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James Francis Cooke

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOK

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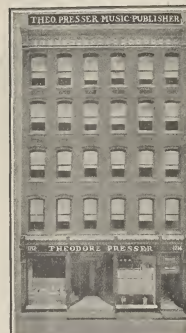
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THE ETUDE

JUNE, 1911

VOL. XXIX. No. 6

Shall Music Teachers be Required to Pass an Examination Before They are Permitted to Teach?

A Short, Pointed Debate on a Vital Subject by Musicians of Wide Experience in the Teaching Field

AFFIRMATIVE

E. M. BOWMAN

Formerly Professor of Music at Vassar College

In the development of civilization the best minds in every nation in every age seek higher ideals. The ideal has now become a standard. In proportion to the intelligence of a people do we find in every channel of intercourse, reliable and sensitive standards. We demand standardized weights and measures. To prevent the use of double-bottomed baskets, scant measures, abbreviated yardsticks, short-weight scales, etc., the law inspects, confiscates and imposes fines. Again, we demand standardized foods and drugs. Fake foods and druggists' booze don't go! Not debate but law here. If an offender is haled to court the judge and the lawyers sitting in the case will themselves have first passed an examination showing that they possess the standardized knowledge of law to administer justice. Doctors of divinity, of medicine, of dentistry, of veterinary science; school teachers, nurses, civil service employees, etc., are standardized, i. e., certificated. Why not teachers of music?

NEGATIVE

DR. HUGH A. CLARKE

Professor of Music at the University of Pennsylvania

I must confess that I have serious doubts as to the advisability of establishing a State censorship of teachers of music. While it is right and proper that the State should by this means secure the efficient administration of law and the practice of medicine, I fear that it would fail in attempting to apply the same means to the securing of efficient musicians. Law and medicine are more or less exact sciences. They proceed by definite rules which are ever growing more exact, and one of the first duties of the State is to protect the lives and properties of its citizens. But the arts are matters of taste, the standards of which are fluctuating—are matters of opinion, not of exact science. It would be difficult, if not impossible, to find a dozen of the foremost among the professional musicians who would be agreed as to the standards by which candidates should be judged, and the attempt to frame a hard and just code of laws might be productive of a defeating effect on the art of music.

DR. J. HUMPHREY ANGER

Professor of Harmony at the Toronto Conservatory

THAT music has a refining influence is generally admitted; wherefore, in the interests of national refinement, good teaching is essential. At the present time anybody may teach music. An advertisement, a brass plate, a gift of locuquacity, and lo! "a professor." Hence, the charlatan, whose influence tends to degrade, not to refine. At whose hands expression, the soul of art, receives but scant consideration. While the beautiful in music is a sealed book to both teacher and pupil alike, the object in view of the latter being ostentation, that of the former, remuneration. Such is a picture of the past, and surely it is now high time that steps be taken to eradicate this element in the musical profession. True, the legal and medical professions are protected by the law and medicine are necessities, whereas music is a luxury. That legislation will ever intervene to protect the musical profession is not to be expected. We must protect ourselves. And, as in the case of law and medicine, protection for music can alone be obtained through the medium of properly constituted examinations.

J. LAWRENCE ERB

Professor of Music at Wootton University

BECAUSE of the intimate connection between the production of music and certain muscles and membranes and nerve centers, it is an easily verified fact that *wrong* conditions produce certain pronounced physical and nervous ills in the performer, such as sore throat, pianist's paralysis, and so forth. Hence music teaching is directly associated with the public health and is therefore a fit subject for official attention. A large proportion of the people who teach music in this country are absolutely untrained for their work. Their musical acquirements are practically nil, and their teaching ability scarcely better. Their pupils are paying for instruction which is faulty or even injurious, much of which must often be undone by making any real progress. Such teachers are claiming to teach what they themselves do not know—a species of dishonesty which should be prohibited. How, except by examination and certification by an impartial official body, whose business it is to examine, not to teach, can the public know it is not being "hampered"? It is not capable of judging for itself so it must be protected. Music is just as much a profession for license as is medicine or law.

W. S. B. MATTHEWS

Distinguished American Educator, Author and Editor

MUSIC-TEACHING success turns upon three sources of power: (1) Knowledge of Music, as Art and Technique; (2) Ability to teach; (3) Capacity to inspire. I object to required examinations on the ground, first, that neither here nor in Europe are there as yet any generally accepted standards of the minimum or the maximum a music teacher ought to know. Second, any proposed test would probably confine itself to the technical side of the first point above, leaving it inconclusive as to musical qualities, and wholly silent upon the second and third elements of power. Third, any real test would tend to cut off about nine-tenths of the young teachers now at work; and with them about the same proportion of the musical stimulation now available in small communities. We cannot afford the loss. Fourth, any board, whether State, county or municipal, empowered to permit or forbid engaging in the business of music teaching, would tend to become a narrow and offensive monopoly, detrimental to progress. Such a limitation of the right of private contract is contrary to the essence of freedom and the American constitution.

LOUIS C. ELSON

Professor of Theory at the New England Conservatory

If we could have an artistic commission for the aid and regulation of all arts, such as the *Académie Française*, it would be an excellent advance for music in America. But such a thing is at present impossible in this country. Wherever a State or a city has attempted such musical commissions there have always been some members who have entered through political "pull." To have such a musical commission pass upon the question of licensing teachers would lead only to endless jealousies and heartburnings. Many a teacher would question the right of this or that musician to be upon the board, and some of the very best would decline to offer themselves as applicants for certificates. To forbid them to teach would be a violation of personal right. To allow them to teach without a certificate or license would bring the system into speedy disrepute. Meanwhile the certificate or diploma of any good Conservatory or other teacher would count for a great deal more than a State license, which would be almost valueless in its necessarily numerous character. Over-legislation in our art is one of the worst of evils, and the best way to deal with it would be to allow politicians to appoint censors of music and music teaching.

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TO THE JUDGES

We desire to have this Debate judged by our readers themselves. We shall print the best six letters pro and con the above subject received from our readers. Do not make your letters longer than three hundred and fifty words. Try not to present the same arguments given above, but let us have some new phase of the question. Mark your manuscript either "No" or "Yes" at the top of the page and address your letter ETUDE DEBATE, 1712 Chestnut Street, Philadelphia. The successful answers will be printed as regular contributions in a future issue, probably August. Do not include other correspondence with these replies. We hope to have enthusiastic arguments from both sides. —Editor of The Etude.

BY ARTHUR ELSON

A NEGLECTED MASTER.

But Brkner was more than a colorist; hence the few words. Unlike Liszt, he clung to the prescribed symphonic form, and tried to infuse into it the mod- freedom of theme and color. He did more than that he succeeded. His works thus become of great value as examples of logical composition in the modern school. The student, and even the critic, is too apt to regard modern music as consisting of Liszt and W.

RECENT OPERATING EVENTS.

and was a friend of Henry Purcell: "The stage is a thousand times more glorious than ever heretofore. Now, wax candles, and many of them; then, not three pounds of tallow; now, all things civil, no less anywhere; then, as in a bear garden; then, two three fiddlers; now, nine or ten of the best; then, nothing but rushes on the ground, and everything mean; now, all otherwise."

"Take care in a manufacturing town," in a *Middle Western State*. My first pupils were the children of well-paid factory hands. Alas! when they came to their lessons their hands looked as though they were making licorice puddings. Some were clean, but others, but my New England sensitiveness much aroused. Yet, I knew that if I showed disapproval I might lose, or, at least lessen, my necessary income. Then I found a clipping in a paper in which a *virtuoso* said that he invariably soaked his hands in warm water before playing. This I read aloud to my pupils, and when they came for their lessons their hands were bathed in warm water and soap. The proper *virtuoso* cleanliness was attained."

The last message of the foremost American virtuoso, especially prepared for THE ETUDE

THE MUSIC OF THE DRUM.


Orchestra. This, too, remained intact for three years. This, too, you must have had won for you. This, too, was yours. This, too, was yours. *Rome* at the Paris Conservatoire. If I'd only could afford to study rhythm in this somewhat peculiar manner, you can easily see that there is more reason than rhyme in my efforts to call the attention of the readers of *THE ELYSE* to the great significance. Incidentally, the practice of the drum might do something to loosen up some of those horribly stiff wrists which some ladies exhibit the moment they commence to play octaves. It is also a fact that at the piano the player seems to be blind to rhythm because he finds the melody and the harmony so fascinating that he never makes any effort to have his chords right, every note accurately sounded and with the appropriate touch, but the infinite variety of effects which come from the careful observance of the rhythm seem to escape his attention.

COMMON RHYTHMICAL FAULTS.

Some of the examples of failure to observe the rhythm have become evident in special places. For instance, I have discovered that notes previous to staccato are very frequently played prematurely and with insufficient force. Again, when playing a bass note in accompaniment, with a skip between the note and the following note, the first note is very liable to be played with too little force. This seems to throw the rhythm out in a most annoying manner, and when the pupil has lost the rhythmic poise it is very difficult to regain it before several measures have been played.

THE LIFE OF MUSICAL EXPRESSION.

Another common tendency is to drag out a *diminuendo* as though *diminuendo* meant *rallentando*, and the converse habit of playing a *crecendo* passage with accelerated time. This is very likely to break up the rhythmic design. Many players who pride themselves upon their sense of time can well afford to look into their own habits in this respect.



LISZT ON RHYTHM

No one will ever become a good sight reader or develop right judgment in the interpretation of music except by sufficient training in correct habits of time keeping and accenting. In my own case, while I have quite a natural sense of rhythm aided by insistent practice, I admit that nearly all of my difficulties of managing the right kind of interpretative expression are rendered too vague and unsatisfactory if not given form through the right rhythmical setting. This very feature is the greatest one I have to contend with in reading a new piece. A few out of the many writers on compositions and methods for the piano student have given this subject sufficient thought and care in their works on "technic."

No one could possibly have been more insistent upon the careful and intelligent observation of rhythm than my teacher, Dr. William Mason. His famous work, *Touch and Technic*, is rich with suggestions for rhythmic accentuation, and in many ways these are presented in such an original and forceful manner that they possess the power and character of real inventions—something very rare in the music of any day. Dr. Mason's rhythmic scales as outlined in Book II of *Touch and Technic* are a veritable school of rhythm in themselves.

A VALUABLE TEST PIECE

When advanced pupils show carelessness and too much self-confidence plus ignorance, I frequently select a *Fantasia* in C Minor, Mozart, edited by Von Bulow (this is not the "Fantasia with Sonata" in the same key). Here is an advanced illustration of the most naive and unscientific method of teaching, requiring a great deal of discrimination in correction. The piece is in 4-4 time (adagio). There are $\frac{1}{2}$ note sections; $\frac{1}{4}$ note sections; 8th note sections; 16th note sections; 16th note (triplets); 32d note sections (both kinds, as of 16ths); 64th note sections (also both kinds); 288th note sections; also 128th triplets in regular groups. The piece is full of irregularly distributed notes and suspensions in plenty, and these resolutions form a considerable class of feature for expression by themselves, and there are a good many groups of irregular numbers of notes besides, such as a group of 7/32d notes belonging to the interval of

A draftsman measuring a drawing in which such a diversity of fractions to the foot might occur would have to have a means of scaling his work down to very small subdivisions of an inch. How many amateur piano students ever do this kind of thinking about their music? It is only through getting mental and mechanical mastery of such details that the ideal beauty and poetry of many a selection can be brought out completely.

RUBINSTEIN'S OPINION.

There is no doubt of Rubinstein's genius with rubato playing, as I frequently heard it during the time of my acquaintance with this master, but in the case of Rubinstein, as with Liszt, I never failed to mark the authoritative control of exact time and the styled expression of rubato. It is said that he was the first to play rubato in a recital in one of our cities where he played a Beethoven program in the authoritative (and at the same time with the subjective beauty so well known in his playing), saying to him, "Why do you play these intermittent exercises? Why do you not play something for me? I am not a virtuoso, but I am your soul!"

The great Russian virtuoso was indeed inspired by the observance of rhythm, but was a veritable crank regarding time. He is quoted as saying: "I really cannot understand what kind of a teacher it was who would not teach a pupil to count while playing, know where I would send such a teacher. A musician must have clear ideas of rhythm and tempo before setting himself to study a piece. He must know the notes clearly with the utmost regard for their rhythmic significance. We must wash the body finely before



IMPORTANT OBSERVATIONS UPON
PIANO PRACTICE

By DR. OTTO NEITZEL.

One of the Most Eminent German Critics, Lecturers, Virtuoso's and Teachers

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III

[EDITOR'S NOTE.—This series commenced in THE ETHER for April, which was the first of two issues devoted to "The Music of All Germany." In the foregoing article Dr. Neltsef recounted some of his interesting educational experiences as a pupil of Karl Liszt, Nicholas Rubinstein and others. He also indicated some of the physical exercises which he believes should be taken by piano students every day, in order to keep the human machinery in the best possible condition to meet the demands which continued practice makes upon it.]

In addition to the physical exercises I have outlined in the foregoing section of this article, I believe most earnestly that a daily walk of one hour's duration is absolutely necessary for one engaged in the sedentary work which piano practice demands. Better still would be two walks of one-half hour each. The student should, of course, avoid dusty streets, because one of the chief advantages of the daily walks is the opportunity to inhale fresh air. A slow walk with frequent deep inhalations is more beneficial to the lungs than a rapid walk in which no breathing exercise is attempted. Any exercise tending to distend the lungs and the muscles surrounding them cannot fail to be of value to the student who contemplates a public career.

HELPS IN TECHNICAL WORK

We now arrive at that section of the work which is of more specifically practical interest to the piano student. There are two general directions which should govern all of your practice work at the keyboard. They are:

1. Always go to your practice with an eager mental attitude and with "eager" fingers. The pupil who goes to the keyboard with a tired body and a tired mind is hardly likely to succeed.

2. Learn to study yourself. The piano student may do well to learn the inscription upon the old temple at Delphi, "Know thyself." It is for this reason more than any other that you should go to the keyboard fresh in mind and spirit. A tired mind and a tired body make successful practice impossible.

The time spent by ambitious students in forcing a tired body to respond to the urging of an insatiable ambition is almost always wasted. Far better let the student avoid practice when tired, or resort to refreshing exercise in the open air, or to that great restorer—rest. Practice when tired means that the mind and the fingers will become more fatigued on the next day and that if this practice is continued the pupil, notwithstanding his struggles, will continually keep falling behind in his going ahead. Also this is a matter about which one must watch carefully, for the students really learn only they have actually gone through the experience and learned that, first of all, the mind and the body must be in the proper condition before practice is even commenced.

I am emphatically in favor of commencing the daily practice period with technical exercises. For student who aspire to accomplish real things it seems to me that the following periods are none too little:

a. For elementary students, one-half hour technical practice daily.

Our technical literature of the piano is peculiarly rich. The teacher will of course find the material best suited for his needs as well for the needs of the specific pupil he has in mind. What may prove a most excellent book for one pupil may prove entirely unsuitable for another pupil. For beginners the Herz *Scales and Exercises* is widely recommended. For advanced students, the daily studies of Pläry, Mertke, Rosen-

thial and others. Tausig's daily studies, accompanied by the preparatory school written for that book, are also excellent. No one of these schools can be considered perfect; they all have their shortcomings. In my mind the most successful technical book is the one in which one subject is taken up and treated exhaustively, as in the case with the Kullak octave studies.

Perhaps the greatest defect of such books as have described is in the grouping or grading. They for the most part follow one well-established general outline. Commencing with exercises for sustained finger and passing through five-finger exercises, progressive scale exercises, octaves, thirds, etc. we find much that is ill-adapted to the student's real needs and often much we can well afford to omit. From these embarrasing technical riches the student is often at a loss to know just what to select. Furthermore, the young teacher is likewise unable to select what is most valuable material at the expense of the superfluous, happy that the teacher has been added to different technical studies and inappropiate and ludicrous, particularly because they are only useful to special cases. For instance the

can only apply to special cases. For instance, the directions in connection with some of the studies of the Czerny *Virtuoso School*, "Repeat twenty times," are absurd. Such directions are often without sense and reason. If followed they would result in an enormous waste of time and produce players with abnormally developed technical powers and underdeveloped musical ability.

Another fault of books of technical exercises is that entirely too much attention is given to work in the key of C.

As a matter of fact, most of the work which the pupil has to do will introduce the black keys quite as frequently as the white keys, and more attention should be given to exercises employing them. This does not controvert the fact that the most difficult of all scales is the scale of C major - that is, it is more difficult to play the scale of C with perfect touch and a perfect legato than it is to play any other major or minor scale.

REGULATING THE PRACTICE

I have found it advisable to have students divide the hour devoted to technical exercises in four periods. After each period the student should either rest or resort to bodily exercises for the purpose of keeping the mind in its keenest condition and the body in its highest physical state.

Striking exercises, with the non-striking fingers sustained. Each exercise may be repeated four times. These exercises may be found at the beginning of many different technical books. (Herz Scales, for instance). Each exercise should be systematic.

transposed through all of the keys. After C should follow C minor, then D flat and C sharp minor, and then D and D minor, etc., until all of the keys have been played. These exercises should not be practiced

for more than five minutes at a time, as they are likely to result in fatigue. The hand should at all times be unconstrained. Make a note of your progress through the keys so that when you take up your work on the following day you may commence where you discontinued on the previous day. The next five minutes of the first quarter of your practice hour might be devoted to the exercise without sustained fingers. In this case the transposition suggested with the previous exercises must be faithfully observed. In the last five minutes of the first quarter of an hour the pupil may safely resort to exercises of a different kind, such as octave exercises, because the previous

Arranged in the form of a schedule, this would appear thus:

FIRST QUARTER OF AN HOUR	
Five minutes	Exercise with sustained fingers.
Five minutes	Five-finger exercises without sustained fingers.
Five minutes	Chord exercises or octave exercises.
SECOND QUARTER OF AN HOUR	
Five minutes	Exercises extending to the compass of a sixth.
Five minutes	Exercises extending to the compass of a sixth.
Five minutes	Exercises in broken octaves.
THIRD QUARTER OF AN HOUR	
Ten minutes	Exercises in passing the thumb under.
Five minutes	Practice in skips.
FOURTH QUARTER OF AN HOUR	
Five minutes	Scales
Five minutes	Arpeggios.
Five minutes	Scales in double thirds.

