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### Volume 29, Number 02 (February 1911)

James Francis Cooke

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FOR EVERY MUSIC LOVER

# THE ETUDE



MOZART AT  
SALZBURG.

FEBRUARY 1911

PRICE 15¢

Theodore Presser Co., Philadelphia, Pa.



## TO OUR READERS

## MAGAZINE READING FOR THE YEAR.

Now that the holidays are past, most of us find time to wonder what magazine reading we will do during the coming twelve-month. Here's a suggestion for your guidance—the "best sellers" are *Etude* and *Woman's Home Companion* at \$2.20; *Etude* and *Delineator* at \$1.90; *Etude* and *Cosmopolitan* at \$1.95; *Etude* and *Everybody's* at \$2.20; *Etude* and *McClure's* at \$2.20.

## A FASHION OFFER.

With the advent of Easter comes renewed interest in fashions and the Fashion Magazines. To be up-to-date on the changes in styles of woman's dress you should read one or more of the following magazines: *The Delineator*, illustrating Butterick patterns; *Woman's Home Companion*, pictorial reviews, with patterns of their own; *The Designer*, illustrating the famous Standard patterns; *Dressmaking at Home*, illustrating the popular May Mantion patterns; *McCall's Magazine*, illustrating McCall's patterns; or *The Idea Magazine*, illustrating the New Idea patterns.

Now here is our offer—For \$1.60 we will give *The Etude* for one full year with:

*The Delineator* (six months); or  
*Pictorial Review* (six months); or  
*Dressmaking at Home* (six months); or  
*The Designer* (six months); or  
*New Idea* (one year); or  
*McCall's* (one year).

For \$1.60 we will give *The Etude* for one year and the *Woman's Home Companion* (six months).

You get from six to twelve issues of the fashion magazine with all the information about spring and summer styles and a year of *The Etude* for a little more than you ordinarily pay for *The Etude* alone.

If you are a subscriber, we will extend your subscription a year.

## NEW BOOKS AS PREMIUMS.

Of the list of books we have recently published the four following are among the best.

## Redman's Musical Dictionary and Pronouncing Guide.

A concise yet comprehensive book of reference. Sells for \$50. We give it for one new subscription (not your own); or your renewal and the extra.

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How to make teaching pay. Given free for two subscriptions; or your own renewal and 25c additional.

## Life Stories of Great Composers.

A most appropriate book to use for awards. Given for four subscriptions; or your own renewal and 50c additional.

## Richard Wagner; His Life and Works.

Recently published in two volumes. This work retails for \$17.50 but will be given in full for four subscriptions; or your own renewal and 50c.

## EVERY MUSIC PUPIL SHOULD READ AND USE "THE ETUDE."

This thought, which is treated in the column opposite by the editor, was suggested to us by a working teacher with a large class. She has found that it is not possible to have every pupil subscribe to *The Etude* for the whole year, although this is the best thing that a teacher can do for herself.

The plan is to have certain months in the height of the teaching season set aside for the particular use of *The Etude* in the teaching work and to insist that their pupils for that one month pay particular attention to *The Etude*, every one bringing it to the lesson, and for the teacher to use that issue in the month's work. The plan suggests progress, produces enthusiasm and thus breaks the monotony. We think the idea good enough to mention here outside of any commercial aspect and from a business point of view the advantages are not all with *The Etude*.

## The Etude

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Edited by JAMES FRANCIS COOKE

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MANUSCRIPTS—All manuscripts intended for publication should be addressed to THE ETUDE, 1712 Walnut Street, Philadelphia, Pa. Manuscripts should be written on one side of the sheet only. Contributions on topics connected with music and music-teaching are solicited. Those that are not available will be returned.

ADVERTISING RATES will be sent on application. Forms close on 10th of each month for the succeeding month's issue.

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## THE EDITOR'S CHAT

## ETUDE MONTH: A CAPITAL IDEA.

Why not have an ETUDE MONTH? "But," you hear you say, "we get THE ETUDE every month." Very true, but that is not the point. You get it, of course, and some of your enthusiastic pupils and friends get it—but in all probability the very people who need THE ETUDE most are the ones who do not get it regularly. Consequently we propose an ETUDE MONTH.

The plan for ETUDE MONTH is simply this. We suggest that our teacher readers, our club readers and all of our valued friends assist us in promoting the development of music in America by setting aside one month and inducing every one of their pupils to purchase a copy of THE ETUDE that month. This will not prove a difficult matter if you put the right touch of enthusiasm in your tone when you talk about ETUDE MONTH.

Simply go to your music dealer and inform him in advance that you are going to conduct an ETUDE MONTH tell him how many pupils you have, and also that you are going to insist upon having them subscribe to THE ETUDE for some one month. Ask him to make a good ETUDE display in his windows. He will gladly assist you.

You may not be acquainted with the importance of concerted action—the result from many minds thinking about the same thing at once, but it is recognized by scientists as a fact. You will find that something will get into the atmosphere on ETUDE MONTH which will mean much in your success. The best month for ETUDE MONTH is this month. We never published a better "all-around" ETUDE than this one.

## THE NEW GRAND OPERA SERIES.

The special attention of all of our readers is called to the new Grand Opera series which starts in this issue. We know that this idea of presenting the main features of the leading grand operas in the form given comes as near to the stage production as can be reached in a magazine. When possible a selection from the opera given will appear in the music section. *The Etude* is continually upon the outlook for bright ideas which will put our readers in possession of necessary musical information in the most practical and entertaining manner possible.

## MR. NELSON ON "SOME ABSURDITIES OF OPERA"

Mr. Louis C. Nelson, who has already introduced you to many and valuable bits of musical knowledge and wedged it in your memory by his wit and common sense, will write in your next *Etude* about "Some Absurdities of Opera." You will laugh a great deal and you will learn a great deal when you read it.

## MR. FINCK ON "PRE-KEYBOARD TRAINING."

One of the very best articles ever written by the most distinguished of New York critics will appear in *The Etude* next month. Henry T. Finck has investigated the vital subject of "Pre-keyboard Training," and will tell you of the results. Do you take your pupils right to the keyboard, without regard to any previous absence of love for music, or inexperienced ear training? If you do you need Mr. Finck's article, and need it badly.

## NECESSARY POSTPONEMENTS.

Our readers will be pleased to look forward to the "Letters From a Musician" series by E. M. Bowman and several other articles previously announced, which we have been unable to present as yet. The coming issues of *The Etude* will represent the highest and best in musical journalism.



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## To Our Students.

CHICAGO, ILLINOIS,

January 8th, 1911.

We regret to announce the death of Mr. William H. Sherwood, whose close association with our School is too well-known to ETUDE readers to need comment.

Inasmuch as hundreds of ETUDE readers are now taking Mr. Sherwood's correspondence piano lessons, through our School, we deem it advisable to assure them as follows:—

Mr. Sherwood long ago appointed a number of his most capable associate teachers and graduates, who thoroughly understand his principles of piano study, to take charge of the examinations, correspondence, etc., necessary for the carrying on of his piano instruction, as given by our School. They have been for a long time conducting, to Mr. Sherwood's utmost satisfaction, the work of individual instruction and personally correcting the examinations in connection with these lessons. Therefore, those who are now taking Mr. Sherwood's correspondence lessons will not, in any way, lose or be inconvenienced, as they will receive the same careful, conscientious attention from the members of Mr. Sherwood's faculty as they have been receiving heretofore.

We regret most sincerely the sad occasion which calls for this announcement, but we feel that it is due our students to assure them that the high efficiency of the piano department of our School will be continued without interruption.

SIEGEL-MYERS CORRESPONDENCE  
SCHOOL OF MUSIC.





## Overeducation

IN 1873 Luther Burbank grew a potato at Loomsburg, Massachusetts, which seemed such a good potato to him that he decided to give it his own name. Consequently, it was called the Burbank potato, and to-day it has practically supplanted all other kinds of potatoes. Two years ago over 1,000,000 bushels of these potatoes were grown in the Rocky Mountain States alone. But Burbank was a man with an imagination; more than this, he had a kind of inspiration when he undertook the subject of growing things. In 1875 he went to California, and began that marvelous series of experiments which have made his name world-famous. To describe Burbank as a wizard is small compliment. The fruits, flowers and vegetables he has produced were considered so marvelous that in 1904 the Carnegie Institute gave Burbank a grant of \$10,000 a year to enable him to continue his work.

Finally Burbank came to the conclusion that there was something higher than training specimens of the vegetable kingdom to do new tricks for the benefit of mankind. Accordingly, he turned his attention to the growing of the human animal, and his observations are exceedingly sane, and worthy of repetition. In his "Training of the Human Plant" he says, among other wise things: "No boy or girl should see the inside of a schoolhouse until at least ten years old." To this we earnestly subscribe, but we believe that the child's musical education may be safely commenced a few years earlier, if carefully conducted. Our trouble is that we strive to do too much in too short a time. Let us take more time for our musical work, and let us enjoy it largely with our pupils as they progress.

Listen to the voice of the prophet from California: "First, I answer that the curse of modern child life in America is overeducation. For the first ten years of life the most sensitive and delicate, the most pliable life in the world, I would prepare it. The properly prepared child will make such progress that the difference in time of graduation is not likely to be noticeable; but, even if it should be a year or two later, what real difference would it make? Do we expect a normal plant to begin bearing fruit a few weeks after it is sown? It must have time, ample time, to be prepared for the work before it. Above all else, the child must be a healthy animal. I do not work with diseased plants. They do not cure themselves of disease. They only spread disease among their fellows and die before their time."

## "Back to the Grind"

JUST because we happened to hear four or five young men along the street give vent to this expression, and just because these very young men looked as though they were making their lives miserable by living them on the "grind" and, we want to have a little talk with our student readers, as well as our teacher readers, over this pertinent subject. The woman who sits fourteen hours a day in front of a sewing machine in a New York sweat-shop, grinding out garments to feed leagun sales at a rate just large enough to provide food with which to run her poor, forlorn, disconsolate body, has some right to refer to her work as a "grind." Just why such industrial oppression is allowed to exist is one of the eternal problems. Just why anyone who does not have to work in a sweat-shop, but instead spends his working hours in a clean office, or a tasty study, or an attractive store, should come back from a lovely vacation and tell his friends that he is "back to the grind," is hard to determine.

If you have not found out in this day of optimism that if you regard your practice as a "grind" you will not be successful it is high time that you tried the "anti-grind" plan. Every time you go to the keyboard, every time you take up your bow, go to your work as though it was the most delightful experience of the day. One hour filled with happiness and "work-life" is worth ten of "grind." The pupil who practices as though he were working in a sweat-shop, lifeless, hopeless, soulless, loves, is sure to end in failure. If you do not get to your work with ardor, eagerness and keen interest, you will have better find out what is the matter. It may be your health; it may be that you have an uninteresting teacher; it may be that your work is too difficult to make attainment without reason, or it may be that your way of thinking has been corrupted by negative thoughts; thoughts that point down instead of up. But, remember, above all things, that no man who did not love his work ever made a big success at it.

## Music and Health

OSE Alexander R. Porter, a Magistrate of Liverpool, England, has the long distance record for singing. He has sung all his life, sang before breakfast, after breakfast, during the day and before retiring. To this the judicious Mr. Porter attributes his good health at the age of seventy-two. Perhaps he will excel the record of the immortal Cornaro, who made a life study of prolonging the flickers of the little human spark and managed to keep it going in his own body for over one hundred years. Cornaro did not have singing among his list of rules for centenarians. He confused himself to little matters of diet, bathing and exercise. If he had spent a portion of the day in practicing scales, vocalises, etc., he might be living yet. Porter tells us that he found that the more he sang the more he wanted to sing, and the more he was able to sing. Accordingly, he celebrated his seventy-second birthday by singing seventy-two songs, in what the *London Express* describes as a "rich and powerful" baritone. The feat took six hours to perform. This suggests a very convenient penalty for the judicial Platoon to give to his prisoners. He might even go so far as to pronounce the following: "You are found guilty of larceny. Sixty songs and costs; officer, take the prisoner to my music room."

But, joking aside, we are firmly convinced that singing of the right kind is the very best kind of medicine one can take for various different ailments. We say this because we have seen the therapeutic action of singing upon people who have been afflicted with catarrh of the breathing organs, nervous depression, dyspepsia, headache and different other complaints. It is a well-known fact that singers as a rule are very healthy. To judge from the size of some Wagnerian prima donnas we have seen, singing could never be prescribed for obesity. But if you are blue, and if you have come to the place where the world seems to be dealing unkindly with you, try singing a few of the brightest and happiest songs you know. Sing them earnestly and in the spirit in which they were written, and before long the blue devils will disappear like Hamlet's father's ghost at the first crow of the cock.

## Courtesy That Pays

HERE is an editorial that comes to you by grace of the Lackawanna Railroad and the Western Union Telegraph Company. This is how it came about. Some one connected with the railroad thought that it would be of value to the employees to call their attention to the results that come from being courteous. Accordingly he set down his thoughts on the subject and printed suggestions and reprinted them, and then placed framed copies in all their thousands of offices. Thus these little hints have the endorsement of men who have the handling of millions of dollars worth of property. These men spent a considerable sum of money to give them circulation. They are worth reading.

Courtesy is one of the greatest lubricators on the road to success. Courtesy wins friends, wins loyalty, wins appreciation, wins dollars. Musicians are usually far more the recipients of discourtesy than the givers. Nevertheless, there is a wholesome lesson for all of us in the following. The best of us forget sometimes, and the breach of courtesy is in the forgetting.

"The principle that underlies courtesy is simply that of doing unto others as you would they should do unto you."

"In a highly complex and technical business there are many things which you with your training and daily experience understand with perfect familiarity, but which the public does not understand. Therefore do not assume that the public should comprehend them without asking questions. What they make inquiry to you give them the courtesy of a reply just as full and clear as you can make it, without any suggestion of a superiority born of a greater knowledge."

"Words are only one means of expression and MANNER is quite as important. Therefore remember that a kindly and graceful manner is no less the sign and mark of a self-respecting man, but is to your words what oil is to the machinery in making them move effectively to their purpose."

"True courtesy is no respecter of persons. It remembers that a man's a man for all that, and gives the civil word and the helping hand quite as readily to the ill-clad stranger as to the official of the company."

"Courtesy pays in the friends it makes you."

"Courtesy pays in maintaining the freedom of your life."

"Courtesy pays in raising your standing and consequently your income."



## HOW TIME IS WASTED IN MUSIC STUDY

From an interview with the Distinguished Virtuoso-Teacher-Composer

KGL. PROF. XAVER SCHARWENKA

Secured expressly for THE ETUDE

It is somewhat of a question whether any time spent in music study is actually wasted, since all intellectual activity is necessarily accompanied by an intellectual advance. However, it soon becomes apparent to the young teacher that results can be achieved with a great economy of time if the right methods are used. By the use of the words "right methods" I do not mean to infer that only one right method exists. The right method for one pupil might be quite different from that which would bring about the best results with another pupil. In these days far more elasticity of methods exists than was generally sanctioned in the past, and the greatness of the teacher consists very largely of his ability to invent, adapt, and adjust his pedagogical means to the special requirements of his pupil. Thus it happens that the teacher, by selecting only those exercises, studies and teaching pieces demanded by the obvious needs of the pupil, and by eliminating unnecessary material, a much more rapid rate of advancement may be obtained. One pupil, for instance, might lack those qualities of velocity and dexterity which many of the études of Czerny develop in such an admirable manner, while another pupil might be deficient in the singing tone, which is almost invariably improved by the study of certain Chopin études.

## TIME LOST IN EARLY STUDY.

Although my educational work for many years has been almost exclusively limited to pupils preparing for careers as teachers and as concert pianists, I nevertheless have naturally taken a great interest in those broad and significant problems which underlie the elementary training of the young music student. I have written quite extensively upon the subject, and my ideas have been quite definitely expressed in my book "Methodik des Klavierspiels: Systematische Darstellung der technischen und ästhetischen Anforderungen für einen rationalen Unterricht." I have also come in close contact with this branch of musical work in the Klinkworth-Scharwenka Conservatory.

My observations have led to the firm conviction that much of the time lost in music study could be saved if the elementary training of the pupil were made more comprehensive and more secure. It is by no means an economy of time to hurry over the foundation work of the pupil. It is also by no means an economy of money to place the beginner in the hands of a second-rate teacher. There is just as much need for the specialist to train the pupil at the start as there is for the head of the "master-classes" to guide the budding virtuoso. How can we expect the pupil to make rapid progress if the start is not right? One might as well expect a broken-down automobile to win a race. The equipment at the beginning must be of the kind which will carry the pupil through his entire career with success. If any omissions occur they must be made up later on, and the difficulty in repairing this neglect is twice as great as it would have been had the student received the proper instruction at the start.

## EAR TRAINING.

The training of the ear is of great importance, and if teachers would only make sure that their pupils studied music with their sense of hearing as well as with their fingers, much time would be saved in later work. Young pupils should be taught to listen by permitting them to hear good music which is at the same time sufficiently simple to in-  
 duce comprehension. Early musical education is altogether too one-sided. The child is taken to the

piano and a peculiar set of hieroglyphics known as notation are displayed to him. He is given a few weeks to comprehend that these signs refer to certain keys on the keyboard. He commences to push down these keys faithfully and patiently and his musical education is thus launched in what many consider the approved manner. Nothing is said about the meaning of the piece, its rhythm, its harmonies, its æsthetic beauty. Nothing is told of the composer, or of the period in which the piece was written.



KGL. PROF. XAVER SCHARWENKA.

It would be just about as sensible to teach a pupil to repeat the sounds of the Chinese language by reading the Chinese word-signs, but without comprehending the meaning of the sounds and signs. Is it any wonder that beginners lose interest in their work, and refuse to practise except when compelled to do so?

I am most emphatically in favor of a more rational, a more broad, and a more thorough training of the beginner. Time taken from that rudimentary given in the exercises, however, working up and down of the fingers at the keyboard, and devoted to those studies such as harmony, musical history, form, and, in fact, any study which will tend to widen the pupil's knowledge and increase his interest, will save much time in later work.

## WASTE IN TECHNICAL STUDY.

Geometrically speaking, the shortest distance between two points is a straight line. Teachers should make every possible effort to find the straight line of technique which will carry the pupil from his first steps to technical proficiency without wandering about through endless lines and avenues which lead to no particular end. I suppose that all American teachers hear the same complaint that is heard by all European teachers when any attempt is made to

insist upon thorough practice and adequate study from the *distant*. As soon as the teacher demands certain indispensable technical studies, certain necessary investigations of the harmonic, æsthetic or historical problems, which contribute so much to the excellence of pianistic interpretations, he hears the following complaint: "I don't want to be a composer" or "I don't want to be a virtuoso," or "I only want to play just a little for my own amusement." The teacher knows and appreciates the pupil's attitude exactly, and while he realizes that his reasoning is altogether fatuous, it seems well nigh impossible to explain to the amateur that unless he does his work right he will get very little real pleasure or amusement out of it.

The whole sum and substance of the matter is that a certain amount of technical, theoretical and historical knowledge must be acquired to make the musician, before we can make a player. There is the distinction. Teachers should never fail to remember that their first consideration should be, to make a musician. All unmusical playing is inseparable. No amount of technical study will make a musician, and all technical study which simply aims to make the fingers go faster, or play complicated rhythms, is wasted upon a child. The foundation and culture of the real musician lie behind it.

To the sincere student every piece presents technical problems peculiar to itself. The main objection to all technical study is that unless the pupil is vitally interested the work becomes monotonous. The student should constantly strive to avoid monotony in practicing exercises. As soon as the exercises become dull and uninteresting their value immediately depreciates. The only way to avoid this is to seek variety. As I have said in my *Methodik des Klavierspiels*, "The musical and tonal monotony of technical exercises may be lessened in a measure by progressive modulations, by various rhythmic alterations, and further through frequent changes in contrary motion." Great stress should be laid upon practice in contrary motion. The reason for this is obvious to all students of harmony. When playing in contrary motion all unevenness, all breaks in precision and all unbalanced conditions of touch become much more evident to the ear than if the same exercises were played in parallel motion. Another important reason for the helpfulness of playing in contrary motion is not to be undervalued. It is that a kind of physical "sympathy" is developed between the fingers and the nerves which operate them in the corresponding hands. For instance, it is much easier to play with the fifth finger of one hand and the fifth finger of the other hand than it is to play with the third finger of one hand and the fifth finger of another."

## WASTE IN UNIMPORTANT SUBJECTS.

There is a general impression among teachers today that much time might be saved by a more careful selection of studies, and by a better adaptation of the studies to particular pupils. For instance, Carl Czerny wrote over one thousand opus numbers. He wrote some of the most valuable studies ever written, but no one would think of demanding a pupil to play all of the Czerny studies, any more than the student should be compelled to read everything that I teach, or that Schumann and Clementi ever wrote. Studies must be selected with great care and adapted to particular cases, and if the young teacher feels himself incapable of doing this, he should either use selections or collections of studies edited by able authorities or he should place himself under the advice of a competent and experienced teacher. The right experience has been obtained. It would not be a bad plan to demand that all young teachers be apprenticed to an older teacher until the right amount of experience has been obtained. The contention of a certain music school simply that the student is able to teach. Teaching, and the matter of musical proficiency are two very different things. Many conservatories now conduct classes for teachers, which are excellent in their way. In the school days a teacher had to work hard to work hard to master before he was considered proficient to do his work by himself. How much more important it is that our educators should be competently trained. They do not have to deal with machinery, but they do have to deal with the most wonderful of all machinery—the brain.

(The second illustration of this remarkable helpful artist will appear in the March Review.)







(The death of Carmen in Act IV. The procession shown above is part of that of the magnificent New Theatre of New York.)

