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Winton J. Baltzell

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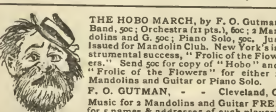
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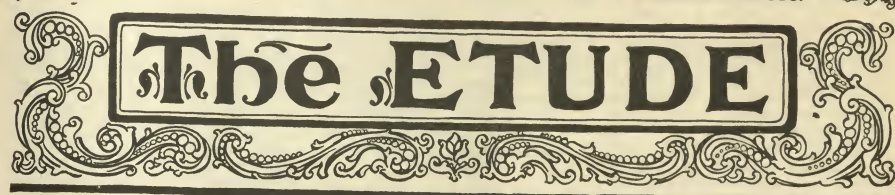
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EDWARD MACDOWELL ON THE RELATION OF
MUSIC AND POETRY.

By strange paradox no man is more generally misunderstood than an honest one. When honesty is combined with idealism, that misunderstanding is apt to be still greater. Judging from personal association, if I were asked to name the two honest among distinguished musicians the names of Theodore Thomas and Edward Alexander Macdowell would occur to me. Differing as they do so widely in personal traits and characteristics, they hold strongly this common one of honesty, a quality that, in the end, no matter what discomferts it may bring into the life of a man, carries him farther and more surely than any other.

Mr. Macdowell, for he prefers this simple mode of address to that of either professor or doctor, to both of which he is entitled, is firm in his opinions, frank in expressing them, impatient of mediocrity, and unflinching in the holding fast of his ideals. In common with most sensitive and intellectual people, he has two distinct sides to his character, that which the world knows and that which shows only to his friends. His dislike of show, push, and parade are strongly developed. Seeing what could be accomplished in the bettering of musical conditions, he would take a way in the developing of them as direct as that of the Czar of Russia, who, when asked to name the route of a railway from St. Petersburg to Moscow, drew a straight line on the map. Naturally, perhaps, for it is human nature, this very directness is a source of offense, particularly with those who have pet theories to propagate; and so many have. His decision once made is final, but, whether agreeing with the point of view of one or another, it is invariably from his own the one of honesty. The chances that have been presented to him are many; those that he has accepted, few. A recent one in this direction is at the moment recalled. The directors of the London Philharmonic requested him to compose a work within a given time for presentation in their concert. Mr. Macdowell's reply was that no man could do his best work to order, and within a given time, inspiration, and not opportunity for performance, being the true incentive to write. Again, there is in mind another circumstance, but which Mr. Macdowell himself has given no word or hint. As it affords an insight to the other side of his character, the gentle one that his friends know, it is well to repeat it. Wishing to be of help to certain people in whom he was interested, and seeing no other way clear to fulfilling his wishes, he composed a set

of pianoforte pieces decidedly more in the popular vein than his own style would allow, published them under a *nom de plume*, and had the royalties sent to his beneficiaries, who were left in ignorance of the source. A gratifying thing to record in this connection is that, even under the conditions existing, with name and



EDWARD MACDOWELL

style both veiled, the talent embodied in their writing carried them to a large and ready sale. With those who know him best Mr. Macdowell is an inveterate joker; the habitual air of shy reserve and reticence gives way to one of genial friendliness. To turn his point he has generally ready some apt story or quaint conceit that recalls the ready, fanciful wit of Oliver Herford. Of a literary bent of mind, he is a close reader, in large measure along an unbroken track, particularly in the line of poetry and works of the ideal class. It is not generally known, because his modesty has kept him from acknowledging it, but he has written the majority of the verses which he has set to music. These, and others which

he has written from time to time, will before long be printed in a volume for limited circulation. A unique point in this connection is that, he confesses that, while the melodies he writes to his songs escape his memory, the words remain always indelibly fixed.

In a talk for THE ETUDE Mr. Macdowell touched upon this point in connection with the theme of song-writing and of poetry as a source of suggestion in instrumental composition. Of the former, Mr. Macdowell said, entering at once upon the subject: "Song-writing should follow declamation. Declaim the poem in sounds. The attention of the hearer should be fixed upon the central point of declamation. The accompaniment should be the simplest point and merely a background to the words. Harmony is a frightful den for the small composer to get into—it leads him into frightful nonsense. Too often the accompaniment of a song becomes a piano fantasia with no resemblance to the melody. Color and harmony under such conditions mislead the composer; he uses it instead of the line which he at the moment is setting and obscures the central point, the words, by richness of tissue and overdressing; and all modern music is laboring under that. He does not seem to pause to think that music was not made merely for pleasure, but to say things.

"Language and music have nothing in common. In one way, that which is melodious in verse becomes doggerel in music, and meter is hardly of value. Sonnets in music become abominable. I have made many experiments for finding the affinity of language and music. The two things are diametrically opposed, unless music is free to distort syllables. A poem may be of only four words, and yet those four words may contain enough suggestion for four pages of music; but to found a song on those four words would be impossible. For this reason the paramount value of the poem is that of its suggestion in the field of instrumental music where a single line may be elaborated upon. In this it elaborates, it extends, and conveys so much of the thought beauty that it emanates from the body. To me, in this respect, the poem holds its highest value of suggestion. The value of poetry is what makes you think. A short poem would take a life-time to express; to do it in as many bars of music is impossible. The words clash with the music; they fail to carry the full suggestion of the poem. If music stuck to the meter in the poem it would often be vulgar music. Verses that rhyme at the end of every phrase make poor settings to music. Many serious poems in meters of that kind fall short of expression in the musical setting. For instance, you can take very serious words and make them absolutely ridiculous. In the setting of words and music the one can absolutely deny and distort the other.

"The main point is to hold closely to the ideal beauty of the song—to sustain the balance of art. English presents great difficulties in the matter of accents, but the French none. English being on a different basis, the accent changes the meaning of the word entirely. In French the syllable may fall on any part of the measure, but not so in English or German. Many poems contain syllables ending with *e* or other letters not good to sing. Some exceptionally beautiful poems possess this shortcoming, and, again, words that prove insurmountable obstacles. I have in mind one by Aldrich in which the word "nostrils" occurs in the very first verse, and one cannot do anything with it. Much of the finest poetry—for instance, the wonderful writings of Whitman—proves unusable, yet it has been undertaken.

"In the choice of words for song-settings Heine proves the most singable. In the writings of Goethe many poems are eminently singable in every way. Many of the earlier poems by Horvella possess these high qualities. The fugitive poems to be found floating in the newspapers often prove excellent material for a song-setting.

"A song, if at all dramatic, should have climax, form, and plot, as does a play. Words to me seem so paramount and, as it were, apart in value from the musical setting, that, while I cannot recall the melodies of many of those songs that I have written, the words of them are indelibly impressed upon my mind, and fixed in memory so completely that they are very readily recalled. The poetic significance is inviolable, the thought touched me. Music and poetry cannot be accurately stated unless one has written both.

"To have absolutely free rein is to express the poem in instrumental music, where elaboration, extension, and unhampered imagination in development of the subject allow full play to the fancy and the ideal.

"A tendency and an error to which young composers are prone is the undertaking of big things. In the composition class the other day a boy brought a piano-forte concerto that he had begun, a tremendous, dramatic affair which he was by no means developed sufficiently to possess the materials of expression. Speaking of the situation to him, I could find no apter illustration than the small boy scowling in a corner and who, when asked what ailed him, said: "I want to make the whole world tremble at the mention of my name." He wanted to knock the whole world down at the first shot. Personally, I have not found the American boy student addicted to rapt and exclusive admiration of any particular composer. He is not a special hero-worshiper. The hardest thing is to make a boy understand the nature of music; he goes in for sound, and not for organic development.

"The homeliest stories prove oftener the surest way of conveying to the young mind an impression—a kind of megaphone method. The humorous side of things and the sarcasm is not lost upon him.

"From observation, I do not think the human animal takes to music. The child likes squeaky sounds; the small boy finds most joy in that fearful noise made by bits of tin and string. It appears natural to prefer ugly sounds rather than right ones. Technical work has made an element felt in music, an element that has nothing to do with beauty of sound, and yet mighty and potent. Sounds affect us by their texture, as in the instance of the music of Richard Strauss: tremendous, rolling, and majestic."

"As to hours and choice of time for composition, matters which must rest as individual ones with the composer, Mr. Macdowell is erratic. Until he took up his home in New York opposite Central Park, that spreads a map of landscape under his windows, it was impossible for him to write in the city. This glimpse of Nature, even though so limited a one, seemed to supply the missing touch. As it is, however, his principal composing is done in the care-free summer-time, away from town and the claims of work at Columbia University. His country-home is a rambling, old-fashioned place in a quiet corner of New Hampshire. About the house is an old garden that has been a source of inspiration in his work. Beyond this the place comprises seventy acres, mostly

in forest. His composition is done in a log cabin, built in the Swiss chalet style, with steep roof. The building stands under a dump of beech-trees half a mile from the main house. Some days are spent in complete seclusion in the sunny fields or under the shadow of pine-woods; on others, when the working fever is strong on him, he writes from early morning until far into the night and, after a brief sleep, is at it again while the dew is still fresh on the garden.

WILLIAM ARMSTRONG.

INTER-RELATION OF TOUCH AND TONE-EFFECT.

BY DR. HENRY W. GILES.

Varieties of touch and tone.

The variety of tone which can be elicited from the piano is not great when critically analyzed, and yet, after hearing a number of players, we are conscious of a marked difference in the impression received by the hearer as to the tonal quality produced. It is possible that there is a certain amount of illusion in this matter, and that we are apt to confound tone-quality with other means of expression, which will include phrasing, crescendo, and diminuendo, the use of the tempo rubato, varieties of tone-connection and tempo. And yet we must acknowledge that every artist has an individual touch, the differential quality of which would be still more impressed upon our minds were we always to hear without seeing the player. This difference in tonal quality is more apparent in the *mezzoforte*, *forte*, and *fortissimo* touches than in the *piano* touch. It does not require a great player to preserve a satisfactory quality in the moderately soft touch. To tense the proper muscles strongly and yet hold loose the ones that interfere requires a condition of perfect training. To approach the *fortissimo* without twang or hardening of the quality is characteristic of the great artist. Did you ever hear the tone fairly eringe and quail under a powerful touch? It is indicative of muscles that are stiff and unyielding, like the blow of a hammer. It is analogous to the cold, hard enforcement of law which we call justice. William Mason says: "Let justice be tempered with mercy." That is, let the divine attributes of love and forgiveness permeate even the tone of the piano. This demands elasticity rather than hardness of muscle. It means a certain curving in of the key such as is effected by a slight drawing in of the finger, instead of the pure, straight up-and-down blow. It means perfect relaxation of muscles that flex and extend the hand upon the wrist. At the beginning of the phrase the arm-touch must be employed, and at the end the wrist must rise before the fingers leave the keys. In no case must the finger-joints be allowed to bend inward, and the knuckle-joints must be held sufficiently firm to resist the impact of finger and key.

There is such a thing as an indifferent tone. It is not positively bad, nor is it emphatically good. Many very good players use this tone habitually, but they never rise above mediocrity. Their nervous system is about as lifeless as the tone they produce.

We must discriminate between power and intensity. The *mezzoforte* tone, since it is intense, has much greater expressive power than the *forte* tone, which is merely loud. To produce this quality the entire muscular and nervous systems must be permeated with life and energy under perfect control. The mechanical touch consists in a quick downward pressure of the finger, beginning rather close to the key.

High or low raising of the finger.

And this brings us to the question: shall we raise the fingers high or low? Or, in other words, what are the advantages and disadvantages, and what is the difference in tonal quality elicited by striking the key from an uplifted position, or very near or even touching the key. One of the disadvantages of the raised

finger is the danger of the noise of impact. Another is the waste of motion. While it is practicable to raise the fingers high at a slow or moderate rate of speed, yet *presto* movements demand that motion shall be economized as much as possible. The perpendicular motion of the finger is scarcely recognizable in the hand of the virtuoso while playing very rapid passages. Again, the waste of muscular and nervous force by an unnecessary lifting is marked. The tone is more apt to be vital, intense, and of carrying power when the key is struck with the finger very near. Those who have studied at the Leipzig Conservatory under the teaching of the late Dr. Oscar Paul, will remember that he was the apostle of the non-raised finger, and that his pupils were always among the best in the school. It is true that Zwietscher and others said "raise the fingers," but their pupils always played with a kind of machine tone that was slightly and not sustained. When viewed simply from a muscular-training standpoint, benefit may be derived from practicing with the high, uplifted finger, but from an esthetic point of view it is dangerous and unnecessary. If necessary for tonal effect to strike the key from a height, the arm-touch should always be used. Under these circumstances the tempo is generally such as to allow ample time for the necessarily slower arm-movement.

Mention has been made previously of the difference between power and intensity. It may be remarked here that the latter quality may be best evolved with the non-raised finger. Pupils should be taught to play strict legato with the fingers remaining in impact with the key. These who have previously practiced with fingers raised high will almost invariably play a *legatissimo* when asked to keep the fingers on the key. This shows a laggard or slow motion of the lifting muscles. The actual nervous force in the finger is diminished. An uplifting quick-in-movement, but narrow in the space through which the finger is moved, should be practiced. This develops nervous strength and control. In opposition to this as a muscular exercise may be practiced letting the finger descend very slowly upon the key, and after contact depressing it as far as possible. This is really practice for the uplifting muscles, as they must contract strongly to prevent the finger from descending rapidly.

THE DOCTRINE OF THE AVERAGE.

BY W. J. BALTZELL.

In addressing the students of the Cambridge, Mass., High School, Senator Hoar said, for the encouragement of the less brilliant members of the school: "Much of the good work of the world is the work of dull men who have done their best." This doubtless a statement made on the basis of the senator's long experience and many opportunities for observation. There is in it a strong encouragement for the average student, the one who must work hard for everything that he learns and makes his own. It is not necessary to do more than to refer to the old fable of the tortoise and the hare to draw the moral that the race is not always to the swift. It is a good thought for the student to keep in mind that many an average man or woman has won a satisfactory success, and that he himself, as an average man, can do as well, providing that he is willing to pay the price, namely, hard, steady, and persistent work.

Those who are doing the main work in music to-day are not the few great teachers and players, but the rank and file in every town and village; and the few brilliant pupils who carry off the prizes, but the many others who show only average abilities, but who will, in a few years, be the teachers of the next generation.

CONTEMPORARIES can never correctly judge their contemporaries.—*Chateaubriand*.

