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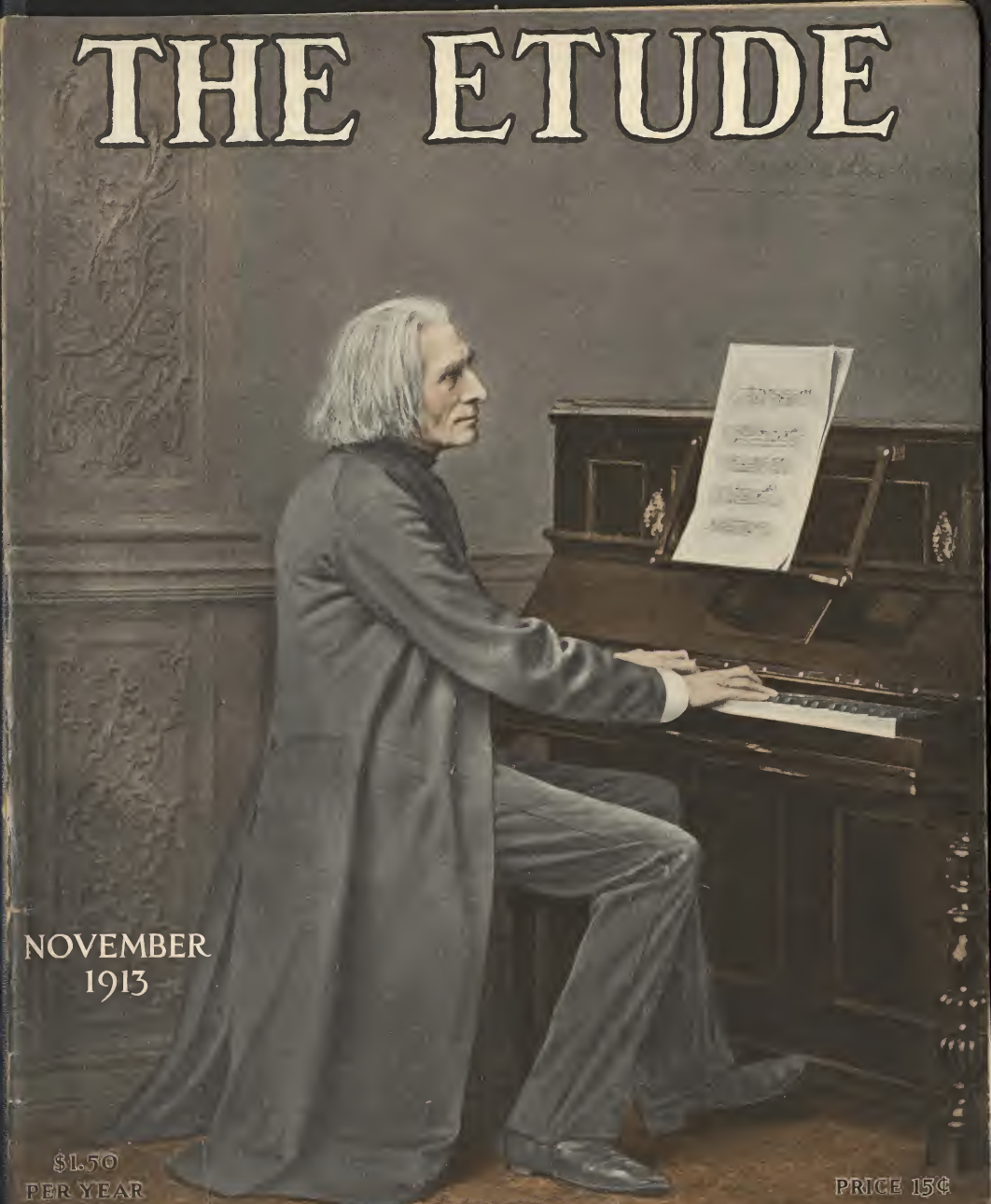
James Francis Cooke

THE ETUDE



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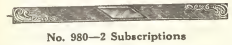

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NOVEMBER, 1913 VOL. XXXI. No. 11

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THE MUSICIAN AND THE WORLD.

THE trouble with this editorial is that it must go to just those people who need it least and we are publishing it for the sole reason that we hope that our friends will carry the thought to those who will be benefited by it. You take THE ETUDE with prospect of keeping constantly in touch with what the progressive music workers of the world are doing and thinking in the field of education. Perhaps you have never thought of it, but all that we are physically is a sum of the food we have consumed, the air we have breathed, the exercise we have taken and most all that we are intellectually is a sum of the aural, visual and other sensory impressions we have received. Some psychologists even deny that man creates anything that is not the direct result of his observations of the world at large. As a matter of fact very little comes from within, despite the fine frenzies of the poets. Most of our progress in life is a series of steps from experience to experience.

Many musicians are far too prone to shut themselves away from the world about them. This more than anything else is the cause for musical failure,—musical failure that is otherwise preventable. A pilot on a Mississippi river steamboat heard one of the officers taking soundings. "Mark Twain" called the officer, and "Mark Twain" became the pen-name of that very pilot when he decided to become an author. Just as this external experience decided S. L. Clemens in this matter so did many other things in his life. At the end, his literary executors revealed that he had written a philosophical dialogue between an *Old Man* and a *Young Man* which has startled the world of thinkers, by its remarkable keenness. In this Mark Twain shows with wonderful force how dependent all thinkers and workers are upon outside impressions for their progress. He insists that nothing is ever created or invented. All our great achievements are solely the result of a clever application of natural principles evolved from a highly intelligent observation of the happenings in the outside world.

The musician of all people must continually contrive opportunities for placing himself in touch with the world in the broadest and most modern sense of the term. Yesterday the world was limited by the immediate range of our senses. To-day steam, electricity, photography, and the printing press literally bring the world to our doors. The musician's first duty to himself is to keep actively in touch with the progress of his own art and then he must employ every method within his means to notice with the most sympathetic alertness all that is going on round about him. While THE ETUDE keeps him in touch with the musical advance of the times, we strongly advocate earnest, serious, persistent reading and study in other lines. Get a "hobby" in some other art or science and ride it fast and hard. It will help you in your musical work by making you think more broadly. Magazines of the order of "Current Literature," "The Literary Digest," "The Geographical Magazine," "Hearst's Magazine" or even the very human and delightful "Life," which shows the way of the world through bright sunlight and comic contrast—all these and many others may make the musician's sphere larger and nobler.

FIND TIME TO PLAY EVERY DAY.

DID you think that we were going to echo the old platitude *nulla dies sine linea*,—never a day without a line? Quite to the contrary. ETUDE readers are all schooled up to the necessity for constant daily work. By play, we mean PLAY—real play. Educational psychologists for the past twenty-five years have been finding more and more importance in the subject of play. Play after all is the flower of life. When a plant ceases to bloom, when the leaves commence to fall, the plant is dying whether it is one year old or one hundred years old. If you would know how old a man or a woman is you need only look to the amount of time spent in play. Who has not seen the man of sixty or seventy who is really younger than the man of thirty who has lost his instinct for play?

Teachers of music devote far too little time to play. Healthy amusement is just as necessary a part of success as work. Grinding through a day from eight o'clock in the morning to ten at night and repeating this for ten months of the year may mean a large income, but it does not by any means signify complete success. One hour a day spent in walking, romping with the children, games, gardening, etc., means not only larger life prospects but longer years of useful service.

No matter how dignified you may think you ought to be, don't be ashamed to play. William Henry Pyle in his excellent *Outlines of Educational Psychology* says of the play of adults:

"The play of adults is not essentially different from that of children. . . . Modern man has gone mad. He thinks he can spend his life in vain pursuit of illusory wealth and suppress the functioning of his older, and therefore most real, self. He forgets his wife, he forgets his children, he forgets to play. He grows old before his time. He is dead long before he ceases to walk around before his fellows. If we continue to play and associate with children and youth, it will keep us young and keep joy in our hearts. We must revive the social customs of ancient Greece. It is no accident that the Greeks, the greatest of all men, played most of all men. The annual festivals and Olympiads, bringing all Greece together in mental and physical play, had much to do with her glory."

We find in *King Henry IV* the famous line, "If all the year were playing holidays, to sport would be as tedious as to work." Music teachers actually seem to be afraid to part from their work for even a moment or two with the fear that they may be neglecting their duties. There is no danger of the teacher "playing holidays" all year. Necessity guards him against that. The main thing is to get a little holiday in every day of our lives,—a little harmless fun, a little healthy entertainment, a little pleasurable excitement. When you are seventy or seventy-five you will comprehend the wisdom of this.

Musical Thought and Activity Over the Seas

By ARTHUR ELSON

LISZT AT THE LESSON.

In *Die Musik*, Siloti gives a number of reminiscences of Liszt. He could be caustic enough when he wished. On hearing an acquaintance remark, "I don't know anything about music," Liszt at once replied, "Then you must become a critic." To a poor performer who came recommended by royalty, he said, "You had better study, and not beg letters from queens." When an overambitious composer, who had imitated the "Faust" symphony rather closely, brought his score for Liszt's inspection and autograph, the latter wrote, "To Herr X, who can write like this, and better."

In his teaching, Liszt would apparently make very few adverse comments to the pupils; but in reality he expressed much. He could say a simple "Gut!" with more varieties of expression than the average student was aware of; and only a few were satisfied that his accent meant approbation. If the performance was only moderate, he would say, "I know half a dozen who play like that, and as many who do it better." For rather poor work, he would exclaim, "Even the Princess (Elizabeth) plays that better." Only once or twice a year would he have occasion to get really angry at wretched playing. Then he would ejaculate furiously, "I am no washerwoman, take your dirty linen to a Conservatory."

Liszt was usually the best of companions, though occasionally he would become nettled over a game of cards. Personalities sometimes made him lose his temper, too. Once a pupil, and one who has since become world-famous, imitated Liszt's peculiar, hissing laugh behind his back; whereupon the master turned and gave the offender a solid box on the ear.

INSTRUMENTS OF BYGONE DAYS.

In the International Society's *Quarterly*, Curt Sachs writes of an old German poem, entitled "Der Minne Regel," and quotes from it a list of early instruments. Of these the Flegil was a form of flute, and the Schachtbret an elementary spinet, while the Medicinale, which sounds more like a surgical than a musical instrument, is at present unknown. The other names, according to the writer, need no special explanation; but American readers may think differently when they see these names. They are "Cymbel, Harffe, Monocordium, Portitiff, Psalterium, Lute, Clavicymbalom, Quinterna, Gyge, Videle, Lyra, Rubeba, Phife, Floyte, Schalmey and Horn." How many of THE ETUDE readers can describe these instruments without further information?

Cymbals and harp are clear enough, and the rote was a small square harp. The monochord (tromba marina) was a single-stringed affair suitable for the unskilled. Clavichords were probably more primitive among the minnesingers than in Bach's day. The *portatif* (like the regals) was a small portable organ. The psaltery was a species of dulcimer, the Oriental precursor of the piano; and the claviceмbalo had an actual keyboard. Quinterna may be a form of gittern or guitar. Gyge suggests a geige, the German name for the violin, and videle gives the same idea; but the instruments of the poet's time must have been of the flatter and smoother-toned viol type. Rubeba (rebab) was the Arabian precursor of the violin. The schalmei was an early clarinet.

The minnesingers and troubadours had instruments enough, and their music was a much more pleasing affair than the crude efforts of the early contrapuntists. Adam de la Hale's thirteenth-century work, "Robin et Marion," was really an effective comic opera, in which the over-boastful hero shows much unexpected cowardice when called upon to defend his sweetheart against the advances of a nobleman. The old lyrics, as shown by the songs of Gaucelm Faidit, King Thibaut, and others, were bright enough in style, and far more attractive than the puzzle-canons of later centuries. The life of a troubadour, too, was not always unpleasing. When spring came, he would issue forth from his home, with a train of pages and *jongleurs*, to visit some neighboring castle. During banquets, the jongleurs would play various pieces, including whatever works their master had composed. In some meadow bower, or while taking the air on the walls, the troubadour might take a guitar and air his own skill in singing. Where the minnesingers praised the more ideal side of love, the troubadours often chose an individual to receive their homage; and if she was married, as often happened, the troubadour's attentions sometimes caused trouble. One over-bold minstrel knight carried matters so far that his lady's irate husband killed him, and had his heart served to the lady at her next meal. When she had eaten it, the vengeful husband told her what the tasteful dish had been; whereupon she declared it had been so good that no other food should ever follow it, and starved herself to death. But such cases, it would seem, were extreme, and the troubadour could usually enjoy life without making trouble for himself.

The jongleurs, however, became the real musicians. When wars had obliterated their original masters, the jongleurs became strolling players, earning a precarious living by music as well as by the juggling tricks that are named from them. The best was he who could play the most instruments; and one of them, according to the Bodleian manuscript at Oxford, could perform on "The lute, the viol, the pipe, the bagpipe, the syrinx, the harp, the gigue, the gittern, the symphony, the psaltery, the organistrum, the regals, the tabour, and the rote." Most of these are found in "Der Minne Regel;" the tabour was a shepherd's pipe, the symphony (zumpogna) a sort of bagpipe, and the organistrum a primitive hand-organ with strings to be pressed against a turning wheel. On the whole, then, the instruments of those times would not have proven unworthy to be handled by some mediæval Richard Strauss.

FASCINATING BALLETS.

The new Strauss ballet, "Potiphar's Wife," suggests a few random thoughts. To begin with, it would seem that Strauss does not often choose ideal subjects. His "Ariadne" gives a good contrast between the bright comedy of Molière's play and the beauty of the old Greek legend; but from "Don Quixote" to "Elektra" his subjects, if not salacious, are at least bizarre in nature or treatment.

But he may be praised, at any rate, for attempting a ballet. The ballet is a form of music that has many possibilities. The general run of audiences, especially in America, is none too familiar with the achievements already made in this form. "Coppelia" has been made known to us, but such works as "Raymonda," "The Sleeping Beauty," "Milenka," or "The Veil of Pierrette" are wholly unfamiliar on this side of the water. They are certainly worth attention, and should lead the way to a greater popularity for the ballet. Opera has been pretty well exploited, and it takes a genius nowadays to write anything worth while in this form; but the ballet has not yet reached maturity, and there is plenty of room for young composers to make a success in this form. There is in some quarters an idea that a ballet must of necessity be all made up of dances, and that the music must in consequence be of a semi-popular character. This idea is wholly unfounded. Many ballets do consist largely of dance rhythms in the orchestra, but there is no reason why a ballet should not contain broad and effective orchestral scenes, which might even approximate the Magic Fire Music, the Forest Rustling, or other great instrumental pictures of the sort. Choice of plot has something to do with the opportunities for such orchestral tone-painting, but with all history and all mythology to draw upon, it should not be hard to make scenarios that would permit of lofty imaginative flights on the part of the composer. We have been made accustomed to all kinds of program music, and such music should be much clearer with a ballet plot to illustrate it than with even a good printed description.

MUSICAL NOVELTIES.

This time it is Bruckner who has added something to the posthumous repertoire. A manuscript symphony by him, the score of which is owned by his pupil Cyrill Hynais, is to be given at Vienna. May it have more luck than Beethoven's Jena composition.

Aside from this, there seems to be no important new symphony on the horizon. The suite, however, is flourishing. Dohnanyi has written one which was well received at Baden, while Fevrier's suite "Agnes" pleased Brussels. Holbrooke has written a suite consisting of homage to Wagner, Dvořák, Greig and Tchaikowsky, but Holbrooke is so modern that his homage seems really devoted to Debussy, Scriabine, and Schönberg. Even Perosi has produced a suite, entitled "La Festa del Villaggio." Stojowski's new piano concerto, given in London, is rated as a work of much originality, having for its movements a Prologue, Scherzo, and Theme with Variations.

The symphonic poems are still putting in scattered appearances. Novak's "In der Tatra" has won high praise. Glière's "Sirens" pleased Augsburg with its glowing color and sure touch, while Pottgiesser's "Brand" was voted earnest and characteristic. Tito Robelt's new Triptyque consists of a "Petit Poeme," a "Danse Lyrique," and the "Papillons Crepusculaires." "Gudrun," by Gustav Cords, won success at Baden.

Other orchestral works include "Die Nymphen," an introduction and rondo by Bischoff; Draeseke's "Thuner See;" an "1813" overture by Bittner-Fortier, the conductor at Zwickau; and songs with orchestra by Hausegger, Ehrenburg, and Ethel Smyth. Zolenski and Opienski have won orchestral prizes at Warsaw, while Copenhagen enjoyed a violin concerto by Gustav Helsted, and overtures by Simonsen and Bangert. Chamber music is represented by Karg-Ehlert's new wind quintet.

In the operatic field, "Panurge" selections were liked at Brussels, while numbers from "Roma" were applauded at Dunedin. Helsingfors is praising the first Finnish comic opera, by Armas Launis. Paul Juon is altering his incidental music to "Der Armselige Besenbinder" into an operatic score. Ewald Giehl's "Liebeskrug" is for Dortmund, while Hamburg will hear Friedrich Weigmann's "Klarinettenmacher." Franz Schmidt's "Glöckner von Notre-Dame" will be produced at Vienna, while Nice will listen to Messager's "Soeur Beatrice." Puccini has finished the one-act "Il Tabarro." Emile Trépard's "Celeste Prudhommat" met with some success, while Louis Zehntner's Singspiel "Dorval" was well received at Basel.

Vocal works include a Mass by Gerhard Keussler and the revived oratorio "Manasse" by Fritz Hegar. A Salzburg performance of Mozart's Requiem took place with the singers concealed behind a curtain, but the item does not state whether there were any curtain calls.

KEEPING UP THE ENTHUSIASM.

BY RALPH FISHER SMITH.

What valuation do you put upon enthusiasm in your pupils? Do you realize that when Emerson said "nothing is ever achieved without enthusiasm" he told one of the greatest truths a teacher can learn. Enthusiasm has almost wholly to do with the imagination. The original meaning of the word implied being possessed of a Godlike feeling that the impossible is attainable. It is a synonym for inspiration. It is one of the few things which the teacher can communicate to the pupil. If the teacher's enthusiasm burns brightly he may ignite the pupil's musical soul and foster a fire which may illumine the whole world.

What makes music study a drudgery to some? The failure of the teacher in creating the right enthusiasm. This demands something more than mere high spirits and a glib tongue. It calls for inventive skill in devising ways to kindle the pupil's interest into the flame of enthusiasm. For instance, in playing for a pupil, the teacher should perform with the same spirit he would employ at a concert at Carnegie Hall or the Royal Albert Hall before an audience of thousands.

Anything which will emphasize the "human" side of music will add to the pupil's interest. The teacher should employ pictures, biographical notes, historical anecdotes, in fact everything known about the composer which will make him stand in the pupil's mind as a real man, and not as some ink and paper effigy of a past long isolated from the living present. Even in teaching technical exercises the teacher must take great pains not to extinguish the sacred flame of enthusiasm by burying it under a needless mass of uninteresting digital contortions. Better by far take a few exercises at a time than attempt to give a whole long technical book at once.

The greatest need for enthusiasm is at the start when the pupil must traverse a somewhat dreary road through musical notation and elementary technic. Once possessed of the ability which leads to the land of beautiful pieces, the pupil will commence to develop a fire of enthusiasm which will light the way like a beacon.

An odd case is that of a man like me. One doesn't lead a natural life at all; yet to make it semi-natural, it would have to be much more artificial; somewhat as my artwork itself, which also finds no parallel in Nature or Experience, yet receives its new, its higher life precisely through the most consummate application of Art.—Wagner.

Memories of Franz Liszt

By the Distinguished Piano Virtuoso and Intimate Friend of Liszt

COUNT GÈZA ZICHY

Ex-President of the Hungarian National Academy

[Count Geza Zichy was born July 22, 1849, at Sztára, Hungary. He lost his right arm when he was seventeen years old, but was so devoted to music and to piano playing that he continued his musical work, under Volkman, Mayrberger, and finally with the great Liszt. Although an able jurist and the holder of many eminent positions in the Hungarian Government, he has also had time to give, as well as supervise, concerts for charity. He has been president of the Hungarian National Academy and Intendant of the Royal Opera House, at Pesth. In addition to many pieces for the left hand, cantata, etc., Count Zichy has written two operas. He was one of Liszt's most intimate friends, and in his home land the name of Count Zichy is inseparably connected with his famous teacher. The following extracts are taken from Count Zichy's recently published volume, *Aus Meinen Leben*, parts of which have appeared in the *Allgemeinemusik Zeitung*.]

LISZT'S GREAT BREADTH.

"Liszt was a mighty organ, in which hundreds and hundreds of different registrations were represented. In every register that one might try one might hear sound from a new world.

"There have been many disputes over Liszt's real nationality. Liszt was in heart a Hungarian: in his love of German music, he was a German; in his social relations and culture, he was French; from the aristocratic and conservative standpoint, he was French, and from the standpoint of plastic art, Liszt was Italian. He was, indeed, all that it is possible for a man to be.

"With the passing of the time, the image of Liszt grows continually greater. While he was with us upon earth, we were constantly called upon to wonder at his achievements, but now that he is gone, we stand astounded at his accomplishments. Moreover, we are amazed at compositions, which very few people know intimately, and which very few can play, and which very few people will ever play. Notwithstanding this, if any one were to ask me what I considered Liszt's greatest work, I would not hesitate to say that it did not lie in his accomplishments as a virtuoso in his extraordinary compositions, or in his genial success as a conductor, but rather in the loftiness and grandeur of his soul. This was the soul that inspired and ennobled all who came within the magic circle. Liszt was never paltry or ordinary. His greatest virtues were his forbearance and a beneficence, which at times was almost Apostolic.

LISZT AND THE HUNGARIAN FOLKSONG.

"The source of Hungarian music is found principally in the Volkslied, the song of the people. The spring does not flow as freely as in former times, but it has by no means stopped. New songs continually appear, whether of gypsy origin, or whether from people with some schooling.

"The Hungarian folksongs are richly endowed with beauties of form, rhythm, melody and infinite variety. Liszt knew the Hungarian folksong with all its merits and all its shortcomings. He would take an asthmatic little theme of eight or twelve measures, oftimes less, develop it to a lengthy form, giving it harmonic beauty, musical content,—yes, and even raising it to symphonic heights in his rhapsodies. With the introduction of the melody, we often find it in its original form, accompanied by the simplest harmonics, but in a few moments the magic art of Franz Liszt commences. The motif is made larger, then smaller, then treated polyphonically, then decorated with all the riches of harmony, and before we know it, we find our innocent little peasant maid decked out in the gown and the purple mantle of a king's daughter.

"The melody in many Hungarian songs often stands in direct contradiction to the words, probably because the text is often written by another person. I repeat, that the folksong is the basis of Hungarian musical art. This folksong, however, is very old. Bishop Gerhard tells of a Hungarian maiden, one thousand years ago, who sat at the spring and sang wonderfully beautiful songs.

"The early music of the church often came from the folksong. The troubadour took the folksong as his model, and it was elevated from the courts of the people to the courts of kings. Finally our Hungarian folksongs were ingeniously appropriated and orchestrated by the gypsies, although they did *not* create them. Of course there have been some gypsies who have composed in the Hungarian manner. Nevertheless, the gypsies did not create the real Hungarian music, nor did they bring it from Egypt with them, as some suppose. The gypsies found the music here when they came.

A THREE-HANDED PIECE FOR PIANO.

"When the city of Szegedin was visited by an earthquake, in 1879, Liszt and I undertook to give a concert for the benefit of the sufferers. Liszt came to my room and said, 'Grieving does nothing at a time like this. We must help at once. We must give a concert for the sufferers. Come to the piano.' We sat at the keyboard and played an arrangement of the *Rakoczy March*, which I had made for three hands. Then we arranged the entire program. In a few hours the concert was placarded upon all the street corners, and before night the entire house was sold out.

"As Liszt had not appeared in the city (Kalusenburg), for thirty-three years, the event took on the nature of a public festival. The stage was turned into a flower garden. When Liszt entered, the entire audience arose after the manner in which a king is greeted. Deeply absorbed, Liszt sat at the keyboard, threw back his head, glanced dreamily upwards, and played as though profoundly impressed with the transitoriness of all things, played as no mother's son had ever heard a man play before. In the end, his hands fell upon the soul of the instrument, as a mighty sea dashes upon the rocks of the shore. He sang of human courage and independence, of battle and victory, of exultation and transfiguration.

"Only a very few understood what he was playing, but all comprehended to the depths of their hearts the significance of his emotion. At the end of the concert, we played the *Rakoczy March* for three hands. I had difficulty in playing the bass loud enough with one hand to balance his ten mighty fingers. The enthusiasm was elemental. Students jumped upon the platform and carried the old master away upon their shoulders.

LISZT'S IMPROVISATION.

"A short time after this, Liszt, then seventy years old, gave another concert in Vienna, for the help of the victims at Szegedin. My famous master was in exalted spirits, and played with his enchanting charm as usual. However, when we came to play the *Rakoczy March* he frightened me terribly.

"In the middle section he commenced to improvise. He threw his head back and went from key to key in his own peculiar fashion. I blinked in amazement, but he only laughed at my distress and continued playing. 'What can I do?' thought I. When one plays with Liszt, and does not keep his place, Liszt could not possibly be blamed for the error. Consequently, I commenced to run up and down the scale with chromatic octaves, waiting for my turn to come in when Liszt resumed the actual music of the march. Fortunately, my improvisation fitted well with that of Liszt, and he whispered to me, 'Geza. Bravo.'

AN IMPRESSION OF RICHARD WAGNER.

"During the time of the early performances of Wagner's *Parsifal*, I went to Bayreuth, to hear the music drama and also to meet Wagner. Upon my first visit to Wahnfried I saw Wagner sitting under a palm, surrounded by a group of fascinating and much bepowdered ladies, who took upon themselves to fan the master with their marabou fans.

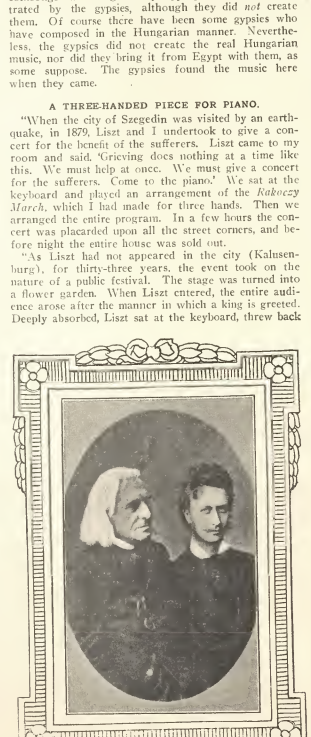
"I stood by Liszt in the salon and bade him introduce me. He, however, laid his finger upon his lips and whispered, 'We must wait until he has finished talking.' I have seen Liszt stand in the presence of Emperors and Kings, but never so submissively as before his father-in-law. Liszt bowed his beautiful and noble head, and taking me by the hand, led me to Wagner.

"'Dear Richard,' he said, in very humble tones, 'I introduce my best friend and famous pupil, Count Geza Zichy.'

"Wagner nodded his head and I went at once to the lady of the house, whom, of course, I had known before.

"This gave me an opportunity to view Wagner's remarkable head close at hand. His features looked as though they had been chiseled in marble. Superhuman energy and a god-like intrepidity shone from his face. His countenance seemed to threaten and his mouth seemed to say, 'You must acknowledge my supremacy, you must bow before me, you must extol my art, and if you do not, I will cast you to the winds.'"

"No one could ever forget that head. If there is any basis of comparison at all, Wagner's head can be compared only with that of Napoleon the Great. His manners were not those of the man of the world. (*Seine Umgangsformem warren andere als die eines*



Liszt and Count Zichy
Taken at the time of their famous Recitals

Weltmannes, was ja sehr begreiflich ist.) He was either persecuted or adored. Between these two extremes his life dangled to and fro."

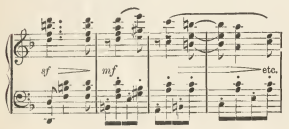
Count Zichy's interest in Liszt was manifested in many ways after the death of the master. At all meetings, in celebration of the birth or death of Liszt, he easily became a central figure. His position in Hungarian musical life has been used to forward education in the highest sense of the term. He regarded the carrying out of various ideas transmitted to him by Liszt, as a kind of sacred trust.

SYNCOPATION IN BAD COMPANY.

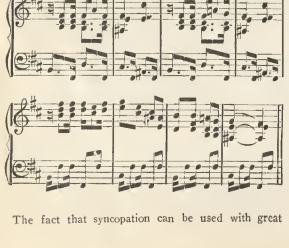
BY EVERETT HANSON

It is the fault of the small boy who takes upon himself to write a composition to start "Webster says—" and then go on with a definition extracted from the dictionary which makes up the only interesting part of his composition. Not forgetting this the writer is extracting bodily a definition from the Grove dictionary "Syncopation,—an alternation of regular rhythm, produced by placing the strongest emphasis on the part of the bar not usually accented." This definition, however, does not reveal one very important fact. Syncopation demands contrast. That is, unless the hearer has a regular metrical accent established in his mind he can not get the "feel" of the syncopated rhythm.

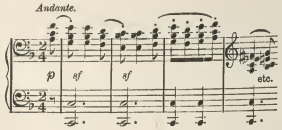
Despise "rag-time," "gypsy tempos" and the Spanish and Latin American dances as you will, there is something in them which sets the blood on fire and electrifies every nerve. What a miserable shame it is that the exhilarating rag-time has fallen into such bad company. Associated with cheap, if not altogether vulgar, words it has been necessary for those who uphold good music and good morals to condemn rag-time as a whole. Henry Ward Beecher in defending the use of secular melodies for church purposes once ran across a man who protested against the adaptation of part of the overture of Weber's *Die Freyschütz* for the celebrated hymn *Jewett*. In reply the great pulpit orator is said to have remarked "I am quite content to let the devil have some of the good tunes, but why should he have all of them." Some of the Hungarian melodies are so marked by tempos that are similar to American ragtime tunes that they are startling. Brahms' Hungarian dances, according to Remenyi and others, are taken directly from Magyar sources. The following theme insofar as its syncopation goes is as much rag-time as though it had come straight from "Tin Pan Alley." It is part of Brahms' second Hungarian dance.



Not satisfied with over-running North America and getting it the reputation of being the land of "rag-time" we are now getting syncopated themes from South America in the form of the notorious Tango. There is nothing iniquitous in the music itself as the following typical Brazilian Tango will show



The fact that syncopation can be used with great distinction, however, has been proved by all the great composers. As a rule they employ it because it creates a sense of unrest and is therefore appropriate to moments of agitation. It can nevertheless be used at a slower tempo with a remarkably tranquil effect, as may be proved by Beethoven's employment of syncopation in the Kreutzer violin sonata:



GREAT COMPOSERS AND POLITICS.

BY CLEMENT A. HARRIS.

The approaching centenary of Richard Wagner may possibly attract attention to a circumstance in connection with the great makers of music probably never previously noticed, yet not undeserving of at least passing consideration.

"Let me make the ballads of a nation, and who will may make its laws," has been the unspoken maxim of the vast majority of composers. To have presented their countrymen with such an air as *"Rule, Brittania,* or *Austria* has satisfied their political aspirations. But the rule is not lacking in that paradoxical kind of proof proverbially derived from exceptions. The earliest and greatest creative musician to whose political bias a definite name might be given was Beethoven. A clue to the direction which this bias took may be seen in the signature to a letter. An elder brother had subscribed himself "Landowner;" the reply was signed "Ludwig van Beethoven, Brainowner." The master was an ardent admirer of Napoleon so long as his hero appeared in the character of a great liberator and friend of the people, and he dedicated his famous 3rd Symphony to him. But when the prince of soldiers threw off the guise of democracy and proclaimed himself Emperor, Beethoven tore off the title-page of his score in a fury of disappointment, and with a torrent of reproaches dashed it to the ground. The dedication subsequently became abstract in form, the work being known as "Sinfonia Eroica."

SCHUMANN AND VERDI.

Robert Schumann was neither by physique nor temperament fitted for the rough and tumble of political warfare. But love of individual liberty, and an ardent desire that others should enjoy it as well as himself, were conspicuous features of his character. And his two years training as a lawyer, his brilliant literary gifts, and editorship of the *Neue Zeitschrift für Musik,* of which he was practically the founder, enabled him to give some expression to his views. Giuseppe Verdi was the only great composer to be elected a member of Parliament. Nevertheless, he is an example of the disinclination of musicians for political life rather than otherwise. For though returned to the Italian Legislature as Representative for Busseto in 1860, he very soon sent in his resignation. And despite being subsequently appointed a Senator by the King, and going to Rome to take the oath, he never attended a single sitting of the Upper House. (This paragraph was only just penned when the announcement appeared in the musical papers that Signor Innocenzo Cappa, dramatic critic of *Il Seccolo,* of Milan, has been elected a member of the Italian Chamber of Deputies.)

It may be added in passing, that though our British Parliament has numbered no composer of the eminence of Verdi among its members, the Earl of Mornington, father of the Duke of Wellington, and presumably a member of the Irish Upper House, was a composer of distinction. His glee, *Hail, smiling morn,* and a double-chant in E, are among the most popular compositions of their class. And our House of Commons has included at least one member who was a university graduate in music; and another, Mr W. T. Galloway, who is Conductor of a large Musical Society, and author of a book on *Musical England.*

Hans von Bülow, though more of a conductor and pianist than a composer, must also be mentioned for the absorbing interest he took, when a student of the University of Berlin, in the political movements of the time, an interest which led to his being a frequent contributor to the democratic journal *Die Abend-post.* His services to his party were the more useful since, like Schumann, he had, before abandoning himself to music professionally, been for some two years a student of Law.

WAGNER'S POLITICAL TENDENCIES.

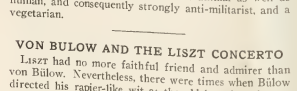
But undoubtedly the most outstanding example of a political musician is to be found in Richard Wagner. In his *Mein Leben* which, under the terms of his will, appeared only recently he speaks of the "far higher moral character of the working classes in Germany compared with the Univcrsity students." And so great was his sympathy with the populacc in the rising of 1849 that he is said by some to have actually fought at the barriers! Anyway, so fiery were his speeches, and so bitter his pamphlets, that a warrant was issned for his arrest. He escaped, and fled the country, and for years remained in exile. Much of his time he spent in Zurich, and while here resumed the philosophical studies which had always had a fascination for him. Among the books which particularly engrossed him were Hegel's *Philosophy of History* which he regarded as "the very keystone of philosophical thought"—this was, of course, before he came so powerfully under the influence of Schopenhauer. And Feuerbach's *Tod und Unsterblichkeit* (Death and immortality): of this he writes in his *Life* "The frankness with which Feuerbach explains his views on these interesting questions, in the more mature parts of his work, pleased me as much by their tragic as by their social-radical tendencies. It seemed right that the only true immortality should be that of sublime deeds and great works of art." It was more difficult, he says, to sustain any interest in the same author's *The Essence of Christianity.* Nevertheless, from that day I always regarded Feuerbach as the exponent of the radical release of the individual from the thraldom of accepted notions, founded on the belief in authority." (*Mein Leben,* Vol. I., p. 522. English edition, 1911).

Wagner's participation in politics was largely, though not solely, due to his art-principles, and his wish to establish a certain relation between the drama, in which all arts were ultimately to be united, and the State. His object, as explained in *The Art-work of the Future,* was "to found a condition of things in which the relations between art and public life, as it once existed in Athens, would revive in a manner if possible even nobler, and certainly more enduring." This is the main contention in his *Art and the Revolution.*

In his *The State and Religion* Wagner shows himself to have scant respect for established churches, maintaining that "religion, in its essence, is radically divergent from the State, and the two are only found in close alliance when each is at the lowest stage of evolution." He does not believe in patriotism in the conventional sense, regarding it as only an enlarged form of selfishness. But he believes in kingship, sketching at some length his ideal, spiritually-minded monarch, and the great good he might do. All great souls have sought to better the world, "but no single thinker can do much; practical success belongs to politicians who attend to the needs of the moment." It is interesting to note that in later life the erstwhile student-duelist and revolutionary fighter became almost Buddhistic in his sense of the sacredness of life, animal as well as human, and consequently strongly anti-militarist, and a vegetarian.

VON BULOW AND THE LISZT CONCERTO

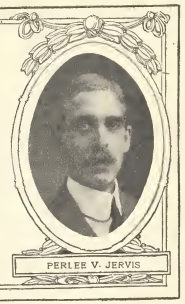
Liszt had no more faithful friend and admirer than von Bülow. Nevertheless, there were times when Bülow directed his rapier-like wit at the abbé no less than at any one else. Especially towards the end of his career did von Bülow develop a tendency to be easily irritated. There is a story told of a young girl pupil who came to him playing the Liszt E flat concerto. In this work the very chromatic theme at the opening is repeated with great frequency. It got on von Bülow's nerves. Suddenly he sang out, in the theme of the concerto:



The Main Essentials of Dr. William Mason's Principles of Pianoforte Instruction

By His Well-known Pupil and Exponent

PERLEE V. JERVIS



Dr. Mason's *Touch and Technic* is such an epoch-making work, that any detailed analysis of it cannot be attempted here. Nor is such analysis necessary, as its principles have been stated with sufficient clearness in the work itself. As the application of these principles to pianoforte instruction and study has not been so fully set forth there, it is the purpose of this article to deal with the most vital and significant of them.

In the last analysis, Dr. Mason's method is based upon two principles which were first enunciated by him, and used in his teaching fifty years or more ago. These principles were, on the muscular side that of "devitalization," on the mental side that of the development of velocity through the grouping of a series of tones as a unit. It is questionable whether Dr. Mason at that period realized how far he was in advance of his time, or how closely he was to be in accord with modern Psychology. That he was the first to enunciate these principles in print is a matter of record. It is amusing, therefore, to find some pianists and teachers giving them to the world as new discoveries!

DEVITALIZATION.

The term "devitalization" is an unsatisfactory one, conveying as it does the idea of weakness, limpness, and inertia—perhaps "vitalized looseness" would be a more accurate expression. By this is meant that in playing, only the muscles actually in use should be in action—all others should be in a state of absolute looseness or repose. In the forearm are two sets of large muscles: the extensors, lying on the upper side of the arm, and the flexors, lying on the under side. The extensors open the hand and raise the fingers; the flexors pull down the fingers and close the hand. In raising a finger, muscular contraction should be confined to the extensors—the flexors should be completely at rest. With the average player, when the extensors contract to raise the fingers, the flexors through muscular sympathy also contract, and *vice versa.* Thus one set of muscles pulls against the other like boys in a "tug of war," with the result that independence and freedom of finger action, speed, control, and delicacy of shading are difficult, if not impossible. This contraction extends, under different conditions, to the muscles of the upper arm, shoulders, back, and waist; and beauty of tone, as well as ease in playing, are impossible.

The Mason two-finger exercise loosens up the whole playing apparatus, and it does it more quickly and thoroughly than any other technical form known to the writer. To do this, however, it must be used in the right way.

In order to secure proper muscular conditions, the writer administers the exercises in a different order from that given in Volume I, *Touch and Technic.* The study of arm touches is taken up first, because the writer has found that after they are acquired, pupils have much less difficulty in getting the two-finger exercise correctly. The down arm touch, as given on page 15, Book I, *Touch and Technic,* will be learned more quickly if preceded by the following preparatory exercises. Let the hand hang loosely on the wrist joint; if there is no muscular contraction, a shaking movement of the arm will cause the hand to swing loosely at the wrist. Contract the muscles and notice how the vibration ceases; loosen once more and let the hand swing freely. This exercise should be practiced till the pupil is able to assume and retain loose conditions at will. Next raise the forearm about a foot from the lap: hold it suspended through four slow counts, then suddenly relax the muscles and allow the arm to drop loosely and by its own weight. Persist in this exercise till the muscles can be let go at will and the arm *dropped* without the least *striking* motion down.

PRACTICAL ARM EXERCISES.

Next go to the piano, and raise the arm, with the hand hanging loosely at the wrist joint and the tips of the fingers a few inches above the keys. Now lower the arm slowly till the finger tips rest lightly on the keys, the hand still hanging loosely. As the finger tips touch the keys, continue the downward movement of the arm, allowing the wrist to sink slowly and loosely below the level of the keys, which must not be depressed. From this position—starting the wrist first—lift the arm till the hand hangs loosely again, and as the arm is carried up be sure that the finger tips do not leave the keys till the hand has taken the hanging position. This simple exercise, if practiced thoroughly, will quickly establish loose conditions, when the exercise for the study of the down arm touch (page 15, Book I, *Touch and Technic*) may be taken up.

The writer follows this with the exercise for the triceps, page 14; than the up arm touch, page 16; and finally the chord study (number 112, page 24, Book 4) played with the down arm, up arm, finger elastic, and up arm elastic touches. Young pupils who cannot reach an octave may practice the three positions of the triad of C, instead of exercise 112.

A word in regard to this chord exercise. In heavy chord, as well as in *all* playing, muscular contraction must be let go the instant it has performed its work. In practicing 112, therefore, relax the muscles as quickly as possible after the chord has been played. Practice slowly, and lift the arm after each chord, when, if relaxation has been complete, the hand will hang loosely at the wrist joint. As a further test, shake the arm and see if the hand swings limply.

PEDAL STUDIES.

After these exercises are learned, pedal studies numbers 101, 102, and 103, Book 4, are taken up and continued till the principles of pedalling are thoroughly absorbed. Many books upon pedal study have been written, but the writer has never found anything to surpass the one finger study of Dr. Mason. It has the merit of putting the whole thing in a nutshell. Properly used, it is an invaluable exercise in ear training, discriminative touch, and musical playing.

The pupil may now take up piece study, if the teacher is careful to select a piece that does not call for any technical principles other than those already learned. A piece much used by the writer is *Twilight,* by Guy. It contains nothing but arm touches, and is an excellent study in pedalling and melody playing. The teacher can easily find pieces of all grades which call for arm touches only. To name a few at random:

Soldiers' March ..... SCHUMANN
Song Without Words ..... HOEBSEL
Holiday Eve ..... BAUMFELDER
Prelude No. 20 ..... CHOPIN
Warrior's Song ..... HELLER
Thou Art Like Unto a Flower .. RUBINSTEIN-HOFFMAN
Witch ..... MACDOWELL

Piece study at this stage may not be orthodox, but it is common sense. This article is for pupils who can only practice from thirty minutes to an hour a day. If most of this time is to be filled with technical work, when are they to study *music?* The vital point in all successful teaching is to *interest* the pupil. This can be done with *music*—seldom or never with *technic.*

When, after the study of a few pieces, the pupil learns to apply the principles of loosencss, arm touches, and pedalling, the exercises may be discontinued, as thereafter every piece may be made an exercise in itself.

TWO FINGER EXERCISES.

Now the study of the two finger exercise may begin. The writer commences with number two, which should be practiced with the down arm touch, and at first in rhythm one only. If the movements in this exercise be practiced for a few minutes on the table, they will be acquired more perfectly and quickly at the keyboard. In teaching the elastic touch, the vital point is that all muscular contraction should cease the instant the finger has swept its key. If the finger be pulled in forcibly, as recommended in the *Touch and Technic,* a state of contraction follows which the average pupil finds difficult to let go. Hence the writer requires the finger to sweep the key quickly but *lightly.* As the finger closes, the muscles may then be relaxed more easily, the hand allowed to hang on the wrist joint, and the arm shaken to test the muscular conditions. If this be done, the application of great force in rhythm two, later on, will not be followed by rigidity. Dr. Mason had much trouble with pupils who studied this exercise from the book, unaided by a teacher. Thinking that the description of it was perhaps not clear, he asked the writer to revise it, and incorporate in it the method of teaching just described. For various reasons, however, this was never done.

Exercise number two may be followed by numbers four, six, and eight. After these have been in practice for some time, number one may follow. At first the writer uses this exercise in a very different way from that described in *Touch and Technic.* Pressure touch, if not ruin to the beginner, at least seriously interferes with the development of the quick up action on which depends speed, clearness, and brilliancy in passage work. The exercise, if practiced as follows, may be used to establish quickness of up action. Rest the second finger of the right hand upon middle C, the fingers curved and the muscles loose. Now put the key down quickly, taking care to use no more pressure than is necessary to produce a *piano* tone, and relax the muscles the instant the key is fully down. Hold C down lightly through a measure of four counts, during which the third finger is placed lightly on D. At count one of the next measure, depress D, loosen instantly, start the second finger up quickly and substitute it on D for the third finger. The latter is placed on E, where it rests till the first count of the next measure. Continue thus up and down the octave. Concentrate the attention on the up action of the finger which releases the key. Be sure that the playing finger never is raised to strike but always rests on the key before depressing it, relax the muscles quickly, and avoid any unnecessary pressure in holding the key down.

It is the experience of the writer that the greatest obstacles in the way of acquiring a legato touch are, first, pressure—which causes a sluggish up action, with

a consequent overlapping of tones—second, high finger stroke, which renders a balanced finger action difficult and thus leads to a staccato separation of the tones. After quickness of action and a good legato are secured, it is time enough to apply the pressure required by Dr. Mason.

VELOCITY EXERCISES.

After the exercises given above have been in practice for a month or more, or until loose muscular conditions have been established, the velocity exercises numbers 17, 19, and 21 may be taken up. Here we meet with a psychological principle which, if thoroughly understood and applied, will revolutionize the practice and playing.

In reading a book we do not spell the words letter by letter; the mind takes no cognizance of letters at all. A word is the unit of thought, and in reading rapidly we often are unconscious even of words, as the mind grasps a phrase in its entirety. It will be evident that in reading a book by spelling every word a letter at a time, we can never attain a speed greater than that at which we can pronounce each letter. Group the letters into words and pronounce only the latter, and without extra effort there is an instantaneous gain in speed. The only limit to this speed is the rapidity with which the words can be pronounced. Just so in playing a rapid passage in a piece, it is only possible to reach a high rate of speed when the mind grasps an entire series of tones as a unit, and loses consciousness of the single constituent tones.

The velocity forms of the two finger exercise, scale, and arpeggio, are founded upon this principle, and in practicing them care should be taken to follow Dr. Mason's directions implicitly. The mind should be fixed on the final tone of the series, and the intermediate tones played without conscious thought. Practice with the eyes closed is a material aid in grouping tones, for, if the keys cannot be seen, it is difficult to think single tones, and one is forced to group them.

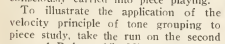
The Mason accented scales and arpeggios are so clearly described and exhaustively treated in *Touch and Technic*, that no consideration of them is necessary here.

TWO MAIN PRINCIPLES.

All artistic piano playing and technic hang upon these two principles of looseness and tone grouping which underlie the Mason system. The application of them in teaching and playing is very simple. The immense value of the two finger exercise lies in its cumulative effect. If practiced properly for only five or ten minutes a day, it builds up a condition of looseness, flexibility, and elasticity, that will be easily and almost unconsciously carried into piece playing.

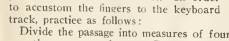
To illustrate the application of the velocity principle of tone grouping to piece study, take the run on the second page of Paderewski's *Minuet*. In order to accustom the fingers to the keyboard track, practice as follows:

Divide the passage into measures of four notes each, counting one to each note. Play through a few times, accenting the first note in each measure

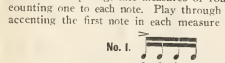


The figures show the count.

