know." Mr. Elson's important work is just for teachers and pupils who really "want to know"—who feel that it is dangerous to guess upon important matters. There are hundreds of disputed points, and your ignorance upon the correct opinion or interpretation may cost you much time, money and humiliation. We know of a girl who learned several of the most important works of Beethoven, and because her ideas upon the *trill*, the *moderato*, the *praller*, etc., were wrong, she was obliged to relearn every work at the cost of much time and annoyance. You may be making a similar mistake right now. It will pay you to get Mr. Elson's book and read it through several times, until you have thoroughly mastered the details carefully straightened out. It is now upon advance sale, and if you avail yourself of the opportunity you may secure a copy at the special advance price, 50 cents.

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To Mrs. C. L. DUNNING—I am happy to commend the method of instructing children in piano playing devised by Mrs. Dunning as especially adapted to their delicate hands and capacity and shall be pleased to have the author give a more detailed account of the system at the Musical Pedagogical Congress next October in Berlin.
Royal Professor, Senator of the Royal Academy of Art, Berlin.

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Mrs. CARRIE L. DUNNING—Dear Madam—I find "your method so well adapted to the purpose for which it is intended to be used, and I am sure that it will be the rule of the future. Moreover, the fervent and graphic manner in which you apply it impressed me very much.
WILLIAM MARION, New York.

Mrs. CARRIE L. DUNNING, BUFFALO, N. Y.—My Dear Madam—I was greatly interested in your ingenious and original method of developing in children and adults the higher ideals of musical conception and understanding, and I believe that you have devised a practical system that eliminates all that is dry and uninteresting for beginners and forwarded only to create a love for music and the higher intelligence for its conception. I heartily endorse your method and wish you the success that you truly deserve.
Very truly yours, LEONARD DE PACHMAN.

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HOW MEREDITH PICTURED MUSICIANS.

THE Musical Courier recently contained a reprint from the *Glasgow Herald*, in which "R. T." quoted some interesting references to music in the novels of the late George Meredith. Novelists are liable to make mistakes when they venture upon musical details, and it is pleasant to find that Meredith, one of the greatest novelists in English literature, is as fine in his view of music as he was in his views of life. Here are two quotations from *Sandra Belloni*, in which Sandra describes the impression made upon her by Beethoven:

"He also did something which I don't know yet whether I can thank him for. He made me know the music of the great German. I used to listen; I could not believe such music came from a German. He followed me about telling me I was his slave. For some time I could not get away from myself for composing. He was not an Austrian; but when he was alive he lived in Vienna, the capital of Austria. He was under the Austrian yoke, and hated everything that suggested Austria. But she could not hate Beethoven even though she tried. Here is the second quotation:

"Don't you know that dreadful man I told you about, who's like a black angel to me, because there is no music like his? I was a German. I told you how I first dreamed about him, and then regularly every night, after talking with my father about Italy and his yellow-black Teutonic, this man came over my pillow and made me call him Master, Master. And he, it seems as if he were the master of my soul, mocking me, making me worship him in spite of my hate. I came home, thinking only of you. I heard the water like a great symphony. I felt into dreaming of my music. That's why I am at his mercy. There's no one like him. I must detest music to get free from him. How can I? He is like the God of music."

Meredith, however, was not always so fortunate in his musical allusions, for we find him making a feverish, convalescent demand stronger far than we find in his musical allusions. It is lullied with the gentle strain of Beethoven's Ninth Symphony on a cold piano! This is somewhat in line with the famous instance in one of George Eliot's novels, in which music takes the form of "a quick passage of descending fifths!" George Eliot, however, did not compensate for her musical misadventure by a phrase as Meredith's "fiddling harmonies on the strings of sensuality," or his description of old Belloni, who, according to his daughter, "can bring out notes that are more like honey—if you can fancy a thread of honey drawn through your heart as if it would never end."

And here is an account of a pianist in "Diana of the Crossways," which is palpably meant for Chopin, though we are not told so in the book:
"A new pianist, playing his own pieces (at Lady Singleton's concert) has given me immense pleasure and set me to composing songs—not to his music which could be rendered only by syllabs moving to 'soft recitatives' in the humor of wildness, languor, bewitching caprices, giving a new sense to melody."

WIT, HUMOR and ANECDOTE

AN UNDESIRABLE LODGER.

BY FREDERIC J. CROWE.