The somewhat regular routine cannot become monotonous, because the pupil is continually transposing his work through new keys. This gives him a fresh interest with each day's work. The schedule given above should not be considered a hard and fast rule to be followed in all cases. A special schedule should be arranged for each pupil. The above is simply given as an example of how to go about it. For instance, one pupil may have great difficulty with scales and require more practice in this than in any other part. Another pupil may have great difficulty with the double octaves and another great difficulty with the double thirds. The practice of double thirds and broken chords with special accentuation upon special notes is of very great value as a preparation for polyphonic

(Dr. Neitzel's article will be concluded in the July issue of *THE ETUDE*.)

DO YOU KNOW?

Do you know that Rossini's *William Tell*, which was written in a remarkably short time, took six hours to perform in its original form?

That inventors have been striving for over one hundred and fifty years to invent mechanical appliances to aid in developing the pianist's technique? One was patented as long ago as 1814. Few survive.

That Johann Sebastian Bach played upon a harpsichord which had stops corresponding to the 8- and 4-foot stops of the organ, and another corresponding to the 16-foot bourdon? In other words, he could, by pulling a stop, add the octave above or the octave below at pleasure. Even this did not approach the versatility of the modern pianoforte.

That a number of American trained singers achieved success in opera over forty years ago. The list includes no less than Minnie Hauk, Clara Louise Kellogg and Adeline Patti, each of whom received her training upon American soil. Yet students still persist in thinking that Europe is the only place in which an operatic training can be secured.

Do you know that Mendelssohn's *Songs Without Words* originated in an idea in a letter sent to his sister, whom the composer loved most devotedly? He wrote: "I wish I were with you; but as that is impossible I have written a song for you expressive of my wishes and thoughts." Then followed what many conclude was the germ of the *Songs Without Words*.



(Scene from Act II of "The Bohemian Girl" Published by Permission of the Aborn Opera Company)

BALFE'S OPERA "THE BOHEMIAN GIRL"

FAMOUS SINGERS IN "THE BOHEMIAN GIRL"



PÁPARE-ROSA

Balfé, who was himself a distinguished baritone in his day, attributed much of his unusual success as a writer of operas to his acquaintance with the requirements of the singer. Mme. Mahbran, the greatest singer of her time, met with great success in some of the Balfé operas. One of the most renowned of *Arlines* was Mme. Pápare-Rosa, who was always a favorite in the rôle. In fact, very few of the great prima donnas of that period failed to make *The Bohemian Girl* a part of their repertoires. The most celebrated musical numbers from this very popular opera have been *A Soldier's Life*, *I Dreamt that I Dwell in Marble Halls* (Soprano), *From the Hills and Valleys* (quartet), *The Heart Bowed Down* (Baritone), *When Other Lips and Other Hearts* (Tenor). The quality of Balfé's melodies has been criticised by many who might find it absolutely impossible to write a tune to compare with any of them. Had Balfé possessed the technique of some of his contemporaries he might easily have been one of the greatest masters of all time. His lovely melodies seem well nigh immortal.

THE STORY OF "THE BOHEMIAN GIRL"

SCENE: Bohemia. Time: Early 18th Century. Act I. SCENE: Count *Arline's* estate. The Count bids his little daughter *Arline* farewell as she ascends a mountain pass with her nurse *Buda*. The gypsies, headed by *Devilshoof*, appear, and attempt to rob *Thadens*, a Polish exile. *Thadens* decides to join the gypsies. *Floroestein*, the count's foppish nephew, returns announcing that *Arline* has been attacked by a wild animal. *Thadens* rescues her, but refuses the purse the count offers in payment. *Thadens* and *Devilshoof* are imprisoned as gypsies, and the latter escapes and carries off *Arline*. In crossing a mountain chasm he is seen to sink through a rotten bridge and disappear.

Act II. SCENE I. Twelve years later: Street in Pressburg. Tent of the Queen of the Gypsies. *Thadens* keeps watch over the sleeping *Arline*. *Floroestein* enters, intoxicated, and is robbed of his possessions by *Devilshoof*. The Gypsy Queen compels *Arline* to return everything but a medallion which *Floroestein* claims is an heirloom of great value. *Arline* awakes and tells *Thadens* of her dream of her youth. He proposes, and they are married by the gypsy ceremony. SCENE 2. Another part of the city. *Arline* sings *Come With the Gypsy Bride*. SCENE 3. A Fair. *Floroestein* tries to kiss *Arline*. She strikes him. The Jealous Gypsy Queen gives *Arline* the medallion, and *Arline* is accused of robbing *Floroestein*. *Floroestein* and *Thadens* are imprisoned. SCENE 4. Count *Arline's* apartments. The count mourns the loss of his daughter. *Thadens* is brought in, and pleads her innocence, but attempts suicide by stabbing herself. By means of a scar the count identifies *Arline* as his daughter.

Act III. The Count's castle. *Devilshoof* and *Thadens* return to try to induce *Arline* to run away with them. They are discovered, and *Thadens* reveals himself as a Polish noble. The Jealous Gypsy Queen tries to kill *Thadens* but is killed by *Devilshoof*. The marriage of *Thadens* and *Arline* is commended by the count.

HOW "THE BOHEMIAN GIRL" WAS WRITTEN.

Michael William Balfe, who was born at Dublin May, 15, 1808, is perhaps the most widely known of Irish composers. His father was a dancing master, and the youth's first appearance was as a fiddler for his father's classes, at the age of six. Passing through the various vicissitudes of theatre violinist, organist, operatic singer, etc., he finally found a patron (Count Mazzara) who took him to Italy for further study in voice and musical theory.

At the age of twenty he commenced dramatic composition, and at the same time sang at the Paris Grand Opera under Rossini. His first complete opera was produced in Italy in 1830. This was followed by a long series of operas (nearly thirty) but the only one which is still held in popular favor is *The Bohemian Girl*, which was produced in London at the Drury Lane Theatre, Nov. 27, 1843. The book or libretto was modelled upon a ballet known as *The Gypsy*. The work soon became immensely popular all over Europe, and Balfe was showered with regal and imperial distinctions from different crowned heads. The vitality of this opera depends largely upon the ever-vital melodies. The extent of its popularity may be judged by the fact that a revival of the opera made last year by the Alborn Opera Company included an immense cast of over one hundred singers and actors and scenic accessories, making the most spectacular production of this seventy-years-old opera ever given.

The scene shown above is presented by courtesy of these producers.



BALFE



METER, MEASURE AND MELODY

From "A Musician's Letters to His Nephew," a Series of Master Lessons in Piano Playing

By EDWARD MORRIS BOWMAN

[BOWMAN'S NOTE.—This is the fourth instalment of this series in THE ETUDE, and previous months have explained Mr. Bowman's unique idea of writing a series of letters to a lay nephew. In this he represents a dual personality. He thinks of the struggles he had when he was a boy, and writes to just such a boy with a view of giving him the experience acquired through ripe experience. The Miss Proctor mentioned is the boy's teacher, his nephew is supposed to live in a small town.]

New York, June 21.

My Dear Little Nephew:

I was glad to find your letter here this morning and learn that Miss Proctor has approved your ordering a metronome, and that you are already practicing the table exercises. Now you have really begun the study of piano-playing. The other beginning that you made was really a setback, for the few days' practicing that you did only caused you to form bad habits in touch which you must now overcome before you can start even where you were the moment you made the false beginning. It does not pay to practice the piano in the wrong way. The effect of all practice is to form habits. If the habits are right, progress is sure. If the habits are wrong, the playing is bound to go from bad to worse. If you were to set out from Ludlow to go to your home in Barton Hills and were to go south, it would be a journey of twenty-five thousand miles. Turn the right way, my boy, and go north. The journey home would be a pleasant day's drive. This is a good illustration of the difference in piano study between good habits and bad. I cannot speak too strongly on this subject. Very few persons, even among those who are practicing the piano, seem fully to realize the power of habit. You, as a beginner in piano-playing, know nothing about it and your parents know, if possible, still less. Yet it is true that if a single motion is made by finger, hand, etc., that single motion will begin the formation of a habit or tendency to repeat that motion. Many repetitions of it will fix the habit of making that motion in just that and in no other way, and afterward it will be easier to make that motion than any other. Right piano practice is that which finds and builds up a system of right habits in touch, fingering, time, etc.—all that goes into good piano-playing—and then keeps these right habits "bright and shiny," ready for use the instant they are required.

The good piano-teacher is he or she who knows all the good points in touch and technique, style and delivery; who knows how to teach them, and who really does teach them. The good pupil is that one who conscientiously follows the direction of such a teacher; works and waits patiently, content to "make haste slowly" during the first five years (more or less) of the course of foundational study. My experience is that a good teacher and a good pupil will require an average of five years to form a good method of playing. When a good method is once formed, the rapid progress that may follow will be surprising. The second five years should do much toward making an artist. Such a course pays! Think of it! An entire system of good habits to help make every minute's practice one of progress. No bad habits to hinder or delay, or perhaps utterly to block the way!

LISZT'S ADVICE.

Listen to what Franz Liszt said on this very subject. My dear friend and teacher, Dr. William Mason, has often told me this story, and emphasized it with stories from his own experience. I now copy it from Dr. Mason's "Memories of a Musical Life," a most interesting and helpful book for piano students. You shall have a copy later, Liszt, speaking to some of his pupils, said: "You

are to learn all you can from my playing, relating to conception, style, phrasing, etc., but do not imitate my touch, which, I am well aware, is not a good model to follow. In early years I was not patient enough to 'make haste slowly,' thoroughly to develop in an orderly, logical and progressive way. I was impatient for immediate results, and took short-cuts, so to speak, and jumped, through sheer force of will, to the goal of my ambition. I wish now that I had progressed by logical steps instead of by leaps."

Here is the confession and the wish of the most gifted pianist and the most famous teacher that the world has ever known. I heartily wish that every piano student, together with all parents and guardians interested in piano students, might have these words thoroughly impressed on their minds and memories and that all piano-study hereafter might be influenced thereby. They should be printed in large text, framed, and hung up in every studio and music-room.

In music you will have to do with sounds called tones. Some tones will be long and some short. Wind up your metronome—if it has come—set the top of the sliding weight on the pendulum at 60, and start it ticking. The time—at 60—from one tick to the next will be one second. Therefore, a tone which lasts from one tick to the next will be one second long. A tone which lasts from the first tick to the third tick will be two seconds long. Each added tick will show the tone to be one second longer. You see by this that one tone may be twice as long as another; or three times as long, or four times, or whatever you choose. Or, you may sound two tones during one beat or pulse (that is, the time from one tick to the next). Each tone will then be half a second long. Again, you may sound three tones during one beat. These tones will be one-third of a second long. Just so, you may sound four, or any number of tones, to each beat. If it is four, each tone will be a quarter-second long.

WHAT A MEASURE IS.

In good music, tones of different lengths and of tuneless relation are put together in such a way as, by their melody and rhythm, to please the musical ear. Two or more tones so put together would make a group which might be agreeably repeated. By means of tasteful repetitions, a pleasing effect is secured and an entire tune or melody worked out or composed, as we say. In one melody or tune we might have groups of tones, each group of which would be sounded during two beats of the metronome. In another melody, each group might take three beats to play or sing it. In another, each group might take the time of four beats; in another, six, or nine, or twelve—2, 3, 4, 6, 9 and 12 are the usual groups. Now, each such group is called a measure. A measure, therefore, is a group of beats. A measure, then, will have 2, 3, 4, 6, 9 or 12 beats in it. Each measure, in a piece of music, will have the same number of beats in it, unless changed to a different kind of group. The beats making up these different kinds of groups are called meters.

Meter is what the metronome ticks off, or, in other words, what we count. The metronome measures or meters off the music. Each section of the meter—that is, each tick-off or beat—is of equal length.

Meter, therefore, is the regular succession of the equal parts of a measure.

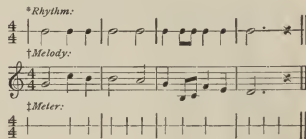
Now, what is rhythm? I told you that tones of different lengths were put together to make a tune or melody. Thus, in our melody, one tone might be long enough for the metronome to tick twice. The next two tones might be one beat each, then two tones of two beats each; then one tone to one beat; then two of one beat; then two of one beat

each; then one of three beats; and last, a pause (called a rest) of one beat. Here is quite a mixture of tones differing lengths, which, tapped out with the metronome ticking at say 72, will be found to be an agreeable movement. Part of a tune could be set to this movement and a pleasing effect secured. On tapping it out, as if playing a drum, certain parts will seem to require more force than others. This added force is called accent. The accent in a little melody seems to fall naturally every four ticks of the metronome. This regular accent marks the beginning of the groups of beats. Therefore, these are measures of four beats each. The meter, then, is four-part or "four-pulse meter." The metrical beats or pulses follow each other evenly. All are the same length. The length of the tones, however, varies in each measure.

Here is the difference between meter and rhythm: Meter is the regular pulsation of the music;

Rhythm is the varied succession of tones. In other words:

Meter is what we count.
Rhythm is what we play.



In all your practice I wish your teacher to insist on your paying the best of attention to keeping time. This means that she is to explain to you the meter and the rhythm of everything you study, and then that you shall always try to play so that your listeners shall be able to readily discover the meter and rhythm without referring to the printed music. I have tried to explain the difference to you thus early in your course of study because of their great importance and because, from the very beginning, you should try to play rhythmically. In the opinion of your uncle, no other single thing in piano playing is of so much importance. I wish you to grow up with that idea in mind. Every form of exercise scale, arpeggio, etc., should be practiced rhythmically and with special accents. You will understand this better, and the value of it, as you go on. I am simply stating now a principle which is to govern your practice and playing all your life. A method of piano study which does not follow this course is lacking in a fundamental particular.

The great Liszt specially commends the application of accents to all kinds of exercises. Dr. William Mason's four books on Piano Touch and Technique—the four together being about half an inch thick—give a complete system of exercises, with accents, for forming the touch and developing a technique. This, in my opinion, is the most important and valuable work in piano study that has been written up to this time.

But here comes my first pupil for the day and I must say "good-bye." I shall be curious to learn if you have understood what I have written about meter and rhythm.

Your affectionate uncle,

EDWARD.

ADVOCATES of music in which deliberate attempts are made to represent the sounds of nature are not obliged to turn to the works of such modern masters as Richard Strauss, Edward Elgar, etc., for examples except even in such classic writers as Gluck and Haydn. Gluck in his opera *Orfeo* gives realistic imitation of the howl of Cerberus. In Handel's *Israel in Egypt* contains music representing the leaping of frogs, the buzzing of flies, etc. In Haydn's *Seasons*, the crowing of the cock is unmistakably recognizable, and the same composer makes a possible attempt to reproduce the howling of a lion in his *Creation*. The cuckoo, the nightingale and the quail each find a place in Beethoven's *Pastoral Symphony* (the seventh), and Mendelssohn gives us the braying of an ass in his *Midsummer Night's Dream Overture*. Thus it will be seen that the bleating of sheep and the howling of the wind in Strauss' *Don Quixote*, and the clashing of the thirty pieces of silver in Elgar's *Apostles* are by no means so unprecedented as many would have us believe,

THE SELFISHNESS OF MUSICIANS.

BY J. ARTHUR WILLIAMS.

[This essay was one of the successful essays submitted in the Prize Contest of 1908.]

We hear a great deal, nowadays, regarding the lack of interest in music, on the part of the masses. We learn of the cold, bare neglect of the great masterpieces, for the two-step or the comic song. We are told that business and professional men fail to offer musicians the same hearty, good fellowship they extend to each other.

Do musicians ever stop to think that in relation to the other professions and commercial occupations, they are the masses? Do they realize that they may show a lack of intelligent appreciation when banking, real estate or a recent decree of the supreme court become the topic of conversation? Are they conscious of the fact that unless music or musical subjects are being discussed, they are very likely to remain, coldly apathetic, uninterested, and by their very aloofness, rebuke the person speaking, and make him feel ill at ease? Pages have been covered with teachers' complaints. The dull-eyed, the lazy, the shiftless, the careless, the uninterested, the unintelligent, the unappreciative, the heedless pupil has been approached from every side, has been discussed in every way.

But what of the unappreciative teacher? Who could be more dull-eyed? Those thoughts could not wander farther away? Who could possibly show less intelligent interest than the average teacher, when the pupil nervously attempts to describe a little home happening, or mention something learned at school or seen upon the street?

ONE INSTANCE OF SELFISHNESS.

Let us take the case of a young teacher educated in Germany, who, for want of a better name, we shall call Miss Forbes. Miss Forbes is talented, and has both good taste and good sense. She is acknowledged as being a first-class teacher, but has a tendency to be somewhat austere.

Little Robert Wade, aged six, has had his first lessons in water colors. As the 14th of February draws near, he decides to present Miss Forbes with a valentine; made with his own small hands, and enclosed in an elaborate envelope he had learned to make in the kindergarten.

Promptly at three, his lesson hour, he appears at the studio door; and, with much confused hesitancy and bashful eagerness, he proudly hands Miss Forbes the result of his hard, painstaking labor—and waits.

And Miss Forbes? She accepts the envelope from his little hands; and deposits it upon the table, saying—"Thank you, Robert, and how are the two finger exercises, to-day?"

Crestfallen at the lack of appreciation, doubly misled when it was so lavishly displayed by the fond members of his family, Robert makes something between a sob and a surly defiance, and is irritated and unresponsive for the balance of the lesson hour.

What a difference in his work, and in his progress, if Miss Forbes had only taken the time to slit the envelope the children so much admired; and, with appropriate words, pinned it in some place on the wall, where Robert could not fail to see it every time he came to take his lesson.

At the end of his hour, Robert leaves, heavy hearted, to surprise his mother later, with his first vigorous objection to practicing.

Grace Warren, her brightest and most promising pupil, arrives, and receives a smiling welcome.

Quickly removing her wraps, Grace discloses a very pretty dress, "every stitch her own work," she proudly proclaims, as she moves around the room.

"Very nice, indeed, Grace," repeats Miss Forbes, monotonously, smiling mechanically into vacancy, unseeing. "How did you get along with Chopin?" Very well, as usual, I suppose.

Grace does not do very well during that lesson, worse the next; and finally, her mother notices her poor progress, and engages another teacher.

This woman is not so great a musician as Miss Forbes, but she knows that there are other interests in this world besides music, and possesses a working knowledge of a great many of them.