THE WIDENING SCOPE OF TECHNIC.

BY WILLIAM BENDOW.

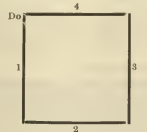
"And would that we could at once paint with the eyes! In the long way, from the eye through the arm to the pencil, how much is lost!" said Lessing. The whole aim of art-education is to reduce to a minimum this loss between conception and expression. This loss is caused by our own human limitations, and the ways and means we employ to rid ourselves of these limitations constitute our technic.

In the case of the pianist, what are these shortcomings that make an ideal expression of a musical conception so rare? His task is to interpret through his mind, fingers, and piano some composer's musical idea. Like most ideas, this idea is communicated by printers' ink. And the printed composition is simply the architect's plan, giving the form and color-scheme. This the pianist is to body forth according to directions and specifications.

Peremptorily this demands that the pianist must understand the form, the color-scheme, the intention. After all, he is the builder of the tonal structure in order for the delight and benefit of men. He must know the different requirements of the various forms, and it is an imperative part of his technical education to learn how to dispose every detail of his material in order to produce the intended formal impression.

TECHNIC OF FORM.

This technic of form can be taken up very early in the curriculum. The child soon learns to observe the forms of houses, animals, etc., and tries to sketch the outlines for himself, if encouraged. So in his little songs he can easily be shown the parallel between the line of poetry and the phrase in music. Still further, the elementary form of a square will illustrate the elementary form of a four-phrase period in musical structure.



This will confirm:

1. The symmetry of the four phrases.
2. The parallelism of 1 and 3, 2 and 4.
3. The completeness and finality of the form, Phrase 4 ending where 1 begins, with the tonic or keynote.

Vitalize this by playing the melody of the first eight measures of the Mozart sonata in A, or of Schubert's impromptu in B-flat. First, get him to appreciate the three points mentioned above by hearing them. After that, show him the printed copy, and he will at once grasp the general idea.

The experiments already made with children in melody-building show conclusively that this technic of form can be introduced much earlier than was supposed possible. More and more will this widening process demand that the pupil shall think the music as well as play it. And this will call for a more scientific study and training of the student's musical perceptions than is in general use.

MOTION, RHYTHM, AND ACCENT.

But music has something more than form. It has motion, rhythm, accent. Here, again, the pupil can grasp the elementary ideas more readily by a corresponding example in the familiar verse he sings. For example:

Hark! 'tis the nightingale
Trilling its lovely
Flooding the night,
At break of day,
hill and dale

Every book of songs having the words printed be-

low the treble staff will illustrate this correspondence of the metrical and rhythmical features. Take "Onward, Christian Soldiers," to Sullivan's tune for $\frac{3}{4}$ time, and "Brightest and Best of the Sons of the Morning" for $\frac{3}{4}$ time. From these regular types one can gradually proceed to the other varieties. And, to arouse the self-activity of the student, get him to try to write some words over the melody of the piece he is studying, not poetry, but just such a combination of phrases as will get him to feel the accent, which is a different thing from allowing him to accent mechanically the first note in each measure.

COLOR-SCHEME.

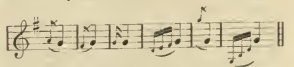
But how can we get the student to divine the color-scheme of a composition? We begin to teach colors by contrasting and comparing the seven rainbow colors or degrees of the scale. By unconscious intuition most children now know something about the melodic relations of these tones. But we must particularize by combining them, at first by twos. Do G and E go well together? Which is more pleasing, G and F or G and E? A few trials of this kind will bring home to his mind the fundamental principle of counterpoint, that thirds and sixths and octaves sound very well, fourths and fifths passably well, and seconds and sevenths badly. Set these intervals in motion, as a child often tries to do at the piano, and it will not take long for him to find that only a succession of thirds, sixths, and octaves sound well. Occasionally we have met children who have found for themselves that seconds "resolve" well into thirds, and sevenths into sixths and octaves. Others recognize it, when guided to it.

Now combine three. A little experimenting will show that the most satisfactory combination is that of a third and a sixth; for example, E-G and E-C, making E, G, C. Then show how the dissonant intervals always strive to blend into thirds, sixths, and octaves. The only reasonable way to study these progressions is by ear, just as we study natural colors by eye. After that, and not before that, we can translate the facts into words and notes in a book. Most great composers and players learned their harmony by hearing and by experimenting at the piano with dissonances and melodic progressions of various kinds. Their book-learning came afterward.

When we speak of the color-scheme of a composition we mean the sum of its characteristics, just as we speak of the "local color" of a novel. And a pupil can early learn to feel the difference in color between major and minor effects. And he feels instinctively that a chord—for example, E, G, C—has a brighter tint in the higher octaves of the piano than it has in the lower octaves, which he associates with duller, darker shades. With a few illustrations he can learn that even the more somber minor shades are brightened by being transplanted into the upper octaves.

Then the question of tempo as affecting color can be shown by repeating a few major chords at a slow tempo, and then changing the chords to minor and repeating them two or three times as quickly. The major chords will be more somber and the minor chords much brighter.

One learns a great deal by trying to color outline pictures. So we can experiment with a familiar melody like "America." Try it with the accent on the second beat of the measures having equal notes. Try it so, again, playing the first note of those measures as well as play it. And this will call for a more scientific study and training of the student's musical perceptions than is in general use.



The esthetic significance of these things can be appreciated long before he comes to the chapter on "auxiliary notes" in the harmony text-book. Proceeding along the same lines, show the difference caused by the harmonic background by playing

the melody of "America" as it stands, in G-major, but the first three phrases being accompanied by chords in E-minor.

TRAINED HEARING A FACTOR.

It is hoped that these suggestions serve to illustrate the fundamental principle that the student must have his sensibilities for "characteristics" refined primarily by hearing. He ought to know what effect is wanted, and then the mind must dictate to the fingers. Give a new composition to the student, explain all the marks, tempo, etc., and he brings it after he has studied it and plays everything conscientiously and mechanically. Now play it for him and see how eagerly he grasps the tone, the spirit, the character. Before hearing it he had but a bare outline of the idea as suggested by the marks, but the "internal evidence" of the composition was beyond his qualifications to fathom and appropriate.

Happily, there are many indications that we are breaking away from the narrow idea of technic as something belonging solely to the fingers. We are broadening out in the direction of a higher adaptability for color. Even the finger-technic is now governed by this consideration. All the different touches, taken as they now are in connection with rhythmical variations, constitute simply a more rational preparation in the use of just those effects of tempo, accent, lightness, attack, etc., which impart character to an interpretation.

Another evidence is the more scientific treatment of pedal-technic, which bears such an important relation to sonority, timbre and blending. It is a very good instance of the point involved, for there is practically no pedal-technic in the mechanical sense, only the raising and lowering of a part of the foot; but it is governed entirely by listening, by hearing the effects in relation to harmonic sense.

SPECIAL TRAINING OF ALL FACTORS.

The mind, the fingers, and the instrument are the three parts of the apparatus needed for interpretation. Every one of these parts must have its training, its technic to fit it for the task. The maker and tuner look after the instrument. We have the mind and the hands, and of these the mind is handicapped by more serious short-comings than the hand, as the entire history of human endeavor testifies. It is head work that wins.

On the other hand, if we do have a definite ideal for the will to carry out, nothing we possess is such a servile and capable valet to the will as our hand. The mind of the pianist is the camera containing the sensitized material which must be carefully prepared and then adjusted with the greatest nicety to get light and focus or the pianist cannot hope to develop at the piano a tone-picture that will convince with its characteristic features of identity and life.

ENJOYING A CONCERT.

There are many ways of enjoying a concert. My way is to listen. I do not want any information, and do not care at all whether this or that is the composer's or the performer's favorite piece. I want to listen, and if I were well off I would have all the performers out of sight, and I would sit, or walk, or lie down, or throw my arms up in total darkness. I cannot write a note of music, but I can see the great pieces and their parts and their accompaniments as if they were made of visible material. I have nothing to say against the person to whom programs and books of words are necessary, nor to the person who beats time with his foot, or who hums or whistles the music, or who asks me in one of the brief intervals what I think of it. I am not made that way. I want to listen—just listen—until I catch some spirit born of the music in my own soul. That is why I go to a concert—to become part of the music. Do you ask how I know that the conception I get is the conception the composer intended? I do not know, any more than I know that you who are reading these words will get from them the conception I intend. Most likely you will not.

THE STUDENT'S PRACTICE.

BY MARIE BENEDETTI.

MR. JOSEF HOFMANN has recently given expression to the belief that the effect on the pianist of having hours especially set apart for practicing is meretricious; that the artist should be able and ready to play equally well at any hour, and that the tendency of the custom of fixed hours for practicing is against, rather than toward, this desired condition. That the artist should be in equal command of his resources at any and every hour is, we acknowledge, the ideal truth; though facts concerning the work of some of the very greatest do not tend to prove it always true in realization. After all, artists of the piano are but human, and, however high, and however finely developed their natural powers may be, their perfect control of these same powers is sometimes affected by the outward influences which more easily master the ordinary mortal.

The effect upon the artist of the custom of devoting certain fixed hours to his piano-work is not under discussion; but, for the student, nothing could be more deleterious than the lack of system, the happy-go-lucky habit of work which his interpretation of this suggestion might engender. For in 90 per cent. of such cases, the result would not be with the student as it would be, for instance, with Mr. Hofmann; that the customary amount of daily practice would be accomplished, no matter how greatly the particular times of its accomplishment might vary, but rather that, without the habit of regular hours for the work, the regular quota of work would go undone. Any time is, far too frequently, no time, in its actual working out. There are, so often, so many other demands upon the student's time, of exercise, of pleasure, of other studies, of social interests, that without fixed hours for musical work his progress in that branch of study is well-nigh hopeless.

DIVISION OF TIME.

Would you learn to play the piano! Then resolve to devote just as much time to the attainment of your object as you can by any means, within reasonable limits, subtract from the total which each day lays at your door. I have said, within reasonable limits, because, for the very ambitious student, there is easily such a thing as too much practice for safety, both physically and musically; though, happily or unhappily, the majority of piano-pupils stand in not the slightest danger from this source. Madame Fanny Bloomfield-Zeisler has somewhere said that "four hours' work per day is sufficient for any desired accomplishment, musically speaking; that, with more than four hours' daily practice, one may become a pianist, but never an artist." If the physical, emotional, and nervous forces are exhausted by over-much work; there will be, of course, no power for the interpretation of the beautiful, which should be the end and aim of all piano-playing. But to return to the point in hand. If you would learn to play the piano, decide on the hours which you can best devote to the work, hours in which you can give your best strength, your freshest powers to the study, and set them apart; concentrate them to your purpose. Allow no extraneous influence or circumstance to interfere with your keeping these appointments with yourself and the piano: for in regular, systematic work lies the only possibility of success in the race you have undertaken.

CONCENTRATION.

An indispensable coadjutor of system in the attainment of your goal is concentration. If the muscles alone are in use during the practice-hours, while the mind, for the most part, is allowed to wander at its own sweet will, concerning itself with anything and everything but the matter in hand, if the fingers dutifully execute meaningless processions of notes while their owner's thoughts are engaged with the

last new story, or with longing for the termination of the practice period, why, then, in all reason, their owner can expect to accomplish little or nothing. Concentrate your mind upon the matter in hand during every hour and every minute of piano-work, if you would make that work tell toward the desired result. For the habit of concentration is to the powers of the mind what the burning glass is to the rays of the sun: that which gathers and holds it on a focal point, so intensifying their energy, their activity, that every moment of application is made to tell, both for the present and for the future. Yet, all important as is this habit of thought-concentration to the student in any field, to the majority of young students, at least, it is safe to say that its real power is all unknown; and, as a consequence, hours, and sometimes years, of so-called study bear only a tittle of the fruit they might have borne, had the pupil's power of application been rightly trained and rightly used. I have recently seen an inquiry for books from which this force of concentration might be learned; but it is needless to say that it can never be learned from perusal of other people's writings; it is something which must be acquired, it is a habit which must be formed by means of practice and experience, by training the will to rightly martial and rightly hold the mental powers in the field of active work.

TECHNICAL WORK AND THE REASON FOR IT.

Another useful habit of daily practice is that of seeing to it that all "the dry technical work," all the scales, arpeggios, trills, octaves, chords, and the other members of that useful company of tormentors of the youthful mind receive their share of your attention in the first portion or portions of the daily practice-time. The piano-sole on which you are working is much more interesting, no doubt of that, and you would very much prefer to give your attention as soon as you sit down at the piano; but the result will be far better if the technical work is faithfully done first, and the more attractive portion of the practice material kept until later, as a sort of reward of merit, if you like, only that is a reward which in itself involves no less thorough, no less conscientious work than the less interesting technical practice. Reiteration of any passage of particular difficulty, as I have said elsewhere, repeating it ten, twenty, fifty, one hundred times, is the surest and speediest means of coming off its conqueror.

Keep ever before your mind the reason for all this technical work, the end to be attained, the real object of your piano-study, which, if you are a true music-lover, is desired to draw from the silence and seclusion of the printed page the living forms of beauty which the great composers have hidden there; to make them audible, visible to the mind and heart, guiding art, ever in view, and you will find it illuminating the hours of technical work, revealing in them a power to interest of which you had not dreamed. So shall you find your ideal ever unfolding as you advance, disclosing continually ascending stages of accomplishment, each of which holds a treasure more real to be desired than its predecessor; for the attainment of which no effort seems too great. So shall wonder and variety of the resources of the pianoforte, long to piano-playing. So shall you understand something of the power of an ideal; and of the impossibility of success in either life or art without its inspiring influence.

A critic has said: "Melody is a principal means to cause physical pleasure; harmony is only a successor thereto." But when he speaks thus he does not think of esthetics, simply of music. Harmony came with the development of occidental civilization, with the development of the human mind.

DON'T GIVE UP.

BY RALPH ALDEGREN SAYLER.

If you cannot reach the height your ambition deserves, do the very best you can under all circumstances.

If your parents are too poor to give you the means for further your education, and you are unable to work the whole way for yourself,—although the road to a self-education is by no means an easy one,—don't give up.

There are many ways in which you may help to educate yourself; remember that the more you do and the harder you work, the more avenues of sunshine and hope will open up before you, that you may yet be able to place yourself in a high position in the realms of art.