## BIZET'S MASTERPIECE, "CARMEN"

### FAMOUS SINGERS IN "CARMEN"



CALFÉ

The rôle of Carmen has been played in two different manners by renowned singers. The first manner is to act Carmen as a light-hearted, irresponsible Spanish coquette; the second manner is to represent her as a malicious, deep, designing adventuress who preys upon men with the heartlessness of the animal. The singer who "cretled" the part, Mine Galli Marie, was criticized for her coarse animalism. Her interpretation, however, was doubtless near Bizet's ideal, and has been followed with great success by Pauline Lecoq, Mine Maria Gay and the greatest of all Carmens, Mine Calvé. Those who have given the softer presentation have been Minnie Hank, Marie Rose, Mine Patti, Mine Freybell, Mine Zeffe de Lussan. The best known musical selections from the opera are: "Habanera," "Love is a Bird," "Siquillo," "Near to the Walls of Seville," "The Toreador's Song," "Gypsy Song," "The Sound of the Sistrum," "Duet and Dance," "I Will Dance in Your Home," "Aria," "Here is the Smugglers' Stronghold." Carmen is considered an exceedingly difficult rôle to sing, as the demands upon the singer's technical resources are very great. Many of the singers who have tried this rôle have failed to keep the pitch as intended by the composer. Notwithstanding the fact that Bizet was known to be a fine pianist and an excellent organist his music sounds best when it is played upon the orchestra. Many excellent pianoforte arrangements of "Carmen" have been made, but none can possibly imitate the rich and individual coloration which Bizet gave to "Carmen."

### THE STORY OF "CARMEN"

The scene is laid in and about Seville, Spain, 1830. Act I. A square in Seville. The dragoons gather in front of the guardhouse. *Micaela*, a peasant girl, seeks her lover, *Don Jose*, a corporal. At noon the cigarette girls pour out from a nearby factory. Among these is *Carmen*, the most flexible, yet most bewitching of all. She flirts with *Don Jose*, who is so fascinated that even a letter from his mother, exhorting him to be true to *Micaela*, fails to win him from *Carmen*. *Carmen* quarrels with one of the factory girls and snubs her. *Don Jose* is ordered by his superior officer, *Zuniga*, to arrest *Carmen*, but she induces him to let her escape.

Act II. A resort of smugglers. *Escamillo*, a toreador (bull-fighter), joins the party, making known his love for *Carmen*. She renounces him. *Don Jose* also follows *Carmen* here. The flames sound a retreat and *Zuniga* orders *Don Jose* to rejoin his comrades. *Don Jose* refuses to leave *Carmen* and is forced to flee from Seville.

Act III. A wild mountain gorge. *Don Jose*, who has joined the smugglers, suffers bitter remorse. *Escamillo* accedes announcing that he has come to visit his sweetheart, *Carmen*. This enrages *Don Jose*, who challenges the bull-fighter to a duel with keen-bladed clasp knives. *Carmen* stops the duel, but transfers her affections to *Escamillo*. *Don Jose* is frantic. *Micaela* begs him to return to his dying mother. He consents, warning *Carmen* that he will see her again.

Act IV. Before the bull-ring in Seville. *Escamillo* is about to engage in a bull-fight. *Carmen* is warned that *Don Jose* is in wait for her, but she is unafraid. *Don Jose* enters and begs *Carmen* to re-join his love. She refuses. After many wild entreaties *Don Jose's* jealousy becomes uncontrollable and he stabs the heartless *Carmen*. Shouts of triumph come from the amphitheatre and *Escamillo* enters to find *Carmen* dead.

### HOW "CARMEN" WAS WRITTEN

The opera of *Carmen* is founded upon a well-known story by the French author Prosper Mérimée. The libretto was written by the celebrated playwrights Meilhac and Halévy. The composer of the music, Georges Bizet, was born in Paris, October 25, 1838. He studied at the Paris Conservatoire, under Marmontel, Benoit, Zimmerman and Halévy (whose daughter he married). Although he wrote much for the opera and for the orchestra, he was not generally recognized as a composer of great worth until after the production of "Carmen." Bizet's best known works aside from "Carmen" are the operas "Les Pêcheurs de Perles," "Djamileh" and his incidental music to Daudet's play "L'Arlesienne." "Carmen" was not produced until the year of Bizet's death. It was first given at the Opera Comique in Paris, March 3, 1875. At that time it is said that the French found the plot a little too bold for their polite tastes, and it did not meet with immediate favor. The composer was accused of imitating the ways and methods of Richard Wagner at a time when all France was opposed to anything Germanic. It was also claimed that the gypsy melodies and the Spanish melodies he introduced were not authentic. Nevertheless no other composer has succeeded in giving the people of other nations a more satisfactory setting of a Spanish subject. Bizet is said to have died broken-hearted over what he considered the failure of his greatest effort. The opera was produced in England in 1878 and has since conquered the entire operatic world.



BIZET



## SYSTEM IN READING MUSIC.

BY EDWARD ELLIsworth HISSER.

To some extent the cause of ineffective sight reading is with the pupils. Most of them are anxious to show the ability to play a "tune" in the shortest possible time.

Now, before the student can be anything like a fluent reader he must have a very definite grasp of notation. A knowledge of harmony is a wonderful help, though there are brilliant readers without its assistance; but an accurate knowledge of notation is absolutely necessary.

For a foundation, all notation rests on the names of the degrees of the staff, so that it becomes essential that they be fixed in the student's mind. Until such is the case he has nothing on which to reckon. A signature means absolutely nothing, because he has not the basis from which to calculate. What use to tell a pupil that the signature indicates that F and C are to be sharped, and to expect him to apply it in his playing, if previously he has not learned where F and C have their fixed locations on the staff?

Until the names of every line and space become familiar, nothing should be played without first being read aloud. And this should be persisted in till the reading becomes as fluent as the repetition of the alphabet. So long as the pupil cannot read, he cannot play. The name of the next note there is no possibility of anything like smooth execution. This part must become automatic. Yes, in the end the process is really automatic, but the ready reader, and yet beneath it all is a thorough knowledge of every detail, so that the slightest intricacy is at once deciphered by set principles that have been mastered.

## DEFECTIVE EARLY TRAINING.

Unless the names of the degrees are definitely and indelibly fixed in the student's mind, his reading will surely show the result of his slipshod method of study. Pupils come to us whose technique is really creditable, and yet who can not be taught to read with selection accurately, because they have no system about it. "I read by position," usually sums up their knowledge along this line. And because they have been allowed to stumble about in this unmethodical way, they have no conception of key relationship, the real significance of signatures, or the tonality of the scale. If the key is closely related to C, they hit somewhere near the mark, but are never sure.

Reading, all letters must be named with their sharps and flats just as they are to be executed. To allow the omission of the naming of the sharps and flats is only to favor carelessness. Unless the reading is done by naming the exact pitches to be executed, it were about as well to teach the student, as any utility it will serve outside the key of C. Every symbol used as a part of the notation should be read in its proper order.

Pupils—not students—frequently misread accidentally appearing before chords. Especially is this true if two notes of the chord appear on adjacent degrees of the staff. This can be corrected by training them to close observation. In the case of the flat, if the degree to be effected is on a line, the line will run directly through the head of the flat; if on a space, the space will enclose the head of the flat. In the case of the sharp, there is an open space made by the intersection of the two lines. In the case of a sharp is composed. If the degree to be effected is on a line, the line will run through this open space; if on a space, the space will enclose this opening.

Another source of perplexity is the dot after the note. The parsing phase of this seems to be its not having a fixed value of its own, but only a relative value of one-half the time of the note it signifies. Only repeated calculations of the amount of time represented by the note and dot combined seem to fix the true meaning of this in muddled minds.

It would seem that there is a conspiracy against reading. In some perverse instinct apparently impels the fingers to hold one tone till time to strike the next, regardless of any indicated interim of silence. It requires the most potent perseverance to bring the pupil to observe the real part of the music, like the sound indicated by the notes.

That a symbol so easily comprehended in its effect as the clef should need mention would seem almost

impossible. Yet there is much carelessness in its observance. Some of the most beautiful rhythmic effects are produced by its use; and many times we hear these entirely spoiled by the repetition of the note intended to be tied.

The definition of all signs and words used to denote style of execution should be learned and the habit of observing them should be formed early in the student's course. While an attempt to observe signs used to indicate the expression of one's own ideas, and to develop a mechanical execution, yet it is necessary that the student know the definition of each symbol that the composer has used to indicate the expression of his own idea. After the use of these is thoroughly mastered, then the performer may take the little liberties which will give individuality and life to his interpretation.

## INTERESTED PUPILS MAKE INTERESTING LESSONS.

BY ANNA R. BOVCE.

Who has heard of instances of a bright, quick child who has failed to make any marked advancement. This is not wholly due to neglect of practice periods. There are several other reasons for the tardiness, among them being the means employed to interest pupils.

One of my first teachers was an old German music master who had taught for over thirty years. He never appeared to be very much concerned with the manner of his playing and yet some how the exercise had to be just right, the poor fingering was remedied, and the hand and wrist were held correctly. At first I did not think much of it all, but as I grew older I began to observe his methods, for we had become great friends, and I admired him. I flashed upon me one day that while not appearing interested he was all attention. During the first part of the lesson he would, perhaps, open a letter and read it, and during the latter part he would sometimes read about the room, but if anything went wrong he was there that instant. Then I remember that he would sometimes stop after the explanation of some difficult point, and tell, in his funny German way, some curious story, or he would play a little, and as the case might be, we would go on with the lesson, which seemed, somehow, more interesting than before. He loved music above and beyond anything else, and yet he had no idea of himself in the affairs of his pupils, and make them feel his interest in them. They could not fail to advance without growing nervous at lesson time.

If the teacher has carefully prepared himself for the particular lesson there will be no great difficulty in gaining both the interest and advancement of the pupil.

Many teachers assign a lesson to the pupil and then never give it a glance or even a thought of the real difficulties until next lesson time rolls around and the pupil appears. It may be a difficult phrase in the piece, it may be a trick in the fingering of an exercise, or perhaps the time is so slow or the expression difficult. Whatever it is, it needs just as a new view by the careful brain and fingers of the instructor, and you will find that the fifteen minutes spent in this way will more than repay you, no matter how good time is being enjoyed. If the pupil has a good deal of confidence on the part of the pupil in the ability of the teacher, there will be no hurried glances on the part of the teacher to the notes just ahead of those being played, but the entire attention can be given to the part which is being executed at the time.

## HUMAN NATURE IN MUSIC TEACHING.

Then be sure of your pupil. You are dealing with human nature as well as with art, and you want to combine the two so as to make a beautiful harmony. Just get acquainted with your pupil—tell him what he ever he wants to tell you of himself. If he is a school-boy, he will have many original things to say; if she be a society girl, let her tell you of her good time; if she is engaged. And if you are interested in the pupils as individuals, you will be interested in their advancement, and they cannot fail to know it, and to be glad when they please you.

One thing which leads to such neglect and lack of interest is the irregularity of the lesson—let us guard against this. I do not mean pupils only, but our young teacher whom I know lost the confidence of her patrons because of her failure to be on hand at the appointed time. This was due to business, and a

love of visiting which should have been overcome. Irregularity though it is chiefly a failing of the pupil, who will often send some flimsy excuse, if the lesson does not happen to be well prepared. Make a rule that pupils must not skip lessons unless it is absolutely necessary. For, if he knows he must be it until the last thing to be done, he will be late. He need not go unless he feels just like it, his study here comes only a secondary consideration, while you are striving to make him primary.

The nervous pupil is another problem. He takes all the patience one has, and many errors must be overlooked for a little while in order to gain the lack of fear which is necessary to advancement. Though it takes much patience and perseverance, it really has gotten your pupil to the place where he plays he is practicing, for he now as you know he plays when he is practiced, for he is nearly always one who works faithfully and his only fault is his lack of faith in himself, and his self-consciousness. Try talking with him of things outside the lesson, every little while. Do not err on the other side, and be too kind.

Just be natural, with a little more leniency than severity. Be as calm as you can under the circumstances and so keep your pupil calm, and gradually he will become more composed and able to do much better work for you.

## MUSIC AND COLOR.

For many years musicians and scientists have been interested in the somewhat astonishing resemblance between primary colors and in the seven tones of the diatonic scale.

Although up to this time all attempts to draw any direct connection between colors and tones has been upon a purely haphazard basis, there are, nevertheless, some striking resemblances.

In order that the reader may understand the physical aspects of the subject clearly, let us say that all tones are due to the vibration of bodies of matter, such as stone, iron, air, glass, gut, etc. Light is due to far lighter than air. The vibrations existing in air but which they call the imagination. Light are so approximately: oooooooooooooooooooooo. These are vibrations of sound. Consequently when we compare the vibrations which make color with the vibrations which make color it is necessary to express the color vibrations with the long string of the vibrations. The ratios shown in the table below of the vibrations, this basis.

The first tone of the scale given (do) is supposed to have 256 vibrations per second.

|                    |    |     |        |
|--------------------|----|-----|--------|
| 1st tone of scale, | Do | 256 |        |
| 2d tone of scale,  | Re | 450 | Red    |
| 3d tone of scale,  | Mi | 500 | Orange |
| 4th tone of scale, | Fa | 550 | Yellow |
| 5th tone of scale, | So | 600 | Green  |
| 6th tone of scale, | La | 650 | Blue   |
| 7th tone of scale, | Si | 750 | Violet |

This similarity has led many people to see some connection even gone so far as to try to prove that the laws that govern harmony may be indicated by the laws that are also applied to combinations of colors. Some authorities contend that "the great painters Vincent van Gogh, Titian, Guido and Veronese, and others, have been harmonious in remarkable accordance with the analogous musical harmonies."

## EPIGRAMS FROM SCHUMANN.

"There are times when my soul so overflows with melody that it is impossible to write anything more. I desire to be understood by the eye of the listener. I have and 'Heaven'." "Intelligent, fixed on any great examples—Bach secure progress and preserve the charm in any art, especially in music."

There are, also, so few happy and contented beings here on earth, for care and sorrow follow them everywhere; it is in my musical thoughts that often, when oppressed with work and trouble, I find a source of real recreation.—Haydn

## YOUR FIRST PUBLIC APPEARANCE.

BY H. E. CHOLUIS.

Every art, science and accomplishment should be used for the world's benefit. Music is one of God's greatest gifts to mankind. Every musician and music student who possesses the ability to play acceptably should aim to communicate the messages of the masters to as many people as possible. Music-lovers should also feel that they must never miss a chance to get up a concert or a musical entertainment whenever the opportunity presents itself. We cannot have too many concerts. Every good concert is a step in advance for everyone who attends. Music is not a dispensable pastime, but a necessary part of the intellectual exercise which every healthy human being should have. In its way it is as desirable for his happiness and mental advancement as air, light and food are for the health.

In preparing for your first public appearance as a performer, your first and most important consideration should be the selection of the pieces which you intend to play. Remember that an audience, awed by a great reputation, and certain of a superbly finished performance, will welcome the intricate Bach Fugue or the solemn Handel Suite on the program of Busoni, Paderewski or Sauer, whereas, if you were to select such numbers, experienced music-lovers might, with good reason, keep away from your concert. Think of the kind of audience you will be likely to have, and then try to imagine the kind of music which you believe they would like to hear you play. You know that they do not want anything so ultra modern that they will have to learn to like it, like "olives," "caviar" or "caviar." You will have an opportunity to play your piece just once, and they will judge it by one performance. There is plenty of good music between the two extremes I have mentioned, and if you are wise you will try to have at least one piece in the program which will please each class of listeners.

Your next consideration should be the manner in which you perform the pieces selected. Are they seasoned timber, or are they the unreliable green wood only recently cut and uncertain as to strength? Remember that the great pianists rarely play a piece which they have not known and played for years. You must be confident of precision, you must feel supreme over your greatest difficulty, you must look forward toward the event with pleasure, not with dread. Every true artist finds only delight in bearing his message to the world. Think of this, and nervousness will not seem so unavoidable.

Be as sure of yourself as a naval commander is sure of his ship before going into battle. Master difficulties by incessant practice up to the last moment. You cannot know your piece too well. Don't be afraid of getting stale by overpractice. Your real danger is in the opposite of this. I have known great artists who have played a piece with a particularly difficult passage in it, which they have performed in public time and time again, to spend hours practicing that very passage on the eve of a concert.

## AVOID DIFFICULT PIECES.

Never be persuaded to play anything too difficult. The simplest compositions, if they are good compositions, are acceptable when well played. Anything which shows effort is always a bore. I recollect the case of two young ladies I heard play at a concert recently. One of a very complicated fantasia and soon got into such a deep sweat that she fainted. At the end one gentleman said to his neighbor: "That must have been a very difficult piece."

The neighbor answered: "In the words of Dr. Samuel Johnson, I wish that it had been impossible."

The other lady chose a waltz, not over-difficult but good composition, brilliant and affording good scope for temperamental treatment.

The audience suspected another trait like the first was in store, but they found themselves mistaken. From the first note to the last she held their spell-bound. When she finished there was a brief pause,

and then came a round of applause that set her eyes dancing.

"How exquisitely she played it!" said a musician next the piano, "and how much she made of it!"

"Yes!" answered another, "it was great. I have been listening to that waltz for two years, but I never really heard it until to-night."

A great deal of the success of the entertainment depends upon the arrangement of the program. The pieces should be made to balance each other so far as the proper intermingling of the grave and gay subjects is concerned, one number succeeding another so that effective contrast may be obtained. It is preferable that both the first and last numbers shall be brilliant.

## THE MOST IMPORTANT FACTOR.

The last and most formidable obstacle in the way of successful playing in public is want of concentration.



WHAT THE AUDIENCE IS SAID TO LOOK LIKE AT YOUR FIRST PUBLIC APPEARANCE.  
(FROM A CARTOON IN THE "LONDON SKETCH.")

tion, without which no conscious power can be reached. It is the vital essence of life itself. When you have memorized your pieces you may think you have learned them, but in fact you have nothing but the bare skeleton, which needs to be filled with living flesh and blood. You must know not only the notes, but you must bring yourself into close sympathy with the author himself. Listen to his voice. He is speaking! He has something to say to you which he has never even breathed to any other human being. When you have learned your lesson, then concentrate until you can hear the whole piece from beginning to end, as the contrary, showed to inclination for music prior to a long illness, during which his mind was affected.

Musical talent seems to be dependent upon peculiar mental conditions. Skull fractures have been known to destroy the love for music. Hans von Bulow, on the contrary, showed no inclination for music prior to a long illness, during which his mind was affected.

## LET THE CHILDREN HAVE MELODY.

BY WILLIAM L. GILFILL.

Let the young study music that is musical. There are few persons, if any, to whom in later life music would not express something if they had heard little musical songs before the age of eight, or during the formative period of the tastes. If the child does not hear tunes during this formative period, music will be, in most cases, a foreign language, as are all languages that he has not heard. Let the child hear many musical songs before the age of eight, and better, little songs, as these will build for the child a musical vocabulary. Without this many would never hear the scale or the key, and without this foundation few would ever hear music, for, as they say, they cannot tell the notes from another until they hear the words. This condition is usually caused by the child not having learned song in early life.

In the opinion of some eminent psychologists the child learns more the first three years of its life than ever afterwards. It learns a language and often more than one. This must come as a result of its environment.

No one can express a musical thought on a keyboard until it is conceived in the soul. Music emanates from the soul, for the notes, being only representations of what is felt, can only suggest.

Children love to sing. It is a natural, healthy exercise. It is as natural for the young to sing as for the cat to purr when it is comfortable by the fire-side. We would not think of tending the child the names of the muscles of the leg, together with the principle of the alternate relaxing and contracting of the same, before allowing it to walk. Children would do better if told not to scream or shout, but to sing with a free, round tone.

There are but few, if any, who have no taste for the beautiful, and they would express it in music if they had had musical environments when young. Nothing can take the place of a few little note songs with an accompaniment, as that fact the equal tempered scale in the young mind. This scale is the foundation of modern music, and unless it is well fixed in the hearing, when a composition takes an excursion into some remote key, the listener is lost.

How often, when giving lessons to some adult whose present development does not allow him to recognize the difference in the pitch tones, the teacher must beg for him a musical taste before teaching him the instrument! The best place for pupils of this type is the old-fashioned singing-school where the pupil sings the scale, hearing the different rhythms, and is taught to sing in many keys with only a practical working knowledge of each, and only theory enough to enable him to read in all the keys. It is a long, rote to playing by any other way, because the pupil does not hear correctly and can only see the notes. How easy to teach the adult who, from early life, has been able to sing melodies, or short musical sentences, how easy for him to express them on an instrument, because he has a musical vocabulary and something to express!

Teaching a pupil who does not hear musically is like teaching one the Chinese language and the typewriter at the same time. How often the instrumental teacher has to undertake a problem like this with a pupil, perhaps, will never see anything but notes in his music—World Events.

MANY pianists have noticed that the ability to carry on a conversation and at the same time play upon an instrument is by no means unusual. It is thus proven that it is really possible to do two things at once. The reason playing is under such circumstances the automatic result of many previous repetitions. Schubert, however, was gifted with the ability of holding a running conversation and at the same time writing down entirely new and original compositions. Those who knew him well would state that the musical side of his nature existed like a separate and different thing.

Music should kindle the divine flame in the human mind—Berthoven.

## William H. Sherwood

1854—1913



## SOME PIANO PERSONALITIES

MR. EDWARD EDGAR THOMAS.

DE PACHMANN's dad is collecting precious stones. His friends believe that he shows a greater interest in this than in music. A rare ruby seems to cause him more pleasure than the discovery of a new pianoforte piece.

Padreewski's success is largely attributed to his phenomenal "psychic" force. Those who have met him are invariably impressed by his personality, whether he plays or whether he merely converses with them.

One of the most versatile of all pianists is Busoni, who is also one of the most scholarly and the most poetic of musicians. Aside from being a distinguished composer and virtuoso, he dabbles with far more cleverness than the much-lauded Carnos, writes with a pen, indicating that he might readily have become a great author, and also speaks many languages with great ease.