Near to the studio door is a table of a distinguished violin teacher, named Armstrong.

Some time before, a poor, unlettered Poleander had knocked at the violinist's studio door; and, with a cheap violin hugged close under his arm, applied for lessons.

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Though working hard in a textile factory, he had managed to pick up the popular music of the day by ear; but with this trashy music the only music he knew, he quickly convinced Mr. Armstrong that here was a wonderful musician, who only needed the training to become a great artist, and advertise far and wide the Armstrong Method.

A year of hard work under this teacher, and Rupert learned to dislike rag-time as intensely as he admired the music of the masters, and he eagerly looked forward to the time when he should know more of them. Marrying about this time, he wished to better his position; so enrolled in a correspondence school, taking an electrical engineering course.

After months of hard work, supporting a home, practicing, working out examples in music theory, reading, and mailing promptly each week a neatly written lesson to the institute in the east; the great day arrived when Rupert received his diploma, and with it an offer of the position of assistant engineer at the local municipal works. This paid just double the salary of his former position, with shorter hours.

He could hardly wait until his lesson day would arrive, so anxious was he to tell his good friend and teacher of his good fortune.

"Now, I can become a great virtuoso," he thought happily, as he climbed the stairs to the studio, disregarding the elevator in his castle building. With such a large salary, I can provide for Marie, and in a few years lay by enough to devote all my time to music. Then I will repay Mr. Armstrong for all his kindnesses to me."

Flushed and eager, he stood before the teacher, watching intently every expression on that man's face as Armstrong slowly read the diploma and typewritten offer of the position. He saw the first surprised expression turn to a broad look, as Mr. Armstrong deliberately read; noted the lip curl in disdain, as he came to the flourishing signature at the foot of the document, that meant so much, and appeared so big, the struggling emigrant from a foreign shore; and finally great cold and sick at heart, as his beloved teacher coolly folded the papers, carefully inserted them into the envelopes, and handed them back—without comment. Then, as an after thought, he remarked politely, "Very nice, Rupert, how did you succeed in the fifth position?"

Such crass ignorance, ignorance of human nature! Why should a musician be so coldly unsympathetic, so unapproachable, when a member of another profession desires to dwell for a moment upon his particular enthusiasm?

THE VALUE OF COMMENDATION.

Would not a few pleasant words of commendation, a little tact, have left the young mechanic in a better frame of mind, and more eager to proceed with his lesson?

Incidents of this description are legion. All over this land, every day, pupils are made to feel small and insignificant for forgetting that one dare not speak of anything but music in the studio; for not forgetting that they have any little interests and ambitions outside of music.

In no profession is it deemed expedient to become so entirely absorbed, as to remain oblivious of one's friends, or to ignore the needs of other lines.

With a clergyman, one may discuss law, medicine, or surgery, as well as theology; with a lawyer, architecture, politics or theology; as well as jurisprudence; with a physician, music, art, or literature, as well as medicine; with a musician, but one thing can ever constitute a subject of conversation or discussion, namely, music.

It is not asked that musicians become authorities in other lines. In this age of specialization, one may devote himself to one profession, if he would succeed.

But a musician should show himself capable of talking with a physician, musician, art, or literature, as well as music; as well as the everyday happenings around, and bearing indirectly upon him.

Hundreds of physicians, lawyers, civil engineers and architects are first-class amateur musicians, and in all walks of life one will find clever performers upon various instruments.

Everywhere one finds an interest in music, though it may not always be an intelligent or cultivated interest.

Appreciation of music is not lacking; nine-tenths of the world's people like music. In fact, when one meets a person who actually dislikes music, we look upon that person as a curiosity.

SOME SIGN-POSTS ON THE ROAD TO SUCCESS IN MUSIC STUDY.

BY ADELINE L. PRATE.

Daily Practice is to your musical welfare what daily bread is to your physical welfare. Irregular practice is as bad as irregular diet.

Play in time to your count; don't count in time to your playing.

Know what you are going to play before you begin. Remember how foolish you would feel if you started to do a thing without knowing what was going to be performed, who was going to play, or even the date on which it was to be held. It is just as foolish to start playing a piece of music without noticing the key signature, the tempo or the metronome rate and the degree of loudness or softness.

Keep your elbows at your side as far as possible. It is not good manners to stick your elbows out at the piano any more than it is at the dinner table.

Thumping is not playing. If you wish to sit some thing get a hatchet and cut down a tree. The exercise and the fresh air will do you good.

Economy is essential in good piano playing. When you take a trolley ride you will notice that the driver shuts off the current and puts on the brake when going down hills, and puts on the gas when going up. He does this to keep the speed even. When you play the piano put the "brake" on over the easy parts, so that you can keep the speed even in the difficult parts.

Let your thumb go under without jerking its hand. Try the experiment of keeping a penny on the back of your hand while you play two octaves of the scale of C.

Practice the hardest measure until it becomes easy. A chain is said to be as strong as its weakest link, and in the same way, a piece of music is as easy as its hardest measure. Do not think you know a piece because you can play the easy parts. The fact that one part is easy means only that more practice must be given to the difficult parts.

The fastidious pedal needs careful attention. Keep the pedal down over two different chords is like taking two photographs on a single plate. The effect is blurred.

Play when you are asked. People do not ask you to play unless they want to hear you, and it is always courteous to refuse to do what you are asked unless there is some good reason for it. A willing player makes many friends.

Your teacher knows best what music you should play. To insist on playing music of your own selection is like having a doctor and prescribing your own medicine.

"DO THE HARD THINGS FIRST"

BY EDNA E. DE LEO.

How much there is in those few words! If every student of music would but follow that rule, what a large number of good performers we would have. One is so apt to want to practice that which is pretty before practicing the scales and exercises, but should pupils just keep their minds for one week to "do the hard things first" they would be amply repaid for their work by the results, and would not care to practice the little tunes first.

All this is simply an application of the old business maxim: "Business before pleasure." Teachers should remember how children most always take the largest and most enticing bon-bon in the box. If the child finds necessary technical tasks irksome, these should be done at the beginning of the lesson.

The fame of interpretative artists, particularly singers, are generally short-lived. It is hard to think that the name of Caruso, which is printed on paper millions of times each day, will ever be remembered only a memory. Yet Joseph Staudigel, the greatest bass of his time died only fifty years ago and to-day his name is almost unknown. He was so popular that at his funeral procession half Vienna followed him to his grave. The reason for the singer's transient fame has been that they left not a record or permanent record of their art productions. The song was sung and then vanished like the ripple on a pond. Let us hope that the wonderful vocal photographs taken by the sound-reproducing machines will alter this in the future. It seems a pity that even here they should struggle for years for success and then have it all vanish in less than time it took to build up.

THE ETUDE

WHAT IS EXPECTED OF THE STUDENT IN THE GERMAN MUSIC SCHOOL

By PROF. MAX MEYER-OLBERSLEBEN
Director of the Royal Conservatory at Würzburg

[This article is a continuation of one which appeared in the May number of *The Etude*, which was the second of two issues devoted to the "Music of all Germany." In the first part of this article Prof. Olbersleben gave valuable information regarding the entrance requirements and the fees expected at the leading music schools of Germany.—EDITHA'S NOTE.]

II.
It goes without saying that in addition to the musical qualifications we have mentioned we must also add a large measure of industry upon the part of the pupil before he can hope for real success at any thorough institution of musical learning. It is a fact which most teachers will readily admit, that the student with comparatively little talent, but with great energy and willingness to work, often outpaces the student who possesses considerable talent, but who has not the ambition or the willingness to exert himself to the full limit of his powers.

Three or four hours' daily practice in any technical subject is the least that a student can do to win the favor of an exacting teacher. If I have in this place the boundaries upon the least amount of practice which the ambitious student should attempt, let me also place a similar boundary upon the larger amount that he should be permitted to do in all. Six hours should be ample. A more lengthy period of daily study is liable to be injurious to the health. More than this, after the student has worked for six hours there invariably follows a period of fatigue, during which it is not feasible to produce the best results.

A division of the practice time into a period in the forenoon and a period in the afternoon is advocated at most German conservatories. The following subdivision of the time to be devoted to practice will be found desirable:

Pure technical work, such as five-finger exercises, scales, arpeggios, etc.—10 to 15 minutes.

Etudes, such as those of Czerny, Moscheles, Heller, Loeschorn, Chopin, or whatever selected by the teacher—one hour to one and a half hours.

The remaining period may be devoted to the musical compositions on the pieces, etc., which the pupil is engaged in studying.

The approved amount of time to be devoted to the study or practice of an auxiliary subject is from one to two hours daily. With less time than this the student cannot receive the full benefit of his studies. Thus the student is confronted with a total practice time of not less than from six to seven hours each day.

THE DANGER OF NEGLECTING AUXILIARY STUDIES.

Again I find myself approaching a sermon upon the danger of neglecting the auxiliary studies, which far too often are ridiculously under-estimated by both the pupils and their parents. The worst offenders are would-be artists who desire to become

virtuosos upon some one particular instrument in the shortest possible time, and also students in operatic and concert singing who fail to take time to attend to these studies which they, alas, consider superfluous. As a result of this we cannot fail to note that the distinguishing virtuosity of a Liszt or a Paganini, marked by both brilliancy and material success as well, is now rapidly passing from our midst. Only rarely does the artist appear who can be considered an exception to this, and even then their virtuosity is of passing importance, since



THE GERMAN MUSIC CONSERVATORY HALL. THIS IS THE HALL OF THE WÜRZBURG MUSIC SCHOOL. SOME GERMAN HALLS ARE LARGER AND FINER, OTHERS ARE SMALLER AND LESS PRETENTIOUS.

the public is apparently willing to devote more time to the theatre than to the concert hall. Thus it frequently happens that these virtuosos are driven to become teachers. Not infrequently concert and operatic singers are also obliged to abandon their careers in a similar manner, and both classes are dismayed to find that they are even unfitted for teaching until they have mastered the much-dispersed auxiliary studies.

As absolute necessities, then, I would name the studies of Theory, Sight-singing (*Chorgesang*), Musical History, and, for those who do not make it their principal study, piano. The importance of these studies, which are introduced in the regular work of all German institutions of musical culture, is so great that many have made them absolutely compulsory, as in the case of the Conservatory of which I am the director.

In the principal studies each student has two hours each week. These lessons are given in classes of two or, at the most, three. We believe that the class method of instruction has invaluable advantages. The student has an opportunity to observe the excellences as well as the shortcomings of his classmates. Moreover, the advantage of appearing

THE TYPICAL PIANO COURSE INTRODUCED IN THE GERMAN CONSERVATORY.

Since the piano is the most in demand of all studies at German conservatories, and since this condition no doubt obtains in America as well, I shall outline a course such as that which, with some few exceptions in particular cases, is employed in most German schools. The material which follows is taken up step by step just as the teacher would be obliged to do by the regulations governing instruction in musical institutions.

After the pupil has finished the introductory piano instruction book, of which Lebert and Stark, Riemann, Seifert, Urbach, Eichler and Feyhl or other German works which are selected according to the judgment or taste of his teacher. He is, however, by no means limited to these classics, but is given in addition modern compositions of high artistic merit, such as the lighter compositions of Schumann (*Jugendalbum*), different works of Reinecke and of other one-tones.

With the study of the Cramer Etudes the student steps into a higher grade of his pianoforte work. The Czerny studies, Opus 740, are admirably adapted to supply the technical supplement at this stage. The teacher also introduces at this stage the simple sonatas of Beethoven, pieces by Schubert, Weber, Mendelssohn, Chopin and Schumann, as well as a more liberal allowance of works from more modern composers.

With the introduction of the Cramer studies, we also include the Clementi *Grados ad Parnassum* (Tausig edition), Jensen, Opus 32, Moscheles, Opus 70, and Haberer, Opus 53. More difficult compositions of the classical, romantic and modern composers are then studied.

ADVANCED STUDIES.

With the completion of these more difficult grades, the student's style is taken up. These include the Etudes of Chopin, Op. 10 and 25, the Henselt, Op. 2 and 5, Winding, Opus 18, and those masterly studies of Liszt and Rubinstein, some of which have fanciful names. At this grade the pupil has sufficient technical knowledge to investigate all of the works of the great masters. However, it is worth while to observe that it is only when the pupil reaches these virtuoso heights that he may attempt to study the most difficult works. Prior to this time it is far safer for him to devote his investigations to works within his technical grasp and to leave the difficult works for his days in the "Masterschool" (*Meisterschule*). Further pursuit of this subject would carry me to interminable distances in a very interesting subject. The number of com-

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positions open to the advanced student are well-nigh limitless. For students who in Germany, I would recommend the *Gaude et Piano* study, by Eschmann, in which work groups, including different standard compositions, are outlined.

SELECTING A MUSIC SCHOOL.

In closing this consideration of the German music schools as a whole, the author desires to comment for a few moments upon the subject of the best road for the student from other countries to follow in selecting a music school. It is difficult to determine the advantages and the disadvantages which various institutions present. I understand that this subject is being quite fully considered in The ETUDE for April, May and June. At first glance the great cities, with their extensive and famous institutions, seem to have the principal advantage. These institutions, employing renowned teachers and the pupils naturally expect to be able to use the names of these teachers to advantage when they return to their native lands. In addition to this, the music schools in the large cities have the additional advantage of the theatre, the great art galleries, the concerts, etc., which are possessed only to a more modest degree by the small cities. I suppose that similar conditions obtain in the United States. After all, it is the real work that counts, and from my personal experience I have often observed that students in small cities work harder and produce better results in small cities than they do in the large cities, but the distracting amusements of the large city.

Moreover, the large city is often wanting in some of the very great advantages of the small city. Economy is one great consideration. Living in a large city is almost invariably more expensive than in a small city, and my sympathies go out to the student in the large city who is thousands of miles from his friends and who has insufficient funds to carry on his studies without worry. The small city encourages more concentrated and intensive study. In addition to this, the teachers in the music schools of the smaller cities of Germany are relieved from the many concert and theatrical obligations that they are obliged to pay in a large city. Thus they are able to take a much deeper personal interest in the individual pupil. From a purely artistic standpoint, the work is thus upon a higher plane, as the teachers devote practically all of their time to educational work. I am informed that similar observations have been made by educators in comparing the work of small colleges in America with that of the great universities, and that many thoughtful American parents send their sons to the smaller colleges, knowing that they are likely to receive more specialized attention.

THE ADVANTAGES OF GOVERNMENT SUPPORT.

The Government provisions enable the institutions in smaller cities of Germany to maintain a staff of instructors who could not exist were it not for such provisions. For instance, in the institution of which I am the director (Royal Music School, Würzburg) the teachers are provided with a competence, and more than this, are insured a pension when a pension becomes necessary. For this reason it is possible for us to keep our faculty together, notwithstanding offers of fine positions coming from some institutions where these governmental guarantees do not exist. The plan of Government support and Government supervision also seems very desirable to me, since the teacher's success and advancement must depend upon his devotion to his educational work and he must show results with his pupils. For the student who studies in Germany, I can conscientiously advise a course at an institution in a smaller city and later specialized study in his particular branch in different great cities of the nation, where the most advanced and representative exponents of his art reside.

The form of the sonata must not be regarded as being like a plan or a road map. It is a guide, if followed exactly, will guide the traveler upward. But into every part thereof. A volume of Mozart's Sonatas is not like a row of six-roomed houses all built to the same pattern, with the same restrictions imposed by local surroundings and the district surveyor.—H. C. BANISTER.

Especially translated for The ETUDE from *Le Courrier Musical*.

BY CAMILLE SAINT-SAËNS.

MUSIC is as old as humanity.

But what music? The savage races have been able to give us some idea of it. A few notes, rudimentary melody, beating in time with the music by way of accompaniment; sometimes primitive rhythms alone, without melody.

When melody was more fully developed the rhythm became more complicated, as in the little-known Greek music, and the music of the Orient. Music, as we understand the term, considered in The ETUDE for April, May and June. At first glance the great cities, with their extensive and famous institutions, seem to have the principal advantage. These institutions, employing renowned teachers and the pupils naturally expect to be able to use the names of these teachers to advantage when they return to their native lands. In addition to this, the music schools in the large cities have the additional advantage of the theatre, the great art galleries, the concerts, etc., which are possessed only to a more modest degree by the small cities. I suppose that similar conditions obtain in the United States. After all, it is the real work that counts, and from my personal experience I have often observed that students in small cities work harder and produce better results in small cities than they do in the large cities, but the distracting amusements of the large city.

Moreover, the large city is often wanting in some of the very great advantages of the small city. Economy is one great consideration. Living in a large city is almost invariably more expensive than in a small city, and my sympathies go out to the student in the large city who is thousands of miles from his friends and who has insufficient funds to carry on his studies without worry. The small city encourages more concentrated and intensive study. In addition to this, the teachers in the music schools of the smaller cities of Germany are relieved from the many concert and theatrical obligations that they are obliged to pay in a large city. Thus they are able to take a much deeper personal interest in the individual pupil. From a purely artistic standpoint, the work is thus upon a higher plane, as the teachers devote practically all of their time to educational work. I am informed that similar observations have been made by educators in comparing the work of small colleges in America with that of the great universities, and that many thoughtful American parents send their sons to the smaller colleges, knowing that they are likely to receive more specialized attention.

PALESTRINA'S DISCOVERY.

Expressiveness was born with the chord of the dominant seventh, the root from which the tree of modern harmony grew. Its invention has been attributed to Monteverdi, but it is said to exist, nevertheless, in the *Adornatus* of Palestrina. Floods of ink have been spilled over this question, some affirming and others denying the existence of this famous chord. There is no equivocation possible in the notation of the message. It is an unprepared dissonance, held by all four parts throughout an entire measure. This music is certainly that of Palestrina, in breaking the rule, made a discovery of which he could not possibly see the outcome.

With the introduction of the chord of the seventh, a new era commenced. It is a great mistake to think that Palestrina, in breaking the rule, made a discovery of which he could not possibly see the outcome. There is no equivocation possible in the notation of the message. It is an unprepared dissonance, held by all four parts throughout an entire measure. This music is certainly that of Palestrina, in breaking the rule, made a discovery of which he could not possibly see the outcome.

But that as it may, he had studied deeply and under-

stood much upon the larger lines, the musical evolution which he properly described as "omniscient" system, since worked out by Richard Wagner. After that he declared he could see no further development. He could not foresee a system of free tonality. Yet, as a matter of fact, we have already reached that stage.