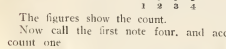
Now call the first note four, and accent still on count one



Next begin with count three



Then with count two



The accent is thus transferred successively to each note of the group. This excellent technical practice forces the pupil to think a new rhythm with each transfer, and tends to equalize the fingers.

Now play the first five notes of the run a few times slowly; next exactly double the speed, and after a few repetitions practice as a velocity exercise, taking the passage through the five keys as one volition, ending with a sharp accent and the elastic touch, followed by an instantaneous loosening of the muscles. Next enlarge the unit to six tones, and practice in the same way. Continue adding a note at a time, till the entire passage can be played at a high rate of speed without conscious thought. This method of practice should be applied to passage work of every kind in pieces. It brings the passage quickly under control, results in unconscious memorizing, and gives dash and brilliancy to the playing.

The application of these principles of looseness and velocity to piece study relieves the pupil from the necessity of extended exercise practice, as technical studies can be made of the pieces themselves. The high pressure methods of our modern school system leave little time for music study. The average teacher can rarely obtain more than an hour of practice from his pupils—in many cases forty-five minutes is the maximum. If we believe that in music study, *music* is or should be the real thing, how can the teacher divide the short practice hour so that the pupil may make steady and rapid progress technically and still have time for music? The Mason method answers this question more satisfactorily than any other system known to the writer. The two finger exercise is so far-reaching in its effects, that even a few minutes devoted to it will, in one season, produce remarkable results. Dr. Mason told the writer that six or seven minutes daily would be sufficient for young pupils.

Dr. William Mason in his studio at Steinway Hall, New York, where he taught consecutively for many years. This studio became the Mecca for visiting artists from Rubinstein to Paderewski, and it was at this studio that Dr. Mason taught many of his best known pupils, including W. H. Sherwood, W. S. B. Mathews, E. M. Bowman, Perley V. Jervis, Julia Rive King, S. S. Sanford and many others.

PRACTICE PROGRAMS.

A few practice programs, as planned by the writer for his pupils, are here given. They may be helpful to the young teacher.

Practice limit 30 minutes:
M.M. ♩=72.

Two finger exercise through five tones, C—G.
No. 1, once through
No. 2 (2d rhythm), twice
No. 6, four times
} 5 minutes.

One octave scale, hands separately, =72.
twice in quarters
four times in eighths
eight times in sixteenths
} 5 minutes.

Piece study, 20 minutes.

If arpeggio practice is desired, the scale may be played one week, and the arpeggio the next, alternating thus weekly. The first series of arpeggios, Book 3, page 7, may be given one a week, with transfer of accents (Book 3, page 11). This arpeggio played H. S. through two octaves ♩ = 72, twice through each rhythm, will take five minutes. This practice scheme is for children: it has worked well with the writer's young pupils between the ages of nine and twelve.

For older pupils who practice one hour a day, the following is a good division of the study period:

Two finger exercise through nine tones, first rhythm one day, second rhythm the next.
M.M. ♩=72.
No. 1, once
No. 2, twice
No. 8, four times
17, 19, 21.
} 10 minutes

Canon scale, Book 2, page 19.

Four octave scale, Book 2, page 10.
♩ =72 up.

fours, once legato, once staccato
eights, once legato, once staccato
sixteens, twice legato, twice staccato
velocity form
} 5 minutes.

Arpeggio Book 3, page 14,
9s ♩=72 velocity form
} 5 minutes.

Piece study, 40 minutes.

In following out these programs, the two finger exercise on the white keys, the scale of D flat, and the first diminished arpeggio, should be kept in practice till the principles involved are thoroughly carried out. After this the different forms of the two finger exercise may be given from time to time, and the scales and arpeggios changed weekly or oftener.

LISZT AND DR. MASON'S EYE-GLASSES.

No virtuoso was ever more careful than Liszt over personal appearance. He had quite enough of the "showman" in his make-up to realize how much clothes help to emphasize a great personality. He was not only particular over his own clothes, however, but extended his fastidiousness to the appearance of his pupils. When Dr. William Mason was a young student and a pupil of the great Hungarian master, he had the misfortune to be shortsighted. He accordingly wore eyeglasses to remedy this defect. At that time eyeglasses were comparatively unknown in Germany and were considered somewhat foppish by the conservative Teutons. Mason was very much surprised, however, when one day Liszt said to him, "Mason, I don't care to see you wearing those eyeglasses. I shall send my optician to suit you with some spectacles."

Dr. Mason thought the abbé was joking, but sure enough, a week later the optician arrived, and he was obliged to submit to an examination. A few days afterwards two pairs of large spectacles duly arrived, and Dr. Mason realized that if he valued Liszt's friendship he must consent to wear them, though personally he was rather distressed at the prospect. He never failed, however, to wear them when calling on Liszt. A short time afterwards, Liszt went to Paris. When he came back, he called the American to him, saying, "By the way, Mason, I find that eyeglasses are being worn nowadays by the best people; in fact, they are quite the correct thing. So I have no longer any reason to object to you wearing yours."

NATURE, when she adds difficulties, adds brains.—*Emerson.*

The Necessity for Daily Practice

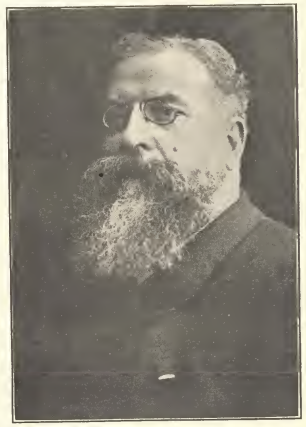
An Interview Secured Especially for THE ETUDE by G. Mark Wilson with the Famous French Pianist Composer

RAOUL PUGNO

[EDITOR'S NOTE.—Raoul Pugno, with the possible exception of Saint-Saens, is the most famous French pianist of the last three or four decades. Few of the great French musicians have entered the virtuoso field. Bizet was known as a very fine performer upon the pianoforte, as indeed was Marmontel. Edouard Risler, who has never visited America, ranks among the world's great performers, but France is singularly lacking in virtuosos of the type of Paderewski, Rubinstein, Liszt or De Pachmann. M. Pugno was born June 23, 1853, at Montrouge, in the department of the Seine. His father, Stéphane Pugno, was a teacher of music and the boy's musical education commenced at home (according to the following interview) at the age of three. Later he went to the Paris Conservatoire and studied under Ambroise Thomas, Benoît, Bazin and Georges Mathias. At the age of seven he appeared in Paris as a solo pianist. He won the first piano prize at the conservatory in 1866, the first solfège prize in 1867, the first organ prize in 1869. In 1872 he became organist of the church of Saint Eugene, and held this position until 1892. In 1874 he became chorus master at the Théâtre Ventadour. He became professor of Harmony at the conservatory in 1892, and of piano in 1896. It may thus be seen that in addition to gaining a world-wide reputation as a pianist he has had a very broad experience in other lines of musical endeavor. His playing of Mozart has been more admired than that of any other pianist, except possibly Carl Reinecke. Pugno has written several light operas, pantomimes, ballets, an oratorio and many songs and pieces for the piano.]

THE PURPOSE OF EARLY TRAINING.

"It has always been my contention that the student should commence the study of the mechanical part of his piano playing as early as possible. My father took me in hand at the age of three and from that time to this day I have been actively engaged in some one of the many problems of pianoforte playing. Perhaps the age of three may be a trifle young for most, but with this extreme youth one finds a superlatively supple condition of the muscles and finger joints. As the little player's muscles become stronger through judicious practice he still retains that juvenile suppleness that in after life contributes lightness, vivacity and delicacy to his playing. The main difficulty is to measure the right amount of practice for the particular child. The planning of a course of studies is one of the deepest of all problems of music teaching, because one must first be able to diagnose particular cases with clinical accuracy and then have an almost universal grasp of THE ETUDE literature, so that studies may be accurately and intelligently applied to particular needs.



RAOUL PUGNO

PRACTICE SCHEDULES.

I have often refused to plan our practice schedules. A tailor can not make a suit of clothes that will fit all of his customers, and no practice schedule is so elastic that it will cover all cases. The scheme of making practice schedules is not practical for all cases. If attempted it is likely to defeat its own purpose. Since no two students are exactly alike in disposition, capacity, ability and efficiency it naturally follows that what is difficult to one will be easy to another and *vice-versa*.

This does not mean, however, that there may not be a prescribed course in scales, arpeggios, octave playing, trills, etc. In fact, there is a certain amount of technical material which the student must virtually devour before any very great advance can be made. The student must understand the purpose of this work and he must be compelled to see clearly the processes by means of which it may best be accomplished. The teacher can leave nothing in doubt. He must convince himself that the pupil understands and comprehends every step before passing to the next step.

All mechanical exercises must be intelligently regulated. In medicine physicians of this day devote an enormous amount of time to the subject of dosage. The right amount of the dose is not left to chance. It is accurately and scientifically determined. In some such manner the teacher should apportion the amount and kind of the technical material given. For example, if runs are troublesome give more time to scales and arpeggios. If the difficulty is in rapid chord playing then attention should be given to the arm and fore-arm so that the proper muscular conditions are insured. If the hand is small it must be gradually expanded until the desired object is obtained. The main point is that both the teacher and the pupil should be engaged in working intelligently to accomplish some specific technical or interpretative purpose and not blindly following some cut-and-dried rule of procedure. Of course there must be books of studies graded to suit special purposes, but what teacher would think of giving them without making certain changes to fit particular cases?

Regularity in practice is so important that the teacher is often at loss to know how to be sufficiently insistent upon this point. I believe in practice every day. I believe that the time of practice should be left unlimited and wherever possible should be adjusted to suit the special needs of the pupil by the pupil's enthusiasm. If the teacher has the real teaching zeal his difficulty will be in curbing his pupil rather than inspiring him to do more practice. The teacher must make a close study of the temperament, vitality, powers of concentration and ambitions of those who come to him for lessons in music. His main thought should be to make the amount and kind of practice fit the particular pupil. Nothing is worse than forcing oneself to continue practice with a tired hand, a tired wrist or a tired mind. The teacher should make this clear to the pupil and advise him strongly against overdoing the matter of practice. The teacher should take it for granted that the pupil will practice all he possibly can until the limits of fatigue are reached. If left to the judgment of the pupil good results are bound to come.

Regular daily progress is the reward of regular daily practice when the practice is done sensibly and not overdone. The pupil who practices until his hand is overtired must not be surprised if little "lumps" or "knots" appear on the joints. Often he worries about these and runs to his physician for a cure. The best cure is never to have them. They may be avoided by interrupting the practice with a short recess the moment fatigue is even suspected. If the pupil finds that he is not making progress in his work despite long hours of practice it is also not at all improbable that he may be overtiring his mind or his eyes. Try the occasional recess plan and good results are bound to follow. The little lumps mentioned are generally looked upon as inflammations of a sac containing a viscid fluid interposed between boney prominences and the tendons. The purpose of this sac (or as it is known in anatomy *bursa*) is to facilitate motion. The sheathes of the tendons are also known as *bursae*. Enlargements due to inflammations of this kind are not uncommon and may be avoided by preventing fatigue or overstrain. Some have recommended electricity and radiated heat applied by a competent physician as a cure for these protuberances, but the best way is to avoid getting them.

In addition to regular daily practice the student should demand of himself regular daily progress. That is, he should not expect to go ahead by leaps and bounds. He will find that if he attempts such a course he may be obliged to go back and recover much ground that he has passed over too insecurely.

HOW THE METRONOME HELPS.

In insuring regular progress, the metronome is of immense value, not so much in the sense of pushing the pupil ahead as in that of keeping him from making unconscious and ill advised spurts of speed.

The rule for regulating the tempo with the metronome is very, very simple and one that all teachers and students should consider carefully. It is simply this. Do not set the metronome one point faster than the speed that will enable you to place your fingers upon the correct piano keys, with the correct hand position, the correct touch, the correct phrasing, the correct pedaling without the least sensation of hurry or uneasiness. If you feel uncomfortable with playing at any speed,—that is if you can not play with perfect repose and security,—set the metronome back a few points. If you are confident of success advance it gradually. Learn to walk before you try to run. Some pupils insist upon staggering ahead over rocky technical paths in a manner that points to absolute ruin. It is far better to wait, and progress in the manner which accompanies all normal growth.

Few pupils have any idea how readily velocity may be secured through the systematic use of the metronome in daily work. The only thing that defeats the attempts of some is over-ambition and lack of the proper patience. One must wait for results but one must work while waiting. Simply take your scales and arpeggios and play them very carefully at a slow metronomic rate, say ♩=60. Advance the metronomic speed every day or every other day, or if needs be every

week, and if your hand conditions are right you may depend upon regular progress in velocity. The same may be accomplished with any composition in which velocity is essential, as for instance the famous *Minute Valse* of Chopin (Opus 64 No. 1.) The main point is to be able to play the exercise or piece through thoroughly to one's entire satisfaction and play it through so many times at a given tempo that you feel perfectly comfortable and unrestrained in it before you conscnt to advance the metronome one point. All the time you must listen intently to the tone, phrasing, dynamics, etc., for if you practice without a purpose, just as though you were filling in time, your practice will be wasted. If the metronome is used as a mechanical regulator like the escapement in a watch or the governor in a steam engine, you in the meantime playing like a machine, of course your playing can be nothing but horribly mechanical.

Your playing will never be mechanical if you use the metronome right. The criticism that the metronome makes for mechanical playing is due to the abuse of the instrument. When used right it insures regularity, of course, and the moment its use is discontinued in playing a piece the performer can not help following his impulses to such an extent that a human or artistic elasticity of interpretation results. It is impossible to bring about stiffness, or artificiality unless the metronome is abused. It corrects many faults if properly used, the worst among them being that common fault of striking a note in one hand before the note designed to accompany it in the other hand has been struck. The pupil should by means of the most careful listening school himself to have both tones in thirds, sixths, etc., sound at exactly the same time. Many are guilty of this who would resent being accused of it. In fact some very experienced players find themselves culpable very greatly to their own surprise. It is a fine thing to examine one's own playing every now and then and find whether the faults we criticise in others are not present in ourselves.

EVENNESS IN SCALE PLAYING.

Evenness in scale playing is greatly to be desired. This means evenness in tone as well as evenness in time. Here again the ear must accustom itself to weighing tonal quantity very minutely. Just as the artist must be able to draw a straight line, without wavering, or without having it uneven in shading so must the pianist possess the ability to draw a straight scale line or a straight arpeggio line. This gives him the power to make his accents properly, to make his crescendos and diminuendos in the right manner. Ragged scale playing is no more or less than an evidence of poor schooling. Even scale playing is not easy to attain but the teacher with ability, patience and enthusiasm, coupled with the power of recognizing weaknesses, as a good medical diagnostician would recognize a pathological change in the course of a disease, should have no great trouble in insuring evenness in playing, unless he permits the pupil to advance too rapidly.

Piano technic, if the word is construed to mean the mechanism of piano playing has reached its height. The compositions that only a few virtuosos dared attempt fifty years ago are now played by hundreds. This simply means that the world of music teaching has found newer, better and more systematic means of insuring progress. However, there is an effort in all branches of art at this day to make technic overrule the aesthetic requirements. Sonority and grace are being sacrificed for agility and great power. The object of music should not be eternally to astonish or to shock. The virtuoso must not turn his heavenly mission into that of a race horse. High mechanical skill is necessary but it is not one hundredth part of the real work which the great artist has to do.

The artist must seek to affect the intellect and the emotions of his audience through an appeal to the intelligence. Astonishment leaves nothing behind it. Anything may astonish,—an extraordinary acrobat or the lion tamer who put's his head in Leo's mouth may thrill much more than the virtuoso thundering away at the *Erl King* of Liszt or the Saint-Saens Concerto. The artist should elevate the soul, charm the intellect and give rise to nobler and higher feelings.

All of the foregoing points to the fact that every composition an artist plays in public has behind it a long career of careful, painstaking preparation. The artist must grasp the musical understanding of the piece completely and must then reveal it to his audience plus his own artistic refinements and aesthetic ideas. Paderewski has the gift of doing this in an altogether splendid manner. The artist is an alchemist who transforms notes of ink into tones of soul compelling beauty.

MAKING TEACHING A PLEASURE.

BY F. BERTHA KERN.

It is not uncommon to hear some teachers speak of "the drudgery of teaching," or "the nervous strain of teaching," or "I am growing so tired of teaching," until some may naturally inquire, "If teaching is such an awful ogre to you, why do you continue to teach?" In many cases the answer will be, "I teach because I am obliged to teach," or "I teach because I want to raise funds to help me to prepare myself to become a concert pianist." Alas, such teachers have never found the joy of teaching, the exuberance of carrying a great message to others with the same spirit with which you yourself would receive the message. Teaching that is not allied with gladness, enthusiasm, vitality is wasted teaching. Remember the words of Aeschylus in his immortal drama, *Agamemnon*, "Learning is ever in the freshness of its youth, even for the old."

Every lesson should be approached and opened with the same happiness with which you would open a gift box. No matter how uninteresting the pupil, the spirit should not change. The more difficult the problem that confronts the mathematician, the more enthusiasm and willingness he brings to bear upon it. Anyone can make a trip by train to the nearest town. Only the rare man can keep on going until he reaches the poles of the earth. Any teacher could succeed with bright pupils; only the extraordinary teacher can succeed with dull pupils.

Most of the unpleasantness of teaching is due to the little misunderstandings between teacher and pupil, which could be averted if the teacher would endeavor to be kind, and at the same time, firm, during the lesson hour. In order to make his work pleasant he must acquire the habit of self-control, and to be kind, he must be patient. The plea of nervousness is often given by teachers as the cause of their impatience and lack of self-control. They will say that so many discords, blunders and mistakes cause them to "lose their heads," and it is necessary for them to scream at the top of their voices, and sometimes even to strike their pupils' fingers with a lead pencil in order to feel a sense of relief. Sometimes the pupil will begin on the lesson, and proceed as far as the third measure, perhaps the fourth, when he will be interrupted with such exclamations as "Faster," "Softer," "Expression," or "Where's the rhythm?" and during the whole performance of the piece will be asked "What he did with that quarter note," or "Why he didn't rest there," and then as a climax he will hear, "Play! Don't bang!"

NEVER FRIGHTEN PUPILS.

A pupil should not be interrupted by corrections at every second measure, as this will tend to excite and embarrass him. He should be allowed to play the first page, or a few strains of it at least, without any interruptions, while the teacher notes carefully the mistakes. Then, when this part of the piece has been played and the corrections have been noted, the teacher should have him repeat it and see that the corrections are heeded; or, if there are but few mistakes, it would be better to hear the whole piece before offering any criticisms. This would be more pleasant than flying in a rage over a few mistakes and frightening the pupil.

The teacher must think of the time when he was just as dull, and he must be made to realize that those little exercises and melodies seem just as difficult to his pupil as Bach's Fugues or Lizst's Rhapsodies appeared to him now. If he is one of those who are easily "worked up," it would be well for him to remain perfectly quiet for a few minutes when he feels an attack coming upon him, or wait until one page of the lesson, or the whole of it if necessary, has been played. By this time he will find that he has gradually "cooled off." He may then offer his suggestions and the pupil will not know anything of his "nerves," and it will be more pleasant for both. But, of course, it is possible to be too kind. It isn't necessary that a pupil should be coaxed, petted and humored in order to get the best results. Such expressions as "Won't you play this again, dear?" or "Not too fast, sweetheart," are uncalled for, and are just as much to be condemned as those mentioned above.

If a pupil does not want to learn, is determined not to, and if coaxing and humoring are the only means by which he can be made to accomplish anything at all, it is time to draw the line. The result is not only a waste of money, but of time as well, and above all, such a pupil injures the teacher's reputation.

MUCH TACT NEEDED.

Each pupil should be made to understand that the teacher means exactly what he says, but this should be accomplished in such a manner that there will be no cause for hard feelings or any tears on the part of the pupil.

For instance, there are a great many pupils who insist upon selecting their own teaching material. They will say that they want to take up a certain piece, and that they never can learn nor appreciate the selection of the teacher. Now the teacher may get very angry, and tell the pupil that he *has* to take it whether he likes it or not, and may even send him home. The pupil leaves the studio, but with a firm resolution that he will not learn it just for spite, and thinks that then the teacher will have to give him his choice. The next week he returns for his lesson, but is not able to play the piece; his teacher assigns it for four or five consecutive lessons, and each time he becomes more angry until he finally gives up and assigns his pupil's choice.

The teacher meant to be firm, but, in his firmness he was unkind. If he had reasoned with his pupil, explained to him the nature of the piece, pointed out its good qualities, told him in a kind way how he would be benefited by studying it, and then played it for him, the result would have been quite different. His pupil would have come back with his lesson well prepared and upon leaving the studio would have thought to himself, "This is the most pleasant hour I have ever spent with you." The teacher, also, would have enjoyed the lesson and would have felt pleased, no doubt with the results of kindness with firmness. He was kind, but he conquered without making any unpleasantness for either.

HINTS ON VELOCITY.

BY ERNST VON MUSSELMAN.

It is with the understanding, when speaking of velocity, that we do not refer to the mere passing over of so many notes at a record-breaking rate of speed, but, taking into consideration that quality is of as much value to one's execution as is quantity, we argue for that smooth, facile rapidity which is at once both musicianly and artistic, and which can come only after most exacting care. With some, velocity must mean a sacrifice of everything else for its attainment; witness, the many attempts to create a new speed record in the so-called "Minute" valse by Chopin. If we are aiming to be musicianly, we must eventually realize that speed of execution is not all; in fact, it is only a very small part of what goes to make the artist. We cannot hope to forget that these same little notes, when passing into more rapid forms, still contribute their important parts to the meaning of the whole composition and are therefore not to be slighted.

We have all witnessed plenteous examples of both good and bad velocity. And even if these had examples were created by undue nervousness, it only illustrates the careful training necessary to withstand the ordeal of public appearance. On some occasions there was such forcing of speed that practically all of the beauty was torn from the composition. Again have we been whisked through such pulseless lightning-flashes of speed that it left us dazed and breathless at what we could not comprehend. We here recall to memory the many traditions handed down concerning the performance of that one-time popular pianist, Louis Moreau Gottschalk, whose cadenzas were likened unto a bursting shower of scintillating pearls, and whose trills had all the perfect beauty of a bird's notes. And yet, we have it from good authority that his velocity was far from being a marvel of speed, but, instead, his notes were so perfectly balanced, his trills so evenly distributed, that his performance took on the appearance of a far greater velocity.

This, in itself must constitute a gentle hint to the aspiring pianist. It should argue for the securing of perfectly balanced tones in the slower practice, and once the fingers are working in perfect alternation with each other, it must eventually follow that a perfect brilliancy will occur in passages of velocity. This, then, means a painstaking care. It represents hours and hours of fatiguing work to establish a base for this future speed. But by and by, when one has finally secured an absolutely even flow of notes in the slower form, and with it that pulsing rhythm which means the very life of music, velocity will follow as naturally and freely as the rush of notes from the birds' throats and you will scarcely know why, whence, or where.

What the Pedal Does

By HERVE D. WILKINS

The printed page of piano music represents but incompletely the actual effect of the music, especially if the pedal is to be employed, for the pedal introduces prolongations of tones which are plain enough to the listener, but which are not indicated in the printed notes.

The student who desires to use the pedal intelligently and musically, needs not only to learn music perfectly, but should also gain a knowledge of the nature of the piano tone, and of the acoustic relations of the tones to each other.

A great part of all pedal effect consists of sympathetic or induced tones, that is, tones not sounded directly by the hammers, but by other causes.

Pianos vary greatly as to the life and freedom and blending of their tones. On some pianos if the pedal be held down silently, the strings will at once begin to vibrate in response to all outside sounds, such as the moving of furniture, the noise of the street, and especially to the sound of the human voice. Some instruments are thus so sensitive as to seem as if alive, and when the pedal is thus silently held down, if a note be uttered by the voice into the piano, the strings will reflect not only the vocal tone, but will also dissect it and give the overtones and the undertones, and any false partial-tones if the voice be not pure or if its tone is not true.

This experiment may be conducted at great length in all parts of the compass, showing how completely sensitive the strings of even a massive piano are in their sympathetic response to all atmospheric sounds.

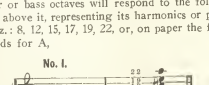
But when we come to induce a tone in one string by striking its octave or octave fifth or any of its partials or harmonics, we then discern how and why the piano tone is so much improved and strengthened by the use of the pedal.

A CONVINCING EXPERIMENT.

This may be shown by depressing silently the tenor C of the piano, and then touching the middle C staccato, holding only the tenor C key. This string will then be sounding the middle C as may be heard more or less strongly, and as may be proven by releasing the tenor C key when the induced tone will cease sounding.

In this way any letter which may be silently held in the tenor or bass octaves will respond to the following numbers above it, representing its harmonics or partial-tones, viz.: 8, 12, 15, 17, 19, 22, or, on paper the following sounds for A,

No. 1.



Such upper sounds are also the component tones of any fundamental tone. They are present in the tones of pipes as well as of strings, and the excellence of a tone as to its purity and richness is due to the perfect balance and blending of these partial-tones. The tones of church bells also answer to the same conditions, and the various partial-tones as well as the smooth undertone or fundamental of a bell can readily be distinguished by the ear.

SWELLING THE TONE.

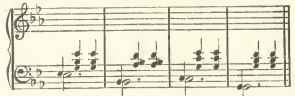
In the slow movement of Weber's Second Sonata, in the *Phantasie* Op. 49, by Chopin, and in the *Trovatore* transcription by Gottschalk, are passages of sustained melodies accompanied by staccato chords struck simultaneously with the melody tones in the same hand, the pedal being depressed just after the staccato chords, showing, in these instances, how a tone can be slightly increased in volume by opening the sympathetic strings even after the percussion of the principal tone.

SUSTAINED BASSES.

The primary and elementary use of the pedal is shown when the bass of an accompaniment is sustained throughout the measure by the pedal while the left hand is occupied with the chords.

In such measures, the bass must be carefully intoned with the fifth finger of the left hand, without any percussive, snapping, or other spasmodic action, so that the tone will continue to sound like an organ tone throughout the measure, while the left hand is executing the chords of the accompaniment.

No. 2.



Here the bass tones are executed as quarter notes, but the pedal prolongs them, making a dotted half-note of each one, thus making a continuous bass part.

PRACTICAL APPLICATIONS.

The waltzes of Chopin in F, of Durand in E flat, of Rubinstein in A flat and of Leybach's second waltz in A flat are good first studies in this use of the pedal in prolonging the basses. Usually the bass tone must be continued by the pedal until the next bass tone is touched and the pedal immediately depressed in order to prolong the new bass tone.

Thus the pedal is raised just as the new note is sounded so as to damp the former bass tone, and is then instantly depressed in order to sustain the new bass tone. This is sometimes called syncopating the pedal, but to damp the bass tone which is being sustained exactly at the instant of sounding a new bass tone and then to catch the new tone with the pedal and hold it, until the next is sounded, cannot be done mechanically according to any printed directions; to be done perfectly, it must have a musical objective, and must be judged entirely by the audible, musical effect thus produced.

There are many passages which should never be played with pedal, and again there are other passages which should never be even practiced without using the pedal.

The pedal should nearly always be omitted when the notes lie within reach of, and can be sustained by the fingers. To this class belong all polyphonic music, such as fugues and the brief episodes which occur in all sorts of pieces in which the voice-parts lie within easy reach of the fingers, but even in such music there will be an occasional spreading out of the voice-parts, so that the notes must be arpeggiated as in the *Kreisleriana*, No. 2, of Schumann. Whenever this happens the pedal must be used momentarily to prolong the notes which the fingers cannot sustain.

This use of the pedal is so irregular and so dependent upon the varying conditions which may arise that Schumann gave no detailed pedal indications for many of his pieces, but left the use of the pedal entirely to the discretion of the player, merely writing once for all at the beginning, "Mit Pedal," or "Ohne Pedal," or the word "Pedale" here and there as in the *Etudes Symphoniques*.

The *Sarabandes* of Bach in E minor from the Sixth English Suite, and in D minor from the First French Suite, are examples of the sort of music which should be played with an expressive touch, with exact fingers, and without the pedal, the same as if upon the organ.

ARPEGGIOS.

The pedal should never be omitted in arpeggios beginning on a low bass tone and continuing upwards. Examples of such arpeggios are found in numberless pieces, including the third *Liebestraüm* by Liszt, the *Fantasia-Impromptu* by Chopin, especially the portion in D flat major, and in the *Portrait*, No. 22, by Rubinstein. It is absurd to play such arpeggios unless the bass tone is sustained with the pedal, in fact the pedal effect is the principal and the essential feature of such passages.

MELODY TONES.

Another use of the pedal is to sustain melody tones, under infinitely varying conditions while the same hand is executing part or all of the accompaniment.

The opening melody of the *Third Liebestraüm* by Liszt, quoted above, is typical of this effect. It is not at all necessary to connect the melody-tones in the usual legato manner. The sustaining of the melody-tones here, as in all similar music, is to be done entirely by the pedal the notes being sounded with a portamento touch.

In Schumann's *Novelette* in F, Op. 21, in the Trios where the accompaniment is divided between the hands, there is a task similar to the above for the pedal in sustaining the bass melody-tones while the left hand is continually occupied with playing its share of the triplet-notes of the accompaniment.

THE SUSTAINING PEDAL.

Some modern pianos are fitted with what is called a tone-sustaining pedal, but there are only a few instances in music where a single tone is to be sustained which cannot be better executed with the help of the usual open pedal, and the reason of this is, that whereas the new third pedal sustains but a single string, just as if an individual key were being held down, the usual open pedal enlists the help of every sympathetic string in the piano.

A USEFUL ILLUSTRATION.

If we touch a tone in the middle of the keyboard and sustain it we shall secure a clear but brief vibration. If we then touch the same tone and sustain it with the pedal we get much more volume and duration of the tone, since all the sympathetic strings are then coöperating to reinforce and prolong the tone.

To show how and how much the sympathetic strings are coöperating when a note is struck with open pedal, depress the pedal and sound the A above middle C staccato, then silently depress the A below middle C and release the pedal, it will then be found that this lower A is "going" and is reflecting or echoing the upper A which was struck, and this will be proven on releasing the key when the tone will cease. Any D or A below middle C will reëcho this A in the same way since the A above middle C is a harmonic or partial-tone to all the D's and A's below the middle C.

USING THE PEDAL TO PRODUCE ATMOSPHERE.

The word atmosphere is used in discussions and in descriptions of Pictorial Art to designate what may be defined as finish; that is, softness of outline, blending of colors, relief of principal figures, proportion in respect to outline and in light and shade, and as a result of these an impression of naturalness and reality upon the beholder, so that all the figures "stand out" and give the impression of a real scene or view.

The same word, atmosphere, is fairly applicable to a Musical Art Work in which there is a finely shaded background of accompanimental tones, made up partly of the actual printed notes, and partly of ones skilfully selected and prolonged by the pedal, the whole supporting and relieving the contours of the melody or melodies.

This use of the pedal to impart to a musical performance an atmosphere, softening the outlines, making prominent the proper melodies and contributing to the prolongation of desired tones both in the melody and in the accompaniment is a continued demonstration of the necessity and value of the open pedal as an indispensable adjunct to the piano, and the careful student of pedal effects will always derive pleasure and benefit in the rehearsal of such effects, and will thus add an ever refreshening charm and polish to his work as a reproductive and a representative Artist.

How to Gain Confidence for Playing in Public.

By E. Verne Westlake.

NERVOUSNESS does not exist often in childhood. One well remembers as a child how willingly one rose to the occasion before a parlor audience of friends and relatives. With age, however, the hundreds of possibilities and weaknesses become more and more apparent, and with an awakening consciousness and an enlarged horizon come an accompanying sensitiveness and self-consciousness which in reality are harbingers of progress, but are mistaken for nervousness. Excited by nervous fellow-students who have already given themselves over as victims, we begin to label our own condition likewise. Once a prey, we seem destined always to remain such. The repeated admission that we are nervous drives the fangs of fear-thought so deep into our nervous system that eventually the very suggestion of a public performance brings with it an unavoidable shudder.

FIGHTING THE "FEAR-THOUGHT."

Who can look back to his childhood without remembering that terrorizing hour when the "fear-thought" first presented itself. It usually took the form of an imaginary ogre springing out of the dark. We pictured some terrible thing right behind us and commenced to run for home. The ghostly pursuer seemed to follow just as fast as we could flee, and when we reached the front door and slammed it behind us, we sank breathless with fright, only to realize in a few moments that we had been trying to run from ourselves. Again we remember that upon treading the same path, haunted by the same phantom, both the spectre and the "fear-thought" that gave birth to it vanished when we began to whistle in a valiant manner.

Here we have the cure for the "fear-thought" apparition which haunts the concert platform. It is ridiculously simple and consists of nothing save repeating continually, "I am not afraid—I am as comfortable here as I am in my own home—there is absolutely nothing to be afraid of here any more than there would be in any crowd." Now instead of running from the condition and saying, "I am paralyzed with fright, my very knees are quaking, I shall never get through it," etc.; we shall use the whistle substitute and tell our friends, "I am not in the least troubled with such foolishness, I am positive I shall have great success this evening, I can scarcely wait to begin."

This philosophy succeeds invariably. Each courageous remark adds just so much stiffening to one's backbone. Emerson says, "If you want to be like somebody you admire, assume outwardly all those things which the other possesses and eventually your character will become the counterpart of his." To succeed perfectly with this principle one must begin at the time the performance is first proposed, for then is the foundation all laid for our later success. At once the whole performance is reviewed in our minds. Heretofore we have seen ourselves sitting in front of the piano, our feet quivering on the pedals, the memory failing, our enemies smiling behind programs and fans, our friends looking very sorrowful and sympathetic and our cheeks burning with shame; the whole performance being a farce. Now instead must such pictures be completely banished by substituting entirely opposite mind pictures. One is compelled to think something continually, and it is a law of psychology that the mind can not think two distinctively different things simultaneously. Taking advantage of this fact and flooding the mind with confidence thought, there is no vacancy left for fear.

HOW FAMOUS PIANISTS PREPARE FOR A CONCERT.

Of course one must be adequately prepared. He must have "that hard place" rehearsed so perfectly that he gets it not only nine times out of ten, but every time. Many of the great artists in spite of being victims to a paralyzing nervousness, carry their audiences by storm because of marvelous preparation. Every little detail has been so considered and perfected and the technical mastery and interpretation have become so automatic that the outside proceeds with apparent warmth, strength and brilliancy while the inside is dead or unconscious of what is being accomplished.

Many observations have been made upon the customs of great artists just before their public appearance. Many of them are unfortunate victims of the fear-thought and are engaged in doing everything imaginable to stimulate courage. Many strive to keep from thinking about the performance at all. Emil Sauer sits lounging on a couch holding a warm ball in his hands, warming first the backs, then the palms, then the wrists. Mrs. Bloomfield-Zeisler is extremely temperamental and conscientious, and is accordingly much troubled with nervousness, yet her preparation is so marvelous that nothing suffers and the audiences never know. Paderewski sometimes bathes, his hands and wrists in warm water. D'Albert whistles softly to himself while crossing the stage to the piano. Rubinstein, it is said, was often so paralyzed by fear that he could not remember the first note until he sat before the piano. The subject of memorizing should be a main consideration in the preparation for a concert. It is easily possible for one to have the pieces so well in mind that he can sit away from the piano and review each note distinctly. It should also be important to be able to begin at any point in the piece and proceed. This may be gained by stopping suddenly taking the hands away from the keyboard in order to destroy the automatic motion of the fingers to the next note, then proceeding as before where the break was made. If the pieces are studied properly and all the details worked out perfectly, such a dissection will have taken place all through the piece.

There are two reasons why artists have abandoned reading from notes in public. First because the practice gives more liberty in interpretation, and second because one becomes much more confident and accurate without them. Those who through lack of confidence have decided to use the notes after having prepared without them will find it handicaps them both in technic and interpretation and creates a feeling of insecurity. Any one with a normal brain can memorize perfectly if willing to take the pains. All students who go into detail in study, as the artists do, will memorize without being conscious of it.

Students who are studying in a conservatory are decidedly handicapped in gaining confidence in public recital work, since the current topic aong the students before each concert is likely to be "stage fright." Before one is to play, "Job's Comforters" come in legions to take the trembling students' nervous temperature. We are compelled to admit that one mind influences another in a marvelous way. Associate only with that friend who thinks you are the embodiment of perfection in your playing; who inspires you with such confidence that you begin to feel that you really are all he thinks you.

PHYSICAL PREPARATION.

Care should be given also to physical preparation. A clear brain enables one to lead one's thoughts into optimistic channels, and also enables one to concentrate on difficulties, which are thus lightened or vanish entirely. Nothing is so stimulating and yet so quieting to the nervous system before an approaching concert, as a daily long walk, accompanied by some congenial light-hearted companion. Avoid absolutely all alcoholic stimulants. The ozone in the country air acts like wine on the spirits, and the effect does not cease when one returns to the practice room. On the day of the concert the diet should be very light. Then will one be able to retain the mental freshness and vigor of the early morning. Eating heartily adds considerably to one's nervousness. A full stomach makes a sluggish mind.

Those who because of poor circulation or anemia suffer from cold hands, should provide some means for putting them in good shape. Provide a vessel of hot water, in which hands and wrists may be immersed, until a redness appears all over the surface of the skin. This stimulates one's fingers almost as much as an hour's good technical work without any fatigue. Since this makes the hands more or less heavy because of the accompanying increase of blood to these extremities, it is wise to hold the hands high above the head, finger tips up and rub toward the wrist for a few moments before going on the stage. This produces a feeling of lightness in the whole hand. When hot water can not conveniently be procured, one can "warm up" at a table or on any surface by playing imaginary thirds, raising fingers well to separate them and driving or pressing them firmly against the surface at hand. One can trill, raise one finger while the others remain quiet, or any exercise that one knows will stimulate the fingers quickly, although, whatever exercise is used must be done vigorously. Better still is the use of the silent keyboard, two octaves or so in length, which is made solely for this purpose. It folds up and one can carry it easily to and fro in the hand without anyone realizing what it is.

ANNIHILATE WORRY.

How often have we wished that we might have the privilege of playing the first few measures of our piece before we began our performance. With a silent keyboard one can cover in a limited way the first part or any section of the piece. So often this is the whistle which puts the phantom to flight. Until the time comes for the concert do not review in your mind the particular points which do not go well. When the time comes, walk out calmly with a brave front; see that the chair is well located at the piano; try your feet on the pedals; relax your wrists on the front board; speak an encouraging word to yourself; take a mental survey of the beginning of your piece; then confidently begin. The more you have to remember of details, the less time you have to think of nervousness. Try to make the piece express the same things you have worked out in practice. Do not begin to estimate how you are going to cope with that difficult cadenza or skip. This distracts one's attention from the present measures and causes one to make mistakes in comparatively easy passages which are entirely unnecessary, and utterly destroys confidence before one reaches the hard part. There is a tendency also for one to hold one's breath before starting a hard passage and then fail to breathe for a moment until the body becomes stiff. This tends to increase the difficulty by making one contract the wrists and arms when they should be especially relaxed.

The all-important thing is to cease worrying, for what is better, never to begin it. Be prepared, by doing the most careful, concentrated and intelligent practice possible, then let each day care for itself. With the required temperament and technique and mental attitude, one will find oneself rising to that pinnacle where the public will be compelled to say, *"Behold an artist."*

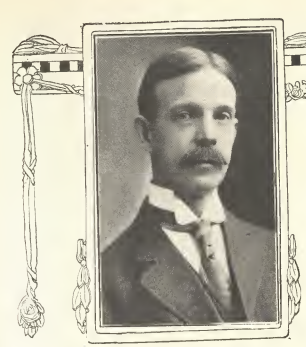
SIMPLE CALISTHENICS LOOSEN THE WRIST.

BY E. E. HIPSHER.

THE importance of the loose wrist in piano forte playing is universally admitted. In the first place the teacher should not allow the pupil at lessons—neither should the pupil allow himself at practice—to sound the first note before the wrists are thoroughly relaxed. With them in a tense condition, it is useless to attempt either to produce a good, musical tone or to develop more than a small per cent. of the possible dexterity of the fingers.

To secure thorough relaxation of the hands and wrists, the writer has found nothing superior to the simple exercises introduced in school calisthenics. Just shake the hands, first, with an up and down motion, then, with a side to side motion, allowing them to hang limp from the wrists. When all the tension has been shaken out of the hands and fingers, play a simple phrase lightly, with only the weight of the fingers falling on the keys. If tightness begins to return, some more shaking is in order. Fewer notes may be played during the first days of the trial; but many more will have been played at the end of three months. Not that it need require three months to secure relaxation; but, as soon as it has been acquired, progress will be, and will continue to be, much more rapid.

Many are able to execute passage work with relaxed wrists but find them at once becoming stiff when chords are attempted. An excellent corrective for this is to practice dropping the hands as firmly on the keys as is possible without striking at them. When ready to lift the hands, be sure the wrists make the first start upwards. This, in itself, will throw the whole hand into a relaxed condition. Allow the whole hand to hang limp from the wrist as the fingers are lifted from the keys. Of course, this is an exaggerated form of the process to be used in chord playing; but it takes exaggeration to assure the correction of habits once well fixed. In the pursuit of strength of tone it is necessary to impart a degree of tenseness to all muscles below the elbow; but, instantly the chord is sounded, all this should vanish so that the hand may rise in a thoroughly unrestrained condition. With the proper balance of the hands and a ready grasp of the keys, with the fingers, a fully adequate volume may be developed without resorting to the rigid wrist.



How Should the Study of Harmony Benefit Piano Students?

By ROSSETTER G. COLE, A. M.

[Mr. Rossetter G. Cole, author of this article, is one of the best-known contemporary composers of America. He was born at Clyde, Mich., in 1866. He is a pupil of Max Bruch. He has held many important positions in America, including that of President of the Music Teachers' National Association. EDITOR OF THE ETUDE.]

To plunge at once "into the midst of the thing," to use a Vergilian phrase, it is pertinent to ask, how should the study of harmony benefit any music students, piano students included? What is the function of harmony study in the economy of a musical education? Inability to give a satisfactory answer to these questions accounts for the wide-spread aversion which is felt for this study among students, by whom it is too frequently regarded as a kind of necessary evil, like measles or whooping-cough, a kind of educational trouble incident to a certain period in the development of every young musician. Every student is told that it is good for him, and he takes it with as much outward grace as is possible, and with decorous respect for the patient and painstaking endeavors of the teacher on his behalf.

But why should any student take harmony who does not expect to be a composer of some grade or condition? For many years I have felt that, aside from the acquirement of familiarity with certain technical names and modes of procedure, there is in reality very little of practical value to the music student in any course of harmony study which does not develop in him some ability for harmonic and melodic originality, be it ever so small, which does not develop, in other words, some ability for independent and original harmonic and melodic thinking. Do not imagine that I would develop a race of composers or near-composers out of the noble army of harmony students who are so valiantly striving to beat back the assaults of parallel fifths and octaves in front and weariness and discouragement in the rear. But I do not think that it is any more preposterous to expect that each student of harmony should acquire some ability to think in actual terms of harmony, than it is to expect that each student of arithmetic should acquire ability to think in terms of numbers and to work out problems involving some degree of independent arithmetical thinking

THE ULTIMATE PURPOSE OF HARMONY STUDY.

At this point some one may say—"But my students *can* think harmony; they can name every chord of every piece they play!" Here enters the crux of the whole matter of harmony study. Is it the ultimate purpose of harmony study to acquire ability to name chords and modulations from the printed page as a visual process, or to feel harmonic relationships in their actual sound-values as an aural process? Clearly the latter, for, however harmony may be defined, its subject-matter at every step deals with music; and music involves sound and sound must be heard. Reverse this course of reasoning and we have an equally logical and unassailable form of statement, namely; if nothing is heard there is no sound; if there is no sound there is no music, and if no music, the so-called harmony-study resolves itself into the mere acquirement of ability to use harmonic names and terminology and notational symbols. Such study can hardly be called harmony study in any real sense, for sound, as such, does not enter as a factor of the student's thought.

Thinking *about* harmony—using harmonic terms and symbols—is not *thinking* harmony. In like manner naming the chords of a composition from the printed page is not feeling the harmonic progressions in their real sound-values. In fact it may not have even the remotest connection with a real musical process, just as one might quite correctly name all the words of a printed German sentence, as verbs, nouns, adjectives, etc., and still not have more than the vaguest conception of the meaning of the individual words or of the complete sentence. Such a classification could easily be made from their visual appearance and visual relationships.

CULTIVATING A FEELING FOR HARMONY.

While we are all perfectly aware that the printed page of music is not music, indeed is not even a picture of music in any real sense, we have not always been careful enough to remember this in our harmony study or in the application of harmony study to piano compositions. Hence the tremendous emphasis that is usually laid upon the mere writing of harmony exercises on the one hand and the mere chord-analysis of written music on the other hand—both of which are visual processes. For the sake of analogy we might say that the feeling of the changing relationships in any progression of varied harmonies is very similar in essence to the feeling of changing thought-relationship as word moves to word in the unfolding of a verbal sentence. If the student actually feels the musical thoughts of the composer, that is, hears them mentally as he reads the printed page of music, he will feel the logical necessity for certain harmonies to follow certain other harmonies just as in reading a language-sentence he will feel the logical necessity for an object after a transitive verb or a preposition. It is such a feeling for harmony that gives definition and color and individuality to the musical thoughts and ideas, of which the melody alone gives the mere outlines.

While all music students should strive to acquire this larger conception of melody that includes a definite feeling for its appropriate harmonies, it is not to be wondered at that students of voice and violin do not acquire it easily, for in their practice-hour acquaintance with music their attention is centered on melody, that is, on the single melodic line. The piano student, however, has every opportunity to acquire this feeling for harmony in its full sound-value, for the music he deals with constantly is equipped with both melody and its full harmonic expression. But the piano student's opportunity thus to acquire this inner harmonic feeling is too frequently made valueless and is practically nullified by his mode of approaching the matter of piano playing. Whereas the singer and violinist are both compelled, by the very nature of their respective instruments, to do a certain amount of definite pitch and interval-thinking before they can produce their audible melodies, the pianist has at hand an instrument that automatically produces tones of any desired pitch-values without the necessity of any antecedent tone-thinking on his part. He has merely to press certain keys and conbinations of keys in order to produce certain tones and combinations of tones. Unless he is very alert to the danger inherent in this mode of procedure and has had careful fundamental training in real tone-thinking, his mode of learning to play any given piano composition is too apt to be almost entirely a visual operation. He transfers black and white symbols that he *sees* on the staff to black and white symbols that he *sees* on the key-board, and then listens to what this tone-producing instrument tells him about the music. In this operation much energy is expended that does not yield any musical results, but remains purely mechanical, and as such tends to retard musically expressive playing. In this case, and it is a very common one, what is called musical memory depends very largely upon persistent reiteration and repetition at the key-board as an essentially visual operation, and upon the development of certain muscular habits growing out of this visual operation—that is, the hands and fingers acquire the habit of doing certain things in certain sequence. In this kind of memory visual items are by far the most numerous and most important factors.