On January 2, 1895, Saint-Saëns gave his first concert. It was under the direction of his mother, who was his first teacher, and who remained all throughout her life his strongest and most faithful artistic supporter.

The famous French musicians Gabriel Fauré, Violin Thomy, Benjamin-Drouot and de Bériot, although not known as concert pianists, were excellent performers upon that instrument. At the height of his career Saint-Saëns was a pianist not many as the best point in France. A musician could easily have been a pianist in a concert artist. Among other French musicians and composers who were also pianists are Dabois, Gigout, Guilmant, Chaminade, Holmès, Marsch, the violinist, Taffanel, the flutist, Salmon, the cellist, Massager, the opera director and composer of light operas, d'Ally, Debussy and many others.

X. Scharwenka is known as a keen wit, and many of those who have come in his way have felt his sharp-pointed sallies.

Mrs. Bloomfield-Zeissler has never permitted her concert work to interfere with her duties as a wife and as a mother. She has a fine family of devoted children, and her husband is one of Chicago's most distinguished lawyers.

### WAGNER'S CONSIDERATION FOR HIS ORCHESTRA.

While he was one of the most exacting conductors who ever lived, Wagner was nevertheless quite alive to the fact that mistakes will happen even in the best regulated orchestras. Wagner, in his own compositions, wrote exceedingly difficult music for the French horn, which at that time had not arrived at the more perfect stage of development it has now attained. Nevertheless, he was well aware that the instrument was a very hard one to play.

On one occasion he was conducting an orchestra in Vienna, and in one of the most difficult passages of the Scherzo from Beethoven's "Eroica" Symphony the horn player had the misfortune to make a slip on a high note. Among the players was Edward Mauthner, a writer of comedies, and he turned from his place in the front row of the violins and leered at the unfortunate horn player. Afterwards, in the same orchestra, Wagner severely rebuked those who laughed at the occurrence, and pointed out the fact that the horn is a most unreliable instrument, and that the least drop of moisture in the tubes of the instrument was liable to cause in the player a most painful and even dangerous ailment. He then warmly embraced the horn player before he left him, by way of consolation.

The world is full of musical treasures, but we are not being enriched by these to half the extent we ought to be.—*Beethoven*

## DO YOU KNOW?

Do you know that each one of the South American Republics has its favorite composer of native birth and is loyal to him in precisely the same manner in which we are loyal to MacDowell and Nevin? The most famous of South American composers are probably Teresa Carreño (Venezuela), Gomez (Brazil), Eleodoro Zarate (Chili), Hahn (Venezuela).

Do you know that the most popular of our American national hymns are all of undisputed European origin, with the exception of "Dixie" and "Hail Columbia?"

Do you know that the pianist who had the reputation of possessing the largest hand was one Joseph Woelfl? He was a pupil of Leopold Mozart and Michael Haydn. He appeared in public with Beethoven. He could stretch an octave and a fifth (twelve keys inclusive). Some of the world's great virtuosos have had very small hands. Rubinstein's hand was very short and small.

Do you know that the first bandmaster to receive the dignity of the degree of doctor of music was Albert E. Williams, bandmaster of the Grenadier Guards, who received his degree from Oxford in 1906?

Do you know that the teacher of Wagner (Theodor Weinlig), although a successful theorist, was a failure as a composer?

Do you know that Beethoven was so deaf that at the performance of his ninth symphony the solo soprano turned him around so that he could see the audience, which was trying to attract his attention with applause?

Do you know that the sound of large bells is a compound sound composed of at least five sounds. After the bell has ceased sounding, a "hum" not often be distinguished one octave below the strike note, or the actual sound of the bell.

Do you know that the trombone is one of the most ancient of our present-day instruments? It was known and used in very much the same form as is present as early as the fifteenth century. It was then sometimes called a sackbut in England.

Do you know that a conservatory of music was founded in Philadelphia as early as 1823? Its founder was an Italian named Filippo Trajetta, who wrote two oratorios, an opera and a cantata, all of which are now forgotten.

Do you know that there is a Greek tradition which intimates that the first lyre was made from the dried shell of a tortoise, found with the ligaments of the animal stretched across it like strings? The Latin name for the lyre is testudo, "a tortoise."

## SELF-STUDY AT THE PIANO

BY JAMES H. HARRISON

Is it possible to learn to play the piano without the aid of a teacher? This question is one which is doubtless being asked by a large number of students who are unable to secure the services of a teacher. As a matter of fact, it is possible, but it is very, very hard. There are many pianists who are self-taught, and are yet able to perform creditably, but these people have usually had the advantage of being able to go to piano recitals, or to come in contact with skilled performers, and to rather much observation.

Nevertheless, as Bach remarked, playing the piano is largely a question of putting one's fingers in the right place at the right time. Much can be done with the aid of books, diagrams, musical magazines and a rigid adherence to a well-planned course of action. Here are a few rules which may be of use to the beginner.

Follow out a settled scheme of study, and never leave one exercise or piece unmastered.

Close your eyes, occasionally, and listen to your own playing.

Don't let your wrists and arms tighten unconsciously. Don't attempt to sit

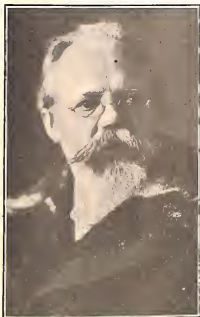
If you struggle over a note, it is which is

Use a metronome in order to train the student.

Cultivate the sustaining, or "boud" pedal down

never neglect an opportunity to hear other performers

## The Etude Gallery of Musical Celebrities



Engelbert Humperdinck



Robert Schumann



Benjamin Godard



Wassily Safonoff



Guy d'Hardelot



Eugène Ysaÿe





## HOW TO MAKE PUPILS STOP AND THINK.

BY BERTHA A. CARDIGAS.

(This essay was one of several winning a prize in the short class in The Etude Prize Essay Contest for 1910).

The average human being is mentally lazy. He will go to all sorts of trouble to save himself from thinking, when only a little thought would spare him hours of ineffective labor. No talisman will work such wonders as thought. Think over a contemplated task before beginning to do it, and words cannot describe the difference in the quality of the result.

This is especially true in music practice. Practice without thought emphasizes errors, makes the student forgetful of faults which he would have remembered in practicing a piece of music, several different things must be thought of at the same time. Among these are:

1. What key on the piano is called for by each note.
2. Whether this note is affected by any sharp, flat or natural.
3. What finger should be placed on each key.
4. Whether the tones should be legato or staccato, etc.
5. How the arm must feel in playing, so as to produce a good tone.

At the same time relation of the note to the others in the measure.

We will emit, for the present, considerations of shading and of expression.

The young or inexperienced pupil cannot think all these things successfully at once.

He is able, with a certain degree of facility, to think and do the first of the series. Fascinated by his ability to play the keys called for by the notes, he does this as fast as he can, regardless of fingering, touch or what not. The trouble of the teacher now begins. To get the pupil to go slowly and observe the fingering, the touch, the loose feeling in the arm, etc., is a task well-nigh Herculean. He says it makes him nervous to go slowly. He does not want to stop and think. He can "play the notes." "Surely," thinks he, "isn't that all that is to be done? Why waste time by thinking as fast as you can? What is the use of troubling about all those other things? Perhaps the teacher explains the use of the fingering somewhat in this fashion:

"To read or play a piece of music is like reading or telling a story. What would you think of a person, who, in reading a story, took a breath after each word, or took a breath in any place without regard to the sense? How would the story-teller do? He would join the words together into phrases and sentences. Would he not? And so it is with music and periods? Now playing music one has to join the tones together into phrases and sentences according to the sense of the music. Taking the hand up is sometimes like taking a breath. And the fingering is just for this purpose—to make it possible to join the tones into phrases. Suppose the pupil is convinced of the necessity of observing these various things; he still will need much help in doing them. The following are some of the means that may be employed to this end:

## 1. THINKING ALOUD.

Have him think of one thing at a time, and think it out loud. For instance, if he is a poor note reader, have him first play with one finger and name or recite the keys as he plays. This, however, is not usually necessary except with beginners. The fingering is the chief stumbling block. So in reading a piece for the first time have the child play with one finger and recite the fingering. Thinking something "out loud" puts the wandering mind down to that one thing. Have him repeat the fingering while playing until the fingering is well "rubbed in."

When take up the next thing—observing of legato and staccato markings. Last of all, the touch count. This had better be done at first by pointing to the notes with a pencil and counting without playing. After this has been done with the hands separately, begin with the hands together, counting and playing. The fingering, as I said before, is the chief stumbling block, and after the pupil can finger correctly, hands separately, he is by no means sure to finger correctly when playing hands together, without more care and watchfulness.

## 2. STUDYING BEFORE PLAYING.

Two words that school children are familiar with are "review" and "study." They are told to "review" and they are told to "study" things. So these words can be used to good advantage by the music teacher. A pupil who is playing his lesson carelessly

and thoughtlessly in spite of the teacher's efforts to the contrary may be asked to stop playing and to study a certain few measures for some particular thing—the fingering, let us say. When he thinks he can remember the fingering he may tell you, and you may cover the music. Then let him play it from memory three or five times, after changing the music. The music is covered, he cannot play without thinking. This is also a good way to memorize.

## 3. MEMORIZING.

One of the most effective means for getting pupils to put more thought into their practice is to study. We know how hard it is to let eyes and fingers follow the written notes more or less absent-mindedly, without putting enough study into the practice to accomplish any definite results. But to require a pupil to memorize is, at the same time, to require him to observe and think. Many pupils may come the next time with it done. The teacher need not know by what process it was accomplished, inasmuch as it was accomplished.

Other pupils must be taught how to memorize. Most pupils are not advanced enough to make a harmonic analysis of the piece by which to memorize, but they may be taught to observe and remember the various details, one at a time, and then they should be able to be able to do it over and over until the fingers as well as the mind remember it.

The reason many fail in memorizing is because they try to remember too many things at a time. A good way is the study way suggested above. Have the pupil sit without playing, and study two measures until he can remember them. First, for what keys to play. Then cover the music and see if he can remember the measures. Then, for the fingering, and so on. After he has thus separately memorized the different measures, he may then play it over two or three times. At this point, of course, he does at first with the hands separately.

We all know the automatic finger memory that comes apparently without thinking, by merely with playing a piece over a sufficient number of times. The player is not conscious of the paths traveled by the fingers. We are not willing to trust our pupils to play in public, depending on this kind of memory alone. How can we be sure that they know their pieces consciously, as well as automatically? By forcing the observation to detail again. If the pupil can play each hand alone from memory, he surely knows the piece more in detail than if he can only play it with both hands together. This is one very good test. And if he can play with both hands together, he has a second test. The separate notes are forced on his attention, that is another good test.

## 4. SLOW PRACTICING WITH A METRONOME.

To secure slow practice from pupils is, as every teacher knows, the most difficult of things. This is surely as a rule, unless the pupil is unusually slow. He does not want to go slowly. They do not want to think for that is too much like work. But thinking always has to come before doing, if the doing is to be worth anything. Never do faster than you can think, and as there are so many things to be thought about, the successful slow must needs go pretty slowly. This may all be explained to the satisfaction of some pupils. They may have the intention of practicing slowly. But when they start they started it to go fast. They are faster and faster on to the end. What a correct this tendency and hold the pupil back? A metronome. This helps the teacher to control also the home practice. Many a pupil who would otherwise be a hopeless failure because of this uncontrollable fast practice, work and placed on the high and dry ground of creditable achievement by means of a metronome.

We have been dealing, for the most part, with the young pupil and with the elementary stages of learning. After these elementary stages have been successfully accomplished, that is, after a piece has been learned correctly as to notes, fingering, touch and counting, there still remains much to be thought and studied in the piece. The next thing to be observed and followed. Each position must be studied for the proper playing of emphasis. The phrases must be studied in their relation to each other. The themes must be brought out and the accompanying parts subordinated to them. The piece, the phrasing, etc.—all these things must be considered according to the ability and advancement of the pupil. It is not difficult to get pupils to

work for these later efforts. Most pupils are here ready to put on the finishing touch when they try careful foundation. But after all that can be thought and studied about a piece has been accomplished and worked into the piece, there is still another source of expressiveness in playing to be found in slow practice again—also practice with fingers let us say. Slowly. Let the music speak then to us, without our trying to venter it with our ideas. Many hidden beauties and infectious will reveal themselves then to him who goes slowly enough and listens. The reason most pupils and so many players play with so little real musical feeling is just because they never listen to their own playing, and never play slowly enough to be able to hear all that the music contains. To let each part of each phrase sink fully into one's consciousness is possible even in slow practice.

The two following instances show the value of foregoing in music practice.

A number of pupils were doing some class work with a teacher. They were given a certain lesson to prepare—new work and very perfectly comprehended. Most of them went to their homes burdened with the impression that they had something hard to do, sat right down to their pianos, and started to practice. They accomplished little, except to make themselves more tired and more nervous. One pupil thought the lesson out before practicing, practiced half an hour, and had a better lesson than the others.

A pupil once said to her teacher, "I am afraid I cannot practice much this week, because I have such a crack on the end of my finger." "You think," said the teacher, "can you?" "This is just the point. Much thinking and little practice will get a better lesson than much practice with little thought."

## PRESERVING THE CHILD'S NATURAL LOVE FOR MUSIC.

BY MIRIAM C. COOT.

The normal child loves music, and is usually delighted with the prospect of music lessons. How bitter the disappointment of the little one when she finds that instead of the lovely time she expected to have while learning to play she is put to the drudgery of five-finger exercises and scales. When there is so much that is attractive for beginners, why not let them have it, and let the exercises and scales wait awhile.

The little folk melodies arranged by Swain and many other composers are easier for a beginner than a line of half notes or whole notes strung together without any meaning to them. If a teacher, by a wise selection of material, can keep the natural love of music in the child and develop it, his success is assured. Many children who declare that they dislike music have been driven to this unpleasant condition by the unattractive nature of the work given them at the start. Therefore, let us make the road to success as attractive as possible by giving the children beautiful music of a kind that will interest them as well as instruct them, at the same time giving opportunity for the introduction of the necessary technical work. Five-finger exercises may be introduced early, for children do not seem to have the same aversion to them as they have to most exercises. It is not necessary to give too much technical work, however.

A boy of my acquaintance, by such a method of teaching, has become so interested in his work that he has learned to read music; he has learned to play in four-part harmony; he has learned to play in two parts; he has learned to play in three parts; he has learned to play in four parts; he has learned to play in five parts; he has learned to play in six parts; he has learned to play in seven parts; he has learned to play in eight parts; he has learned to play in nine parts; he has learned to play in ten parts; he has learned to play in eleven parts; he has learned to play in twelve parts; he has learned to play in thirteen parts; he has learned to play in fourteen parts; he has learned to play in fifteen parts; he has learned to play in sixteen parts; he has learned to play in seventeen parts; he has learned to play in eighteen parts; he has learned to play in nineteen parts; he has learned to play in twenty parts; he has learned to play in twenty-one parts; he has learned to play in twenty-two parts; 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This Article Presents a Very Important Teaching Problem.

Y. K. K. STÖGER

Occasionally an operatic transcription is met with, such as those of Liszt on Verdi's "Rigoletto," Pizzetti's "Don Giovanni," Wagner's "Flying Dutchman" and "Tannhäuser," but even these are losing ground. The last of these, however, has been replaced by Liszt's "Lichenträume," No. 10, and Schumann's "Nachtstück" in F, "The Maiden's Prayer" and "Silvery Waves" have their places taken by Mendelssohn's "Spring Song" and Schubert's "The Fish." The "Lieders" and "Liedchen" preludes have effaced the Wely and Leybach pieces. Such works as Beethoven's "Pathetic" and "Moonlight" sonatas, Mendelssohn's "Rondo Capriccioso," Grieg's "Springtime," Schumann's "Träumerei," Heusch's "I'll Were a Bird," Dvorák's "Humoresque," etc., are everywhere. The "Lieders" by American composers are becoming widely known. Joseph's "At the Spring," Kevin's "Narcissus," MacDowell's "Shadow Dance," Wilson G. Smith's "Gavotte" in F are good examples of compositions by our own talent, which are much played.

## STILL OPPORTUNITY FOR ADVANCE

While much has been done in the improvement of taste, much still remains to be done. This is largely the province of the music teacher. If he has "virgin soil" to work upon, his task is rather easy. But if he has a pupil who has had inferior music given him by former teachers, his task is more difficult. To commence giving such a pupil the severest style of pieces is to make a grievous error. The most commendable plan is to select at first good compositions of a higher type of salon

## DEVELOPING A TASTE FOR THE CLASSICS

MAC, EDVOCARD, ET L. SWARTHE, TITUSHEIM

It is doubtful if a conscientious student ever went out from one of our better conservatories without very definite opinions as to what ideals were to be sustained in her work. Surrounded by a faculty who were in the main, if not wholly, imbued with idealism for their art; associating with a crowd of fellow-students who are dead-in earnest in their work; living in an atmosphere of refinement and high culture; and, finally, being so fully indoctrinated that there is a large part of this old world where these conditions are too Utopian for everyday experience. In a large measure it is upon their own shoulders that they carry the burden of the good music into the home, and we can only hope that if we are ever to reach that Elysium for which we all so long—a really musical America. But there are unfortunate conditions in the world which must

Now, in the beginning, it is well enough for the young teacher to know that many of the mistakes of the past have been the attempts, by *over-education*, of disciples of our art, to thrust down the throats of musical babes a diet suited to the digestive ability of the sturdy adult. A Welsh rarebit would be just about as well suited to the stomach of an infant as are the sonatas—even the simpler ones—of the old masters to the minds of our average modern piano students of the first year or two of study. The pupil must be fed according to her powers of assimilation.

Then, too, we are living in an age far removed in spirit from the one which produced this galaxy of composers and their works. Mostly, both creator and creation were the products of a class and condition of society that was given to luxury, ease, refinement and culture. Not that the composers were all rocked in gilded cradles; but, by the time their education was well begun, they were usually attached to some noble or ecclesiastical household, and from the very start were introduced to the quiet retirement and the large demands of the great establishments of these establishments. And, working amid such surroundings, or at least so tried the tastes of these noblest patrons, it was but natural that their productions should reflect such dignity and grace.

Education is a growth. And this is where so many of us have made and still are making the gravest mistakes in our professional efforts. Because the teacher is able to drink to the fill of the beausties of a Mozart or Beethoven masterpiece is no reason what the pupil should be expected to do so. Before he may enter the inner temple, patient, persistent

toil of herself and master is necessary in order to expand her powers of assimilation and appreciation so that they are able to compass the beauties of such works.

### EXCITING THE PUPIL'S INTEREST

The interest of the pupil must be held. A chosen few may have a sufficient inborn thirst for achievement that they will be willing to wade through books of dull techniques and works beyond their understanding, just for the sake of what they promise for the future. But the vast majority, if they ever are enrolled among the elect, must be enticed there by much tempting and careful guiding. And this brings us to our real problem—the consideration of one of the perplexities growing out of the conditions that have been

To the mind in the process of formation the first this comes melody; and, when these two requirements have been satisfied, then comes sentiment or designation of that inner significance that lies hidden beneath the formal means of expression. Joy, sorrow, exaltation, grief, hope, despair and every other shade of feeling encompassed in the whole gamut of human emotions, are there ready for re-creation as the pupil's powers expand and she is able to reach out and grasp the world.

As to the materials with sufficient of the qualities that hold the attention, and yet are educative in their effects, there is a great store if the teacher only will keep on the lookout for their discovery and add them to his teaching.

If a careful selection is made from the movements of sonatas by Kuhlau, Clementi, Dussek and a few of their contemporaries, much of value will be found. Some of the swifter movements have a rhythmic swing that holds the interest; while, among the slow movements, some have a sweetness of melody that appeals to even an untutored ear. And all these will be leading the student's mind into an appreciation of the repose and dignity of the higher classics.

[illegible][illegible]

It has not infrequently happened that fame has been snatched away from the rising composer, just at the moment when great triumph seemed imminent. The historical instance was that of Sir Henry Bishop, who worked for a long time upon what he expected would be his masterpiece. In 1809 his work, *The Arabian Slave*, was performed at the Drury Lane Theatre in London. The next morning the theatre burned down and with it went every note of the composer's score. Fortunately the only copy of the score was a huge sheet.



## THE THUMB AND THE LITTLE FINGER IN PIANO PLAYING

By C. A. BROWNE

"Tut-tut-tut!" declares a distinguished writer on anatomy, "is the potential factor of civilization," and why? Because it is this short, thick finger of the human hand, which enables a man to perform those mechanical acts upon which civilization depends. It guides the tool of the artisan, the pen of the writer, and the pencil of the artist.

In this member also, lies the special physical distinction between man and the higher monkeys and apes that so closely resemble him in other ways, except that they have no capable thumb.

The impress of the thumb is the oldest of all scales of sophistication, and no two being precisely alike, it is the best possible identification.

Outside of piano-playing, the little finger is interesting in much the same connection, especially the left little finger, as being part of the celebrated Berillon (screw-top) system of identifying criminals by bodily measurements, which has done inestimable service in discouraging crime, and thus making our lives and our homes proportionally safe. In music the discovery of the value of the thumb revolutionized the playing of keyboard instruments—the organ, the clavichord, the harpsichord, and all those other old-time ancestors of the grand pianoforte of today.

When the organ was first introduced into the church, it was used simply to play the same notes that the voices sang. It is, of course, much the oldest instrument of the two, yet the fingering, while different in detail, is founded on the same principles as that of the pianoforte.