Fix an ideal and endeavor to reach it. Associate yourself with those who are intellectually your superiors. Watch for every opportunity—great or small—and grasp it with a "grip of steel." Make the best use of each and everything that happens to come within your reach; and be sure that whatever you learn is thoroughly clear to you before leaving it, so that the spark of knowledge obtained is forever yours.

Although your task is a hard one, and the path you have chosen is rough and rugged, with many sharp stones of discontent and discomfort which pierce your feet, do not be discouraged.

The great tower of fame has no elevator; on the contrary, you will find within a ladder which you must carefully and steadily climb step by step—round by round. During the progress from the bottom to the top you may pass through dense clouds of discouragement and disappointment; you may hesitate, you may falter; but do not fall. Alas! how many ambitious youths on reaching this point have fallen never to regain the position they once held; while just a step or two higher, to them would have been revealed the silver lining, and then, still a little higher, the great golden lamp of fame which illuminates the pathway for the energetic pilgrim who faithfully tries to succeed!

Don't become discouraged because you cannot reach the top all at once. Everybody cannot reach the top; in fact, only a few of the many who try ever do reach it. You must feel contented and elevated if you are only part way up. If you have placed effort upon effort and are only half-way up the steep side, you can compliment yourself upon having a much better view and a broader conception of art than you had while down at the bottom. Not only this, but you will begin to see the reward which is so justly given to faithful workers. Climb as high as you can, but be sure that you do not climb so hastily as not to observe closely and intelligently the knowledge which lies about you.

Don't be too ambitious and allow your imagination to carry you beyond the limits of your wisdom, lest you mistake an air-castle of pomp and pride for true intelligence.

Do what you can, in whatever position you hold, and do it with all your might, strength, and energy; and if, at some point along the good road you are traveling, you falter, just reflect upon the words of golden encouragement: DON'T GIVE UP.

TO EVERY man and every woman there comes, at least once in life, a crisis. To some it may seem to come early; to others only after years of preparation. It is in the latter case that the value of careful, thorough work is seen. The true teacher aims to do his daily work with such a will to get out of it, not his fees alone, but all that it can do for him, so that, when the time for promotion comes, he is ready to go up higher and stay there.

TOO MANY teachers aim at nothing and arrive at nowhere.

MY OPUS I.

CHRISTIAN SINDING.

I WAS quite young when my first work came into existence, and took it, with trembling heart to a celebrated artist, asking for a frank opinion upon its value. Several days later,—naturally enough I was willing to allow time for a careful judgment,—after a most friendly reception, the question was suddenly asked me: "Tell me, please, why do you want to compose?"

IGNAZ BRÜLL.

ONCE as a boy I went into a park for a walk. It was a beautiful summer day, the birds chirped and sang. And what they sang pleased me so much that I was seized with a longing to imitate them. This effort was my first composition, a piano piece, *Vogelgewitzcher* (Bird-chirping). Thus the mischief began.

PHILIPP SCHARWENKA.

I AM to tell about my first work, and to do so must go back to the Second Punic War, which, in my recollection, is connected so closely with the composing of my first work.

It was in Posen, at the beginning of the 60's of the previous century—how very historical that sounds! I had nearly finished my studies in the gymnasium, but I was a scholar only in the morning. Our afternoons were spent in a far different way. The piano-instruction, as was natural in our provincial city, was in the hands of several "Knights of the Stiff Wrist," and in consequence really served as a guide how not to play. To the best of my knowledge, there was not in Posen, at that time, a teacher who was in position to give instruction in harmony and the other branches of musical science necessary to composition. If we young fellows were almost wholly denied the opportunity to study music seriously and scientifically, so much the more did a "free art" develop among us. No opportunity to hear music was missed, and almost every day in some place there assembled a

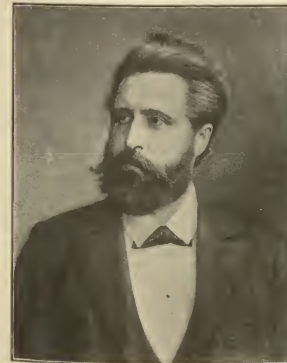


XAVIER SCHARWENKA.

and had given to him, now and then, a look behind the curtain of this art so mysterious to us. It was he also who first passed from reproduction to production, and surprised me, one day, with the score of a movement of a string quartet. At once I felt it necessary to show him that others could do the same, perchance surpass him. Before this I had felt impelled to make various sketches and outlines which had never been carried out because of my lack of the technic of composition. But now I must go to work.

Day and night the contemplated Opus hammered in my head; I composed at home during my leisure hours, in my classes at school, and principally during the history lesson when the teacher lectured. I had divided my exercise book into two equal parts; the first half I used for motives, outlines of exercises, mathematical problems, and other work pertaining to school-life; the second half was ruled with staves and received my musical inspirations. And while from the platform the Second Punic War was explained and developed in all its phases, I could, simulating a zealous transcribing of the lecture, give myself up to "creative" thoughts and put them down in notes in "Book II." Several weeks, and the Second Punic War and my work were ended. What I had conceived was nothing more nor less than a symphony in three movements, not for orchestra, but a four-hand arrangement for the piano.

And then came the day when the work was produced at our home, Xavier taking the *primo* part, I the *secondo*. It sounded very beautiful to us as a first work. From that time on I was the most celebrated composer in my section in the gymnasium; but my good parents experienced less joy when, after the next examinations, I was promoted on condition that I should pass another examination in history.



PHILIPP SCHARWENKA.

circle of musically inclined youths, gymnasium pupils, and the younger members of our military band, which gave symphony concerts every week, in which we had our regular place. My brother Xavier, whose uncommon musical talent had already attracted attention in Posen, was always the center of this circle, and was the only one among us who could play well enough to make known to us the hitherto unknown music, as

ALL peoples of all times and of all zones have dug and still dig in the dirty filth of egotism; but in the grafting, bloom, and fruit of unselfish endeavor they rise above things earthly to the purer life, growing greater or smaller, brighter or darker, with more or less sweet anxiety, according to sun, weather, season, climate, and culture, but all striving heavenward.—BGRAC.

CAREFUL READING.

BY CHARLES F. EASTER.

WHENEVER we look at the beginning of an article in a musical journal we see something that we have known; but this familiarity with an introductory word, a statement, or even a number of remarks, should not be the cause of our glancing over it carelessly or—what is still worse—laying it aside. Why?

In the first place, it might and usually does contain something new; in the second place, even if it doesn't contain anything new, it might suggest something new; and, in the third place, even if it doesn't contain or suggest something new, it is still a review.

Hence, we should be willing to read three columns of already acquired knowledge, if they end with only a line of something new. We should also be willing to read two columns of already acquired knowledge, if they end with only a line of something new. We should furthermore be willing to read one column of already acquired knowledge, if the last quarter of a line merely strengthens our present opinions.

In evidence thereof: Some time ago a young man began the study of canon. They after day he read and wrote; but, at the end of a year, his canons were little improved. He was on the point of giving it up when, as a final effort, he once more read his text-book. What do you suppose? There at the very end of the book stood this little statement: "You must contrast your parts." Excepting this short, but important, bit of advice and a few minor remarks concluding the book, he had read all a dozen times; and his not having profited by this advice was the principal cause of his failure. What a lot of worry and work would have been saved if he had not underestimated the importance of reading a line, written, not at the end of three short columns, but at the end of a long book!

In a late number of THE ETUDE there appeared an article on "Concentration." This article, though good in every respect, contained no knowledge that certain young teachers had not already acquired. The article, however, set me to thinking, and this thinking resulted in an idea. With it, the teacher expects to overcome the nervousness, bashfulness, or whatever it is that prevents one of his young pupils from playing in company. His idea is to bring his young pupil and some of his young pupil's friends into the relation of artist and audience; that is, the pupil will be instructed to look wide, make a very professional bow, and then take his place at the piano. His friends, on the other hand, will be asked to cough, talk, move their chairs, and to act in general like a well-bred audience.

One evening not long ago two music-teachers attended a little gathering. One of them was a young man, not knowing very much, but, by constantly reviewing, knowing that little well. The other was an old man who had given up reviewing. Naturally, at the above-mentioned gathering, that evening, the conversation turned on music. One young lady, knowing a little about harmony and having a natural inclination to embarrass people, looked at the old man and asked: "Professor, what is meant by an augmented six four three?" Now, this is a chord, with which at one time the professor must have been familiar, because it appears with the best of effect in some of his earlier compositions; yet, in spite of this, the professor angled long and earnestly in the pond of his memory without getting much more than a nibble. The young man, however, had read up on the subject, and, when appealed to, was able to give not only a good explanation, but also a fair illustration on the piano. The old man had tons of knowledge, but he kept it on the shelves. The young man had only a few hundred pounds, but he kept it on exhibition in the show-case. The guests, unfortunately, did not take this into consideration, and afterward, in speaking of the event, pronounced the younger man a head and shoulders over his older and far wiser contemporary.



HABITS.

"How use doth breed a habit in a man!"—Shakespeare.

These are the years in which you are forming the habits that are going to make or mar your success and happiness during all the life to come. There would be something pitiful in the joyously unconscious way in which we lay the foundation upon which our own life must rest were it not for our belief in that great general Good which governs all things, and makes us believe that even this seeming incongruity is for the best. However, we can, and often do, take conscious thought about ourselves and our ways while life is yet new, and there is nothing which a girl eager to improve herself likes better than to discuss ways and means for this self-improvement. Therefore a talk on the subject of "habits," especially as it bears upon music, will not be amiss.

"Know thyself" was the whole sum of Socrates' teaching, and we cannot do better than learn from him. It is self-management, self-discipline which has brought the world to its present height of civilization, and, as it is impossible to manage anything which we do not understand, it goes without saying that self-knowledge must be the first step toward self-discipline, toward making oneself a well-ordered member of society. This being so, let us consider the influences under which you are living and growing, the habits which you are forming, and the way in which these influences and habits bear upon, and are borne upon by, music.

There are three influences which go to mold our character and to shape our lives; the first is heredity, the second, environment; and the third, our own will. The first is a circumstance for which we are in no way responsible; so also is the second while we are young; but the third, the greatest of the trio, our own will-power, changes all things, makes us responsible beings, gains for us control over the two outer influences heredity and environment, and even makes it possible so to turn and shape them that we may force them into serving us to good purpose or, if not this, then at least so that they will be powerless for harm. There are few of us born on American soil who inherit musical genius, or who grow up in that musical environment which so fosters genius. There are, on the contrary, many girls with whom the piano on which they are practicing is the first musical instrument ever owned by the family. Music has not melted with us as yet, and so, in our music-life, we are rather overcoming alien influences than assimilating helpful ones, rather working at cross-purposes, as it were, than following a way already prepared for us. At the same time music does not so greatly differ from other matters of achievement as not to be governed by much the same individual influences which make for success in these other walks, and those so-called "general habits" which result in excellence in anything else are quite capable of being formed through, and of influencing, the study of music.

Necessity of forming good habits.

It is more necessary that you should form good habits than that you should acquire much knowledge. There are many educated fools in the world, and misdirected energy and misused knowledge are what make up the sum of the world's evil and failure. All that is said of the "power of knowledge" is, true, but we do not enough consider the power of undisciplined knowledge, of that knowledge which is uncontrolled, unconfined by strong, even unswerving habits, both

broken one which arrives nowhere and accomplishes nothing. The one moves on to its end on waves of rhythmic impulses which flow from early established habits, while the other tosses through life in gusts of spasmodic intensity, and, instead of gathering force in its momentum, wears itself out in misdirected effort. All life is motion, activity; "we feel ourselves only in action, and hence the need of doing less we lose ourselves." But you cannot too soon take conscious note of the use to which you put the power of activity and to form right habits in all you do.

Paderewski's "Habits in Education" would make very good summer reading and help to stimulate your mind along this line of thought.

APHORISMS BY THEODORE GOUVY.

REVERENCE for the masters who have preceded us and fervent admiration for their works are necessary conditions for the making of good and abiding compositions.

Do not young composers, those who will write only program-music, see that the power of instrumental music lies directly in the indefiniteness of its expression? They cannot be poets, and so remain only exponents.

If you want to judge whether true worth is in an orchestral work, try it in a four-hand arrangement. All true master-works will stand this test. Bach's, Handel's, Haydn's, Beethoven's, Schubert's, Schumann's, and Mendelssohn's works are admirable even in piano-arrangements.

He who knows not how to limit himself knows not how to write. This saying of Boileau has value in music just as in literature. Schubert's offenses in this direction often mar his most beautiful works.

The composer who produces his own works before the public fights with open vision. But the critic who abuses him frequently trenches himself behind anonymity, in order to avenge himself for his own inability to win success as a composer.

The highest proof of friendship between composers is not to share the sorrows of a friend, but to rejoice with him in his successes.

BORODINE'S ACCOUNT OF LISZT'S PLAYING.

As late as 1877, when Liszt was about sixty-six years of age, the Russian composer, Borodine, had the good luck of hearing him at a concert given in Jena, where something of Liszt's was produced.

After speaking of Liszt's conducting, he goes on about the playing:

"When it came to the numbers for pianoforte, he descended into the choir, and soon his gray head appeared behind the instrument. The powerful sustained tones of the piano rolled like waves through the Gothic vaults of that old temple. It was divinely what sonority, power, fullness! What a pianissimo, what a Chopin's 'Funeral March,' it was evident that the piano part had not been written out. Liszt improvised at the piano while the organ and cello played from written parts. With each entrance of the theme it was something different; but it is difficult to imagine what he made of it.

"The organ lingered pianissimo on the harmonies in the bars in thirds. The piano, with pedal, gave out the full harmonies, but pianissimo the violoncello sang the theme. The effect was prodigious. It was like the distant sound of a funeral knell, that rings out again before the first vibration has quite died away. I have never heard anything like it. And what a crescendo! We were in the seventh heaven!"

Love habit is hard to conquer, even when the will to do so is present. One of the primary necessities is that of concentration. To devote the attention to one subject for a short, but definite, time is the first essential.

THE FEELING OF RHYTHM.

BY DANIEL BATCHELOR.

It is a familiar saying that rhythm is the life of music. Most people are not aware of how much truth there is in this saying. It is the rhythm of music which appeals most strongly to our vital impulses. The sense of rhythm is well developed even in the lowest types of the human race—as is shown by their use of percussion instruments, and many of their animals are responsive to it. It would seem that this sense, which is common to all, and which finds vigorous expression in every normal child, should be easy to cultivate; but, alas! teachers know that one of their chief difficulties is to get the pupils to play or sing with good time movement. Why? There must be something radically wrong in the way of teaching it.