Faith did not desire to add new rules, the natural development of time and experience demanded the suppression of all rules and constraints. Every one should make rules for himself; music is free and unlimited in its possibilities; there are no perfect chords; there are no such things as discords nor false harmonies; any aggressive feeling is the sign of a weak brain. First, notes were invented, and their pitch was shown by means of the staff. Nothing was said about the time-intervals until composers began to write different parts for two or more voices. Then, in order to indicate the proper place of each voice relative to the others, it became necessary to assign definite proportional time-values to the different kinds of notes.

With the advent of the opera, and the consequent rise of orchestral music, different forms arose, and music took on a more personal character. Variations in intensity were designated by Italian words, such as *piano* and *forte*; and an attempt was made to indicate the pace of the compositions by words like *andante* and *allegro*. But it was soon felt that the latter terms were altogether too vague, and susceptible of too capricious an interpretation. A writer of the early nineteenth century, emphasizing the necessity for an accurate time-measure, cites the following as examples of discrepancies in the ideas of contemporary composers as to the meaning of the Italian words, shown in early metronome markings. In compositions marked *allegro*, Cherubini gives $\text{♩} = 50$, while Clement has $\text{♩} = 106$, more than twice as fast. Again, Michel gives $\text{♩} = 66$ to the term *allegro*, while Clement uses the same mark for the term *presto*. Finally, J. B. Cramer indicates *moderato* in one composition by $\text{♩} = 63$, and in another by $\text{♩} = 116$, nearly twice as rapid!

THE FRONTIERS OF MODERN MUSIC.

Ah, well, one can go even farther than that! Why stop at the voice in the unlimited field available? Why stay in one scale? Infinite possibilities lie at our disposal; let us profit by the fact. Let us make use of the dogs barking at the moon, and cats meowing, and the birds singing. A German writer has written a book proving that birds sing in the same way as we do, and that, for then the song would be discredited to us; they sing outside of the scale, and the effect is ravishing; but it is not human art.

Certain Spanish singers give one a similar impression; they perform interludes for a bird to sing to, to note. It is an art midway between the song of birds and the song of man; but it is not a superior art. One marvels in some respects at the progress accomplished during the last thirty years; it is thus one should consider the architect of the future.

Did not see that in killing the pointed arrow they three us back for centuries into the arms of the Greeks and Romans.

BARS AND BAR-LINES.

BY HERBERT ANTONIČEK.

It is a good thing to remember the origin of practices which have become commonplace, getting to the foundation upon which they rest. We find this in the case of bars and bar-lines. Bar-lines were first used merely to keep the different vocal parts in a row in the correct position one under the other.

They had nothing to do with the time or rhythm, and only came in as a convenient connection as the voice and orchestra increased in size. As the music became more elaborate. The time was there, notwithstanding this, however, and before bar-lines were used to divide the measures from one another we find time signatures were commonly used and a distinct and regularly recurring time was given to the music. It is an abuse of the principles of rhythm and time to make the bars a kind of hurdle over which we have to leap or climb. Bars do not make the length or rhythm of a musical phrase; they only measure it. When a surveyor measures the length of a road he does not erect poles at regular distances and stop to climb over them; he uses a measuring tape, and a chalk mark to guide him in his measurements. The bar-lines in music are the chalk marks of the surveyor.

Perhaps the greatest abuse in connection with bar-lines is in respect of double-bars. A composer referring to what has been said, or as a convenient device for drawing attention to other matters, repeats *da capo*, etc. It is rarely that the double-bar is intended to cause a break in the time. Yet many chorists, seeing especially church organists and of indefinite duration. Perhaps the same people think it necessary to stop every time they see a mile-stone or a sign-post when they are out walking!



The History and Uses of the Metronome.

By CLARENCE G. HAMILTON

The invention of the metronome marked an important step in the evolution of musical notation. When the world began to wake up from its centuries of slumber during the dark ages, musicians applied themselves to furnish means for recording the new ideas seeding in their brains. First, notes were invented, and their pitch was shown by means of the staff. Nothing was said about the time-intervals until composers began to write different parts for two or more voices. Then, in order to indicate the proper place of each voice relative to the others, it became necessary to assign definite proportional time-values to the different kinds of notes.

With the advent of the opera, and the consequent rise of orchestral music, different forms arose, and music took on a more personal character. Variations in intensity were designated by Italian words, such as *piano* and *forte*; and an attempt was made to indicate the pace of the compositions by words like *andante* and *allegro*. But it was soon felt that the latter terms were altogether too vague, and susceptible of too capricious an interpretation. A writer of the early nineteenth century, emphasizing the necessity for an accurate time-measure, cites the following as examples of discrepancies in the ideas of contemporary composers as to the meaning of the Italian words, shown in early metronome markings. In compositions marked *allegro*, Cherubini gives $\text{♩} = 50$, while Clement has $\text{♩} = 106$, more than twice as fast. Again, Michel gives $\text{♩} = 66$ to the term *allegro*, while Clement uses the same mark for the term *presto*. Finally, J. B. Cramer indicates *moderato* in one composition by $\text{♩} = 63$, and in another by $\text{♩} = 116$, nearly twice as rapid!

THE FIRST METRONOMES

So soon as the need for a fixed time-standard was felt, attempts were made to supply the demand. Naturally the pendulum, already familiar in its use in clock mechanism, was selected upon the first attempts under such conditions. *Etienne Lullie* is the first man known to have produced an instrument based on this principle. As early as 1666 he published a description of a *Chronometre*, made by attaching a ballet to a string, with which vibrations of seventy-two different degrees of speed could be produced, by adjusting the string at different lengths. During the eighteenth and the early nineteenth centuries a number of similar instruments foundered upon the sands of their own use. We find this in the case of bars and bar-lines. Bar-lines were first used merely to keep the different vocal parts in a row in the correct position one under the other.

They had nothing to do with the time or rhythm, and only came in as a convenient connection as the voice and orchestra increased in size. As the music became more elaborate. The time was there, notwithstanding this, however, and before bar-lines were used to divide the measures from one another we find time signatures were commonly used and a distinct and regularly recurring time was given to the music. It is an abuse of the principles of rhythm and time to make the bars a kind of hurdle over which we have to leap or climb. Bars do not make the length or rhythm of a musical phrase; they only measure it. When a surveyor measures the length of a road he does not erect poles at regular distances and stop to climb over them; he uses a measuring tape, and a chalk mark to guide him in his measurements. The bar-lines in music are the chalk marks of the surveyor.

THE PRINCIPLE OF THE INVENTION

The principle upon which this works is familiar to us in the "See-saw." When a child sits on each end of the see-saw board so that it is horizontally balanced,

the fulcrum in the middle on which it rests constitutes the center of gravity of the whole, so that neither end can descend without a slight change of conditions. Now if a third child sits upon one end, increasing the weight, that end descends; or if one child moves nearer to the middle, thus diminishing the leverage on his end, the opposite end will descend. Winkler took advantage of these facts. He slightly increased the weight on one end of the see-saw pendulum so that the V-shaped pendulum and the pendulum assumed a vertical, instead of a horizontal, position. Setting the bar in vibration, he then found that it moved much more slowly than a single pendulum of the same length, and, furthermore, that its vibrations could be quickened at will by sliding the upper weight toward the center.

JOHANN NEPOMUK MAELZEL

With the foregoing facts in mind we are prepared for an introduction to the man whose name is synonymous with that of Metronome. *Johann Nepomuk Maelzel*, the son of an organ builder at Ratibor, where he was born in 1772, possessed a remarkable combination of inventive genius, business ability, and readiness to appropriate unscrupulously to his own use the products of other men's brains. When in Vienna in 1792, he taught music for a while, but soon became enthusiastic over the subject of self-playing instruments. The first of these, which he called an automaton, was a kind of mammoth music box, embracing a number of orchestral instruments. Later on he constructed a similar machine on a more elaborate basis, naming this the panharmonicon. The latter he exhibited in Paris, in company with an automatic chess player, which he had purchased from an inventor.

Maelzel was appointed court mechanician at Vienna in 1808, and it was about this time that he became intimately acquainted with Beethoven. The latter had for some time been enthusiastically searching for a more accurate time-measurer, and hence he welcomed with avidity a chronometer which Maelzel brought to his attention. Sympathizing with Beethoven's infirmity of deafness, Maelzel made several ear trumpets for him; and in return Beethoven wrote, on a plan proposed by Maelzel, a descriptive composition for the panharmonicon, entitled the "Battle of Vittoria." This piece so delighted Maelzel that he induced Beethoven to score it for full orchestra, in which form it was rendered for the first time on December 8 and 12, 1812, at concerts given for the benefit of disabled soldiers.

What was Beethoven's chagrin, however, to find that Maelzel had announced that this composition had been presented to him by Beethoven! The latter indignantly denied that such was the case; and when Maelzel, who had surreptitiously obtained possession of the orchestral parts, attempted to produce it in Munich, Beethoven entered an action against him in the Vienna courts.

A STOLEN IDEA

When Maelzel started for London to produce the *Battle Piece*, Beethoven wrote a scathing denunciation him to the English musicians. Maelzel, however, proceeded only so far as Amsterdam, where he became so fascinated with Winkler's invention that he allowed no further considerations to interfere with his study of it. The double-pendulum metronome embodied the very idea for which he had been searching. He therefore immediately offered to purchase the rights of the invention from Winkler; but, nothing daunted by the latter's refusal, he proceeded to Paris, and there, having added the numbered scale behind the pendulum, he patented the Maelzel metronome. Winkler, as his own invention had been one where fortune favored the brave; for, although the Holland courts at a later date rendered a judgment in favor of Winkler's priority of claim to the invention, Maelzel's double-pendulum metronome with the metronome as to overshadow completely and permanently that of its real inventor.

In the promulgation of his borrowed ideas, Maelzel's business cleverness shone brilliantly. The cooperation

of leading musicians in all countries was quickly secured. In France a report, which rehearsed the scope of former inventions and placed the sanction of approval upon Maelzel's metronome by prominent French composers and teachers, was presented to the *Académie des Beaux Arts* on October 14, 1815, signed by Lescaut, Cherubini and Berlioz. Patents were obtained in France, England, Austria, Bavaria and the United States; and, having associated with himself the noted mechanician J. Wagner, the nephew, Maelzel opened in Paris the first metronome factory in 1860.

MAELZEL'S SUCCESS

A letter addressed to the *Mercure de France* in April, 1816, testifies to the formal adoption of Maelzel's metronome by a number of well-known musicians, including Cherubini, Mehul, Albrechtsen and Kreutzer; while in England a letter to the editors of the *Times* and the *Morning Chronicle*, published July 16, 1816, says: "We thus publicly declare our intention henceforth to mark the time of all our compositions according to M. Maelzel's scale." Among the signers of the latter document are T. Attwood, Henry Bishop, Muzio Clementi and J. B. Cramer. Beethoven also, who could never harbor a grudge against anyone for long, signed a similar letter, in company with J. N. Hummel, Moscheles, Sallé and Spohr.

Meanwhile, Maelzel was working still further to perfect his machine, thus succeeding in reducing its size by one-third and lowering its price at the same time. This second machine was the subject of another laudatory report to the French *Académie* in 1818. The first machines indicated from 50 to 100 beats per minute, limits which were afterwards extended to include beats from 40 to 208 of the present scale. Maelzel also succeeded in adding an attachment to emphasize certain beats, as is done by the bell in the modern machine. In general, the metronome of the present day corresponds closely with that fashioned and improved by Maelzel. The metronome is now manufactured in various countries, including our own.

Maelzel eventually led a wandering life, living for some time in this country. He died at sea, July 21, 1838.

HOW TO USE THE METRONOME.

In construction the metronome is in the form of a small four-sided pyramid, on one face of which the double pendulum works. The metal bar is suspended in such a way that it is kept in vibration by a simple clock-work mechanism. The pendulum is attached to the pendulum by means of an escapement like that of a watch. The lower pendulum arm is shorter, but more heavily weighted than the upper; and upon this upper arm is a weight which is used to produce a desired frequency of beats per minute within the limits of the scale. Grooves, serving as stopping places for this weight, are inserted in the upper arm; and these correspond to the vibration numbers indicated on the graduated scale behind the pendulum. Since the variation in the times of consecutive vibration numbers is so slight, especially in the case of the higher numbers, all figures are not represented on the scale, which proceeds from 40 to 64 by twos, from 64 to 72 by threes, from 72 to 120 by fours, from 120 to 144 by sixes, and from 144 to 208 by eights.

In connection with this scale the names of the movements from *Largo* to *Presto* are also written in separate columns. The names are written in such a way that, since the same number of beats may be employed for either quick or slow tempo, according to the kind of note taken as standard. For instance, $\text{♩} = 88$ would indicate a slow tempo, while $\text{♩} = 88$ would be very quick.

Some metronomes have also the bell attachment referred to above, which is thrown on by a sliding bar at the side. By means of this bell the first beat in a measure is emphasized, and a bell may be emphasized. When unusual divisions are employed, like 5 or 7, the attachment is not available.

A word now as to the translation of metronome numbers. Suppose we had at the head of a piece the inscription *M. M. = 100*. This means, if the Maelzel metronome a quarter-note has one one-hundredth of a minute. Accordingly, we set the sliding weight at 100, and consider that each tick registers a quarter-note.

To know the time of a measure, however, we must also ascertain how many quarter-note units the measure contains. If the piece is in 2-4 time, there are two one-hundredths of a minute to each measure. Likewise, in 3-4 time there are three one-hundredths of a minute to each measure, and in 4-4 time there are four one-hundredths of a minute to a measure. The composer is at liberty to adopt any kind of note as his unit of measurement which is contained an even number of

times in each measure. In the last case cited, for instance, that in 4-4 time, he could have indicated $\text{♩} = 50$ or $\text{♩} = 200$ with the same length of measure as a result. Only in these cases, attention would have been called to a different kind of unit as the standard of measurement.

Let us now inquire what are the chief uses of the metronome. Primarily, of course, it is valuable as an expression of the composer's exact intentions regarding the rate at which his works should be performed. The opera composer Grétry (1741-1813) is quoted as saying, "I am so convinced of the insufficiency of the customary time indications that I believe it a fact that a composition written in Amsterdam and marked *allegro* would be played only *andante* by the people of Marseilles." Such discrepancies would no longer exist if the metronome properly performed its office. Let us note, however, that a blind adherence to metronome marks is not always wise. Some composers have carelessly or mistakenly mis-notated the tempo of their compositions. It is a known fact, for instance, that Schumann's metronome was sadly out of condition, and that his markings are consequently nearly valueless. So also some markings have been added by zealous editors to works whose composers left no such indications, and hence do not necessarily represent the idea of the composers correctly. Etudes, again, are generally marked at an extreme speed limit, which should seldom or never be attempted by the student. It would be well if the device sometimes employed of indicating two boundaries of speed, such as $\text{♩} = 88-104$, were more often used, thus allowing elasticity in the rendition.

An analogous use of the metronome is to indicate shades of tempo during the course of the composition. For instance, in the first movement of Beethoven's *Sonata Appassionata* (d'Albert's edition), we find $\text{♩} = 120$ indicated for a few bars; then a change to $\text{♩} = 126$; a return to $\text{♩} = 120$; again $\text{♩} = 126$ and $\text{♩} = 120$; later on $\text{♩} = 116$, and finally $\text{♩} = 160$.

CAUTIONS FOR STUDENTS

For the student, however, the metronome's most important office is to give command over absolute time-values. Tempo is so dependent upon the mood of the moment that students, especially those of highly emotional natures, should practice technical exercises and parts of pieces daily with the metronome as a balance wheel to their temperamental extravagances. After a pupil has thus obtained a clear and understanding of time-values, he may be allowed to discard the metronome in playing the piece, and for the sake of reasonable expression, he may be taught to introduce intentional touches of the *tempo rubato* into his interpretation.

Certain precautions should be observed in the selection and care of a metronome. Care should be taken in choosing one that the beats are exactly even, and that the proper number occur to the minute. The latter condition can be tested by setting the weight at 60, and comparing the result with a minute on one's watch. The bell attachment is well worth the advance in price; for, while this need not be used continually, it sometimes may be employed to great advantage. The metronome, once purchased, should be kept wound up when not in use. The chief ways in which it is liable to get out of order are by the loosening of the sliding weight, and by unevenness in the beats. In either of these cases the instrument should be repaired by the manufacturers, if possible, or otherwise by an expert watch-maker.

While the metronome appeals to both the eye and the ear, it is the latter organ which should be taught to apprehend the beats, since it is frequently inconvenient to watch the pendulum and often confusing to attempt to do so. In order to give prominence to the beats the instrument should be placed directly in contact with the wood of the table or on an adjoining table, since if it be placed upon a cloth or felt covering the latter will tend greatly to deaden the sound.

We see, therefore, that the metronome, with its apparent simplicity of construction, has an extensive and interesting history; that it is an important and necessary factor in accurate notation, and that, if rightly employed, it will give stability and precision to the work of the student. Music is an art so open to spasmodic and contorted interpretations that an invention which tends to reduce it to definite terms should certainly receive a warm welcome.

One arrives at art by roads hardly to the vulgar; by the road of prayer, of purity of heart, by confidence in the wisdom of the Eternal, and even in that which is incomprehensible.—Chopin.

THE ETUDE

HEARING WITH THE EYE.

BY SYLVY GREN.

There is a detail of study that should be attended to by all advanced pupils. It is the ability to read music with the eye alone in silence, but with the understanding of it that comes with hearing. This seems a hard thing to do, and many junior pupils might think it impossible. However hard it may be, it should be mastered. It is not that any one who has gone through a proper course of harmony will find it impossible, and the ability to hear music that is only read with the eye is nearly always found in those who are truly musical. The power is generally quite unsuspected, and unless it is looked for and deliberately cultivated it will never come out.

We know that an educated person can read a poem or an essay in silence and understand it as well (or better than) when it is read aloud, or when he hears it read by another. He knows what the words mean without hearing them said, and so he gets the ideas of the writer. Now the various notes and signs in music are just symbols, each meaning something that we all more or less understand when we hear it translated into sound; and, it is possible to so understand them that we can feel what they mean without hearing them at all, and so we quickly grasp the beauty of the music and the message of the composer. This part of study concerns itself solely with the music as an expression of beauty; it has nothing to do with technical difficulty or questions of form. It is, therefore, a help in this music to realize right from the beginning that a great composer is trying all the time to tell us something in his music—quite as definitely as a great poet or a preacher. He is trying to deliver a message to us, generally something connected with beauty or high ideals. It is the special way in which his brain is built that makes him speak in music, instead of words. Beethoven and Brahms, Bach and Mozart, and all alike are deliverers of messages to their fellow-men; and if we understand this, as students of music, we very soon get a real knowledge of the inner nature of music.