HEARING "INSIDE."

Now, reiteration and repetition at the key-board and the establishment of certain muscular habits are, of course, present in the process of learning to play any piece, where all the energy expended is really musical. But how vastly different are the results in terms of musical expressiveness, when the initiative or impetus to each keyboard activity is a mentally *heard* effect. Every activity of hand or finger is then only a means for the adequate expression of each subtle sound relationship which the performer actually hears in the melodies and harmonies that constitute the subject-matter of the composer's musical thought. In this operation the performer hears what he plays, *inside*, so to speak, before the piano produces the musical effect which he mentally hears, just as the reader or speaker mentally hears words and groups of words before he utters them, in which case all matters of emphasis and vocal inflection naturally adjust themselves according to the relationships which he feels among the various ideas he wishes to express through the words. In a very real sense, then, each performer becomes, during performance, an "inside player."

In this "inside" playing the feeling for harmony assumes a very vital importance. The student, to whom harmony means sound-relationships that can be definitely felt and aurally recognized, approaches the task of playing any given composition with an equipment that makes it possible for him to get into immediate touch with the composer's real musical thought and to follow the musical discourse, so to speak, in terms of the composer's own thought. He does not need to remember names of chords, as such, as a necessary part in the act of memorizing music or in playing it from memory. He feels the flow of harmonies in their changing sound-relationships and follows the musical discourse by feeling the logical necessity of these progressions, filling out as it were, in a natural and satisfactory way the outline of the melody. It is a part of the student's musicianship to know the chord-analysis of what he plays and to name, if need be, any given harmony. Further, it is exceedingly interesting to note how differently certain composers treat certain chords, how Grieg, for example, frequently lets the ninth of a dominant chord move upward by a skip when resolving to the tonic, instead of diatonically downward, etc. But this or any other similar item of information is of no great moment unless it can be translated into tangible appreciation of its musical value as employed in this or that individual piece. A student who knows perfectly the chord structure and all the details of technical analysis from the printed page may

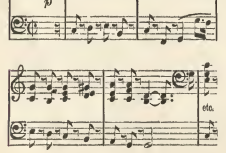
not play a whit more musically or expressively because of this knowledge as mere technical knowledge.

DEVELOP ORIGINAL MELODIC AND HARMONIC THINKING.

Reference has been made to the necessity for developing in students some ability for original harmonic and melodic thinking. Lack of imagination in piano playing is probably due in most cases in a large measure to the fact that the performer has never thought an original music-thought, in other words, has never had a musical idea of his own. Possibly his whole musical experience has been spent in committing to memory and reproducing somebody else's musical ideas—Beethoven's, Chopin's, Mozart's. Think how mentally deadening it would be, think what a cramped and dwarfed mental vision would be produced in us if we never thought any thoughts save those we had learned from someone else and if we uttered these thoughts always in the exact form in which we had learned them. Yet by this process is a so-called musical education usually acquired. Original work is generally left until the end of the period of theory study. Yet the stimulus that comes from original music thinking, be it ever so simple, is especially needed in the early steps of piano study, when the essential mental attitude toward the work is being formed and modes of thought, either musical or unmusical, are being established. It is not essential to their purpose that these melodies should be beautiful in themselves, as a Schubert or Mozart melody is beautiful. The real purpose of original melody-making is that thereby the whole apparatus of music-thinking is set in motion, with a resultant musical activity that is far different in quality from that aroused by merely thinking the musical thoughts of others. Years of experience as a teacher of harmony have proven that nothing stimulates the "inside" feeling for harmony so directly and so powerfully as does original melody work, since a feeling for natural melody always implies ability to feel its appropriate harmonies. In this work the actual worth of the product of the activity, as music, may be insignificant compared with the musical power generated by such activity—a power that gives the student some insight into the *modus operandi* of actual composition and that is immediately available in enabling him more vitally to lay hold of the musical material of the piece he is to play. The composer's thought comes in relation to his own thought from a different angle, an angle which gives him a point of vantage not possessed before.

Such original melodic and harmonic work is not to be confused with what is called the study of composition. It is merely applied harmony. Since the piano student is constantly dealing with the three elements of music—melody, harmony and rhythm—as present factors of his daily work at the piano, he should as early as possible acquire a well developed ability to *think* melody and harmony clearly and accurately. The study of harmony should be the laboratory in which a practical knowledge of these music-elements is acquired and the ability to use this knowledge demonstrated in terms of real sound. The study of harmony which is really a study of all the vital elements of music, thus becomes a real preparation for practical music study as applied to the literature of piano music.

If the student desires a fairly accurate test of his ability to follow the musical context of what he plays—to definitely know its details of melody and harmony, all of which certainly enters into intelligent interpretation, let him subject such a relatively simple composition as the *Andante* movement of Beethoven's Sonata in G-major, Opus 14, No. 2, to some such mode of analysis as the following: While he plays



the three upper parts as written, let him sing (or hum) the lowest part *without any assistance from the piano*, thinking it, not as an independent melody, but as an integral part of the harmonic structure, listening carefully to its relation to the other parts. When the first period has been thought through in this manner, let him repeat the process, observing not only that this bass part has individuality and expressiveness as a melody, but especially that it serves as an outlining voice for the harmony. If this can be easily done, let him hum through the melody without touching the piano and at the same time *hear* the bass part as a counter-melody and see how much more clearly the harmony is individualized in thought by the ability to hear distinctly this outlining melody. If the performer is a woman, the test can be applied, as above, but playing and thinking an octave higher than the music is written, in order to preserve the relationship between outlining voice and upper parts. The importance of individualizing the bass part and of hearing it as an outlining of the harmony can hardly be over-emphasized, for in the majority of compositions its chief function is to outline the harmony.

THE IMPORTANCE OF THE VOICE IN HARMONY TESTS.

The above is one of several tests that might be applied to ascertain the actual status of the student in respect to feeling harmony, as distinguished from mere chord-naming. In an article intended, as is the present one, to be concise and fundamental, extended illustration and explanation would hardly be possible. The above test can well be applied by the student himself. If it is difficult for him, he can at least bring himself into closer mental touch with the actual sound-relationships by humming or singing the part as he slowly plays the whole harmony, without interfering with the individuality of the other parts. The advantage of using the voice in this way lies in the fact that the voice is the only direct means of expressing what he mentally hears. The piano is always an indirect means of expression and of course may be entirely mechanical. Hence the voice (humming will serve as well as actual singing) is the surer test of what the student mentally hears. The greater the ability to individualize the voice parts below the uppermost melody, if the music is contrapuntal in style, and especially the bass part if the music is homophonic in style, the more readily will the student understand the full meaning of harmony, for harmonic feeling and melody, or melody and harmonic feeling, whichever way it is desired to make the statement, can never be separated in actual music-study.

THE LONG-SUFFERING ACCOMPANIST.

BY DR. ANNIE PATTERSON.

The art of playing "second-fiddle" is at all times a difficult and thankless one. It takes a philosopher to realize the hidden truth that lies beneath Shakespeare's *Coriolanus* having preferred "a place below the first." Fame, at which it is natural most public artists should aim, is connected mainly with solo work of some description. In a sense, this is right and proper. But that those who so effectively serve to beautify and adorn solo work, and without whom the most attractive solo would sound lacking and bald, should so frequently go without recognition or be dismissed with scant courtesy, calls for reform. The efficient concert accompanist belongs to this class.

THE ACCOMPANIST'S REQUIREMENTS.

First, let us briefly consider the duties which fall to, say, a pianoforte accompanist. He must be, in the first place, an accomplished musician. No point in theoretical and executive knowledge should be unknown to him, no mark of expression beyond his comprehension. He should be familiar with all styles of vocal music, whether in oratorio, opera or of a purely lyrical nature. Technically, he should be expert at interpreting all kinds of accompaniments, and this often at first sight. Nor does his art end there. He needs to be able to adapt himself to the idiosyncrasies of particular singers, supporting the nervous and uncertain, and generally accommodating the ofttimes elastic ideas which many vocalists have about time and pace in the rendering of a song. At the basis of such adaptability lies the very necessary possession of a quick and sympathetic intelligence, which anticipates rather than waits upon the wishes of the solo performer.

If we reverse the picture, and consider what are the acquirements of the individual soloist, the marvel of the fully accomplished accompanist's all-round facilities grows upon us. The accompanist has to take his chance often in reading a complicated or badly manuscripted score. Vocal slips, hurried *tempi*, missed bars, are of frequent occurrence on the singer's part, and they generally pass without notice or comment. If the luckless accompanist errs similarly, the criticism of soloist and listeners seldom fails to be his lot.

THE ACCOMPANIST'S TRIALS.

By these remarks we do not claim an invidious distinction for one type of artist over the other. We would only plead for equal sympathy with and recognition for the respective talents of each. Seeing that modern accompaniments are bristling with difficulties, singers should give an accompanist every facility for previous rehearsal for the sake of all concerned. Frantic requests to transpose at sight, when the performers are actually coming upon the platform, should not be made unless under the most urgent circumstances. Some respect should be shown to the accompanist in the matter of asking him to play from tattered or badly manuscripted scores, and this especially when every facility exists for the purchase of well-printed sheet music. Organizers of concerts might also consider the one who "presides" at the piano more than they do. A good instrument is as essential for an accompanist as for solo playing. Dusty keys, low, unadjustable seating accommodation, bad light, and unwieldy or unstable music desks are some of the many impediments with which accompanists are continually wrestling. The writer has frequently known of a spotless handkerchief having to be whisked surreptitiously across grimy or clammy keyboards, an appeal for side candles during the course of a performance, or the amusing episode of an outdoor wrap or coat serving for an impromptu cushion! All this shows lack of the true organizing spirit, and is, in short, culpable want of thought upon the part of those who are responsible for the well-ordering of musical entertainments.

A QUESTION OF CONSIDERATION AND COURTESY.

If we think, at a single concert for example, how often the accompanist comes upon the platform—in a program of, say, eight vocal items not counting concerted numbers, from twelve to fourteen times if we allow for encores—the mere physical exertion, the constant strain, deserves our admiration and respect. Usually all this is done with the most sincere goodnature and obliteration of self. Plaudits are loud and vociferous; but the accompanist stands aside. Applause is not for him or her. Recalls are frequent and urgent, but who thinks of giving an accompanist an encore? In how far the encore is brought about by the skill and self-possession of that very accompanist seldom enters the mind of even the best disposed of singers. Now and then a gracious vocalist will thank, and thank heartily, some one who has afforded a most fitting framework to a charming picture. This little courtesy never fails to please and encourage. It cannot be paid too often.

THE LAW OF COMPENSATION.

But apart from all these considerations that call for reform, the accompanist has his compensations. The task, even in its subordinate character, is a pleasing one. Those who are adepts get honestly fond of their work. They, perhaps, more than even the public or the singers themselves enter into the inner beauties of the compositions which they interpret, for the simple reason that they see them from a very full point of view. Think, for instance, what a study of artistic adaptability are the accompaniments of Schubert's divine songs! To give the requisite spirit of terrific rush and tense anguish to the "Erl-King," or of needful delicacy to the framework of "The Linden Tree," needs the soul and ardor of the true musician. A good accompanist can convey, imperceptibly as it were, this love and pride in a work to the singer, and so feel, even if unnoticed, that his or her devoted playing has shared in earning the meed of applause addressed to the soloist. On a grander scale still comes the work of the accompanist of concerted and choral music, the massive achievements of our great church organists, and, in an extended sense, the massed effects of all well-constituted orchestras. "A place below the first" by no means indicates inferiority. It is rather the hall-mark of excellence to fill such a position effectively and contentedly. Soloists themselves are recommended to cultivate this side of their art if it were but occasionally to enter into the very special joys thereof. Only the singer who can, when required, play his or her own accompaniment, gets a fair view of all sides of a fascinating picture.

Ideas for Interesting Club Entertainments

By ALLAN J. EASTMAN

WHY MANY CLUBS FAIL.

Let us hit the nail squarely on the head. Most clubs fail not because of lack of funds, or lack of sociability, or lack of material, or lack of a suitable meeting place, but because of the lack of common sense. Common sense in club management is a jewel of great rarity. The club manager should study her problem very carefully from the standpoint of limitation and possibilities. Perhaps more can be learned by the use of the dismal "don't" than by any other means. Therefore let us devise a few don'ts founded upon our observations of club failures.

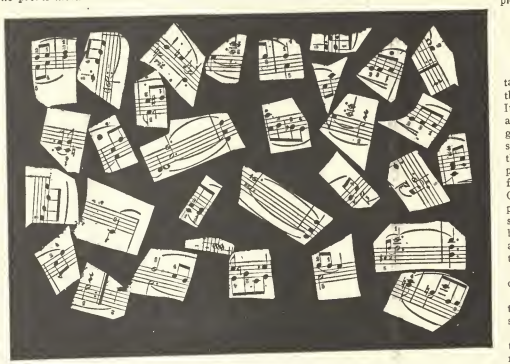
Don't assign subjects for papers or meetings that demand the trained knowledge of the expert and then expect your librarian or your music house to dig up the information for you. Remember that the member who does his own digging is the one who profits most.

Don't select music that is unobtainable. Music houses constantly get orders for such things as "a" good bass solo from *Parsifal* "or" the ballet music from *Pelléas and Mélisande*, music that never existed. Before you plan a subject and set others to working it is a fine plan to know something about it yourself.

Don't expect results without patience and work. If you plan a Liszt evening or a Liszt meeting save it for the end of the season so that your performers may have ample time to prepare their difficult pieces. In fact, it is a fine idea to have your programs planned as far ahead as possible.

Don't try to do too much. Seek simple, understandable music rather than the very difficult or the bizarre.

Don't have programs of dull, stupid involved music simply because you have read in some paper that the Society for Promoting the Outrageous in Musical Art has just had such an orgy in Kuzzieflowszlienskiz, Siberia. Use your own judgment and while you are a leader try not to be a dictator.



MUSICAL PUZZLE FOR CLUB ENTERTAINMENTS. (See article on this page.)

AN OPERA EVENING IN COSTUME.

Club leaders who are looking for a novelty in the way of a club entertainment will find that an extremely attractive evening may be devised through having the lady members of the club costumed as the heroines of the famous operas. The names that come to mind first are the following:

Carmen	Spanish costume
Marguerite	Gretchen costume
Juliet	Conventional costume of period
Lucia	Scotch costume
Brunnhilde	Conventional Wagnerian costume
Madame Butterfly	Japanese costume
Santuzza	Italian peasant costume
Little Buttercup	Costume suggesting the sea
Girl of the Golden West	Cowgirl costume
Aida	Egyptian costume

The costumes may be as elaborate or as simple as desired. The writer has seen very effective costumes suggested by the use of a few simple ornaments about the head and the neck without the bother of making an entire dress.

In the selection of the music for this event the natural abilities of each performer must be considered, and the piece most appropriate to the performer assigned. It may be a song, a violin solo or a piano solo depending upon circumstances. This will also govern the selection of the costumes in a measure. As the member who can sing the *Faust* "Jewel Song" should not be cast as *Madame Butterfly*.

If there are gentlemen among the guests and if these gentlemen are familiar with musical notation, a pleasing feature may be made of place cards giving the theme of the best known song of the opera. By these cards the gentlemen may identify their partners and lead them to their places at the table.

FUN IN ANALYSIS.

Analysis may be made extremely entertaining if it is done in the right way. Take some standard sonata in regular form like some of the Mozart Sonatas or the Haydn Sonatas. Give a talk to the club members, indicating the main subject, the secondary subject, the introduction, the development group, the episodes, etc.

Next get a book of sonatas and play them one after the other. As you advance have the members call aloud the main divisions "First Subject," "Second Subject," etc. Give them the name of the key of the sonata and then have them tell merely by hearing what the key of the second subject is. If the members have had some instruction in harmony it is fun to have them call out whenever they identify a tonic chord of the original key and when a dominant. It is a well-known fact that the aural sense is quickened by concentrated thinking and nothing aids in this so much as competition in a class or in a club.

ATTRACTIVE PRIZES FOR CLUB MEETINGS.

The prize that proves to be the best prize is the one that brings both pleasure and surprise. Do not select a prize just because you happen to covet some particular object. Remember that the prize may be won by any of the members. Choose some object likely to appeal to all and likely to bring the idea of pleasure.

The following prizes suggest entertainment as well as musical education. That is, there is something pleasing and inviting about their appearance that will make them welcome.

Life Stories of Great Composers .....Streatfield.
European Reminiscences .....Elson.
Life of Richard Wagner .....Julien.
Stories of Standard Teaching Pieces .....Perry.
Descriptive Analyses of Piano Pieces .....Perry.
Musical Celebrities .....Garbett.
Masters and their Music .....Mathews.
Master Lessons in Piano Playing .....Bowman.
Success in Music .....Finck.
Pianoforte Playing .....Christiani.
Musical Education .....Lavignac.
Standard History of Music .....Cooke.
Masterpieces for the Pianoforte (Music).
Mozart's Sonatas (Complete).
Chopin Album.
Schumann Album.
Beethoven Album.

Plaster plaques and medallions of famous musicians (25c to 50c). Platinotype postals for framing. These make very artistic and economical prizes. The postals come in series of 12 for about fifty cents. The series include American composers, American conductors, celebrated violinists. These celebrated organists, pictures also make suitable souvenirs.

PUZZLE FOR MUSIC CLUB ENTERTAINMENTS.

The following is eight measures taken from the beginning of one of the best known, of all piano pieces. It is a piece which almost every amateur pianist past the elementary grades has played. The clefs and signatures have been removed and the whole eight measures cut up and printed below with the exception of four notes from one measure. Copies of this puzzle should be placed in several parts of the room so that all of the club members may be able to look at it at once. Suitable prizes should be awarded for the solutions.

1st Prize—For the first member to declare what the piece is.

2nd Prize—For the first member to write the eight measures correctly supplying the missing notes.

The advantages of this puzzle are that it will offer the less skilled members an incentive as it should not be difficult to identify the piece and it also offers the more skilled members an incentive since it will be necessary to piece the whole composition together to find out what notes are missing and supply these notes. The larger prize, therefore, should be offered for the missing notes.

This puzzle has been purposely arranged so that the pieces can *not* be cut out and pasted together like the conventional picture puzzle. For this reason each club member should be provided with a sheet of ruled staff paper so that the members may write down the notes in the order in which they come.

Remember that the edges of the sections printed below do *not* fit together so it is impossible to put the piece together in that way. The brains must be used with this puzzle. (See illustration on this page.)

COMPOSITE BIOGRAPHIES.

One of the very best tests of the students' knowledge of musical biography is that employed successfully by many history teachers. Some famous musician is selected for the subject of a club entertainment and the club members are all requested to study the life and works of the master in advance.

At the meeting numbered cards are distributed to the members. The member having number I is expected to tell of the birth and ancestry of the master—number II of the youth and education—number III of his early manhood—number IV of his character and personality—number V of his friends—number VI of his compositions—number VII of his ability as a performer—VIII of his death. Smaller subdivisions may be made if desired.

The member receiving card number I is assigned to give an account of the composer's ancestry as well as

the date of his birth. Number II continues the story as a second chapter. This plan is followed until the last card is reached. The advantage of the plan is that it obliges every member to be up to the mark on every phase of the composer's work. If some one who writes shorthand can be secured, notes of the meeting may be taken and the members may have an opportunity of judging which chapter has been best told and thus afford the basis for a prize.

A QUANDARY RECITAL.

This plan has been tried with much success at club entertainments. A program is prepared in advance giving the name of the performer and the nature of the selection, thus:

A QUANDARY RECITAL.

4. Piano Duet
   Name .....
   Composer .....
   Miss Millicent Klauder
2. Vocal Solo
   Name .....
   Composer .....
   Miss Winifred Smith
3. Violin Solo
   Name .....
   Composer .....
   Miss E. G. Harrison
   accompanied by Mr. Ronald Wilson
4. Piano Duet
   Name .....
   Composer .....
   Miss M. Klauder and Miss Ethel Willis
5. Piano Solo
   Name .....
   Composer .....
   Mr. Howard G. Stone

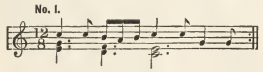
Each member and each guest is given one of these programs and a pencil. As the numbers are rendered the blank spaces are filled in by those who are fortunate enough to identify them. The one to fill all spaces correctly is the one to win the first prize.

In selecting the pieces for this program the performers and the club leader are the only ones who know what they are to be. The club leader sees to it that they are pieces likely to be known, but not so familiar that they could be identified at once. For instance, to select such pieces as Mendelssohn's *Spring Song* or Handel's *Largo* would be of little interest to the program.

UPSIDE DOWN MUSIC.

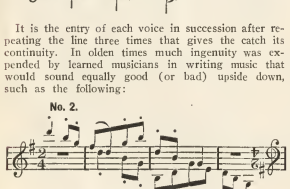
The art of counterpoint is looked upon by most students as something way up in realms presided over by doctors of music in which the unsophisticated find no pleasure. Nevertheless, the gentle art of combining tunes finds its way into music of all kinds, from Bach fugues to Victor Herbert's operas. Counterpoint of this kind, however, is of a decidedly "free" order, and is rather remote from that employed in writing canon or fugue. The canon has won its way into more or less popularity through such familiar catches as *Three Blind Mice*. All the music required to make up this pathetic ditty can be compressed into a single measure:

No. 1.



It is the entry of each voice in succession after repeating the line three times that gives the catch its continuity. In olden times much ingenuity was expended by learned musicians in writing music that would sound equally good (or bad) upside down, such as the following:

No. 2.



Such a canon as this is called a reverse retrograde canon. There are many other kinds, such as the circular canon, in which the voices follow one another through all the keys and the polymorphous canon in which the subject is capable of being worked in many ways, etc.

A SQUARE DEAL IN MUSIC TEACHING.

BY HANS SCHNEIDER.

The only part of a teacher's work that can be measured and therefore made subject to strict business principles is the time consumed in the lesson. When a pupil makes arrangements with a teacher it generally means that it is agreed between the two that on a certain day each week a pupil gets so much time for so much money. This is, in fact, a verbal legal contract between the teacher, the party of the first part, and the pupil, the party of the second part, and until such contract is cancelled a certain time period is reserved for the sole use of the pupil, at which time the teacher cannot accept any other pupil and of which he can make no other use because it is engaged beforehand and has been sold.

There may be a reason for it, or not, and the reason given may be valid or not, but there surely seem to be as many reasons for missing lessons as there are stars in heaven, and most of them are as far away from being real reasons as these are distant from Mother Earth. The only reason for cancelling a lesson that way is sudden illness, and in most cases a telephone call or postal could have prevented the teacher from wasting the time to call, and saved carfare in many cases.

THE REMEDY.

Now is there a remedy for all this? Yes, there is, and the remedy is a little backbone and a little independence on the part of the teacher and a willingness to lose a pupil occasionally, rather than suffer injustice. We are imposed upon just as much as we allow people to impose upon us, and if we are considered "easy" we have invited this consideration by our attitude.

"It will not take a teacher very long to find out what pupil misses lessons for valid reasons, and who the pupils are who miss them for any old reason, and the sooner he gets rid of the latter kind the better off he will be. There is nothing gained by keeping such pupils, for the constant irritation resulting from their peculiar way of taking lessons is out of all proportion to the money really gained from it.

Another remedy is to go about it in a business-like way, and conduct one's affairs in a business-like manner, and deal with the pupil the same way as a business man and a doctor deals with ourselves and have these matters understood from the very beginning. Often such assertion of professional dignity is a splendid thing, and improves one's own self-respect. We are appreciated only as much as we desire to be. The less we think of ourselves, the less others do, and the less we value our time and efforts the less valuation is put upon them by the public—always, of course, these matters to be considered, cum grano salis.

Where a teacher is properly regarded by parents or pupils, a quiet understanding in regard to these matters will greatly improve the relations between them and do away with many irritating undercurrents, which are always more harmful than a good, open scrap. It very seldom will result in the loss of the pupil; in fact, I firmly believe that the standing up for one's rights always increases the respect of the pupil for the teacher. Whenever the pupil or parents do not think enough of the teacher to treat him justly, and are not amenable to reason—why, good riddance!—*Extract from article in the* Providence Journal.

A PUPILS' RECITAL THAT PAID.

BY ARTHUR W. SEDGWICK.

Most teachers look upon the pupils' recital solely as a means of advertisement. It becomes a kind of musical show window in which they display their goods. Unquestionably the pupils' recital is the best advertisement that the teacher can possibly have. If the pupils' capabilities have been carefully studied, and if the music has been selected with wisdom and taste, the recital should bring certain artistic results which in themselves should pay for the event irrespective of advertising. The pupils' recital that helped me most was the one in which I criticised my own teaching as severely as my closest business rival could have done. During the previous year I had been giving up my time to teaching. At the recital I became the pupil and studied my own shortcomings. It was one of the most profitable lessons I ever had.

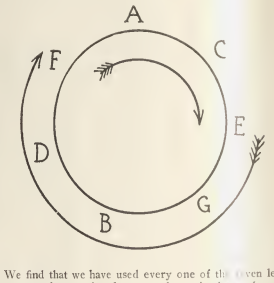
THE DIFFICULTIES OF THE LEGER LINES.

BY CHAS. JOHNSTONE.

A great many pupils seem to have a very hazy conception of the lines and spaces above and below the stave. They can read the notes on the stave quite readily, but as soon as the notes extend beyond the limits of the stave they seem to be under a cloud. If any one who is in this position will follow closely the following explanation he will find the clouds of difficulty rapidly vanishing.

A PRACTICAL PLAN.

In the ascending or descending major scale the notes are alternately on lines and in spaces. If C is a line, then D is a space, E a line, F a space, and so on. Well, then, if we name alternate letters only, we are naming either *lines only* or *spaces only*. Now, if we name the alternate letters in a rising scale from A, we go round the following circle (reading in the direction in which the fingers of a clock move):



We find that we have used every one of the seven letters, so that starting from any letter in the circle, we eventually arrive at the point we started from, AND WE CANNOT GET AWAY FROM THIS CIRCLE. Starting from E with the outside arrow we get our Treble lines, E, G, B, D, F, but this same F is also the first of the names of the spaces F, A, C, E as indicated by the inside arrow, and this same E is again the starting point, so it is simply a constant repetition of E, G, B, D, F, A, C, E, G, B, D, F, A, C, E, G, B, and so on, and these are either all lines or all spaces.

Now, because the first line of the stave is E, therefore the lines of the stave are E, G, B, D, F. But the fourth space is also E, therefore from the fourth space upwards the spaces also read in like manner E, G, B, D, F, A, C, E, G, B, D, F, A, etc.

Again, because the first space is F, therefore the spaces read F, A, C, E. But the fifth line of the stave is also F, therefore from that line upwards the lines are in like manner F, A, C, E, G, B, D, F, A, C, E and so on. Applying the same principle to the bass stave, we find that from the fifth line upwards the lines read just like the spaces of the staves A, C, E, G, B, D, F, A, C, E, G, and so on, and the spaces from the fourth space upwards read just like the lines of the stave, G, B, D, F, A, C, E, G, B, D, F, and so on, and so we find it impossible to get away from the original circle of notes.

NOTES BELOW THE STAFF.

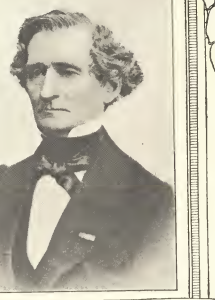
So far I have been speaking of the notes above the stave. Now let us consider those below the stave.

Watch the following very closely.

Because the fifth line of the Treble stave is F, therefore the preceding four lines are E, G, B, D. But the first space is also F, therefore the four spaces below the stave are also E, G, B, D. Again, because the fourth space is E, therefore the preceding three spaces are F, A, C. But the first line of the stave is also E, therefore the three preceding lines are also F, A, C. And the same principle may be applied to the notes below the Bass stave.

If this article is studied thoughtfully and carefully, the leger lines and spaces need not give any further trouble.

The Etude Master Study Page



1803—The Real Berlioz—1869

"Paris, Paris, Let Paris Hear of My Triumphs."

THE PERIOD OF BERLIOZ.

Berlioz came into the world just as the French democracy, that allowed Robespierre to barter his insatiable ambition for his life, was merging into the Empire which was to offer Napoleon a similar tragic opportunity. In 1804 "the little corporal" importunately snatched the crown from the hands of Pope Pius VII and placing it upon his own head with his own hands declared himself Emperor of France. During the childhood and youth of Berlioz he saw upon all sides the significant "N" of Bonaparte. France was ascending to new power and new glory. Berlioz was all patriot. He loved his France and particularly his Paris. Mercurial at all times, his disposition and life experiences were not unlike the fortunes of his native land. During his entire life the French people seemed to be struggling for republican freedom —a freedom, which did not arrive in anything like a permanent form until the year after the death of Berlioz.

BERLIOZ'S ANCESTRY AND YOUTH.

Hector Berlioz (pronounced Bair-lee-obs) was born at La Côte St. André, near Grenoble, on Dec. 11th, 1803. His father was a country physician who was determined to have his son become a great surgeon. In the home every possible attempt was made to suppress the boy's very manifest love for music. Berlioz had the greatest imaginable disgust for the horrors of the dissecting room, and whenever his father urged him to become a medical student he rebelled. Consequently when he went to Paris in 1822, for the purpose of entering the medical school, he found the Conservatoire far more inviting and spent most of his time in the pursuit of musical education. This resulted in a long domestic war between the parents and the talented son.

BERLIOZ'S PRIVATIONS.

Regarding his attendance at the Conservatoire as open disobedience, his remittances from home were discontinued and Berlioz suffered the direst poverty in his efforts to secure a musical education. In his autobiography he tells how he was obliged to take a chorus position in a minor theatre to get the bare necessities of life. There is an element of the tragedy in the case of this young man with great musical talents and ambitions, denied all through his youth the technical training which might have affected his entire career as a composer.

In his earlier years Berlioz had learned to sing at sight, play the guitar and flute fairly well, but he never mastered the pianoforte or the violin instruments which have proved so indispensable to other composers. Singularly enough, with this meagre executive ability he became the greatest authority upon instrumentation of his time. His discoveries in the realm of orchestration were so striking that he revolutionized many phases of the art.

Shut off from assistance at home, Berlioz was more determined than ever to become a great master. Accordingly he secured the interest of Jean Francois Lesueur, who became his teacher of composition. Lesueur, now forgotten, was one of the foremost musicians of Paris in the early years of the last century. As Master of the Chapel at Notre Dame and later for Napoleon he gained wide influence. He took a great interest in Berlioz and in a very few months we find our young musician writing a Mass for one of the Parisian churches.

AT THE CONSERVATOIRE.

Berlioz had some difficulty in securing admission to the French Conservatoire. As in the case of many another genius trying to secure a position in an institution conducted along conventional lines his talent was altogether ignored in face of his technical short-comings. Cherubini was then the director. Although Beethoven looked upon Cherubini as one of the foremost musicians of the time and Berlioz made a veritable god of Beethoven, there was little friendship between the director and the student. During the seven years, which Berlioz spent at the Conservatoire, he was in a constant state of turmoil. The student was a romanticist to the core while his teachers took a pride in being as academic as possible. They took it upon themselves to build a barrier of rules around each student and called that barrier education. Berlioz was regarded as a kind of musical anarchist to be repressed rather than encouraged.

THE PRIX DE ROME.

Finally, after many failures, due partly to his own technical deficiencies and again to the political manœuverings of his enemies in the Conservatoire, Berlioz succeeded in winning the much coveted *Prix de Rome* with a cantata *La Mort de Sardanapale*. This entitled him to two years in Rome and one year in travel in other continental countries. Berlioz was no sooner away from his Paris than he longed to return, and with the consent of the ministry back he journeyed in 1832. He had already written two of his well known works, *King Lear* and *Symphonie Fantastique*.

THE BIRTHPLACE OF BERLIOZ.

A ROMANTIC MARRIAGE.

In his entertaining autobiography there is no part as interesting as that in which he describes his courtship and marriage with the Irish actress, Henrietta Smithson (1833). She was the rage of Paris in her day and Berlioz, who had developed a great fondness for everything Shakespearean, saw in Henrietta Smithson the actualization of one of his ideals. Berlioz, however, was in love with Juliet and Rosalind rather than with the one who portrayed them. Later in life his actress wife fell so far below his ideals that a separation became inevitable.

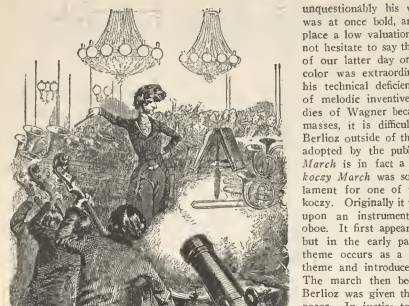
Berlioz's marriage was undertaken at a time when he had little prospect of future income. In fact after the birth of his son he was obliged to devote so much time to writing newspaper criticisms that only a little time could be devoted to the actual work of composition. He had been turned down at the Conservatoire where he had applied for a position as teacher of harmony. Cherubini would have none of such a revolutionist. Had it not been for his ability as a *feuilletonist* he and his family might have starved.

HIS REMARKABLE PRODUCTIVITY.

Berlioz was a very rapid writer. Many of his critics contend that if he had written a little slower and taken more pains with his work he might have produced compositions of higher consequence, but Berlioz was a rhapsodist and wrote as he improvised. In fact in order to get his ideas down quick enough he was obliged to invent a kind of short hand notation. During the years immediately following his marriage he wrote the three symphonies. *Symphonie Funèbre et Triomphale*, *Harold in Italy* and *Romeo and Juliette*, a cantata on the death of Napoleon; the opera, *Benvenuto Cellini*, the *Requiem*, and other works of smaller dimensions. Gradually his works became more and more popular and some financial return was received. This, however, came in the form of awards and gratuities rather than earnings. The French Government, for instance, paid him 4,000 francs for his *Requiem* and the violinist, Paganini, presented him with 20,000 francs for his *Harold en Italie*. Through this and other sources of income he was enabled to make a long-coveted trip through Germany. Liszt and Schumann had championed his cause so well that he was enthusiastically received everywhere. In fact his tour has been compared to a triumphal march and was quite different from the critical drubbing which the German composer, Richard Wagner, was then receiving in Paris. During the next few years he made tours in Austria and Russia, returning to Paris to produce his *La Damnation de Faust*. This work did not win anything more than very slight approval at the outstart. During the entire time Berlioz was abroad he strove to win popular favor in Paris by sending back bulletins of his great successes in foreign countries, but Paris was apathetic, and the more Berlioz knocked at her doors the sounder was her sleep. His next foreign ventures took him to England, whither he went four times between the years 1848 and 1855, meeting with success as a conductor.

SLIGHT RECOGNITION AT LAST.

In 1856 France began to show her appreciation of Berlioz by making him an Academician and later the Librarian of the Conservatoire. In 1854 Berlioz's first wife died, and after a very short time we find him mar-



ried again to a singer with very slender gifts, Mlle. Martin Recio. Despite the fact that she insisted upon taking the leading rôle in the performances of her husband's works—often with disastrous results—he was greatly devoted to her.

Berlioz was profoundly affected by her death in 1862. He became still more disconsolate when the work upon which he spent the best labors of his life, *Les Troyens*, a grand opera in two parts (I. *La Prise de Troie*. II. *Les Troyens à Carthage*) failed after a very few performances (Paris, 1863). Not even the success of his little opera, *Béatrice et Bénédict*, performed with much favor at Baden in Germany, could revive his inspiration. *Les Troyens* was his last work of consequence, and its failure worried the composer so that a rapid decline of his health followed.

THE DEATH OF BERLIOZ.

It has been said that it is a failing with the French to show their appreciation after death, but that after all is a common failing of all peoples. Berlioz died in Paris on March 3rd, 1869, and received a most pompous funeral. Ten years later all Paris turned out to an immense concert of his works given in the Hippodrome in commemoration of his death. Busts, statues, and all of the other pitiful means of petrifying his memory may be found around the great city that so long permitted him to starve in neglect.

BERLIOZ AS A CONDUCTOR.

Much more might be said of Berlioz as a conductor than of Berlioz as a composer. He gloried in huge orchestras and once had one so large that it was necessary for him to have electrically operated metronomes stationed in different parts of the orchestra so that by controlling the beat from the conductor's desk he might be sure of maintaining the tempo. In prescribing the instruments for his ideal festival orchestra he calls for the following: 120 violins, 40 violas, 45 'cellos, 18 three-stringed basses, 15 four-stringed basses, 4 octo-basses, 6 large flutes, 4 third flutes, 2 piccolos, 2 piccolos in D flat, 6 oboes, 6 corni inglesi, 5 saxophones, 4 tenoroons, 12 bassoons, 4 clarinets in E flat, 8 ordinary clarinets, 3 bass clarinets, 16 horns, 8 trumpets, 6 cornets à piston, 12 trombones, 3 ophicleides, 2 bass tubas, 30 harps, 30 pianofortes, 1 organ, 8 pairs of kettle drums, 6 drums, 3 long drums, four pairs of cymbals, 6 triangles, 6 sets of bells, 12 pairs of antique cymbals, 2 very low great bells, 2 gongs, 4 Turkish crescents—460 pieces in all. Surely the modern claims of Richard Strauss are modest in the extreme.

BERLIOZ AS A COMPOSER.

The work of Berlioz has been variously estimated by different critics. His greatest service to music was unquestionably his work in orchestration, where he was at once bold, artistic and ingenious. Those who place a low valuation upon his gifts as a composer do not hesitate to say that he provided the basis for much of our latter day orchestral treatment. His sense of color was extraordinary and in a way glossed over his technical deficiencies in composition and his lack of melodic inventiveness. While many of the melodies of Wagner became the common property of the masses, it is difficult to point to a single theme of Berlioz outside of the *Rakoczy March* which has been adopted by the public as its own, and the *Rakoczy March* is in fact a Hungarian inspiration. The *Rakoczy March* was so named because at first it was a lament for one of the great Hungarian heroes, Rákoczy. Originally it was a slow and solemn tune played upon an instrument (the *tárogaté*) resembling the oboe. It first appeared about two hundred years ago, but in the early part of the last century the same theme occurs as a march. Berlioz seized upon the theme and introduced it in his *Damnation de Faust*. The march then became the craze of Europe and Berlioz was given the credit of having been the composer. In justice to him it should be said that had it not been for his highly colored and skillful orchestration the famous tune might never have become so popular. In his autobiography Berlioz gives vivid pictures of the uproarious enthusiasm with which the march was received.

This does not mean that the music of Berlioz does not contain moments of greatness, but his lack of the substantial characteristics which have made the fame of such masters as Beethoven, Tchaikovsky, Franck and others permanent, must always dim the reputation of Berlioz. What Berlioz might have been had he had the right technical training early in life must always be one of those discomforting problems which baffle solution.

BERLIOZ AS A WRITER.

We are tempted to say that no more fascinating book has ever been written by a great composer than Berlioz's *Autobiography*. His delineation of his own desires, mental attitudes and emotions is so remarkable that it has the charm of a Thackeray, a Heyse and a Maupassant combined. It is one of the most interesting narratives of its kind. All through the work one is convinced that Berlioz is writing about the man he would like to be rather than the man he really is, but in this very angle of treatment we have revealed to us one of the intimate views of the composer's character. Berlioz was in many ways a *poseur*. His appetite for renown amounted to an obsession hardly excelled by that of Wagner who, after all, could forget himself in his work. Nine volumes of the writings of Berlioz have been published, but the most interesting by far is the *Autobiography*, which reads from cover to cover like a fascinating novel.

His attitude toward other composers was unique. Replaced little value upon Chopin, Schumann, Schubert, Bach or Handel. In many cases his investigations had been so superficial that he was hardly qualified to judge. Of Beethoven, Weber and Gluck he could hardly say enough.

His radical position in musical art made him the subject of much caricature, as well as invective. His replies were witty and sharp and he never seemed to lack ammunition, to fire back at his enemies.

DIFFICULTY IN ARRANGING A BERLIOZ PROGRAM.

It is a comparatively simple matter to arrange a program of the works of Richard Wagner which may be played in the parlor or the studio, although Wagner wrote but little outside of his huge music dramas. With Berlioz, however, the case is quite different. Without the color and fascination of the orchestra most of his works seem to be lacking in that broad human interest which would make them suitable for the ordinary recital or club program. In addition to this practically everything which might be adapted to a Berlioz program is either difficult or awkward for the performer. The *Träumerei and Caprice* for Violin, Opus 8, is about grade seven and is one of the most attractive recital numbers written by Berlioz. The *Rakoczy March* comes in various grades of difficulty and is almost always effective. The *Gnomenchor und Sylphentanz* from the *Damnation of Faust* comes in a splendid arrangement by Carl Tausig, of which a new edition has been made by Xaver Scharwenka. This, however, is suited only to the concert pianist. The *Serenade of Mephistophele* has been arranged for piano by Dr. William Mason. This arrangement, while not particularly difficult, is not especially effective. The *Villanelle* from *Summer Nights* is a really excellent song from the musical standpoint, although difficult for the singer, owing to the incessant high range. Berlioz's best song *La Captive*, one of his masterpieces, calls for a voice of large range and power. It is a concert song in the bigger sense of the term. The student should remember, however, that most all of Berlioz's orchestral works are wonderfully effective, rich, and brilliant when heard on the orchestra. In fact, there is no department of musical composition that was not quickened by the efforts of this remarkably active man. Ernest Newman, the well known English critic, has shown how Berlioz brought new life to the Opera, the Symphony and the orchestra itself. It is hardly advisable to attempt a Berlioz program without elaborate resources.

BERLIOZ'S SHORTCOMINGS.

One of the best estimates of Berlioz's shortcomings may be found in the biography of W. H. Hadow, Esq., used in the Grove Dictionary. Mr. Hadow writes: "There is, indeed, a singular perversity in Berlioz's music, due partly to a twist in his disposition, partly to deficiency of early training. He had, for example, a spring of pure and beautiful melody, and in *La Captive*, in the love scene from *Romeo*, in the great scptet from *Les Troyens*, he showed that he could employ it to noble purpose. Yet, time after time he ruins his cause by subordinating beauty to emphasis, and is so anxious to impress that he forgets how to charm. The *Evening Song* in *Faust* is spoiled by the very cadences that were intended to make it effective. The beginning of the *Pilgrim's March* in *Harold* is delightful, but the last strain offends like a misplaced epigram. No doubt there are other artists who have yielded to similar temptation. Chopin used often to end his dreamiest improvisations with an unexpected discord. Heine often closes with a freakish jest, a song full of pathos or romance. But these men did it out of sheer mischief. Berlioz did it because it seemed to him the natural outcome of his thought.

TEST QUESTIONS.

1. State the nature of the French Government during the early years of Berlioz's life.
2. What assistance did Berlioz receive from his family?
3. What instruments did Berlioz play?
4. Who was Berlioz's principal teacher?
5. How long was Berlioz at the Conservatoire?
6. Tell something of Berlioz's romantic marriage.
7. Describe Berlioz's remarkable productivity.
8. How did France recognize Berlioz.
9. State Berlioz's rank as a conductor and as a composer.
10. Why is it impracticable to give short programs of his compositions apart from the orchestra?

BERLIOZ IN HIS PRIME.

The Teachers' Round Table

Conducted by N. J. COREY

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

GIBSON'S CATECHISM.

"I am using Gibson's *Catechism of Music* with my pupils, having them memorize a given portion for each lesson. A teacher of music in this place criticises me for this, so that some of my pupils are becoming dissatisfied with it. As she is a graduate in music she has some influence. She says she never heard of the book being used before. Should I abandon the book?" H. J.

Gibson's *Catechism* is one of the best now before the public, and if your critic has examined the book and cannot recognize its merit, it is much to her discredit. The fact of a teacher being a graduate is not necessarily equivalent to a certificate of wisdom. I have known many graduates who knew nothing beyond the little rut along which they studied, and out of which they never get. In almost any community you will find amateurs with a broader musical knowledge than many teachers. It is unfortunately true that there are many teachers who know nothing except what they learned in the studio. Now the teacher can be only a guide, and should therefore point the way to students. Those who seek for information at every possible point, testing it by the facts they are learning in their teacher's studio, are the ones who in the long run will acquire the reputation for knowledge. Those who have none of this original propensity to seek for information will in the end, more than likely, become hopelessly superseded.

It is hard when one is doing conscientious work to have others try to discredit it, whether it be from professional jealousy or any other reason. It is not necessary for you to abandon the catechism. Simply state that it is recommended by competent authority, and that through its study a pupil acquires a much more comprehensive understanding of music. In order to get the best results from its use, however, you must be careful not to give too much for each week's lesson. Furthermore, if the pupils are young, you must carefully explain and verify the various questions. It is not enough that they learn to answer the questions. The answers must be made vital. Hence a very small number of questions should be given, or it will take too much of the lesson hour to make the necessary explanations. Furthermore, the most practical part of such work is the review. Nearly all pupils need a great deal of reviewing.

OLD SCALES.

"1. How many modes are there in Plain Chant?
"2. Why do some church books use eight modes and others fourteen?
"3. What is the difference between plain chant scales and the modern scales?" L. B.

1. There were fourteen church modes, two of which were considered spurious and rarely used.

2. The modes were an evolution from the Greek scales. Tradition ascribes to Ambrosius the establishment of four of these, termed the authentic modes. Tradition also credits Gregory with the addition of four more called the plagal modes. If you will play on your piano octave scales on the white keys beginning on D, E, F, and G, you will have the four authentic scales attributed to Ambrosius, termed Dorian, Phrygian, Lydian and Mixo-Lydian respectively, from their original Greek names. Begin a fourth below each of these and play scales in same manner on white keys and you will have the four plagal modes attributed to Gregory, termed Hypo-Dorian, Hypo-Phrygian, Hypo-Lydian and Hypo-Mixo-Lydian.

2. All melodies must end on what was termed the Final. In the authentic scales the Final was the bottom note; in the plagal it was in the middle. In order to gain an idea of this, play the familiar tune, *Duke Street*, in the key of C, the melody only. You will observe that it begins at the bottom and climbs the octave and returns without going below the beginning note. It is therefore authentic. Play in same manner *Yankee Doodle* in key of C. You will note that the melody lies above and below the final note C, bringing the tune to an end on the Final in the middle of the scale used. This is therefore plagal. You will understand from this the difference between the Dorian and Hypo-Mixo-Lydian scales which are played on the same keys. In one case the Final is on C, in the other on G.

Playing scales on all the white keys of C you will find seven in all, and with their Hypos, or plagals, making fourteen. Four of these were in common use, the Aeolian, Hypo-Aeolian, Ionian and Hypo-Ionian. In dividing these scales into pentachords and tetrachords, the division always formed perfect fifths and fourths, except in the cases of the thirteenth and fourteenth scales, termed Locrian and Hypo-Locrian, in which there was a diminished fifth and an augmented fourth. These were considered bad and hence these scales were spurious.

3. The Ionian mode corresponds to our modern major, and the Aeolian to our minor with flat seventh. In the gradual evolution of harmony these two scales became established in the common usage because of their amenability to harmonic treatment, especially as the scheme of the tonic, dominant and subdominant assumed the sovereignty of the harmonic system.

BRIGHT, BUT DULL.