Let us go to the root of the matter. Rhythm is primarily an appeal to the muscular sense and later to the vital side of the inner sense. It is not a mental operation at all. We can no more think of rhythm than we can see sound or hear color. How does this bear upon the common habit of counting time? So far as the counting is done with correct time and accent, it may serve to strengthen the sense of rhythm; but to do it with correct time and accent calls for an already developed rhythmic faculty.

Hence it is more helpful to the teacher than to the pupil. At least, it is an indirect method, and it does not interest the child. See what children do when left to themselves. Notice how animated and intelligent they are in their play. That little girl who kept such a poor time at her piano-lesson is now dancing to the street-organ, and moves as the very embodiment of rhythm. The little children in their games chant some such refrain as "Here we go round the mulberry-bush" with a perfect rhythmic swing to their voices.

Observe that they have no idea of counting the time—it is simply a matter of vital impulse. They just feel the rhythm. Here is Nature's hint to the teacher. If we want the children to keep good time we must get them to feel the movement. While the sense of rhythm is being developed the less they have of mental calculation, the better.

We must not forget that in the teaching of time two things are involved: relative stress, and relative duration, of tone. Of these, the first is the more important. If the accent is properly marked, there is not likely to be much difficulty with the length of the notes,—at least not with the simple time divisions.

The child should be accustomed to rhythmic movements from his earliest years. In our later life the soothing charm of lullaby music dates back to the influences received in babyhood. Nursery jingles are the natural foundation of rhythmic expression. Every child should become well acquainted with Mother Goose. After these jingles come the child-songs. First, the song should be sung as a whole until it is known "by heart." Then lead the child to observe the accents of the words as they pass in measured flow. Next let him feel the same flow in the music, and see how the stronger pulsations of the tones coincide with the accented syllables of the words. At this time also he should often listen to instrumental selections of a song-like character, and accompany them with his voice, if he feels moved to do so.

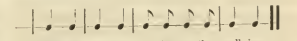
After this, play over examples of the Meter. Two radical forms—duple and triple measure. The children will find out that the two-pulse movement is more direct and firm, while the three-pulse has a smooth, curving effect. One excites an impulse to march, and the other, to dance. Keep changing the measure, and let them decide whether it goes in "twos" or "threes." They may also analyze the measure in lines of poetry. Here are a few examples:

1. Hark! what mean' those ho'ly voices Sweetly sounding through' the skies?"
2. It came' upon' the mid'night clear, That glorious song' of old'.
3. Joy'fully, joy'fully, on'ward we move', etc.
4. I think' when I read' that sweet sto'ry of old', etc.
5. What' does lit'tle bid'die say? 'Is his nest' at brack' of day? 'Let' me fly', says lit'tle bid'die, 'Mother, let' me fly' away!"

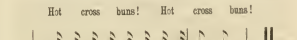
In the foregoing exercises the main purpose has been to develop the rhythmic faculty, as distinct from the teaching of notation. As they advance in the study of rhythmic forms their attention has to be called to the relative value of different notes. This will interest the children, and therefore be successful, in proportion as we can excite in them a sympathetic response to the rhythm. The present writer in his earlier efforts was very careful to explain that two half-beats were equal to one whole, etc. But this process of mental arithmetic failed to give the children the necessary rhythmic impulse; so he had to devise some other way that would appeal more to their sympathies. The following plan has produced much better results:

The children are led to notice that the one-beat tones give a sense of steady progress as in walking. The different rates of movement may suggest various modes of walking, from an easy stroll to a quick step.

When the children have associated the whole beats with the idea of walking, they will naturally regard the divided beats as trotting, thus:

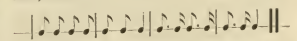


Quarter-beat notes give the idea of rapid running. They are generally introduced with some familiar form of words, e.g.:



When these three kinds of movements are somewhat familiar, let the children listen to examples sung or played, and describe them as "ones," "halves," or "quarters." More complex divisions of the beat may be added by degrees.

One form that needs special attention is the division of the beat into three quarters and a quarter, which is often given in a slovenly manner. Let the children listen to it in contrast with the plain half-beats, thus:



If the first has an easy trotting motion, the second suggests an energetic spring, as in a gallop.

The question here arises how far time-names help toward good time-movement. The general habit of counting shows the advantage of some form of time-naming. The trouble with the old way is that it does not go far enough. "One, two," etc., may do very well for plain beats and continued notes. "One-and-two-for" does fairly well for half beats, but when we come to quarter beats these are clumsily expressed by "One-and-a-two-oo-a-and," or by "One for quarters, two for quarters." For the unequal divisions of a beat, where the real difficulty comes in, the old counting system fails utterly.

The French educators have given us a time-naming which is logical in its development, and which neatly expresses every combination of notes. Unfortunately, some of our American teachers in attempting to improve this made it so complicated that in many places where it has been tried it has fallen into discredit. The original time-language is simple enough even for little children, and in addition to accuracy of time furnishes excellent drill in articulation. But the "Langue des durées," as its name signifies, calls special attention to the duration of notes, which is the mental side of rhythm. The most important factor in musical movement, the pulsation or accent, can only be learned by feeling the rhythm.

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PEDAGOGIC GLEANINGS SELECTED BY HEINRICH GERMER.

TRANSLATED FROM THE GERMAN BY ADVERTINE WOODWARD MOORE.

LABOR without ceasing for your own progress in culture, and do not say: "In my youth I took great pains with my education; what I acquired then is sufficient for my present needs."

If you had studied properly, you would have set for yourself some further aim, and could never have been satisfied to come to a dead standstill. Unless you continue to work for yourself, time will work against you. An instrument that is not in use will inevitably be destroyed by rust, and a mining shaft that is not kept in active operation will sooner or later cave in. Wealth increases with its employment in traffic; if it is permitted to lie idle it will decrease in value, precisely as paper money becomes worthless in time.

Should it have been your good fortune to have laid a firm foundation, continue to build upon it until your structure be completed; but you may be assured it will not be on this side of the grave. Do not become discouraged, and remain idle. What was required of you in youth is also required in maturity. At no period of life have you a right to leave unemployed the powers God has given you.—F. Jacobs.

Every isolated work of man is in itself as perishable as man himself in his outward and visible form. It is, therefore, imperishable as a part of that universal, progressive Eternal Thought, which binds together all of us who labor with earnestness and devotion into one great, lasting communion, where every contribution, no matter how seemingly insignificant, will find enduring life.—Swing.

There is in the nature of man a certain instinct for achievement by virtue of which he is inclined to leave nothing half-accomplished. Let him once, however, stumble into arrogant and scornful ways, and he will not so easily free himself from them.—Engel.

Anyone who persists in the fixed conception of his own actions and mental processes will inevitably impede the progress of thought and deed. The most genial ideas, the highest order of scientific and artistic productions, come into existence in moments of self-forgetfulness, because only through absolute concentration of mind on the objective is it possible to attain an undeterred flight of thought and a spontaneous flow of fancy.

It is the same with all those half-unconscious conceptions and association of ideas which people call "inspiration." Where a rapid and accurate reproduction of a long series or extensive group of anything is concerned, only a cursory, scarcely conscious impression can be made by each. This is the case in reading, writing, and piano-playing.—Engel.

What and how must we study in order to gain true culture? We need not study many things, but whatever we do undertake must be studied thoroughly. To this may be added: study only the best, that which has intrinsic worth, that which is in every way the most valuable, that which requires effort, and give yourself to such study not once only, but persistently.

Every art requires practice and meditation. How then should the most difficult of all arts, the cultivation of the mind, be pursued without understanding and painstaking endeavor?—F. Jacobs.

ROUTINE IN PIANO-PLAYING.

BY MARY BALLOCK.

IV.

"The frog once asked the centipede
To tell him how 'twas done
To tell him which leg goes after which
Which wrought his mind to such a pitch
He lay distracted in a ditch
Considering how to run."

In summing up the question of routine, in practice and playing, with all its pros and cons, one comes unhesitatingly to the conclusion that perfectly conscious action and knowledge is the only star toward which to aim. A "waterloo" is sure to come to those who, like the centipede, "have never taken thought," and the harrowing nervous tension of a public performance is more than liable to be their "frog." To them, a change of habit from routine playing to a more wide-awake "wakin' de mind," although meaning decidedly a journey back in progress, must be followed by a very comforting one forward, a road worthy the travelling for its safety and clear-eyed outlook on the landscape.

The more pianistic, the more thought in music; the more thought, the greater repose in tempo; not slower, quieter because the technical ability to go fast is lacking, but to gain time for one's self and others to think during the interpretation. Who can play fastest and who can play slowest? Mr. Paderewski.

And how cause and effect will act and react on each other? To play more thoughtfully will compel the gaining of an ability for getting the greater amount of lingering tone out of a melody-note; and the more tone, the more one can linger; the more time to consider dynamic shadings, the more pian and the less parrot.

Mental action is susceptible of training like anything else, and if at first one can only think slowly, why not finally think rapidly? And how comforting the latter is, in all untoward happenings, only those who have had to save a performance know. Habit must and will always assist, it is the saving grace that it does; but the other is the more precious, first, last, and always.

To learn to like detached phrases for their sake alone, independent of the entire piece, is part of the process. What advice does not glow over the few words that are capable of winning her immediate applause? And how could she gauge the value of any one separate phrase if the whole was to be recited off, willy nilly, like an organ that must go if the crank be once turned.

It is said on good authority that Melba and Calvé acknowledge with deep gratitude the assistance gained from a teacher who simply made them still more thoroughly realize that nothing, not even nerves, can upset a really knowing mind. Disturbing imaginings and superstitions are powerless against the only differentiating medium we have, our intellects—when alert. Hamburg's cans and artists' usual macos can have no power over a mind awake. The mind, on the contrary, can destroy them.

In learning a piece the first stage to be gone through is that of storing the notes away consciously, learning at the same time all that can be reasoned out in the expression. If four notes can be learned include a crescendo, the crescendo may be fixed in the mind at the same time as the notes; accents also, and all the marks already given in the music. After that comes a judicious mixture of routine in the finger-work. Then when all that can be called technical, in the physical part of the work as well as in the expression, is thoroughly mastered, then, and then only, may subconscious expression have full sway.

Sometimes one cannot help but marvel at the great and unwarmed wisdom shown by old, old sayings which, in spite of all, could not but represent the grasping of a great truth through a twilight con-

sciousness. Such a one is this: If a man knows not and knows not that he knows not, he is a fool; shun him. If he knows not and knows that he knows not, he is weak; help him. If he knows and knows not that he knows, he is asleep; wake him. If he knows and knows that he knows, he is wise; ape him.

To wake, to be wide awake, is to realize that Nature is an uncertain goddess, beautiful here, retrograding there, holding within the folds of her garments disease as well as health, progress and degeneracy, extinction even. In Hegel's words: "Mind came into being as the truth of Nature. Thus came into being, Nature in its own self realizes its untruth and sets itself aside." Play then according to your unconsciousness and you may play in time, but you may not; you may know the notes and you may not; you may not need the assistance of all definite measurements and standards and you may. To know and know that you know! That very old man or very old woman said very well.

THE EDUCATION OF THE LISTENER.

BY W. FRANCIS GATES.

Too much time is taken up by teachers with discussions of the methods of delivery of musical thought, and not enough is given to the manner of its reception. And this latter feature, that of mental and emotional attitude toward the music one hears, is more important to the majority of people than that of their technical standing as performers. The student may not realize this, but the teacher should. The teaching fraternity should realize that it is training and educating a great body of listeners.

The technical requirements come slowly; and so these features of a musical education that go to prepare one to listen discriminatingly and sympathetically should be made the most of, and the listening ability kept far in advance of the technical. This seems like outlining a big contract; perhaps it is; but something can be done in this line at each lesson after the pupil reaches the age of some discernment and good sense.

Each teacher and pupil can attend the same concerts and recitals, much can be done along this line. A good part of a lesson following such an affair may well be given to a discussion of the good and bad points of the performance; and I feel like printing that word, good, in large capitals; for a continual course of fault-finding and harsh criticism on the part of the teacher is apt to do much harm to the pupil's musical enjoyment and real critical ability. Especial attention should be given to finding and praising the good points. There comes a day when the teacher can no longer build himself up in the minds and estimation of his pupils by a continuous course of harsh criticism of everything done by other people of high and low musical degree, and the quicker the teacher realizes it, the better. The pupil thinks more of the teacher who can compliment the work of other teachers and their pupils.

The best way to enjoy a composition is to prepare for it beforehand. And this can best be done by a certain amount of study given to the numbers to be played. By doing this, one can know in advance the style of the piece and can arrange his mental attitude, so to speak, and as far as possible throw himself into the emotional state in which the composer is, for the time being.

Next every composition is built up on a certain condition of mind or in a particular emotional state of music of the best sort. Music written merely for temporary titillation of the aural nerves is outside the limits of this discussion. We are speaking of art-music. The idea of the composition is to arouse in the minds of the hearers a similar state of mind or phase of emotion. The most of people are not so responsive to this process as to quickly fall in with

the mood of the writer. Consequently, any assistance that may be derived from a previously acquired knowledge of the work is of great value in its proper reception and full enjoyment. He who approaches all music with the same inert, colorless state of mind will receive only a passive, colorless kind of enjoyment. To be thoroughly enjoyed, music must be met half-way, must be understood, must be appreciated, must be sympathized with.

This requires not only knowledge, but a facile play of emotion as the music moves from one emotion to another. And it requires a broad sympathy. He who closes the door of his mind and heart to this feeling or that, to one emotion or the other, to one style of composition or another, to this composer or that, by so much deprives himself of the greater enjoyment and in so much limits his musical life. The pupil may not be able to grasp all this in its broadest application, but he can be carried nearer it, gradually, by the willing and sympathetic assistance of the teacher. Show him that a mind set to the movement and spirit of an Allegro cannot enter into the feeling of an Adagio. Show him that to appreciate a nocturne one must have a quiet, peaceful, contemplative frame of mind, almost languid in its devotional character, that would be entirely inappropriate and ineffective for the hearing of a Chopin polonaise or a Liszt rhapsodie, as much so, in fact, as it would be to bring a martial mood to the hearing of a nocturne.

The field is wide. But it is interesting; and one is apt to meet with a ready response on the part of even a slightly talented pupil. And then the reward is great. For what enlightenment can be greater than to know it is your efforts that the real, the higher, enjoyment is opened to your pupils!