### THE FIRST KNOWN FINGERING

Not until the latter part of the 16th century does there seem to have been any idea of making rules for fingering. The earliest manual of fingering of which we have any knowledge is that given by Ammerlich, in his work published at Leipzig, 1571. It may interest hard-working students to hear that a Venetian by the name of Girolamo di Rota published his first regular instruction book in 1595. One way for us to remember it is to bear in mind that it was in the reign of Good Queen Bess, and five years after the destruction of the Invincible Armada, for 1598. This book of Gi Rota's contained rules for fingering, which were in use for more than a century. Both then and for long afterward, the thumb and little finger were almost never used in playing. In fingering the scales, the right hand, in ascending, used alternately the middle and ring fingers, and after the other, "Cere must be taken," says a work by Lorenzo Penna, in 1656, "that the fingers do not strike against one another"—in the light of later days it would seem to be inevitable. "In descending the scale, the middle finger, followed by the index finger is used. The left hand simply reverses the process. The rule for the position of the hands is that while they shall lie lower than the fingers," he tells us, "but yet they shall be held high, with the finger stretched out."

Stiff and awkward as it appears to us, this style of fingering held its own up until Bach's time. His predecessors used only the three middle fingers and yet, with the instruments then in use, they could hardly do otherwise. For the earliest organs, and keys which were from three to six inches wide, and were struck with the closed fist.

In fact: down to about the year 1480 any attempt at fingering, in the modern sense, must have been one of the question: because, while the octave grew narrower it still measured about two inches more than on the present keyboard.

### INSTRUMENTAL OBSTACLE

Then, too, the keyboards of the earlier organs were so high above the seat of the player that the elbow-work was considerably lower than the fingers.

Another powerful obstacle in the way of a development of a more complete system of fingering was the fact that keyboard instruments were not being tuned upon the now familiar method of equal temperament. So that music for organ and clavichord was written only in the simplest scales, with the black keys but rarely used.

Moreover, the tone was not produced by a hammer-like stroke, but by pressure; and this could be best applied by the three longer fingers straightened out, while the thumb and little finger would naturally be below the level of the keyboard.

### PRAEOTERICA

It would seem that musical critics were not wanting even in those days. Praetorius (1609) thus rebukes them, "Many think it a matter of great importance, and despise such organs as do not use it, of that particular fingering; which, in my opinion, is not worth the talk. For, let a player run up or down, with either first, middle, or third finger, age—even with his nose, if that could help him; provided everything is done clearly, correctly and gracefully—it is accomplished."

But the last part of the eighteenth century, existing methods were revolutionized by three great players, in three different countries—France, Italy and Germany. These were François Couperin (1698-1733), Domenico Scarlatti (1685-1757), and Jolia Sebastian Bach (1685-1750).

Scarlatti, who was a remarkably brilliant and clever player, was the first to introduce a rapid crossing of the hands, running passages in thirds and sixths, quick repetition of a note by striking the key with successive fingers, and many other technical devices which are an old story to us, but were absolutely novel in his day.

Couperin was another bold experimenter. Though a less brilliant player than Scarlatti he was a very clever and refined musician—one of the first to give to instrumental compositions distinctive titles, expressive of the character of the music—which is the basic idea of our now vaunted Programme Music. He was also one of the first to use the thumb in his playing and gives numerous examples of this in his work, "L'Art de toucher le Clavecin" (Paris, 1717); but he uses it in a very unorthodox way.

However, as the value of the thumb was discovered, everybody could use it; and organ, clavichord, and harpsichord playing was completely changed. Handel (1685-1759) made use of the thumb, and about this time the thumb first came into use in England. Purcell gives a rule for it in the instructions for fingering, in his "Choice Collections of Lessons for the Harpsichord," published about 1700. But he, too, employs it in a very cautious manner.

### BACH'S INNOVATIONS.

It was Bach who systematized its use, and to his genius, fingering owes its transformation from a chaos of impractical rules, to a perfect system which has endured in its essential part to the present day. He declared that the old position of the hand, with the back of it flat, and the fingers stretched to their full extent, was unnatural. He fixed the place of the thumb in the scale, and made free use of both that, and the little finger, in every possible position. In consequence of this the hands were held in a more forward position, the wrists were raised, and the fingers curved—which made them gain immensely in flexibility.

Bach's prodigious execution was the marvel of his contemporaries—nothing which was at all possible, even in the least difficult for him. His own music was so complex that it rendered an entirely new system of fingering inevitable, and his method placed

the whole hand in such a position of command over the keyboard, as it had never before possessed. If, however, a bystander expressed astonishment at Bach's wonderful technique, he would say modestly, "You have only to touch the right key at the right time, and the instrument plays itself."

For his children, particularly for his eldest son, Friedmann, Bach developed a complete scheme of musical training, which began with an early book of easy pieces, for the small fingers he loved, with tenderness reflected also in the little preface, in *nonne Jean*.

This first book was followed by *Inventions* in two and three parts; and the third stage was the preludes and fugues of "The Well-Tempered Clavichord," or "The XLVIII" which is it is sometimes called; for it is a collection, in two parts, of forty-eight preludes and fugues in all keys—major and minor—in each part, a prelude and fugue in each key.

Bach always tuned his own instruments; and he adopted, or rather perfected, the then newly invented method of equal temperament, and was thereby enabled to write in every scale. In this way the neglected black keys were brought into continual use.

### EQUAL TEMPERAMENT.

No one knows who invented this system of equal temperament; although Rameau is thought to have been the first to propose it. Briefly put, it is a system of compromise: for Temperament is a device by which the multiplication of notes beyond certain limits is avoided. Instruments are so tuned so that the Octave into twelve equal semi-tones. This deliberately makes all the intervals, equally, though a very little, out of tune—all except the Octave, which is perfect. This makes it practically impossible to play on keyboard instruments, in every one of the twenty-four keys—twelve major and twelve minor. For by this duodecimal division of the octave, a scale of steps and half-steps will fit anywhere, and it becomes easy to modulate, to pass from one key to another.

What we know of Bach's own method is drawn from the writings of his second son, Carl Philip Emanuel (1714-1788). Only so much of the father's teaching has remained in use, as the son retained, and as absolutely necessary to the performance of his works. Even then, one finds an occasional discrepancy between the fingering of Bach, as shown in his compositions, and the rules laid down by his son.

### EMANUEL BACH'S THEORIES

Today, we obey Bach's mandate that the thumb, in scale-playing, should be used twice in the octave. Emanuel Bach's Essay was the first really important work on clavichord-playing. He says decidedly that the hands should swing freely, in a horizontal position, over the keyboard with the fingers curved. In his opinion, the black keys, which are shorter, and lie higher than the white ones, belong naturally to the three longer fingers; and this is the reason for the first and principal rule, that the little finger is seldom, and the thumb only in case of absolute necessity, to be used upon the black keys. Living two hundred years ago, he counseled a point too much neglected even by us of the nineteenth century—the equal training of the right and left hands.

Emanuel Bach's system of fingering has been practically that of all his successors until the most recent times. Clementi, Hummel, and Czerny adopted almost identical changes, except in so far as the gradual development of the pianoforte rendered certain alterations unavoidable.

Mozart was one of the first to compose pieces for two performers at one keyboard—duets. Before his time, the compass of the instruments was merely sufficient. And in the teaching of all these masters, one principle is particularly insisted upon—the thumb is not used upon a black key except (as Emanuel Bach admonished) in case of necessity.

But the latest development of fingering is the utter abolition of this restriction. For we have a new musical "Credo," along with other things. It is safe, now, for naughtiness children to bawl, hand to the preacher, and put their thumbs on the black keys.

### MODERN INNOVATIONS

Modern composers, especially Chopin and Liszt, have revolutionized pianoforte technique, and have gone Father Bach the better in the matter of that marvelous short finger. Just as he redeemed the thumb from a condition of uselessness, so they have freed its employment from all rules and restrictions whatever.

The Fuchsman declares, in connection with the sub-

ility of that composer's music, that "In Chopin, all lies in the fingering." And those who were privileged to hear his playing assert that each of Chopin's ten fingers was a delicately differentiated voice.

Last, who believed that, if rightly treated, the piano is as capable an instrument as the orchestra, wrote studies designed to give pianists the most complete independence of finger. He scarcely recognized any difference between the black and white keys, in fingering, and uses the thumb and little finger as freely upon the one as upon the other. In his arrangements of orchestral works he even expands chords to such impossible dimensions as to compel the passing of one hand over the other, and the extreme tones of the hand, the lion of the pianoforte, has not been eclipsed in technique by the greatest players of the present generation. And it seems impossible that virtuosity should ever be developed beyond the point where he left it, except by further keyboard inventions.

However, it is well for the ambitious student to recognize the fact that no amount of training will give the weakly little finger quite as much power as the first and second have, to say nothing of the stocky, sturdy thumb; for the anatomical structure of the hand will not permit it. "Thus I shilt thou go, and no further," says Mother Nature to us all.

### SOME THINGS PIANO OWNERS OUGHT TO KNOW.

BY G. K. REY.

THE situations that are constantly arising in the piano tuner's experience are numerous, and in some cases a little irritating. Sometimes people pretend to know much more about pianos than they really do know, in order to impress the tuner that only the most skillful work will be acceptable. Such dissimulation can be easily detected, as the spurious can never pass for the genuine with the initiated. Frequently misguided people charge the tuner with incompetency on account of a sympathetic vibration with the piano occurring in some object in the room causing a "buzz," or on account of unfavorable acoustic properties and atmospheric conditions causing a lack of the "singing quality" in the piano; or, again, on account of conditions for which the manufacturer of the piano alone is responsible. I have noticed that if a piano gets out of tune in a short time after it has been tuned, the blame is placed on the piano tuner; but, if it stays tuned a long time, the credit is given to the piano.

The tuner is so often misjudged that I feel it is my duty to say a word in his defense. How often is the tuner blamed for the defects found in cheap pianos, the effects of which grow more and more evident with the age of the instruments. This is a heavy burden on the tuner, a demand for some really reliable tuners. I will admit that in some instances it is not altogether unfounded, as the careless and incapable tuner sometimes leaves an instrument in bad shape; but most of these cases can readily be righted by the conscientious tuner. The inevitable extra expense occasioned is annoying, of course, but the point I am making is that these pianos have not been ruined. In an extensive experience, I can call to mind only one or two cases where a piano might properly be said to have been ruined by a tuner.

#### CHARLATAN TUNERS.

That people should be uncertain as to who is the best tuner to employ is quite natural under prevailing conditions. Any person who desires may go out and ply the trade, or pretend to do so, with no certificate or credential is legally required. The most incapable charlatan can find people who will pay out their good money to him and recommend him to their neighbors, when in reality he has not tuned their pianos at all. In some cases I have seen the

tuner has actually left the instrument in worse condition than that in which he found it.

Personality has much to do with the success of the piano tuner. If a tuner has average ability and a pleasing personality he may safely count on a liberal share of patronage. He need not even be up to average in ability to attain a degree of success, if he has a good address and personality, and a judicious piano nomenclature and a cleverness in its use, it might be well for piano owners to meditate on this.

The piano tuner usually deals with women, who, not generally having the business experience of the other sex, may be supposed to be easily duped; but this does not depend so much upon business experience as it does upon ability to judge good work. Here is a case in point, and while I or any other tuner of experience could furnish numerous parallel instances, this will serve to show not only that ludicrous blunders a one can make when talking about something he does not understand, but also that a man may be imposed upon as well as a woman.

A few days after I had tuned a piano in a certain locality another tuner made his appearance and was called in to pass his judgment upon my work. It was not long before he informed me that the piano was out of tune. I did not know, but it certainly was not really so. When I returned to the town a few weeks later I met the man of the family who owned the piano in question and was sarcastically informed that I had tuned all the sharps and flats alike on his piano. What could one say to a case like this without first giving him a course of musical training?

Many people, acknowledging that they are not capable of judging whether or not a piano is properly tuned, rely upon a music dealer or a music teacher to direct a good tuner to them. This is by no means a safe method of securing a first-class workman. Few dealers will recommend a tuner, be he ever so capable, if the tuner is suspected of being unfriendly to the goods the dealer may be handling. The tuner may have conscientious scruples in regard to recommending a certain class of goods, but this will not exempt him from the damaging effects of the high estimate the dealer may place upon his opinion. If the music dealer will not recommend a good tuner because of personal reasons, as indicated above, one can logically conclude that he might send a poor one. Moreover, in my experience I have seen few dealers who know any more about pianos than whether a piano is properly tuned than the average piano owner.

#### COMMON MISCONCEPTION.

I have known cases where pitch and volume have been confused; because a piano was loud, it was supposed to be tuned to a high pitch, and vice versa. In a certain house were two pianos; one, an old piano, loud and harsh; the other, a new one with a soft, sweet tone. The new one was at concert pitch; the loud, harsh one the dealer may have been passing judgment on, the two instruments, pronounced the old piano as being at a higher pitch than the new one. This was clearly a case of confusing volume with pitch, and it is always dangerous to let the ear that is not thoroughly trained.

In regard to the popular fallacy that professional men addicted to the use of liquor, and more especially the habitual drunkards, are the finest practitioners, "if one can secure their services when they are sober," to me it seems worthy to rank with the magical beliefs of our forefathers. I have observed, from the expressions of many people, that there is a prevailing notion that a piano tuner who is an habitual drunkard is usually an expert. There ought to be a reason for things, and as there seems to be no good reason to substantiate the truth of this, help out the temperance cause as well as your own interests by doing what you can to dispel this belief. Reasoning people ought to see the logic in the argument that good habits are more conducive to clear-headedness than is dissipation.

One of the important things to consider in selecting a piano tuner is honesty. Beginners need not be shamed, if it is shown that sufficient time has been devoted to the study of the art of piano tuning to insure proficiency. The new tuner is often more careful than the old one. Experience, however, is a most valuable training school and ought to serve as an index of fitness, yet I have known cases where experience without honesty has made the piano tuner a "grafter."

### TRAINING THE EYE TO NOTATION.

BY DR. ANNIE PATTERSON.

Just as some children are so much slower than others in learning to read, so, in deciphering the language of sound, the majority of young people stumble for a long time over the complexities of musical notation. In learning these notes, most of us have faced the staff—with its array of clefs, keys, and time signatures, melodic and harmonic passages, etc.—at so remote and tender an age that we can scarcely estimate the difficulty of reading at sight. It must appear a veritable "Chinese puzzle" to the uninitiated. Many enterprising teachers have tried little plans—mainly of a kindergarten nature—for simplifying the correct reading of notation. In any case, a certain system must be followed in such a study, and the easier and more gradually progressive this is, the swifter the chances of comprehension for the pupil, whether juvenile or adult.

Analogous to drawing, it is principally a case of training the eye. But, instead of the hands accurately copying on paper the straight line and curve, the fingers themselves copy the definite shape of definite sounds, to that which the eye perceives. The first step is to grasp the ground work of the picture—the staff of five lines. The human hand, with its five fingers and the intervals between, assists the child in memorizing the lines and spaces.

Thus, the right hand may represent the treble clef, the teacher causing the pupil to hold the hand towards the second, third and fourth fingers respectively as lines present the bass staff, from the thumb upwards being named the lines G, B, D, F, A. A game for finding any given line or space with the help of the two hands will interest the intelligent child. The application then follows to the printed five lines and four spaces of the staff, and the background of the drawing is thus impressed on the eye.

The curves being in this way prepared, the filling in of notes and chords comes next. At first, five finger exercises in whole notes are chosen. As first, five finger until the naming of notes on any given position of the staff is attained and a certain facility is also acquired in striking down, and then in lifting up. Common time, based on one in eight position on the staff, quarter notes and eighth notes may groups of half notes, must be done slowly and with regard to the individual powers of children taught.

A well-known hymn tune or folk-song may now be presented to the pupil. In notation, to be "picked out" on the piano with the knowledge of reading already acquired. The youthful student is at once attracted and interested, and a demand is likely to be made for "more tunes." At this stage the teacher should be indulgent, and after this manner, impress upon the young ears as many melodies as possible.

Scenes, chorals, chromatic passages, etc., may follow: but all should be given with discretion. Some will find it harder to read "it all" than others. Absolute necessity of having a sight-reader on the concert-platform. It is largely a matter of good-sight, concentration, and the ability to "look ahead" and see what is coming.

### ILLUSTROUS SONS OF HUMBLE PARENTS.

Tus father of Verdi was a day-laborer. Wagner's father was a clerk in a police-court. The composer Gluck was the son of a grimekeeper. The father of Schubert was a schoolmaster. The father of Spontini, the opera composer, was a farm laborer.

The father of Handel was originally a barber. Cherubini, the great Italian opera composer, was the son of a theatre violinist.

Joan was a thoven, the father of Ludwig van Beethoven was a chorist.

The father of Spohr, the great violinist, was a country doctor with a small practice.

The father of Palestrina, the composer of sacred music, was a crier, or, some say, a writer.

Hans Bach, the father of the Bach family, was an famous as a musician.

The father of Haydn was a wheelwright town trumpeter, and instructed his son in this instrument.

## MUSICAL BLUNDERS OF FAMOUS AUTHORS.

BY WALTER M. FARMER.

In his general reading of novels, poetry, essays and other works of literature, it would seem to the intelligent musician that the authors of some of these works appear to have less knowledge of music and its mission than of almost any subject that they discuss. Many literary men who are most scrupulous in their attention to their figures of speech and allusions, and whose descriptions of nature and character are true to life, do not seem to use this same care for accuracy and truth when they allude to music. Musicians cannot expect literary men to be equipped with a thorough knowledge of all the technical details of the art of music, but they do expect that if a poet or novelist refers to music, the allusion will be at least truthful, not false or ridiculous.

Not all authors are as ready to admit to their incompetence to judge music as Charles Lamb. In his whimsical "Chapter on Ears" he says "Sentimentally I could never get round to understand (yet I have taken some pains) what a note in music is; or how one should differ from another." Also, "I must advise you that I have received a great deal more pain than pleasure from this so cried-up faculty (of musical performance)." In this connection it is interesting to compare Dr. Johnson's epigram, "To me, music is the least disagreeable of noises."

Absolute music is particularly distasteful to Lamb. "Above all, those insufferable concertos and pieces of music, as they are called, do plague and embitter my apprehensions." Words are sometimes but to be exposed to an endless battery of mere sounds . . . to pile honey upon sugar and sugar upon honey to an interminable sweetness . . . to gaze upon empty frames and be forced to make the pictures for yourself . . . these are but faint shadows of what I understand from a series of the least executed pieces of this empty instrumental music."

He dislikes music, but says, "I tremble for my misapplication of the simplest terms of that which I disclaim while I profess my ignorance. I can only say to say I am ignorant of it, hate, perhaps, by misnomers. *Sostenuto* and *Adagio* stand in like relation of obscenity to me."

In marked contrast to Lamb's uncertainty is the positive self-confidence of Tolstoy—an assurance almost pathetic when one considers the Russian's remarkable misconception of music and its possibilities. Tolstoy's volume of destructive criticism, "What Is Art?" contains so many examples of the author's lack of knowledge of music that it is hard to limit quotation.

## TOLSTOY'S ERRORS.

Tolstoy especially abhors Beethoven and Wagner in their later compositions, and in referring to Beethoven's Ninth Symphony he says, "I can only imagine to myself a crowd of normal people who could understand anything of this long, confused and artificial production, except short snatches which are lost in a sea of what is incomprehensible. And whether I like it or not, I am compelled to conclude that this work belongs to the rank of bad art."

The author devotes a good deal of attention to Wagner and states that in the music of this composer's last period "it is possible to make all kinds of transpositions, putting what was in front behind, and vice versa, without altering the musical sense, and the reason why these transpositions do not alter the sense of Wagner's music is because the sense lies in the words, and not in the music."

Tolstoy declares that almost all of the chamber music and operas of our time, especially Schumann, Berlioz, Liszt and Wagner, is, by its subject matter, devoted to the expression of feelings accessible only to people who have developed in themselves an unhealthy, nervous tension evoked by this exclusive, artificial and complex music.

The great Russian novelist feels sure that "it is far easier to compose a symphony in the manner of Brahms or Strauss, or to open the Wagner's stream to compose four bars of clear, simple melody without any accompaniment, which would convey an impression and be remembered by those who hear it."

Ruskin is another example of a man of letters who has decided that our age is a musical age. He asserts that "Musicians, like painters, are almost invariably determined in their efforts to abolish the laws of sincerity and purity; and to invent, each for

his own glory, new modes of dissolute and lascivious sound."

Ruskin considers that "the most sacred of musical instruments is the bell." He believes that the sweetness of its prolonged tone is the most delightful and wholesome for the ear of all instrumental sound. He does not specify the kind of bell, whether church-bell, cow-bell or dinner-bell.

His knowledge of Wagner's Meistersinger shows his remarkable vocabulary of adjectives rather than his ability as a music critic:

"Of all the bife, climbe, blundering, bogging, baboon-headed stuff I ever saw on a human stage, this sort of night-best-as far as the story and acting went—and all of the affected, spangly, soulless, beginningless, endless, topless, bottomless, topiary-turkey, tangleless, seraphim-piepiet, tongs and bonnet, doggerel of sounds I ever endured the deadliness of, that entirety of nothing was the deadliest, as far as its sounds went. I was never so relieved, so far as I can remember, in my life, by the stopping of any sound, not excepting railroad whistles, as I was by the cessation of the cobbler's bellows; and the serenade's caricatured triangle was a rest after it. As for the great 'Lied,' I never made out where it began or where it ended, except by the fellow coming off the horse back."

Smith says that "All musical people seem to be happy. It is the engrossing pursuit—almost the only innocent and unguilted passion." This statement seems like supreme sarcasm to those who know by bitter experience the struggles, disappointments and heartaches that are encountered by the great majority of musicians. Finck in his book, "Success In Music," is forced to conclude that most great artists are unhappy, and his story of their lives would seem to prove that a musical career is not altogether "innocent and unguilted."

De Quincey's definition of a song and his opinion of it as a means of musical expression are alike remarkable. "A song, an air, a tune; that is, a short succession of notes revolving rapidly upon itself, how could that, by possibility, offer a field of compass sufficient for the development of great musical effects?"