We see then (secondly) what the use of this power is to us. It helps us to get inside the music thoroughly and completely. Of course, music must always be heard to be fully appreciated; but it does not matter how good we are as players, there is always something in the notes. But when we read a piece in this manner, we see the music at once; we feel what it means, having no bother of playing to make us for the moment what is called psychically deaf. It is strange how few of us do this in other branches of study. We do not learn our lessons aloud, our poetry or our history, nor do the actor or the elocutionist do all their study in that way. They read the text of their parts very carefully, and weigh their words and ideas with care, but the thing stands as a perfectly understood whole in their minds.

The student will find some hard nuts to crack, but there are a good many similar difficulties in Shakespeare and Browning; and as these latter are gradually removed by continual study, so the former can be mastered. The meaning of music is not so definite as the meaning of words, but if music is a real thing to us, we ought to feel it as much in silence as in sound.

A PRACTICAL METHOD.

I got into the habit of thinking through my pieces (away from the piano or the organ) as soon as I knew them well, and I found that I could by this plan get a peculiarly rapid, full view of the music. This was very useful, because one of the drawbacks in music is that to it, like a picture can, or the ideas of a poem, it can be unfolded only bit by bit, and it often happens that there is so great a distance between the important points—the climaxes—that is—that in our own playing we cannot place them in any true proportion. You know that the thing critics look for in an artist's playing is the *ness*—of the piece he is playing as soon as it is finished; about in seven-league boots and set from point to point almost in an instant, and so see things in right perspective.

Then the idea suddenly struck me: "If I get all this good out of music I know, can't I do something like this with a hearing eye, so to speak, at new pieces. At first nothing came. Everything was blank, quite dead.

I felt no more of the music than I do now of the writer's ideas when looking at Persian or Egyptian handwriting. But little by little the sense of rhythm, of melodies, of modulations, and so on began to creep in, until I got so that I felt the same pleasurable excitement and emotional thrill in merely reading music as I did in listening to it. A strange thing is that one rarely makes mistakes when one is really experienced in this method of studying music, and a peculiar thing is that it gives one such a knowledge of the music that ordinary playing is most unsatisfying and only the best is wanted.

When one has thoroughly prepared a piece of music in this manner nearly all technical difficulties vanish, for we get to see the reason for these hard passages; and with the coming of a knowledge of why a thing is arranged in such a manner as to be difficult, half the difficulty seems to go. This is pleasant for its own sake; but the best side of it is that we do not have so much chance of getting tired of the piece before we play it with understanding.

You must not expect to do all this at once. It takes a long time—years maybe, and perfection only comes with ripe musicianship and experience. It is a good plan in the beginning to take a strange piece by a composer whose music you know through having done a number of his pieces. It is a help to know the composer's style. Get an idea first of all of the melody. As soon as it begins to form in your mind like something you have known all your life ("Home, Sweet Home," for instance). Look at it at the bass, and when you feel the movement and strength of this part of the music, see how it fits in with and supports the melody. If you know much of harmony, you will feel the changes of chords almost instinctively, and hit by hit the modulations will open themselves out to you, with all the little inner movements of the music—changes of rhythm, and so on. You can as easily tell whether you have got hold of the meaning of a passage as you can tell if you understand a line or a verse of a poem you may be reading; and if you are earnest, you will not pass a single doubtful point until you feel you understand it. This means a good deal of hard work, but so does everything else in music, and it more than repays you in the end, for it makes you understand the music you are playing or listening to, and understanding is the great secret of success in music.

HOW THALBERG MADE THE PIANO SING.

(Sigismund Thalberg, one of the greatest contemporaries of Franz Liszt, was renowned for the beautiful singing tone produced from the pianoforte. Here are some suggestions from his pen which may interest readers of THE ETUDE.—EDITHA NORTON.)

A CELEBRATED WOMAN has said that the art of singing well is the same, to whatever instrument it is applied. The function of the pianist is to apply mechanical means to the dictates of art. The piano cannot, strictly speaking, render the beautiful art of singing in its most perfect form—that is to say, in its faculty for long-sustained sounds, and, therefore, order to annul this imperfection, and to produce the illusion not only of sustained or prolonged sound, but also that of a gradual crescendo and diminishing on a sustained note. This cannot be done by the mere mechanical. Only an artist can invent resources and means to overcome difficulties of this nature.

In order to produce a fine, rich sonority and ample variety, a complete absence of all stiffness is essential. It is indispensable that there should be as few, wrists and fingers as a good singer possesses necessary to limit the key, so to speak—to crush it with a boneless hand and fingers of velvet.

The "singing" part of a piece of piano-forte music should be clearly articulated, and should give the impression of a fine human voice singing above the orchestral accompaniment very softly rendered. The dynamic signs, *piano* and *forte*, etc., are only of relative value. They should never prevent the melody from standing out above the accompaniment, but should be used to produce a variation of intensity.

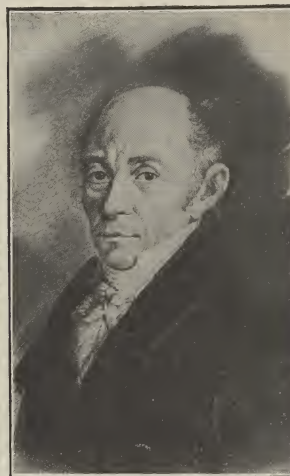
Young artists may be safely recommended to use of the hands and arms, never to strike the key from too great a height, to listen much in playing, to question themselves, and to criticize and judge themselves severely. There is too much work done with the fingers and too little with the intelligence.

THE ETUDE

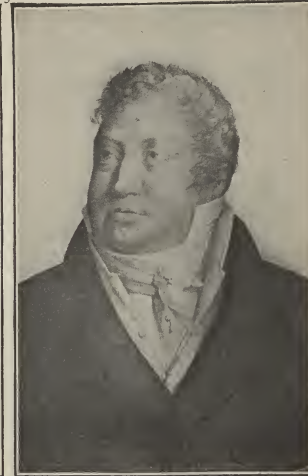
The Etude Gallery of Musical Celebrities



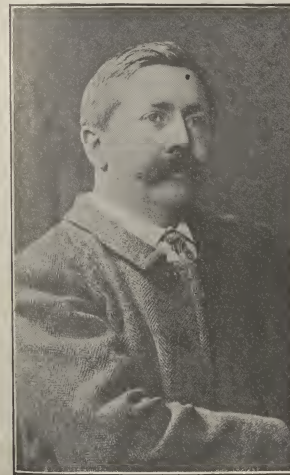
Emile Sauret



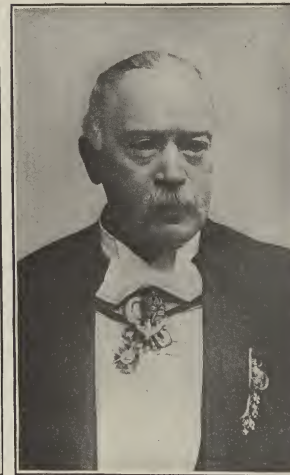
Muzio Clementi



Johann Ludwig Dussek



Joseph Edouard Rislé



Eduard Lassen



David Scull Bispham

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Carlisle, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and seventy portrait-biographies have already been published. In several cases these have been provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

JOHANN LUDWIG DUSSEK.
(Doo'-shek).

DUSSEK was born at Caslau, Bohemia, February 9, 1761, and died at St. Germain-en-Laye, France, March 20, 1812. He commenced his career as a pianist in his fifth year, and his organ studies in his ninth year, and was soon able to aid his father, a successful musician. His phenomenal skill destined Dussek for something better than this, and he soon started out on his travels, which practically never ended until the day of his death, for he was a restless soul. He was especially fond of Hamburg, where, during his twenty-second year, he studied with Emanuel Bach. He frequently returned there after long absences. After a sojourn in St. Petersburg he went to Paris in 1786, where he was in high favor with Marie Antoinette. About this time, he added to his laurels as a pianist by performing on the harmonica (musical glasses), and on visiting his brother in Milan, his success with that forgotten instrument was even greater than with the piano. In 1788 Dussek met with such success nearly twelve years later. He was in a business enterprise drove him to the city of Hamburg in 1800 to avoid his creditors. After further adventures, he became attached to the household of Prince Louis Ferdinand, until the prince's death, when he went to Prince Isenburg. Finally Dussek became attached to the household of Talleyrand in Paris, with whom he remained until he died. He had great gifts as a composer, but failed to make the most of them. (The Etude Gallery.)

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MUZIO CLEMENTI.

CLEMENTI was born at Rome, 1752, and died at Evesham, England, March 10, 1832. In his ninth year he won a position as organist, and attracted considerable attention. In his fourteenth year, Peter Beckford took him to England, where he studied music until 1770. In that year he made his London debut with overwhelming success. From 1770 to 1780 he was combated (conductor) at the Italian opera in London, and the following year he toured Europe. When in Vienna he entered into a "friendly" contest with Mozart at the instigation of the Emperor, but the result was inconclusive. In 1802 he returned to England, where he spent the remainder of his life, except for a tour to Paris in 1785. He lost a considerable sum with the failure of a firm of manufacturers of musical instruments, and went into business for himself. The firm of piano manufacturers which he founded still survives under the name of Collard & Collard. His compositions have had great influence on the work of subsequent composers, as the sonata form for piano was largely fixed by him, and his sonatas were much admired by Beethoven. His collection of over a hundred piano studies known as the *Grades of Farnese* are the basis upon which modern pianists rest in respect in which he was held in his adopted country is shown by the fact that he was buried in Westminster Abbey. (The Etude Gallery.)

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EMILE SAURET.
(Soh-ray).

SAURET was born at Dunle-Roi, Cher, France, May 22, 1810. He first and only taught was de Bréot. He commenced his career as a virtuoso when quite young, and visited nearly all the principal cities of Europe. He also played often at the French Court in the days of the second Empire. He first visited the United States in 1827 with Strakoski, returning to America two years later, and remaining until 1826. He made his first appearance at the Gewandhaus, Leipzig, in 1826, under the direction of Rubinstein, and won instant favor. While in Leipzig he studied composition under Jadschoni, but soon returned to America. A European tour in Germany and Austria in 1827 attracted a great deal of attention and won him his first real recognition in his own country. France Sauret was a friend of Franz Liszt, and the two artists often appeared together. In 1879, he was appointed professor of the violin at the Kullak Academy in Berlin, where he remained for over ten years. His positions were given up in 1891 in favor of a similar position at the Royal Academy of Music in London. After thirteen years in the British capital, Sauret took a similar post at the Chicago Musical College, from which he retired in 1906. His playing is typical of the grace and elegance of the French school, and his compositions include a Concerto for violin and orchestra, besides many other works for violin and orchestra, and salon pieces. (The Etude Gallery.)

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DAVID SCULL BISHAM.

DAVID BISHAM was born January 5, 1857, at Philadelphia, Pa., and was intended for a business career. He appeared as an amateur in many concerts, church affairs, and in his college Glee Club, etc., and finally went to London, 1886, to study with Vannucci and Lamperti until 1889. He then went to London, studying voice with William Shakespeare and elocution with Herman Vezin. He made his debut on the stage at the Royal Opera House in 1891, and won immediate favor. Further successes followed and Bisham rapidly became absorbed in the musical life of England, singing not only in opera at Covent Garden, but also on the stage, and at the choral festivals, which form such an extensive feature in English life. Nevertheless he was not neglected in America, and a second production of Walter Damrosch's *Scarlet Letter*, he was the original *Chillingworth*. As a singer in Wagner opera, he has been exceedingly successful, and is said to be one of the most sympathetic and successful exponents of the work of *Karnen*. He has also appeared as *Wotan*, the *Dutchman*, *Waltraute*, and in many other parts. He has been successful in fact in nearly all the principal Wagner baritone roles. For many years he was as popular at Covent Garden as at the Metropolitan opera, and his services are in constant demand, owing to his astonishing skill both as a singer and as an actor. Few American singers have had so successful a career, and none has better deserved it. (The Etude Gallery.)

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EDUARD LASSEN.
(Lahs'-n).

LASSEN was born at Copenhagen, April 13, 1833, and died at Weimar, January 15, 1904. In his second year he was taken to Brussels, and in his twelfth entered the conservatory of that city. He took the first piano prize in 1847, and also the first harmony prize, and the second prize for composition. In 1851 he gained the "prix de Rome" and toured Germany and Italy. After a futile attempt in Brussels to obtain a hearing for his opera *Leneje Ludwigs Brautfahrt*, he went to Weimar, where he obtained him. The next year he obtained the post of court music master, and when Liszt retired from the opera directorship in 1861, Lassen succeeded him. The same year, he produced a second opera, *Frauenlob*, and in 1868, Brauner's opera *Le Capitaine*. Lassen was a strenuous Wagnerite, and produced *Tristan* and *Lohengrin* at Weimar in 1874 at a time when no other theater but that at Munich had the courage to do so. As a composer he is remembered more by his songs than anything, and some of his works in this *Dream*, and *The Echo* are still popular in music lovers. His symphony in D major, and his overture, etc., testify to his industry, and are not entirely forgotten. Like many other composers he went to Goethe for inspiration, and his *Ynd* which has kept the stage all over Germany. (The Etude Gallery.)

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JOSEPH EDOUARD RISLER.
(Ris-lyer).

RISLER was born at Baden-Baden, February 23, 1873, and studied at the Paris Conservatory of Music, where he gained prizes for piano playing and harmony. On leaving the Conservatory he studied with Stavenhagen, d'Albert, and Klindworth. A European tour followed and Risler gained a reputation as a pianist. In 1896-97 he assisted in the Bayreuth productions, and also in the production of *Die Meistersinger* at Paris. In 1900 he was appointed member of the Conseil Supérieur of the Paris Conservatory. He is particularly skillful in the rendering of Beethoven's music, and is Groves' Dictionary says of his performance in England in 1894: "His playing was then found to be singularly free from affectation, although in his later years he has yielded to certain mannerisms which detract from the artistic beauty of his earlier performances." Risler occupies a very important position in the musical world of Paris to-day, and is undoubtedly one of the foremost living virtuosos. Up to the present he has not been heard in the United States, it is hoped that the near future will afford Americans an opportunity of becoming acquainted with the work of this artist, though he has written a piano transcription of Richard Strauss's tone-poem, *Zill Eulenpiegel*, for concert use. (The Etude Gallery.)

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

SOME STEPS IN THE ADVANCE OF PIANO TECHNIC.

BY LUTIE BARKER GUNN.

"The first question invariably asked of a teacher is, 'What method do you use?' The public does not seem to comprehend the fact that most teachers are continually changing their methods. Progressive teachers are always the ones who are most responsive to new methods. Some conservative teachers have held to bad methods, for no other reason than that they have started with a bad method and have never had the courage to face their friends and pupils and say: 'I have discovered that I am wrong and shall now do everything in my power to correct the evil I have done.' Others are so vacillating in their course that they jump from method to method and teach to teacher in such a manner that they never reach permanent results of value.

At present it would seem that the technical problems pertaining to the piano had all been solved and that we are now upon the highest mountain peaks of pianist achievement. Still new problems are bound to arise. It is not improbable that new advances may be made in the construction of the piano itself. In Germany, a circular or circular board has already met with much popularity, and many great virtuosos have given performances upon it. This may mean a new variant to the technical methods of to-day.

The technical advances made in the past have depended upon three things: 1. The achievements of the instrument itself. 2. The achievements of the piano virtuosos. 3. The increased difficulties introduced in compositions by composers for the piano.

The technical and artistic demands made upon the pianist of to-day are truly astonishing. He must solve complete mastery of everything from Bach to Debussy. He must comprehend and interpret the polyphony of Bach, the lyric delicacy of Mozart, the dramatic intensity of Beethoven, the romantic fervor of Schumann, the profundity of Brahms, the sentimentality as well as the subtlest poetic flights of Chopin, the scientific brilliancy of Liszt, and the mysticism of Debussy.

Until the end of the eighteenth century instrumental music occupied a somewhat subordinate position. The art of singing attracted most of the attention of musicians, but with the improvement in the instruments as well as the development of the art of harmony the demand for instrumental performances of a high order grew more insistent.

Prior to the time of Bach, the greater number of players performed with straight fingers. The thumb was rarely if ever used. Bach saw the expediency of using the thumb and devised the method of passing the fingers over it. This naturally led to a more curved position of the fingers and the present position of the hand at the piano is a result of this. Domenico Scarlatti is said to have been one of the first composers to convey the art of elaborating a melody with difficult and graceful embellishments, similar to those employed by all vocalists of the day, to the keyboard of the piano. Handel, Haydn, Mozart and countless composers continued the use of these elaborate ornaments, and Haydn's E-flat Sonata and the F minor variations are remarkably beautiful instances of the successful employment of delicate tonal arabesques. Beethoven recognized the value of ornaments and trills. In some of his sonatas he employs the trill in very lengthy passages.

THE INFLUENCE OF CLEMENTI.

It was Clementi, however, who doubtless did more to extend the range of brilliant pianoforte playing than any other man. His technical studies—*Grades of Farnese*—are considered indispensable to the student. In these studies almost every variety of technical work is demonstrated and applied. Through the chromatic modulation of his exercises he is in a sense revolutionizing the technical methods of his day. Cramer and many others followed in the footsteps of Clementi.

While von Weber, Kullak, Moscheles and others have left a pronounced imprint upon the technical methods of their day, it was left to Carl Czerny to attain the rank of being the most voluminous as well as the most versatile of all the writers of pianoforte studies. Czerny wrote over 1000 works, and aside

from being a very busy teacher he also did considerable critical writing. The particular advantage in the works of Czerny is that he rarely introduces difficulties in his studies that should not come in the grade in which the study as a whole belongs.