SELECTED THOUGHTS.

I SHOULD box the ears of any pupil who wrote such harmony as the first few measures of the overture to "Tannhäuser"; yet the thing haunts me with a strange persistency in spite of myself.—Schumann.

This is an age of progress. Inventions and discoveries in science, and improved methods and labor-saving devices in business, succeed each other in almost bewildering rapidity. Art, however, does not stand still; and those who follow the art must be in van of progress if they do not want the public to outgrow them.

MUSIC education has to do with the development of those powers and faculties which are called into exercise for the appreciation, the performance, and the composition of music, and that aims at a full harmonious realization of those normal capacities of man which may be directed to secure these special ends.—F. G. Shinn.

It should never be forgotten that the best is none too good where the training of children is concerned; also that simplicity is not inconsistent with the greatest art—is, indeed, one of its characteristics. Even if some of the things presented to the child be beyond his comprehension, we cannot tell what thinking process, that adults cannot fathom, may be set going in the little brain.—H. A. Clarke.

"THE cultivated musician may study a madonna by Raphael, the painter a symphony by Mozart, with equal advantage. Yet more: In the sculptor the actor's art becomes fixed; the actor transforms the sculptor's work into living forms; the painter turns a poem into a painting; the musician sets a picture of music. The esthetic principle is the same in every art; only the material differs."—Schumann.

Or all talk about music, the rhapsodical is unquestionably the finestest. Poetry can illumine most things in this world with a new and heavenly light; but when some one chants the praises of a Beethoven symphony you have only to play a few measures of the divine music to make poetry seem very dark indeed. Who shall worthily rhapsodize about music, which is itself the most incomparable of rhapsodies?—Aphorism.

OCTAVE-PLAYING AND ITS TECHNIC.

BY DR. ROBERT GOLDBECK.

THERE is no part of piano-technic in which one capacity to attain complete mastery is so unequally distributed as in that of octave-playing. Rapid scales, evenly-played arpeggios, or any passages in which ten more or less nimble fingers act one after the other or together, can be learned with comparative ease, if not containing too many stretches beyond the natural spanning capabilities of thumb and little finger (usually nine inches), or the fingers alone, among each other.

An octave playing, however, is executed by virtually a single power, that of the wrist, which consists of a compact hull of eight carpal bones, in two rows of four each. Upon their tips, their attachments, and their perfection of form (for given purposes) depends the strength, flexibility, power of endurance, lightness and delicacy of the wrist.

There is consequently the possibility of wide disparity in this part of piano-technic. Its degrees of capacity or ability are, in fact, numberless, suggesting that it would be absurd to insist upon any particular wrist-position with the object of obtaining an efficient style of octave-playing both as to rapidity and quality, since that would probably help a very few only.

To hold the wrist very high seems to be one of the favorite ideas, but I may say that anything one-sided is short-sighted, since many of the most able octave-players hold the wrist alternately high and low, partly because these two opposite positions relieve each other, saving off fatigue, and partly because a more rapid and steadily continued alternation—in so slight a degree as not to be readily observable—is one of the many resources to obtain rapidity of repetition and movement.

To recommend, therefore, the one idea to hold the wrist high is worse than useless, except when that member is naturally very pliant as sometimes in fully grown girls. The truth is, there is no universal remedy for the lack of efficient octave-playing, if it is sought in the position of the wrist alone, but it will be found in the piano keys themselves and their elasticity (rebound), which is to be utilized to do just about one-half the work.

To begin with, hold the wrist as may be most convenient, low, middle, high, or in some cases high, but always do what feels most comfortable, natural, and what may seem best suited to the capacity of the hand, that strain and the consequent quickly setting in of fatigue may be avoided.

Play at first more in the key of C, as that illustrates the principles better and in some respects more difficult than a key or scale interspersed with black keys, from which the fingers can slip down, to make headway.

The principle in point is: "To get the benefit of the key's rebound!" To effect this it is necessary to adhere to the keys, lightly weighing upon them to utilize the springiness of the key, which, as every player knows, rises of itself. There must be consequently little, if any, disconnecting of the fingers from the keys, whether in the repetition of the same keys or the playing of octaves in scales, arpeggios, or the two mixed. In such passages, moving to right or left, the same adhesiveness can be secured by a good legato, because, though the hand shifts, the push from the key (hardly perceptible, yet efficient) is the same.

It may be well to begin with repeated octaves, say, by twelve (in triplets), sixteen (by duplets), twenty-four, or thirty-two on the same key, then continuing to the next, chromatically, throughout the keyboard, and little fingers, when repeating the same key (against and away from it) would be of assistance, as the key is allowed greater freedom to rise between the quick successive strokes; yet this to-and-fro movement must be reduced to very little, that too great a gap between the strokes may not prevent the fingers from catching the rebound of the keys. This movement and the light clinging to the keys transfer

activity to the wrist and make it very flexible. There must be, when practicing octaves in this way, a feeling of continued weighing upon the keys, whether the hand remain stationary, hovering over the same position (repeated key), or whether it shift.

In my opinion, the wrist receives a better training by minute movements, in the direction of rapidity and quick repetition, than by ponderous pounding and forcible blows.

If the hand weighs down on the key at the time this jumps up again, it must get the benefit of the key's rebound. Practice soon reveals the amount of weight to be exerted to be in keeping with the springing power of the key. This is, of course, very light, but at the moment of actually sounding (pressing down) the key, the weight of the hand may be heavy or light according to the force of tone-production desired, to be immediately followed, however, by a much lighter weight, one in keeping with the power of the rebounding key.

Absolute relaxation of the muscles when playing is a condition at any time and includes the easy inactivity of the unemployed fingers. If these are habitually strained or stiffened (in the vain hope that the effort may help to increase the rapidity of the octaves) they become more or less lame in time. They should therefore hang as loosely as possible, the best proof that relaxation is present in every part of the hand. Running through all the scales and repetitions, for daily practice, the player should endeavor to play the octaves faster and faster, but avoiding all rigid effort. In the right hand take the fourth finger on the black keys when ascending, and descending the fifth finger, throughout on both black and white keys. In the left hand take the opposite. This is in accordance with the natural capacity of the hand and the demands of an upward or downward movement. To explain this fully I may say that, when the right hand ascends, it does so with greater ease when the fourth climbs up, the free little finger leading on, with a little weight to drag back as possible, while in going down as much weight as possible should exert its downward power. That these conditions are reversed for the left hand has already been mentioned. I have not seen this method spoken of in any of the piano-exercise books published, but I am convinced that its efficiency must have been discovered by many of our distinguished pianists. At all events, I have used it with all my pupils, even the less advanced, with the best results. The circumstance that the hands, when playing simultaneously, have to employ two different fingerings offers no difficulty. This is quickly learned, as it is easier for each hand to play in a way that is natural to it.

I may close this article by saying that the capacity of the hand should be the highest guide in the invention of fingering, and not tradition! In former times, with the smaller compass of older pianos, harpsichords, and clavichords, and the closer style of playing within narrower limits, the reaching of fingers from key to key was almost the only consideration. In the modern piano, which falls away to fully one-half the extent of the reaching of fingers, and even without it, or arm, while with our pedal, and even without it, by making use of the more rapid removal of hand or fingers from place to place.

Naturally, with our much widened range of tones, comprising over seven octaves and a half, and our style of playing, approaching the orchestral, whether in broader, grander phases or the most delicate painting of tone-color, fingerings and methods have to be resorted to very different from those used in the fugal compositions of the Bach period, and even in the more modern manner of manipulating the pianos—their lighter touch and their richer tone-production often serve to heighten the effect, better emphasize detail, and improve in many ways the rendering of older master-works.

It is since Beethoven, and principally through the genius of that great composer, that these things have been more fully comprehended and revealed.

One thing is forever good; that one thing is success.—Emerson.

REFLECTIONS FOR TEACHERS AND STUDENTS.

BY LOUIS ARTHUR RUSSELL.

IV.

PROFESSIONAL ETHICS.

MUSICIANS are a superstitious class of people, and are not easily satisfied with their work if it has not proved itself teaching and resulting in something of a glow of response from the heart of the listener. It may almost be said that never does a musician fail to endeavor to reach his best results, and this makes his work always honest. This should always be taken into account by the critic and, if this critic be also a music-worker, he will need only to look into his own heart to realize "how it feels" to have his work appreciated in its full worth, first of all, and from this starting-point study the shortcomings.

The most exalted of the profession are at best upon dangerous ground; public favor is fickle, a desire for new things prevails in America, and the highest reputation will not always save a public servant from being "put away" for a new idol. Why, then, shall not all who believe in the divinity of our art-work in its spirit, granting all honest due to whomsoever is deserving, remembering our own shortcomings as we judge the efforts and results of others? The true musician repudiates the idea that to be a musician one must forget that he should be a gentleman. Title-tattle, malice, jealousy, etc., are not to be found in any legitimate musical creed, and they are entirely unnecessary in the musical life; but generosity, a spirit of fraternity, a willingness to believe in the truth and importance of other than one's own interests, and a frankness which will permit one's admitting the fact, all of these are virtues which will find a fitting place of abode in the temple of music. The spirits who are working in truth will surely survive and do their work till called to sing their "Swan's Song."

Those who are attempting to thwart them will some day find shame their only consort; for, as they breed the spirit of personal jealousies and animosities between those zealous art-workers, they will finally find their offspring nagging at their own heels and ringing their own anvils into their ears.

If one excel another, the world knows it, and the refusal of one's inferiors to acknowledge it only brings them into public contempt. Though we may not annihilate a sturdy worker, we can torture him; but what is gained by the torturer? Such a tried spirit will only prove himself the stronger by the victory he surely wins over such ill-conditioned animosity. When the profession will take this stand, there will come a sublime condition of artistic impulse, which will so far transcend the present feeling as to prove a very exaltation, and to utterly cast out of public importance the existing narrowness in musical life, replacing it with a real art-feeling, which will prove a source of happiness to amateur and professional alike and to the latter a legitimate profit.

There is no room for professional animosities; when legitimate musical enterprises are assailed by the press or by individuals, the profession as a whole is insulted, and the outrage should be resented by everyone, for all stand upon similar ground. No reputable musician can afford to drop down from the dignity belonging to him, to speak ill of his fellows, and the day is rapidly dawning when such a breach of manhood will be resented by all who count manliness a living virtue.

The personal equation is the most important factor in all forms of human activity. Modest knowledge may fall, while enthusiastic ignorance succeeds. Personal force or enthusiasm wins whatever it is displayed by a genius or a quack; it is generally the quack's total capital, and he succeeds on it. Is it not well to take a hint, even from a quack, now and then?—W. Francis Gates.

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It is by means of the simple things that we learn the greater.—Von Bülow.

There is an old proverb, "Do nothing too much," which contains an apt injunction to Americans. Even in their summer vacations Americans use too much energy. There is a limit to the physical exertion one can comfortably make in the heated season of the year, and there is also a limit to the amount of nerve-force that can be expended and not bring about ill results. The summer months offer a good time for the average teacher to repair the waste of physical and nerve-force which is inseparable from the work of the musical season. Then let the teacher see to it that he frees himself from hard work even in his periods of pleasure. He can no more afford to use his energies in amusing himself than he can to the extent of overwork in his professional life.

The newer athletic science lays great stress on building up strength through relaxation, which, however, is a term much misunderstood. It does not mean inertia, but a perfect repose. When Stonewall Jackson was taking his men on those forced marches that so astonished his Federal opponents, he would not allow them, when a halt was called, to sit on fencibles or loiter around in groups; he made them lie down, and "rest all over." The Arabs of the African deserts who make long marches have a great power of relaxing the voluntary muscles and by means of this restore their strength after an exhausting march in the heat of the desert. The thought drawn from this illustration is that, when one is resting he ought to rest all over, and to make it a part of his voluntary effort that he does rest. Let relaxation and repose be a means for building up strength during the summer months.

SEVERAL of our friends have sent us copies of their local papers in which the work of the past musical season in the community has been reviewed with the hope of finding suggestion for the season to begin in a few months. There is no doubt that if those interested in the musical progress of a city look over the ground carefully they will find places that will admit of improvement. The lesson for progress is ready for the reading. Then a résumé of the work

done is always useful, since it makes a statement of the amount, and that is always impressive. If the members of a community find out that a considerable amount of public and semipublic work in music has been done, they will feel more interest in it than if they retain the impression of a concert one week, an organ recital some weeks later, and an occasional pupils' recital.

We have before urged that at least one musician in each town that supports a newspaper make it a point to interest the editor sufficiently to secure space one week for a propaganda of the interests of the members of the musical profession and the large number who are interested in music as amateurs. It will pay in every way. Try it for a year. Business men pay for space in the daily newspapers. Musicians can get the space for their advertising if they will fill it with interesting news and comment. The fact is our suggestion is simply a plain business one, with the advantages strongly in favor of the teacher who does the work.

Not the least singular characteristic of music is the contrast between its scientific basis and the intangibility of its substance. Founded on strict mathematical ratios, it is at once the most exact of sciences and the most indefinite of the arts. It is not too much to say that the laws of music govern the universe. Music is the lowest round of a ladder which reaches to the ultimate facts of existence, for these, so far as we know, are composed of varying rates of vibration. The lowest rates of vibration are heard as sound. With increasing rapidly sound passes into heat, then into light, chemical affinity, electricity, and it is surmised—into ether. Even the physical basis of life is supposed to be a form of vibration.

Science has begun to turn to music for aid. The well-known phenomenon of sympathetic vibration, perhaps most familiarly exemplified by the effect of the so-called "loud" or damper pedal of the piano, has been utilized by Marconi in his wireless telegraphic apparatus. In order to secure security of messages each transmitter and its corresponding receiver is syntoned; that is, tuned to the same rate of vibration. Those tuned to different rates have no influence upon each other. Keely, the inventor of the motor which bore his name, produced an enormous amount of vibration. This he awakened by a violin-bow drawn across a tuning fork. His death unfortunately left his claims unproved. It still remains uncertain whether he was a charlatan or a scientist ahead of his time.