"I have a young pupil of seven years, who is bright and seems to be fond of music, yet after twelve lessons I cannot get her to learn her notes. She cannot remember anything I tell her, but it all has to be gone over again at each lesson. She does not learn like my other pupils. Is there anything that can be done to develop her talent?" S. N.

The only thing possible to do is to make the lessons as much like play as possible. Little children cannot understand why life should be anything but play, and the discipline of music to such small tots should not be made too heavy or nothing but a distaste for it will be developed. For this reason a book like the *Kindergarten Method* of Batchellor is excellent. Such small intelligences can understand nothing of the need of practicing exercises that only mean drudgery to them. The main thing in teaching such small children should be making them familiar with music, particularly such good music as lies within the scope of their intelligence. Most children, when left to themselves, as is usually the case, hear nothing but the trash that is thrummed out by empty-headed older sisters or others, and therefore as they grow up no foundation for musical appreciation is formed within them. If parents could only be made to realize it, the instruction for such little children is not necessarily that which teaches them to play, but that leads them to enjoy listening to music which is worth while. Later, as the mind and physical system develop, the child of itself will be anxious to learn, and will be better fitted for the work. There are exceptional cases, of course, with which there is little or no trouble. But what one has to consider most are the cases that are only average. Unusual talent is only found occasionally. With the average pupil the taste for music seems to have to be built in, as it were.

With a pupil of the kind you mention it is a good plan during the first few weeks to copy the little exercises and pieces in the instruction book in finger numbers only, and teach by means of these. You can also buy a large number of little pieces that are written in five key positions. It may make you a little work to copy them out, but you will find that it will pay in the end. These make almost no demand upon the undeveloped intelligences of pupils, but do interest them in playing. After a couple of months, or even more, of this kind of work, give the same pieces that the child has already learned, or a certain selected favorite number of them, in notation, and the ability to read the notes will rapidly grow. From these lead on to others. While working with the finger numbers you will find that the child will be vastly interested in playing the pieces in many keys. All you need to do is to place the child's hands over the five keys representing any key, and have her play as in other positions. She will thus become familiar with the various keys, or to the extent of five notes in each. In writing your little melodies let a figure represent one beat, a dash a silent beat in which no note is struck, and a line over two figures indicate that the two are to be played on one beat. Nothing could be made much simpler than the following example, and if you will play it on your piano you will at once recognize it:

Count four to the measure.

RH | C 3 3 2 1 1 | 2 2 3 2 1 | 5 5 4 3 3. | 2 1 2 3 1 ||
LH | 5 — — — | 1 — 5 – | 5 — — — | 1 — 5 – ||

Place third finger of right hand on E, and fifth finger of left on C. The fingers will thus fall over their correct positions.

POINTS FOR YOUNG TEACHERS.

"I am a young teacher of the piano, and many things are puzzling me.
"1. How soon should the scales be given with both hands together?
"2. What technical exercises would you advise for students in the second and third grades?
"3. I have one pupil who is bright but does not seem to be able to detect discords. How can she overcome this defect?
"4. How can I impress on children's minds the necessity of practicing slowly?
"5. Do you think a twelve-year-old girl would derive much benefit from the metronome?
"6. Is it not better to give pieces that are too easy rather than over-difficult?
"7. Other teachers in this town allow their pupils to lay aside their pieces when only fairly well learned. Should they not keep at them until they learn all that is possible from them? Or is it possible to be too thorough?" E. F.

1. It is not possible to fix the time when the hands may practice the scales together. So much depends upon conditions. It is well, however, for the pupil to go through all the scales in one octave, hands separately until a good position and execution are formed, and then take them up together. Some teachers have their pupils take the scales hands together almost from the first practice of them.

2. Aside from the five finger exercises, and running exercises which you will find in Presser's *Beginner's Book*, *School of the Piano*, and the first, second and third books of the *Standard Graded Course* there is little needed more than the scales and arpeggios. The staccato touch must be taught, and the wrist and arm touches, and enough in regard to octaves to meet requirements in these books. *Mastering the Scales and Arpeggios* by Cooke will provide you with scale practice that will last years.

3. At every lesson give her a few minutes of ear training, in which you play various simple intervals in many positions on the piano, teaching her to distinguish between them. After a time she will acquire the ability to distinguish the dissonant ones.

4. By continually keeping at it. Do not forget that in teaching the piano the same bit of information has to be repeated innumerable times. These points do not seem important to very small children because nothing is important to them. You are dealing with faculties in the making. The things they forget the quickest seem to be the points of routine. Therefore repeat constantly.

5. Every student is the better for a metronome. It is a good plan after the student can play her exercises and etudes smoothly at a slow tempo, to set the metronome and gradually advance it notch by notch until the student can play the given passages as fast as seems best to you at that particular stage of the pupil's progress.

6. As a rule the pieces should be very carefully chosen so as not to advance too fast. Nothing so quickly superinduces a condition of stiffness in fingers and hand as practicing music which is too difficult.

Meanwhile does it not occur to you that if you always gave music that was "too easy," very little progress could be made? Sometimes a piece of considerable difficulty which the pupil is very anxious to learn will act as an incentive for work, and occasional selections of this sort will enable your pupil to advance rapidly.

7. It is not likely that one will be too thorough. The habit of laying aside the pieces before they are thoroughly learned is a bad one, and will lead eventually to great superficiality. It is a good plan to learn thoroughly and memorize all pieces and keep them in the repertoire indefinitely. Great progress will result from playing these.

Study Notes on Etude Music

By PRESTON WARE OREM

SPRINGTIME—T. CARREÑO.

Mme. Teresa Carreño, who stands unquestionably among the front rank of the pianists of to-day, is also a composer of talent and originality. Her published piano compositions are few in number, but they are brilliant and interesting. *Springtime* is one of her best pieces. This is a pretentious waltz movement of the idealized type. It must be played with dash and vigor, but it lies so well under the hands that when well performed it sounds more difficult than it really is. We would class this waltz in Grade VII.

THE BUTTERFLY—C. LAVALLÉE.

Calixa Lavallée was born in Canada in 1842 and died in Boston in 1891. He was a pianist, composer and teacher of considerable note. Mr. Thomas Tapper, well known to our ETUDE readers, was his pupil at one time. He wrote many pieces, both in the larger and smaller forms, but by far his best known composition is *The Butterfly*. It is an exemplification of what can be done in the way of pure, clean finger work. Moreover, it is tuneful throughout and perfectly balanced in form. Pieces of this type must be played with automatic precision. Sometimes it is necessary to practice them very slowly at first, taking the greatest care with the fingering, in order that the correct execution of the various passages may become almost a matter of habit. After the piece is mastered the speed can be increased gradually up to the requisite point. Ordinarily, this number would be classified in Grade VI, but when played at a high rate of speed it should be graded higher.

AZURE DREAM—L. OEHMLER.

Mr. Leo Oehmler has been a valued contributor to our music pages in the past, but we regard the *Azure Dream*, his last composition, as probably his best. This composition is of the nocturne type, and while it is well suited to the pianoforte throughout, its general treatment is somewhat in the orchestral manner. Considerable attention must be paid by the player to contrasts in tone color, and the piano must be made to sing; especially is this the case where the principal melody is assigned to the left hand. Technically this piece does not present any great difficulties and consequently the efforts of the player may be centered largely upon an accurate and finished interpretation. We class this piece in Grade V.

AN EVENING REVERIE—W. D. ARMSTRONG.

This is another nocturne, rather easier than the above but very finished and artistic, melodious, and with a warmth of expression. This number will also require a polished interpretation with attention to the cultivation of the true singing tone. It may be mentioned that for the better production of the singing tone in melody playing, the *super-legato* touch should be employed. In this touch the tones slightly overlap and the fingers are not raised quite so briskly as in the ordinary pearling *legato*. *An Evening Reverie* lies in Grade IV.

SPINNING WHEEL—C. HEMANN.

This is an excellent teaching piece suitable for use in Grade III. It is a tuneful and characteristic piece based upon some conventional finger passages but very effective when well played, and taken at a fairly rapid pace. As the finger work is not at all difficult the attention of the player may be devoted toward the cultivation of clarity and velocity.

FRIVOLITY—G. L. SPAULDING.

Frivolity is another very satisfactory teaching piece for use in Grade III. This waltz movement is very tuneful and brilliant but at the same time is quite easy to play. In a few passages, notably where the detached octaves between the hands occur, it reminds us of the favorite *Concert Waltz* by Mattei, but nevertheless, it is an original and graceful number.

WHISPERING ZEPHYRS—C. HEINS.

Carl Heins is a contemporary German composer, who has been a prolific writer of educational piano pieces, chiefly in the drawing room style. *Whispering Zephyrs* is a very good example of his work in this particular line. It has three well defined contrasting themes and it will prove attractive when played in a refined and elegant manner. It may be classed in Grade III.

JUNGLE DANCE—H. D. HEWITT.

A lively characteristic piece in G-minor. *Jungle Dance* should not be taken at too rapid a pace, but it should be played in forceful style and with strong accentuation. It will be noted that it has a sub-title *Humoresque*. This gives the clue of the composer's idea of its interpretation. This number lies midway between Grades II and III.

'ROUND THE CAPSTAN—CHARLES LINDSAY.

This is a jolly little hornpipe movement which should be played in a brusque and vigorous manner, in the style of the sailors' dance. This number should prove suitable for a student well along in Grade II.

MARCH OF THE PRIESTS—W. A. MOZART.

Gems from the classics appearing from time to time in our ETUDE music pages have proved very attractive and acceptable in the past. This arrangement of Mozart's *March of the Priests* from his opera of the *Magic Flute*, is one of a series of new transcriptions from the classics by A. Sartorio. It is one of the immortal melodies. The present arrangement is not too difficult for second grade work.

DÉBUTANTES' BALL—S. SEWELL.

Débutantes' Ball introduces a promising American woman composer who has not been previously represented in our music pages. It is a pretty and tuneful number suited for second grade work. It should prove acceptable for use in elementary recitals.

L'ALLEGRO—J. M. BLOSE.

This is one of the best teaching pieces for second grade work that we have seen in some time. It has considerable variety both in form and in passage work, and just the right technical features. It is tuneful enough to please the student and its educational features will appeal to the teacher.

HUNGARY (FOUR HANDS)—C. KOELLING.

Some years ago this showy and characteristic number appeared in THE ETUDE in solo form and proved very successful. We now present a very effective four-hand arrangement. This composition is also published as an eight-hand number, and the various arrangements are so made that it will be possible to use them all at once. That is to say, the solo arrangement could be used at one piano, the four-hand arrangement at another piano and the eight-hand arrangement at two more pianos. Performed in this manner it would make a very brilliant exhibition piece. In the duet arrangement both players will find plenty to do as the parts are well balanced. The primo part is about right for the fourth grade player and the secundo to be played by the third grade player.

MANDOLINATA (VIOLIN AND PIANO)—R. FRANZ.

This is an excellent teaching piece for violin. It is taken from a series of similar arrangements of various well-known melodies, all designed to afford the violin student practice in various styles of bowing, execution and expression. *Mandolinata* is a very pretty Spanish folk song, and the variations by Mr. Franz are practical and effective.

FESTIVAL MARCH (PIPE ORGAN)—J. L. ERB.

Mr. J. Lawrence Erb is a welcome contributor to our musical and literary pages. His latest organ composition, the *Festival March in A*, is a very useful number either for church or recital purposes. It is of but moderate difficulty, but in effect it is brilliant and impressive. It will sound well on an organ of almost any size or scope.

THE VOCAL NUMBERS.

Mr. W. B. Goâte's *Wrecked* is a ballad of the descriptive type, with a characteristic refrain. It is melodious and easy to sing, and it will prove effective for any medium voice, but it would prove especially good for a man's voice.

Mr. C. E. Dancey's *My Fondest Dream* is a tender and expressive love-song. This is also quite easy to sing, but it will make a good study in expression and interpretation.

In the Time of Roses is an artistic song which has been used with great success in recital work by various well-known singers. This song is almost a classic and it should become a standard teaching piece. The composer, Louise Reichardt, was born in Berlin in 1788 and died in 1826. She wrote a number of charming songs.

CORDIALITY IS ALWAYS BEST.

BY LUTIE BAKER GUNN.

THE quality of cordiality may be cultivated to such an extent that a teacher who is naturally reserved may eventually overcome a tendency towards reticence which invariably proves a hindrance to his success. It may be difficult to appear at all times genial and encouraging, but nevertheless the task can be accomplished and one unconsciously assumes a uniformly cordial manner. A bright smile of greeting with a few pleasant words will carry encouragement through the entire lesson hour. How often we hear pupils complain of their teachers' ill temper, the fear experienced during the lesson, and the feeling of relief when the ordeal is over. Surely it is possible for the teacher to be strict and exacting and at the same time amiable.

CORDIALITY AT THE FIRST LESSON.

If cordiality is an advantage in the regular lessons, it is still more so at the first lesson, when the pupil naturally feels somewhat embarrassed. The following experience was related by one of my advanced pupils who went abroad to study with a noted voice teacher to whom I sent her. In anticipation of the interview the student, a young lady, had drawn upon her imagination until she expected to see a very magnificent and pompous personage. After entering the studio of her new teacher, she paused and asked a little lady sitting near by if she might see Madame L——. To her astonishment the little lady rose from her chair and remarked as she came towards my friend with outstretched hands, "I am Madame L——."

After Madame L——had read the note of introduction I had given my friend the expression of her face changed like magic. She laughed so joyously and was so cordial in her greeting that the barriers of reserve were broken down for ever and the two became great friends.

Once I greeted one of the celebrated European teachers in his studio, telling him I was a "gleaner," and could spend but a short time away from my teaching in America to gain new thoughts and advanced ideas abroad, and that I desired to "glean" what I could, as I could. I think that great hearted man must have been impressed with the word "gleaner," for he reached out his hands and took both mine in his, giving them a hearty shake. With an earnest voice and an extremely cordial manner he assured me he would do his best, and he did more than I had ever hoped for. Each lesson proved to be exceedingly profitable and my association with him has always remained a pleasant memory of the interest shown to me by an utter stranger.

MAKING NEW ACQUAINTANCES.

Not only when in the class-room will cordiality prove to be an important asset to the music teacher, but also when out of it. The making of new acquaintances is of the utmost importance to the teacher who would secure a large class of pupils, and without being affable in one's dealings with one's friends and neighbors with whom one lives and works, this is hard to do. Too little heed is at times given to the social side of life by the music teacher whose thoughts are engrossed with the problems, the interest, and even the drudgery, of teaching a large class. He often absents himself from society not from lack of cordiality on his part, but from zeal and from allowing his mind to dwell upon his art after lesson hours are over.

Cordiality shown towards one's competitors is a most commendable virtue, and may perhaps be considered one of the most important attributes of a teacher. We find it is only the narrow-minded, non-progressive music teacher who permits himself to show the slightest sign of professional jealousy or ill-temper towards his professional rivals.

NOTHING leaves me colder than the Philistine's howl over a disturbance of his ease; here any compassion would be complicity; just as it is a property of my whole nature to rouse people out of vulgarity, I am driven also here to naught but goading, to give them to feel of the great sorrow of life!—WAGNER.

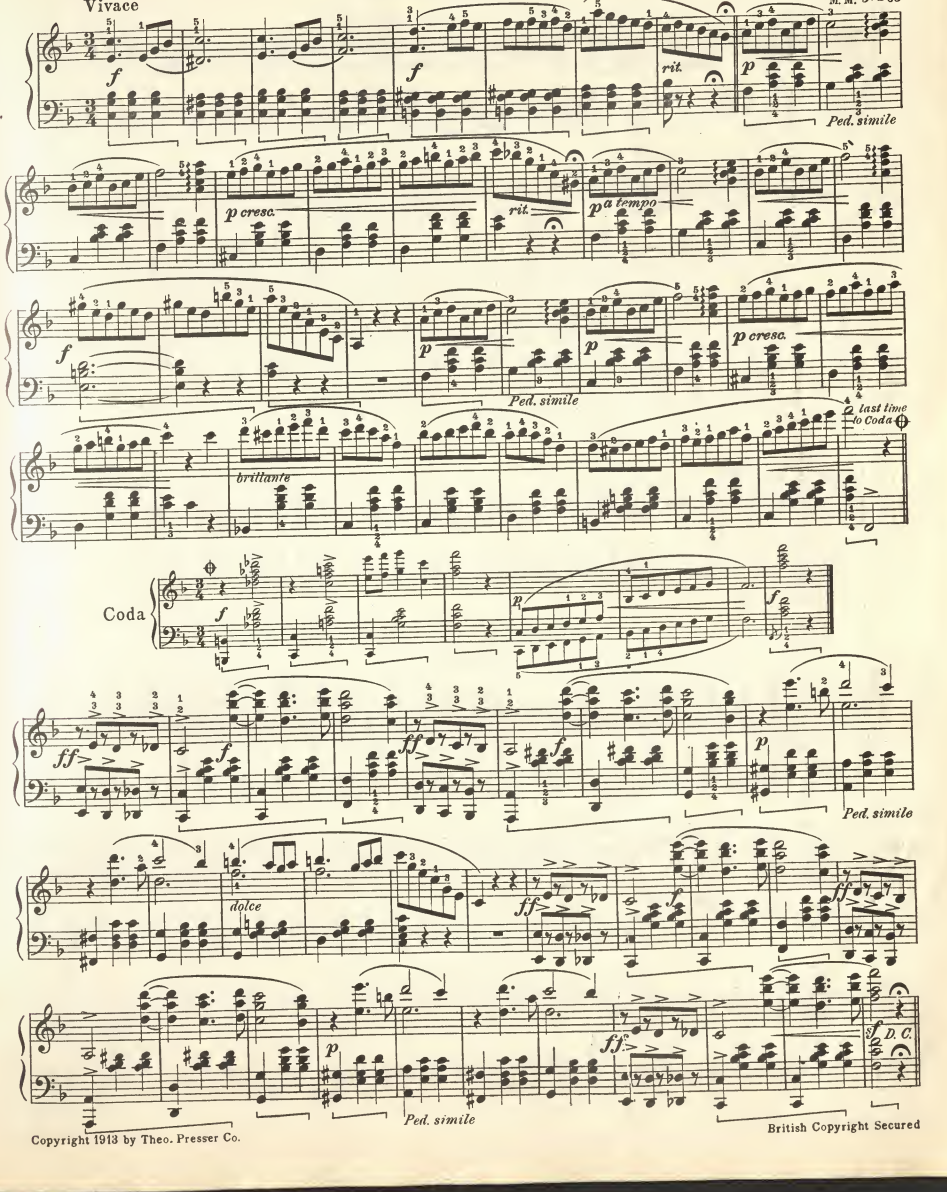
FRIVOLITY

VALSE VIVE

GEO. L. SPAULDING

Vivace

Tempo di Valse M. M. ♩. = 63

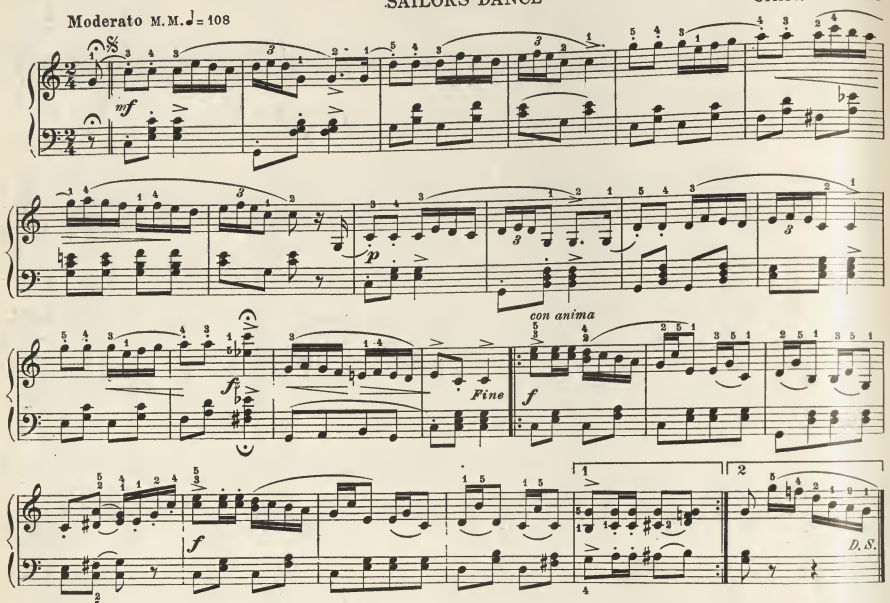


'ROUND THE CAPSTAN

SAILORS' DANCE

CHAS. LINDSAY

Moderato M. M. ♩= 108

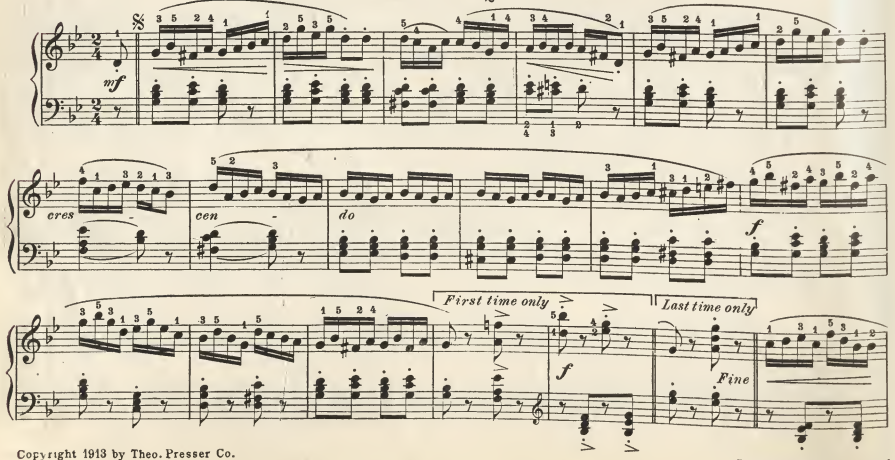


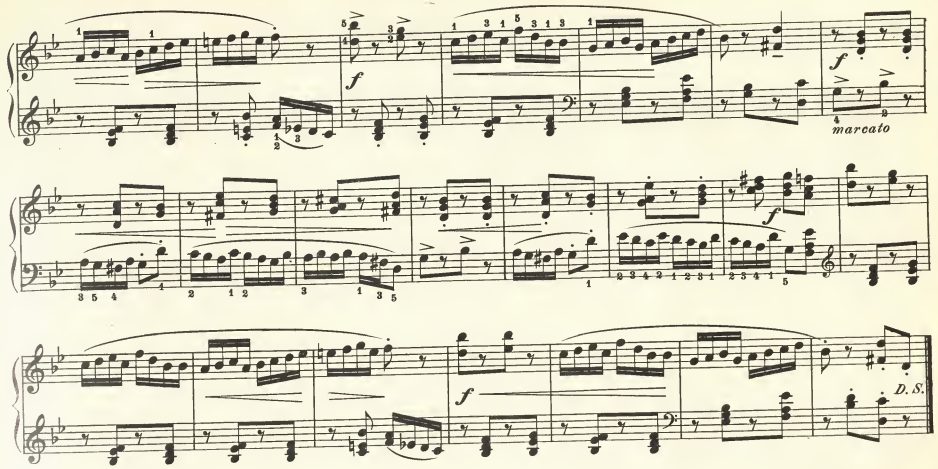
JUNGLE DANCE

Allegro vivace M. M. ♩= 126

HUMORESQUE

H. D. HEWITT



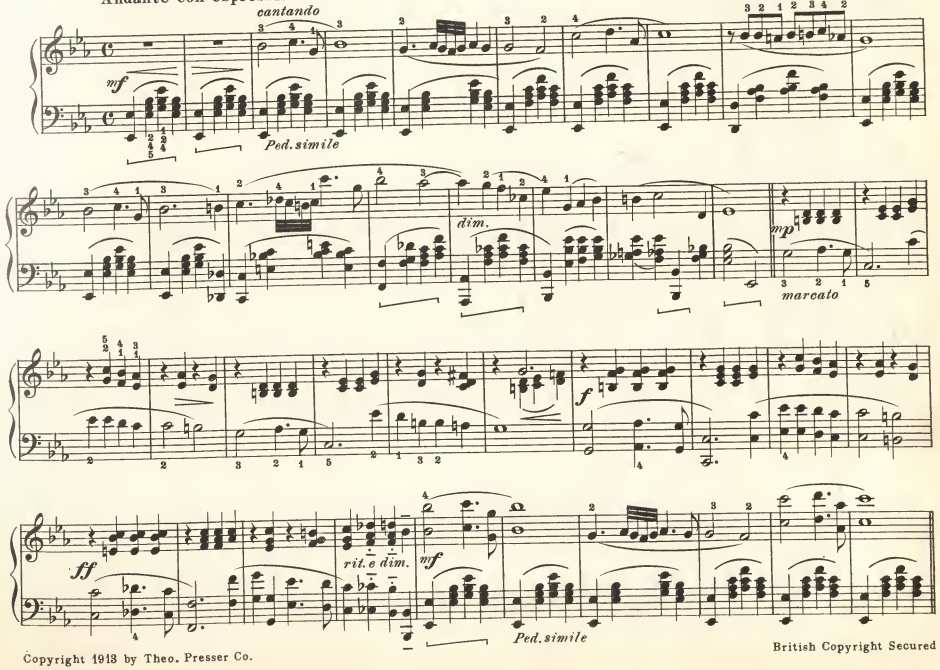


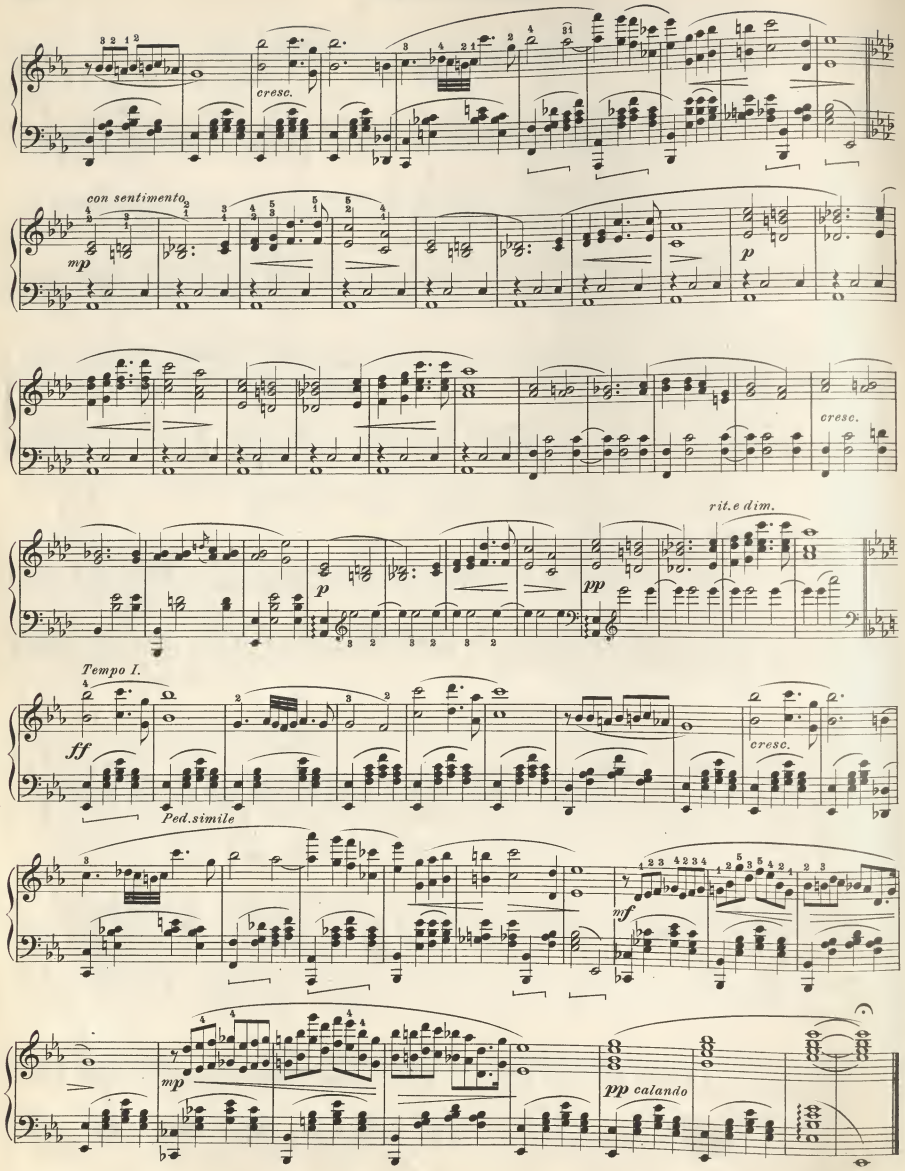
AN EVENING REVERIE

Andante con espressione M. M. ♩= 72

LOVE SONG

W. D. ARMSTRONG





THE BUTTERFLY

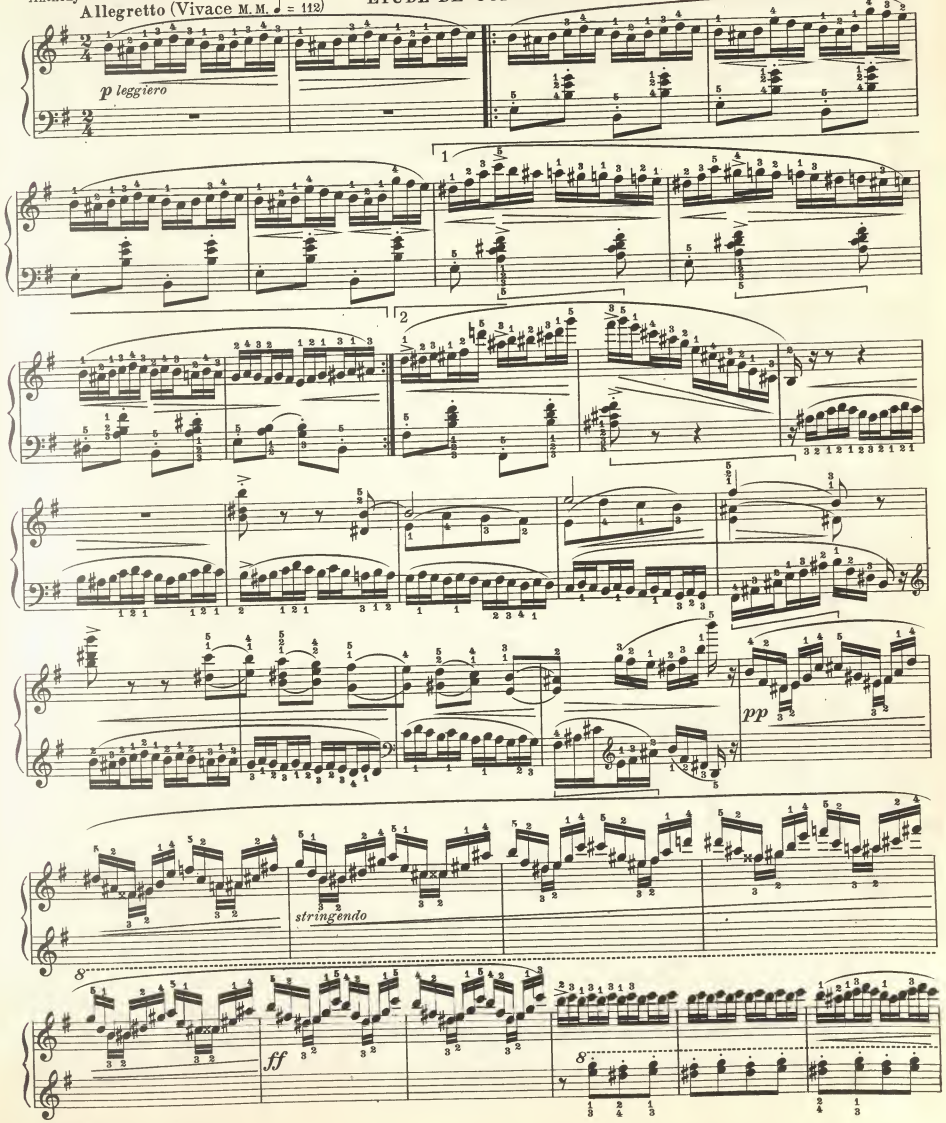
LA PAPILLON

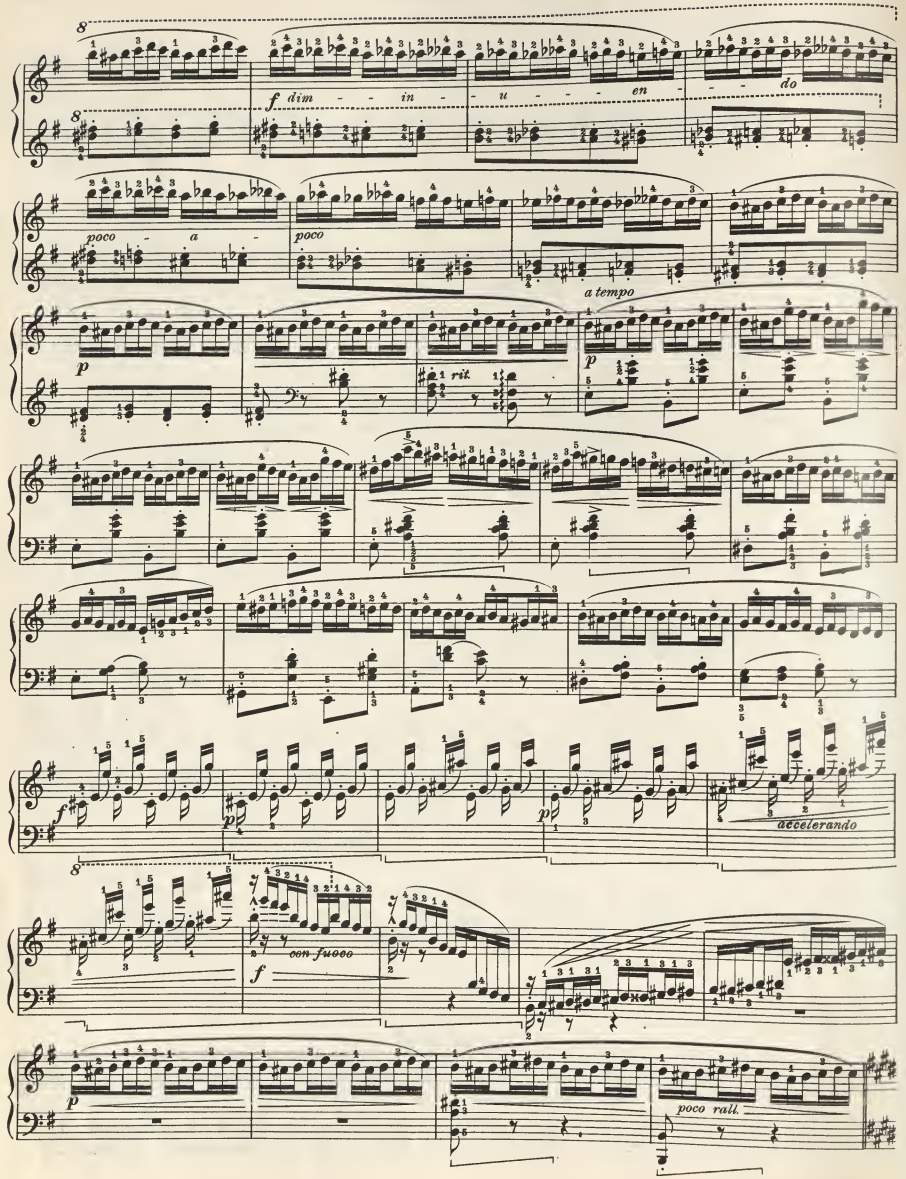
ETUDE DE CONCERT

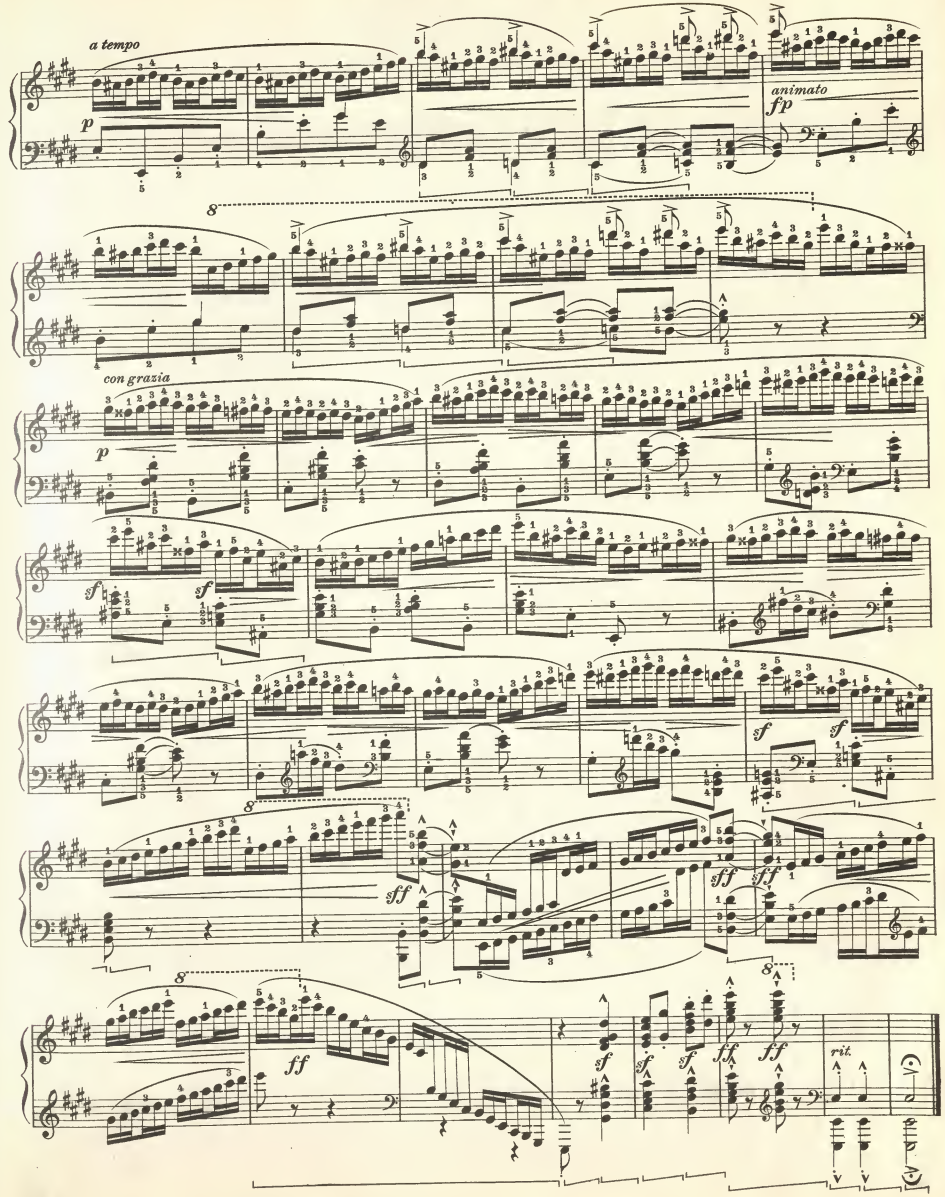
Revised and fingered by
Anthony Stankowitch

CALIXA LAVALLEE

Allegretto (Vivace M. M. ♩ = 112)




f dim - in - u - en - do
poco - a - poco
a tempo
rit.
accelerando
con fuoco
poco rall.


a tempo
animato
con grazia

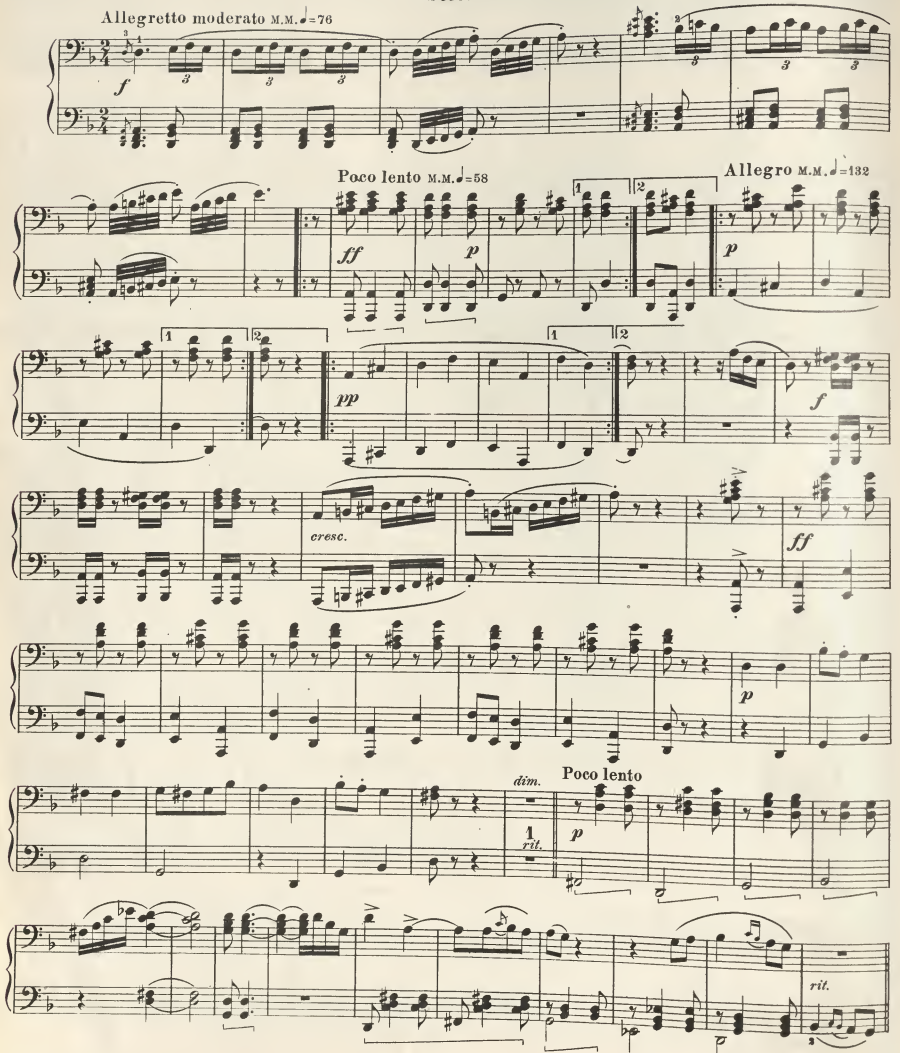
Dedicated to Miss Ilka Killisch von Horn

HUNGARY

RAPSODIE MIGNONNE

Secondo

CARL KOELLING, Op. 410



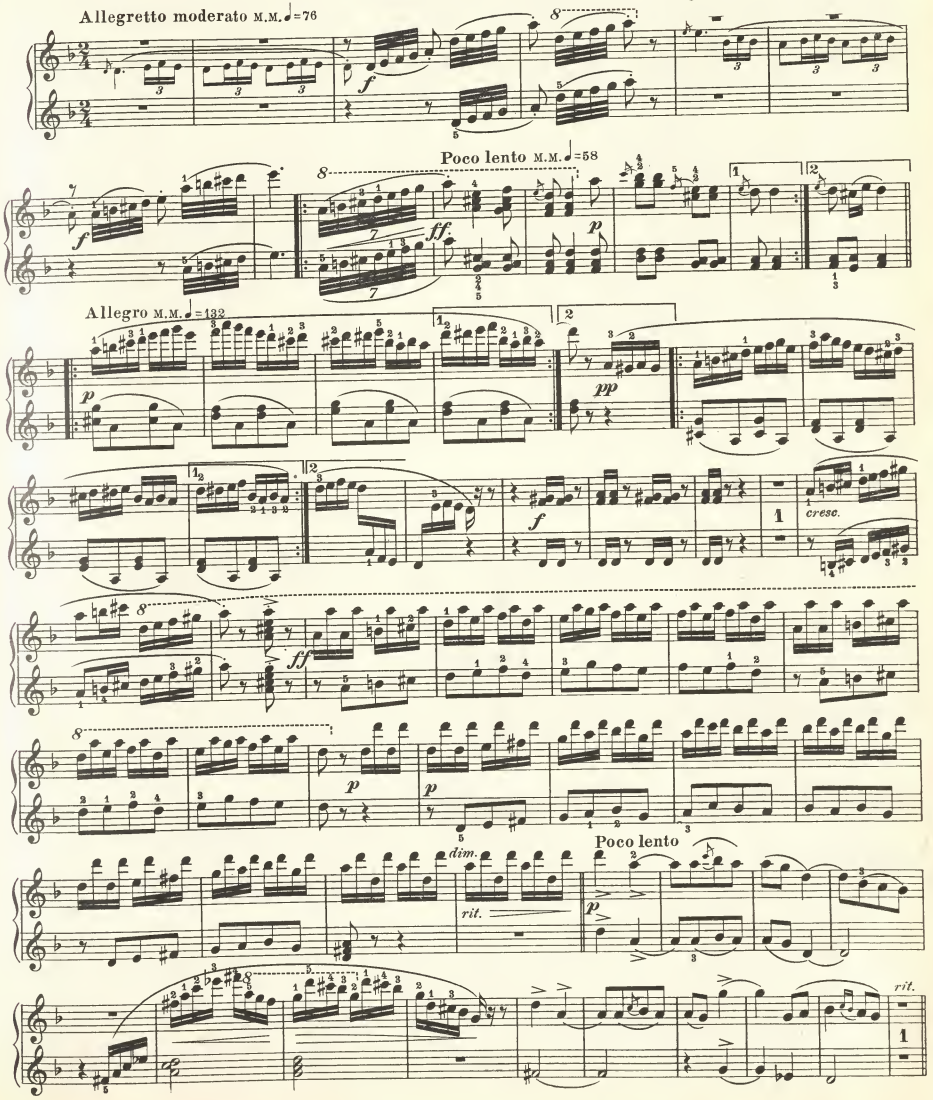
Dedicated to Miss Ilka Killisch von Horn