NEVER was there a more troublesome lodger than Beethoven. He was always at war with his landlords, and not only with these, but also with his fellow lodgers. Nor can we wonder at this. Totally lost in music, the thought never entered his mind of what an intolerable neighbor he was. At all hours of both day and night he was at his pianoforte pouring forth music that filled his soul. His neighbors were obliged to turn on the instrument, as it were, into a complete orchestra. Then, as his deafness increased, he struck and thumped harder at the notes, the sound of which he could scarcely hear. Nor was this all. The music that filled his brain gave him no rest. He became an inspired madman. For hours he would pace his room "howling" or "roaring" (as his pupil Ries puts it), or he would stand beating time with hand and foot to the music, which was so vividly present to his mind. This soon put him into a feverish excitement, when, to cool himself, he would take his water jug and, thoughtless of everything, pour its contents over his head, and then he would sit down to the piano. With all this, it can easily be imagined that Beethoven was frequently remonstrated with.

Teacher of Music History: "How many symphonies did Beethoven write?"
Pupil: "Three."
Teacher: "Three? Which were they?"
Pupil: "The 'Eroica,' the 'C Minor' and the—Ninth."

Much fun has been made over Donizetti's great rapidity in composing. One story goes that a friend said to Donizetti: "Do you believe that Rossini could have written the 'Barber of Seville' in thirteen days?" "Why not?" answered Donizetti. "He has always made it a practice to take plenty of time to his work."

There is a story to the effect that Sophie Mendelssohn used to practice upon a dumb keyboard. One day she was practicing when a high governmental official called. The man detested singing and he watched the silent player for a few moments, and then said: "What a pity the composers don't write more for this instrument!"

WENNER was once conducting a rehearsal of Oberon. To one of the singers he said: "I am sorry to see you take so much trouble." The flattered singer replied: "Oh, not at all—not at all." "But," replied the sarcastic Weber, "it seems a shame to go to the trouble of putting in so many extra notes that are not in the music."

"What are you doing to boom your headache remedy?"
"I'm giving away sheet music; all the popular songs."
"I see. You are not only advertising the remedy, but creating a demand for it as well."—Washington Herald.