The technical demands of Mendelssohn's compositions are in a sense a development of the works of composers who preceded him, but with Schumann, Chopin and Liszt we find somewhat radical departures from the technical characteristics of their predecessors. Liszt combined the resources of the school of Czerny with his own technical methods. He introduced, it is said, many new ideas in pianoforte playing, including a raised position of the wrist in certain passages, the performance of trills with three and four fingers instead of only two, and the system of trilling in thirds.

Since Liszt there has been little if any technical advancement. The freshness and youthfulness of his playing remained until his old age.

Although Liszt never visited America, we have had abundant opportunities to judge of the highest technical attainments of our day. With very few exceptions all the greatest pianists of the past fifty years have visited America, and together with the accomplishments of our own native-born virtuosos, it may be said that we have had as many opportunities of observing and hearing what the masters of the keyboard maintain as we have had of seeing the technique of pianoforte playing as any people on earth.

With Rubinstein, von Bülow, Thalberg, Gottschalk, Essopoff, Bauer, Joseffy, Godowsky, Paderewski, Bassini, Carreño, MacDowell, Bloomfield-Zeiler, Hofmann, Sherwood, Mason and a hundred other virtuosos as our models, there is little wonder that the standard of pianoforte playing in this country is as high as in any country of the world.

"FINGER-HABIT" IN MEMORIZING.

BY LEONORA SHILL ASHTON.

In the cultivation of the ability to memorize the student should give particular attention to what might be called "finger-habit."

It is a well-known fact that many great artists depend upon "finger-habit" to insure their success. The public and it is an excellent plan for students to realize just what is meant by finger-habit and how it may be cultivated.

The primary steps in memorizing are all necessarily manual. We do not realize, however, the full meaning of the word mental in this connection. We are inclined to think that the only meaning the word can possibly have must apply to certain operations which we imagine occur in our heads.

The brain is located in the head and the seat of memory is certainly in the brain, but the point we fail to comprehend is that the memory preserves not only the impressions that have been sent to it through the channels of the eyes, the ear, the taste, the sense of smell and the sense of touch, but that it actually retains in some miraculous cellular form the impressions of oft-repeated motions, as those of weight and pressure. The most popular illustration of this is that given frequently in books upon psychology. We know how difficult it is for the little child to learn how to walk, but in after life the "walk-habit" becomes automatic and automatic to us that while talking we rarely, if ever, direct our attention to the movement of our feet. Our feet take care of themselves. It is precisely the same with the fingers in playing the piano. Passages which we are continually seem to play themselves, and we could, if desirable, converse while performing. When our playing becomes automatic we are in a position to control it from the artistic standpoint. We do not have to think of the technical difficulties, but may confine our attention to the artistic beauties of the piece. Paderewski has often been quoted as saying that he never plays a piece in public before he is able to play it with his eyes closed. This would be an evidence of the superior cultivation of "finger-habit."

The division of work in memorizing, which includes that part assigned to the eye and to the ear, must not be neglected. We have to fix the notes, the time, the accents, the changes of key, rhythm, and harmony, as well as runs and other embellishments well in the mind. Perhaps the chief thing of all in memorizing should be the culti-

vation of the ear. We should be able to hear at every moment just what comes next, even though we may not reproduce the sound on the keyboard. After all this preliminary work has been done, the player should have such a complete and unified conception of the piece that the details of interpretation will take care of themselves, and, during the performance, the player will be free to give his consideration to the larger and more poetical demands of the composition.

The advanced player realizes that this is quite impossible unless, in the preparation of the piece, he has followed one simple and fundamental rule of forming the "finger-habit" of striking the right note at the right time. Let us now we may cultivate this habit, and how it may be applied to memorizing.

Almost every student will admit that a new piece, unknown before, will be easier to commit to memory than an old one played for a long time from notes.

Why is this? Simply because the habit has been formed of watching the notes while playing. Therefore, when the technical difficulties of the piece have been overcome—and even before—begin to accustom the fingers to do without the printed page. Let the ear guide the hand instead of the eye, and if we are not dependent upon the latter—see the keys instead of the notes.

No one realizes better than the writer the fascination of the written music page. It is, indeed, hard to overcome. But remember, the printed music page is only a means to an end—a set of directions as to how to produce certain sounds. These sounds themselves are born of human contact with certain universal laws of mechanism.

It is advisable to play a piece over and over in a so-called mechanical way (if the performance of a true musician can ever be mechanical) that is, without any special effort as to expression or interpretation until the "finger-habit" is formed, that it becomes a natural instinct and one which is not likely to forsake one.

I have in mind a player of fine instinct and ability, who, owing to the vicissitudes of life, was deprived of the sight of a piano for fifteen years. At the end of these fifteen years she plays from memory works of more than moderate technical difficulty.

How can this be? A sensitive ear certainly has helped to retain this power of performance, but the "finger-habit" was formed firmly, early in life and at this late day the fingers still go naturally to their place among the keys.

MUSICAL FACTS.

In Japan all school music is still called "Mason-song." The reason for this is that John Turner Mason (born in 1828 at Turner, Maine, died in 1896), outlined a musical course which he introduced in the Japanese schools in 1870, at which time he spent three years exploiting occidental music in the Orient.

The Italian word "fiasco" refers to a "broken bottle" consequently bad musical scores are called "fiascos." The word is also used in a general sense and is applied to all kinds of failures.

Some theorists have gone so far as to describe the tone color of instruments and compare them with the colors of the prism. They tell us for instance that the tone color of the violin is green, the trombones, crimson; the trumpets, scarlet; the flutes, light blue; the oboes, yellow green; the clarinets, red brown; the bassoons, dark brown; the drums, black, etc. These colors are, however, largely fanciful.

The harmonium or reed organ is the development of a peculiar instrument called the *Phys-harmonica*. This instrument was invented by an Austrian called Häckel and was at first merely a little reed organ just big enough to go under the piano keyboard, and was used for sustaining the melody.

Quantity is not always advantageous. Boccherini was so prolific that he was called the "musical fountain." Notwithstanding this, one of his many works have survived in popular favor. That work is the famous *Minuet*.

Mozart was an enthusiastic member of a Masonic lodge and had the highest imaginable regard for the Masonic obligations. In fact, he at one time contemplated establishing a new lodge.



By PRESTON WARE OREM

PERSIAN MARCH—STRAUSS-GRÜNFEELD.
This is a splendid concert piece, used with great success in his recitals by the celebrated pianist and composer, Alfred Grünfeld (born at Prague, 1852). The original "Persian March" from which this "concert-paraphrase" was made, and which it follows closely, is one of the popular compositions of the great "Waltz King," Johann Strauss (1825-1899). As played by the orchestra this composition is brilliant and very characteristic, but in the usual piano arrangement it is not so effective. Mr. Grünfeld's transcription is all that could be desired. It is showy and sonorous, with abundant opportunity for fine octave and chord work. The department of "Octaves and Chords," by the way, is one of the most important in modern pianoforte technique, and cannot be too assiduously cultivated.

DISTANT CHIMES—CARL BOHM.

In this, the most recent of his compositions, the veteran composer, Carl Bohm, demonstrates anew the vigor and freshness of his inspiration in the maturity of his career. "Distant Chimes" will compare very favorably with any of his many popular drawing-room pieces. The various bell-like effects are cleverly introduced and are to be played with fairy-like delicacy. The entire piece, in fact, demands finish and refinement. The various sections should be well contrasted and all marks of expression and interpretation carefully carried out.

UNDER THE BALCONY—LUIS G. JORDA.

This is a very beautiful drawing-room piece by the talented Mexican composer. It is a graceful composition with flowing melodies, suggesting a lover's serenade. The first theme has a tinge of melancholy, while the second theme is more content, even jubilant in character. All marks of expression must be carefully carried out, and all passage work—especially the runs in sixteenth notes, must be taken with delicacy and accuracy. Do not hurry this piece nor play it too strictly in time. Let the general movement be flexible, in the manner of a song.

LOVE'S ROMANCE—F. HIMMELREICH.

This is a charming "song without words" by a rising young American pianist and composer. The melody is particularly appealing, having that haunting quality which serves to impress it upon the mind when once heard. The climax is carefully worked out, the interest growing as the piece progresses. The roving, singing tone must be employed throughout, with the accompaniment kept discreetly in the background. When the melody is doubled in octaves and the full chords used, the effect must be sonorous and impassioned. The general structure and the harmonies of this piece are modern in style, but entirely without undue dissimilarity or other extravagances.

RIP VAN WINKLE AND THE DWARFS—

F. P. ATHERTON.

This is a clever little characteristic march, somewhat in the style of Gounod's "Funeral March of a Marionette," but much easier to play. It should be taken at a slower pace than the usual march or two-step, and for the best effect the accents and the expression should be slightly exaggerated. This piece will have much value as an early third grade teaching and recital piece. The picturesque incident in the legend of "Rip Van Winkle," which it illustrates, should be looked up in this connection.

HAPPY DREAMS—CARL BONNER.

This is one of those useful pieces, having educational value as well as melodic interest, which may be used between grades; this piece is advanced for the third grade, and somewhat advanced for second grade work. It will afford good practice in brisk finger work, in the observance of short rests, in grace notes and in rhythm.

WHISPERED SECRETS—CHAS. LINDSAY.

This is a rather easy "song without words." It opens with an interesting left hand melody, which should be played in the style of a cello solo. On the repeat this melody is transferred to the right hand, in the style of a violin solo. The second

theme introduces the effective device of an accompanying melody in the right hand. This piece should become a popular recital number.

HERE AND THERE—C. HEINS.

This is a valuable third grade piece. The continuous scale work will give just the needed sort of finger practice and training in nerve control. There is so little break in the runs that the piece is almost a "perpetual motion." It must be played lightly and steadily, in exact time.

JOLLIPLICATION—PIERRE RENARD.

This is a neat little second grade teaching piece. It is good enough to be used for dancing purposes, for which it has just the right rhythmic swing. As it is well adapted for small hands, it may be taken by very young players, with whom it should prove very popular.

THE FOUR-HAND PIECES.

Charles Gounod, the great French composer, whose fame chiefly rests upon his opera "Faust," is represented this month by two piano duets: one a transcription, the other, an original composition. Both serve to display certain interesting phases of this master's art.

Gounod's "Serenade," known also as "Sing, Smile, Slumber," was originally a song with violin obbligato and piano accompaniment. As such it achieved great and lasting popularity, becoming one of the standard pieces of this type. It has been arranged for nearly all possible combinations of instruments and voices. The four-hand transcription is particularly good and effective. The rippling figure in sixteenths represents the violin part of the original. The whole forms a delicate tone picture.

"Angelus" is a charming characteristic piece, written for the little pieces of the composer. It serves to demonstrate what a really great writer can accomplish with the simplest of means. The *secondo* part of this piece may be played by any beginner, after but a few lessons; the *primo* part may be taken by any good second grade pupil. It is one of the easiest, yet artistic, duets that can be found. It would furnish a good musical illustration for the celebrated painting bearing the same name.

ALPINE PASTORALE (PIPE ORGAN)—

I. V. FLAGLER.

This interesting number is taken from the larger work entitled "Alpine Fantaasia and Storm," which was frequently used by the composer at recitals, organ openings, etc. It offers opportunity for beautiful effects in registration and should become popular as a soft voluntary.

ON THE LAKE (VIOLIN AND PIANO)—

WILLIAMS.

This graceful and melodious number has achieved much popularity in its original form as a piano solo. As a violin solo it should prove equally acceptable. The melody lies well for the solo instrument and the piano accompaniment is more than ordinarily effective. An interesting recital number, of intermediate grade.

THE VOCAL NUMBERS.

Both songs of this month are by contemporary American composers of much popularity. Mr. Stults and Mr. Galloway have worked along dissimilar lines, but both have originality and fertility of melodic invention, and each has achieved success.

Mr. R. M. Stults' "O, Lamb of God, Still Keep Me" is a fine sacred song, a very sympathetic setting of the well-known hymn text. The climaxes and key contrasts in this song are particularly well managed. As the advantage as an offertory solo in church service.

Mr. Tod Galloway's "My Laddie" is a fascinating *encore* song in the Scotch style, having real human interest. The words are appealing, and the music fits list of songs.

MUSICIANS of to-day who have witnessed the success of Gustav Charpentier's opera *Louise* may not dread years ago who was regarded as one of the greatest masters of his time. He was even considered a more learned and cultivated musician than Lully. He left over twenty-six notable works mostly for the stage and the church. His name was Marc Antoine Charpentier and he was born in Paris in 1634.

WINNING THE PUPIL'S REGARD.

BY MIRIAM C. COIT.

To secure the best results, the teacher should try to win the regard of every one of her pupils. The student should feel that he has the interest of the teacher not merely as a cash-producing "pupil" into whom musical knowledge must be pumped regularly once a week, but as a human being who has keen interests in other subjects quite apart from music. This is especially the case with children, to whom at least this old world of ours is new and to their teacher they look for sympathy in their keen appreciation of its many splendors. When they come to your studio, make them feel that they have come to a place where something interesting is going to happen. If a pupil comes to you from school, hot and tired, give her a glass of lemonade and a cracker, and let her rest a few minutes, or give her a cup of cocoa after a walk on a cold day. If she has to wait while you finish a lesson, let her have something to read from one of the musical magazines that will be helpful to her. Thus treated, the child will be able to begin her lesson with a zest which only a little time ago seemed to be entirely absent.

An invitation to tea, and a talk about composers to follow is usually very much enjoyed by children, and even older pupils. All teachers cannot do things of this sort, but a good many can who don't, and if these teachers would undertake a little extra work and trouble of this kind they would find that results, both in musical progress and in securing a larger number of pupils, would more than justify the extra effort. Parents are always pleased to have the education of their children in the hands of a teacher who does just a little more than she is paid for.

One of the surest ways of keeping up the pupil's interest is to vary the lesson. If the interest in the lesson begins to weaken arouse the pupil by suggesting a little sight-reading, or some new phase of their technical work. Pupils should be permitted to give free play to their fancy. Children love to build a "story" round a piece, and they should be encouraged to do so, for this not only enhances their interest in the piece, but it produces a feeling of intimacy between the pupil and the teacher which is of the utmost value in gaining the pupil's regard, and consequent willingness to work at his music.

SUMMER DAY DREAMS.

Here are some things to ponder over on some of the lazy days of midsummer:

Why did Chopin fail as a writer for orchestra?
Has the Oriental, who can take delight in quarter tones, a higher developed sense of hearing than we have?

Why did the early writers use so many embellishments in the form of grace notes, turns, mordents printed in small notes when they might as well have been printed in regular notation, as is done now?

Why was the art of music so late in developing?

Bach was born two centuries after Michelangelo, a century after Shakespeare and fifty years after Molière.

Why did Mendelssohn's works become so popular in England?

OBJECTIVE AND SUBJECTIVE MUSIC.

MANY people are inclined to divide music into two kinds, Objective music and Subjective music. The former is of a universal kind; that is to say the composer seeks only to picture things which everybody can see, feel or understand, as in the case of Handel's choruses; the latter is more personal, and seeks to picture more intimate emotions, as in the case of Beethoven's music. Mendelssohn's *Midsummer Night's Dream* music, Fingel's *Cette Overture*, etc., give us real tone pictures that any one may realize. Schumann, on the other hand, used his art to give expression to his own personal emotions, and his music is therefore at times very difficult to interpret, owing to its obscurity.

THE ETUDE
HAPPY DREAMS
CAPRICE

CARL BONNER

* From here go to the beginning and play to A; then, play Trio.
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THE ETUDE SERENADE BERCEUSE

Transcription by
FR. DEVRIENT

Moderato M. M. ♩ = 72

Secondo

CH. GOUNOD

p dolce.

pp

pp

cresc.

p

p

rit. un poco

a tempo

1st time

2nd time

pp

rit.

mo

ren

do

pp

ppp

Fine

THE ETUDE SERENADE BERCEUSE

Transcription by
FR. DEVRIENT

Moderato M. M. ♩ = 72

Primo

CH. GOUNOD

p dolce.

p espressivo e cantabile molto

pp leggiero

p

cresc.

p

dolcissimo

marcato

a tempo

p grazioso

rit. un poco

a tempo

1st time

2nd time

p

rit.

mo

ren

do

pp

pp

ppp

Fine

Um poco piu lento M.M. ♩ = 66

Secondo

pp leggiero

mf

rit. un poco

rit.

f a tempo

rit.

f D.C.

Written for the Composer's nieces: Charlotte and Therese Gounod

L'ANGELUS

Moderato M.M. ♩ = 108

PETIT MORCEAU TRES FACILE A QUATRE MAINS

Secondo

CHARLES GOUNOD

p (Chiming of Bells)

p

cresc.

dim.

p

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Um poco piu lento M.M. ♩ = 66

Primo

pp espressivo

mf

rit. un poco

a tempo

f brillante

rit.

f D.C.

Written for the Composer's nieces: Charlotte and Therese Gounod

L'ANGELUS

Moderato M.M. ♩ = 108

PETIT MORCEAU TRES FACILE A QUATRE MAINS

Primo

CHARLES GOUNOD

p (Chiming of Bells)

p

cresc.

dim.

p

RIP VAN WINKLE AND THE DWARFS

CHARACTERISTIC MARCH

F. P. ATHERTON, Op. 220

Moderato misterioso M.M. $\text{♩} = 100$
 keep tempo slow and well accented

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DISTANT CHIMES

FERNE GLÖCKENKLÄNGE

CARL BOHM, Op. 395

Moderato M.M. $\text{♩} = 48$

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Tranquillo dolce

mf

f

rit.

p

mf

Ped. simile

a tempo $M M = 63$

rit.

mf

a tempo

rit.

f

Ped. simile

rit.

p

rit.

r.h.

l.h.

p

rit.

a tempo

p

Ped. simile

mf

rit.

p

f

p

8

p

8

Ped. simile

cresc.

f

dim.

rit.

a tempo

p

pp

8

pp

8

poco rit.

p

p

THE ETUDE

JOLLIFICATION

WALTZ

PIERRE RENARD

Tempo di Valse M.M. $\text{♩} = 54$

dolce

Con anima

Fine

mf

a tempo

p

THE ETUDE

dolce

D.C. al Fine

HERE AND THERE

SCHERZO-RONDO

CARL HEINS

Allegretto e grazioso M.M. $\text{♩} = 108$

p

dim.

pp

LOVE'S ROMANCE

Andante con moto M.M. ♩ = 72

FERDINAND HIMMELREICH

ALPINE PASTORAL

FOR PIPE ORGAN

from "ALPINE FANTASY AND STORM"

I. V. FLAGLER

Allegretto M. M. ♩ = 72

Allegretto M. M. $\text{♩} = 72$ from "ALPINE FANTASY AND STORM"

Sw. Oboe *p* (Echo) Ob. *pp* (Echo) Ch. Du¹² *pp* Pedal *p* (Echo) Ob. *f* (Echo) Ob. *f* (Echo) *pp* (Echo)

L' Stesso tempo

Sw. Vox Celeste (Echo) Ob. (Echo) Ch. (Echo) Ob. *f* (Echo) Ob. *f* (Echo) *pp* (Echo)

Adagio M. M. $\text{♩} = 63$

Vox Celeste *pp* Ch. 16' & 4' (Bells) Sw. *pp* 16' & 8' Sw. *f* *pp* *rall.* *pp*

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PERSIAN MARCH

JOHANN STRAUSS

Concert paraphrase by
ALFRED GRÜNFELD

Edited and fingered by Maurits Leefson
Allegro vivace M.M. $\text{♩} = 120$

Musical score for page 400, "THE ETUDE". The score is written for piano and includes multiple systems of staves. Dynamics include *p*, *pp*, *ff*, *f*, and *cresc.*. Fingerings and articulations are indicated throughout the piece.