HUNGARY

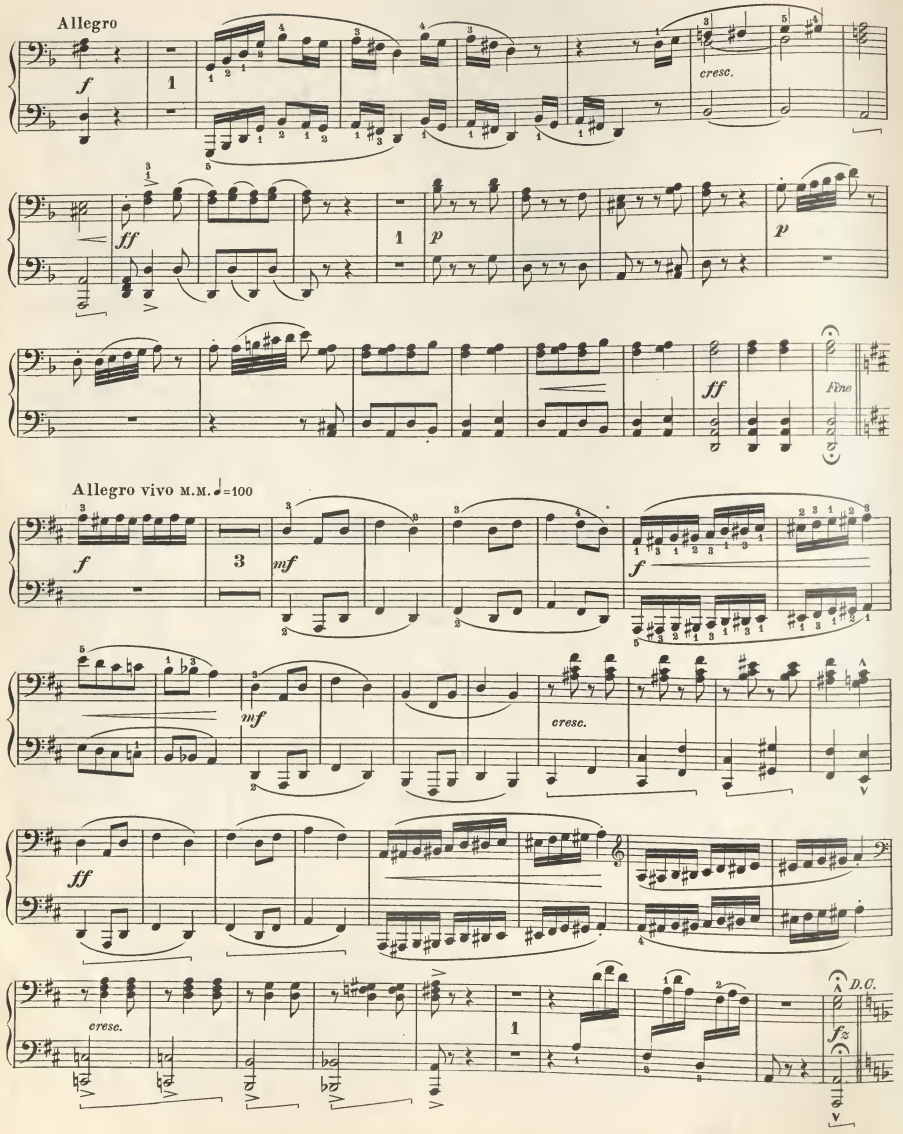
RAPSODIE MIGNONNE

Primo

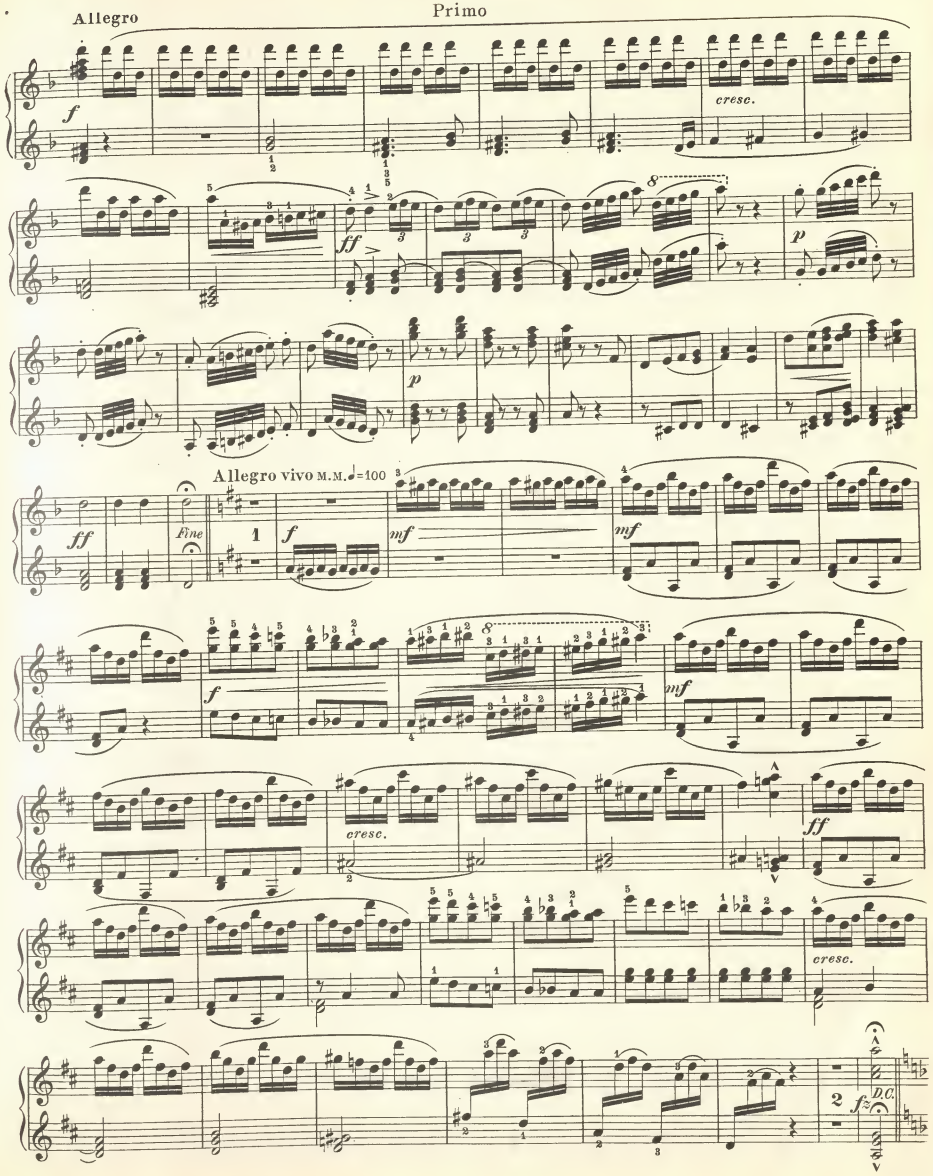
CARL KOELLING, Op. 410



Secondo



Primo

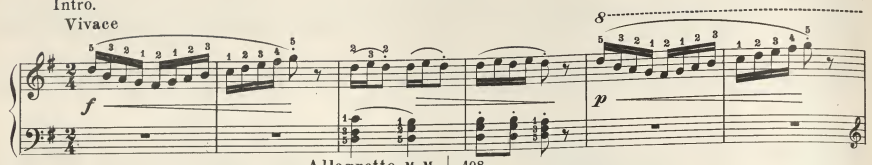


THE SPINNING WHEEL

RONDO

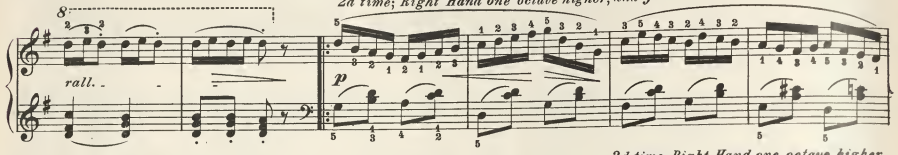
CARL HEMANN

Intro.
Vivace

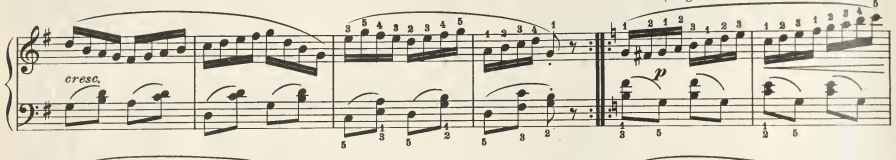


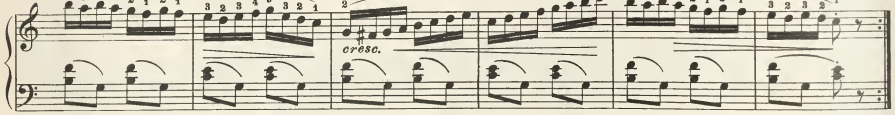
Allegretto M. M. ♩= 108

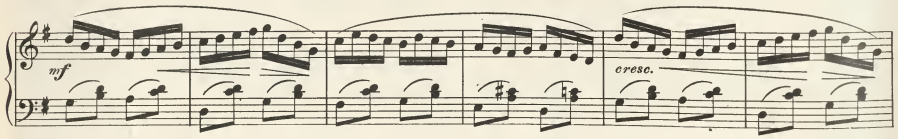
2d time; Right Hand one octave higher, and f



2d time, Right Hand one octave higher

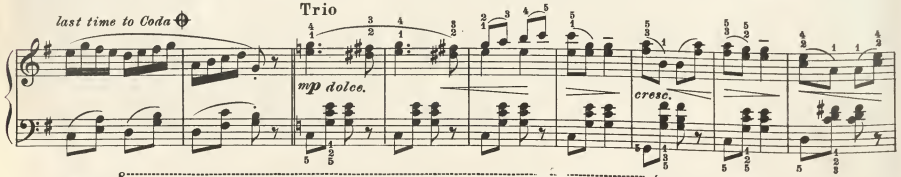




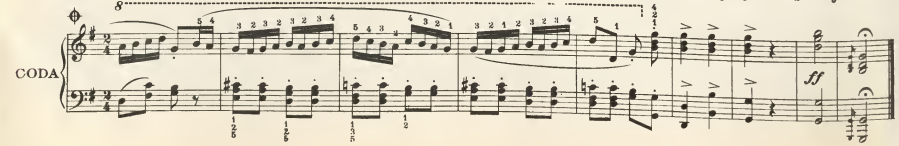


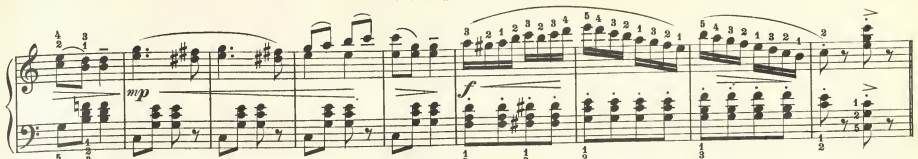
Trio

last time to Coda

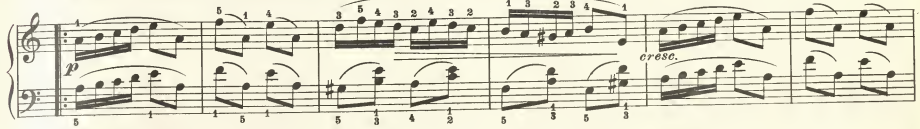


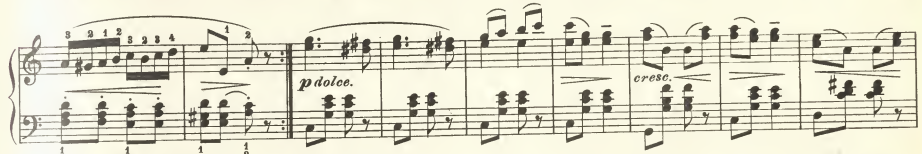
CODA

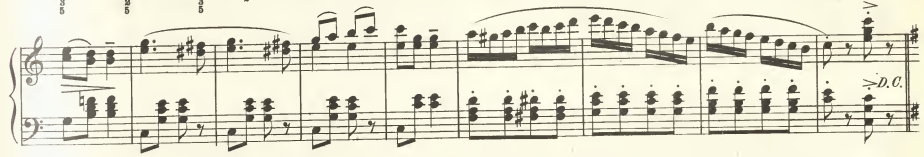




2d time, Right Hand one octave higher, and f







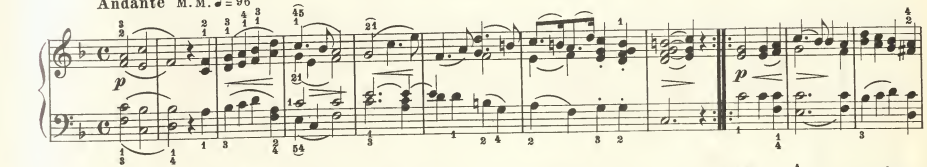
MARCH OF PRIESTS

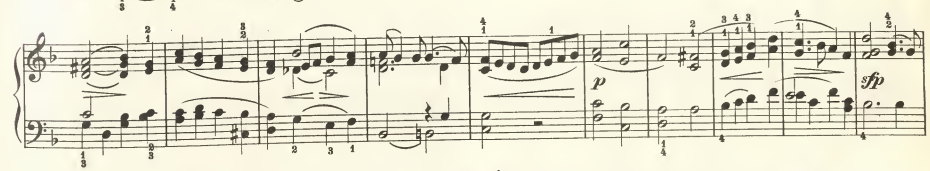
from "MAGIC FLUTE"

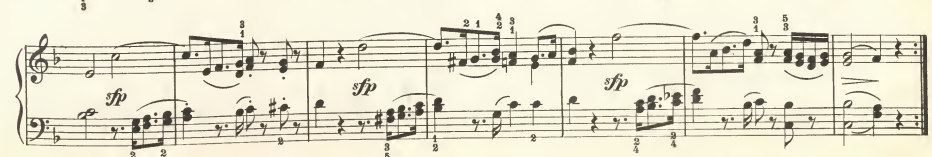
Arr. by A. Sartorio

W. A. MOZART

Andante M. M. ♩= 96







SPRINGTIME

LE PRINTEMPS

VALSE DE SALON

TERESA CARREÑO

Allegro brillante

Intro.

cresc. e accel.

pesante

Presto M. M. ♩. = 72

Valse

Ped. simile

last time to Coda

ben marcato il canto

una corda

cresc.

dim.

con grazia

Ped. simile

From here go to top of Page 802

Coda

Ped. simile

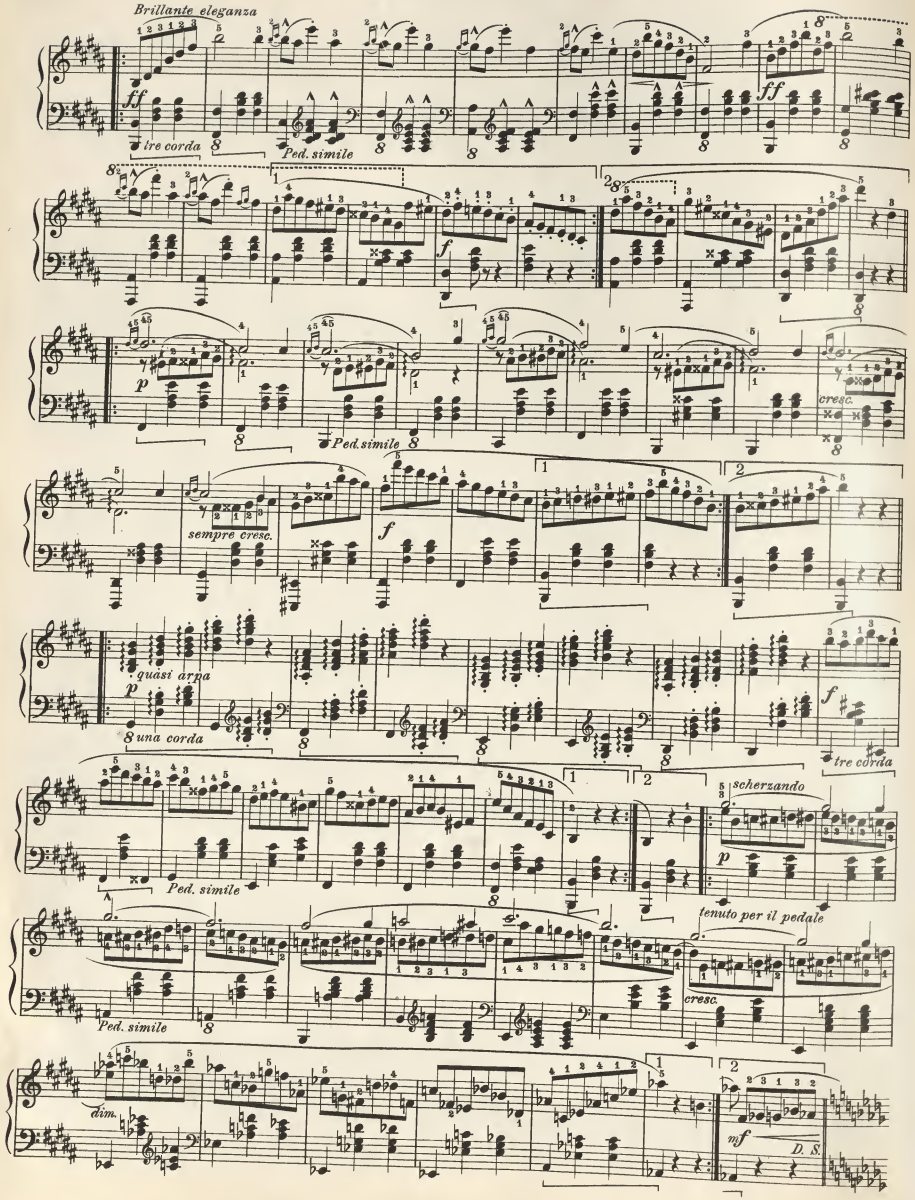
pesante

con forza

f piu mosso

rinforzando

molto rinforza



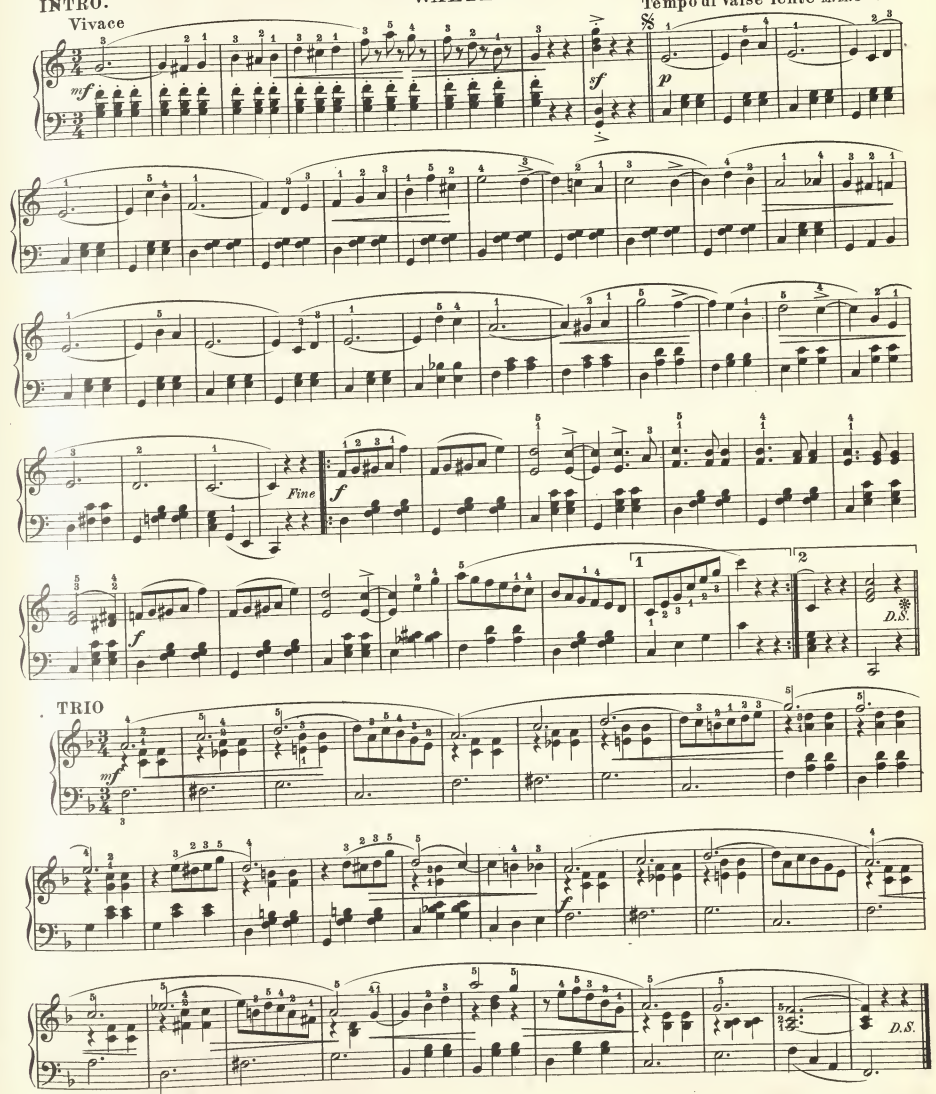
DEBUTANTES' BALL

WALTZ

SADYE SEWELL

INTRO.
Vivace

Tempo di Valse lente M.M. ♩=54

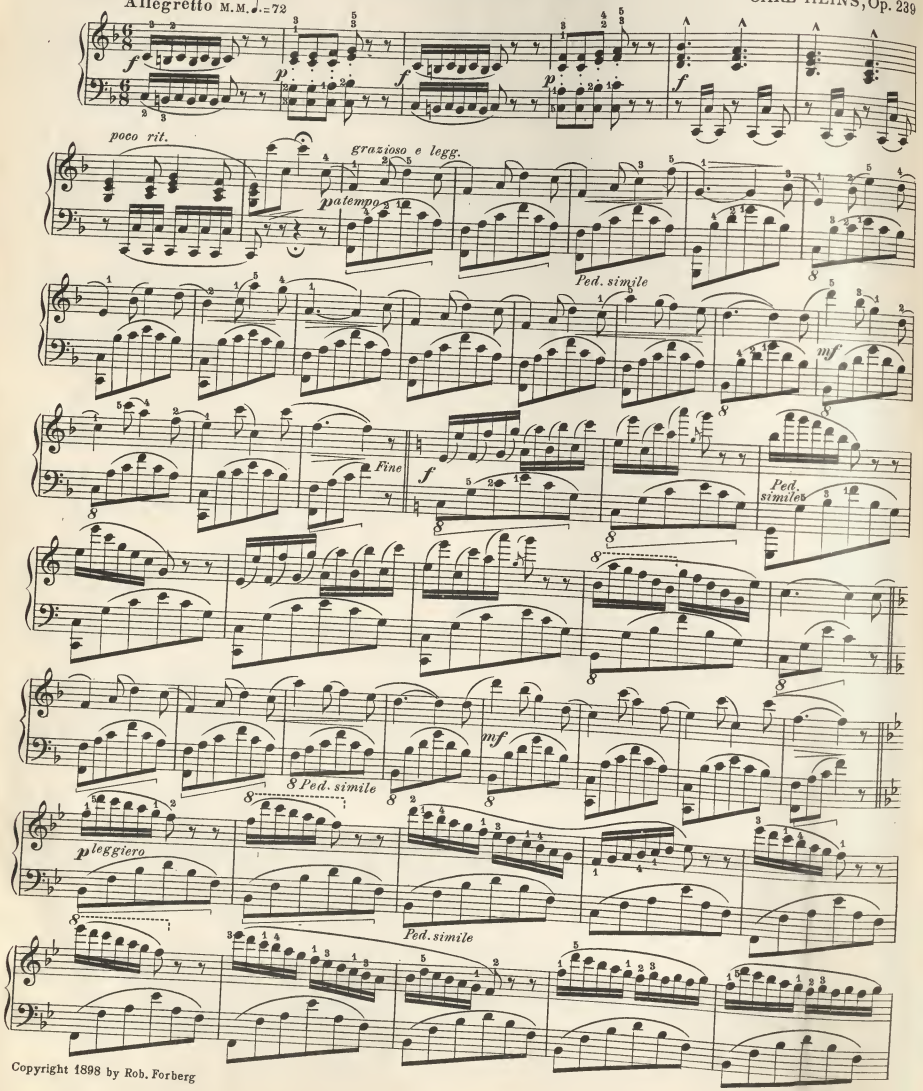


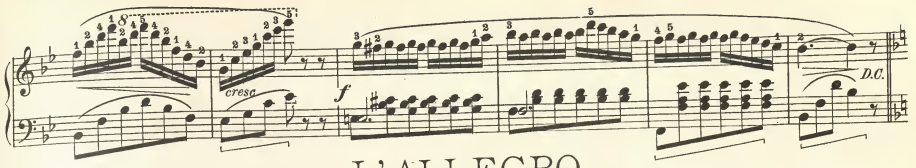
* From here go back to 𝄋 and play to Fine; then, play Trio.

THE WHISPERING ZEPHYR

SÄUSELNDES LÜFTCHEN

CARL HEINS, Op. 239



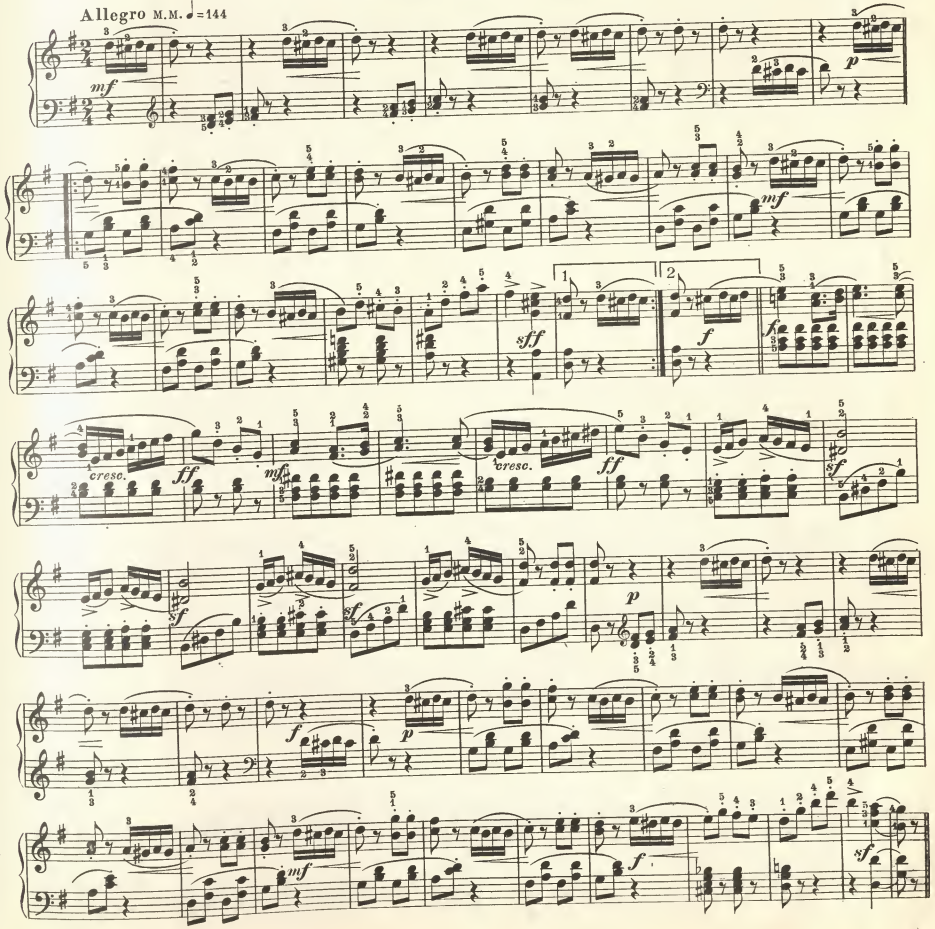


L'ALLEGRO

SCHERZO RONDINO

"Nods and becks and wreathed smiles." *Milton*

J. M. BLOSE, Op. 18



TRIO

ff p sf cresc. sff Fine mf f marcato D.S. Trio

AZURE DREAM

AZUR TRAUM

Andante quasi adagio M.M. ♩= 69

LEO OEHMLER, Op. 137

pp melody very legato and dreamily as though far away mf rinf.

cresc. agitato tranquillo rinf.

f con passione decresc. rall. rall. atempo pp mf

ff con passione ff

animato mf mf

pressivo pp rall. agitato mf stringendo f

largamente ff p grazioso

simile mf f rall. pp con passione

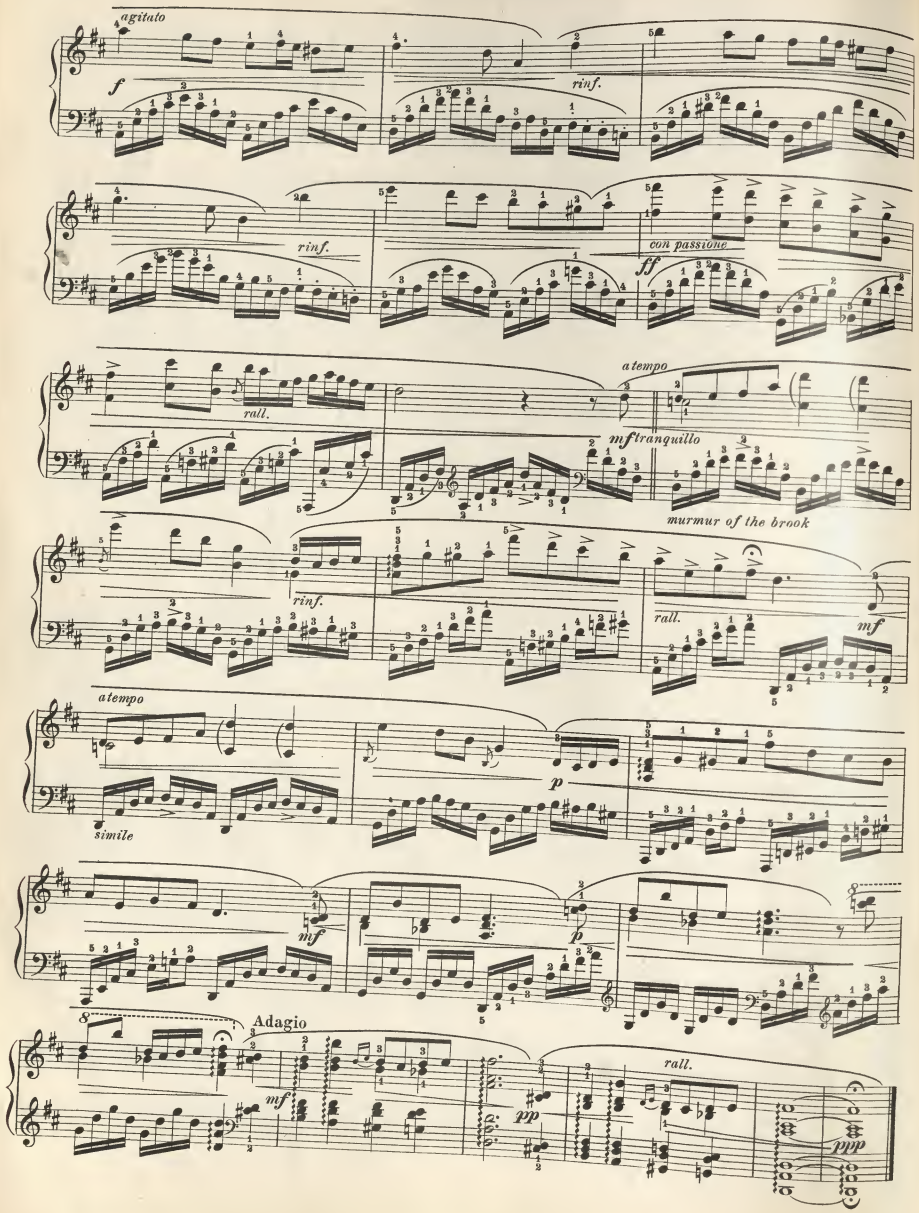
atempo delicatamente ff

Adagio rall. rall. ff heroique con recitativo pp rall. rall.

pp shimmeringly melodie espressivo

mf rall. f

* This abbreviation ( ) is equivalent to ( )



MY FONDEST DREAM

CHAS. EDWIN DANCY

Andante

Sweet in-spi - ra-tion of my fond-est dream, Thine eyes doth speak, so sweet the theme; My puls-ing heart is leap-ing up for joy; O theme of love, O love-ly theme. Thine eyes doth speak, Thine eyes doth speak to me, Thine eyes doth speak of love. Can I be dream - ing, on - ly dreaming? How sad would be the 'wakeing, 'wakeing! Sweet in-spi - ra-tion of my fond est dream. Sweet in-spi- ra-tion of my fond-est dream, I love you as I loved the dream, my fond-est dream.

WRECKED

C. Howard Tunison

W. B. GOÄTE

Moderato

1. The sul-len waves do naught but roll, The watch tower bell rings
3. A sail-or man, now comes a - long, He light - ly hums an

forth no toll, Some where at sea, A ship is tossed, Her strug-gling souls will soon be lost, They bend each mus - cle
old time song, He paus - es in his meas-ured pace, To glane up - on, the sweet young face, He cuts her loose, from

to the strain, But something seems to say in vain, Be fore the morning breaks a - new, The sight will long be lost to view.
where she lies, And to re - store her vain - ly tries, He knows to well the pen - al - ty, Ex - act - ed by the cru-el sea.

Refrain

Wrecked, wrecked, out on the deep, wrecked, wrecked, no vig - ils keep, Wrecked, wrecked, a - bove the roar,

wrecked, wrecked, for ev - er more.

2. The ris - ing sun shines

*For 3rd verse go back to the beginning.

pleas-ant-ly, And all is peace-ful on the sea, Yet while the cheer-ful break-ers roar, A

shat-tered mast rests on the shore, A child-ish form to it is tied, some lov - ing hand has no - bly tried, In

mo-ments of in - tense de-spair, To save her life has lashed her there, To save her life has lashed her there,

D. S. Refrain

IN THE TIME OF ROSES

(WENN DIE ROSEN BLÜHEN)

HOFFNUNG

LUISE REICHARDT
(1778-1825)

Simple and fervently, the 2nd stanza with rapt expressione
(Einfach und innig, die 2te Strophe mit dem Ausdruck der Verklärung)

1. In the time of ros - es, Hope, thou wea - ry heart!
1. *Wenndie Ro-sen blü - hen, hof-fe, lie - bes Herz,*
2. In the time of ros - es, Wea - ry hearts, re - joice!
2. *Wenndie Ro-sen blü - hen, matt ge-quat - tes Herz,*

Spring a balm dis - clos - es For the keen-est smart.
still und kühl ver - glu - hen wird der hei - sse Schmerz.
Ere the sum-mer clos - es Comes the long'd for Voice.
freu - e dich! wir zie - hen dann wohl him-mel-wärts.

Tho' thy grief o'er come thee Thro' the win-ter's gloom,
Was den Win - ter ü - ber oft un-heil-bar schien,
Let not death ap - pal thee, For, be-yond the tomb,
E - wig dann ge - ne - sen, wirst du neu er - glüh'n,

Thou shalt thrust it from thee, When the ros - es bloom.
es ent-weicht das Fie - ber, wenn die Ro - sen blüh'n.
God Him-self shall call thee, When the ros - es bloom.
wirst ein himm-lisch We - sen, wenn die Ro - sen blüh'n.

MANDOLINATA

AIR VARIE

ITALIAN MELODY — ALBERT FRANZ

Allegretto non troppo

VIOLIN

PIANO

VARIATION

L'istesso tempo

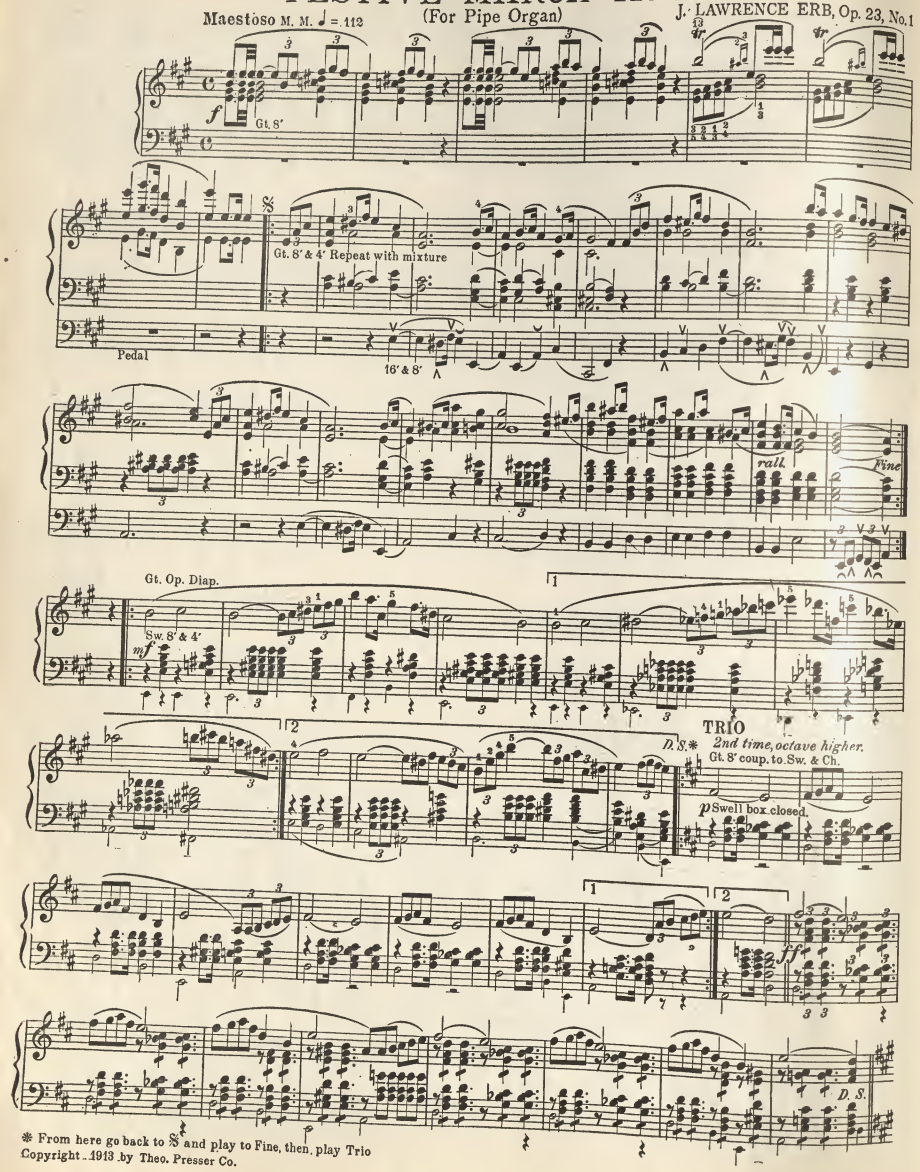
FINALE

Allegro

FESTIVE MARCH IN A

(For Pipe Organ)

J. LAWRENCE ERB, Op. 23, No. 1



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

Musical Penmanship Leading to Legible Music Writing

By W. HOLDSWORTH

The ability to make a readable manuscript is by no means a common accomplishment. Very few pupils have sufficient opportunity to learn how to write notes so that they may be most easily read. The student who would write provides himself with music paper and then produces what he feels is a fair imitation of the printed notes he has seen. In most cases he makes a manuscript that is not only hard for the amateur to read, but which would set the professional engraver entirely at sea in making a plate for the purpose of printing his music. Those who have to do with the publication of music know that most of the costly mistakes made in music plates are not due to ignorance but rather to careless, slovenly manuscript.

Everyone who studies music should learn to write notes. Musical dictation is an invaluable aid in music study and in ear training. The *Writing Book for Musical Exercises and Rules*, by E. F. Marks, gives some very valuable suggestions upon writing notes, which we reprint here.

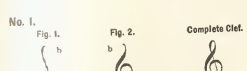
In writing music the pen may be held in the ordinary writing position, but it is better to hold it between the second and third (fore and middle) fingers, as this position gives freer movement and facilitates the backward stroke which is used in forming notes.

Any steel pen may be used, but either a stub pen or a regular three-pointed music-writing pen is preferable.

TO MAKE THE TREBLE OR G CLEF.

The treble clef consists of two parts, joined together. First, draw from a to b (Fig. 1); second, from b to c (Fig. 2).

No. 1.



TO MAKE THE BASS OR F CLEF.

The bass clef resembles the letter C made backwards with a colon following it. Place one dot of the colon above and one below the line F.

Bass clef 𝄢

The sharp consists of two short parallel vertical lines, crossed by two short oblique lines, drawn upward from left to right ♯.

The double sharp is the letter X with a dot in each angle.

The flat is a short vertical line with a loop to the right of its lower half ♭.

The double flat consists of two single flats ♭♭.

The natural consists of two sections joined together.

TO MAKE THE BRACE.

The brace is placed at the beginning of two or more staves to connect them.

To indicate the measure, draw a vertical line, called the bar, from the upper to the lower line of the staff, separating the notes according to the rhythm indicated by the time signature. The double bar consists of two parallel single bars.

Two strokes are required to make the heads of open notes.

In manuscript the heads of black notes are made with one short stroke of the pen. The tendency is to insure distinctness by making the size of the head of the open notes a little larger than in printed music and make the head of the black note a little smaller.

If the head of the note is below the middle line of the staff, the stem is drawn from the right of the head upwards.

If the head of the note is above the middle line of the staff, the stem is drawn from the left of the head downwards.

If the head of the note is on the middle line of the staff, the stem may be drawn either upwards or downwards.

The hook to upward stems is made by a short dash of the pen downwards to the right.

The hook to downward stems is made by a short dash of the pen upwards to the right.

A succession of two or more notes with hooks may be connected by drawing a heavy line from stem to stem, instead of the hooks.

Clear, distinct music writing is a great aid to those who have to read from manuscript. Players in theatre orchestras are often obliged to try their eyes and indeed their souls with miserable scrawls. At the Paris Conservatoire all students are required to read from manuscripts as a part of their regular training and at some examinations they must read new manuscripts at sight.

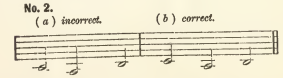
In making notes and accidentals the very greatest care must be taken to see that the line or the space runs directly through the centre of the note. For instance, if the accidental is a sharp, the line must run directly through the centre of the rectangle in the middle if the accidental is meant to be on a line. If it is meant to be on a space, write it so that no portion of any line gets into this square.

Take care that the chords and notes in the right hand are squarely and directly over the notes in the left hand that fall on the same beat. In writing piano score draw the bar lines over both staves, binding them together rather than making separate bar lines for each stave.

In preparing music manuscript for a printer remember that the rule that applies to literary manuscript, obliging the writer to write upon one side of the paper only, does not always apply. In fact many music engravers making music plates often prefer to have the music written upon both sides of the sheet, as it helps them to keep the matter together and they are accustomed to working with it in that form.

Possibly the error most frequently allowed to creep into manuscript is that of writing the leger lines at varying distances from the staff. This is the cause of much confusion and an entirely incorrect idea is carried to the mind of the player, who must read rapidly.

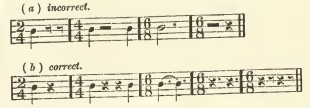
No. 2.



To avoid this defect remember that the leger lines should be written at exactly the same distance from the staff as the distance between the lines and spaces of the staff.

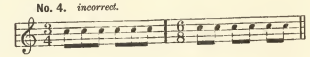
Another important consideration is that of having the notes or rests in each measure arranged so as to convey with the least possible obscurity the division of the bar into its several beats. Thus in No. 3 a would be incorrect and should be altered as at b.

No. 3.



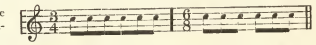
This idea must also be followed out in connecting notes that have hooks. Great care should be taken to avoid such mistakes as the following, in which three-quarter time is made to suggest six-eighth and six-eighth time made to suggest three-quarter.

No. 4. *incorrect.*



In three-fourth time the six-eighth notes in a measure may be connected with one hook, but in six-eighth time it would be better to divide them into two sets of three notes.

No. 5. *correct.*

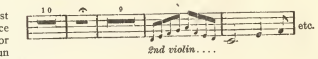


It is usually inadvisable to write a single half note in manuscripts written in six-eighth time. It is better to employ quarters, eighths and dotted quarters instead.

In transcribing for the orchestra from the pianoforte copy it is important to remember that accidentals which have been omitted in the pianoforte part must be carefully written out for each individual instrument in the orchestra.

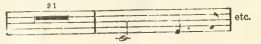
A very common cause of worry could very easily be avoided in the manner shown in No. 6.

No. 6.



How often has the writer seen such passages indicated as at No. 7 which gives no indication whatever of the pause occurring in the eleventh bar of the "rest."

No. 7.



BE JUST TO THE FORMER TEACHER.

Do not fall into the temptation of abusing a boy's last teacher, however justifiable it may seem. Look at your own pupils, and see how little justice they appear to do to the most frequent of your instructions, and give others the credit of having tried to do a great deal more than appears on the surface. If boys could realize in their practice all the teaching given to them in their lessons, and carry all the instruction afforded in their heads, it would not take long to drain the store of the most talented master. Fortunately they do not usually do so, but appear to forget it as far as possible every holiday, so that the task of teaching becomes one perpetual, untiring repetition, to the practice of which I leave my reader in the hope that he will find therein those delights which the constant association with the young must always afford to anyone who has not allowed himself to become a prey to irritability and impatience.—E. D. RENDALL, in *Hints on Pianoforte Teaching.*

MAKING STUDENTS OF OUR PUPILS.

BY HARVEY MORRIS.

STUDENTS of music often do not realize the need of deep thinking and broad culture as a necessity to accomplish the best work.

A pupil with a fine voice or an unmistakable musical talent, with nothing in the way of culture, can not grasp the meaning of much he studies, but often makes both himself and art appear almost ridiculous.

Did you ever know the silly girl with a mother quite as silly, who didn't think it worth while to use even the little sense she had, because she had a wonderful voice, or could play the piano beautifully?

"If you want to educate a girl begin with her grandmother," comes to us now and then with special meaning. I knew a young girl with a voice of unusual merit, who needed a sensible mother so very much, but the fates had not been kind and the possession of a daughter who could sing was the mother's highest ambition. The daughter carried a novel of the yellow hue around much of the time, and I often thought: "What a pity she couldn't have had a mother who knew good literature and could have guided her in the higher ways of thinking"' she really might have become a gifted, sensible daughter. It is pitiful that so rare a gift as a really good voice should remain undeveloped.

We have many fine things for students in musical literature, but I believe they ought to know also, some of the classics, especially those that often form the basis of the music thought worked out by the composer.

This winter, while listening to the orchestra under Damrosch play the numbers best known of the Grieg "Peer Gynt" Suite, a friend asked just as the music commenced, "Do you know the story of Peer Gynt?" It was too late then, however, for explanations and she simply enjoyed the beauty of the music. How much more it would have meant to her had she known the literature back of the thought Grieg had put into his music!

How Music Leads to General Development.

The study of the origin of the mazurkas and the polonaises of Chopin brings to us much of Polish history. Examples might be multiplied both in history and literature, but the point I should like to make with the student is that it pays to broaden our knowledge in every way possible.

It pays to know the things in literature that have helped others, and the things in history that make the study of music so delightful in the twentieth century. Much that we interpret from the masters in music depends upon the education and culture with which we begin to study them. In travel, it is said we see only the things our education and culture make us see; why not in music?

One of the important things a pupil gets from broad thinking is the formation of right habits. Benjamin Ide Wheeler once said: "A college man wins in life not by virtue of the special knowledge he has acquired, so much as the habits he has formed. Habits of mind involve an attitude toward truth. Habits of thinking involve a control of the mental processes. Habits of work involve sense for time and duty. A man who does things at the time when they ought to be done is likely to be wanted. It is the men who are wanted that are successes."

If pupils could be made to feel the need of more intellectuality in music, they would soon be studying broader and deeper. We must always be bigger than our profession, to be successful, and in no way can we do this except by living higher and thinking deeper. There is no use expecting great things from little people.