We may ask ourselves what are some of the valuable by-products which music-study leaves in the mind. An easy and omnipresent illustration of chemical science, may be had by noting the typical clergyman, the typical physician, and the typical lawyer. Each of these learned professions, in the first place, demands certain qualities in the candidate, and then accentuates and enlarges them as time brings maturity. Thus, the minister must have a good philosophic mind, and a heart easily roused to sympathy with moral maladies; the physician must have a good that may give clearness, and a cordial, warm, animal vitality. The lawyer, on the contrary, would be positively incapacitated by these qualities; and he must, above everything else, possess a mind as keen as a scimitar cold fire of a love of impartial justice, or, falling this, a positive frenzy for victory.

The candidate for the profession of music must have as sensitive to emotions of all known varieties as a pianist, must be at once as far-darting, to make a word from Homer, as the bow of Apollo, to make a word the forge of Hephestos. And yet, in direct antagonism to these qualities, he must possess or acquire a

masterly self-control, both intellectual and moral, as impeccable as that of a clergyman.

Thus we will naturally discover that musicians attain as good by-products from their art, and it is sensibly incrustated upon their characters, from long musical habitude, first a mind, quick to the verge of the unsteady and the erratic, feelings ready to rush like liquid lava into any channel, a personal refinement of manner and body which renders their features peculiarly keen and vivid, a vibratile habit of soul which makes them prompt to respond to all demands upon sympathy, and an ambition for the love and praise of their fellows which acts upon them like a continual spur of fire. All these qualities rank among the best and most amiable of human traits.

No high-minded musician need blush for his colleagues; for they are men remarkable for these qualities, and the development of them to higher and higher potency as life goes on is a necessary concomitant of the pursuit of music. The real musician is more likely than men in other callings to be intense, and quick to be easily changed in emotional temperature from hot to cold and vice versa, to be roused to pity or detestation, indignation, to hate delicate, soft manners, and sensitiveness to pleasure, and yet to be compact with ambition.

The sphere of usefulness of THE ETUDE may be considerably widened by a larger appreciation on the part of musicians and teachers of the chief aim and tendency of its articles.

While the primary objects of a musical magazine of this nature are to furnish food and stimulus for thought in the form of advice, instruction and suggestion, and to afford a medium for the interchange of views and opinions, nevertheless a still higher and wider view may be taken of the articles printed in these columns. A larger majority of these seek to provide for the musician and teacher support and material for argument in behalf of his chosen profession. If a general sentiment in favor of music and music-study is to be created, the efforts of the working-musician must largely be relied upon for the accomplishment of that end.

Into this task the musician should throw himself with enthusiasm, seeking and making use of all the material for argument and exhortation at his command. The laity must, by all possible means, be stimulated to an interest in music in general and brought to a conviction of the manifold advantages and profit to be gained from music-study. Moreover, one's professional brethren must be incited to renewed interest and increased efforts.

The numerous commencement events of the past month naturally impel us to a consideration of what may be demonstrated by the programs of these affairs. It is possible that the general public, the participants and their relatives and friends, and the faculties of the institutions giving the commencements, may each have a different view of the matter.

The general public is inclined to view the average commencement as an exhibition pure and simple, and, if it be not interested in one or more of the participants, is inclined to judge harshly of the standard of performance.

To the participant the commencement is a momentous event, long and eagerly anticipated and serious in its realization.

To the teachers and those in charge the commencement means much more than a mere exhibition. The program has been planned and considered long in advance and carefully worked up, the attainments and peculiar capabilities of each candidate or graduate being carefully weighed in the selection and preparation of the various numbers. To the faculty the success of the commencement program means much. It is the fruition of their labors and in some sense a demonstration of the efficiency of their training and preparation.

Thoughts, Suggestions and Advice PRACTICAL POINTS by PRACTICAL TEACHERS

THE MASON TWO-FINGER EXERCISE.

FERLIE V. JERVIS.

A CORRESPONDENT asks if I think the Mason two-finger exercise develops a sufficiently high action for piano-playing, to which I would reply, yes. There was a time when I believed in a high finger-action, but years of experience have taught me that the hammer-stroke of the finger that follows a high lift frequently engenders muscular rigidity and almost invariably results in a hard, unsympathetic, and "wooden" tone. Hence in my own playing and teaching I have been getting further and further away from a pure finger-stroke and rarely, if ever, use it in running work, unaccompanied by a greater or less degree of finger-flexion.

In rapid passage-work, runs or arpeggios, a beautiful quality of tone as well as perfect clearness results from a slight flexion of the finger-tips toward the palm of the hand. It is this musical, pearly tone that I try to develop in the playing of my pupils. And I find that as a means to this end the Mason exercise can be made to develop it as well as any other exercise that I know of.

MUSICAL PARALLAX.

J. S. VAN CLEVE.

Do you know what a parallax is? Well, let me try to define it to you. Suppose that you look at a certain tree. You get a notion of its appearance, its position relative to other objects. Now walk a hundred yards farther north, and look at the same tree. At once there is before you a new appearance of the tree itself, and a different attitude of it in reference to the group of objects among which you see it. The tree will seem to have changed its place, when in reality you have altered your relation to it. This apparent change of place in an object when the position of the observer is changed is what we call parallax. It is of the utmost value to the astronomer. It is by means of it that he is able to measure the approximate distance of the so-called fixed stars. When observed at one time in the year a particular star will occupy a certain place in the star-pattern of the sky; when observed six months later, while the earth has rolled to a place one hundred and eighty-five million miles away from its former position, the star seems to have changed, and by measuring the tiny angle thus formed the mathematician can ascertain the distance of the star.

How does this scientific device find any analogy in music? Very clearly. There is such a thing as a mental parallax quite as real as the physical parallax. You learn a piece of music; you think you know all about it; but you go to a concert or a recital, hear it played by some gifted genius, and you come away ecstatic, abashed, confused, in a mixed condition of wonder, bewilderment, delight, and discouragement. You have mentally taken the parallax of the piece and learned to your amazement at what distance it is from you in spirit. There was a time when you probably considered a Beethoven sonata dry, dull, and more like an exercise than a piece. Then perhaps the noble, melodious melancholy of the "Moonlight" sonata began to appeal to you, and then possibly the "Appassionata," or the sonata, Op. 110.

Surely everyone who has earnestly pursued music for ten years or more has had more than once the experience which might accurately be described as receiving a revelation. Do these changes of opinion, these enlargements of art and lowerings of self dis-

hearten you so that you prefer not to experience them? Then you are like a child who would rather think of the fixed stars as petty lamps for our world, and not know them to be suns.

NOWADAYS.

MADAME A. FUPIN.

How much superior the style of teaching is nowadays to what it was thirty or more years ago! Formerly the teacher "gave pieces" and listened with complacency while the pupil executed (murdered) them; now the teacher trains the hands and fingers themselves, and the teacher gives pieces. Formerly the teacher spent most of the lesson-hour hearing the pupil blunder through page after page of a piece, and finished the lesson by saying: "Now practice this well for the next lesson"; now the teacher drills the pupil on a few measures and makes him understand how to practice to secure a good result. Formerly a teacher told the pupil that a rest meant to lift the hand up; now the teacher explains that it means complete silence for the value of the rest. Formerly pupils played as fast as they could, paying no attention to evenness or rhythm; now every good teacher uses a metronome and the pupil must play with equal perfection, slow and fast times. Formerly both teacher and pupil ignored dynamic signs and marks of expression; in the pupil asked inconvenient questions, the teacher said they were foreign words and hadn't anything to do with the music; now every self-respecting teacher possesses a pronouncing dictionary of musical terms and makes it a point to explain words and signs to the pupil. Formerly pupils learned scales from a book and played them both hands together; they went right for about six notes and then came chaos; no wonder pupils detested the scales; now the teacher makes the pupil form the twelve scales from the model of the first, and learn them perfectly with one hand in one octave before trying them in two octaves; pupils get to playing them so easily and beautifully, they just love them, and want to play them for Aunt Julia and Uncle Ned and everybody else that comes in. Formerly teachers gave the same pieces to all their pupils; everybody wanted to learn "The Battle of Prague," "The Maiden's Prayer," or "The Mocking Bird," because that was all the music they ever heard; now, by the wonderful "On Sale" plan, teachers can find different pieces for different pupils and suited to the varied qualifications of each. Formerly there were no musical journals to aid a teacher of inexperience or defective education; nowadays every up-to-date teacher takes THE ETUDE, and waxes content as she grows in wisdom; and she tries to get her pupils to take it, too, assuring them that it is worth more than a quarter's music-lessons, not to mention the pages and pages of sheet music. Formerly the solo pianist was heard only in large cities; now enthusiastic teachers and students club together and get some pianist to give a recital in their little town. The farmers and their wives and daughters, for miles around, drive to the hall or church, in all sorts of vehicles, and have to confess that they "had no idea that a pianist could be made to talk like that." And so the love of music grows and spreads abroad through the earth—to "humanize mankind!"

VARIETY IN THE ASSIGNMENT OF WORK.
PRESTON WARE OREM.

In music-teaching too much attention cannot be paid to variety in the selection of working materials. In urging upon the student the value of concentration it must not be lost sight of by the teacher that the subjects for this concentration be sufficiently varied to avoid monotony and consequent fatigue. It is a psychological fact that complete concentration upon any one point may be sustained successfully for only a certain limited period. Hence the need for variety.

In the methods of piano-teaching in vogue at present such variety should be easy of attainment. In the assignment of the lesson physical exercise, technical work, the étude, the study in rhythm or ear-training, the classic piece, and the modern piece should all have their proper place and due proportion, only a single point or limited portion of each, perhaps, but nevertheless sufficient to insure abundant variety.

In the selection of physical exercises and technical work all points of muscular activity and execution should be covered in due proportion, but with due regard to the individual needs of each pupil.

In the selection of studies much discriminating care is demanded; the field is wide and is being constantly added to. The tendency nowadays is toward condensing this material as far as possible. It is not necessary, for instance, because a single book of any opus may be valuable or contain some studies of value, to force a pupil through the entire opus, as was formerly the custom in some quarters. In the selection of pieces both classic and modern the same attention to variety should be paid, the best and most characteristic works of each composer being sought out and used.

THE MUSICIAN'S BUSINESS TRAINING.

J. FRANCIS COOKE.

To at least five causes may be attributed the general lack of business methods among musicians,—the most important of them being the false idea that business is simply a set of customs calculated unfairly to deprive honest people of their due by shrewd machinations barely within the limit of honesty. The others are an unnecessary distaste for accounts or clerical details, a lack of specific business education, an ignorance of the advantages to be derived from business methods, and the prejudice bred by the traditional Bohemian looseness that has oftentimes in the past been the bane of many a talented person. The present writer refers to conditions as he sees them. It is the height of impudent effrontery for any professional man to contend that his calling is more important than that of any other vocation, artistic, scientific, or commercial. Business is the backbone of social civilization, and in its true sense means no more or less to the musician than a negotiation of the products of his talent, genius, and industry for a just compensation.

He is frequently without commercial training of any kind whatever. To say nothing of any technical ignorance of business laws relating to commercial paper, contracts, and book-keeping, he is often singularly unfamiliar with the ordinary business customs relating to professional obligations, competency, punctuality, liberal methods, and the various other ethical elements of a broad business policy. He has yet to learn that only by a careful attention to accounts, the presentation and prompt collection of bills, the immediate return of a receipted statement can he ever hope to be free from the disturbing consciousness of neglect. He may well open his eyes and see in the success of many merchants the true road to his own ideal. He might learn that in all lines of endeavor the present-day business man finds competition so keen that he is forced to conduct business upon principles sufficiently liberal to protect him from falling behind his associates.

A great teacher is great only because his pupils receive more from his instruction than they could get from his rivals. If by means of system and business regularity he is able to make their work more progressive, his own work is more valuable to them. System is simply a part of Nature's plan of order, and system is the mainpring of business. It is impossible to estimate what would have been the result if the thoughtless Pro had had the business regularity of Longfellow, Whittier, or Browning. But it is safe to assert that the musician who apes the unbusiness-like life of the itinerant musician of past years is doing himself a great injustice. Wagner, Brahms, and Beethoven were good business men, notwithstanding their critics, and it behooves the young musician to look seriously upon the business education as being of great help in his life-work.

THE MISTAKES OF MUSICIANS AS SEEN BY AN OUTSIDER.

BY FRANK H. MARLING.

The Intolerance of the Music-Teacher.

EVERY month the columns of THE ETUDE contain articles on a variety of subjects connected with music, and those articles, with rare exceptions, are written by persons who have adopted music as a profession and who are, by reason of this fact, thoroughly qualified to discuss matters concerning the music-life. While this is as it should be, it may be interesting and not without value to the professional readers of THE ETUDE to hear from time to time the voice of an "outside" non-professional, and in this way to learn how some phases of the musician's life and character impress one who looks at them from the outside world. There is always something to be gained by getting a new point of view, and those who are absorbed in the teaching or study of music as a daily occupation should surely be helped by the friendly criticism of men and women who are removed from the difficulties and temptations which beset a musician's career, and at that account are in a position to judge them dispassionately.

The present writer wishes, therefore, to touch on one feature of the average musician's character, which is so common, that it may be fairly called a typical one. Possibly some professional will be surprised to hear that the narrowness and intolerance of the average music-teacher is spoken of among non-professional people, as a notorious fact, and perhaps no weakness or defect has done more to injure the craft than this characteristic.

This statement refers especially to the treatment extended by the teachers of the various methods and technique in the different departments of the art toward those who differ from them in their theories and practice. There are no more burning questions in the profession than these: What is the best method of teaching this or that branch of the art? How can the voice be trained to produce the best results? How can correct pianoforte technique be most quickly attained? How shall the instructor on any instrument or the teacher of harmony, composition, and kindred subjects proceed with a pupil? It cannot be denied that the old proverb "who shall decide when doctors disagree" applies with special force to the situation in the musical world. When professional men and women who, as regards these questions, appear to be equally able and honest and who have put years of patient study and practical experience into their work, differ so radically as they do about the best methods, and, in many cases, even the fundamental principles of teaching, it is certainly puzzling to the sincere inquirer after truth to know where to lie.

Sincerely under these circumstances it is tempting to the advocate of any special form or method to say something like this to his prospective pupil: "I prefer my own way. It has done much for me, and I believe in it thoroughly, and feel confident it will produce good results. I refuse, however, to denounce other systems which differ from mine. Some seem to have been helped by them, and I do not wish to criticize them." Do we often hear of this fair-minded and dignified attitude as being taken by musicians?