Summer Schools

See also pages 356 and 358

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1021. Engemann, H. Op. 88, No. 10. The Surprise (Tarentelle).	20	1019. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in F.	40
1021. Engemann, H. Op. 88, No. 11. The Surprise (Tarentelle).	20	1020. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in G.	40
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1021. Engemann, H. Op. 88, No. 13. The Surprise (Tarentelle).	20	1022. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in B.	40
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1021. Engemann, H. Op. 88, No. 15. The Surprise (Tarentelle).	20	1024. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in D.	40
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1021. Engemann, H. Op. 88, No. 18. The Surprise (Tarentelle).	20	1027. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in G.	40
1021. Engemann, H. Op. 88, No. 19. The Surprise (Tarentelle).	20	1028. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in A.	40
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1021. Engemann, H. Op. 88, No. 34. The Surprise (Tarentelle).	20	1043. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in B.	40
1021. Engemann, H. Op. 88, No. 35. The Surprise (Tarentelle).	20	1044. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in C.	40
1021. Engemann, H. Op. 88, No. 36. The Surprise (Tarentelle).	20	1045. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in D.	40
1021. Engemann, H. Op. 88, No. 37. The Surprise (Tarentelle).	20	1046. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in E.	40
1021. Engemann, H. Op. 88, No. 38. The Surprise (Tarentelle).	20	1047. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in F.	40
1021. Engemann, H. Op. 88, No. 39. The Surprise (Tarentelle).	20	1048. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in G.	40
1021. Engemann, H. Op. 88, No. 40. The Surprise (Tarentelle).	20	1049. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in A.	40
1021. Engemann, H. Op. 88, No. 41. The Surprise (Tarentelle).	20	1050. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in B.	40
1021. Engemann, H. Op. 88, No. 42. The Surprise (Tarentelle).	20	1051. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in C.	40
1021. Engemann, H. Op. 88, No. 43. The Surprise (Tarentelle).	20	1052. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in D.	40
1021. Engemann, H. Op. 88, No. 44. The Surprise (Tarentelle).	20	1053. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in E.	40
1021. Engemann, H. Op. 88, No. 45. The Surprise (Tarentelle).	20	1054. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in F.	40
1021. Engemann, H. Op. 88, No. 46. The Surprise (Tarentelle).	20	1055. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in G.	40
1021. Engemann, H. Op. 88, No. 47. The Surprise (Tarentelle).	20	1056. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in A.	40
1021. Engemann, H. Op. 88, No. 48. The Surprise (Tarentelle).	20	1057. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in B.	40
1021. Engemann, H. Op. 88, No. 49. The Surprise (Tarentelle).	20	1058. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in C.	40
1021. Engemann, H. Op. 88, No. 50. The Surprise (Tarentelle).	20	1059. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in D.	40
1021. Engemann, H. Op. 88, No. 51. The Surprise (Tarentelle).	20	1060. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in E.	40
1021. Engemann, H. Op. 88, No. 52. The Surprise (Tarentelle).	20	1061. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in F.	40
1021. Engemann, H. Op. 88, No. 53. The Surprise (Tarentelle).	20	1062. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in G.	40
1021. Engemann, H. Op. 88, No. 54. The Surprise (Tarentelle).	20	1063. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in A.	40
1021. Engemann, H. Op. 88, No. 55. The Surprise (Tarentelle).	20	1064. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in B.	40
1021. Engemann, H. Op. 88, No. 56. The Surprise (Tarentelle).	20	1065. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in C.	40
1021. Engemann, H. Op. 88, No. 57. The Surprise (Tarentelle).	20	1066. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in D.	40
1021. Engemann, H. Op. 88, No. 58. The Surprise (Tarentelle).	20	1067. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in E.	40
1021. Engemann, H. Op. 88, No. 59. The Surprise (Tarentelle).	20	1068. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in F.	40
1021. Engemann, H. Op. 88, No. 60. The Surprise (Tarentelle).	20	1069. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in G.	40
1021. Engemann, H. Op. 88, No. 61. The Surprise (Tarentelle).	20	1070. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in A.	40
1021. Engemann, H. Op. 88, No. 62. The Surprise (Tarentelle).	20	1071. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in B.	40
1021. Engemann, H. Op. 88, No. 63. The Surprise (Tarentelle).	20	1072. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in C.	40
1021. Engemann, H. Op. 88, No. 64. The Surprise (Tarentelle).	20	1073. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in D.	40
1021. Engemann, H. Op. 88, No. 65. The Surprise (Tarentelle).	20	1074. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in E.	40
1021. Engemann, H. Op. 88, No. 66. The Surprise (Tarentelle).	20	1075. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in F.	40
1021. Engemann, H. Op. 88, No. 67. The Surprise (Tarentelle).	20	1076. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in G.	40
1021. Engemann, H. Op. 88, No. 68. The Surprise (Tarentelle).	20	1077. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in A.	40
1021. Engemann, H. Op. 88, No. 69. The Surprise (Tarentelle).	20	1078. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in B.	40
1021. Engemann, H. Op. 88, No. 70. The Surprise (Tarentelle).	20	1079. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in C.	40
1021. Engemann, H. Op. 88, No. 71. The Surprise (Tarentelle).	20	1080. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in D.	40
1021. Engemann, H. Op. 88, No. 72. The Surprise (Tarentelle).	20	1081. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in E.	40
1021. Engemann, H. Op. 88, No. 73. The Surprise (Tarentelle).	20	1082. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in F.	40
1021. Engemann, H. Op. 88, No. 74. The Surprise (Tarentelle).	20	1083. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in G.	40
1021. Engemann, H. Op. 88, No. 75. The Surprise (Tarentelle).	20	1084. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in A.	40
1021. Engemann, H. Op. 88, No. 76. The Surprise (Tarentelle).	20	1085. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in B.	40
1021. Engemann, H. Op. 88, No. 77. The Surprise (Tarentelle).	20	1086. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in C.	40
1021. Engemann, H. Op. 88, No. 78. The Surprise (Tarentelle).	20	1087. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in D.	40
1021. Engemann, H. Op. 88, No. 79. The Surprise (Tarentelle).	20	1088. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in E.	40
1021. Engemann, H. Op. 88, No. 80. The Surprise (Tarentelle).	20	1089. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in F.	40
1021. Engemann, H. Op. 88, No. 81. The Surprise (Tarentelle).	20	1090. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in G.	40
1021. Engemann, H. Op. 88, No. 82. The Surprise (Tarentelle).	20	1091. Leybach, J. Marche Pastelique.	20	1001. Battmann, J. L. The Flight.	20	1001. Battmann, J. L. Organ Overture—Voluntary in A.	40
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