Trilby, in De Maupassant's famous novel, sings *Ca Ira*, a Flut promenade while under Svengali's hypnotic influence. This astounding feat is even surpassed by the performance of Svengali, the pianist, and Gecko, the violinist, when they improvise in collaboration on the melody of Ben Bolt. A truly marvelous exhibition of telegraphy, according to the description. They turned it and twisted it and went from one key to another, playing into each other's hands, Svengali taking the lead; and feigned and canoned and counterpointed and battledored and shuttled out it, high and low, soft and loud, in minor, in pizzicato, and in sordino, adagio, andante, allegretto, scherzo."

This and other equally remarkable examples of the author's incomplete knowledge of music make his confession scarcely necessary: "I am no musician, alas!" (as no doubt his musical readers have found out by this).

## THE MISTAKES OF POETS.

Poets, as well as prose writers, frequently betray their weakness when they mention music. Browning expressed some deep truths about the art of music in general, but sometimes fell short when he resorted to technical details. In "A Toccata of Galuppi" he speaks of "Sixth diminished, high on eighth." The cleverest and keenest student who knows that a diminished sixth is a very rare interval and is the same sound as a perfect fifth and that a succession of perfect fifths is scarcely recommended by authorities on the study of harmony.

Teanyson in "Maud" has this rather remarkable passage:

"All night the bells brand  
The blue, white, yellow, brown,  
All night the bells brand  
The blue, white, yellow, brown,  
All night the bells brand  
The blue, white, yellow, brown,  
All night the bells brand  
The blue, white, yellow, brown."

The instruments mentioned form an orchestral combination not especially well chosen for tone-color and the phrase "dancers dancing in tune" can hardly be excused on the plea of poetic license.

And when the bassoon is mentioned, one thinks of Coleridge's lines in the "Ancient Mariner":

"The wailing gust here beat his breast,  
For he would grasp the loud bassoon."

Had the poet been familiar with this instrument he would hardly have described it as "loud."

## FACING COMPETITION.

BY LUTIE BAKER GUNN.

WHILE this country appears to be crowded with musical teachers of all kinds, there is great need for the well-equipped and earnest teacher; but with the strong competition to face, as well as the requirements demanded of the modern teacher, the student who enters the teaching profession to-day must be courageous, patient and tactful. Many Americans still cling to the belief that foreign travel is necessary before a teacher can be considered capable of teaching music, but gradually musicians are coming to realize more and more that we have many qualified teachers in our own land who are superior in many respects to the foreign-trained teacher. It will be many years, however, before the prejudice can be finally overcome.

Optimism is a main essential in the equipment of the modern teacher. The teacher who broods over ill-fortune, or stupid pupils, becomes morbid, and generally unfit for work. His business suffers and in time he finds that his pupils have left him in favor of the teacher across the way who has managed to maintain a smiling face in times of adversity.

The pupil should be made to feel that his is a special case which has a special interest for the teacher. The teacher should know the character of his pupils from the psychological standpoint; be broadminded, remembering that his personality is of great importance, and is remembered long after the lesson has been given. The music teacher has a great influence if he chooses to exert it. He is bound to take a considerable part in the formation of the character of the pupil, as well as in his musical education. Teachers do not give enough thought to this part of their education, and to the great responsibility resting upon them.

Being a music teacher is not necessarily a question of giving a lesson in music, and then permitting the pupil to pass out of his presence and out of his remembrance until the next lesson draws nigh. A good teacher should give the pupil some evidence that he is not forgotten, some thought worth carrying away and bearing in mind until the next lesson. Some pupils are always unresponsive and cold, and the teacher can do little to change them, but at times that his services are unappreciated. This, however, is not invariably the case, and most pupils respond readily to sympathy and understanding. These pupils will set their hearts on music earnestly, and take a keen interest in all that concerns their pupils will have little to fear from competition. Spend your yourself freely in your work, and as you give so will it be given to you.

## "HOW LONG WILL IT TAKE?"

BY DAVID J. REYNOLDS.

PROBABLY every teacher who receives many new pupils at the commencement of the year bears this question on an average of once a day at the very least, "How long will it take?" What is the poor teacher to say? He knows that one pupil will progress twice as quick as another, and he has absolutely no real means of determining the rate at which the prospective pupil will be likely to advance. But the parent and the parent insist upon a definite answer. They want to be able to compute just how many hours, minutes and seconds lie between them and the concert stage. They have an idea that musical education runs on the invisible time line locomotive and that it was the inventor of the clock who made it.

The only real way to meet the question is to explain the whole matter frankly and honestly. The sincere confession, "I don't know," will make you more frank than any claim for rapid progress you may make. The old anecdote of Æsop often smoothes over a point and makes the absurdity of the question more apparent to your prospective pupil. A man once met Æsop on the road to Athens and asked him, "How long will it take me to get to Athens?" Æsop replied, "I don't know." "Go on ahead," Æsop followed. After a while the man asked again how long it would take him to get to Athens. Æsop replied, "Two hours." "Good," said the man, "but why couldn't you have given me a civil answer like that when I asked you before?" "How could I?" retorted Æsop. "I didn't know how fast you were going to travel!"



## PRACTICAL POINTS FOR THE YOUNG TEACHER.

BY W. FRANCIS GATTS

IN our attempts to arouse the complete interest of our pupils and to develop the musical intelligence we never must forget that they are not on our musical level. They may have as much brain as their teacher ever had, but it has not yet reached the point where it can grasp things and assimilate them as quickly as their teacher—or they would have no use for the teacher.

The first requisite of good teaching is to simplify our expression, to make clear our thoughts and instructions. Some one has well said, "It is not enough to tell a thing so that people may understand; it should be told so that they **MUST** understand." That is the secret of good teaching—clear, accurate expression.

The next point is to cut our cloth according to the mentality of the individual pupil. It would be an unwise merchant who carried but one size of garment in stock and tried to sell that to all comers. Yet there are music teachers who attempt a similar method in their musical work.

Each lesson brings to us a different education, a different point of view, a different home environment, a different heritage in mental and mechanical capability. The teacher must be a mental gymnast to a certain extent—a mental gymnast to cope with these different types, for he should treat each one as a class by itself. While from one he may demand nothing short of perfection, the very next pupil may be one from whom, if he gets a fraction of perfection, he may feel that a great advance has been made. What would result in failure with one pupil may prove successful with another.

The teacher has ambition for his pupils—worthless instructor would he be were this lacking; but this laudable possession must be curbed with the bridle of sense and the bit of good judgment, or it will run off with all concerned. We may become so anxious to have the pupil reach higher things that we over-crowd him with technical exercises and give him pieces far beyond his musical comprehension.

For the technic and the musical thought are two different things. A pupil may have the technic for the simpler "Mendelssohn Songs Without Words" for instance, but be lacking in that musical comprehension they would give any adequate interpretation of their beauties. One must choose music not only near the technical possibilities of the pupil, but also within his musical grasp and appreciation.

I have had pupil after pupil come to me overburdened with pieces, and exercises beyond his capability. Most teachers have the same experience. In some cases the attempts of such would be ludicrous were they not pitiable. It is absolutely astounding how some teachers will tie themselves to one routine of technical exercises—Czerny, for instance—and try to put all the poor unfortunates that come to them through this unmusical mill; and for the end that they make musicians.

JUSTICE TEMPERED WITH MERCY

It is not always well to find fault with a pupil for his mistakes. There are mistakes which are legitimate, though the Lord knows there is no excuse for millions of them but inattention, which is the greatest evil the teacher has to combat.

If a pupil is trying his best to do a thing right, compliment him on his efforts, even though they seem at the time fruitless. It is more important to that pupil to make the honest effort than it is to some other student to play the thing faultlessly, for in the latter case it may have required almost no effort.

Some people are so happily con-sulted—shall we say happily?—as to get things almost without effort, things which other have to dredge at for week- or month's. I remember, in student days, of a brilliant young organist, now the director of a large conservatory in one of the Middle States, who used to bring his music to his lesson, "lay it on the piano, and play it brilliantly at sight." I have been too busy to notice it. That showed his natural talent, not his application. The latter he acquired in later years. The plodder frequently gets more out of his slow work than the clever fellow does by his brilliancy.

And so, give credit to honest attempts; congratulate the plodder on his very efforts. It is better to fail after making a hard effort than to succeed with only half-trying. The slow pupil may do his best task a little better every time and finally come to the point where he is sure to succeed every time he plays the given passage. The more brilliant one may play it three times right and three times wrong and the next three not be certain how it is going to turn out. But that pupil who is brilliant, who has the gifts of the gods, and who also is a plodder, a stickler, how we do long for him; and once in a year or two, when he appears, how we do congratulate ourselves. (And then his father dies or annuaries and away goes our pupil, and our hopes for his career.)

A good musician is a nervous creature in the heart of him. He may not continually show it on the surface, but if he had no great delicacy of nerve he could not be a good musician. And so our teachers are a nervous set of people. Now the question is, how well have they this nervy condition in hand? If they show nervousness to their pupils, they are bound to be failures as teachers. While the mistakes, the carelessness, the laziness, the lack of interest all are productive of a desire on the part of the teacher to scream out in agony, just as sure as the sun will rise tomorrow, the nervous teacher loses his hold of them. The pupil suffers nothing from these things and can not see how they can bother the teacher.

Calmness, quietness, firmness, patience; much, much patience; these are the things that give control and win respect. If you lose your head the pupil will lose his—or will secretly rejoice in your undoing. It is the quiet people that get things done, not the blusterer. Bluster may do in advertising, but not in teaching. The self-controlled teacher will, in time, produce self-controlled pupils; and what better could he teach them than self-control?—a thing more valuable to them than their notes.

This power of calmness assists the player to the last technical detail. A nervous person is sure to get nervous over his mistakes. Then worry steps in. A whole composition may be ruined if one worries about some slip in the first movement. It is well to warn the pupil against worry as well as against carelessness or slovenliness. Tell them to take note of the mistake, remember where it is for the next practice period, but to go confidently ahead, hoping for the best. This gives a sense of self-possession that reflects into the playing, and this confidence results in greater certainty. But when the confidence is lost, it must be replaced. The teacher will say that many pupils whom it will be necessary to lecture on worrying about their mistakes!

## SLIPSHOD PRACTICE

I have said that the greatest enemy the teacher will have to fight is carelessness. It probably always will be until the mental constitution of humanity is changed. In this connection one should explain to the pupil the results of inaccuracy and thoughtlessness. It would not do the teacher any harm to read up a bit on the psychology of inattention and then put it in simple yet forceful terms to his pupils who need it.

Half efforts are worse than useless. Mistakes but multiply mistakes. The most valuable feature of mind is the power of concentration; but to get this one must arouse all the pupil's interest in his task. Explain to the student that the habit of "only half trying" soon gets so fixed that one can not fully apply himself if he would, and hence can not do his best when he really wants to. One has to keep hammering away at these things, week after week

It is not enough to tell a pupil such a thing as this one or yet a half-dozen times to have it applied.

About the twentieth time the pupil may begin to hear it, and perhaps the fortieth to realize it; but some day he will thank your powers of repetition. One must do like Wagner when he wanted a certain effect—write a hundred and sixty measures on one chord. He didn't stop because he was repeating himself. There was an effect to be gained by repetition and he repeated—and gained it.

The teacher will be more successful if he makes the proper demands on the parents. It is well to get into touch with the latter; have them come to an occasional lesson with their children. Explain to them what you want the pupil to do and why.

You will have to use kind firmness with parents as well as with the pupils, for the former, doubtless, will proceed to enlighten you as to how they think the student should be taught, what music should be given and other points of information more entertaining to them than valuable to you.

But give reasons for what you want and secure the cooperation of the parent in the matter of regular practice hours, careful practice and, if possible, occasionally, if it can be done—the advisability of disposing of the family supply of rap-time sheet music rise the kitchen stove. While the musical doctor prescribes musical broths and eggs for his patient, the dotting parent often offers the prescription with a supply of frothy confectionery and musical sweetmeats that keep the pupil in a continual state of lost appetite and indigestion for that which is nutritious.

## FILLING VACANT LESSON HOURS

BY D. A. CLAPPEN, JR.

THE matter of keeping one's teaching hours filled with lessons is a problem confronting a majority of musicians. There are but few teachers who are able to announce "standing room only." Most of them have a vacant half hour in some obscure part of the day where they can stow away "just one more."

Every teacher must look just off more. . . and when there are such things he should find out why. It is as by no means always a lack of musicianship; in fact, as often it is something outside of music that keeps students away. The teacher may be lacking in that faculty which enables him to make a fast friend of every one at the first meeting; or that strength of personality which inspires instant confidence; or that tremendous executive ability which enables one to believe in his musicianship whether they believe in him or not; or that business ability which enables one to present his work in the most attractive manner.

These and many other reasons might be given for vacant hours. The teacher may be overshadowed by some one of transcendent ability in the same locality, in which case it might be well for him to move. If any case he will do well to take account of himself and see if he is lacking in any of the elements of success above mentioned. If he is, then the thing to do is to make himself complete. Do not dismiss the subject with the foolish statement that "one can't change his disposition." That is just what one can do. The *free man* is constantly changing his disposition. When anywhere he discovers anything detrimental in his disposition he changes it. The statement that "One can't change his disposition" belongs to the "stone age" of the twentieth century.

But there may be other reasons why there is a lack of musical interest. The locality may be unmusical. It may be that the inhabitants have not had the opportunity of hearing good music.

they need music. Until they do not yet learned that it. There are still localities in this country where the longing for music has scarcely become articulate. Such places need the musical missionary, and the teacher is brave who goes to such a place willing to sacrifice himself for the public good. I know a number who are doing just that thing at the present time.

[illegible]

Melody is the sensuous part of poetry. Is it melody that converts the spiritual part of a poem into feeling?—*Rhetoric*

## THE THINGS WE FORGET.

BY JO-SEPH WATSON.

By "we" I mean the great majority, the plain teachers of plain folks. Most of us are just that. Take away the little phrase, "When I was abroad," the studio frills and that injured look of being "misunderstood and unappreciated," and we find that we are all plain Miss Brown.

Most of us are generous to a fault, sensitive, too, a little jealous perhaps and glad of praise. We touch ideals and dreams and descend to earth as swiftly and directly as a waterfall.

We are apt to forget that while hysteresis may be good for the soul, bread is also necessary for the contentment of everyday material of stomach.

When Roxanna wobbles up your studio steps so full of clothes she can't ring the bell, don't rush to the door and gush, and don't commence to unwind her. We forget that we are not servants. Let Roxanna unbuckle herself; let her unbuckle her own music roll, it may take some time from the lesson, but in the end we gain it. Of course the teacher wishes to make time, so he snatches the music roll, unbuckles it, takes out the music and places it on the rack and looks for Roxanna. She is calmly stuffing bon-bons into her cheeks and hiding the bag under her coat.

We forget how long and feet feel when they are not placed on a stool or foot rest. Do any of your pupils wear their feet around the stool in an effort to dispose of them? Imagine giving a lesson seated on top of an accountant's stool; but little Emily feels just that way if you don't help her to feel comfortable. A proper seat at the piano is as important as "the method" we learned abroad, and it costs nothing in comparison.

We forget that turning pages is an art. Do not assist the pupil at the lesson. Have him turn his own music. Train him to do it quickly and quietly; he will then be pleased when he is upon his own responsibility. The American child is assisted too frequently; at least at our lesson let us have him self-reliant.

We forget and teach over time. This is worse for us than no lesson at all. Pupils who expect over time will not come down for fear of losing them. It is the most ruinous thing a teacher can do. If pupils pay for thirty minutes, why give them forty-five minutes? The grocer never overweighs without charging. Time spells money to every teacher, so be just with it.

We forget that sheet music cannot be loaned. To loan our music and our books spoils not only the books but the pupil as well. A lumber dealer never loans lumber for a house; he sells it. Why should we loan our material?

We forget that we as teachers cannot be out five nights in the week and do good work. It may be great sport while it lasts, but the trouble is the pupils don't wait; they find some one else.

Sometimes we are very anxious, for pupils we forget terms, perhaps we have a little sensitive about terms. We paid them in Europe, of course, all wrapped up in an envelope and laid on the professor's piano. He usually turned his back when we did so, though he was ashamed.

Few lessons are worth what we paid him; many of our fifty-cent lessons are more valuable than any we received from him. But we can't do the trick as he did; we are just plain Miss Brown. We must get the fifty cents any way we can. The thing is to make it and make it very plain in the beginning that you expect your money.

We forget that so-called rich people are poor pay. Shop girls, stenographers, all working classes, are better paid, pay than rich people of a certain type. When Mrs. Society rolls up to your door in her automobile to inquire about "beginning Melba in music" don't be deluded into thinking you have just a rich vein of ore. She will probably send you a note after the second lesson, dismissing you like the clock, without notice and without pay.

We forget that money can buy everything that Mrs. Society owns, the things she eats and wears, the places she goes and the things she sees and hears. Money cannot buy the things that are inside of you—the mind rich in thought, the ideals and the dreams that are to come true. We forget that the best there is in the world is to make it better and richer because we are here.

## KEEP BACK ISSUES

To the Editor of The Etude:

On looking over some back issues of THE ETUDE I found in the issue for November, 1909, an admirable article on how to expand the hands without injuring them. It is exactly what I require for my young pupils who have small and inclastic hands. This one idea was worth to me more than I can tell.

I wonder how many of THE ETUDE readers make a habit of preserving their back numbers carefully, and I wonder how many realize what a wealth of musical science and information is contained in the back issues. Unlike a newspaper, THE ETUDE does not grow out of date, and because a number was not published yesterday is no reason why it should not contain much very valuable information which is just as good to-day as it was on the day it was printed.

My findings in old issues are apt to be as opportune as they are valuable. A talented Miss — who played with sparkling fingers was helped by an old article by Robert Brinze on "The Arch in Piano Playing," and an article by Mr. Mathews on playing with both hands exactly together brought the right meaning to a much humiliated Miss — whose exercises were made very ridiculous indeed under the searchlight of Mr. Mathews—Ella M. Walker.

## KEY COLORS AND PITCH.

To the Editor of The Etude:

Writers in THE ETUDE frequently discuss the subject of key colors. This is one of the good old theories which have been handed down to us in which many people still believe. The idea that each key has an emotional characteristic of its own is one which appeals to many people who have not given any particular thought to the scientific aspect of the theory. Some visionaries claim that each key corresponds to a given color, such as the key of G, red; the key of A flat, green, etc., etc. No matter how fascinating the theories, of the interesting comparisons which may be drawn from the various scales of the colors and the corresponding vibration scales of musical tones, it is nevertheless a fact that this comparison rests largely in the mind of the enthusiast.

If a positive pitch could be determined by science—that is a pitch at which the very best results could be obtained—and if this pitch had been cautiously in use since the development of modern music—say from the time of J. S. Bach—the theory of key colors might be more tenable. The condition, however, is that we have, and from the nature of things must have, many different pitches. The tuning of the piano, for instance, is often a matter of guesswork, it depends in some cases upon the pitch which the tuner determines by ear. If three different instruments of the same type and make were tuned by three different tuners, there would not be more than a dozen tones which would exactly correspond. The results satisfy our ears, but are not scientifically exact. All tuning is only a more or less approximation. The key of "A flat Major" on several instruments might have a very different pitch. Consequently, if we say that "A flat is green or yellow," which A flat is meant? Do we mean the A flat of our piano or that of Mr. Smith across the street? From this point, the whole matter of characteristic colors is mostly "moonshine." Some keys, because of the grouping of the white or black keys, seem to be especially suitable for piano or organ. Other keys are better suited for orchestral instruments, consequently the matter of practicability determines the use of the key more than that of "key color." Theory is sometimes good—practice is always better—H. L. Teetzel.

Bernstein was undoubtedly fond of the sonatas of Clementi, and he undoubtedly found them particularly for their freshness and for their concise and precise form. Clementi still lives through his sonatas, but they are little used in comparison with their former popularity.

## THE ETUDE'S LETTER BOX

Bright, Practical Letters from ETUDE Readers, Bearing Fresh Thought and New Ideas

## MAKE THE STUDIO CHEERFUL.

To the Editor of The Etude:

In a past issue of THE ETUDE you ask for ideas. I think maybe you could see this one:

A little girl about thirteen years old came into her teacher's studio for her lesson. Looking all around as if something was wrong, she finally said to the teacher: "You haven't any flowers in the vase on the table. This is the first time I ever saw that vase empty." The teacher was ever careful after that, not only to keep fresh flowers in evidence, but to make the studio as attractive as possible in every way. Teachers do not always realize what very keen observers children are, and that they judge us by our surroundings as much as older people do.—E. C. Cobb.

## TEACHING THE ARPEGGIOS.

I noticed in THE ETUDE the question, "How can I teach my pupils to use the correct fingering in arpeggio playing?" I have never found any difficulty in the way I teach them. I always teach my pupils the chords first, and have the chords played in the different inversions at the piano. I find that when pupils know the chords they have much less difficulty in reading the arpeggios. After all, an arpeggio is only a chord spelled out. It is much easier to remember it when all the notes are grouped and played at one time.

I enjoy reading the back numbers of my ETUDE over and over. I particularly enjoyed the editorial which taught me to get out of the habit of continually saying "don't," and showed me how it was advisable to say "do" instead.—Belen Johnson.

## NEED FOR THE SOUND-REPRODUCING MACHINE.

To the Editor of The Etude:

It is impossible for me to see just why the sound-reproducing machine should not be of very great value in the studio. We find them in the studios of the great masters. With the exception of three or four large cities where the pupils have chance of hearing grand opera, we need help of this kind in order to get the best possible idea under the circumstances of the correct manner of singing the great dramatic masterpieces.

The great improvement in the methods of reproduction make the old-fashioned criticism, that the inferior tone of the sound-reproducing machines tended to give the pupil an incorrect impression, absolutely untenable. Comparatively few teachers teach tone-reproduction by imitation, and even an inferior record would be better than some of the attempts to sing made by incompetent or worn-out singing teachers.