Very rarely, I fear; on the contrary, it seems to be the cardinal article of faith of the average champion of any particular form of musical instruction, that, through all the ages, there "has been, is now, and ever shall be" only one way of reaching a desired result, and that is by his particular way. Persons of this mind think that no one can possibly get into the musical heaven of "artistic excellence" except by the strait and narrow gate of their own system of technical training. They bow down and worship their method of imparting knowledge to the entire exclusion of all others. In their eyes not only is their way the best way, it is the only way. And so they describe the teachers of all other methods as fools, cranks, ignoramuses, charlatans, and all kinds of foolish and

wicked individuals. The systems of these unfortunate beings are not only wrong, but incessantly and absurdly wrong, without an atom of sense to commend them and plainly contrary to the laws of Nature.

This is not an exaggerated statement of the case, as many who are familiar with the facts will testify. It is, in fact, a very unusual thing to get a charitable and fair judgment of a musician from another who employs a different method, especially if they both live in the same town or city. It seems strange that these musicians fail to recognize the injury they do to themselves by such violent denunciation of others. Nothing is more characteristic of a gentleman than courtesy and fair play to an opponent. He will maintain his own side, but he will not belittle himself by despising or abusing his opponent, a resource, not of strength, but of petty and ignoble minds. Any abuse, therefore, that is heaped on an opponent's head recalls like a boomerang, with added force on the head of the aggressor. Do we not naturally think less of a man who talks as if the sum of human knowledge on a particular theme were concentrated in him, and do not our sympathies go out, spontaneously as a rule, toward those who are so unreasonably attacked?

And then, again, what a bad influence upon the musician's character is effected by this prejudice and one-sided habit of mind! He should certainly be a person of judgment and poise, a well-rounded personality, developed on the various sides of his nature. But this inability to comprehend the point of view of those who differ from him is a sign, not of power, but of weakness and superficiality. The greatest orators and lawyers have always entertained the highest respect for their opponents' arguments. Our own Abraham Lincoln, who won nearly every lawyer he took, is said to have ascribed his success to the fact that he always studied the other side, as thoroughly if not more so, than his own. In what marked contrast with this is the flippant disrespect with which musicians dismiss from consideration, even without examination, the claims and contentions put forth by those who espouse a different view. In every-day life as well as in courts of law we have all seen that those who have used these tactics meet ultimately with discomfiture and defeat.

For many years, the world has heard of that awful thing the *odium theologium*, the terrible stigma attached to those who have the temerity to differ from the orthodox theological belief, but, in the present writer's opinion, the originator of the phrase was unacquainted with music, for he would certainly have acquired another and more dreadful one, *odium musicianum*, so far does the latter excel the former in its bitterness.

Enough has been said to prove that this attitude on the musician's part is entirely wrong and that the professional will lose nothing by admitting, as we have learned to do in other departments of the world's work, that there is often more than one way of attaining a desired goal, and that excellent artists have been turned out by widely differing methods. This is, of course, to be treated as rank heresy by many facts, and satisfy our common sense? Let us not be afraid to know and face the truth squarely in these matters. I would therefore put in a plea for more musical toleration among musicians, more willingness to recognize good work wherever it is found, and the cultivation of respect for the opinions of the fellow-members of the guild though they may be at the opposite pole from ours. Doubtless there are impostors, charlatans, and incompetent persons in the profession, and these should be exposed when necessary. But there is room for greater charity toward the honest and worthy members of the craft, who cannot always see things as their neighbors do, but who are just as sincere and earnest in their beliefs as those who differ from them.

POPULAR, otherwise uninstrued, delight in musical composition is, in all else, naturally turns to the simplest forms of it, as a child does to the shortest words in the language.—Wakefield.

ANALYSIS OF GRIEG'S BERCEUSE, OP. 38, NO. 1.¹

BY EDWARD BAXTER PERRY.

ONE of Grieg's most charming lyrics is this thoroughly unique and characteristic Cradle Song. This has always been a most attractive and faculty-treated subject for piano-compositions, on account of the way in which it lends itself to realistic handling.

The general plan of these compositions is always substantially the same: a simple, swinging accompaniment in the left hand, symbolizing the rocking cradle, and a soft, soothing melody in the right, more or less elaborately ornamented, suggesting the song of the nurse or mother lulling the child to rest.

An almost infinite variety of effect is possible, however, within these seemingly narrow limits, dependent upon the differing ability and personality of the composer, the diversity in melodic and harmonic coloring, and especially upon the environment and conditions concealed of by the writer as the setting or background of the picture. The range of legitimate suggestion in this regard by means of such works is as broad as that of human experience itself. For instance, the child imagined may be the idolized prince of a royal line, rocked in a golden erode with a jeweled crown embossed upon its satin canopy, and guarded by the loyalty, the hopes and pride of a mighty nation; or it may be the sickly offspring of want and suffering, doomed from its birth to sorrow and struggle and disappointment, to a crown of toil and a heritage of tears; or perhaps it may be a fairy changeling, stolen by Titania in some wayward garden, to sleep in a lily-cup upon crystal waves, or watching, with large wandering human eyes, the pranks of the forest elves as they trace with swiftly circling feet their magic rings upon the moss, or waken the morning-glories upon the lawn with a shower-bath of dew.

The lullaby song of the mother may thrill with the sweet content and rapturous joy of a life of love and brightness but just begun, and seemingly endless in its forward vista of ever new and ever glad surprises. Her fancies may be winged by hope and happiness to airy flights in which no sky-piercing height seems impossible; or her voice may vibrate with the songs of a broken-hearted widow, who guards the little sleeper in an agony of loving fear, as the last treasure saved from the wreck of her world. As the smallest plot of garden ground possesses the capacity to receive and develop the germs of the most diverse forms of vegetation, from the violet to the oak, from the fragrant rose to the deadly poppy, so these modest little musical forms are replete with an almost boundless potentiality of suggestion.

In the case of this particular work by Grieg, the child portrayed is no delicate rose-tinted girl-baby, dimly cushioned upon silken pillows, peeping timidly from a drift of dainty laces like the first crocus from the feathery snow of April, but the lusty son of a Viking stock, with the blood of a sturdy race of fighters coursing red through his veins, and with a will and a voice of his own, cradled in the hollow trunk of a pine or the hide-lashed blades-of-the-elk, wrapped in the skin of wolf or bear, and lulled to sleep by the rough, but kindly, crooning of a peasant nurse. May we not fancy the refrain of her song somewhat after the fashion of the following lines:

"Oh hush thee, my baby;
The time will soon come
When thy rest will be broken
By trumpet and drum,
When the bows will be bent,
When the blades will be red,
And the blades of battle
Will blaze overhead.
Then hush thee my baby,
Take rest while you may,
For strife comes with manhood
As waking with day."

¹See music on opposite page.

Vocal Department

Conducted by
H. W. GREENE

A YOUNG man walked into a THE HURRY UP New York vocal studio last winter and asked to have his voice tried. The teacher tested the voice, found it quite promising, and so informed him. The following dialogue then took place:

Young Man.—"Will it pay me to have my voice cultivated?"

Teacher.—"That depends more upon you than it does upon the voice."

Young Man.—"I thought you said my voice was promising."

Teacher.—"So I did, but it doesn't follow that you will have the courage and patience to face difficulties and work them out, which is what must be done with any voice to redeem the promise there is in it."

Young Man.—"Oh, well, I'll work all right. I just love music, and my folks tell me they would rather hear me sing than some professionals that come around."

Teacher.—"Possibly your folks are prejudiced a little. Have you sung much in public?"

Young Man.—"Yes, sir; I sang the tenor part in 'Queen Esther' and I sing in the choir."

Teacher.—"Then you can read music."

Young Man.—"No, but my sister is the organist, and she plays the music over and over for me until I get it right. I have a letter from our pastor which will give you some idea of what they think of me in the church" (hands it to teacher).

Teacher reads as follows:

To Whom It May Concern:

The bearer of this, Mr. Willie Williams, is one of the brightest young lambs in our flock. It is with deep concern that we come to the parting of the ways, knowing the temptations in large cities which so often are the undoing of country boys. He has sung the tenor in our chorus choir and occasionally sustains a solo part with credit. He is going to the city to expend a sum of money which was left him by a relative for the furtherance of his singing. We all hope he will return to us soon, greatly strengthened in voice and knowledge.

REV. J. W. THOMASSON,
Pastor of St. John's
Church, Greenland.

Teacher.—"This letter tells me you have had a sum of money left to you which you have decided to expend in voice-culture. Will you give me some idea of your plans?"

Young Man.—"There was a lady from the city who boarded up our way last summer; and she said I ought to have my voice taught, for tenor voices were scarce, and good ones like mine were paid as high as five or six hundred dollars a year for singing in church. I had this money left to me; so have come down to find out about it."

Teacher.—"Do you expect to hoard in the city?"

Young Man.—"Yes, sir; and I would like to know how much my lessons will cost to stay right on and finish, so as to plan for my hoarding money."

Teacher.—"Then you expect to stay until you finish? How much money have you set apart for the purpose?"

Young Man.—"One hundred and fifty dollars, sir."

Teacher.—(After recovering from his surprise) "I am afraid, my young friend, you have not money enough to carry out your plans."

Young Man.—"But the lady who was there last summer said there were teachers in New York who could finish me up in three months."

Teacher.—"That may be true, but I have not a great deal of confidence in the quick 'finishing up' process, and would advise you to talk the matter up at home and plan for a longer stay or not enter upon the study at all."

(Exit Willie.)

Of course, this was an exceptional case. People are not, as a rule, so deficient in knowledge of the requirements and conditions of study; but it points to the fact that teachers who may mean well fall into taking into account the narrow views and limited understanding of those not accustomed to think in the grooves. It is probable that they would appear quite as ridiculous as their own victims if they were making inquiries with the points of advantage reversed.

The essential idea of music has not yet taken a strong hold upon the masses. It will many years before ear-worship is changed into thought-worship by the American music-lover as a whole. But to return to our muton: the "Hurry-Up Method" never was better illustrated than by the following circumstance, the truth of which we can vouch for.

"Good morning," said a young man to the director of a large and well-known conservatory of music in the Middle West. He had an air of business and spot cash about him that looked promising for the school. Here was a new pupil and a man of force; so a cordial, but anticipatory, "Good morning" was the reply.

"I wish to play the church-organ and to learn it right away."

"How much can you play now?"

"Not any; that is just why I am here."

"Then I presume you play the piano?"

"Not at all."

"Don't you know anything about music?"

"I don't know a note from a doughnut, but I came here to learn it, and I want to know how long it will take."

The Herr Director concealed his surprise, and asked the young man how long he expected it would take. The prospective organist said: "Well, I suppose to do it up fine I ought to spend a month or six weeks." "And what is your hurry?" was the next question. "They have bought a new organ at one of the churches in our town, and are after an organist; and there is a little money in it I applied for the position and was accepted. The committee have given me two months to get ready in."

The "Hurry-Up Method" is advertised all along the line of musical study. We read of "The Lightning Method of Piano-Playing," "Piano taught in twelve lessons," "Singing in three months," etc., etc., all of which can be justified only on the score that it pays in money.

Does it pay in music? Yes, in one way. It more clearly defines the line between the art and its empty imitations. In other respects it is a misfortune, as it clogs the wheels of progress and lends to impressionable minds an idea of the superficiality of music, and to the more thoughtful gives rise to the question as to its value as a worthy pursuit. To correct these false impressions is the duty of every teacher. It were far better to discourage the study of music than to foster the fallacy that anything worth while can be accomplished in so short a time. The result from a purposeless or insincere contact with it, especially new, but which is increasing in influence and power with great rapidity. I refer to the so-called Mechanical Playing Instruments.

When these inventions were first brought to notice musicians stood clearly on the defensive; they were associated with the street crank music machines, and

those monstrosities which are to be found in German Rathskellers, which owe their transient activity and noisiness to springs and weights. However, it was soon realized that there was a difference. As the instruments were developed new possibilities were revealed, and they began to take their place in the legitimate art-field. They are almost limitless in the matter of technic imitation, and the principal objection to their use, the limitations in shading and expression, are yielding to man's inventive skill; clearly these instruments have a place in the great musical fabric, and we need not search deeply to realize their purpose.

There is no music so difficult or well constructed but appears in the mechanical repertory, and thus do many who would otherwise be shut out from an intimate acquaintance with music of the better sort find an increasing pleasure in hearing it. Another advantage lies in its durability; one may repeat it as often and as many times as taste or curiosity prompts him. In short, we arrive by this means and at once at the fullest fruition of the "Hurry-Up Method," avoiding all of the dangers of loose and hasty preparations, and enjoying promptly some of music's most exalted strains. Is not this an improvement on the wretched apology for art which emanates from the teaching "Shylocks" who hold out false hopes of quick results? There is much to be said on this subject, and it is only just to approve of the great change in this particular in recent years. To present to the student's mind the immeasurable depth of musical thought is to dignify it and increase the veneration with which he approaches it.

OF the six fundamental lines of parallel development along THE DOCTRINE OF VOWELS,

which the human voice proceeds, one of the most important is that of vowel-color. In the treatment of these pure vocal sounds there is a divergence of opinion. The *bel canto* singing of the world has been learned from Italy, and it is not strange that the views of the whole civilized world should have been colored, or at least tinged, by the qualities of that language.

The Italian language owes some of its far-famed smoothness and euphony to the fact that it has but six recognized vowel-sounds, with possibly two slight modifications of them. Thus, the task of the singer is simplified. The English language has all of the vowels of the Italian, plus at least as many more narrow or modified vowels. To illustrate and define this matter take the following list of words: Me, may, not, note, saw, see. These are the six large or open vowels; now the narrow: Fair, men, sing, sun, look; and the diphthongs are: Night, joy, now, with ye and we, as reversed diphthongs. These are somewhat modified and blended, by various speakers, but are the essential elements of the language. Despite the fact that the usages of some artists violate the principle, and despite the fact that many teachers systematically antagonize it, I am decidedly and strenuously of the opinion that the true law of the singing voice is to utter the word of the text, precisely the same when in singing as in speaking.

No one of the European languages commonly used in singing is seemingly so ill-adapted to the voice as the English, yet this is only a seeming usefulness. The fact that nearly all the people who have taken up singing as a profession for centuries past came from Italy, France, or Germany, or some of their cognate nations, while the English and Americans were occupying themselves chiefly with political and industrial development, has caused the real beauty and value of this magnificent tongue to be ignored and overlooked. That our language is peculiarly rich in those narrow intermediate vowels which give fine shadings of tone, as the mixed tints give expression to a painting, gives it a strong claim to our respect and our study.