Musical score for page 401, "THE ETUDE". The score continues from page 400 and includes multiple systems of staves. Dynamics include *p*, *pp*, *ff*, *f*, *cresc.*, *dim.*, and *accel.*. Fingerings and articulations are indicated throughout the piece.

*The next three measures might be continued in octaves.

WHISPERED SECRETS

SONG WITHOUT WORDS

CHAS. LINDSAY

Andante espress. M.M. ♩ = 96

mf *il basso cantabile con espress.*

melody cantabile *p*

Con anima melody marcato *f* *mf*

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ON THE LAKE

FREDERICK A. WILLIAMS, Op. 48
Arr. by F. P. ATHERTON

Moderato assai M.M. ♩ = 60

VIOLIN *Sul A*

PIANO

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temperamento *mf* *f* *dim.* *mf* *dim.* *rit.* *p* *pp* *Fine*

last time only *p* *mf* *rit.* *p* *pp* *Fine*

Poco piu lento *dolce* *p*

tranquillo

con forza *mf*

tranquillo *p* *poco rit.* *poco rit.* *D.C.* *D.C.*

O LAMB OF GOD STILL KEEP ME

J.G. DEEK

R.M. STULTS

Andante religioso

p Andante (with deep feeling)

O Lamb of God, still keep me

Near to Thy wounded side! 'Tis on-ly there in safe-ty. And peace I can a-bide.

What foes and snares sur-round me! What doubts and fears with-in! The grace that sought and found me, A-

lone can keep me clean. 'Tis only in Thee hid-ing, I

feel my life se-cure; On-ly in Thee a-bid-ing, The-con-lict can en-dure; Thine

arm the vic-t'ry gain-eth O'er ev-ry hate-ful foe; Thy

love my heart sus-tain-eth In all its care and woe.

Soon shall my eyes be-hold Thee With rapture, face to face; One half hath not been

told me Of all Thy pow'r and grace; Thy beau-ty, Lord, and glo-ry, The wonders of Thy

love, Shall be the end-less sto-ry Of all Thy saints a-bove. A-men!

THE ETUDE MY LADDIE

TOD B. GALLOWAY

Andante

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THE TEACHERS' ROUND TABLE

Conducted by N. I. COREY



TREBLE AND BASS AGAIN.

In regard to teaching treble and bass simultaneously, I would say that I have long been waiting for an opinion to be expressed on that subject. As you say, prevalent usage seems to be in favor of teaching one at a time. But having taken a course in psychology, I would reason as follows: While teaching only the treble in the beginning satisfies the pedagogical principle of "one thing at a time," it does so at the expense of the formation of ideas in the mind of the child. Playing for some time with the notes exactly the same on both lines of the staff gives the child the mistaken idea that reading for both hands is precisely the same.

When he learns later that this is not so, he has to unlearn the work of the left hand and assimilate a new reading. This is much harder to accomplish than it would have been had the child not been accustomed to reading the left hand work in the treble to begin with.

In my own work I pursue the following plan: I use Presser's "First Steps" teaching the treble clef, with the left hand duplicating the work one octave lower. In this way the child learns the treble with the left hand, but is not allowed to think of it as reading the left hand staff. When sufficient of this work has been done, I teach the bass clef, using the great staff, and do not make more difficult to teach than the treble. Of course I have to skip a lot of exercises, but by using Mathey's "Graded Course" I manage to find enough material. I have found all the instruction books break at the point where the bass clef is introduced. The work is too sudden, too difficult, and far too few easy exercises are used to lead up to reading the bass and treble simultaneously. Mrs. W. C.

Our correspondents' last two sentences are doubtless true. Aside from this, however, there is one point that all seem to miss. Neither hand has nor does the treble clef belong necessarily to one hand or the other. The right hand frequently plays from notes written in the bass clef, and vice versa. It is simply a question of learning to read the notes that are in the staff, which includes both treble and bass. The pupil should not be taught that the treble belongs to the right hand and the bass to the left. It is not so exclusively. In four-hand music, primo will play mostly both hands in treble clef and secondo both hands in bass. There is a frequent interchange in two-hand music. It is true the pupil gets more practice with the right hand in treble and left in bass, but it is largely an accidental matter. He should simply learn to read the staff and play whichever hand in either is called for at the moment. After he has learned to spell out the notes on the treble, he may then spell them out on the bass, or he may reverse the operation, or he may begin to spell them both out at once. In my experience I have tried both ways, with the following result, if, for the sake of illustration, I may be permitted to reduce to actual time that which would vary with various pupils.

A began with the treble clef, one-half hour daily for the first week, and one-half hour daily on the bass clef during the second week, or twelve half hours in all. At the end of the second week she could read both notes. I began with both clefs, spending a half hour daily for two weeks, fifteen minutes daily on each, or twelve half hours in all. At the end of two weeks B could also read both clefs nicely in same manner as A. It is for this reason that I have stated that it made no difference which method was used. In practice one will work out as well as the other. And, as in the illustration I have used, if a careful observation is made, just about the same amount of time will be consumed in learning to read by either method, the actual amount, of course, depending on the capacity of the pupil.

I remember when I was a boy that some newspapers conceived the idea that the work of postal clerks could be simplified if the order of addressing envelopes should be reversed. They argued that the postal clerk only looked at the name of the State to which the letter was addressed, and then tossed it into its respective bag. Therefore, if the name of the State was at the top, as follows:

Pennsylvania,

Philadelphia,

John Smith,

Instead of the usual manner, the postal clerk would see the State name first, and his work made easier. The reply from the postal department was this: "Let the postal clerk alone; it is just as easy for

him to begin at the bottom and read up as it is to read from the top down." My reply to the discussion on "Treble and Bass" would be similar to that of the postal department. And hence I would also say, whichever way you like best. From the standpoint of teaching both at the start, Mrs. Crossland's method of treatment is excellent, and will doubtless be of much help to many who are thinking over this problem.

WHAT TO STUDY.

1. Do you think the Herli book of scales and exercises good? Will you please explain exercises 11a, 12a, and similar ones? What is the measure? I do not know how to get in the four counts in those measures.

2. What other studies should a person give with the different grades?

3. I have a pupil who never has his lesson and takes no interest. What can I do with him?

4. Some of the teachers in my town have no course of study which they follow, but simply use sheet music. What do you think about it?

1. The sign you mention is not a mordente, but simply an abbreviation indicating that the group or groups of notes already given should be carried on by the player, repeating the form higher and higher on the keyboard until a given pitch is reached, and this may be left to the discretion of the student. You get the four counts by simply adding similar groups of notes to the ones already given until the measure is finished, and so on. The meaning of the sign that confuses you is simply, "and so on."

2. With the second grade the Czerny-Liebling may be begun. If preferred, Duvernoy, Op. 176. With third grade, "First Study of Bach," Heller, Op. 47, selections, Czerny-Liebling, book 2. The latter may be finished during grade IV, and Bach's "Little Preludes," Heller's Op. 46, and Horvath's "Melodic Octave Studies" may be begun. For fifth grade see answer to question of C. S.

3. It is not a good plan to tell children they must take a piece over again. It is not a question of "taking it over," but simply to keep practicing until the composition is learned. They should learn that they come to the lesson so that the teacher can find out how they are getting along, and point out what may be wrong in their practice. They should continue working at a piece until it is learned. To continue practice on a piece until it is brought to a point where it can be played is not "taking it over."

4. If every effort has been made to arouse his interest, and if it is impossible to arouse in him a sense of honor or use his best effort to get the work of the money others are expending for him, and all to no purpose, he would better abandon his lessons. If his parents wish him to learn music in spite of lack of interest, they should see to it that he attends to his practice. There are many pupils who will not practice unless those at home see that they attend to it. How many students in the public schools would learn their lessons if they were not under the constant supervision of the teachers in the school room? Piano pupils often need a similar supervision.

5. The fact that sheet music is being used exclusively does not prove that there is no definite course of study. Some teachers prefer to select their own study in order to provide for the individual needs of pupils at a given point in study. If a teacher is capable and experienced enough to teach in this manner, good results may follow. If, however, he simply makes a hit-and-miss selection without plan or purpose, there will be no adequate development on the part of students. Many teachers write such technical exercises as they wish students to take up in a blank music book at each lesson, using every sheet of music as selected. The only drawback to this, granting that the teacher is capable, is that it uses up much valuable time in the mere act of writing down the exercises that might be spent to greater advantage in training the pupil's hands, in interpretation, etc. The exercises used are invariably

such as have been taken from Plaidy or other compiled books of standard technical exercises, and in many cases time would be saved by referring the pupil to the given page in the technical manual where the desired exercise might be found.

SPECIAL TRAINING FOR TEACHERS.

No one of four teachers ever told me that the work should be specialized for those wishing to teach. In the conservatory I afterwards attended connected with a State university, the only aim of the teachers seemed to be "to finish the course." After attending a while I find that I have a very hazy idea of what technical material should be used, especially in the first three grades. It seems to me that I should have a clear and definite idea to follow. Would it be possible for me to teach Mason's "Touch and Technique," never having studied it? Will you please give me a list of studies that I may follow?

Teachers' training class ought to be an important factor in the work of every institution. Private teachers should also give special instruction to those who wish to fit themselves for teaching. In order to use Mason's "Touch and Technique" in teaching, it is best to study the system as a whole by reading the books in advance and getting the meaning of Dr. Mason's excellent ideas. Better use the more usual "Technical Studies of Philipps." A book of primary technic by the same author will soon be issued from the press. There are many studies that can be progressively arranged for a course of study. You can start out with the following standards, studies, and later vary the course as you acquire experience. First grade, "First Steps," followed by first book of "Standard Graded Course," omitting some of the elementary exercises. Improve the hand and the finger conditions of your pupils, however, by using some of the easy pieces and exercises for review. With the second book of the Standard Course the "Czerny-Liebling" may be begun, and selections from Heller, Op. 47, begun. These may be carried into the third book of Standard Course and finished, when the second book of Czerny-Liebling may be begun. In grade four, selections from Heller's Op. 46 may also be used. With talented pupils, "First Study of Bach" may be taken up in third grade, followed from time to time by the "Little Preludes," the "Lighter Compositions" and the "Two and Three Part Inventions."

MENTAL INVERSION.

I have a pupil whom I started in London's Foundation Materials. She is able to play both hands together so long as the notes are the same for each hand. But when the notes are different, she plays the right hand with the left hand, and vice versa. I have insisted on very slow practice, hands separately, and then tried that she tries them together she again "changes over." Can you suggest a remedy?

The condition you mention would seem incredible were it not that I had exactly the same experience with a young woman of eighteen when I was living in Boston; of all places to happen upon such an example of brain inversion, the intellectual Hub of the universe! I struggled with her for twenty lessons and then abandoned the attempt. She tried two other teachers, both of whom also gave up in despair. Somebody suggested that we cut the lines of the staff apart and paste them on the right and see what that would accomplish, but this interesting experiment was never tried. The trouble is one that it almost seems impossible to treat seriously. If the careful work you are doing now accomplishes nothing, you know of nothing but a surgical operation on the brain that might cause the two lobes to act in their proper relation. In other words, the trouble is apparently a physical one that will doubtless require weeks, and perhaps months, of patient study to overcome. It is a peculiar and unique condition, and perhaps even patience can accomplish but little in effecting a cure.

WHAT NEXT?

I have a pupil, a boy of sixteen, who has completed the three books of Czerny-Liebling and Duvernoy mastered them. He has also mastered several of Heller's opus 16, and is now working on the Bach Preludes. Should I give him the two and three part inventions next, or a Clementi's Grados and Pannassini? Which first? He is a good worker and very anxious to take up Clementi.

It would recommend a course in Bach's two-part inventions next, using numbers 8, 13, 14, 6, 1, 10, 12, 3, 4 and 2. Then he should take up "Twenty-one Selected Cramer Studies" from the Von Bulow edition. Then the three-part inventions of Bach, numbers 1, 2, 7, 10, 12 and 13. After this the Clementi Grados may be studied with profit. Many of the latter studies may be omitted, however.

DEPARTMENT FOR VIOLINISTS

Edited by R. BRAINE

THE RECITAL SEASON.

As the present issue of *The Etude* is being distributed, teachers all over the country are preparing for their closing recitals. A few suggestions on their closing recitals. A few suggestions on their closing recitals.

A small or moderate sized hall is preferable, and an audience of moderate size. Pupils are apt to be awed by a very large hall and a large audience, and instead of rising to the occasion and playing with full tone and brilliance, are more likely to play with a feeble tone and weak style. It takes a good professional violinist to produce enough tone to fill a large hall.

Above everything else, the recital should be limited to one hour and a quarter, or half. This is the rock on which so many teachers slip. It takes a finished concert violinist to interest an audience for more than one hour and a half, which is the usual length of professional violin recitals. How then can we expect an amateur to do anything but unmercifully bore, by sitting through two hours and a half of pupils' violin playing. Such long recitals depress the audience away from the frame of mind, and the teacher gets little credit for the good work his pupils may have done. The pupils who come towards the last of such a long program, are hardly listened to at all, and it is not fair to them to arrange long programs.

In a violin recital the piano accompaniment is of prime importance. The teacher is a skilled pianist, let him play the accompaniment; if not, the best available professional accompanist should be engaged. Pupils playing in public become nervous and excited, and it takes a skilled accompanist to follow them in their vagaries of time and expression, and to help them through. On such occasions they are apt to skip bars, and make mistakes, which fill their teacher with despair. A good accompanist can do much to cover up such blunders, besides, the good piano playing of the accompanist is of itself a pleasure to the audience, and does much to make the recital enjoyable.

The compositions played should be such that they are capable of being fully mastered by the pupils. The parents and friends of the pupils, and the pupils themselves, are naturally ambitious, and will often try to bring pressure to bear on the teacher to have the pupils play brilliant, showy pieces, which are in many instances too difficult for them. This is a baby piece you have asked Willie to play. The mother will say to the teacher, "He could play that two years ago. Why cannot he play that now?" or "Raf's *Cavatina*!" The teacher knows very well why not, but he dislikes to tell the mother, and in frequent instances is persuaded into allowing the pupil to attempt the more difficult number, with melancholy results. The teacher should fight against pupils' tendency to play compositions which are far beyond their ability.

PUPILS UNFIT FOR SOLO WORK.

Every teacher, and especially those in the smaller cities, will have among his pupils a number who are hopeless as far as solo work is concerned, but

who it is impolitic, for business reasons, to leave out. In such cases it is not a bad idea for the teacher to have them play in a group and drill them in a very easy little orchestral selection, which, with the addition of a wind instrument or two, say a cornet and clarinet, and with the assistance of the piano, will sound well enough for a place on the program. The wind instruments will cover a multitude of sins, and the pupils and their parents will be gratified that they have been able to appear in the recital. Of course this would not do in the large conservatories and schools in the large cities, but in the smaller cities people are not so well educated in music, and expect their children to take part in public work at a very slight stage of advancement.

It is a good idea to hold several preliminary rehearsals of the recital program, including one in the hall where the recital is to be given. This last rehearsal is the most important of all, for the music sounds different in every hall, and the pupil who has previously practiced only in a small room, is apt to become nervous when he plays on the stage of a hall, without having previously practiced in it. Besides, the rehearsals are of distinct benefit to the pupil, as he becomes familiar with the work of the others in the class.

If the recital is to be given in two numbers in the recital it is a distinct advantage to him, provided he has kept up his practice, and is a good concert pianist. The audience will note the superiority of the piano playing of his pupils, and he gains prestige thereby.

If the recital is given in warm weather a hall should be chosen. If possible, with windows opening on one or both sides of the stage, thus insuring plenty of air and ventilation, otherwise the pupils will suffer greatly from perspiring and sticky fingers. Pupils should also be advised to wear as light clothing as possible. No violin pupil can be expected to play well with clothing saturated with perspiration, and warm, sticky fingers.

Many teachers add variety to their recital programs by engaging a vocalist or solo pianist to assist, and it is certainly an excellent idea.

Two short recitals are better than one very long one.

THE PIANO-VIOLIN.

For centuries instrument makers have been striving to make a piano with the tone of the violin. As far back as 1620, the great year of the Mayflower pilgrimage, and sixty-five years before the birth of Bach and Handel, we find a sketch of a German instrument designed for this purpose. Hundreds of applications have been made to the United States Patent Office upon different methods of increasing the power of the piano. The Patent Office upon different methods of increasing the power of the piano. The Patent Office upon different methods of increasing the power of the piano.

We are at loss to see just why this instrument of percussion is so much interested in the instrument of string. The piano is in place all its own. The violin is an instrument with a character and an individuality all its own, and does not lend itself to keyboard treatment.