Here in the West our opportunities to hear great operatic performances are limited. Even with the fine new Chicago Opera Company, it must be remembered that the distances are so very great that this company will serve only a very small part of the great West. What are our future opera singers to do on this land to do? Their only recourse is the sound-reproducing machine. With such an instrument they can hear the great arias from *La Bohème*, *La Tosca*, *Muse*, *Butterfly* and other modern works sung by the greatest artists, and using it many times as it is the pleasure of the student to imitate the record.

Students residing at a distance from a great music centre are no longer at the disadvantage which they would have suffered years ago. On the last record from Italy I discussed the Sistine Chapel choir with one of my classes. In order to make the lessons more interesting, I sent for the records of the Sistine choir singing an entire Mass. These I found were amazing. The same effect as if they had been obliged to go to Rome.

It is certainly a great convenience for the voice teacher to feel that it is possible to call upon Chorus, Bocca, Trezzetti, or Sordani to phrase a given passage for the pupil who may be separated from the singer by thousands of miles. I use the sound-reproducing machine very frequently, and I think that other teachers will find it of great advantage to them. MRS. FENN.

## Educational Notes on Etude Music

By P. W. OREM

### IDYL—I. SÜK.

Joseph Suk, an accomplished violinist, was born in Bohemia, 1874. He is perhaps best known as the leader of the famous "Bohemian String Quartet," but he is also a composer of much promise, having been a favorite pupil of Dvornik. He has written shorter pieces for piano and violin, and also in the larger instrumental forms. The "Idyl" is taken from a set of piano solos in lyric style. It is modern in structure and harmonic treatment. Note in particular the leading of the inner voices and the various imitative passages. This piece should be played rather deliberately, with full, round tone.

### MILITARY MARCH—V. FLAGLER.

A stirring march movement, from the pen of the veteran organist who for so many seasons charmed the large audiences at the Chautauqua Assembly. While Mr. Flagler is more particularly known as a composer of organ music in popular style, he was no less gifted as a writer of pianoforte music. Mr. Flagler, who died in 1909, was born at Albany, N. Y., in 1884. This march has a number of strongly contrasted themes, but all are brilliant and snappy in rhythm. It should be taken at a brisk pace, well accented.

### SOUVENIR DE VIENNE—TH. LACK.

This is the second *ländler* by Theodore Lack; his first *ländler*, "Souvenir d'Alsace," is to be found in the December number of this *Etude*. M. Lack has been most successful in catching the true spirit and swing of these characteristic folk-dances. The *ländler* is the precursor of the modern waltz. Note well the smooth and graceful harmonization of this dainty little piece.

### CARMEN MARCH—G. BIZET.

This is an easy march movement made up of familiar themes from Bizet's masterpiece. It may be profitably studied in connection with the new operatic feature inaugurated on another page of this issue. This march lies well under the hands but the composer's original harmonies have been followed as closely as possible. The introductory motive is taken from the "smuggler's theme" in Act III; the main theme is the refrain of the "torador's song"; the *Trio* is taken from the "trumpet fanfare" and "chorus of boys."

### ZEPHYR'S WHISPER—G. D. MARTIN.

This is a light, graceful *air de ballet* in the style of Gillet and other modern French writers. Mr. George Dudley Martin is a contemporary American composer of originality and promise. This piece should be played in the style of a quick waltz but in a very delicate manner, with light, crisp touch, never heavily. It should prove very useful as a study in style and touch.

### DAWN—H. WEYTS.

A portrait and biographical notice of Mr. Henry Weyts appears in another column. "Dawn" is one of his most recent compositions and should serve to add to his popularity as a writer of pleasing and melodious drawing-room music of intermediate difficulty. "Dawn" is a waltz movement of the modern French type. The themes are well defined, expressive and of flowing character. The steady easy swing of this waltz renders it suitable for dancing in addition to its availability as a pleasing teaching piece.

### ADORATION (PIPE ORGAN)—F. BOROWSKI.

This piece in its original form as a violin solo with pianoforte accompaniment has proven an enormous success and has become a standard recital number. The arrangement for pipe organ by the veteran American organist, George E. Whiting, is most effective and has the composer's own approval. Organists in search of a dignified slow

movement for recital or church use, serious yet full of melody and rich in harmony, will find this number much to their liking. In playing it follow as closely as possible Mr. Whiting's registration. The idea is to assign the violin part to a solo combination, using contrasting stops for the accompaniment. Play this piece in rather free time, giving due attention to working up the strong climaxes.

### NOCTURNE (VIOLIN AND PIANO)—A. KARPASCH.

This is a melodious and expressive slow movement by a promising young Austrian violinist and composer. It is rather easy to play but should prove very effective. It should be played in broad style, with warm rich tone, slowly and in the manner of a song. The piano accompaniment must be played lightly and well subordinated.

### CONSTANTINOPOLE (FOUR HANDS)—F. P. ATHERTON.

This is an original four-hand piece, not an arrangement. It is a characteristic march movement very piquant and pleasing, which should go well at recitals. Mr. Atherton has a decided talent for four-hand writing and this is one of his best numbers. The parts are well balanced and of equal interest. The themes and harmonies are very taking. It should be played in a jaunty manner but not too rapidly. The *secondo* part has some counter melodies which must be well brought out.

### SLAVIC DANCE—A. ROSE.

A characteristic easy teaching piece by a successful composer and educator. In the earlier grades pieces in the minor key should be used frequently. A piece in A minor is always desirable, especially when it introduces the parallel major, or major key based on the same key-note as in this case. This affords the student an opportunity to develop an appreciation by the contrasting tonalities.

### MORNING SONG—W. R. SPENCE.

Mr. Spence, who is a successful Canadian composer, has been represented previously in this *Etude* by several attractive songs. This month we take pleasure in introducing him as an instrumental composer. His "Morning Song" is a very effective "song without words," written in graceful and unaffected style but with an expressive melody. The theme should be well wrought out and the synopical accompaniment played very quietly and accurately.

### VIVACITY—L. J. O. FONTAINE.

Mr. Fontaine's previous contributions have been uniformly successful. "Vivacity" is one of his best pieces. As implied by its title, it is full of go and brilliance. This piece introduces the descending chromatic scale very effectively. There is a variety of interesting passage-work, the synopical middle section affording good contrast. This piece will require nimble finger-work and a rhythmic style of delivery.

### EVENING GLOW—G. N. BENSON.

This is a quiet and tasteful drawing-room piece by an American composer and teacher, whose "Language of the Flowers," published in *The Etude* several years ago, was much liked. "Evening Glow" is equally well written but of a rather different type. It will prove successful either for home playing or recital use.

### THE VOCAL NUMBERS.

A new setting of Burns' familiar "Red, Red Rose" arranged from Kathleen by James H. Rogers should prove of interest to vocalists. It is a very pretty setting, distinctly in keeping with the character of the text, with several quaint and clever effects. Mr. James Francis Cooke's "Persian Serenade" a setting of one of Bayard Taylor's lesser known poems has met with much success from manuscript upon several occasions. It is a real "singer's song," lying well for the voice and with a touch of Oriental color which will lend novelty and interest.

R. L. Bower's "Compassion" is a fine sacred song, touching and expressive. It should go well in church service and will prove effective in the hands of a good singer.

## Well Known Composers of To-Day



HENRY WEYTS.

THE *Etude's* policy of presenting the biographies of composers whose works are meeting with increasing popular favor has been much appreciated. We cannot afford to live entirely in the present, and our regard for the musicians of the past who have contributed to the foundation of the art must always be reverent and sincere. However, there is a natural interest in the composers of to-day which teachers should recognize. Mere popularity does not constitute worth, but when popularity comes as a result of genius, it should always be acknowledged. One of the compositions of Godard are played for every one of Monteverdi, Peri, or Jommelli. The and which have filled a very desirable place in the history of music. Weyts is a Belgian, his harmonic treatment. Weyts was born in Belgium over 42 years ago. His training was of the best, and he has Belgium, many of which have captured prizes in the writer, and nearly 600 compositions for piano, voice, orchestra and the stage have appeared. His cantatas Queen of Belgium. Weyts has won many prizes for parts of Europe.

## DON'TS THAT HELP!

BY JO-SHIMPLY WATSON

Do not grumble; success is essentially transient. Robert Louis Stevenson has pointed out that success is an abnormal condition; failure is natural. Do not mistake the lazy desire to play popular pieces for musicianship. Music is born of feeling; to play well one must feel deeply.

Do not persist in playing what people do not like along better than by deciding less ability than you get to the hearer's understanding.

Do not give up. Dante, Bach, Carlyle, Wagner, all struggled.

Do not lean too much upon another person. Franklin says, "Be thrown upon one's own resources is to light that you have. Walk boldly and wisely in the striving."

Do not fret and struggle for notoriety. "Common sense is the gift of heaven; enough of it is genius."

Be just what you are in your environment. Your best person and not you make it. The difference is in the person.

Do not doubt your ability. Persistence has conquered empires. Say "I will," not "I try."

# THE ETUDE VIVACITY SCHERZO CAPRICE

97

Vivace M.M. ♩ = 132

L. J. OSCAR FONTAINE, Op. 96

pp

p

mp

f

ff

*rit.*

*a tempo*

*Ped. simile*

*Fine*

*rit.*

*f.d.c.*

# DAWN

## L'AUBE

### Valse

H. WEYTS

Andantino moderato M. M.  $\text{♩} = 48$ 

First system of musical notation for 'Dawn'. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The tempo is 'Andantino moderato' with a metronome marking of 48 quarter notes per minute. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Tempo di Valse M. M.  $\text{♩} = 54$ 

Grazioso

Second system of musical notation. The tempo changes to 'Tempo di Valse' (54 quarter notes per minute) and the character is 'Grazioso'. The music starts with a forte (*f*) dynamic, then moves to piano (*p*). The right hand features a series of sixteenth-note patterns, and the left hand has a steady accompaniment.

Third system of musical notation. The tempo remains 'Tempo di Valse'. The music continues with a forte (*f*) dynamic. The right hand has a more active melodic line with slurs and ties, while the left hand maintains a consistent accompaniment.

Espressivo

Fourth system of musical notation. The character is 'Espressivo'. The music begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic base.

Fifth system of musical notation. The music continues with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a harmonic base. The system ends with a 'rit.' (ritardando) marking.

Sixth system of musical notation. The music continues with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a harmonic base.

Seventh system of musical notation. The music continues with a forte (*f*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a harmonic base. The system ends with a 'last time to Coda' marking.



## Cantabile

Trio

*p*

*ff*

*1st time*

*Fine of Trio*

*D. S. 8*

*ff brillante*

*1*

*2*

*D. C. Trio*

*Coda*

*p*

*accelerando*

*f*

*ff*

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

## CONSTANTINOPLE

## TURKISH MARCH

Alla Marcia poco moderato M.M.  $\text{♩} = 108$ 

SECONDO

FRANK P. ATHERTON, Op. 212

Musical score for "Constantinople Turkish March" by Frank P. Atherton, Op. 212. The score is in 2/4 time, key of D major, and consists of 10 staves. It features a variety of musical notations including treble and bass clefs, notes, rests, and dynamic markings such as *mf*, *cresc.*, *ff*, *dim.*, *p*, *poco cresc.*, *f*, and *mp*. The piece is marked "Alla Marcia poco moderato" with a tempo of 108 beats per minute. The score is arranged for piano and includes a "SECONDO" part.

## CONSTANTINOPLE

## TURKISH MARCH

Alla Marcia poco moderato  $\text{M.M.} = 108$ 

PRIMO

FRANK P. ATHERTON, Op. 212

Handwritten annotations in red and blue ink are present throughout the score, including fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10), slurs, and other markings. The score is written in a single system with multiple staves. The music includes various dynamics such as *mf*, *f*, *p*, and *cresc.* There are also handwritten annotations in red and blue ink, including fingerings and slurs. The score ends with a double bar line and a repeat sign.

## THE ETUDE

## SECONDO

Musical score for "THE ETUDE SECONDO". The score is written for piano and features a variety of musical notations including dynamics, articulation, and phrasing.

**Dynamics and Performance Markings:**

- p* (piano)
- cresc.* (crescendo)
- a* (accelerando)
- molto* (molto)
- ff* (fortissimo)
- Pesante* (heavy)
- Enfatico* (emphatic)
- cresc.* (crescendo)
- ff* (fortissimo)
- mf* (mezzo-forte)
- dim.* (diminuendo)
- p* (piano)
- poco cresc.* (poco crescendo)

The score is organized into systems, each containing a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final cadence in the bass staff.

## PRIMO

Musical score for "THE ETUDE" (PRIMO), featuring piano (p), forte (f), mezzo-forte (mf), crescendo (cresc.), molto (molto), Pesante, fortissimo (ff), Enfatice, mezzo-piano (mp), and poco cresco. (poco cresco.) markings. The score includes various musical notations such as slurs, accents, and dynamic markings.



# THE ETUDE IDYL

JOS. SUK

Moderato M.M. ♩ = 72  
molto espress.

The musical score for "The Etude Idyl" by Josef Suk is presented in 12 staves. The tempo is Moderato (M.M. ♩ = 72) and the mood is molto espress. The score includes various performance markings such as *a tempo*, *poco rit.*, *cresc.*, *decresc.*, *pp*, *p*, *f*, *tranguillo*, and *pp*. The piece is characterized by its flowing, lyrical lines and delicate textures.

a) This lower voice should be well brought out. b) Bring out this middle voice, imitating the theme, rather prominently.

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## I. V. FLAGLER

Vivace M.M. ♩ = 120

Vivace M.M. 130

I. V. FLAGLER

*ff*

*Ped. simile*

*Fin*

*Ped. simile*

TRIO

*ff marcato*

*Ped. simile*

*p*

*f*

*p*

*f*

*ff*

*D.C.*

## MORNING SONG

CHANT DU MATIN

Andante M.M. about  $\text{♩} = 78$

WILLIAM R. SPENCE

*mp*

*mf*

*marc. il melodia*

*cantando*

*dim.*

*mf dolce*

*f*

*rit.*

*pp*

*stringendo*

*rit.*

**Tempo I**

*mf*

*cantando*

*piu rit.*

*a tempo*

*ten.*

*ben sostenuto*

*sempre rall. e dim.*

*morendo*

*piu marcato il basso*

THE ETUDE  
EVENING GLOW

## MEDITATION

INTRO.  
Andante con sentimento M.M. 66

G.N.BENSON

**INTRO.**  
**Andante con sentimento M.M. = 66**

G.N. BENSON

*p*, *pp*, *espress.*, *cantabile*, *dim. e rit.*, *f*, *mf*, *con moto*, *cresc.*, *pp*, *l.h.*, *animato legato*, *melodia marcato*

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First system: Treble and bass staves. Treble staff has markings *allegro*, *rit.*, and *dim.*. Fingerings and slurs are present.

Second system: Treble and bass staves. Treble staff has marking *a tempo*. Fingerings and slurs are present.

Third system: Treble and bass staves. Treble staff has marking *D.S.*. Fingerings and slurs are present.

## ZEPHYR'S WHISPER

AIR DE BALLET

GEORGE DUDLEY MARTIN

Allegretto grazioso M.M.♩=63

Fourth system: Treble and bass staves. Treble staff has marking *mp*. Fingerings and slurs are present.

Fifth system: Treble and bass staves. Treble staff has marking *rall. e dim.*. Fingerings and slurs are present.

Sixth system: Treble and bass staves. Treble staff has marking *p*. Fingerings and slurs are present.

Seventh system: Treble and bass staves. Treble staff has marking *dim.*. Fingerings and slurs are present.

This musical score is for a piece titled "THE ETUDE". It is written for piano and features a variety of musical techniques and dynamics. The score is organized into several systems, each with a treble and bass staff.

The first system begins with a treble staff marked with a forte (*f*) dynamic and a bass staff marked with a piano (*p*) dynamic. The music includes various fingerings and articulations, such as slurs and accents.

The second system continues the piece, with the treble staff marked with a mezzo-piano (*mp*) dynamic and the bass staff marked with a forte (*f*) dynamic. The music features a variety of fingerings and articulations, including slurs and accents.

The third system is marked *al tempo* and *p* (piano). The treble staff features a series of rapid sixteenth-note passages, while the bass staff provides a steady accompaniment.

The fourth system is marked *last time to Coda* and features a treble staff with a series of rapid sixteenth-note passages and a bass staff with a steady accompaniment.

The fifth system is marked *CODA* and *pp* (pianissimo). The treble staff features a series of rapid sixteenth-note passages, while the bass staff provides a steady accompaniment.

The sixth system is marked *cresc.* (crescendo) and features a treble staff with a series of rapid sixteenth-note passages and a bass staff with a steady accompaniment.

The seventh system is marked *p* (piano) and features a treble staff with a series of rapid sixteenth-note passages and a bass staff with a steady accompaniment.

dim. cresc. *2 D.S.* To top of page 110

## SOUVENIR DE VIENNE

Allegro grazioso M.M. 60

2d PETIT LAENDLER

THEODORE LACK, Op. 154

*p* *dolce* *last time to Coda* *ben cantando il basso* *a tempo* *molto rall.* *p* *regolato* *cantando* *dim.* *D.C.*

## CARMEN MARCH

## INTRO.

Tempo di Marcia M. M. ♩ = 108

Arr. from G. BIZET  
W. P. MERO

pp *creso.*

## TOREADOR CHORUS

*ff* *creso.*

*ff*

Trio  
FANFARE

*f* *fine*

## MARCH OF THE BOYS

*p* *D. S.*

# SLAVIC DANCE

## SLOVAKISCHER TANZ

A. ROSE

Allegro M. M. ♩ = 126

The musical score is written for piano and consists of 126 measures. It is in 2/4 time and the key of D major. The tempo is marked 'Allegro M. M.' with a metronome marking of ♩ = 126. The score is divided into systems, each with a treble and bass staff. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The piece includes various musical notations such as slurs, accents, and fingerings. The final measure is marked 'D. O.' (Da Capo).



# THE ETUDE ADORATION

Arranged by **Andante** M. M. ♩ = 69  
GEO. E. WHITING Gt. 16' & 8'

\*Gt. Gam<sup>b</sup> Fl. 8' (Sw. to Gt.)

FELIX BOROWSKI

MANUAL

Sw. Ob. 8' & 4'

Ch. Fla. 8' & 4'

PEDAL

Sw.

*mf*

*f*

*cresc.*

*rall.*

*a tempo*

*p*

*dim.*

Gt. to 15'

\*Violin Solo

Allegro agitato M. M. ♩ = 108  
Gt. Diap. Game Fl. 4'

Full Sw.  
Dtd Diap. & 8'

cresc.  
decresc.  
f  
ten.  
Gt. 8'  
8' & 4'  
cresc.  
cen

Gt. to Ped.  
To 15  
do  
ff  
ff  
Tempo I  
rall. mixt  
Full  
Gt. Gamb  
Ch. p  
p  
Full Sw.  
Gt. 4' only (Swe)  
Sw. to Gt. off  
Gt. 8'  
8' & 4'  
Gt. Diap  
Ch. Dull  
Sw. Ob.  
pp

THE ETUDE  
NOCTURNE

Moderato M.M. ♩. = 63

ALFRED KARPASCH, Op. 2

VIOLIN

PIANO

*espressivo*

*p dolce*

*rit.*

*fine*

*a tempo*

*mf*

*rit.*

*fine*

*rit.*

*fine*

## A RED, RED ROSE

ROBERT BURNS

Theme by F.G. Rathbun  
JAMES H. ROGERS.

Allegretto

*mf*  
O my love's like a red, red rose That's

*p dolce pp mf accel rit. e dim.*

*dim. piu dim. accel. rit.*  
new-ly sprung in June; O my love's like the mel-o-dy That's sweet ly played in  
*colla voce*

*tranquillo piu tranquillo molto*  
tune. As fair art thou, my bon-nie lass, So deep in love am I, And I will love thee still, my dear, Till -

*p sempre p*

*cresc. allargando mf Tempo I.*  
a' the seas gang dry Till a' the seas gang dry, my dear, And the

*allarg. f mf rit. mf*

*molto cresc. p piu tranquillo con anima*  
rocks melt wi' the sun, And I will love thee still, my dear, While the sands, while the

*p pp*

*meno mosso espressivo* *mf con anima*

sands of life shall run. And fare thee weel, my on-ly love, And fare thee weel a-while! And I will come a-  
*ten.* *con anima*

*dolce tranquillo* *mf* *mf*

gain, my love, And I will come a - gain, my love, Tho' 'twere ten thous-and mile, tho' 'twere ten thousand mile.

*f* *sempre f* *allargando*

*f* *sempre f* *allargando*

# COMPASSION

*Andantino espressivo* Words and Music by R. L. BLOWERS

*Andantino*

1. Call - est - Thou, O Sav-ior? Call - est - Thou to me? I am  
 2. Call - est Thou thus, O Sav-ior? Call - est Thou thus to me?

wea-ry and hea-ry la - den and long-ing to come to Thee, And out in the lone-ly dark-ness, Thy  
 I who have long de - nied Thee with-stood Thy love for me, Long have mine eyes been blind-ed Far

dear voice sounds so sweet, O, I am not worth-y, my Sav-ior, Not worth-y Thy love to greet,  
 far from the mer-cy - seat, O, I am not worth-y O Sav-ior, Not worth-y Thy face to meet,

*rit.* *rit.*



*allegro*

"Child," said the lov - ing Sav - ior, "Why turn - est thou a - way, When I have long been seeking My  
 "Child," said the gra - cious Sav - ior, Look up, be not a - fraid, Par - don and peace a - wait thee,

*allegro*

sheep who have gone a - stray, O thou, who hast need of me, O why wilt thou long - er de - lay? —  
 Par - don full and free, O thou, who hast need of me, O do not long - er de - lay!"