One of the best examples of the broad culture of the present day is the Roumanian pianist Moritz Rosenthal. In literature and language he is acknowledged as an authority. His technic is wonderful, and hear what technic means to him. "Technic, as I understand it, is not at all what it means to most people. To them it is mere mechanics, dependent solely on strength and suppleness of arm and finger—in a word, the manual speed and dexterity of the player. Now, to me this is the purely physical side of the matter. Technic, as I conceive it, is also intellectual and closely connected with the æsthetic side. It is akin to style. In the fullest sense it is the power to express accurately the player's idea of the music before him. It means hand and brain and heart in unison."

There are many ways in which a teacher can inspire the student to greater effort along the road of broadmindedness. In many cases the home environment has already begun the work, but oftener it must come from the teacher.

Be a student yourself. I remember one teacher who always made me want to read and study, although she very seldom mentioned literature in our work, but I felt she was working just the same as her pupils to broaden her life, and she didn't need to say just the manner of the doing.

In the short lesson period a teacher really has very little opportunity for anything more than the work in hand, but if one doubts the influence of the student teacher, let him consult the pupils themselves as to the teacher who most inspired him in his work.

Put more intellectuality i to teaching by making students, not merely pupils, of those intrusted to your care. There are so many helps these days. Our musical journals and books full of suggestions to the wide awake teacher, and history, art, literature and science only waiting to be used. It is often surprising how ignorant some pupils are in this day of easy learning.

Other Professions.

Be in touch with other professions. Music teachers are often too much unto themselves. Teaching of any kind well done means the loss of physical energy, and one becomes nervous and too often irritable. Some other interest entirely different is needed to counteract this evil.

In our smaller towns most of our teachers are women, and I believe it is a fine thing for them and their pupils if they belong to some literary club, making their interests broader and meeting women of refinement. It also is good from a financial standpoint, if you want pupils of the best home environment. Cultured teachers make all with whom they come in contact feel the high calling they have chosen, and from no other one source can we hope so surely to make students out of pupils.

It is not always easy to live on the mountains, but only those who do can beckon the climbers to come up higher.

STRENGTHENING THE WEAK.

BY ETHEL M. KING.

JUST at present there is a great revolution going on in the world of education. Old, worn-out methods of teaching are being replaced by modern, sensible ones. In the realm of music echoes of this revolution are beginning to be heard. Common sense is struggling to gain a foothold, and for the good of humanity we should each lend a helping hand.

In hardly any other one point do music teachers sin as often as in their methods or want of methods of teaching the equalization of the hands and fingers. The almost utter absence of even playing among all except the "artists" makes one wonder if something cannot be done to help matters, and in wondering thus I arrived at a conclusion that seems to me at least worthy of consideration.

The usual procedure, as we all know to our sorrow, is to start with the right hand and to pay interminable five finger exercises, beginning with the thumb, with which we unconsciously give a strong thump, and ending with a weak tap of the fourth and of the fifth finger. The thumb and first finger, naturally strong, receive first attention; while the poor, weak, helpless fourth and fifth fingers are treated as valetudinarians and given very little exercise as befits their feeble natures.

Then, after awhile the left hand receives some attention, very slight in comparison to what is given the right hand. And very soon after this, exercises for *both* hands are given. The right hand drowns the left and hides its weakness. This goes on for years. Finally, if the teacher and pupil are very ambitious, the then almost hopeless task of equalizing the fingers is undertaken.

Now, my conclusion is that we should begin where we leave off, start at the other end as it were, and at the very beginning of piano study commence to practice with the weak fourth and fifth fingers of the weak left hand.

The initial lessons should be short ones and should be devoted to those fingers of the left hand almost entirely. First, let the fifth finger play, the other fingers assisting by holding down the keys. Then the fourth finger must play in the same manner. This work must go very slowly and frequent rests must be taken. Then the exercises can be repeated many times. The first lesson should be brief but frequent if possible. There should be a slight emphasis on the amount of work done by the fourth finger.

The pupil should always be taught to listen to the kind of tone he produces. At first, of course, and for a long while this will be very weak. During the first few lessons the fingers should be raised as high as possible so as to give force to the downward movement; but as soon as can be all unnatural lifting of the fingers should be abandoned.

In the beginning the fifth and fourth fingers should play entirely on two white keys; then on two black keys; later from a white to a black and from a black to a white key up and down the scales. The tempo should be marked and the two notes played in three-four time, common time, etc.

The chromatic scale should be played up and down with these two fingers. Some of the major scales may be learned and played with them also.

At the end of each lesson the pupil may be allowed to play once or twice with his left hand an exercise that involves the five fingers in order to give a slight variety to the work and in order to build up the strength of the whole left hand. However, an exercise for any other fingers but the fourth and the fifth should occupy a wholly subordinate position in the lesson.

Just how long these two fingers require absolute and sole attention, depends on the ability of the pupil. When they have acquired strength and dexterity then the whole left hand must be looked after. Five finger exercises must of course come first in this training. One good exercise is to play the chromatic scale in two or more octaves using the five fingers. Later comes the real scale work. When this has been mastered fairly well the right hand that has been treated as a stepchild so far comes in for its share of attention.

As with the left hand, we must begin on the weaklings, the fourth and fifth fingers. All possible kinds of exercises should be given to strengthen them. An ingenious teacher can invent or find some that are interesting as well as truly valuable. The lessons should be longer now as well as the practice hours since there are now *two* hands to be taken care of, although at all times the pupil should do *twice* as much work with the left hand as he does with the right.

When the fourth and fifth fingers of the right hand have become strong, then exercises for the five fingers may be given, and still later comes the "great work," the scales.

When every finger of each hand is independently able to produce a good tone, both hands may start together to draw forth from the piano, if not celestial music, at least an earthly sort, of good sounding quality. Exercises for the fourth and fifth fingers of both hands should come first. Then both hands may join in five-finger exercises and later the scales. The scales should but rarely be played in parallel motion.

MAKING YOUR OWN ENVIRONMENT IN MUSIC.

BY ARTHUR W. SEIGWORTH.

Ask the next musician you meet how he came to be a musician and he will probably tell you that he drifted into it as a child. Most of us labored on from the desultory music study of our childhood, through the usual amount of drudgery and gratifying applause until something seemed to call us to the work. Very often the call was for some way to earn money, and music was the means by which we stood the best chance to acquire an immediate income. Accordingly we resolved to make music our life work. When we came to an age of understanding we found perhaps that our training was not up to our ideals of what our future would require. Accordingly we reached out for wider knowledge. With the acquisition of this knowledge came more power and more ambition. Some friend asked us to give lessons to his child and, behold, we became teachers.

A few more neighbors' children came in and ere long we have a veritable class. We gradually saved money enough to take lessons from a famous teacher in a nearby city. Back home we came with empty purse and the fires of ambition unquenched. It is somewhat remarkable that musicians succeed as they do with such desultory, unsystematic training. How much better it would be if the child's musical ability could be determined at a very early age and his training for his future career as a teacher commenced so that it might be pursued with more certainty and security.

Department for Singers

Conducted by Eminent Vocal Teachers
Editor for November
MR. E. DAVIDSON PALMER

[In a previous number of THE ETUDE *Mr. E. Davidson Palmer, a thoughtful and experienced English investigator of vocal problems, introduced ideas which some considered iconoclastic. Many others were in entire accord with Mr. Palmer.* THE ETUDE *believes that the only true highway to deep educational insight lies in listening to all opinions and methods and then developing one's own opinion.—*EDITOR OF THE ETUDE.]

THE PRIMARY CAUSE OF VOICE-FAILURE IN SINGERS AND SPEAKERS.

OBSCURITY OF THE DISORDER.

THE peculiar kind of throat trouble to which singers and public speakers are liable is a matter about which, surprising as it may seem, the truth has never yet been revealed. The various causes to which it is attributed are secondary causes merely. In many cases it is assumed to be simply the natural consequence of a too free use of the voice during or immediately after a severe cold. In others it is said to be the result of unduly prolonged vocal effort at a time when perhaps the singer or speaker is not in his normal state of health. In others again it is supposed to be brought about by a faulty method of breathing, or by exercising the voice at a higher pitch than nature intended, as when a baritone is mistaken for and trained as a tenor.

There is of course much truth in these explanations and much virtue in the remedy prescribed; but they do not go to the root of the evil. Consequently, in many cases where a vigorous and prolonged use of the voice is a professional necessity, while they are the means of effecting a temporary cure, they offer no guarantee against a return of the ailment. Indeed I might go much further and say that in such cases its recurrence may be regarded almost as a certainty. The primary cause of the malady is unknown, and as long as that is so a permanent cure ought not to be expected.

According to present-day theories, the man's voice is usually divided into two registers, and the woman's into three. By some authorities it is contended that these registers may be subdivided, but that is a question which need not be entered into here. The lowest register, in both cases, is commonly termed chest voice. In the female voice the middle and upper portions are differently named by different authorities, but most commonly they are called the medium and head registers. In the adult male voice the upper register is called by a variety of names which serve admirably to conceal its true nature. Sometimes it is called the thin register, sometimes mixed voice, sometimes head voice; but the name by which it is commonly known is falsetto.

The change from one register to the other called "the break," is, in the male voice, said to occur naturally at or about F in the first space of the treble stave. The note here given represents the real pitch of the sound, but when the treble clef is used for men's voices the notes written are an octave higher than the notes actually sung. Consequently this F would be on the top line of the stave. In the female voice the same break as that referred to above is fixed at the same point; that is, at the same actual pitch, while a second break is believed to take place at or about C sharp in the third space of the treble stave. Other breaks, which are said to occur by those who believe in a subdivision of the registers, are acknowledged to be of minor importance and need not be particularized.

AN ERRONEOUS ASSUMPTION.

It is somewhat surprising to me that scientific investigators should be so ready to accept these complicated theories of breaks and registers as affording a satisfactory explanation of the phenomena of voice-production. Moreover, the points of disagreement amongst these quasi-scientific theories are by no means so slight and unimportant as to be easily set aside. Some of them, indeed, are quite irreconcilable and plainly indicate the existence of some lurking error which, while it remains undetected, ought surely to deter the scientific world from accepting any such theories.

The points to which I wish to direct special attention are two. In the first place, the authorities who claim a scientific basis for their theories are all agreed that no voice, whether of man, woman or child, is produced throughout its whole compass in one way only. They maintain that in passing from the lowest note to the highest some fundamental change in the action of the laryngeal mechanism is a physiological necessity and in those cases in which no such change can be detected their explanation of the phenomenon is that it is owing to the exceptionally skilful manner in which nature has succeeded in blending the registers. The explanation is plausible, no doubt, and assuming that there is a physiological necessity in the matter, it is probably the best that can be given. But the whole assumption is a gratuitous one. Not only so—not only is there no evidence to support it, but I can offer positive evidence against it, for my own voice in boyhood was of the kind in question and my recollection of it as it was then, together with the remembrance of what happened afterwards at the period of adolescence, enables me to state as an actual fact, about which there is no possibility of mistake, that before the age of puberty not only was no change in its production discernible at any point in its compass but none took place.

My voice at that time was an exceptionally good one. Its compass was from G below to B flat above the treble stave, and its mode of production was identical with that of what is called the medium register of the soprano voice. Employing this mode of production throughout, I sang equally well either alto or soprano and I never knew what it was to feel my voice tired. It was only after I reached the age of puberty and exchanged the mode of production in the lower part for that of the so-called chest register that I began to have any difficulty with my voice. Thousands of men who were formerly choirboys must be able to testify to a similar experience, and, therefore, when modern theorists assert that it is impossible, for physiological or other reasons, that any voice can be produced throughout in one way only, they assert what is demonstrably contrary to fact.

A CURIOUS FALLACY.

In all the systems of training claiming a scientific foundation it is taken for granted that, for by far the greater part of their compass, men's voices must necessarily be produced in one way and women's in another. As we have already seen, women are taught to employ the chest register in an upward direction only as far as E on the first line of the treble stave, the change taking place on the next note, F, while men are required to carry this register up to this same point and often beyond it, which, since the pitch of their voices is, on an average, about an octave lower, means that, whereas women are allowed to use this particular mode of production for a comparatively few of their low notes only, men have to use it for nearly the whole of their vocal compass. It has not been found possible to account for this differential treatment on physiological grounds, though some feeble attempts in this direction have occasionally been made; but it is supposed to be in accordance with the plain and obvious dictates of nature. Now, it is argued, naturally employ the chest voice to a far greater extent than women. For speaking purposes it is commonly used exclusively, or nearly so, and therefore a much freer use of it for singing purposes is justifiable and would seem to be necessary.

There is a curious fallacy here—a fallacy which, even when pointed out, is not readily perceived. It lies in the assumption, which appears to be universal, that the voice which goes by the name of chest voice is produced in each individual case in the same way; that is, always by the same action of the laryngeal mechanism. Now the voice so designated is found in the male sex in two markedly different conditions. In a large number of cases it appears as the lower of two distinctly separated registers, the upper of which is very thin and weak, and commonly goes by the name of falsetto. In a smaller number we find it extending throughout the whole of the vocal compass, the voice in these cases having apparently no other register. In the first-mentioned condition there is always a more or less noticeable and often a painful effort in its production, except at a very low pitch. As the pitch rises the effort increases until a point is reached at which, the strain being no longer endurable, the voice breaks into the so-called falsetto. In the other condition no such effort is felt. There is no more difficulty with the high notes than with the low ones. The voice is produced with perfect ease throughout its whole compass and no break or change can be detected at any point. Seeing then that there is this wide and striking difference between the chest voice of one man and that of another, is it not reasonable to infer that there must be some fundamental difference of production?

TREATMENT OF THE MALE VOICE.

In training those men's voices, whether basses or tenors, in which two registers are more or less plainly discernible—that is, the large majority of men's voices—the upper register, when it is used at all, is used only for a few notes near the top of the vocal compass. This is a natural and necessary consequence of modern theories. It is also the reason why the true nature and capabilities of this register have so long remained undiscovered. Instead of being thus treated it should be carried downward as far as it will go and regularly and persistently exercised at a gradually lower pitch, its extreme upper notes being used sparingly or, if abnormally high, omitted altogether. Meanwhile, the lower register, if used at all, should be used only for a few of its low notes; but it is better that it should be let alone.

The beneficial effect of this treatment is twofold. While the upper register itself is strengthened and developed and

its downward range increased the lower or chest register is improved in quality and rendered easier of production. As we proceed with the treatment the tone-quality of the upper register approaches more and more nearly to that of the lower until it becomes difficult to distinguish between them. In this way is formed a new kind of chest voice which gradually displaces the old; for the latter, while increasingly easy to produce, is felt to be less and less needed, and is therefore ultimately discarded. The voice, being then completely transformed, is found to be the exact counterpart of the one-register voice previously described. It is, of course, only under favorable conditions that so complete a transformation can be effected. In a large number of cases the final result stops far short of this. But in all cases the twofold benefit is experienced in a more or less noticeable degree (that is to say, the downward exercise of the upper register is found to be highly beneficial to both registers), while in the case of young voices in good condition, where this upper register is fairly strong to begin with and the break between it and the lower register is not too prominent, the complete success of this method of training, if carried out perseveringly for a reasonable length of time, is not only possible but may be regarded as virtually assured. I have several times effected, in the voices of tenor singers, this complete transformation and can therefore vouch for its feasibility.

But let us suppose for a moment that the training process above described is reversed before it has reached its final stage. Let the upper register be rested for a time and the lower one exclusively exercised, and what is the result? I can here again speak from personal knowledge. In a very short time it will be perceived that the lower register, instead of being improved by exercise, is unmistakably deteriorating in quality and becoming more difficult of production, while the upper register grows gradually thinner and weaker. In other words, the voice speedily returns to its former condition.

ORIGIN OF THE DISORDER REVEALED.

The perfect voice is not divisible into registers, but is produced throughout its whole extent in one way only, and though in men it has all that robust quality which is associated with the term chest voice, its mode of production is not that of the separated chest register, but is identical with that of the voice into which this register breaks when carried up beyond a certain point. In the second place, whenever the chest voice is separated from the upper part of the voice by a break, thus forming an independent register, no matter whether it be a bad voice, an indifferent voice, or a fairly good voice, it is always more or less wrongly produced.

Having arrived at these conclusions, which, as it seems to me, are the logical deduction from the stated facts, we are now in a position to answer the question with which the previous article in this department is especially concerned—the question as to the primary cause of that particular kind of throat affection to which singers, pulpit and platform speakers and others who have to use their voices in public, are peculiarly liable. The disorder owes its origin to that mode of production which is erroneously believed to be a physiological necessity for the lower part of every voice, but which is really an indication that the voice which feels the need of it is in an imperfect condition. This mode of production, though sometimes acquired by children in very early years, is by a great many persons first discovered and adopted at the age of puberty, when an exceptionally rapid growth of the vocal organ takes place. In certain other cases it is acquired gradually at a much later period. These are the cases of trained singers, whose voices originally were produced throughout in quite a different way and in whom the change has been brought about unconsciously by the method of training employed. Such voices, having been well developed by nature (I am speaking now of men's voices), often last for many years in spite of the error in their production; but there is always, as time goes on, an increasing difficulty with the upper notes, and in the case of tenors especially the danger, gradually presenting itself more and more plainly to the mind of the singer, of a sudden breakdown.

But apart from this matter of wrong training the persons most liable to throat trouble when a strenuous use of the voice is required of them are those who have acquired the wrongly-produced chest voice as their ordinary speaking voice at or before the changing period and during that critical time have formed the habit of using it exclusively. The common practice, however, at the period referred to, is to employ the separated chest register interchangeably with the upper register, the speaker passing from the one to the other undesignedly and almost unconsciously. It is in this latter way that the majority of men's voices are formed. Such voices must necessarily be imperfect, more or less, but it does not follow that they cannot be good voices. Some voices formed in good voices. Some doubtedly good, while others are undeniably bad. Their condition in after-life depends firstly upon the proportion in which, during the changing period, exercise is divided between the two registers, and secondly, upon the pitch at which each register is employed. If the chest register be very much exercised and carried to any considerable extent upwards, while the upper register is used but sparingly, the voice in after-life is sure to be either a bad or an indifferent one. If, on the other hand, the upper register be employed freely, in speaking, at a gradually lowered pitch and the lower register be used only at or near the bottom of the vocal compass, the probability is that the voice will afterwards prove to be a fairly good and serviceable one.

THE PROPER REMEDY.

The chest voice is the voice commonly employed by public speakers and by bass and baritone singers. Notwithstanding the error which certainly exists in its production, it is often used for a great many years without serious difficulty or inconvenience. The deterioration which gradually takes place in its quality being little observed and generally regarded, when sufficiently noticeable, as attributable solely to advancing years.

But the finest voices of men are not formed in this way. They are obtained

and developed in the same way, that is by the same action of the laryngeal mechanism, as the finest voices of women. The voice which is the natural voice of childhood is employed exclusively right through the changing period at a pitch which, as the vocal organ grows, is gradually and unconsciously lowered. This child's voice, without any change in its production, is thus slowly developed into that kind of chest voice which alone forms the perfect voice of manhood.

The only remedy which goes to the root of the disorder is the regular and long-continued exercise, at a suitable pitch, of the neglected upper register, which, being in these cases always in a very weak condition, is probably supposed to be of no use whatever. This voice may be dealt with in two ways: 1. By means of singing exercises, especially long-sustained notes and arpeggios. 2. By being employed at a medium pitch in reading aloud, at first for about half and hour at a time and afterward, as the voice grows stronger, for a longer period and at a lower pitch.

As the voices under consideration must be regarded as extreme cases, it is not to be expected that the treatment here recommended, unless persevered with to an extent which in most cases would be impracticable, will bring about the complete transformation previously described. The chest register will probably still be the only voice available for loud speaking, such as is needed on the platform or in the class-room. But this exercise of the upper register alone is as remarkable for its effect upon the lower register as it is for its effect upon the upper register itself. If therefore a reasonable time be allowed for carrying out the experiment the lower or chest register will ultimately be found so much strengthened and so much easier to produce, not merely at the bottom but at a moderately high pitch, that its employment for public speaking, if not only prolonged, will be attended with no appreciable difficulty or inconvenience and with very little fatigue.

In conclusion, let me say a word or two regarding the physiological explanation of the separated chest register, which, as I have endeavored to show, is the primary cause of all the trouble. Of course I cannot speak positively on this point, not being a physiologist, but I will state what appears to me to be the explanation. When the said chest register is employed the normal position of the larynx is, as I imagine, interfered with. By this displacement of the larynx the wings of the thyroid cartilage, to which the vocal cords are attached, are compressed, and thus assist in that necessary approximation of the cords which in the perfect voice is brought about entirely without such assistance. When the chest register, though wrongly produced, is in fairly good condition the displacement of the vocal organ is but slight and consequently no great inconvenience is felt. But when that register is in a bad condition the displacement is very much greater and this is what creates that irritation and inflammation of the throat which ultimately results, in extreme cases, in entire loss of voice.

CULTIVATE THE POWER OF MUSICAL THOUGHT.

Give yourself time to think. If there is any truth in the old adage, "Evil is wrought by want of thought," then it applies to music as much as to anything else. For many people, music ends with the ability to play a few simple pieces on the piano, or to sing a few songs

Perhaps one reason why music in this country is not more advanced than it is at present is that too many people want to *play* and too few want to *think* about music. Many religious bodies insist that the devotee shall spend some part of the day in meditation; that the soul should "go into the silence" and give itself up to thoughts of the divine power that rules our universe. The power of thinking music is hardly less blessed. It can be cultivated just as well as any other noble attribute of the human mind, and the most gifted musicians are those who can sit apart with idle hands, brooding over the music of the great masters as it wells up into the locked chamber of their memories.

A RADICAL VOCAL THEORY.

BY E. DAVIDSON PALMER.

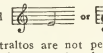
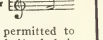
[EDITOR'S NOTE:—The decidedly novel ideas, which Mr. Palmer contributed to this department in March, 1912, created a great deal of comment. The following article is a further development of those ideas. Nevertheless, it may be read with interest by those who did not read Mr. Palmer's previous articles.]

WHAT, then, is the true story? The answer which I am about to give will, no doubt, cause a shock to minds unprepared to receive it. *The perfect voice is produced by only one laryngeal mechanism throughout its whole compass, and the mode of its production is identical with that of the so-called falsetto.*

The question, "What is falsetto?" is continually exercising the mind of the vocal physiologist. He learns from one musician that falsetto is "an artificial and not a natural voice," and from another, that it is "the remainder of the voice of childhood." The one tells the singer that he may use it, and the other that he may not.

The term *falsetto* is a misnomer behind which may be found concealed the whole secret of voice-production. It is quite true that the voice to which this unfortunate name has been given is, as Garcia states in his *Hints on Singing*, "the remainder of the voice of childhood." The so-called *falsetto* is more than this; *it is the remains of the rightly-produced voice.* This is the important truth which has lain hidden for centuries —a truth which, in spite of its importance, or, perhaps, because of it, is unlikely, I fear, to obtain due recognition for many years to come, but which will eventually enable the vocal physiologist to clear up the whole mystery of voice-production.

For if we examine the various systems of training, what do we find? However widely they may differ in other respects, they are all agreed in the view they take concerning what is commonly called chest voice. They all assume that there is, broadly speaking, only one kind of chest voice; that it is one of two or more differently-produced registers, and that it is right and necessary to exercise it within certain limits.

Sopranos and contraltos are taught that it is not safe to carry the chest voice up beyond  or 

Thus contraltos are not permitted to employ it for more than half of their compass at the most, while sopranos are allowed to use it only for two or three of their lowest notes. Men singers, on the other hand, are commonly taught to employ it exclusively, or almost exclusively. If, therefore, it be a wrongly-produced voice, as it is in all those cases in which it is one of two separate registers—that is, in the large majority of cases—it is obvious that the injury which the regular and

(Continued on page 832)

Department for Organists

Edited by Noted Church Musicians

Editor for November, Mr. HARRISON M. WILD

[Mr. Harrison M. Wild, the distinguished organist and conductor of Chicago, was born March 6th, 1861 at Hoboken, New Jersey. He received his general education at Dyrenfurth College. At Leipsic he was a pupil of Zwintscher, Rust and Richter. He commenced his active musical life as a professional musician at the age of fourteen. He has been the organist of some of the most prominent churches in Chicago. His success as conductor of the Apollo Club and the Mendelssohn Club has been exceptional.—EDITOR OF THE ETUDE.]

OPPORTUNITIES FOR ORGAN STUDENTS IN THE WEST AND MIDDLE-WEST.

THIS subject has two viewpoints; the first, the preparation for the opportunity; the second, the opportunity during, or after the preparation.

There will always be three classes of students; first, the youth, undertaking music as a life work, because of his own or his parents' desires; second, the young man, or young woman, who makes music a profession, because drawn to it, or because there is a thought that it will pay better than something else; third, the one, who has failed at something else and hopes that music may be made to pay. Later on the three classes become two only; those who think not at all of the reward as they prepare, and those who think of nothing else.

WILL IT PAY?

If all of that which is considered preparation be put aside, perhaps to be made the subject of another article, and the business side alone be thought of we naturally ask, "Will it pay?" In order to answer this satisfactorily we must thoroughly and carefully weigh 1, Expense of education; 2, Chances of income during student days; 3, Comparison of ages; 4, Comparison of income with expenditures; 5, Comparison of possible income with income of parents or friends, or other profession or business; 6, Male versus female; 7, Business ability; 8, Influence of age, appearance and bearing upon people.

I know of several cases where, the persons playing piano fairly well, after three lessons organ positions were obtained where the emolument was five dollars per Sunday. The expense of this much education was less than ten dollars. These people were particularly fortunate, for the positions were theirs before a finger had been laid upon an organ.

To one living in a city, like Chicago, the expense of a three years' course of study would be about six hundred dollars. This does not count living expenses, or expense of musical entertainment. At the end of such a period of study the chances of earning thirty dollars per month would be very good. Pending this, one might reasonably hope for a position in the first year, or forepart of the second, at either no salary, or a couple of dollars per Sunday, giving routine and experience, and saving a hundred dollars a year in expense of practice. From then on increase of salary would be sure, as efficiency and dependability came into notice of employers.

Age has much to do with securing a position, for the very young person is doubted. The younger is the one with the big future, but he often has to wait for his opportunity. When he gets it, if he has the right stuff in him, he's on the right road to as great a success as any.

If a merchant were to buy for one hundred dollars and sell at two hundred, and, paradoxical as it may seem, have more goods left after selling than when he began to sell, we'd say, it does pay. The difference lies only in that the merchant repeats the transaction frequently; if fortunate, the organist—church playing considered—once only. The capital necessary to conduct business must be taken into account. The organist's only capital is his ability.

The six hundred dollar education that provides a living for life has without doubt paid. The income of ten dollars per week compared with ten pays. Twenty-five with ten extremely well. But ten with one hundred is a beggarly pittance. So, if one compares possible income with wage, or incomes of small businesses, or the earnings of ordinary doctors and lawyers, it will be found to pay. If with the earnings of large businesses where large capital is interested, or with huge winnings in stocks, bonds, wheat, or manipulation of any kind, then, emphatically, no. As we shall discover later, many positions are open to the male organist where the female organist need not apply. The time may come when the choirmistress will be just as effective in point of authority as the choirmaster, but musical ability being equal, that time is not yet.

HOW THE ORGANIST GETS BUSINESS.

Aggressiveness in the business of an organist is quite as necessary as in business. Business men advertise, display, drum-up, hustle and fight for business. Many a good organist folds his hands and wonders why he is not successful; why business is poor. He can advertise in many a way. His better and better work is one kind. Black on white is not the only way. He can be on the lookout for the men and women who control positions, and in one way or another bring his work to their notice. The business man who folds his hands and waits is unwise. The name; sooner or later he becomes part of that awful ninety-seven per cent. that fails.

Confidence in one's self, the carriage which it promotes, the bright eye, the confident, straightforward, clear speech, all these count for as much as good goods and talk well put up. If we have the goods to sell, what market have we? In other words, if we can play a service satisfactorily, what do the churches offer? Latterly there has sprung up a great call for organists at theatres, the organ supplanting small orchestras, and to a certain extent, in the "Movies," the piano.

In a general way churches may be divided into four classes: Those unable to pay anything; those able to pay about five dollars per Sunday; those reaching from three hundred to seven hundred and twenty dollars per year; the comparatively few paying from the latter sum to twenty-five hundred per annum. The church that usually offers the very best field for the male organist is the Episcopal, because it usually carries large responsibilities, and expects two offices in one, *i. e.*, choirmaster and organist. To faithfully serve the Episcopal Church and its vested choir takes much time and ability; but it is full of training and help to the man with open mind. The Roman Catholic Church, with its vast and immensely rich literature, its vast musical possibilities and opportunities, pays comparatively little to its musicians. The Jewish Synagogue usually pays well, and its demands upon time are not great. The Christian Scientist Church pays well, but offers no chance at all for display other than through good playing of simple hymns, and one simple song accompaniment per week. The very best start a young man can make is that of the so-called "articled" pupils in England. To associate with that office that requires all sorts of musical knowledge that quickens thought and action, that demands obedience, that rub up against all sorts of boys and men, offering problems in training and tact, giving that training of self and routine so telling upon one's character and work, is best even though at first the pay may be nil in dollars and cents. If one can play the Episcopal service satisfactorily all the rest will be easy.

The market is to a certain extent limited, yet one is always assured a beginning in which experience may be had, and from then on it is up to the individual. The best of musicians never go begging. If failure is made it is owing to a lack of dependability—failure to give for value received, dryrot, drink, immorality, or some such cause. You must love your work.

If one is not drawn to the organ by a love for it, but goes into the work as a speculation, better keep out. If you feel called, and have quick reasoning faculties, push, perseverance, good sense and tact, you'll find a good living.

When a young man or woman has entered upon service, in what way may one work to insure recognition and promotion? First, and everlastingly, daily, earnest practice along the lines of complete equipment. That means the practice of the best of the original organ works, accompaniment study, transposition, sight reading, and the study of vocal training if possible. Not to do it all in one day, but daily, and always daily, a little of each. It is the little done daily that makes up ultimately such a grand total.

ADVANTAGES OF RECITALS.

Next, I am a firm believer in the recital, free or otherwise. A teacher was asked: "Will it pay to study piano?" He answered: "It will pay somebody." Just so with the recital. The ones who decry the free recital are those who have reaped the reward of an infinite number of free recitals, or who, to save their lives, could not give a recital free or otherwise. The practice necessary for a recital, the actual appearance before the public in the doing of something inviting attention and criticism, the program making, the attention to necessary business details, if nothing further than having the recital announced and causing the program to be printed, all these work for good for those who would be organists.

Then, the doing of all the work one is called to do with all one's understanding, with energy, after a plan thoroughly worked out, as though the service were of value and vital, these will draw the attention of all with whom one is thrown in contact, and the result is sure to be the help upward and onward in reward of position, and money return up to that point where you may stand as honored in your profession or business, here in the Middle West, the Far West, or indeed the East, for the opportunities in the West for the right man or right woman are always plentiful, perhaps more so the farther West one goes.

THE CHURCH ORGANIST'S PREPARATION.

I GUESS many of us see to the end too quickly, and measuring the quantity to be accomplished, or asking the question: "Will it pay?" or imagining that it won't pay, give up the task as wholly hopeless. I have in mind an incident of two young organists, one of whom, with no thought of anything but acquisition of knowledge, gave himself up to the training of transposition. The other thought it a foolish waste of time and energy. Both were called for trial, and both proved satisfactory until in an unfortunate moment for number two, and very fortunate for number one, one of the committee said: "Supposing a hymn-tune were too high, could you put it down?" Number two was out of the race instanter. Now, aside from the reward of position, number one had set himself to a task which kept his mind alert, made of himself a better reader, gave him a greater confidence, left undone less of the grand sum total which goes to make up a complete equipment—the lack of any part of which worries a conscientious man or woman—and set a fine example; number two used his energy and time, if for anything, for that which counted for nothing.

Now, transposition was taken as an illustration only, but let that be followed up for a moment. As mental training, as a help to score reading, as a developer of quick perception, it is good. To become acquainted with a clef placed anywhere let the student play for ten or fifteen minutes daily the upper part of hymn-tunes with right hand, using the alto clef on middle line. Go through a couple of hundred times' before taking next—the lower parts, played with the left hand, same clef. Next place the clef on the fourth line, same clef as 'cellists use. The ability to play at sight from both will give the power of transposition a whole tone up or down, and more one will almost never need. But to carry on further, the clef should be placed on at least the first and second lines as well. These four C clefs, with the G and F clefs, give command of practically everything. As an exercise of independence in reading devote ten minutes—five may do—to reading hymn-tunes the hands crossed. That is, playing from the G clef with the left hand, while from the F clef with the right.

A splendid exercise is to play—for a few minutes only per day—hymn-tunes, the soprano as solo, with the right hand, on the great, let us say, alto and tenor upon the swell with the left hand, the bass, in position just as written, with pedal coupled with swell.

Naturally in both left hand and pedal it is taken for granted that the two fundamental necessities of good hymn playing—*i. e.*, sustaining of a sufficient number of notes to give an organ-like character, and the striking of a sufficient number to produce distinctly the rhythm—be present.

A SPLENDID SUGGESTION.

Nothing gives an organist a better preparation for good accompanying than to arrange for the organ a few of the larger choruses, such as *Hallelujah. The Heavens Are Telling*, Haydn; *Thanks Be to God*, Mendelssohn, committing to paper, and submitting to an organist of authority for criticism. I have found that the making of at most four such arrangements has brought about a keen sense of what an organ arrangement should be, what the left hand should do to fill, what figures to employ to pronounce rhythm, where to use the pedal to advantage, and where to prepare for change of registration. Thus far, with transposition, reading, and the necessary trials of what is to be committed to paper, not over forty minutes need be employed daily, and these forty minutes would be of tenfold benefit to the church organist over and above the benefit to be derived from the same forty minutes given over to the grinding out of ordinary organ studies.

ALL DEPENDS ON THE PUPIL.

The study of registration is simple or complex, just in proportion as one views it. I have had pupils who would not exert themselves to make a first attempt, even after a most careful explanation of the simple points had been made. For such, education is almost an impossibility. Contrariwise, I had a pupil of a few months study only, who said in response to my criticism that "that registration is not an effective registration for that part." "But that's the only effective registration on the organ upon which I practice." I never again alluded to registration with that pupil; it was unnecessary.

Just to contrast qualities and quantities, to learn substitutes, as a St. D. for a Melodia, a Clarabella for either, a Viola for a Salicional, a violin diap. for an open diap., or *vice versa*, to transpose manuals if necessary, to discern the characteristic of the music, as, for example, horn-like, violin-like, organ-like, flute-like, dignified, churchly, angelic, to know chiefly to underdo rather than overdo; these will go a long way toward giving one a necessary registrative sense, equipment and facility. If one takes a small andante of, let us say, Smart, the probability is that it will be registrated in an organ-like, mezzo-piano way. As one can easily determine, the same composition will sound well played in a *Vox Humana*, or as a postlude, in dignified tempo on full organ. Many an ordinary number can be made to do duty as three. Nothing is absolutely wrong. One registration proves itself better than another in that it expresses a deeper insight, a greater cunning, or an educated taste. First of all venture with the thought that nothing is wrong. All of these points in preparation, if considered daily, gently, not going at them as though the mountains were to be removed in a few months, can go on with the regular work of technical acquirement and general organ work, and need not take, all told, more than one-third of the practice time. As time goes on you will find yourself possessed of an equipment which will make all things easy for you, bring your work to most favorable notice, give you financial returns, and cause your friends and yourself a deep satisfaction. You will have arrived!

WHAT WE PLAY.

It largely depends upon the church. In some cases upon the whims of the minister. In many more upon the limitations of the organist. I know of one place of worship where the organist was requested to "Hit it up with a good, brilliant march" to begin the services. In another, where cheerfulness and optimism are dominant, the congregation would feel wet-blanketed were the prelude not a big concert piece. In other churches, where dolefulness and pessimism reign, anything of a character to promote the blues is considered successful. In one church the minister requested the organist to avoid everything pretty, tuneful, or with clear form. He

desired only that which was "Vague, formless; mere uninteresting sound." In the Episcopal Church, where the processionals and recessionals are nearly always bright and full of swing, the organist cannot very well err. Anything of a devotional nature, loud or soft, will make a good prelude. Most of the Andantes and Adagios of Merkel or Smart are examples. *Vision* of Rheinberger is another. For postludes, such compositions as *Aus tiefer Notte*, Merkel; *G Minor Fantasie*, Bach; *Sonata in A*, Mendelssohn, seem to be generally appropriate.

The safest course to pursue is to try to divine the characteristic of the day, putting one's self into the congregation mentally, listening to the composition thought of, and determine its appropriateness. Easter, Christmas and Thanksgiving are easily felt and provided for. Likewise solemn services like those of Good Friday. When it comes to many a service, that only fits which, in a general way, is churchly, dignified, good. To play Bach just because it is Bach is stupid. To play anything for the name of it is decidedly poor taste. Let everything used be as nearly fitting as possible, names, display, technic, learning, all to be laid aside.

THINGS TO KNOW ABOUT CHOIRS.

It seems to me that efficiency of choirs as a medium of divine worship could be classed as follows: 1. The vested choir, if well trained; 2. The chorus choir, if well trained; 3. The quartet; 4. The soloist, precentor choir—if choir it may be called. Numbers two and three are often united, to the great advantage of both. In some of our smaller cities, music heard in great city churches proves expensive; professional choirs will be found going on in many a church; the efforts of an enthusiastic, energetic and devoted organist, saves expense to anyone, save as time is reckoned as expense. The country differs little in respect of music. We are prone to feel that the farther West we go the poorer becomes the music. In nearly all cases the organist is responsible for the quality of the offerings, if not the form through which they come, and "Way out West" they have just as talented, well-schooled, high-minded, ambitious and painstaking organists as in the East. The kind of musical person who wants six hundred dollars and plays for three can be found everywhere, and that one's choir will reflect his spirit. The one who receives three hundred dollars and plays for six can also be found everywhere, and that one's choir will be an uplift to any community, large or small. The one bit of advice to the young organist is, no matter what the money involved, no matter what the medium, be jealous of the cause you serve and the reputation you would make, and spare yourself not at all in the quest after better and better results. It will pay in every way, to the church, to the people, to the singer, to yourself, to your future.

THE ORGANS WE PLAY.

Nobody questions the value of a superior instrument. It is both a satisfaction and an inspiration. A large organ may be far from satisfactory, and a small one a delight. One may be easy of manipulation, another quite difficult. One slow of speech, the other rapid. One may be well-balanced, the next poorly. As a rule the trend of not alone builders but churches is for larger organs, those that will be imposing in sound, characteristic in all departments, a satisfaction to congregation and organist alike.

We read and have learned dissertations on organs as they should be, on what we should refuse to play, on what we should demand, but the fact is always patent that "The champagne appetite can not be satisfied on a beer purse." A church having to go into debt for a fifteen hundred dollar organ cannot see the wisdom of a five thousand dollar instrument no matter how much they'd like it, how much they realize the benefit of it, or how greatly the organist and organ builder urge it. Eventually it comes down to the fact that a fine player will make even a poor instrument sound well, and a poor player a fine instrument sound poorly, proving that, while there is much in the organ, there is far more in the organist. Not the great number of gee-gaws, couplers, releases, tilts, angles, radii, extended compass, swells and appurtenances, but the practice the individual has put in, and puts in, to bring forth music without these, and knowing when and how to make good use of them when at hand.

I have heard it stated that Wilhelmj could bring such glorious sound from a ten dollar fiddle that he would find a purchaser at many hundred dollars for that same instrument. The cases are not exactly analogous, for tone in an organ will not respond in such a great measure to the power of the performer; but it is true that an organ does not sound the same, neither in quantity nor quality, under different players. The manner of playing, the phrasing, the filling in, the choice of registration and the wisdom of the choice of music have much to do in making an inferior instrument sound well, and this, after all, is the great test. Few organists there are who will play a fine modern organ for a small salary when an inferior one offers at a salary just double. But, organs are better, superior instruments being now the rule rather than the exception.

Organists—strive to be worthy of the best.

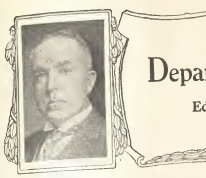
THE BIGGEST ORGAN EVER BUILT.

UNTIL quite recently the honor of having the largest organ in the world was held by the United States, but it has now passed to Germany. The new organ of St. Michael's Church, Hamburg, contains 12,174 pipes and eighty-six bells distributed over 163 speaking stops, all of which extend throughout the entire compass of 61 notes on the Manuals and 32 on the Pedals. The famous United States-built organ at the St. Louis Exposition contains 140 speaking stops, several of which are borrowed, and about 10,000 pipes. This organ has been set up in John Wanamaker's store in Philadelphia.

In an account of the Hamburg instrument by the Rev. I. H. Burn, which appeared in the London *Organist and Choirmaster*, we are informed that "Through the generosity of a wealthy trust (the Godelfroy-Stifftung) which bore the entire expense, there was no restriction as to cost, the only condition being that the instrument should be the very best that could be made.

"Nearly all the metal pipes contain from 90 to 95 per cent. of pure tin. A larger proportion of lead than 10 per cent. is only used for five stops requiring specially heavy metal; and, on the other hand, the tubes of four powerful reeds are made of zinc, which in these particular cases is found by Messrs. Walcker (the builders) to be the most suitable material for obtaining the desired effect. The action is electro-pneumatic, and the console—detached but not reversed—stands a few feet in front of the case.

"The instrument is situated in a gallery at the west end of the church. It is arranged in five stories or tiers—the Echo organ at the top, between the ceiling and the rafters. The pipes of this department are from 160 to 180 feet distant from the keys."



Department for Violinists

Edited by ROBERT BRAINE

HOW HIGH TO AIM.

EVERY good sized town in our country has one or more talented violin students who have attained local celebrity. They have played the stock violin compositions at local concerts and various social events in their own and surrounding cities, and the customary "brilliant future" has been predicted for them by their home newspapers and by their friends. They read of the artistic and pecuniary triumphs of Kubelik and Kreisler, and are fired by an ambition to duplicate them. Their friends advise them to study in Europe under some great teacher, whose frequent concert tours have made his name a household word in America, and in accordance with the American characteristic of being satisfied only "with the best," they frequently act on this advice.

Having studied for one or two years in Europe with more or less success, and at a great expense and loss of time, they seek a concert engagement as solo violinist, only to find that they are seemingly as far from the goal as they were back home. Only when they actually try to enter on a career as a solo artist do they realize what an immense amount of talent, skill, "pull" and ready cash is necessary to even start on this career. If they are living in a large European city they realize for the first time what an enormous number of clever violinists there are occupying humble positions at modest salaries in these cities, with little hope of fame.

Discouraged, many of these pupils return home to teaching and orchestral work, realizing at last that they had aimed at what was for them, impossible.

It is "good to aim high," but not to be heartbroken if one has to be contented with a lower mark. There is much public misapprehension in regards to the pecuniary rewards awaiting the successful violin soloist. Very few retire with fortunes, and the life is very hard. Public violin playing makes great drafts on the nervous energy, and to succeed a violinist must keep himself up to the highest efficiency. Then much laborious traveling must be done, in some cases reaching 50,000 miles a year, and one cannot have a settled home. There is a very limited market for solo violin playing, and the ranks are terribly overcrowded.

SACRIFICE AND HARD WORK.

These facts being true, the violin student who aims at a great public career as a violin soloist, should count the cost well beforehand. Even if he is convinced that he has the necessary talent, he should remember that immense labor, constant disappointment, and great expense are necessary before he achieves success. Great sacrifices are also necessary on the part of his parents, relatives or friends. Maud Powell, the representative American violinist, recently wrote a magazine article in which she told of the sacrifices her parents had made to give her the advantage of several years' study in Europe, and warned those who would aim at the career of violin soloist to be very sure of their ground before they demanded such sacrifices of those near and dear to them.

The expenses of the education and launching of a concert artist who expects to rank among the leading concert violinists of the day seem to grow heavier year by year. Demands for money on the newcomer spring up on every side. A young violinist told me that the expense of his London début concert had been $1,200, and that most of the tickets had been distributed gratis. Another told me that the expense of his education and launching had cost his family $22,000, since the father and part of the family had remained in America and the mother and the young violin student had lived in Europe for several years, thus putting the family to the expense of two separate households, besides the actual cost of lessons and concertgoing. One of the heaviest items of expense in launching a young artist is the publicity end. The musical and daily press of almost the whole civilized world must be subsidized in advance of concert tours. It is getting to be almost like bringing out a new patent medicine.

It is laudable to aim high, the higher the better, and always to keep this high aim in view, but the point I wish to make is that the student must be satisfied with a reasonable success in teaching or orchestral work if he fails to make good as a concert artist. If his whole life is to be embittered, as so often happens, by failing to become famous as a violin soloist, he had better not make the attempt.

LOCAL SUCCESS.

Too often the student who has achieved a little local success feels that he is a genius, and that he possesses abilities which would make him a millionaire if he had European training. How much better it would be if we had more students who studied for the love of the art, and who did not feel that it was necessary to coin their musical activities into money. During a long musical life I have found that the violinists who got the most pleasure out of their playing were the amateurs who never made a cent of money from their playing. As Fritz Kreisler has testified, the greatest violin concertos become stale and uninteresting to the performer if practiced too much, and have to be laid aside for some months before their beauties become fresh. It is the same way with violin playing itself. The constant playing and practice of the professional, to say nothing of the weary hours of teaching, palls on the taste, while to the amateur with no teaching to do, and with only an hour or two of practice daily, everything seems new, fresh and interesting.

Speaking of the great number of students in Berlin who fail to achieve success as concert artists, Arthur Abell, the well-known critic of the New York *Musical Courier* in Berlin, says:

In the field of instrumental activity, technical achievements and feats of memorizing that would have dismayed the elect twenty five years ago are now everyday occurrences. Here in Berlin the critics and even the public have seen so much of this that they have become wholly indifferent to dazzling feats of technic and memory. Season before last Henri Marteau played eighteen of the greatest violin concertos with orchestra from memory during a period of six weeks. The impression he made was wholly incommensurate with the amount of effort put forth. Last winter Ossip Gabrilowitsch repeated the feat, playing eighteen piano concertos with the Philharmonic Orchestra. He was more successful, but the general verdict was that such feats are not worth while. A few years ago another violinist, Alexander Sébald, played in public in one evening all of the Bach sonatas for violin alone and on another occasion all of the twenty-four Paganini caprices in succession. All these are extraordinary feats and must challenge admiration. After all, what is their object? Have these men done more than set up a record for endurance? Boys in knee breeches and girls in short dresses play the Brahms, Tchaikowsky and Paganini concertos technically as if they were Kreutzer or Cramer etudes. We have had hundreds of such débutants here during the last few years. Where are they all? How many have made a name and become public favorites? Far less than 1 per cent. And why? Because these people have no real art mission.

Up-to-date scientific methods for violin and piano can and have advanced the technic, but they cannot and have not and never will make great interpreters or commanding personalities. With the universal elevation of the technical standard of accomplishment in the reproductive field of musical activity, there seems to have been a decline of commanding personalities.

THE ADVANTAGES OF ENSEMBLE PRACTICE.