ABOUT ROSIN

It is remarkable how prone an amateur or inexperienced violin player is to "blame it on the rosin" if he makes a "squeak" or bad tone. The fact of the matter is that the importance of the quality of rosin is greatly exaggerated, as a rule. Almost any of the prepared rosins sold in the music stores will give satisfactory service if properly applied to the hair of the bow in proper quantities. The best way of putting on rosin is in the little wooden troughs, which are further enclosed in pasteboard boxes. This prevents the surface of the rosin from acquiring a coating of dirt and grease, as it would if left lying around loose in the case and handled without protection. When a new cake of rosin is purchased the surface should be scratched with a knife to remove the gloss, so that the hairs of the bow will "take hold." Pupils often leave their rosin lying around until the surface is dirty and greasy, so that the hair of the bow will not "take hold," and then wonder why they cannot rosin their bows. An experienced violinist can tell when his bow needs rosin by the way the hair of the bow "takes hold" on the strings, just as a barber can tell when his razor is dull. The inexperienced pupil has not this knowledge, and has to go by rule at first. For a practice of an hour or two and a half he will find it generally sufficient to rub the bow across the rosin lightly from head to point fifteen or twenty times. A common fault is to load the hair down too heavily, so that the hair and the strings of the violin become clogged and a good tone is impossible. Where this is the case, the hair of the bow and the strings can be carefully wiped off with a clean cloth, and the rosin removed. The superfluous rosin. The quality of the rosin is often blamed when the fault lies with the hair of the bow. The hair of the bow wears the hair of the bow smooth, and it must be renewed. If the hair is old and has been too much worn, the best rosin in the world will not enable it to take hold of the string.

Bad tone is frequently blamed on the rosin when it is really caused by faulty bowing, playing at too great a distance from the bridge, insufficient preparation of the wrist, etc.

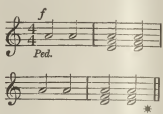
FASCINATION OF VIOLIN PLAYING.

As soon from the piano, the violin is doubtless the most popular of all musical instruments. Its thrilling tone, its curricular fascination for almost everyone musically inclined. Students tire of other instruments, but for the violin they seem to possess an enduring affection. Pupils who study the technique of the mandolin, guitar, flute and many other instruments often tire of them with a few months' practice, where if they were studying the violin they would go on for years, and be enthusiastic and interested. A striking instance of this is the rapid decrease in interest in the mandolin, which became a veritable craze a few years ago. Instrument factories could hardly turn out mandolins fast enough, teachers of the mandolin were everywhere, and many were organized in the instrument decreased almost as rapidly as it began, and at all over the country the interest in violin playing, on the contrary, is constantly increasing.

GIVING THE "A"

There is a right and a wrong way to do everything in this world, and the giving of the "A" by the piano accompanist to the violinist when he tunes is no exception. An accompanist used to playing with violinists, of course, knows how it is done, but the average pianist, who only plays occasionally with string instruments, is a sore vexation when the "A" is to be given. The latter style of accompanist gives the "A" key on the piano two or three times in the first few seconds, and then, and is much surprised when the violinist keeps on asking for the "A," forgetting that he is probably not like Mozart, who could remember the exact pitch of a note three or four hours after once hearing it.

What the violinist wants when he tunes is an unbroken stream of "A's," with the damper pedal down, corresponding to the steady tone of the oboe or clarinet, when the tuning is done in the orchestra. It is a very good idea also to give the triad of D minor. When expressed in piano notation, the giving of the "A" would look something like the following:



Of course there is nothing arbitrary about the succession or number of single cords and single notes. The idea is simply to keep the tone going, until the violinist is able to tune his A string to the piano. The accompanist should continue the "A" until it is seen that the violinist has it. The accompanist then stops, and the violinist tunes the remaining strings with his "A," without further aid of the piano. After he has finished he will verify the piano to again sound "A" to see that the tuning of the other strings has not altered the pitch of the A, as often happens. This seems a simple enough matter, but is astonishing how hard it is to make an inexperienced pianist understand it.

AMERICAN VIOLINISTS.

But a few years ago the idea would have been considered superstitious of an American violinist seeking important engagements in England and on the continent of Europe. All he could have been a few engagements in his own country, from his admirer, the violinist. All this is now changed, and the American violinist is coming to his own. During the past season two American violinists, Francis Macmillan and Albert Spohr, have been kept busy in Europe, filling engagements of the highest character as soloists, in London, Berlin, Vienna, Rome and elsewhere. The first rank, in London, Paris, Berlin, Vienna, Rome and elsewhere. The first rank, in London, Paris, Berlin, Vienna, Rome and elsewhere. The first rank, in London, Paris, Berlin, Vienna, Rome and elsewhere.

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Answers to Violin Questions

J. F. E.—The first word of the label of violin is the name of the maker, and the second, *enfin*, is the French word for "elder." There were evidently two violin makers of the same name, father and son, and your violin was made by the senior of the two. Just as no art critic or picture dealer could give an opinion of a painting he had never seen, so no violin authority can give an opinion of your violin without examining it. I will say, however, that violins with pictures, inscriptions and inlaying, such as you describe, are not valuable as a rule, since the best makers from the masters of Cremona down have usually preferred to make their violins plain, with here and there an exception.

C. X. DeM.—You can obtain a half size 'cello from a boy from ten to fourteen years of age. If his fingers are small, it might be a good idea to have him study the violin for two or three years before taking up the 'cello, as the technique of the two instruments is very similar, and the violin playing would develop his fingers.

L. G.—You will find what you want in *Marcel on How to Study Kreutzer*. This valuable little work should be in the hands of every teacher of the violin and serious student of the instrument. His application to a great teacher of bowing to the various Kreutzer licks is of the greatest assistance in helping the pupil to acquire a good technique in violin playing.

P. T.—You must break yourself of the senseless habit of letting the strings down after you are through playing. The result of such a practice is that the violin will never stay in tune. You will cure it by keeping the strings up in the way of broken strings. The violin should be kept strong to the same pitch at all times, otherwise it can never be kept in tune for long periods of time.

G. H.—For the pupil who has studied through the three books of Kayser, and does not seem to be ready for Kreutzer, try *Musical Special Exercises*, or *Herman's Etuden*, Op. 20, Book 12.

R. F.—You should keep the nails on your left hand closely clipped. Long finger nails far the surface of the strings, and also prevent the fingers from assuming their proper position in falling perpendicularly on the strings.

W. W.—You will find the following effective violin studies for your purpose: *Concerto in A minor*, by J. B. Accolay; *Faust Fantasy*, by Alard; *Kuonshak* (Polish Dance), by Wieniawski; *La Zingara*, by Moffat; *Sixth Air Valse*, by De Hasse; *Introduction and Polonaise*, by Bohm; *Berceuse*, by Renard; *Cavatina*, by Raff.

J. S. O'H.—Commencing at fourteen years of age, there is no reason why you should not develop into a good violinist, with good instruction and faithful practice. Whether you wish to achieve the heights of Kreisler, Kubelek, and Fritz Kreisler is another matter. Thousands of violinists who started at the age of five or six, with the most strenuous exertion, fail to do that, you know. If you have a constant reader of *The Etude* you will have read in a previous issue of the great success of Robert Pollak, now a noted violin soloist of Europe. He began to play at the age of twenty. Your previous five years' study of the piano will be of great assistance to you in the study of the violin, notwithstanding the fact that the two instruments are so dissimilar, since you ought to have a good theoretical knowledge of music by this time.

W. D. C.—The necks of the violins of the old Cremona makers, including Stradivarius and Guarnerius, were somewhat shorter than those of modern instruments. They also varied slightly in length, some of the makers using longer necks than others. The majority of old Cremona violins have been re-fitted with longer necks, of the modern standard length, the original head and scroll being preserved and carefully grafted on the new neck.

The modern-length neck began to come into use from 1780 to 1790, and although information is lacking as to the first maker who originated the practice, it is believed that it first came into vogue in France, possibly having been originated by the father of the celebrated French maker, Nicholas Lupot, or some other well-known French maker of that period.

On one occasion Sarasate, the late famous Spanish violinist, showed the writer one of his favorite concert violins, a magnificent Stradivarius, the neck of which was considerably shorter than modern violins, and fingered short in consequence. Sarasate used the violin a great deal notwithstanding the fact that it fingered "short."

N. B.—The best way to get a list of the best modern violin makers in Naples would be to write to the director of the "Conservatorio Musicale San Pietro Majella," Naples, Italy, and he will send you a list. You could send money for a violin by express or post office money order. Although possible, it is doubtful if any Naples violin maker would send a violin by approval. The best way to write to one of them and ask him if he would do this. You would have to pay custom duty when importing a violin. Some of the best makers in Naples are: (1) The violin maker, or could import a violin for you.

A Lover of Music.—(1) If the violin is held properly, there should be no strain on the left wrist. The trouble you describe with your left wrist is extraordinary, and could only have been caused by an extremely incorrect use of the wrist and false position. The violin should be held by a firm pressure of the jaw on the chin rest, and the action of the left wrist and thumb must be at all times flexible and free, moving up and down on this point from a really first-rate teacher would set you straight. (2) Your idea of dividing your practice time into periods of half hour each is a very good one. Violin playing involves great strain on the nervous system and the periods of rest between the half hours of practice allow it to recover. (3) One lesson a day is usually enough during the first few years of violin study, is emphatically not enough. For the beginning Spohr, the great violinist, always advised a lesson every day. There is so much to be learned in the study of the violin that a majority of violin pupils in the United States have but one lesson a week, but it is also true that not more than two or three of such pupils out of a hundred acquire a really correct technique and perfect bowing and position with such infrequent lessons. (4) E strings of Italian gut possess the finest tone of any strings, and are used by all the best violinists. (5) Every musician should possess a good knowledge of harmony, no matter what instrument he plays.

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(Continued from page 429)

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8.30. Breakfast.

9.00. Practice at piano. Exercises

10.00. Attend to correspondence, let

ters to home, etc.

10.45. Take short walk in street.

11.00. Practice. Studies.

12.00. Lunch and rest.

P. M.

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2.00. Walk home.

2.30. Practice. Pieces.

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Donizetti was accustomed to turn out

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friend if he thought that it was really

possible for Rossini to have written *The*

Barber of Seville in thirteen days. His

reply was: "No doubt. Rossini always

did take an abnormal amount of time to

complete his works."

A newly rich banker in Bohemia en-

gaged a famous string quartet to play

for one hour at a private musical. The

fee they demanded seemed exorbitant to

the banker. They commenced the pro-

gram with an adagio from a Schubert

quartet. When he noted how slowly they

were playing, he went over to them in a

rage and shouted: "You musicians are

slow! You are slow! You are slow!"

By the hour you go as slow as you

can."

Moritz Hauptmann, the famous teacher

of counterpoint at the Leipzig Conserva-

torium in the old days, had a reputation

as a wit. His sarcasm was always

biting when it was deserved. One day

he discovered one of his pupils holding

a freshly written manuscript near the

skew. "What are you doing that for?"

asked Hauptmann. "To dry it, Herr Pro-

fessor," answered the pupil. "Huh!" said

the teacher. "You are drying it with the

skew. You couldn't make your

compositions any dryer if you tried."

One of Hauptmann's pupils came to him

with a very inconsequential overture

which he had just written. Hauptmann

looked over the manuscript carefully

and solemnly and then asked the

pupil: "What did you intend this for?"

The nervous pupil replied: "I wrote it

as an overture for some drama, Herr Pro-

fessor." "Excellent," shouted the crabbed

Hauptmann. "I would advise you to call

it *Much Ado About Nothing*."

FLETCHER MUSIC METHOD

AFTER five months' lecturing and teaching in London, England, Mrs. Copp has returned to Boston, and will open her summer class on July 5th, at 10 o'clock. This is the 14th summer session, and the 17th year in which it has been held in Brookline and Boston. Having, at a cost of over \$75,000, originated, patented, developed and introduced a radically new and psychologically sound system of teaching music, Mrs. Fletcher Copp wishes to take this opportunity of thanking over 530 Musicians and Educators for their co-operation and adoption of her methods.

THAT these teachers have come long distances, giving up their entire summer holiday of eight weeks to study—

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THAT the teachers realize that so vital a method must of necessity develop most rapidly and purely at its source and return to re-study into its later developments, not only crossing the Continent but also the Atlantic to do so. All goes to prove that Mrs. Copp's faith in the public of America and its ability to appreciate her ideals is justified.

Unity among musicians is what is needed for the greatest progress of our National Musical Republic. If all Musicians would thoroughly investigate my efforts, and then if they stand the test, instead of wasting their BRAIN-vitality, TIME and MONEY, and beginning where I began to do WHAT I HAVE ALREADY DONE, would take the results of these thirteen years, and let us as a solid mass of United Musicians grow on together, TIME would reveal to us IDEALS and ATTAINMENTS far beyond our highest aspirations of to-day, and America as a nation would set the example of what could be done through unity.

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—Molière.

A new *Etude* column giving little bits of information on musical subjects of human interest.

COMPARATIVELY few Americans know that Sidney Lanier, the great poet of our South, died so exceptionally young. Lanier was born at Macon, Georgia, in 1842. He was a descendant of a family of musicians who long held the post of court musician in England. They supervised the musical entertainments of so few that Queen Elizabeth, King James I. and King Charles I. After his graduation from college he became a tutor in Oglethorpe College in Georgia. At the outbreak of the Civil War he joined the Confederate ranks as a private soldier. He was captured as a prisoner and during this time he spent his days of confinement in the study of music, poetry and art, despite the limited advantages of a military prison. After he had his allegiance to his ideals throw him into a continual fight for release. As a musician he was self-taught, and played the violin, guitar, flute and piano in a manner that amazed all who heard him. In 1873 he entered the Peabody Orchestra of Baltimore as first flute player. Theodore Thomas and Dr. Leopold Mautner both tried to secure him for their orchestras but his falling health would not permit. In one of his letters he said, "I am a musician first." All who heard his wonderful poetry could never doubt this.

GREAT attention is given to dancing in connection with the opera in Russia. The Russian Imperial Dancers, who have made such a great success in America, are all graduates of the Russian Theatrical School. These dancers are obliged to must dance to a musical training. The government gives vast sums for the promotion of dancing. The pupils study for eight years and practice four hours every day.

The Tuskegee Institute Band is composed of negroes from Africa, South America and the West Indies, as well as from the United States of America. There are fifty players and one has a different trade. The band is only incidental. The band is equipped with many instruments and the programs, while including the standard numbers played by big bands, also include arrangements of Negro Folk Songs. Robert T. Washington's institution is Captain S. Smith, who has toured completely around the world at the head of bands he has organized. He is a negro. This negro band has been immensely successful in the South.

HERIOT'S creed is interesting to all those who have studied the loneliness of the great master. He kept it framed on his desk and frequently repeated it in those dark hours of retirement when darkness shut out the light he had done so much to bring to "I am that which I am, all that was, that is, and that shall be. No mortal man has ever lifted the veil off me. He is solely of himself, and to this only One all things owe their existence." This creed is said to have been found originally upon one of the time-dome temples of Egypt.

The greatly increased orchestras demanded by the better works of Strauss and some other composers, while introducing new orchestral effects, fall into two classifications. One is the orchestra of Berlioz—some of which was so large as to be divided into two systems of orchestras to be operated in different sections of the theatre to insure time. Gluck, at the Palace of the Tuileries in 1840, conducted a chorus of 10,000 singers, accompanied by an orchestra of 1,000 instrumentalists, including Ole Bull and Carl Rosa. There was a great deal of music in the air, which was so loud that it was necessary to have a battery of cannons, supplemented by means of telegraphic communication with the conductor's music desk, made what was probably the largest musical rumpus known in history. General Grant, who was at the festival of his musical ignorance, declared the festival very fine.

DWORAK appears to have been of a somewhat democratic disposition even before he came to live in republican America. We read that when he received the offer of the directorship of the National Conservatory in New York, he was so uncertain about what course to adopt that he decided to see what the opinion of his family might be on the matter. He accordingly called his wife and children out into the garden and assembled them round a table under a big tree. He told them of the offer that had been made to him, and invited each one to say whether or not he should accept it. Even including his little three-year-old daughter, in this way it was settled that he should come to the country where he was to produce the *New World Symphony*.

New Books on Music

Baltzell's Dictionary of Musicians. Containing concise biographical sketches of musicians of the past and present with the pronunciation of foreign names. By W. J. Baltzell. Oliver Ditson Company. Price, \$1.25.

The interest in musical biography and in musical history has greatly increased during the last twenty-five years. Biographical dictionaries of art, science, statecraft, etc. do not seem to be in nearly so great demand as those containing the biographies of tone-painters. The reason for this is doubtless that the life of the musician is so closely associated with his productions that by the study of the biographical and historical aspects of musical development the student may gain much of real value in his work. This new work, while much shorter than other similar existing dictionaries, is very comprehensive, and is especially to be commended for the detailed attention given to contemporary American musicians. The reviewer has not had the opportunity to read through the 2,500 short biographical sketches in this book, but judging from the author's careful and excellent work in other ways, it is reasonable to suppose that this book is authoritative in these matters. It should prove extremely useful to teachers and advanced students who feel the need of such a work of reference. The dates are brought down to 1910.

The Education of a Music Lover. By Edward Dickinson. Charles Scribner's Sons. Pages, 204. Price, \$1.50 net.

This collection of inter-related essays by one of the most excellent writers upon musical subjects will be very welcome to many music lovers. Prof. Dickinson is the Professor of History and Criticism at Oberlin College, and has written some exceptionally worthy works including a history of music. The present volume is designed to provide those who have to do with the training of musicians and music lovers with a definite plan (not a system) for gaining a more intimate and better poised means of appreciating the beauty in melody, form, rhythm, harmony and counterpoint as the musician sees it. Prof. Dickinson writes in such a "close" manner that the book demands leisurely reading. He never says anything unless there has been a necessity for saying it. One is called upon to stop and think with almost every sentence. The teacher who desires to leave nothing undone to gain the proper aspect of the work he should seek to accomplish will find this book an excellent one to have at hand for occasional serious reading.

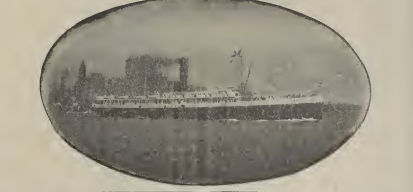
Old English Instruments of Music. By Francis W. Galpin, M.A., F.R.S. Published by A. C. McHugh Co. Pages, 305. Price, \$2.50.

An exceedingly exhaustive treatment of this subject supplemented by excellent illustrations of the instruments themselves. One is surprised at the variety of musical apparatus as well as the extent to which English music makers went to add to the glory of their art. These records reveal much to admire in the land of Shakespeare and Milton. The chief interest in this book will be taken by those who enjoy the study of the archaeological side of music.

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