*Slow, sostenuto*

Come un - to me all ye wea - ry,

La - den with care, and op - pressed, Tho' dark seems Thy path - way

I will give thee rest, —

What tho' the clouds hover o'er thee sor - row and darkness will flee, —

ne'er will for - sake thee,

I will give thee rest. —

*Fine**D.S.**rit.**Fine**D.S.*

## PERSIAN SERENADE

BAYARD TAYLOR

Moderato sostenuto

JAMES FRANCIS COOKE, Op. 1, No. 2

*ingruidly mp* *smorzando*

Hark, \_\_\_\_\_ as the twi - light pale Ten - der - ly glows,  
Hark, \_\_\_\_\_ the strain he weaves, Faint - er it flows,

*quasi chitarra (like a guitar)*

*con amore rit. a tempo*

Ten - der - ly glows, Hark, \_\_\_\_\_ how the night - in - gale Wakes from re - pose,  
Faint - er it flows, Now, \_\_\_\_\_ as the balm - y leaves Blush - ing - ly close,

*rall. sotto voce Fervidamente erese. allargando*

Wakes from re - pose. On - ly when, spark - ling high, Stars fill the dark - ling sky, Un - to the night - in - gale,  
Blush - ing - ly close. Bet - ter than min - stre - sy Lips that meet kiss - ing - ly, Si - lence, thou night - in - gale,

*rall. Fervidamente erese. allargando*

*pp dreamily* 1 12

List - ens the rose.  
Kiss me, my rose.

*pp dreamily a tempo*









## THE VOICE AS A MUSICAL INSTRUMENT.

BY GIL CHADWICK STOCK.

The voice as a musical instrument is regarded by many as being too intangible in character to permit the employment of definite means for its development. For this reason, probably, its training is held to be more speculative than that of concrete instruments of abstract than concrete principles. Many instrumentalists find it hard to believe that the human voice can be developed into a capable and dependable musical instrument. The clarinet, flute, cornet and particularly the piano are absolute in form, material, construction and tone. They are manipulated by separate and distinct methods, each as peculiar to itself. They remain the same from day to day, ever ready to be played upon and kept in tune by arbitrary means. While subject to the whims of mind, they are not, like the voice, an almost integral part of it.

The vocal instrument is so close to us, so wrought into us, that we are blind to the wonder of it. The laryngoscope reveals, under unsatisfactory conditions, and at too long a range to deal with absolute correctness, indefinite muscular actions of the vocal instrument. But what of the forces that enter into singing, such as the nerves, the quality, the intensity, the will and the emotions? How wonderfully these forces spring into activity when an artist sings, aiding him unerringly in giving adequate reading and in preserving in tune, time, rhythm and accent the most delicate of melodies. There are among some of the factors to be reckoned with, but it is extremely doubtful if certain of these elements will ever come into the full possession of human understanding. It is probable that it will probably be when the secret of life itself is discovered.

The voice or tone that the ear hears is the result of the almost instantaneous response of nerve and muscle to the demand made upon them by the will. Although we can only conjecture, it may be true that the essential conditions or elements that make the voice a musical instrument spring from the same sources that have enabled man to make artificial musical instruments. In a last analysis it is quite probable that the human voice would be found to possess the potentialities of reproducing not only the tone of every musical instrument but every sound in nature. Most of us have had proofs of the marvelous capacity of the human throat to reproduce a great variety of sounds and tones. The most common mental reason for this; some cause other than one of mere appropriateness of adjustment of acoustics, muscles, ligaments and nerves.

## POSSIBILITIES OF THE HUMAN VOICE.

We have all heard the human vocal instrument make many remarkable so-called imitations of sounds, voices and tones. So accurate and perfect were they that it was impossible to detect any difference between the real and the approximate. Investigation along the lines of comparison of the sound waves of two bird tones, one of the human throat and the other of the bird, discloses no perceptible difference. I remember hearing a woman who used her throat to reproduce the tones of a violin. The illusion was perfect. It was absolutely satisfying to my ears that these tones were capable of the chance of detecting any false quality or lapses from the purest violin tone.

## MUSCLES EMPLOYED IN SINGING.

The vocal instrument in the act of producing tone is said to employ sixty-five muscles, seventeen bones and several resonating spaces or sound cavities. With these parts interacting in a bewildering manner the voice is said to be capable of seventy odd millions of variety of tone color. When we consider this stupendous sum, involving the entire genius of human emotion, it bursts upon us an overwhelming sense of the surpassing vastness of the tone world from which man may have gotten his ideas for making the many remarkable artificial instruments in use. From this source also, perhaps, springs his ability to reproduce in his throat all varieties and shades of tones and sounds. From the dust of the earth man was formed. Each element has its own distinct vibrations. Who can say with certainty of knowledge that this is not the reason why the human voice contains possibilities of the realization of every sound in nature? To this inexhaustible source of tone man's imagination is the open secret; man is free to be able to produce the normal fountain of supply in exact ratio to the keenness of the imaginative and imitative faculties. However visionary such speculations may seem to the psychologist and to the materialist who explains these phenomena from a rationalistic basis, we cannot help indulging in the pleasing fancy that they are grounded in something more spiritual, and the content in the realm of the emotions. The dreams of to-day are quite likely to be recorded facts on the morrow.

Is there a reliable, plain and simple system of study by which this marvelous, complex and mysterious sensitivity of the human voice can be trained? In teaching can the "how" and the "why" be clearly shown, and are results certain? Is there a definite plan of study by which it can be surely yielded the desired results? Certainly, provided there is ever present a normal vocal organ, a musical ear, a receptive mind, a spirit of willingness, an unpermeable nature and a receptive suggestion. This means that the voice should be trained along mental lines, not by mere physical exertion and by the aid of suggestion rather than direct muscular effort.

We soon form correct bodily habits in singing, and we know that there are certain operations of mind and will to produce a given tone. We recognize each emotion and mood, and we know, for instance, those of enthusiasm, pity, love, joy, tenderness, grief and anger. These more common emotions, which as children we gave expression to in our voices with absolute unconsciousness, now find their outlet in, expression. Notwithstanding this drawback, it is possible, through patient endeavor backed by sincerity of purpose, to restore to a considerable extent the diminished power to express our emotions, our voices, our moods and to develop a tone language that shall illuminate the world that goes with it. There is no limit to which it can be cultivated, and it forms a tangible basis upon which to build. The training of the voice, then, should begin by giving voice to emotion with tones that are as pure in pitch and musical quality as is possible to the human voice. It is possible to do this, and therefore answered by directing the attention to the need for the expression of certain definite feelings or emotions in tone.

The student should yield to the impulse of the emotion, and his voice will instantly reflect sorrow in its tone. It is along such lines that we should train singers, to fullness and variety of ex-

pressive singing powers. We may never know, in this life, all about the processes of the mind in giving voice to emotion, but that is not the essential thing. The fact that we have a way to attain certain desired ends is sufficient. So far as the "why" of this process of vocal culture is concerned, it may be answered by stating that we only sing at all because some thing within prompts us to use the voice as an instrument with which to give expression to our feelings and emotions. If we check unerringly the promptings of the spirit we can not fail to find suitable tone or a tangible way of expressing it with the voice.

Carlyle says: "Se: deep enough, and you see musically; the heart of Nature is everywhere music, if you can only reach it."

## THE TREMOLO.

BY GIL CHADWICK STOCK.

That tremolo in singing is a wretched fault, and whoever uses it makes a groggy mistake. Some singers cultivate it, others get the tremolo through voices that are so free in the beginning of study that they wrinkle, this latter class is the most difficult to train to evenness and steadiness of tone. Pupils in this class must not be checked too suddenly, for they are liable to become self-conscious. The voice in time proves, properly directed, tireless, and their voices swing over to a slavish captivity that makes them hard, unyielding and throaty. Instead of the unlicensed warfare, the real voice management, a stiff throat and self-consciousness.

There are singers who are deliberately trained in the use of the tremolo. This is a positive injury to their voices, utterly inartistic and excessively annoying to cultivated ears. It is certain to cause off-key singing. Singers who are affected with this pernicious habit, and who are not aware of it, should exercise the voice on sustained notes, also slowly on major thirds, fifths and octaves. Closest watch and care must be used in singing these exercises in order to prevent the slightest semblance of a shake or unevenness. Singers who are emotional are predisposed to the tremolo habit, especially when their preliminary training has been of the superficial nature, and they are liable to suggestions and expedients which will induce repose. They must train always with the view of gaining perfect control over the physical conditions as well as the mental. The throat, tongue and lips influence the tone of the voice. Freedom from tremolo depends upon the steadiness of the nerves which control the muscles of these parts. In the final analysis of the situation, so far as the tone is concerned, the mind, the sound mental and physical states are necessary. Then everything possible should be done to perpetuate these conditions. This, more than any other thing, helps the singer in his aim to secure smooth and steady tones of musical quality. As a matter of fact, the tone that is freest of the tremolo is the one that is the most, carries the farthest and has the most favorable impression. It implies a perfect adjustment of all parts of the vocal instrument and their proper balance in action; thus the voice is enabled to render the call made upon it by the emotion, unadorned with tremolo and any other unnecessary and undesirable sounds.

## EVERY SONG LEARNED MEANS THE ACQUISITION OF NEW VOCAL HABITS.

BY GIL CHADWICK STOCK.

It almost invariably happens that when singers undertake to sing new music their voices soon tire, whereas familiar songs will be sung almost any number of times without cessation and no fatigue felt. Why this difference? In the former case the fear of striking the wrong note, especially if the singer is not a good sight reader, causes an unnatural and strained use of the voice. Energy is also wasted. With every new song habits of vocal utterance have to be acquired. The expression changes, the melody, time and rhythm are new and the words call for a great variety of change of action of the articulating muscles of the vocal instrument.

The art of singing, then, are to be found in the study of other musical instruments. Whenever there is a change of tone and sentiment the voice must undergo instant readjustment in all its sounding organs. Muscles, nerves and variety of ways to act in a multitudinous and gives out its impressions with wildering swiftness, while an observant through the emotions every situation and into ideal form of color. By reason of these extraordinary demands upon the voice the singer must learn all the principles, heavily upon the fundamental principle of breathing and upon his acquire the habit of every new song, or neglects in ever so slight a degree to the foundation work of his art, will find himself to fall when some real test finds him unprepared.

## SUPPRESSING WRONG TENDENCIES.

BY GIL CHADWICK STOCK.

No matter how excellent the singing voice may be as to quality and placement, certain combinations of words and intervals have a tendency to bring out undesirable qualities. The greatest press these wrong tendencies. However well trained a singer may become, there are times when either the tone, the self-control or momentary dulness of the self-control or faculty faults of tone, place these singers, realizing their instruction and criticism.

It is, of course, true that whatever which is as well or not well. That will grow worse in the slightest degree wrong is incipient. For instance, the slight over-accentuation of the note, if persisted in, will inevitably corrupt such a voice. If the habit becomes strident the voice is over or later it will be more instantly correct or it will grow worse and lead to a throaty or husky tone. Measures must be taken to bring about the flexibility of this mirily but extremely important part of the vocal apparatus under the stimulus of good growth and endeavor. The teacher's business is to be able to detect at once the slightest fault, and then, out of his experience, seek for a remedy to counteract the evil propensity.

Voice teaching must begin with the chromatic scale—Mme. Brinkerhoff.

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## PROPHESIES OF GRAND OPERA SINGERS MADE TWO YOUNG CARRIERS FAR FROM RELIABLE.

BY GEO. CHADWICK STOCK

You may have been told that you are the possessor of a grand opera voice, and that you will surely become a grand opera singer. As well say, "There is paint, brush and a bit of canvas; they will become a grand masterpiece of art." They certainly will not unless they fall into the hands of some one who will make use of them with transcendent ability. So far as your having a grand opera voice is concerned, there may be some ground for making such an assertion, but that you are sure to become a grand opera singer is quite another matter altogether. You should be careful about crediting any statement to the contrary as final. If you value your future peace of mind you will not give this great piece of news widespread circulation, for in the event of failure statements like this are always remembered and you will be reminded of them. There is much to be done before the grand opera period is reached, and the way thereto is strewn with difficulties.

If a young singer's mind has been filled with such promises and prophecies the best plan to follow is to consult some one of undoubted repute for having knowledge and good judgment in such matters. The safest person to consult is one who has absolutely no reason for bias in forming an opinion. The writer is acquainted with a noted baritone who charges ten dollars for trying a voice. He does not teach, and in a case, aside from a desire to maintain his reputation as a judge of singing talent. It is much better to spend ten dollars and confer, and get the upshots of an expert, than prejudiced opinion of a student for several years with the idea that you are certain to win operatic distinction, and in the end discover, much to your chagrin and humiliation, that you have been misled.

Let me repeat, should you be told, by people having personal interest in your following their advice, that you will surely become a grand opera singer. First remember that it is impossible for any one to foretell any possible for your voice, no matter how good your voice may be. No one, therefore, who is honest will venture to make such prognostications. It is the make such prognostications, and the right to encourage young singers and hold up before them examples of what

perseverance combined with talent will accomplish. Let them bide their time. As progress is made they will learn time to time do the things for which they are, for the time being, fitted. There is never one grand leap into power to achieve great things. The difficult way which leads to high places must be traversed carefully, step by step. You may have the way pointed out to you, but the numerous pitfalls and deviations present obstacles which you must meet and overcome single-handed. These are the little skirmishes which clear the way for the success in the big battle ahead. If you have great vocal gifts and corresponding talents, and an unimpaired spirit, you can prove, in a few years, the kind of stuff you are really made of. Then, and only then, will it be safe to predict for you a career. It may not have grand opera possibilities, but there are other ways in which you can gain distinction and credit. The oratorio and concert field is much larger, and just as favorable in its aims and purposes. This vast field of endeavor reaches a far greater number of people, and other things being equal, accomplishes the greater amount of good.

If you find that you are not fitted for the grand opera stage, do not let that fact deter you from exerting every effort to qualify yourself for the part in the musical world for which your talents are best suited. Work with a mind unprejudiced, for a few years at least. Later your indications and qualifications will lead you safely and surely with a clear recognition of that branch for which you are specifically adapted. Once you get into your groove, confidence takes the place of that unhappiness which springs from doubt and uncertainty. There is nothing in life more satisfactory than congenial occupation, whether it be upon the grand opera stage or in the village choir. In either case you can but do your best. The difference is only one of degree, and that is not taken into account in the final summing up.

I would place in the foremost rank for acquiring the trill-imitation. Exercise it, sometimes put the student in such a condition that, at a given moment, the larynx may of itself, produce that oscillating movement of which the trill is the result.—J. B. Fawcett.

Declamation is not song proper, and must take the place where it belongs.—Miss, Brinkershoff.

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## Department for Violinists

Edited by ROBERT BRAINE

## TONE

There is a proverb in literature that the "style is the man." In violin playing this might be paraphrased to, "The tone is the man." As a rule, the greatest defect in violin playing and in violin teaching is that too little attention is devoted to tone. In many cases the difference between an ordinary, mediocre violinist and a good, successful artist is one entirely of tone. Hear a few notes of a melody played with a feeble, scratchy tone; then hear the same notes played with the brilliant, penetrating, vibrant tone of a master of the instrument. It is as the spattering

Violin pupils are often astonished at the remarkable effect produced by great violinists on their hearers with comparatively simple pieces, and marvel at how it is done. A great violinist will play some trifle like the "Swan," by Saint-Saëns; the "Träumerei," by Schumann, or the "Humoresque," by Dvořák, and have his audience hanging breathlessly on each note. An ordinary violinist is able to make only comparatively small effect with the same pieces. Much of the artist's great success comes from his tone.

Producing a fine tone in violin playing is much the same as producing fine lines in penmanship. One man can hardly write his name; another picks up the pen and produces firm, beautiful lines and accurate curves. His writing is a work of art. A perfect tone on the violin requires every bit as much skill and fine coordination of the muscles of the fingers, hand and arm as is required in "concocted" writing.

To produce a correct tone the violin, the hair of the bow must be drawn at exactly right angles to the string. If this is done, a perfectly smooth and even vibration of the string-tightened position is not maintained, lost motion is the result, and the steady vibration of the string is interfered with. The bow must be drawn with perfect steadiness. If the muscles are tremulous from excitement, nervousness, or from any constitutive trouble, the bowing of the violin, a bad tone will surely result. One man will write his name with clear, graceful, unvarying strokes of the pen; another, with tremulous hand, will make waver-ling zigzag lines, while his nerves and muscles are in a state of tremor. It is the same in violin playing. To produce a fine tone the nervous system must be in good condition, and there must be a perfect balance between the nerves and muscles.

Such extraordinary accuracy is required to keep the bow at all times at right angles, and the hair steadily at the point of contact on the string, that great care and such practice is required to attain it. It is a life problem of every violinist to keep his bowing in good condition. One will find most violinists practicing the Kreutzer or other bowing exercises to the very end of their musical careers.

As a result, too little attention is paid at the beginning by violin pupils, and their teachers, especially in our own country, to the great fundamentals of bowing and tone production. With the average beginner, as taught in the United States, it is a case of notes, notes, notes at the very start. Both teacher and pupil are anxious to make a showing at the earliest possible moment. In older countries where there is not so much haste and restlessness, the problem is attacked more slowly. In Europe a violin teacher would think nothing of keeping a pupil on open string bowing for a month or six weeks, if necessary, to get a foundation in bowing. Our violin teachers should pay more attention to fundamentals.

### FAULTY ROWING

As regards faulty bowing and consequent bad tone production, the mischief is usually done in the beginning. The pupil should be kept on simple bowing on the open strings, until he has acquired the proper holding of the bow and the wrist, arm and hand positions are fairly well mastered. Without any left-hand work and with no music to watch, the entire attention of the pupil can be concentrated on the bowing and the right arm. As in the case of any other art, some pupils will master bowing and tone production in a fraction of the time which it takes others, so that the teacher should be prepared to go down as to the time which pupils should be kept on open string bowing. If a beginner has to be kept on open strings for a month or more, it is time well spent, if he cannot master it sooner, for he has already laid the basis for the great fundamental of acquiring a good tone.

Many parents start out with the absurd idea that a cheap teacher and a lesson once every week or every two weeks will do for the beginning. Never was a greater mistake. It is the first year which counts, as far as bowing is concerned. The great violinist Spohr says in his violin school: "For the first few months a lesson every day is requisite." He knew the importance of a correct start.

I have somewhere seen a story that Camilla Urso, the great woman violinist, was so carefully taught, when a child, that her teacher not only kept her learning to bow on open strings for weeks but made her practice with her right foot resting on a fragile porcelain saucer, so that she would acquire a steady, erect position, and not sway around, changing position, and thus breaking the saucer.

As soon as bowing on the open strings has been fairly well mastered and the left-hand work with pieces and exercises have been taken up, the practice of bowing exercises, and the cultivation of tone should be continued. Vigilance cannot be relaxed for a moment. A careful teacher should ask the pupil to bow on the open strings at the commencement of each lesson, so as to satisfy himself that all the movements and positions involved are in good

able, should be practised on the open strings first before the fingering is applied, as by this means the mind is free to give its entire attention to the bowing, and is not distracted by the left-hand work. In this way the movements of the bowing figure can be mastered without stiffening the muscles.

A loose pliable wrist and de-  
vitalized arm and accurate arm and wrist movements are the secret of a good tone. It is the foundation upon which all else rests in violin playing. As Spohr says: "Good bowing is the life and soul of violin playing."

## HAVE A REPERTOIRE

Every violinist and every vocal pupil sufficiently advanced to play occasionally all kinds of pieces, or even for the first time in public, or even for a family gathering, even if it is a repertoire which has been thoroughly mastered and which, if possible, and where appropriate, is memorized. The professional musician's notion of a repertoire because it is his, has such an effect on his head and butter depends on it. We have often do we meet with music which is not a repertoire, but a pupil who when he is studying for an exam, "Oh, I can't play anything," and then all out of practice on the new old piece, and then he plays the new old piece, and then he works on it, and then he is in a state of affairs rather to the disadvantage of the teacher and pupil. A parent who is a musician is signing checks for music lessons for his child never has any reason he can play creditably, and then the who have asked this to play, and then set a very poor idea of the repertoire.

though a small wardrobe, even all hats, etc., suitable for various occasions. They are kept ready for use on a moment's notice, and the same manager the musician or musicianess must have a repertoire of music, a pupil should on any occasion he may be asked to play, which he has technically perfect and ready for use. The list should include concert pieces of various lengths, short pieces for encores, pieces of short character, suitable for use in church, and compositions of various style, to suit the audiences of different tastes, to which a pupil receives a very large number of invitations to play. It is not necessary to have a large repertoire, nor is it necessary to play an entire, nor to work at each concert, different

The teacher should help the pupil in preparing his repertoire, and should see that he keeps it in practice, and should advise him as to what he should play in filling different engagements. The pupil will be wise, also, in asking the teacher what he should play on each occasion, because so much depends on having a suitable piece, of a suitable length and a suitable character. Selection of the proper music for various audiences is half the battle of a successful public appearance.

So many young musicians make the mistake, when they are asked to play a concert possibly but a month ahead, of trying to

## THE DEVIL'S TRILL.

Do you know that the *trillo del diavolo* of Tartini is an attempt upon the part of the composer to reproduce a dream in which he claimed that he saw and heard the devil fiddling? Tartini was said to have told the story in the following words:

### A GENERAL ADVANCE IN PRICE

On account of the increasing cost of living resulting from, as many suppose, the gradually increasing production of gold, musical unions are demanding prices all over the United States. The New York Musical Union is one of the latest to make such an advance, and prices for almost all classes of work have been radically advanced. This of course will be welcome news to violinists, and perhaps to some string instruments. The symphony orchestra will feel the benefit in the most severely. The lowest prices per man for a symphony concert are \$5 a concert, and for each recital \$1.08. The new schedule raises this to \$8 for the concert, and \$4 for the recital, thus making the engagement for one concert net the musician \$12.

In the case of musicians who play for the various phonograph companies. The increase here has been about \$2 an hour. The average pay of musicians employed regularly by these companies is said to be about \$50 per week. The union has a membership of 6,000 in New York and

The prices for receptions, dance work etc., have been advanced an average of \$1 per man.