THE violin teacher who does not offer his pupils something in the way of ensemble work is making a great mistake from both an artistic as well as business standpoint. All the principal conservatories of the world have orchestra or ensemble classes as part of the education of their violin students as well as players on other orchestral instruments. These classes are the training schools from which the ranks of the symphony and other professional orchestras are recruited. I could give a long list of violinists who have gone direct from the orchestra classes of conservatories into good paying positions in professional orchestras. I know of an instance where a pupil, whose training and experience had been acquired almost exclusively in the students' orchestra classes in the Berlin Hochschule, secured a position as concertmeister of a leading American orchestra at a high salary. Many other instances could be given.

The conservatories in the larger cities do not, as a rule, have sufficient performers on wind instruments from their own student body to make a complete symphony instrumentation, but when public concerts are given they augment the students' orchestra by good professional orchestra musicians sufficient to make a complete orchestra. As a rule they have plenty of violins, with a scattering of other instruments. By engaging additional men to round out the orchestra they give their students the advantage of hearing a complete instrumentation. Many of the leading symphonies, overtures, suites, and other compositions by the great masters of orchestral writing are studied, except those which are too difficult for the students, and the students become familiar with these works, thereby gaining a knowledge which stands them in great stead in future professional life. In the orchestra they play from direction, and the routine is exactly the same as in a professional symphony orchestra.

It is a most valuable lesson for a young musician to play under a good director, where he learns to "follow the stick," for it is a lesson which no amount of private practice or solo work would give him. The violinist who expects to do solo work exclusively will be a much better musician and soloist if he has had a certain amount of orchestral training. This obtaining of experience in orchestra playing in students' orchestras is where the advantage of metropolitan music study comes in, for it is extremely difficult to obtain it in the smaller cities.

While the private teacher cannot offer his pupils the advantage of playing important orchestral works in a large students' orchestra, he can and should offer his pupils much in the way of ensemble work, and playing under the baton. He can at least form his pupils into an ensemble class and play violin duets, trios,

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and quartets, either alone or accompanied by the piano. If he can muster a dozen fairly good violin pupils, he can have them play violin quartets, three violins to a part, violin trios, four to a part, or duets six to a part. I know of a teacher who has his pupils practice string quartets, the violins being divided between the first and second violin parts, and one or two violas and 'cellos completing the four parts. He encourages his pupils to learn the viola, and the violins take turns in playing the viola part.

Even the pupils who have only studied a year or two can gain much by being given ensemble practice in easy duets such as those by Pleyel. This ensemble practice once or twice a week takes little of the teacher's time and the results are remarkable. The pupils learn steadiness of time, their intonation is improved, they learn to play from direction, and learn to count rests, and come in on time. Then they enjoy the practice, take more interest in their lessons, and become better pupils in every way. The teacher is also enabled to give the class much information about violin playing and music in general, which he would not have time to impart in the private lesson.

From a business standpoint this ensemble work is a great advantage since the pupils progress much faster, and many new pupils are attracted.

BERLIOZ ON THE MANDOLIN.

IMPORTANT composers will scarcely acknowledge the existence of the mandolin as a musical instrument; however, so great a master as Mozart wrote a part for the mandolin in his immortal opera, *Don Giovanni.*

Hector Berlioz, the famous composer, has a good word to say about the mandolin in his well-known treatise, *Modern Instrumentation and Orchestration.* He says, "The mandolin has fallen into desuetude at present, and this is a pity; for its quality of tone—thin and nasal though it be—has something appealing and original about it which might occasionally be made of effective use. The mandolin has its real character and effect only in such melodious accompaniments as the one written by Mozart in the Second Act of *Don Giovanni.* The mandolin is at present so neglected that in theatres where *Don Giovanni* is produced there is always a difficulty in performing this serenade piece. Although a few days' study would enable an ordinary violin player to acquire sufficient knowledge of the mandolin for the purpose, yet so little respect is entertained for the intentions of the great masters, wherever it is a question of breaking through old habits that almost everywhere, even at the Opera (in Paris), the last place in the world where such liberties should be taken, they venture to play the mandolin part of *Don Giovanni* on violins, *pizzicato,* or even guitars. The quality of these instruments has not the keen delicacy of that for which they are substituted, and Mozart knew quite well what he was about in choosing the mandolin for accompanying the amorous lay of his hero."

A few years ago the mandolin had an astonishing vogue in the United States, and hundreds of thousands of the instruments were sold. There was hardly a city that had not numerous mandolin clubs, and many students. This craze has died down at present to a great extent, although there will always be more or less of a demand for the instrument. Teachers of the mandolin complain that students seem satisfied to take only a comparatively few lessons, and there are few instances of where students become sufficiently interested to study the mandolin for years, as they do in the case of the violin or piano. Artistic mandolin players are extremely rare, and many music lovers have never heard the instrument at its best. Most of the playing one hears is extremely crude, nasal and metallic, caused by playing too close to the bridge, and the whole performance lacking in every musical quality.

THE MANDOLIN.

In Vienna recently, Ernesto Rocco, a famous mandolin virtuoso, gave a concert, in which the program included many famous violin compositions which Signor Rocco plays on the mandolin. Among the numbers were the Paganini *D major concerto,* a Bach *prelude, andante and fugue;* the *Orientale* by Cesar Cui; *Serenade* by Moszkowski; The *Swan* by St. Saens; *The Bee* by Schubert; and a fantasia from *Carmen.*

To many persons whose knowledge of the capacities of the mandolin are limited to the performances of cheap dances and popular music on excursion steamers and in third-class restaurants, it would seem incredible that the Paganini concerto, one of the most stupendous pieces of violin technic in existence, could be rendered on the mandolin. Signor Rocco, however, has devoted his life to the instrument, and possesses such an immense technic that he is able to play practically all the great works written for the violin upon his chosen instrument, the mandolin. Vienna audiences listen to him, so it is stated, with the greatest wonder and delight.

VIOLIN AND MANDOLIN SIMILAR.

The left-hand technic of the mandolin and violin are exactly the same, with the exception that the mandolin has frets while the violin finger-board is smooth. The strings of the mandolin are eight in number, of which there are two E, two A, two D, and two G, tuned to the same pitch as those of the violin. The two strings of the same pitch count as one and are struck together. Instead of the bow, a pick (plectrum) is used in producing the tone, and long tones are produced by the rapid motion of the pick which produces the "tremolo," which is the characteristic tone production of the instrument. Rapid and staccato notes are produced by a single motion of the pick, corresponding to the pizzicato of the violin.

VIOLIN MUSIC USED.

As good composers seldom write for the mandolin, and it has practically no literature, concert mandolin players use music written for the violin, adapting the music for the use of their instrument. By varying the force used in producing the tremolo, and alternately approaching and receding from the bridge while executing it, some remarkable effects in tone color can be produced. Really good players on the mandolin are rare, since few musicians care to spend the time in learning it, which they can employ to better advantage in learning the violin or 'cello. However, the instrument is very popular in Spanish countries, and the Italians also seem to enjoy it. I heard a mandolin orchestra of sixty performers in Venice on one occasion which had reached great proficiency. While most of the instruments used were mandolins and guitars of various sizes, several violins, two flutes, two 'cellos and a double bass were also used, making quite a range of instrumentation possible. The playing of this orchestra seemed to give great pleasure to the audience, and such overtures as *William Tell* and *Tannhäuser* were performed, the mandolins playing the first violin parts.

The Spanish Students and the Mexican Typical Orchestra, two mandolin orchestras, toured the United States for several years, meeting with great success.

MANDOLIN LESSONS.

A correspondent recently wrote to this department asking if it would detract from the dignity of a violin teacher to give lessons on the mandolin. This depends entirely on the community. In the smaller cities many violin teachers give lessons on the mandolin to eke out their income where violin pupils are not too plentiful, without losing caste. Classical violinists and violin teachers of good rank, especially in the larger cities, will have nothing to do with the instrument, or with teaching it, as they consider it degrading. A violin teacher of high standing would be afraid of being mixed up in the eyes of the public with the "professors" who conduct "mandolin, banjo and guitar" parlors, if he should teach the mandolin. Many of the large conservatories and music schools in the American cities recognize the demand for lessons on these instruments, and have departments for the study of each. A special teacher to teach each instrument is employed, however, as the violin teachers could not be induced to teach them.

A REAL STRAD DISCOVERED.

THERE is such a legion of yarns about the discovery of genuine Strads in barber shops, hay-mows and fishermen's cabins, the instruments afterwards turning out to be worth about $2 each, that it is a relief to learn that the real article was discovered not long ago among the effects of Sir W. Rouse Boughton, in England. By looking up the family records, it was found that the violin had been in the possession of the family since 1790, and had not been used for 100 years. It was in perfect preservation, and had not been improved by any meddlesome repairer. It was taken to Hill & Sons, the famous experts of London, and pronounced genuine. It was valued at $10,000. It was found to possess a magnificent tone and was sold to Frank Gittelson, the gifted sixteen-year-old Philadelphia violinist, who made his debut in Berlin this year.

Within the past hundred years convents, monasteries and the houses of the nobility have been the most likely places for finding genuine Cremona instruments. When the great superiority of Cremona violins began to be recognized, it became a fad among the nobility and among the Catholic clergy to possess one or more Cremona instruments, and often an entire quartet was purchased. Recognizing this fact, violin collectors and dealers have often traveled through Europe calling at convents, monasteries, castles and the homes of the nobility, and offering to buy the old string instruments which were often found there. Many valuable instruments have often been found in this way.

YSAYE'S TOUR.

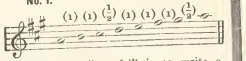
THE American tour of Ysaye, the great violinist, has been unique in this regard, that there has been practically no adverse criticism. Everywhere the critics have used their space in exhausting the dictionary in seeking superlatives of praise. None seemed to feel that they were competent to find any flaws in the great man's performances. It is said that such a thing has never happened in the history of the American tour of any foreign artist. One critic tells us that Ysaye is the last of the "hero" violinists, and that the other great living violinists belong to a more modern and different school.

One thing is certain, the visit of Ysaye has given a mighty impetus to the study of the violin in this country. The visit of such an artist always does much to raise the standard of violin playing among those who hear him.

SCALE BUILDING.

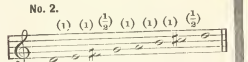
As the scales in violin playing are studied, it is an excellent idea to have the pupil mark the intervals between the notes of the scales, so as to show where there is a difference of a tone and where half a tone between any two consecutive notes. As an example take the following key of A:

No. 1.



Another excellent drill is to write a note on any degree of the staff, as the first note of a scale, which the pupil is to complete by writing the remaining notes with the necessary accidentals, in the manner of the following:

No. 2.



So few violin students take lessons in theory of music as well, that the teacher will find it greatly to his interest to give his pupils little elementary theory tasks, which are so necessary to anything like a clear understanding of music. These should be done at home, and corrected by the teacher in the lesson hour.

THE DEVELOPMENT OF THE ART OF CONDUCTING.

BY SIR FREDERIC H. COWEN.

THE conductor's art as we know it at the present day is of comparatively modern growth. Conducting with a bâton was a thing unknown, at least in this country (England), until Spohr introduced the custom in 1820, although one infers from this that the custom had been adopted in Germany some years previously. Up to this period the principal violin was the leader in fact as well as in name, and played and beat time alternately with his bow, while the so-called conductor's chief duties seem to have been to sit at a piano with the score before him and fill in any missing notes or correct wrong ones. It is not difficult to imagine what the renderings of the great orchestral works of the earlier masters must have been under those circumstances, as compared with the performances to which we are now accustomed to listen.

The development which music generally has undergone, the ever-increasing complexity of modern orchestral works, the growth in the resources of the orchestra as well as in the individual capabilities, technical and artistic of the players, have all gradually tended towards an equal development of the conductor's art. It is no longer a more or less mechanical thing which can easily be acquired by any musician, but it requires resources and gifts of a high order, and as such it now stands on the same artistic level as all the other executive branches of the art of music.—From an essay on "The Art of Conducting" in *The Musical Educator.*

No instrument but the violin provides such a rare vehicle for the display of lofty emotions; for the violin equals the voice in sensibility and expression and transcends it in compass, variety and durability.—*Exchange.*

Department for Children

Edited by Miss Jo-Shipley Watson

A THANKSGIVING LETTER.

Dear Everybody:—

Thanksgiving is here, the first vacation since school began, and oh how welcome it is, for I am quite like that distinguished ancestor of mine, the old woman who lived in the shoe; but unlike her I have known what to do with my numerous musical family. I'm certain you want to know every little thing that has been going on in the studio since September fifteenth.

There is pretty Pattie Harte, in a white dress and scarlet blazer,—for all the world like the Jack o' Hearts—Pattie has never had a lesson in her life, so she wants it all in ten minutes. She told me she wanted to go just as fast as she could because she was not to have over ten weeks of lessons, and of course the very thought of becoming a pianist in ten weeks is enough to throw any one into a panic. Pattie was no exception. She practiced so fast that I was unable to tell what she was doing at her second lesson so we had to do it over again, and learned to make haste slowly. Then there is Edith Marger who can not concentrate, and stops every measure to say "I can play that at home." We have had a fearful time together. She just can't think straight for five seconds, so its stumble, stumble, mumble, mumble, until I am utterly distracted.

HOW KATIE PLAYED.

Now Katie is different, she plays straight through and never makes an error. Sometimes I think she is too correct; and then she will sit at the piano all humped over and she takes physical culture too. I know you would like Helen Hudson; she is nervous with fingers as slim as wires. They fly up like sky rockets, and one of our greatest troubles has been to make those ten flyaways hug the keys.

Oh the way she rattles along—she rollicks through a Romance without any regard for propriety. It seems to me as absurd as running a horse in a funeral procession. To have the proper regard for tempos is a fine thing.

I never count Miss Homer as one of my musical children because she comes only once in two weeks. Then she brings mountains of sheet music to her lesson. She always tells me what she wants to take, and our ideas are never the same because I believe in working bottom upwards. If I had the gift of prophesy I would say she would be rustling through that music for the next five years. How much better it would be to throw it all out of the window and begin from the beginning.

THE MUSICAL GIRL.

Now Edith Boughton is another sort of girl, she's musical, oh very musical, and so is Jean Randall, they are both teachable and willing. And Julia Birch has the most glorious technic. It's as natural to her as breathing, and she never thinks her way along; the music simply flows from her fingers as freely and as easily as a warbling bird sings.

Marion who is seven years old, is a case, a very decided case of stubbornness. She will not practice what I give her; she usually finds something she likes better than the study pieces. It's so terribly annoying because she never has anything ready to play, and *entre nous* Marion needs a good shaking.

Vida is the diligent one; but so hopelessly untalented. She fairly digs the notes up with a pick-axe. She sharps everything that should be natural and *vice versa*, for she can not hear her mistakes. I am wondering whether to tell her that it is hopeless to try. I know it will nearly break her heart; but even a little knowledge of music is a great blessing and perhaps we may get somewhere after all; teachers make grave mistakes sometimes and Vida may turn into a star pupil.

If Vida is hopeless then the girl who follows her is hopeless, for she plays the piano with about the same movements that she would use in washing clothes. When I told her of it the other day she laughed and said, "If I don't do it that way, I'm not doing anything." After vacation I think we will break up this clothes washing movement.

Of course, I have two giggling girls who don't play well because they keep taking their hands off the keys to say "I can't"—you all know how maddening that is. One of them went home in tears the other day. I had scolded her, and as tears are usually a form of wrath, I shall expect her to play well next time. Did you ever notice how divinely you can play when you are really mad.

THE WORKER.

I have one jolly boy who can do Czerny better than any girl in the class; no, my —such a worker. He will be the envy of every one before the year is out.

I love to hear Eugenia play. I have given her a piece for left hand alone—she does it beautifully and besides that she can transpose every exercise in the book. I love to see that girl coming; she seems to unravel my tired nerves when they are all snarled up into knots.

I have told you so much about my musical children that I have no space left for the program we are to give Thanksgiving Day; it is a beautiful program and I hope you are all having one too—so good-bye.

With best wishes for the jolliest sort of vacation.

Your
AUNTIE MARSH.

THE water lily (*Nymphea*) is by the German nations regarded as the flower of the Nixes, or water nymphs. These charming beings, it is said, are so fond of music and dancing that they occasionally come up from the water to the villages lying near their abode, especially at the celebration of a wake, to join in the festivity. But if they tarry too long at these visits, and fail to return home before the crowing of the cock, they must forefeit their lives, and on the glassy surface of the water, into which they have again descended, may be seen a tinge of blood.—ENGEL.

STORY RECITAL FOR VERY LITTLE FOLKS.

(The pieces used in this recital are from THE ETUDE of the present year, they are from grade I to grade IV.)

I

In the little green house around the hill, just over there—you can't see it from where you are sitting—live Rubato and his sister Tetrachord. They have had the jolliest vacation, making mud pies, keeping store, riding the new velocipede and playing that old-fashioned and much loved game of Hide and Go Seek. It goes something like this: *Hide and Seek*, Strelezki (THE ETUDE, June, 1913).

II

Now Rubato has a chum living across the way whose name is Presto. Presto climbs trees, scares the birds, chases cats, clumps around in heavy boots and runs races with Tetrachord. Presto is southern born, and when he sings or plays the jews' harp, the tune always sounds like this: *Way Down South*, R. S. Morrison (THE ETUDE, Jan., 1913).

III

One day Rubato, Tetrachord and Presto went down to the cool clear spring that flows from the huge rocks at the foot of the hill.

No one knows, but the fairies, from whence the water comes or where it goes; no brook finds its source in this natural fountain. Many have wondered and many have asked. On this particular day Rubato, Tetrachord and Presto were determined to find out the secret, so hand in hand they went to the spring and shouted long and loud "Where do you come from and where do you go."

Can you guess the answer It was only a *Mocking Echo*, Schmoll (THE ETUDE, April, 1913).

IV

When the echo had died away Tetrachord looked into the cleft of the largest rock and what do you think she saw—just give one guess—a tiny Elf-man, buttoned up in furs, with a raincoat hanging over his arm. This is what he told her, *Fantastic Tale*, Pachulski (THE ETUDE, March, 1913).

V

Tetrachord told Rubato and Presto what she had heard and they were so excited they torgot to go home for lunch; they forgot everything in thinking about the Elf-man. They cut long sticks and poked about the rocks for him, but with the last note of his tale he had disappeared and not a trace of him could be seen. Many people passed up and down the dusty road that afternoon. All wondered at the children and laughed when they heard about the Elf-man. A hunting party on dancing steeds with a pack of hounds at their heels stopped for a drink at the spring. *Merry Hunting Party*, Sartorio (THE ETUDE, April, 1913).

VI

About three o'clock, Rubato said, "Oh let's go home—I don't believe you saw an Elf-man anyway." "But I did," screamed Tetrachord stamping her foot and shaking her chubby fists in Rubato's face, "I did! I did! I did!"

"Fighting? There now—any need for 'first aid' here?"

They turned and there stood a boy scout, dusty and tanned, smiling gaily and holding out his hand. *Young Hero*, Hewitt (THE ETUDE, April, 1913).

VII

Presently the herdsman came along with his flock. "Come, children," said he, "it's time every one of ye were abed —it's 'most sundown."

"We can't go home until the Elf-man comes again."

"Tut, tut, if there be one he's sure to get thee after nightfall." But the children lingered, from afar they could hear the old herdsman singing these soft strains, *Herdsman Song*, Sartorio (THE ETUDE, April, 1913).

VIII

The stars glistened like tiny gems, the moon hung low in the West. It was the witching hour for fairy balls and elfin dances. It was night fall. *Night Fall*, Rowe (THE ETUDE, Jan., 1913).

IX

As the moon sank into the blue of the West, the Elf-man heard his band of knights coming from the mountains, and over there by that tallest pine tree came the procession of goblins, talking and singing, nearer and nearer they came toward the spring where lay the sleeping children. They laughed long and loud when they saw Rubato and Tetrachord and Presto clasping the sticks in their hands. They yelled with glee as they spied their leader, the Elf-man, sitting astride the gushing spring.

"Away—away," they screamed, "The curious, the idlers, away. We have work to do, rivers to make, rocks to build, rainbows to paint and sunshine to make." Fainter and fainter grew their laughter, then there was a sudden bang as though some mountain top had fallen off.

Tetrachord jumped up with a start and rubbed her eyes. "Dear me," she said, "those naughty boys have gone home—I must have been dreaming." *March of the Dwarfs*, Grieg (THE ETUDE, June, 1913).

SOME PRACTICAL BOOKS SUGGESTED FOR A HOME MUSICAL LIBRARY.

Life of Beethoven.....SCHINDLER
Biographical Sketch of Brahms.DEITERS
Chopin and other Musical Essays..FINCK
Letters to a Young Lady.....CZERNY
Music as a Language.....GOODRICH
Grove's Dictionary of Music and Musicians
Recollections and Letters of Mendelssohn.....HILLER
Life of Chopin.....LISZT
Life of Schubert.....FROST
Curiosities of Music.....ELSON
First Studies in Music Biography.TAPPER
Studies in the Wagnerian Drama
KREHBIEL
Life of Liszt.....NOHL
The Mendelssohn Family.....HENSEL
Letters of MENDELSSOHN *(from 1833 to 1847)*
Portraits and Silhouettes of Musicians
BELLAIGUE
How to Listen to Music.....KREHBIEL
The Music Dramas of Richard Wagner.....LAVIGNAC
Descriptive Analyses of Piano Works
EDWARD BAXTER PERRY
Standard History of Music
JAMES FRANCIS COOKE
Cherubini.....CROWEST
Life and Works of Mozart...BEHRING
Anecdotes of Great Musicians
W. F. GATES
Essay on Beethoven.....WAGNER
Music in America.....RITTER
Woman in Music.....UPTON
Rubinstein's Autobiography

RE-ARRANGE THE LETTERS AND FIND FIVE PRACTICE HINTS.

(Place the first column of words on your Bulletin Board and let the children guess their meaning).

1) Vesreob (Observe).
2) Tracentecon (Concentrate).
3) Rimozeme (Memorize).
4) Uncto (Count).
5) Neto (Tone).

J. S. WATSON.

OUR THANKSGIVING PARTY.

ALMOST three hundred years ago the first Thanksgiving Day was held in America. It was a celebration which lasted three days; as we look back it seems to us that Pilgrims had little enough to be thankful for. They were far from home; many had died; Indians had slain others; famine and disease had beset them through the winter. Governor Bradford decided that the celebration should be set in October, after the crops were gathered. Thanksgiving was a movable feast until Abraham Lincoln was elected. It was a woman who put a definite date to this holiday. This woman was Sarah Josepha Hale, editor of *Godey's Ladies' Book*. She suggested to President Lincoln that he appoint a certain day which should be observed regularly as Thanksgiving Day. The President chose the last Thursday in November and this has been Thanksgiving Day ever since.

Ninety Indians were invited to the first feast. They brought five deer. Clams were dug from the sea side, and there was bread of Indian corn and wild grapes.

After the feast there was no football game, but Indians did a dance to entertain their "white brothers."

This year several of our club girls planned to carry out the idea of the first Thanksgiving. The guests came dressed as Indians. The club members wore dark gowns lighted at the neck and sleeves by bits of white lace; the boys who assisted them wore rough coats, knee breeches, red stockings and high hats.

The invitations were as follows:

"We, the Thankful, wish you to come to our meeting, Thursday evening, November —, at eight o'clock. The fortune teller and magician, Chief Massasoit, who befriended the Pilgrims, will entertain the guests."

Each guest upon entering was asked to write upon a card some special reason for national or individual thanksgiving.

The boy and girl whose expressions of Thanksgiving were most similar became partners for the game of letters which followed. The guests were seated at small tables, partners opposite. In the center of the table were twenty-four assorted letters, cut from newspapers and magazines; these were turned face downward. Each player in turn held up a letter, and the object was to see who could first mention a word beginning with that letter pertaining to music. The quickest thinker and his partner then scored one on their tally cards.

Then came the introduction of Massasoit, the fortune teller, an Indian carrying a bowl of nuts from which the meats had been removed. Inside were folded pieces of paper hearing fortunes and the forfeits to be paid for them. The following are a few of the fortunes that were drawn:

To attain notoriety—Seek in the bookcase and blow as loud as possible (Seeker found a horn).

To become a good patriot—Search in the hall and sing *Hail Columbia* (Seeker found a flag).

To become wealthy—Look under the couch and dance a two step (Seeker found a penny in a savings bank).

To find harmony—Search behind the piano and play *Home, Sweet Home*. (Seeker finds a jew's harp).

To become a commercial traveler—Search in the hall and make a noise (Seeker finds a toy drum).

After this merry hunt, the lights were turned low, the "white brothers" seated themselves in a circle on the floor, while Massasoit and his tribe entertained them with esthetic dancing.

A FAIRY STORY OPERA. LOBETANZ.

Lobetanz, like *Königskinder* (Children of the King), came from Germany. The opera is by Ludwig Thuille, and as long ago as 1898 it was produced in Mannheim, Germany; but it is only this season that we have heard it in the United States.

The story goes like this: Once upon a time there was a King whose daughter was ill and no cure could be found for her.

She pined and pined, and no one knew what to do. At last the King ordered a song festival and young girls scattered roses in the garden and poets and singers came from all parts of the kingdom to try to heal the Princess by their singing. Lobetanz, a wandering violinist, joined them and asked what the festival was for. They told him it was the day of the feast of roses and had been set apart by the King for song with the hope that music might cure his daughter, the Princess, who was ill.

LOBETANZ RUNS AWAY.

Lobetanz looked down at his shabby clothes and decided to run away as fast as he could, but the young girls caught him and promised to cover his ragged suit with roses.

Then the King and the Princess enter, followed by the royal household; the violinist hides in an arbor. The song contest begins, and during the singing of a quartet a wonderful melody is heard from the arbor, Lobetanz is forced from his hiding place and commanded to sing and play, but his music so affects the Princess that she faints away and all the courtiers rush upon poor Lobetanz, calling him a magician; he leaps over the wall and is gone.

The next day Lobetanz wanders into a meadow where the Princess' favorite linden-tree grows. He is surprised by the Princess, who comes upon him unexpectedly. They sit down under this favorite tree. They have fallen in love with each other, she with his music and he with her beauty. Lobetanz sings to her, "Sit in the Saddle and Ride," and the Princess laughs heartily, and just then they are surprised by the people of the court, who cry out: "It is the magician who cast the wicked spell over the Princess!" They seize Lobetanz and cast him into prison, and the Princess falls ill again, and no one can awaken her.

LOBETANZ IN PRISON.

Lobetanz sits in the gloomy prison and is mocked by the other prisoners for loving the Princess, and here he sings a strange song, "Unwind the Clock, Friend Satan." The executioner comes to take him away to the hill where the gallows stand.

The people come to see him, for they think that his spell will cease if he is hanged. The lifeless form of the Princess is borne along by the courtiers. Then Lobetanz asks if he can play his violin. Permission is granted and his wonderful playing brings color to the Princess' cheeks, so that every one marvels.

"She lives!" cries the King. "Hangman, we do not need you. Lobetanz, you shall be my own dear son."

And the wandering violinist speedily marries the Princess and becomes the King's son.

MUSIC is indisputably the fittest medium for the thought that cannot be conveyed by speech, and, one well might call the inmost essence of all vision, music.—*R. Wagner.*

edited by a very experienced and successful piano teacher. The work is one that every teacher can rely upon. Remember that this is positively the last month of the special offer.

Our special introductory price is 20 cents postpaid.

New Rhymes and Tunes for Little Pianists, By Helen L. Cramm. This is one of the very best volumes of its kind that we have ever seen. It is intended for the very youngest student and may accompany the first instruction book. It is printed in oblong form and in special large notation. The little tunes all have appropriate verses. They are so catchy and melodious that they cannot fail to interest young students and at the same time they are intended to cultivate a sense of rhythm and to promote sound musical taste. This work is now ready, but we will continue the special offer during the current month. The advance price is 25 cents postpaid.

Consolations and Love Dreams. By F. Liszt. This new volume in the Presser Collection is now nearly ready, but the special offer will be continued during the current month. This is a splendid opportunity to obtain nine of Liszt's most popular original pieces in a single volume. The work is printed from handsome new plates and carefully edited. The Consolations and Love Dreams are played almost universally nowadays.

Our advance offer price is 20 cents postpaid.

Italian Overtures for Four Hands. This is a new volume in the Presser Collection now nearly ready. It will contain nine of the most popular overtures by Bellini and Rossini, including the celebrated William Tell Overture. The four-hand arrangements of these overtures are very brilliant and effective and special new plates have been prepared for this volume, carefully edited and revised. This volume will prove useful for practice in ensemble playing and for sight reading.

The special introductory price in advance of publication will be 25 cents per copy postpaid.

Album of Instructive Pieces, Vol. 1—Kuhner This is a popular educational work made up of short pieces in classic or semi-classic style. It is a volume which may be taken up in connection with second grade work and is very much used for this purpose. The compiler and editor of the volume is a successful educator and the book is logical, clean, and progressively arranged throughout. It is now nearly ready.

In advance of publication the special offer price will be 30 cents postpaid.

Czerny's Exercises, Op. 365. Czerny's Exercises, Op. 335. Czerny's Exercises, Op. 821. The special offer for these three standard educational works will be continued only through the present month. Op. 365 is the well-known "School of Vertuosity," the complete book. This book is a very large one and will sell in advance for 30 cents postpaid. Op. 335 is the "School of Legato and Staccato Playing;" another most popular work of the very popular Czerny. This work grades from about 4 to 6. The special price for Op. 335 is 20 cents postpaid. Op. 821 consists of 160 short exercises of eight measures each. This work is especially popular in all conservatories in Europe. Toward the close of this work the exercises run up to the sixth and seventh grades, but the early part of the work is in the third and fourth grades. These are possibly three of the most important opus numbers of Czerny. The special price for Op. 821 is 20 cents postpaid.

We will send the three books for 60 cents postpaid. The present month will close the special offer on this work.

Come to THE ETUDE Christmas Feast

For centuries unnumbered there has apparently been a wonderful Festival held at the season of the year when we now celebrate Christmas. THE ETUDE has always done its very best to have the CHRISTMAS ETUDE (December) and the HOLIDAY ETUDE (January) loaded with the best that can be obtained, like the groaning and creaking Christmas Dinner table in Dickens' joyous *"Christmas Carol."* We want you to come to our feast of good things. Don't miss the **Christmas** ETUDE and don't fail to invite your friends to secure copies.

Lovely Jenny Lind

The cover of THE ETUDE for December will be a charming portrait of Jenny Lind, one of the most loved musical personages of the last century. This will be printed in many colors by the finest and most expensive process of its kind. It will make THE ETUDE's Christmas Feast doubly attractive. There will be fine articles about Jenny Lind.

Thoughts From Saint Saens

In an interview secured especially for THE ETUDE Camille Saint Saens, the noted French composer, discusses "Thoroughness in Music Study."

An Analytical Lesson from Katharine Goodson

In the fore part of THE ETUDE we describe the splendid Analytical Lesson given by Katharine Goodson, greatest of English pianists. This lesson will be like those of Mr. Stojowski, which attracted wide comment last year. In it Miss Goodson gives a detailed pedagogical discussion of Mendelssohn's *Rondo Capriciosa* in such a way that teachers and students can not fail to be benefited. Incidentally, our readers will be glad to learn that there will be more Analysis Lessons from Mr. Stojowski, in all cases accompanied by the piece complete, marked for playing.

How Tunes Are Made, by Frederic Corder

Frederic Corder, Professor of Composition at the Royal Academy of London, teacher of Granville Bantock and many of the modern English composers of note, writes a wonderfully stimulating article.

Our Musical Beginnings, by Louis C. Elson

There is a great demand for information about early American musical efforts. Few musicians have any idea how very diverting, even laughable, early musical conditions in our colonies were. Mr. Elson, who has the gift of seeing both the educational and historical, as well as the funny sides, will make this article one all will enjoy.

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Prize Pianoforte Contest. We desire to make known to our readers the contest which is now offered by the publishers of THE ETUDE. There are four classes in this contest and the combined prizes amount to $600. The full details of this prize contest will be found on another page of this issue. We only wish now to call the attention of composers to an opportunity to win a prize. There are four classes, as follows: Class 1—Concert Pieces; Class 2—Parlor Pieces; Class 3—Dance Pieces; Class 4—Easy Teaching Pieces. Each Class has a first and a second prize; Class 2 has a third prize and Classes 3 and 4 have a third and fourth prize. The prizes range from $20 to $100 each. The contest closes March, 1914.

New Anthem Collection. From time to time we have been issuing a series of anthem collections. Each one of these collections has been a decided success and in all more than 100,000 copies of these books have been sold. Each volume contains 64 pages of music and from 18 to 20 complete anthems. The complete series to date is as follows: "Model Anthems," "Anthem Repertoire," "Anthem Worship," "Anthem Devotion," "Anthems of Prayer and Praise," and "Anthem Service." We have now in preparation still another volume in which we hope to excel our previous efforts. In advance of publication we are offering copies of the new book at the special price of 15 cents.

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Operatic Four-Hand Album This new collection of Operatic standards for the pianoforte is now well along in course of preparation. It will be made up in a style similar to our very successful Standard Opera Album for Piano Solo, and our Operatic Selections for Violin and Piano. The gems from all the great operas are included and are playable and effective four-hand transcriptions.

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Octave Studies, Op. 18. By A. Orth. This fine book of octave studies is now ready and will be hereby withdrawn. These studies are more especially suited to players in advanced grades; those who have played through a number of years, difficult octave books. These studies are especially fine and musical and we shall be pleased to send copies of the book to all who may be interested.

This will most likely delay the volume for some time.

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Great Pianists on the Art of Piano Playing. A score of the most distinguished pianists of our time have been represented by their personal opinions in this forthcoming book. It is the result of conferences conducted in person by James Francis Cooke during the last ten years with such masters as Bauer, Bachaus, Bloomfield-Zeisler, Carreno, Gabrillowitsch, Godowsky, Hofmann, Lnevinne, Pauer, de Pachmann, Paderewski, Sauer, Scharwenka, Stojowski and others. This work is altogether unexampled in the fact that the material was collected by an experienced educator and writer who exhausted every means to secure the real opinions of the virtuosos upon the most practical phases of pianoforte playing as well as the art of interpretation. The book will contain the results of the lifetime of professional experiences from many of the greatest keyboard artists of our time. Portraits of the virtuosos, short biographies, searching questions after every chapter (all answered in the text) makes the work one especially suited for classes in interpretation, technic, style and expression, as well as a book of reference. Until the date of publication this work may be had for 50 cents.

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New Vocal Album. This work is well along in preparation, but we will continue the special introductory offer for a short time. It is a miscellaneous collection of songs, new and original, by standard and contemporary writers. There is not a dry or worn out number in this book. Everything is bright, fresh and original. The book is printed from especially large plates.

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Vaccai Practical Vocal Method. This new work is now ready and the special offer is hereby withdrawn. Our new edition of the Vaccai Method has been carefully revised and edited by the eminent vocal teacher, Mr. Perlee Dunn Aldrich.

New Gradus Ad Parnassum, Vol. 8. Various Difficulties. By I. Philipp. This final volume of the series is now about ready and we will withdraw the special offer. The preparation of these eight volumes has entailed considerable labor and close investigation. We feel sure that each volume contains the best of the studies to be found in its respective department of educational pianoforte literature. "Various Difficulties" contains such points as are not covered under the general classifications. We shall be pleased to send the volume for examination at any time.

First Instruction Book for the Piano, Volume 1. By E. D. Wagner. This popular instruction book is now ready, but we will continue the special introductory offer during the current month. Our new edition has been very carefully revised by Mr. Clarence G. Hamilton. Teachers who are not familiar with this book would do well to give it a careful examination, as it has many points of advantage.

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The World of Music

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At Home.

THE compositions of Adolph M. Foerster have been played by many large orchestras during the past summer and even did not escape the Sousa band.

HAROLD BAUER is giving a series of private recitals to the students of the Institute of Musical Art in New York.

WILHELM BACHAUS, the Anglo-German pianist, who is so well liked over here, will include in his repertoire on his next American tour the MacDowell concerto in D minor and a concerto by Dr. Otto Neitzel, the composer-critic-pianist-teacher.

MR. DAVID BISPHAM has just returned from Australasia after an exceptionally successful trip. He has now entered the field of vaudeville—a distinctly new departure, but one which will help to raise the standard of popular entertainment in this country.

SUFFICIENT guarantors have been forthcoming to warrant the formation of a symphony orchestra in Pittsburgh during the coming season. Mainly local artists will be engaged, both in the orchestra and as soloists. Carl Bernthaler will be the conductor.

How the Mexicans love us! All American music is forbidden on Mexican military bands, and when the Fifteenth Battalion Band played a selection from an American light opera, the Governor General ordered it to cease and play no more "gringo" airs.

MEXICO has spent $10,000,000 on an opera house in the capital city, and the government contributes about $100,000 towards its upkeep. From which it will be seen that the Mexicans have other things to think about besides such trifles as revolutions.

THE director of public school music in Washington, Miss Alys Bentley, has resigned her position in order to become associated with the School of Ethical Culture in New York. Miss Bentley has been extremely popular in Washington, and her departure will be much regretted.

THE endowment of the famous Apollo Musical Club of Chicago has been raised to $100,000. The ultimate object is to build a permanent home for the institution. At present there are 350 active members, and the conductor of the club is that excellent musician, Mr. Harrison M. Wild.

THE fact that Paderewski is now touring America will give pleasure to his innumerable admirers in this country. He is to give eighty or ninety concerts, and he will be in the United States until the latter part of April next year. It is four years since he was last here.

THE Canadian Opera Company season is to open in November at Montreal. Among the plans for the season is the novel one of giving symphony concerts every Wednesday afternoon. Another special feature of the season is the engagement of Pavlova, the Russian dancer, and an interesting repertoire of opera is announced. The rumors that there was considerable rivalry between the Chicago Opera Company and the Canadians has been authoritatively denied.

THE pageant fever has apparently caught the American popular taste, and as it has resulted in supplying the more brilliant of the American composers an opportunity of displaying their talent in a new field, it does not matter how long it maintains its grip. One of the most recent, and most successful, was that held at Darien, Conn., at which the book was supplied by Mr. William Chauncey Langdon, and the music by Mr. Arthur Farwell, both of whom deserve hearty congratulations.

THE office of dean of women has been instituted at the University of Michigan School of Music. Until recently the number of attendants at this school has not been large enough to warrant the university authorities in exercising any supervision over the girls, but the attendance has now become so large as to render the step necessary, and the new office will be filled by Mrs. Byril Fox Bacher.

IT was bound to come! The concert manager, M. H. Hanson, and the American composer, Albert Mildenberg, are planning to produce grand opera in the "movies" along the lines that it has been produced in London and Paris. There will be an orchestra and a large pipe organ to attend to the music, while all the action on the stage will be faithfully reproduced. Twenty of the most popular operas have been drawn upon for repertoire. Mr. Mildenburg hopes that opera in the "movies" will tend to awaken an interest in opera for its own sake in this country as opposed to opera for the sake of the star singers and the peacock parade.

A RECENT portrait of Katharine Goodson, which has appeared in several of the current musical newspapers, attests the fact that the famous English pianist began her music studies as a violinist, and used it as the stepping stone to higher things. This custom seems to be quite prevalent in England, especially among composers, of whom at least four began in this way—Coleridge-Taylor, Alexander MacKenzie, Edward German and Edward Elgar. Harold Bauer, the Anglo-German pianist was also a violinist in his youth and Mme. Sembrich, the most versatile of sopranos, admits that much of her success in after life was due to the study of the violin when she was a child.

THE death has occurred in Boston of Lizette Emma Orth, the wife of John Orth, the well-known teacher and composer of Boston. Mrs. Orth was herself an excellent pianist and composer and has for years taken an active part in the musical life of Boston. The fact that she has been an invalid for the last twenty years has been known to only a few. She is survived by her husband and two sons and two daughters, all of her children having marked musical gifts. Most of Mrs. Orth's compositions have been easy pieces for beginners. Mr. John Orth has contributed many extremely valuable articles to THE ETUDE, and our readers will therefore feel a special sympathy for him in his sad bereavement.

THE opening shot of the American opera season has been fired by the Century Opera with a production in English of Verdi's *Aida*. The conductor was Alfred Szendrei, and the three leading roles were sustained by newcomers to American opera Elizabeth Amsden (*Aida*), Kathleen Howard (*Amneris*), and Morgan Kingston (*Rhadames*). The critics on the whole were disposed to be favorable, though there seems to have been some nervousness on the part of the artists, and the acoustics of the Century theatre have not improved in spite of efforts. There seems to be question, however, that the Century Company is destined for a long future, and the indebtedness of the American public to the Aborn Brothers for proving that opera in English can be given under excellent conditions at a reasonable price has been very considerably increased.

WHAT is said to be the first school for teaching liturgical music in the United States was opened in New York early in October as the Trinity School of Music, under the direction of Mr. Felix Lamond. Berlin has long boasted of a school of Church music and there are other schools in various parts of Europe where special attention is given to church music. The school is in a way connected with Trinity Church, the famous old institution that in days of yore was housed in a building that looked frowningly down upon Wall Street from the vantage point of Broadway, but which now nestles cozily down in the deep ravines between sky-scrapers. The school will occupy quarters in the Trinity Parish School House in the vicinity of the church. In the faculty are the following well-known musicians: Dr. E. G. Stubbs, Mr. Edmund Jacques, Mr. Robert J. Winterbottom, Mr. F. T. Harrat, Mr. Morris E. Schwartz, Mr. John Carrington, Dr. A. Madeley Richardson, Mr. Mark Andrews, Dr. Victor Baier. Among the examiners are Prof. W. R. Spaulding of Harvard; Mr. Arthur Foote and Mr. Tertius Noble. THE ETUDE wishes this new institution great success.

Abroad.

A STATUE was recently unveiled to commemorate the birthplace of Franz Abt, at Eilenburg, Saxony.

AN Australian critic recently spoke of "Debussy, whose music has brought discord into so many happy homes."

THE late Frances Allitsen, the English song composer, left many of her copyrights to the Salvation Army.

LEONCAVALLO, the composer of *Pagliacci*, is to conduct six weeks of opera at the new Tivoli Opera House in San Francisco. He is said to be a better conductor than are most composers.

CHARLES LECOCQ, the composer of *La Fille de Madame Angot*, recently entered his eighty-second year. As he has frequently been reported dead, this is quite an achievement.

ELGAR'S new work, an orchestral tone-poem entitled *Falstaff*, will obtain its first American hearing with the New York Symphony Orchestra under Walter Damrosch. A new work by Debussy entitled *Printemps* will also be presented by this orchestra.

THE death has occurred of Alfred R. Gaul, the English composer whose cantatas, *Ruth* and *The Holy City*, are so popular in this country. Mr. Gaul was born at Norwich, England, 1837, but spent the greater part of his life in Birmingham.

LONDON has found a new occupation for its spare time in learning to play the bagpipes, the fashion having been started by the Prince of Wales. It is said that many Americans in England have signified their willingness to follow the strange customs of the natives of the Island, and are learning to squeeze music out of the grandfather of the automobile horn.

Parsifal is to be given in many places now that the copyright has expired, and among other places it will be heard in Russia. This is a triumph for somebody, because the "spiritual censor" of that lugubrious and barbaric land objected to it on spiritual grounds. Exactly how his objections have been overcome remains a mystery.

A NEW opera from Engelbert Humperdinck's pen is nearly completed. The work is entitled *The Market Woman*, and the work deals with the Prussian war of liberation of 1813. The composer of *Hansel and Gretel*, and *Die Koenigskinder* is now an old man, but his works seem to have imbibed of the spring of Eternal Youth. No date for the production of this new work has yet been announced, but no doubt arrangements will be made shortly.

THEODORE SPIERING, well known in America as an eminent violinist, has been appointed conductor of the Berliner Frei Volksbuhne, the People's Free Stage, for the coming season. This society is intended to supply high class music at popular prices, and has a membership of 50,000. It is gratifying to know that among the works Mr. Spiering intends to include in his programs is Mrs. H. H. A. Beach's symphony. Mrs. Beach is easily the foremost American woman composer, if not the foremost woman composer in the world.

TWO American artists, Francis Maclennan and his wife, Florence Easton, were the recipients of a marked honor from the German Kaiser on the occasion of their departure from the Berlin Royal Opera to the Municipal Opera at Hamburg. The Emperor presented Mr. Maclennan with a scarf-pin of diamonds and sapphires, and Miss Easton with a brooch of rubies and diamonds, marked with the imperial monogram. Both singers have been members of the Royal Opera for five years.

THE indefatigable opera enthusiast, Thomas Beecham, contemplates giving a season of opera in London at prices from twenty-five cents to a dollar and a quarter. Mr. Beecham, backed by a syndicate of wealthy men, proposes to build a new opera house, the one built by Mr. Hammerstein being inadequate for the amount of support Mr. Beecham thinks he is going to have. It sounds like a dream, but dreamers accomplish things at times, and it certainly ought to be possible to get good, cheap opera right in the heart of the British Empire.

THE egotism of musicians is proverbial, but surely the limit was reached by a pianist whom Sir Charles Hallé, himself a great virtuoso, congratulated on his reception. "And no wonder," replied the pianist, "for I played more like a god than a man." A more recent case of "swelled head" is that of Josef (that's his way of spelling "Joseph") Holbrooke, the English composer, who remarks in speaking of the opera, *Ariadne auf Naxos* of Richard Strauss, which was recently produced in London: "Surely we (or I) could not, cannot, have written any such monotonous opera as this. I ask in fear and trembling and I look fearfully around for an answer. We were never such dull dogs as this." The "we" in this case is presumably the other English composers. So far as Mr. Holbrooke is concerned, it may be said at once that his opera, *The Children of Don*, was said by most competent critics to be as dull and dreary as it well could be.

THE following cheerful notice appears in the prospectus of the London Symphony Orchestra for the series of concerts to be given during the coming season: "It has been found necessary to omit from the programs other than standard works, as it has been proved by experience that the public support is withdrawn on the occasions when new and unknown works are performed at the concerts, and it is the general wish of the supporters of the concerts to include only works of the standard order." Is this intended to indicate that the British public cannot stand for anything new? At first blush this would seem to be the case. But there has been a perfect craze in London of late years, and it may be that the public is getting just a little rebellious and is refusing to forget old and tried friends for the sake of pretentious novelties. This is the most charitable view we can think of to account for this astounding conservatism. It is noticeable that the Queen's Hall Orchestra, under the enterprising Sir Henry Wood, is to include many new works, some of them by comparatively unknown British composers.

THE Viennese public has been demonstrating to Schönberg and his pupils that "futurism in music" will not be tolerated without a struggle. The public feels that it is buying tickets for his concerts under the impression that it is to hear beautiful music, instead of which it has to put up with the compositions of Schönberg. The composer does not deny the right of any one to dislike his music, but he denies the right of any one to disturb others from enjoying it. He is therefore selling tickets to his concert which bear on them a printed reminder that no demonstration of any kind is to be made during the course of the performance. Schönberg is evidently in the right. If people do not like his music the proper way for them to show it is to remain absent from his concerts, not to go to them and create a disturbance. Meantime, how long will it be before American audiences will be so deeply interested in music that they will break into a riot upon any attempt to depart from classical traditions on the part of American composers?