## LESSON XXV

As a rule the prices for music lessons throughout the country has unfortunately not kept pace with the soaring costs of living and musical tuition, except in London, is very little higher than it was ten years ago. The principal reason for this, the average family finds it so difficult to make the extra money needed to be able to afford the extra cost of all the gradually advancing prices of smaller sums, that a music teacher's personal income is left for lessons. Many teachers, however, are not paid by the hour, and as the first cost of the instrument is either cut down or the amount of instruction with first-class teachers, or else save cheaper teachers. Others who have had the same of living remained the same, would have educated their children in music, and without allowing for the fact that a little more in this situation will just itself in time, either through a general increase of wages and salaries, or even through a decline in the cost of living.









### Preparatory Technic. This important work is well along toward completion. The tremendous success of Philipp's *Complete School of Technic* assures a hearty welcome for this preparatory one. The preparatory one has a wider field than the main technical work, as it appeals to a larger number of students. It is along the line of the larger technical work with some of the difficulties eliminated. The work can be taken up with anyone who has studied from six to nine months. It is an excellent collection with the scale and arpeggios and five finger exercises of the most modern order. We predict for this work an immediate success and a long life. Send in your order for at least one copy of the work.

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entirely new work on the above subject. There has never yet appeared in print a thorough exposition of the difficulty of placing two against three. In this volume of Mr. Landon's there will be a full explanation that can be understood by anyone and the exercises in connection with the volume will greatly simplify this troublesome problem. There need be no stumbling in the future as anyone who is unable to overcome the difficulty of playing two against three. This volume will solve the problem completely. Some time ago we offered a prize for the best explanation of this subject and the interest around was enormous. We had no idea that teachers generally were so interested in this subject. The present volume is to a very large extent the result of this prize offered.

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### Back. We will have in the Press—

ser Edition in a very large format of the famous works of Johann Sebastian Bach. These selections will be made from the standard editions of Bach's works now in use in the editions of Peters, Litolf, etc. In fact, the album will be almost a duplicate of the existing editions of Bach's popular works. The editing and the workmanship will be of the highest order. It may also be our aim to furnish a larger album than any in existence, at a smaller price.

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### New Grades Ad Pansmann Left-Hand Technic. By Isidor Philipp.

The volume now under way, "Left-Hand Technic," will shortly be ready, although we have been somewhat delayed in the preparation of it. Future volumes will appear more rapidly. The first volume to appear, namely, "Technic Together," has met with much success. For pupils advancing from the intermediate to the advance grades, the most useful for specializing in the various departments of technic. It is particularly necessary at the present time to develop a good left-hand technic. The special introductory price on this volume during the current month will be 20c, postpaid, if cash accompanies the order. If charged, postage will be additional.

### Beyers' Pianoforte. Our new edition on this standard instruction book.

is now nearly ready, but the special offer will be continued for a short time. The book is a very popular one and we are sure that our edition will be appreciated by teachers and students. All the original material of the book has been retained, but it has been modernized and enlarged in many particulars.

The special introductory price during the current month will be 25c, postpaid, if cash accompanies the order. If charged, postage will be additional.

### Eight Melodious and Characteristic Octave Studies. Op. 811. By A. Satorio.

by this very popular modern writer. These octave studies are more advanced, larger and more varied than those by Bernhard Wolff, are more interesting and more original. They might be used to follow the studies by Wolff, or to follow any of the other octave studies. These of Satorio are very musical, full of melody and harmonized in a very interesting manner. They are well contrasted, covering the subject of octave technic in all its aspects. Some of these are so effective that they might even be used as pieces.

The special introductory price on this new work during the current month will be 15c, postpaid, if cash accompanies the order. If charged, postage will be additional.

### Imaginary Biographical Letters from Great Masters. By Aletcha Crawford Cox and Alice Chapin.

The field for this book is a very extensive one. Its nature is peculiar and its value is incalculable. It is a book of the child which appeals to the child's imagination in the quickest and best possible way. The great composers are supposed to have written these letters themselves, although they are, of course, purely imaginary. They are based upon historical facts. Some give the biographies; others, like the one from Beethoven, give advice which must be of incalculable value in shaping the character of the child or the children in whose hands they are. The children who are interested. This advice is by no means imaginary but is for the most part the very ideas of the composers themselves put into the fascinating personal form. Either as a gift book, or as a supplementary study book, this volume fills a very unique place in the musical education of the child. Until the book is published, the special advance price is 40 cents.

### New Popular Album. It has been some time since we have issued an album of piano pieces in popular style and of intermediate grade.

The new book that we are now preparing, one of our best efforts in this line. It will contain pieces of a lighter character lying chiefly in the third grade, not going beyond the fourth grade. The pieces will be such as have not appeared in any other volume and they will be in various styles, such as caprices, songs without words, duets, characteristic pieces, etc. Our Popular Parlor Album, published some years ago, has been a great success. It will be our first effort to surpass this work in the new volume. It will be printed from especially large plates and will be gotten out in handsome style.

The special introductory price will be 20c, postpaid, if cash accompanies the order. If charged, postage will be additional.

### Etude Prize Contest for This Month. Piano Compositions.

This competition, a very interesting one, has been closed for some time. The results of the contest are now being referred to the winners in the March issue of THE ETUDE. The handling and examination of so many manuscripts has proved a very arduous undertaking. Each and every manuscript has received our attention. Those which were unsuccessful will be returned to the authors as promptly as possible.

We wish to take this opportunity to thank so many friends for their warm interest in this undertaking and to express our regrets that all could not be winners.

### Characteristic Studies. This will be the last month for the special offer on these delightful study pieces.

The charm about this collection is that they are so well adapted to the great interest in musical studies. There are few things of this kind excepted. Those of Heller and those of Chopin are the most popular, Sabathin in this collection has just as good music as either of them and there is a place for this little volume.

The introductory price is only 20c, postpaid, if cash accompanies the order.

The grade of these studies is from three to five in the scale and most of the pieces have special titles.

### 12 Octave Studies for This Month. Two Hands. By Bernhard Wolff.

will publish it for several reasons. First, it is by one of the best writers of studies of modern times. Second, it has unusual musical worth. Third, it is well adapted for both adults and children. The difficulty of these studies is not at all great and they range about Grade 4. There are 12 of them. They will appear in the Presser Edition when they are published.

at an unusually low rate of advance publication. We will send a copy of these for 15c each, or two copies for 25c, postpaid.

### Grove's Dictionary. Many of our readers are familiar with the merits of this, the greatest reference book on music and musicians in the English language, and which in a newly revised edition is recently being placed on the market in the completed set of five large octavo volumes.

Those who are not acquainted with the work, as well as to read the advertisement in another issue of this issue and to take note, not only of its comprehensive character, but also of the very liberal terms on which it may be purchased.

Every music teacher and every serious student of music should own or have access to "Grove's Dictionary." In the teacher's work there are constantly recurring questions for "looking up" data with reference to composers, musical history, musical terms, etc.; in fact the variety is almost endless, and the habit of referring to an authoritative as well as extensive work of reference can produce only good results both for the teacher and the student. For music clubs the work is virtually a necessity and all members of such organizations should be willing to contribute towards its purchase. We would be pleased to correspond with anyone interested in obtaining a set of these books, which are now being offered on "Special Terms": viz: \$3.00 in advance and \$2.00 the month until the balance is paid. This is an exceptional opportunity to purchase such a work of musical reference on such terms. It has never offered on so valuable and unique a work intended for musicians and music lovers.

### Piano Instruction During the First Months. By Rudolph Palma.

By Rudolph Palma, a German teacher, a work which every just the material for young pupils during the early stages of instruction. Just how to present every difficulty. This work has been through several editions in the original and is written by one of the leading pedagogues of the present day. It leaves nothing of the subject untouched. The subject that is taken up is exhaustively treated. In the first chapter the position of the hand, finger and thumb is carefully explained. This is of the most important of the elements of music are not taken up; only instruction that relate to pianoforte with any pianoforte. This work will go through several editions. The book can be given without any note instructions, as they relate principally to the finger exercises. The work is one for the teacher, there is great need. When the teacher has to take up a new pupil, this book is a chapter on the preparation of the subject of playing and throws light on every of the most valuable exercises in pianoforte instruction that we know. We may place the book from time to time chapters of this book place the book on special offer and will send in this connection that it is entirely translated and in the writer's hands and it will be only a short time that we shall offer it below the usual price.

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(Continued from page 137)

11. Song. *Cobwebs*, Williams.  
(ETU, September, 1939.)

(Exit Cobweb, enter Aladdin, who plays.)

12. Piano. *Two Hearts, One Thought*.

(ETU, February, 1937.)

(Exit Aladdin, enter Hyacinth, who plays.)

13. Piano. *Dream of Spring*. Beethoven.

(ETU, May, 1910.)

(Exit Hyacinth, enter Queen of Hearts.)

14. The *Merry Month*. Selected.

They met! the gladsome months

months of beauty, song,

and flowers;

They came; the gladsome months

days being thick leafiness to

hovers.

Up, up, my heart! and wake

abroad, fling curk and care

aside;

Seek silent hills, or rest thyself

where peaceful waters

glide;

Or underneath the shadow vast

of patriarchal trees

Scam through its leaves the cloud-

less sky in rapit tranquility.

The grass is soft, its velvet touch

is grateful to the hand;

And, like the kiss of maiden love,

the breeze is sweet and

blind;

The daisy and the buttercup are

nodding contentously.

It stirs their blood with kindest

love, to bless and welcome

thee;

And mark how with their own

thin bodies they

They now are silvery gray—

That bluish breeze is wistful

and whispering, "Be gay!"

(Exit Queen of Hearts, enter Du-

ffinity, who plays.)

15. Piano. *To Springtime*. Engelmann.

(ETU, October, 1909.)

(Enter Jack-the-Beanstalk and Cin-

darella.)

16. Duet. Violin and Piano. *Dance of*

*the Crickets*. Greenwood.

(ETU, July, 1910.)

(Enter Cupid, who recites.)

17. Recitation. *Cupid Arrived*. Se-

lected.

Place the helmet on thy brow,

In thy hand hold the spear—

Then art arm'd, Cupid, now

And thy little bow is near.

March on! march on! thy shaft

and have

Were weak against such

charms;

March on! march on! so proud a

foe

Scorns all but martial arms.

See the darts in her eyes,

Tipp'd with scorn, how they

shine!

E'en's shaft, as it flies,

Mocking proudly at darts,

March on! march on! thy feather-

ed darts

Soft beams soon might move!

But roder arms to ruler hearts

Most teach what 'tis to love.

Place the helmet on thy brow;

In thy hand hold the spear—

Then art arm'd, Cupid, now

And thy little bow is near.

(Exit Cupid.)

(Enter the Queen of Hearts, who

plays.)

18. Piano. *Love's Gilt*. Engelmann.

(ETU, November, 1907.)

(Enter Kueve of Hearts, who

plays while all of the other

characters form a grand

march.)

19. Piano Duet. *Banner of Victory*.

Frantz von Blon.

(ETU, July, 1910.)

## INDIVIDUALITIES OF KEYS.

BY GERALD A. WHEELER.

Do the various keys possess character-  
istics and individualities of their own?  
Zeller, the friend of Goethe and the  
teacher of Mendelssohn, declared that  
they have no such characteristics and  
that any feeling—no matter how subtle  
and delicate—can be expressed in all  
keys with exactly the same effect, and  
with no loss of "atmosphere" or of ar-  
tistic veracity. Schubert, the poet, was  
of the contrary opinion; to him it ap-  
peared that there is only one possible  
key for any particular composition and  
he went so far as to attempt to define  
the inner nature of many of the more  
familiar keys. It minor appeared to him  
like an innocent girl clothed in white,  
a bunch of roses on her breast; G minor,  
on the other hand, was to him significant  
of nervous irritability, of discontent and  
of anxiety.

Though it be true that almost every  
sensitive musician feels instinctively that  
certain keys possess indelible charac-  
teristics, there does not appear to be any  
agreement among musicians as to what  
these particular characteristics are. To  
Schumann, for instance, the key of G  
minor was very far from suggesting that  
the bit "and 'ill tempered graving at  
the bit" and he cites Mendelssohn's dis-  
covery in it; minor, which he so aptly and finely calls  
that "haunting Grecian grace," the  
discontent and there is in this work of  
less, five minutes' composition. Neverthe-  
less, several compositions will bring to  
that do not contain the emotion stated  
by Schumann.

Schumann's writing on this subject, is  
very explicit or original; and he dis-  
misses the whole problem by saying that  
"the process by means of which the com-  
poser selects this or that principle for  
the expression of his feelings is as  
little explained as the creative genius  
psychology or in aesthetic, but will not  
time nothing but profit is to be obtained  
from pedantic discussion.

A few days ago, when in company of a  
well-known composer and a bass vocalist  
write down the emotion which each of  
selected were C major, C minor and  
E major. We obtained the following  
results, a representative of the  
vocalist and of the present writer, a  
C major—(a) Simplicity, (b) Directness,  
perhaps, also artificiality. (c) Great  
beauty, solemnity and majesty. (d) No  
particular emotion.

C minor—(a) Brilliance, suggesting  
French *salon* at the beginning of  
the nineteenth century. (b) Melancholy of  
a weary and graceful kind. (c) Hard-  
ness, high colors, brilliant lights.  
E major—(a) Rather  
key. Suitable for musical comedies  
(b) Forcefulness. (c) Directness and  
strength.

No human art can accomplish more  
than produce a rich and beautiful sub-  
ject-matter in the most perfect form—  
in other words, to blend beauty with truth.

## EASTER MUSIC



## NEW BOOKS.

*Idolatrie and Other Operas.* By W. S. Gilbert. Published by G. Bell & Sons, Ltd., London. Published in America by The Macmillan Company. Price, \$5.00.

This collection of four librettos of the famous Gilbert and Sullivan operas (*Idolatrie*, *The Mikado*, *The Gondoliers* and *Ruddigore*) is a companion volume to a previous similar publication, including *The Pirates of Penzance*, *Patience*, *His Majesty* and *The Yeomen of the Guard*. It is very probable that the publishers intend to issue a third volume to contain *Pinafore*, *Trial by Jury*, etc. The books already issued have been printed, illustrated and bound in such a superbly excellent manner that they will excite the enthusiasm of the most blasé collector. The thirty-two exquisite and beautifully colored illustrations in the present volume are a delight to the eye. We do not feel that it is safe for us to comment upon the librettos themselves. Our admiration for the skill as well as the depth of the writer has been unbounded. Gilbert and Sullivan operas deep? Yes, as deep as the sea which bore the good ship *Pinafore*. From the dramatic standpoint they are classics. Not since Sheridan, has a British author of plays appeared with the wit and dramatic skill of Gilbert in productions of this kind, and not since Swift has a political satirist arisen to equal the author of *Idolatrie*. Not even George Bernard Shaw, with his needle-pointed pen, can be said to excel Gilbert. He who can write an entire book for a musical comedy and not include one commonplace line is surely a genius. The volumes described do not contain any music.

*My Voice and I.* By Clara Kathleen Rogers (Clara Doria). A. C. McCharg & Co., Publishers. Price, \$1.50.

It has been the opinion of the writer of this review, who was engaged in teach-

ing voice in New York City for many years, that one of the best books on voice was the "Philosophy of Singing" by Clara Kathleen Rogers. It is extremely difficult to express vocal truths in words, but Mrs. Rogers (whose training included instruction under Moscheles, Pädly, Richter, David, Rutz and San Giovanni, and who is descended from a line of distinguished musical artists in England) seems peculiarly gifted in making the problems of singing exceedingly plain and simple. Mrs. Rogers was a successful operatic singer for many years, and from her rich experience she has taken those things which, in her belief, would be of most assistance to the singer, teacher and student. We endorse this book most cordially and trust that it will have the sale it deserves.

*Art Songs for High Schools.* Compiled by Will Earhart. Published by the American Book Company. Price The compiler of this book is the supervisor of music in a city in the middle west, and like all books which are the fruit of real experience rather than studio guesswork, this book will surely fill a long-felt want. There is a very conspicuous need for music of real musical value, but not above the intelligence of the high school boy or girl. The selections made for this book are of such a kind that not only will it be interesting to music be created, but the appetite for pretty melodies will be satisfied and genuine musical taste developed. The arrangements from Beethoven, Hummel, Sullivan, Weber, Franz, Spohr, Offenbach, Mendelssohn, Berlioz, Handel, Brahms, Reincke, Copi and many others, show the wide scope of the book. Many of the arrangements have been made by Mr. Harvey Worthington Loomis. The selection of texts has been made with care.



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An entertainment was being given in the village school. When the program was half over the youthful faces of the scholars shone with agreeable anticipation, for the very next item was to be a vocal solo by Miss Willet, who on many occasions had delighted the school with her singing. There followed an impatient pause. Finally the chairman made the announcement:

"I am very sorry to say, children, that Miss Willet has contracted a cold, and will be unable to sing. She is willing, however, to recite a poem instead, if you wish it. Do you?"

Several heads in the rear of the room became grouped as if in earnest conversation. Then they evidently elected a spokesman.

"Please, sir," said the boy. "if Miss Willet don't mind, we'd rather have her git up an' try to sing; an' if her throat's too sore to make a noise, she can make her funny faces while the pianer plays the tune."—*Tit-Bits*.

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The banjo is usually associated with the colored folk of the South, though there seems to be no special reason for this. The favorite instruments of the Afro-American seem to be the mbanjo, the mandolin, the fiddle and the guitar. When educated in music they give a preference for the piano and the 'cello. One writer tells us that even twenty years after the Civil War, "in the smaller Southern towns, there would be bands of wanderers going round from house to house with sweet and well-learned music, violins, guitars and mandolins—no banjos." Nevertheless the banjo deserves a place in the hearts of the people, for it has added much to the gaiety of nations, and those who love it well enough to possess themselves of its secrets have been known to produce some very beautiful effects. Only, it is sadly true, that many have studied it with suicidal diligence, and have discovered one single "secret" that failed to jar the nerves of sensitive musicians!

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7. Ivory or Bone Pen Case.
8. 50 Cards, Photo and Card Case.
9. 50 Cards, Photo and Card Case.
10. 50 Cards, Photo and Card Case.
11. 50 Cards, Photo and Card Case.
12. 50 Cards, Photo and Card Case.
13. 50 Cards, Photo and Card Case.
14. 50 Cards, Photo and Card Case.
15. 50 Cards, Photo and Card Case.
16. 50 Cards, Photo and Card Case.
17. 50 Cards, Photo and Card Case.
18. 50 Cards, Photo and Card Case.
19. 50 Cards, Photo and Card Case.
20. 50 Cards, Photo and Card Case.

## LEATHER GOODS

1. Card Case—Sail Leather, Black or Brown.
2. Pocketbook—Sail Leather, Black or Brown.
3. Leather Case—Sail Leather, Black or Brown.
4. Leather Case—Sail Leather, Black or Brown.
5. Leather Case—Sail Leather, Black or Brown.
6. Leather Case—Sail Leather, Black or Brown.
7. Leather Case—Sail Leather, Black or Brown.
8. Leather Case—Sail Leather, Black or Brown.
9. Leather Case—Sail Leather, Black or Brown.
10. Leather Case—Sail Leather, Black or Brown.
11. Leather Case—Sail Leather, Black or Brown.
12. Leather Case—Sail Leather, Black or Brown.
13. Leather Case—Sail Leather, Black or Brown.
14. Leather Case—Sail Leather, Black or Brown.
15. Leather Case—Sail Leather, Black or Brown.
16. Leather Case—Sail Leather, Black or Brown.
17. Leather Case—Sail Leather, Black or Brown.
18. Leather Case—Sail Leather, Black or Brown.
19. Leather Case—Sail Leather, Black or Brown.
20. Leather Case—Sail Leather, Black or Brown.

## CUT GLASS

1. 4 for Glass Dish.
2. 4 for Glass Dish.
3. 4 for Glass Dish.
4. 4 for Glass Dish.
5. 4 for Glass Dish.
6. 4 for Glass Dish.
7. 4 for Glass Dish.
8. 4 for Glass Dish.
9. 4 for Glass Dish.
10. 4 for Glass Dish.
11. 4 for Glass Dish.
12. 4 for Glass Dish.
13. 4 for Glass Dish.
14. 4 for Glass Dish.
15. 4 for Glass Dish.
16. 4 for Glass Dish.
17. 4 for Glass Dish.
18. 4 for Glass Dish.
19. 4 for Glass Dish.
20. 4 for Glass Dish.

## PLATED SILVERWARE

1. 4 for Sugar Shell.
2. 4 for Sugar Shell.
3. 4 for Sugar Shell.
4. 4 for Sugar Shell.
5. 4 for Sugar Shell.
6. 4 for Sugar Shell.
7. 4 for Sugar Shell.
8. 4 for Sugar Shell.
9. 4 for Sugar Shell.
10. 4 for Sugar Shell.
11. 4 for Sugar Shell.
12. 4 for Sugar Shell.
13. 4 for Sugar Shell.
14. 4 for Sugar Shell.
15. 4 for Sugar Shell.
16. 4 for Sugar Shell.
17. 4 for Sugar Shell.
18. 4 for Sugar Shell.
19. 4 for Sugar Shell.
20. 4 for Sugar Shell.

## SOLID SILVERWARE

1. 4 for Sugar Shell.
2. 4 for Sugar Shell.
3. 4 for Sugar Shell.
4. 4 for Sugar Shell.
5. 4 for Sugar Shell.
6. 4 for Sugar Shell.
7. 4 for Sugar Shell.
8. 4 for Sugar Shell.
9. 4 for Sugar Shell.
10. 4 for Sugar Shell.
11. 4 for Sugar Shell.
12. 4 for Sugar Shell.
13. 4 for Sugar Shell.
14. 4 for Sugar Shell.
15. 4 for Sugar Shell.
16. 4 for Sugar Shell.
17. 4 for Sugar Shell.
18. 4 for Sugar Shell.
19. 4 for Sugar Shell.
20. 4 for Sugar Shell.

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