ONE hundred years ago, when Verdi was born in Italy, the character of Italian music was about as purely national in style as music could possibly be. Although the great Italian masters were familiar with the works of the composers of other nations they sought to please principally those who had for years been listening to the sensuous beauty of arias elaborated from the mellifluous folk songs of the Italian peasantry. Melody never dies, but as the world of music has gone ahead it has become the fashion to laud music that represents the solution of complicated contrapuntal problems. Accordingly, Verdi is not judged by his masterly *Aida*, *Otello*, and *Falstaff*, but by his *Rigoletto*, *Traviata* or *Il Travatore*. In Italy, where the celebrations of Verdi's centenary have just been at their height, his compatriots have been paying their respects to Verdi from his earliest works to their last. Wagner and Verdi celebrations have fairly peppered Europe during the last two or three months.

THE USE AND ABUSE OF THE PEDAL.

BY MARGARET ALIONA DOLE.

MANY instinctively resort to a kind of sewing-machine action when using the pedals. They pump up and down mechanically merely to keep time. In the case of habitual blunderers they employ the pedal as a cover for their mistakes. Even a superficial investigation of pedal study, is worth while.

The so-called loud pedal is that part of the piano, which controls the damper-action upon the strings. At rest, the pedal holds pieces of felt against the wires and stops short the resonance of the tones immediately after the keys have been struck. When the foot is down on the pedal, practically one half a piano is in use, for the whole damper-action is removed. After the key is struck, the tone is therefore uninterrupted.

In effect, then, the loud pedal is used to prolong tones, to color them, to connect them closely and with discretion, to cover up the deficiencies of the hand. There is no set rule to be applied such as "Take the pedal up and down at the beginning of each measure." The principles must be learned, otherwise you are a slave to, or heedless of, the signs indicated. In time you will come to know whether you need a legato or a staccato connection between tones, whether you need to color the melody, to help a long stretch of the hand, or to produce a blurr for atmosphere. A soft blurring is often pleasant, but the harsh intermingling of actual discords is truly painful to a sensitive ear.

The soft pedal on the grand piano slides the entire key-board to one side. The hammers then strike only one of the strings, of which there are three to a key. If the pedal is used to excess, the string may not bear the strain and may break. In many cases, the over use of one wire will put the piano out of tune. Virtuosi sometimes ruin a piano at one performance by this excessive use of the soft effects. The upright piano is not so susceptible to damage, for the action is different. By the use of the soft pedal the hammers are moved nearer to the strings, and thus have a shorter stroke. But, unless care is exercised, the hammer-stems may snap, or, at least the piano may be put out of tune. The soft pedal can be used to advantage as a finishing touch and polish to a repertory piece.

(Continued from page 819)

energetic exercise of this kind of voice causes must be much greater in the case of men than in that of women. It is also considerably greater in the case of tenors than in that of basses. The bass voice is, as a rule, a more robust organ than the tenor, and therefore better able to stand the strain of faulty production. In the second place, the bass exercises the lower part of his compass more continuously than the upper part; whereas the tenor does just the reverse.

In putting forward this new theory of voice-production, nothing has been said about it from the physiological standpoint. The most I can do is to suggest an explanation, and leave it to the physiologist to say whether or not it is feasible. When the voice is produced in one way only throughout its entire compass—that is to say, when it is in a perfect condition—the approximation of the vocal cords which phonation renders necessary is effected exclusively by means of certain of the intrinsic muscles of the larynx. When the voice comprises two registers this approximation in the upper register (which in men's voices is usually called falsetto) is brought about in exactly the same way, but, owing to a weakness of these muscles, it is not complete. This causes the voice to sound weaker and thinner than it should do, and if carried down beyond a certain distance, to become gradually fainter and fainter, until it is little more than a sound of escaping breath. In order, therefore, to obtain voice in the lower part of the compass it is found necessary to supplement the action of these muscles in some way. This can be done by means of certain of the extrinsic muscles of the larynx—muscles whose proper function is the moving of the whole larynx up and down in the throat for other purposes than singing or speaking. Some of these muscles, in moving the whole larynx, cause (as I understand) the wings of the thyroid cartilage, to which the vocal cords are attached, to press towards one another, and thus may be made to assist in and complete the needful approximation of the vocal cords. In this way the ordinary kind of chest voice—namely, that which is the lower of two registers—is obtained. At the same time, owing to the fact that in every such case the larynx is more or less displaced, this kind of voice cannot be carried upwards beyond a certain point (varying according to the condition of the voice) without putting upon the vocal organ a strain which it is impossible for it to bear. At this point, therefore, or somewhere below it, comes what is known as the "break," when the singer feels compelled to change into the upper register, which is done by suddenly releasing the larynx from its abnormal position, and leaving the intrinsic muscles to do their work as best they can alone.

From this it will be seen that, if this explanation of the matter is the correct one, when the voice consists of two registers there is always some displacement of the larynx during the production of the lower or chest register. When the displacement is slight the chest register is comparatively easy to produce, even at a moderately high pitch, while the upper or head register is fairly strong, and the break between the two is not particularly noticeable. When, on the other hand, the displacement of the larynx is great, the chest register is always produced with much difficulty except at quite a low pitch. The head register, moreover, is in this case always thin and weak, while the break, unless it is very skilfully disguised, is exceedingly prominent.

I can imagine that I hear somebody say, "Then, according to this theory, falsetto is right and chest voice is wrong." But that is a very misleading way of stating the case. Falsetto is not right by any means. It is true that it is produced by the right pharyngeal mechanism, but that mechanism is out of order, and does not do its work properly. Therefore, while the mode of production is right, the voice itself is decidedly wrong. It is, in fact, in many cases little more than the skeleton of a voice, which, in spite of its being rightly produced, is, for practical purposes, quite useless.

Then, again, chest voice is by no means always wrong. It may, as I have shown, be produced in two different ways. Sometimes it is produced in the same way as the head (or so-called falsetto) voice, in which case it is the only kind of voice which its owner possesses, and is perfectly right. Moreover, even when it is the lower of two registers, while I assert that it is wrong in its production, I do not mean that it is necessarily wrong in the sense of being bad. It may be, and often is, a very good voice in spite of its wrong production. In that case it may be used for a great many years without serious injury, provided it be used gently and at not too high a pitch.

THE GOOD OLD-FASHIONED FIVE-FINGER EXERCISES.

BY C. A. EHRENFECHTER.

The great results to be obtained by the practice of so-called five-finger exercises are rarely ever realized, the reason of which must be sought for in the fact that they are never practiced long enough, and scarcely ever on proper principles, the dominating object, as a rule, being to get through them as fast as possible (for the reason probably that they are not considered particularly interesting . . . . *Slow movement*, strict attention to *legato* and *equality of touch*, are the three leading rules to be observed.

There are advocates for playing these exercises rhythmically, accentuating certain notes, but this can only tend to hinder the attainment of that great acquisition, equality of tone. Five-finger exercises in the form of triplets are for this reason to be objected to, although frequently met with. Exercises in which one or more keys are kept down while practicing must be condemned on this ground, that they afford the arm and hand a convenient but dangerous rest, stiffening the wrist, and preventing a free, involuntary fall of the fingers.—*Technical Study in the Art of Pianoforte Playing.*

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Questions and Answers

Helpful Inquiries Answered by a Famous Authority

Conducted by LOUIS C. ELSON
Professor of Theory at the New England Conservatory

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Q. *(a) Does the playing of wind instruments tend to rid the throat of catarrh. (b) Is the clarinet good for that purpose, or is any other instrument better?*—A. F. T.

A. (a) Wind instrument playing tends generally to strengthen throat and lungs, but the oboe does so in a much less degree than the clarinet or flute, because in playing the oboe the breath is not freely exhaled, but is held back. The oboe-player must emit the column of air very slowly and this process is very exhausting and unnatural. It is therefore absolutely necessary to give him more rest than to the clarinetist or flutist. Schumann, who did not realize this fact, composed three Romances for the oboe which are the terror of most of the players upon that instrument.

(b) The flute is recommended by many medical authorities as beneficial to throat and lungs, and there is no reason why the clarinet should not also be thus endorsed. The brass instruments demand a more violent effort at times and while excellent for those who start with good lungs, are scarcely to be recommended to those with weak ones. The general effect on catarrh is problematical, but as wind-instrument playing generally tones up all the parts—nose, throat and lungs—I should be disposed to approve of their use.

Q. *(a) What names are given to the notes in foreign countries? I have been told that the eighths, quarters, etc., do not go by their names universally, and I should like to know names universally, and I should like to know what other names are used. (b) In orchestral music, does the orchestra play according to the ideas of the conductor, regardless of tempo in signature written in their own parts? If this is so, is it possible the conductor who is responsible for any mistakes made. (c) When a soloist is playing with orchestral accompaniment, may he use a retard where there is none marked if he so desires, and is the conductor expected to follow him in this?*—A SUBSCRIBER.

A. (a) Here are the names:—Double whole note, England, *Breve*; German, *Breve*; French, *Carree*; Italian, *Breve*; Whole note, England, *Semibreve*; German, *Ganze Note*; England, *Semibreve*; Italian, *Semibreve*; Half-note, England, *Minim*; German, *Halbe Note*; French, *Blanche*; Italian, *Bianco*; Quarter-note, England, *Crotchet*; German, *Viertel*; French, *Noir*; Italian, *Nera*; Eighth-note, England, *Quaver*; German, *Achtel*; French, *Croche*; Italian, *Croma*; Sixteenth-note, England, *Semiquaver*; German, *Sechszehtel*; French, *Double-croche*; Italian, *Semicroma*.

(b) The orchestra must play the tempo as the conductor wishes it, regardless of any mark in their own music, therefore any deviations from the composer's mark must be permitted, or blamed, to the conductor, and to him alone, that is if the orchestra is properly following his lead.

(c) The conductor is supposed to follow the solo singer or a pianist as he will. I have, changes of tempo in any work. It is, however, seen some conductors who deliberately force the soloist to adopt their own ideas of the tempo—which is wrong. He is directed criticism of the tempo, for in this case the against the soloist and not the conductor; we get the conductor's idea in an orchestral work, and the same conception of the interpretation in the other.

Q. *How are the following two mordents played?*

I do not understand the difference between the two mordents given above and the turn. Will you kindly explain?—A. F. B.

A. The mordent is three notes, the turn over a note four. Let *c* be a natural, *d*, a step above. On the last. The mordent is *c, d, c*, played on the last. The turn is *d, c, d, c*, played on the last, but if the tempo is a pause on the last can be played almost as a very rapid it can be played almost as a triplet, with a very slight pause on the last triplet, with a very slight pause on the last note. The second example is played in the same manner as the mordent possibly is intended to affect the upper note only,—a first, a flat, a flat, with a slight pause on the last.

Q. *Will you please give us your explanation of what is meant by comic opera.*—L. MUSIC CLUB.

Q. *Will you kindly give me the main differences between grand opera and light opera.*—J. B. H.

A. In American and England it means a work with a good deal of fun in the plot and dialogue and a good deal of lightness in the music; but in France that would be called *Opera Bouffe*. In France the classification of operas is very rigidly made, for the government assigns sums of money (subventions) to support Grand Opera and Opera Comique, therefore it is essential to know which is which.

Grand Opera, in France, means an opera which has a serious, generally a tragic, plot, and which has no spoken dialogue or monologue in its musical portions. Comic Opera (Opera Comique) is an opera which has some light touches, and may have spoken passages interspersed. The plot need not be altogether humorous. It may even be tragic. *Carmen* is Opera Comique. So, on the other hand are *La Fille du Regiment* (which has dramatic touches) and *Don Pasquale*, which is almost all funny.

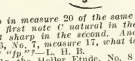
Opera Bouffe is pure and entire comicality, travesty, or burlesque. *La Belle Helene*, *Grande-Duchie*, etc., belong to this class. In America and England we have no such strict classification, but nevertheless the general use of the term "Grand Opera" is as above set forth. It is to be rightly regretted that many mistakes in our naming of operas, especially in what we call comic opera.

Q. *Would you tell me why, in the Bach fugues, the same phrase is sometimes called subject and sometimes called answer—not at the beginning, but in the middle part, as in Fugue 1, for instance.*—N. H. M.

A. The relationship of subject and answer in a fugue is founded on the division of the diatonic scale into two equal halves, which are called "tetrachords." In any major scale the last four notes present just the same intervals as the first four. In minor fugues we often alter the scale to conform to this plan—*a, b, c, d*—*d, e, f, g* (harmonic), *a*,—for example. The *subject* of the fugue is generally confined to the first tetrachord, the *answer* chiefly upon the second. The answer, therefore, is the same as the subject (or nearly so) but upon the key of the *dominant*.

This relationship is so strong that it leads to occasional alterations of the answer (tonal answer), so that whatever the subject gives the tonic is answered in the dominant. In the subject notes anything tempor- while if the subject states anything temporarily in the dominant, the answer responds temporarily in the tonic. The study of this relationship will enable you readily to identify which is subject and which is answer in the course of any fugue.

Q. *How are the following notes in Heller, Op. 46, No. 8, Measure 7, to be played:*



Also in measure 20 of the same work, why is the first note C natural in the first part and B sharp in the second. And in Heller Op. 46, No. 1, measure 17, what is the meaning of "fp."—L. H. B.

A. In the Heller Etude, No. 8 of Op. 46, the double stems mean simply to accent the notes. Last often uses double stems in this way. Before the cadence the first of each triplet group is accented, but here there are to be two accents.

In Measure 20 the note is changed for enharmonic reasons. The first chord formation calls for a C natural, but the second calls for a B sharp, which leads into C sharp in the next measure.

The *fp.* in Etude No. 7 means fullness of tone without sudden emphasis. It is about the same as *cf.* would be and the latter mark would be preferable because more easily understood. A few composers use *fp.* in this manner and Schumann has even used this sign ——— on a single chord in piano music to indicate the same thing.

Q. *Please tell me if the sharp after the double sharp raises the note still a half step higher, or does it have the effect of restoring the note to the original C sharp. Is the notation used the one most generally employed?*—J. P. W.

A. We never can add one accidental to another in the manner spoken of above. Always read an accidental entirely independent of the notes before or after it and of the signature; thus the C marked with a sharp as above would be C-sharp no matter where or how it occurred. But the above is not the usual notation. It is customary to restore C sharp in such a passage by writing a natural followed by a sharp thus, ♮ ♯.

The Music Lover's Digest

The Best in Musical Literature from Everywhere

The Etude's monthly scrapbook of paragraphs worth re-reading, selected, perchance, from yesterday's mail, from the continent, the latest book, or from some old and rare tome, as the case may be, giving our readers the cream of reading from contemporary journals in all languages, and from the most stimulating books.

Literary Men and Music

I always regarded Johnson as musically hopeless after reading how, during his tour in the Hebrides, he took so much delight in the bagpipe as to stand with his ears close to the "great drone." Sydney Smith thought one might as well speak of playing on an iron foundry as of playing on the bagpipe; and wasn't it Leigh Hunt's idea of martyrdom to be tied to a stake within a hundred yards of a stout-lunged Highland piper? Boswell was a Scot, but he soared above the bagpipe. "I told Johnson," he said on one occasion, "that music affected me to such a degree as often to agitate my nerves painfully, providing in my mind alternate sensations of pathetic dejection, so that I was ready to shed tears, and of daring resolution, so that I was inclined to rush into the thickest part of the battle." This was too much for the prosy lexicographer. "Sir," he snorted, "I should never hear it if it made me such a fool."

The late Mr. Andrew Lang once declared that most poets and literary men hate music. The statement was a characteristic exaggeration. In their feeling towards music, literary men are like other men—that is to say, some like it and some are quite indifferent to it. I do not believe that any literary man ever hated music *as* music. You might as well speak of a man hating woman or the sunshine. I can understand a poet getting into a passion when the piano through the wall prevents him working off his fine frenzy, but that a man should absolutely hate music in the abstract, so to speak, is to me inconceivable. Even Johnson went no farther than to call it "the least disagreeable of noises."

If Mr. Lang had said that literary men usually come to grief when they allude to music, he would have been nearer the mark. I read in a recent novel of a Scottish Highlander sitting on the roadside singing a Jacobite song and accompanying himself on the bagpipe! Even Johnson would have known that feat to be impossible. William Black sets one of his heroines down to the piano to play an unheard-of and impossible sonata of Mozart's in A sharp major. A sharp major—ten sharps in the signature!

Even Charles Reade, who did know something of music (at least about old fiddles), makes Peg Woffington whistle "a quick movement" upon a huge paste ring, and then tells how Mr. Cibber was confounded by "this sparkling adagio." No wonder Mr. Cibber was confounded!—*The Monthly Musical Record* (London).

School Credits for Out-of-school Music

Few things are more urgent than that the public schools appreciate how much private teachers can do for public school pupils, and pupils in the upper elementary grades and in the high schools should be given full credit for all achievement in music, whether the lessons be in school or out. It is every way important that credit should be given in school for proficiency in any science or art for which there is taste and talent, provided it is heightened by education along that line. Back of this lies the uncompromising stand that no child shall be made to suffer in the matter of promotion because he is not proficient in any subject for which be has neither taste nor talent. The child's promotive standing shall not be affected by any phase of any school subject, a knowledge of which is not essential to his progress.

After the minimum essentials have been accomplished a child's **significant standing** in his class should be estimated by whatever he is making of his talent and power in school or out. Music is already widely recognized as a subject for which credit may be given, even if studied out of school, and credit should be allowed as a substitute for some subject in which he has no talent and in which he can gain no power.—E. O. Winship in the *Journal of Education*.

Make Your Repertoire a Broad One

As it would seem to be an almost self-evident fact that a pianist who enters the profession should have a repertoire well selected from all schools and periods of at least one hundred works, it naturally follows that if he is really to acquire any technical mastery in so short a student period he must acquire it in and through the works themselves. We have altogether too many piano teachers in this country who know little Bach, less Beethoven and only the more familiar works of the other masters. The pupil must study several fugues to really grasp the fugue form, and it is only after his fourth or fifth Beethoven sonata that he finally begins to have some inkling of what it is all for and about. With care in selecting and presenting the material it is quite possible to use throughout the whole period of advanced study nothing that can not be included in a recital program when the student is in active professional work.—Allan Spenser *in an address before the Illinois Music Teachers' Association.*

How Mme. Nordica Heard Her First Operas

"Well do I remember, when I was a girl studying music right here in Boston, the straits to which I was put in order to hear an opera. Each spring when the time came around for the annual engagement of the New York company, if I were not here already, I would come down from my home in Maine, for the week or fortnight, whichever that particular season happened to be.

"Each morning, with a folding camp-stool under my arm, I would set forth as soon as I had breakfast, and take my place in the line which had already formed at the box office. There I would have to stand and sit by turns throughout the day, eating my lunch at noontime and a cold bite in the evening, until at last at about seven o'clock when the doors were opened finally, everyone would rush madly up the seemingly endless flights of steps to the topmost gallery. There we had to sit for hours on hard wooden benches. Scenery was not shifted with the dispatch it is to-day and often the performances lasted till 12.30 or 1 o'clock, and honestly, sometimes I would rise so stiff and sore that I could hardly make my way down the steps. You see, up there we never had a seat alone, but were jammed and crammed into the long benches like sardines. Those were some of the discomforts we had to put up with in order to hear opera when I was a girl.—*From "The New England Conservatory Review"* (*Boston*).

Develop the Concert Going Habit

It is interesting to note how few towns or cities lay claim to being musical: that is, musical in the sense of being blessed with a ready and eager public for concerts. I know of a city in the Middle States which boasts of no less than four conservatories and music-schools: but which, according to statements made by musicians who live and work there, is a hopeless place as far as concerts are concerned.

In view of these conditions, which I believe are not exaggerated, it should surely be the first duty of teachers of music and of all those who profess an interest in musical development in this land to bring all the force of their example and influence to bear upon the growth of the concert-going habit—the habit of listening to music at its best. Every time you, Mr. Singing Teacher, or you, Mr. Piano Teacher, allow yourself to miss a fine concert you are encouraging the vaudeville and moving-picture habit at the expense of the concert habit. Don't shirk your responsibility in this matter. Go to every good concert and make everybody else go, if in doing so you make a bore of yourself first. Let us have lots of musical education: let us have lots of books on music, let us form clubs and societies for the spreading of musical knowledge; let us have no end of music-culture; but, above and before all, let us have more music—Herbert B. Hilliard, in *"The Sinfonia Year Book."*

Study the Wagner Librettos

"The gallery is all enthusiasm, but, judged by its conversation in the intervals, it is still very largely in the primitive stage. It keeps its keenest appreciation for the more obvious splendors of the music, such as the "Walkürenritt.' Its admiration for some of the greatest scenes of the drama—those, for instance, in which Wotan reveals his thought—seems to spring from the sheer effect of power in Wagner's work, and is not incompatible with utter vagueness as to what the story is all about. There are many people to be noticed diving feverishly into guide books as opportunity occurs; and the difficulty of following the leading themes is a constant subject of complaint. There is also clearly a widely spread impression that the music is the main thing, and can be appreciated by itself. It can, of course—just as the color of a picture may be beautiful in itself, apart from the picture's whole significance. But it seems a pity that so many enthusiasts should still be losing in this way the full meaning of Wagner's work. To study the music first and then to say that the music is best by itself is to put the cart before the horse, and then declare that the horse is no good to the cart."—*The Times* (London).

Pupils' Recitals

Pupils of Miss Tillie Schmidt's.

The Flatterer, Chaminade; Pink Domino Waltz, Renard; Puss in Boots Waltz, Renard; In Spring Time (Violin) Greenwald; The Boat Ride, Schroeder; The Angelus, (4 hds.), Gounod; Little Jack's Waltz, Rosewig; Melody in F (Violin), Rubinstein; Knight Rupert (4 hds.), Schumann; Evening Bells, Eilenberg; Shepherd's Return, Burgmueller; Under the Mistletoe (4 hds.), Engelmann; Mill in the Black Forest (4 hds.), Eilenberg; Serenata, Mozkowski; Spring Song, Mendelssohn; Iris (4 hds.), Renard; An Easter Daisy, Paul Beaumont; Skylark's Morning Song, Koelling; Simple Aveu (Violin), Thome; Jack o'Lantern, R. S. Morrison; Invitation to the Dance (4 hds.), Weber.

Pupils of Miss Rachel Paulson.

The Robin Sings in the Apple Tree, Newcomb; Grateful Tasks (4 hds.), Gurlitt; Maypole Dance Bugbee: Military Array, Kern: Berceuse, Berger; Simple Confession, Thome: Humoreske, Dvorak; Mermaid's Song from "Oberon" (4 hds.), Weber; Minuet de Mozart, Schulhoff; Melodie, Massenet: The Huntsman, Sabathil; Chimes, Goerdeler; Dragon Flies, Krentzlin; Funeral March of a Marionette (4 hds.), Gounod; Valse Premiere, Perrier; Romance, Sibelius; Tarantelle in A Flat, Mills; Brooklet in the Mountains, Kern; Saltarelle Caprice, Lack; Impromptu, Schubert; Yuccas, Cadman; Arabesque, Chaminade; Valse Styrienne, Wollenhaupt; Capricante-Marche de Concert (4 hds.), Wachs.

Pupils of John L. Bloom.

Mirthful Moments, Engelmann; Scenes of Gayety, Martin; Jolly Playmates, Engelmann; Menuet, Paderewski; The Young Recruit (4 hds.), Rathbun; Fading Day, Op. 222, Kern; Sextet—"Lucia di Lammermoor," Donizetti-Engelmann; Concerto, Op. 12, No. 3 (Violin), Seitz; Eros, Martin; Dragon Flies, Combs; Silent Night, Gillet; Banner of Victory (4 hds.), Blon; Second Valse, Godard; Dream of Spring, Beaumont; Fortunata, Schuler; Persian March, (4 hds.), De Kontski; Titania, Wely; Voice of Summer, Rolfe: "Martha" (Violin), Flotow-Gregoir; Carnival of Venice (with variations), Paganini; Barcarole, "Les Contes d'Hoffmann," Offenbach; "Il Trovatore (4 hds.), Verdi.

Pupils of Miss Etta M. Tessier.

Song of the Bathers, Wachs; Elfin Revels, Tarantelle, Paldi; Song of the Brook, Lack; Moonlight Barcarolle, Schytte; Valse Excentrique, Eggeling; Étude Op. 123, R. Hoffmann; Spring Song, Mendelssohn; Tarantella in E Minor, Lomas; Concert Polonaise (4 hds.), Engelmann; Menuet, Op. 15, No. 1, Rogers; Scherzo, Op. 16, No. 2, Mendelssohn; Humoresque, Op. 68, Brandeis, Concerto in A Min., Grieg.

Pupils of Mrs. W. I. Henshaw.

Day Dreams, Reverie, Lincoln; Rustic Dance (4 hds.), Schytte; Sing, Robin, Sing, The Contented Bird, Spaulding; Dance of the Automatons, Lerman; Dancing Butterflies, Stone; Spring Song (4 hds.), Mendelssohn; Rustle of Spring, Sinding; Melody of Love (4 hds.), Engelmann; Wayside Chapel, Wilson; Faust Waltz (4 hds.), Gounod; From the Heart, Kern; Daughters of Spain (4 hds.), Atherton; To Thee, Astenias; Charge of Hussars (4 hds.), Spindler; Danse Bizarre, Fontaine; Comrades in Arms (4 hds.), Hayes; Titania, Wely; Invitation to Dance (8 hds.), Weber; Mountain Stream, Smith.

Pupils of Mrs. White.

Capricante, Marche de Concert (4 hds.), Wachs; Belle of the Season, Heins; From the Heart, Kern; Hungarian National Dance, No. 1, Horvath; Wilhelmine, Strelezki, Miss Rose Edgar; Dance on the Green, Heins Berceuse, Berger; Sicilian Dance, Quinn; Entreaty (for the left hand alone), Lichnel; Marcia Fantastica, Bargiel; Royal Hunt, Holzer; Fantasie in D Minor, W. F. Mozart; Arabesque, Meyer-Helmund; A Memory (Song), Borowski; Zur Guitarre, Hiller; Polonaise Militaire (4 hds.), Chopin.

Pupils of Miss Farrell.

Wayside Spring, Williams; Wayside Rose, Fischer; May Day (4 hds.), Rathbun; Grotesque Reel, Marie Crosby; Warblings of the Birds, Kimball; Learning to Waltz, Missa; Amorette, C. W. Krogman; Hungarian Rhapsodie, Koelling; From the Heart, Kern; Among the Snowflakes, Meissoner; Heavenly Chimes, Gradi; Glittering Jewels, Engelmann; Birds of Passage, Wachs; En Route Caprice, Fontaine; Serenade, Liebling; Tarentella, Dressler; The Nightingale and the Zephyr, Boynton Smith.

Pupils of Miss Ola Bidwell.

The Keepsake (4 hds.), Petrie; May Morning (song), Denza; Rustle of Spring, Sinding; Sizilietta (4 hds.), Von Blon; Meadow Play, Hiller; Sing, Smile, Slumber (song), Gounod; Bebe Qui Danse, Grimaldi; Slumber Song (Violin), Booth; Under the Mistletoe (4 hds.), Engelmann.

NEW BOOKS.

Three Books, by Mme. A. Pupin. The Fairy Stories That Did Not Come True (60 cents); The Fairy Story That Came True (60 cents); How to be Rich and Have the Best of Everything (25 cents).

Mme. Pupin writes in a most engaging fashion and always introduces many precepts which are the result of her long observation. Her books have a fine spirit of uplift and her gift of writing makes every page interesting. In her own youth she was surrounded by Physical limitations which would have placed many women in the "incurable invalid" class. Surmounting these, she was able to realize her ideals in many ways, first as a pianist (she has been a soloist with the Thomas orchestra) and then as a lineuist (she mastered three foreign languages with comparatively little tuition and speaks them fluently). Mme. Pupin in her works attempts to help others oy showing how she accomplished so much. Her little book "How to be rich and have the best of everything," (Price, 25 cents), contains splendid advice for young and old. Mme. Pupin, despite her French name is an American, although she lived for a time in Germany where she studied at the Leipsic Conservatory.

In Music Land, by George P. Upton, Browne Howell and Co., 200 pages, Illustrations, Price $1.25.

Mr. Upton has a delightfully interesting style and everything he has turned his pen to has found new friends for him. This new work is a series of six-teen evenings with the famous musicians designed to entertain young people. It ranges from Bach to Verdi and includes chapters upon the sonata, the concerto, the orchestra, etc. The work is not a text book, but rather a narrative relation of the facts interrupted by questions and remarks from the friends of the narrator. There can be no question that many will find this little book very entertaining. It has all the good features of an excellent gift book.

Schumann. By J. A. Fuller Maitland. *Weber*. By Sir Julius Benedict. Both published by Scribner's Sons, New York. Each, price, $1.00, net.

These two well-known volumes of the "Great Musicians" series are both excellent. The fact that the publishers have been obliged to get out a new edition of them shows that they have met with the appreciation they so well deserve.

Is it Enough? By Harriette Russell-Campbell. Published by Harper & Brothers, New York. Price, $1.00.

Of course you can guess what "it" is? This is an old, old story, but very humanly told. Jean Kontze, a musical genius, boards in a New England village-home. He marries the daughter of the house and the scene changes to New York. The temperamental was that goes on between the innocent little New Englander and the selfish musical genius provides plenty of heartrending incidents, but finally real love dawns between them, and "it" proves to be "enough." The author wisely avoids committing herself too deeply on the technical side, though she manages to preserve a "musical atmosphere."

A System of Music Teaching. By Wilbur Follett Unger. Published by the author. Price, 50 cents.

Mr. Unger has made himself familiar to THE ETUDE readers through many excellent articles. His "eclectic and emulative system of music teaching," as he describes it, is very comprehensive, and the booklet he has compiled contains many valuable suggestions.

"Golden Opinions from all Sorts of People."
MACBETH.

The Virtuoso Pianist is certainly just the thing that I have wanted. The exercises are all splendid helps, and it is a book that I intend to use in all my teaching.—HAROLD C. MASTERS, Iowa.

The Instructive Four Hand Album, by Sartorio, is an excellent duet book for younger pupils.—E. WELSH, *Colorado*.

Just a word of praise for the Beginner's Book. I have been using it with a little pupil and she is doing very nicely, going ahead of an older sister who is using a different book.—MYRTLE NEEL, *Kansas*.

Mastering the Scales and Arpeggios, by James Francis Cooke, is one of the best works I have ever seen.—MRS. J. H. CALLAWAY, *Illinois*.

Operatic Selections for Violin and Piano, by Franklin, is just what I have been looking for. It is arranged beautifully and adapted to the use of pupils who have had instruction up to the third position. I have already used four copies of it and will order more.—EMMA KAYSER.

I WISH to express my appreciation of the increased value of THE ETUDE. Every department is so full of information; the music is excellent and the variety is suited to all grades.—MRS. L. E. WILLIAMS, *Oregon*.

No teacher can afford to be without *Mastering the Scales and Arpeggios*, by James Francis Cooke. Everything is explained so well that the very beginner ought to have no difficulty in mastering it.—ARTHUR WEGAT, *Ohio*.

Operatic Selections for Violin and Piano is a fine work and should become very popular with young violinists.—C. F. MUTTER, *Maryland*.

I THINK THE ETUDE is a great thing for music lovers. I would not be without it. It has made me a better student and a better teacher.—MARTHA METCALF, *Wisconsin*.

Mastering the Scales and Arpeggios, by James Francis Cooke, is surely a great success, for up to now I have always had trouble with teaching the scales according to the old style, but now the pupils are simply carried away with the novelty of these scales, and are more interested in these than in any other thing. Some prefer them even to pieces.—CHAS. STROHMEYER, *New York*.

I CONSIDER *Sacred Trios and Quartets for Women's Voices* the very best work of its kind I have yet found.—NINA S. DENNIS, *Ohio*.

THE *Popular Home Collection* I can recommend willingly, as I am very much pleased with it.—MRS. H. P. BURNSIDE, *West Virginia*.

I FIND the *Twenty Piano Duets for Teacher and Pupil, Op. 896*, by Sartorio, excellent as supplementary work and am glad to recommend it.—ALICE C. TEETOR, *Washington*.

I AM very much pleased with your editing of the *Week Studies*. I have used these studies in my teaching for the last twelve years and can recommend them very highly.—HENRIETTA WARNSHINE, *Michigan*.

THE work *Mastering the Scales and Arpeggios* is invaluable to a good musician. The author must have known the book is just what I have been hunting for.—F. WAGNER, *New York*.

I FIND the *Choir Book for Women's Voices* to be just what we have often felt the need of and I can freely recommend it to all lovers of good church music.—MRS. AARON ENGLE, *Cuba*.

THE *Instructive Four Hand Album*, by Sartorio, is excellent, not only for use of pupil and teacher but just fills the need where there are two pupils in one family, one far enough advanced to take the teacher's part, which is not hard in any of them.—GEO. WHITE MCMONNES, *Nebraska*.

The work *Ten Duets for Teacher and Pupil*, by Theodora Dutton, is a most clever idea for young players and fills a long wished for plan.—MRS. GEORGE THAYER, *Illinois*.

The work *Opera Album for Piano* is the best selection of operatic gems I have yet seen. I am highly pleased with it in every way.—THOS. POTTS, *Canada*.

The *Vocal Studies*, by H. W. Petrie, are both pleasing and instructive.—MRS. J. T. JONES, *Oregon*.

I have been using Hanon's *Virtuoso* for the last ten years with my pupils, and so far I have not found any substitute for it. It is invaluable to busy teachers who have not much time to devote to their own practice. Your edition is one of the finest on the market.—ALBERT A. MONESTEL, *New York*.

THE USE OF PIECES IN THE FIRST YEAR.

BY MARGARET WHITFIELD.

WHILE some teachers seem to be greatly opposed to giving young pupils pieces during the elementary work, the experience of the writer has been that pupils who have an opportunity to study good compositions as soon as they can possibly play them successfully, almost invariably play more musically, more spontaneously, than those who are kept exclusively upon a diet of technical work, studies and scales. I do not mean that the mechanical side of the work should be neglected, but I do mean that the study of the all-important scales and technical exercises should be interspersed with pretty melodies.

The new piece brings a freshness and life into the little pupil's work. It is far more attractive when it is a separate piece rather than one of a series in a book. One must not be guided wholly by the cover—that is, one should not pick out pieces by the attractiveness of the title. However, if you have a choice between two pieces equally good, always choose the one with the pretty title page. Good teaching of little folks depends very largely upon how your ability to transport your present self in imagination back to the days when you were a child. Can you look out of a child's eyes? Can you hear with a child's ears? Can you rejoice with a child's heart? If so, you will realize that pictures are very dear to the little folks, and you will often make use of them to stimulate certain pupils who are apparently untouched by the pretty piece inside the cover.

The child's musical imagination must be trained by true musical development. One might as well expect to develop the poet's instinct by reading the telephone book for practice in enunciation as to develop the child's musical instinct by five-finger exercises alone.

A girl of twenty came to study with me two years ago. While she was very anxious to play well she was discouraged with her progress. She had never had any real training, but had picked up what she knew. I put her on Dr. Mason's *Touch and Technic*. She was industrious and learned quickly, and at the end of a year had made much progress. All along

MARKING THE PHRASING FOR YOUNG PUPILS.

MR. J. ALFRED JOHNSTONE, in his admirable little volume, *Touch, Phrasing and Interpretation*, makes some admirable suggestions with regard to indicating the phrasing of musical sentences, etc., which will be found valuable by young teachers. "One plan is," he says, "to adopt the familiar signs used in punctuating literature.

Write a comma at the end of a short, two-measure phrase; a semicolon at the end of a sectional or full phrase of four measures; another comma at the end of the third short phrase; and a colon at the end of a period marked by a full close.

"The other simple device is to draw a light pencil vertically across the stave or staves at the end of each phrase. Besides this, it would be well to induce the pupil always to get scholarly editions of their music, editions which carefully and elaborately show the phrases, figures and motives, by curved phrasing lines or other punctuating devices."

How Teachers Are Combating the Missed Lesson Evil

MISSED LESSONS

Musicians of the country have adopted the rule which requires students to pay for all missed lessons except in case of protracted illness. Teachers are expected to conform to this rule.

A Resolution Passed by the Philadelphia Music Teachers' Association and Endorsed by the Signatures of Three Hundred Representative Teachers in all parts of the United States.

STUDIO WALL PLACARD USED TO ADVERTISE THE CUSTOM OF ALL SUCCESSFUL TEACHERS

I AGREE most heartily on the subject of missed lessons. I gave up teaching myself just on account of that same thing. I am very glad some one has taken steps to stop it.—FRANK W. LE ROY.

REGARDING the rule of pupils paying for lessons missed, I have them pay for all lessons missed (except in case of extended illness), but give them the privilege of making them up before the end of the term.—LA VERNE H. BROWN, *Michigan.*

I SEE no possible way of securing efficiency in the always difficult problem of musical education except to hold the pupil strictly accountable for missed lessons.

Leniency in this respect cannot fail to be wasteful; too often it encourages the inroads of indolence and imposition.—WILSON A. BURROWS, *New York.*

I AM in entire sympathy with the stand taken in regard to "missed lessons."—CECIL W. BERRYMAN, *Nebraska.*

I AM very much in favor of the plan to have students pay for missed lessons. I do it, and while it loses some pupils, it is a benefit to the profession.—OLIVER C. JONES, *Idaho.*

I AM in hearty sympathy with you in your very commendable work, and I wish you the success you deserve.—CHARLES DORAN, *Washington, D. C.*

I AM most assuredly in sympathy with your statement concerning missed lessons being paid for except in cases of protracted illnesses. A music teacher's time is worth as much as that of anyone in any other vocation and should be considered as such. It should not be subject to the whims of pupils or their parents or guardians.—MRS. M. P. BROOK, *Connecticut.*

Thank you for sending me word of this plan, as I have been much inconvenienced by unnecessary skips in lessons. I feel that the idea is a wise one.—J. W. H. KNIGHT, *New York.*

I am glad the Association has taken up the question. However, the matter has not troubled me individually, as, in my eighteen years' experience in teaching, I have made it a rule, and insisted upon it, that the time be paid for, whether used or not.—MRS. W. P. ALLEN, *Missouri.*

Am heartily in favor of the view expressed in this statement, and earnestly hope you can devise some plan to eliminate the evil of missed lessons.—ANNA GLENN CROWE, *Alabama.*

I have been very rigorously enforcing that very rule for missed lessons for four years and consider it the only way to do. I have lost more pupils on account of it than of any other reason, and consider it a good thing because it sifts out the disorganizers and finally fills in with earnest workers, which are the only kind of pupils worth having.—GRACE P. KARR, *New Jersey.*

I charge for lessons by the month. All lessons must be taken within the time specified on receipt. Any change of day and hour (also specified on receipt) must be duly arranged for, a day, or more, postponed, or forfeited.—ALICE O. THORSON, *Washington.*

I most heartily endorse your statement in regard to "Missed Lessons," and think it is the only *fair* way to all concerned, including the pupil.—MRS. A. H. LIENHARD, *Minnesota.*

I wish it might become an established rule, or even law, in every state or town to prohibit the "missed lesson" habit, which is universal among pupils in every community and especially in the small country places.—ALICE E. CORTETMANCHE, *Vermont.*

It is quite as reasonable that music teachers should know what salary they are earning as that other bread winners should. This is impossible when the caprices of students regulate the number of lessons per week in a class.—ELSIE FORREST EARLEY, *Illinois.*

As a music scholar I always expected to pay for missed lessons if they were missed from trivial reasons. In case of absence from unavoidable reasons, always notified teacher at least one day in advance. In this way no teacher would give me the lesson at his time. If absent without notice to teacher I think a pupil should pay for lesson.—L. A. CASEY, *Michigan.*

My opinion is that the pupil should pay for the missed lesson, and it is the teacher's duty when a new pupil comes to a teacher not at the beginning, "*You pay for every lesson, whether you come or miss.*"—PLATON BROUNOFF, *New York.*

I am heartily in sympathy with the sentiment expressed under the caption "Missed Lessons."—MRS. D. J. KEILER, *Missouri.*

It a pupil does not take his lesson at the appointed hour he should notify the teacher sufficiently in advance for the latter to employ his time otherwise. If music teachers would only realize that by coöperation and some such mutual agreement they would *individually* benefit, they would insist on this rule.—CELENE LOVELAND, *Illinois.*

To my mind there is only one answer to the question, "shall missed lessons be made up." The time has been bought and should be paid for like any other acquisition. It becomes the property of the buyer to use or dispose of as he wishes.—EDITH MATHILDE COOK, *New York.*

I never have deducted for lessons missed except for protracted cases of illness, and I have only lost one pupil by it. I am glad to change a lesson hour occasionally if notice is given beforehand.—ELIZABETH C. COBB, *Georgia.*

I most assuredly think that pupils should pay for all missed lessons, inasmuch as the teacher sells his time and is entitled to regularity of lessons, or else payments for same, any way.—WILLIAM C. KERGWIN, *Texas.*

Lessons are paid for in advance. No money refunded, except for a series of absences, caused by prolonged illness. Any other arrangement would be absolutely unjustifiable.—JOHN W. BREMER, *Oklahoma.*

I am indeed in sympathy with the missed lesson movement, but practically I have found it impossible to carry out. My only suggestion is specially printed billheads which state plainly that missed lessons must be paid for. Even so, the relationship between teacher and pupil so often develops into friendship that a rule of this kind, even though plainly stated, would be difficult to enforce.—MRS. AMY C. W. BAGG, *Massachusetts.*

Having always paid for my own missed lessons in the course of my training in music, I never dreamed of doing any other way when I, myself, began to teach. I have always explained my rule (to parents) at the time they start the child's work. Having a very large class, with about half of it very young children, a number of lessons are missed during each year on account of storms, children's little sicknesses, rehearsals for school and church entertainments, etc. Parents expect the lesson to be charged, but I make the time up to the pupil at a time when I am not so heavily burdened as I am during the season.—ELEANOR CAMERON, *Iowa.*

"QUALITY in sounds is only mysterious because we do not see deep enough into the nature of things, and yet the fineness of judgment in our sense of hearing exceeds greatly any other means of comparison."—*Herman Smith.*

WHAT AN OPERA HOUSE COSTS IN EUROPE.

In the *Schaubühne*, a German paper devoted to the mechanical phases of stage work, Dr. Max Epstein estimates the cost of a modern opera house abroad where materials may be secured at much lower rates than in America, and where labor is often so cheap that there is no basis for comparison with American conditions.

In describing the Deutschen Opernhaus in Charlottenburg Dr. Epstein gives the following figures: The ground cost $480,000.00 since the opera house was to be built in one of the most desirable sections of Berlin. The building cost $865,000.00. The opera house belongs to the people of Charlottenburg, and they have arranged to give outright a sum of $56,500.00 for the support of the opera. Naturally this will do little more than pay for a part of the expense. Wealthy Americans often make individual contributions greater than this, however. The daily cost of the upkeep of the opera house, including heating, service, light, etc., is $1,360.00. Computing the interest on the investment, etc., American opera houses would be very glad indeed to have as slight an expenditure as this as a daily outgo. The annual cost for the artists of the Charlottenburg Opera (and some of the artists are paid during vacation) is $575,000.00, the chorus receives $40,000.00, the ballet receives $8,600.00, the orchestra $67,000.00. Other overhead expenses amount to $36,000.00. The Charlottenburg Opera House has the financial advantage of Sunday performances, and these are usually the most profitable performances in the week. Often the receipts run as high as $2,125.00 a night, whereas the average receipts for week-day nights will run $1,250.00. While the Charlottenburg Opera House has in many ways a very different status from that of the Royal Opera House in Berlin, excellent opera is given at extremely low rates. However, those familiar with operatic conditions in America realize at once from the table of expenses given above that no American opera house of the higher class could exist with such an outlay. Americans demand great singers—in fact, the greatest singers. Of these there are but few and they naturally command enormous fees. However, if we must have Rubens' Van Dykes, Hals' Corots and Whistlers in our galleries we must expect to pay for them.

Germans are content in many cases to listen to opera that is not besprinkled with stars like the firmament. The American, however, does not go to the opera so much to develop his musical taste as to gratify his senses and rest his outrageously overworked mind and body. He wants the best and only the best and is willing to pay for it—and pay he does.

THE INTERPRETATION OF BACH.

BY J. ALFRED JOHNSTONE.

Bach's clavier writings are amongst the earliest and very greatest of our piano classics. And not only so, but also because of their severely logical and contrapuntal or polyphonic style, as well as because of the almost entire absence of any interpretative suggestions by Bach himself, they seem to us always to stand in need of able interpreters. Many earnest laborers have entered upon this rich field of study, and the editions of many of Bach's works which are now available leave no difficulties unexplored, and offer to the student valuable directions and suggestions on many points of interest.—*Touch Phrasing and Interpretation.*

A SEVENTEENTH CENTURY MUSICAL PESSIMIST.

LOVERS of Gilbert and Sullivan opera will remember that the famous "little list" kept by *Koko*, the Lord High Executioner, included among its possible victims "the gentleman who praises with enthusiastic tone all centuries but this and every country but his own." It is interesting to find that citizens of this kind are not confined to our own times. Here is an extract from an *Essay on Ancient and Modern Learning*, by Sir William Temple, an English statesman of the seventeenth century, who was so wedded to things Greek that he believed counterpoint and harmony should be thrown overboard in favor of the melodies of ancient Hellas, and that the violin and clavichord should give place to the lyre and the shepherd's pipe. It is interesting to note, however, that Sir William confessed to Hawkins, in urging the superiority of Greek music, his "utter incapacity to judge about it."

"What are become," he asks, "of the charms of music, by which men and beasts, fishes, fowls and serpents were so frequently enchanted, and their very nature changed; by which the passions of men are raised to the greatest height and violence, and then so suddenly appeased, so as they might be justly said to be turned into lions or lambs, into wolves or into harts by the powers and charms of this wonderful art? 'Tis agreed of all the learned that the science of music so admired by the ancients is wholly lost in the world, and that what we have now is made up of certain notes that fell into the fancy or observation of a poor friar in chanting his matins; so as those two divine excellencies of music and poetry are grown in a manner to be little more but the one fiddling and the other rhyming, and are indeed very worthy the ignorance of the friar and the barbarousness of the Goths that introduced them among us."

EAR TRAINING THROUGH SCALE PRACTICE.

BY C. A. EHRENFECHTER.

SCALE practice offers great advantage to the vocalist and violinist for training the ear, since both have to find their tone before producing it; the pianist, however, finds the notes already prepared for him; this, no doubt, is very convenient, but it renders the advantages to be derived from scale practice with regard to the training of the ear, highly problematical. This need not necessarily be so, but then, as has already been stated with reference to five-finger exercises, *quick* and *thoughtless* has to give way to *slow* and *thoughtful* playing.

As Amy Fay has said in her *Music Study in Germany*, "No more mechanical straying of the hands over the keys (as the novelists always say of their heroines), thinking of all sorts of things the while, but instead, a close pinning down of the whole attention to hear whether one finger predominates over the other, and to note the effect produced."—*Technical Study in the Art of Pianoforte Playing.*

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