Just look at random at a few of the beautiful words which our lyric poets employ, the vowel backbone of which is of the narrow variety: Fair, when, then, there, sing, wing, ring, spring, fling, run, sun,

nut, dome, look, book, brook, would, should, could, stode, and a thousand others.

It is often told to students that these vowels give the voice a mean and narrow quality unless they are distorted a little and made broad. This is the notion which I utterly contradict and oppose. There is nothing more lovely than a full, free voice, uttered spontaneously and flowing out as if a gushing fountain were at work and could not be suppressed, while all the beautiful words of the poet float upon the surface of the stream, like leaves and flowers.—J. S. Van Cleeve.

BREATHING.

Why should singers be compelled to learn breath-control? What is the difference between ordinary breathing and that which is used by singers? Why is it that some teachers insist so much on correct breathing? These questions have all been asked me in the course of my experience as a teacher. They are merely different forms of the same question.

Breathing is one of the few things we do not have to learn to do in order to live. Ordinary breathing is perfectly natural, and people can follow their vocations in life without paying any attention to the manner in which they breathe. To be sure, a person's capacity for breathing can be much increased by practice, and in so doing his chest-expansion will be much greater and his health improved. And yet this will all come under the head of ordinary breathing as distinct from the breathing required of a singer.

ORDINARY BREATHING.

In ordinary breathing the movements of the body follow along what are called "lines of least resistance"; *i. e.*, the abdomen expands considerably more than the chest and ribs, because it is less of an effort for the diaphragm to descend and force out the comparatively soft tissues of the abdomen than it is to lift the breast-bone, flex the muscles across the chest, and bend outward the ribs—all of which occurs when the chest expands. The reader must understand that I refer to people whose clothing is sufficiently loose to allow the expansion of the abdomen. It is possible to have the clothes about the waist so tight that it is easier to expand the chest than to stretch the clothing. In ordinary breathing, if a moderate amount of breath be taken, most of the motion is in the abdomen, but if the quantity of breath be increased so as completely to fill the lungs, the chest will rise and the ribs expand. In ordinary breathing all the effort is made in taking in the breath. The larger the quantity inhaled, the greater the muscular effort. Then, by merely "letting go," the natural contraction of the muscles will expel the air.

CONTROL OF BREATH FOR SINGING.

Now, while ordinary breathing is perfectly natural, the control of the breath in singing is not, but has to be acquired by long practice. It is not necessary for a person, when talking, to pay any attention to breath-control, because he is constantly and rapidly articulating consonants which mechanically prevent the rapid expansion of breath, while the vowels are so short as to prevent the breath from being wasted. He also talks within a small radius of pitch, using his vocal ligaments in a normal position where they are relatively strong and able to withstand considerable breath-pressure. On the other hand, when he sings, he is forced to prolong the vowels and also have his mouth and throat open much wider so as to cause a larger reverberation of the tone therein, which causes a much greater amount of breath than talking. He is also compelled to sing over a wide range of pitch, and, when singing at either extreme of his vocal compass, the vocal ligaments are forced into abnormal position, in which they are very weak and will not at first withstand much breath-pressure.

What is the unsought and inexperienced singer liable to do under these circumstances? He may control the breath by contracting the muscles which

surround the vocal ligaments, thus stiffening them and forcing them to hold back the breath, which prevents their free vibration. This is the cause of all the harsh qualities of tone which come under the head of "throaty." A beginner can usually produce more power in the chest, but at the expense of quality and also ultimately at the expense of his voice, as no flesh and blood will stand such treatment. Another way of incoherent breath-control is in the region of the soft palate, the back of the tongue, and walls of the throat. When the breath is controlled here, it produces a smothered quality of voice which some call "covered," and which many teachers I must admit that, between a "throaty" and a "covered" tone, I prefer the latter, as that is not harsh; or the breath may be controlled by the soft palate in such a way as to send it partially through the nose, thereby producing a nasal quality. As a rule, when the breath is improperly controlled, it is not by any one way, but usually all the muscles in the region of the larynx and pharynx are more or less contracted in the effort to withstand breath-pressure.

It is in the many different combinations of incoherent breath-control which are responsible for the many more or less unusual qualities of tone. In other words, if a singer help the control of his breath in his larynx, he alters the quality of the vibrations of his vocal ligaments. If he control it in any part of the musical tube, *i. e.*, between the top of his larynx and his lips—he alters the shape and condition of that musical tube, and thus changes the tone-quality. In fact, even a little anxiety regarding breath-control will impart an anxious quality to the tone itself, though, if one could observe the action of the muscles, the change might be almost imperceptible. Any effort toward breath-control in that part of the singer's anatomy will cause an unnaturalness of tone, and prevent the free, spontaneous delivery which only can be musical and artistic.

HOW CONTROLLED.

But, of course, the breath must be controlled somewhere, else all possibilities of tone are gone. It must therefore be controlled in the body. But how? This question has probably caused more controversy than anything else pertaining to the art of singing; and thus have arisen the various styles of breathing, such as clavicular, intercostal, diaphragmatic, abdominal, etc. No one will find fault with the manner in which a singer controls his breath so long as he controls it in his body, and not in his throat. I say controls it so that he can inhale a reasonable and necessary amount and then exhale as much as may be necessary without its causing him any fear that the supply will be insufficient for a long phrase and without the tone's being overblown. No true meaning of the word "control" stops short of this, and, if the reader has not solved this problem, I advise him to give his undivided attention to it. It is the vital, crucial point which must be solved—not merely theoretically, but experimentally and practically—before everything else.—Horace P. Dibble.

(Concluded in THE ETUDE for August.)

Acoustic reinforcement bears an intimate relation to the nicer intricacies of expression. Indoed masses of air possess the property of sympathetic vibration. According to the variation in capacity of the inclosing bodies do they respond to different notes or tones. A mechanical resonator of fixed capacity can respond only to the one note whose vibrations are synchronous with its own. The resonator, however, re-enforces the harmonics of a given note, as well as its fundamental tone of the resonator so to be so much less than the tone of the resonator is to be indistinguishable. For the analysis of any given sound it is necessary to have a set of these instruments corresponding to its and its harmonics. The application of one after another to the ear will determine the presence or absence of the notes they represent; and the separation

of any sound into its component parts is accomplished. By this means it is clearly demonstrated that the quality of a sound is dependent upon the number, pitch, and intensity of the harmonics or over-tones entering into its composition.

The mental passage from the mechanical resonator to the constantly-changing, wonderful device of the Creator, by which his creature man may rise to the transcendental heights of sentiment, is an easy one. Nature's resonator—*viz.*: the buccal and pharyngeal cavities—*is*, under normal conditions, constantly adapting its capacity to the re-enforcement of tones of different pitch. As the pitch ascends, the capacity of the resonator gradually diminishes till it becomes comparatively small. This diminution does not mean any constriction of the throat, which will always be amply open, regardless of pitch, but is accomplished by the base of the tongue. Unlike the tip, the base of the tongue is attached along its under-surface, and its elevation involves a reduction of the resonator's capacity, and the displacement of a corresponding amount of air. The elevation of the base of the tongue, with ascending pitch, and its depression with descending pitch, are entirely involuntary movements which can be controlled indirectly by a flexible jaw and open throat. They are infinitesimal from tone to tone; but their effects are readily appreciated from register to register. When they occur involuntarily, another instrument is added to the vocal organ; for the inclosed air in the resonator, becoming sympathetically vibrant, catches up the tone of the vocal cords, and sings with it, in unison.

PLACING THE TONE.

With natural, automatic conditions obtaining above and below the larynx, the spirit of song or speech will declare itself with inspiring spontaneity; will rejoice with its acoustic counterpart in the unrestricted home prepared for it; and its dual voice will leap forward to the palatal sounding-board, like a thing material. This is the so-called placing of tone, which is dependent upon the conditions governing acoustic re-enforcement. For low tones, the sound-waves impinge well forward on the hard palate, just back of the upper teeth. As the pitch ascends, the placing gradually goes higher until it reaches the roof of the mouth. Finally it again comes forward, but not directly forward as in the lower tones of the voice; for the sound-waves of the higher tones first strike the roof of the mouth and are then reflected to the teeth. Vocal nomenclature styles these higher tones "covered."

Placing is the great stumbling-block of beginners. Usually they conceive the exact situation for the placing of tones of different pitch; and then attempt to force the tones to these points by local effort. Natural tone-production cannot be forced by local adjustment. Its beautiful mechanism must be allowed to act on the volition of the spirit. The movements concerned in the adjustment of the resonator must occur automatically, without any local sensation other than that caused by the vibration of the correctly-placed tone on the hard palate. Practically the student should avoid the conception of high and low placing. The objective point is the front of the hard palate; and he should think every tone (high or low) forward, and accomplish his desire solely by a flexible and decisive opening of the mouth.

The natural variations in placing, regarded from below upward, are caused by such a progressive decrease in the length of the vertical and antero-posterior diameters of the posterior half of the resonator, as shall so modify the trajectory of the sound-waves that their ultimate point of contact with the hard palate shall be continually elevated, until finally their trajectory is broken at its end, by the introduction of an obtuse angle whose vertex, being in turn elevated and retracted, shall gradually depress the ultimate point of contact till it again reaches the anterior border of the hard palate, or where it was situated when the trajectory of the sound-waves was

at its lowest. Thus, while the placing of the highest and lowest tones of the voice are identical, their approaches are vastly different. The sound-waves of the low tones come forward by a low line of curvature, and are but slightly focused on the hard palate; but those of the higher tones become more and more sharply focused with ascending pitch, that of the highest being exceedingly concentrated. Placing, as regards ascending pitch, comprises an ascent and then a descent; the first being gradual, and the second rapid. Their proportion, ordinarily, varies from a:b:c:d:1 to a:b:c:d:1, according to extent of compass. Placing and acoustic re-enforcement cannot be separated, the changes in dimension of the resonator, governing placing, being caused by the conditions imposed on the base of the tongue by the requirements of acoustic re-enforcement. As the base of the tongue forms the floor of the resonator, obviously its depression or elevation constantly changes, not only the diameters of the throat, but, owing to its posterior position, also the curve of approach of the sound-waves to the hard palate. Freedom of internal vowel-formation will rapidly lead to the practical understanding of placing, and make the realization of the registers of the voice a comparatively simple undertaking.

The conditions of acoustic re-enforcement and its consequent determination of the placing of tones show very forcibly why vowel-forms should not be exaggerated; for by their exaggeration these absolutely essential movements are hampered or altogether prevented. A command of acoustic re-enforcement is the greatest essential to the practical use of the voice; for it is evident that by such re-enforcement of tone increased amplitude is obtained without the expenditure of additional expiratory force. It is the application of this principle that gives rise to the pleasurable sensation experienced by the natural singer. He has obtained a desired end without direct voluntary effort, and feels a justifiable satisfaction in the reflection that he was enabled to do so by reason of mental rather than physical force.

UNIFORMITY OF VOWEL SOUNDS.

A change in size of the resonator, during the process of re-enforcement, involves a like change in vowel-form. Thus, when tones are acoustically re-enforced, vowel-sounds are sung with different forms: large, medium, and small, according as the conditions of pitch require. These variations in vowel-form do not signify geometrical ones; but of dimensions, just as any given form may be of varying size yet retain its exact proportions, as a large, medium-, or small-sized ellipse.

If the production of vowel-sounds has been interfered with by dragging the consonantal formation, and harnessing the consonantal form to the subsequent vowel-form, neither one can be brought to its fullest perfection. Consonantal and vowel formations should be separate and distinct functions. The result of their confusion is a corruption of the vowel-sounds, *viz.*: destruction of their natural qualities by the exaggeration of harsh, shrill, and unmusical harmonics. If the quality of each has been so changed, their differences become very marked, even on tones of moderate power; and when additional power is required, almost all musical beauty is lost, or, at least, incalculably diminished.

The index to uniformity of vowel-forms is a common direction or placing of the sound-waves. The placing at a given pitch should be practically identical for each vowel-sound; and in correct, natural vocalization every vowel-sound can be sung with the same placing, and a smooth, very flattering uniformity of quality. Uniformity can only be attained by association and comparison. The endless singing of self-songs on a single vowel-sound has its use with the singer-master, for developing flexibility; but is of no value to the voice-builder, and is positively harmful to the untrained voice. The voice that must sing on many vowel-sounds cannot be trained for practical use by the development of but one. It is a very simple argument to advance, that all the

vowel-sounds of a language must be cultivated for its finished use in song or speech.

To secure uniformity between the vowel-sounds, the form of all must be approximated; and to accomplish this, necessary changes in form should be limited, almost entirely, to the internal, automatic adjustment of the larynx, pharyngeal cavity, and soft palate. It is not necessary for the lips to be protruded for the formation of certain vowel-sounds and retracted for that of others. Anyone who hath eyes to see, and ears to hear, can convince himself, if he chance to give audience and attention to a natural singer, that the most mellifluous, expressive, and, in every way, practical results are obtained without facial contortion.

After uniformity of quality between all the vowel-sounds has been attained by the approximation of formation, then opens before the singer the illimitable field of expression in song, and the far reaches of interpretation.

THE DEVELOPMENT OF INDIVIDUALITY.

When the singer has secured automatic breath-control, authoritative articulation, uniform vowel-formation, and a beautiful gamut of vowel-sounds, then he has reached the dividing-line between the calm of ratiocination and the exuberances of sentiment, and is equipped for a satisfactory study of the art of singing. Those who have learned that the organ of the Almighty can be attained but as originally intended; that language, the imperfect invention of inferior man, must be made subservient to harmony, and not allowed to usurp her sphere with manufactured discord; who have reared asunder the veil of vocal mystery, and discovered the divine instrument, may not only scatter the merry pearls of colorature, and ravish audient ears with velvet cadences, but also strike upon its heaven-born strings the spontaneous notes of joy and praise, wake the earnest and limpid flow of passion, move it to the rhythmic pulsings of tenderness, and, withal, lend to its voice a tinct of their own souls, and make it the vehicle for spiritual tones forever echoing down the long vistas of self-expression.

Self-expression determines the original artist. The voice-builder can develop a pure and expressive voice; the singing-master can foist his own conceptions on the imitator; but every vocal artist worthy of the name must rely on his own interpretations. Self-culture is the foundation from which rises initiative. Emotionalism may be worked upon, drawn forth, and developed by the singing-master; but emotionalism is a poor substitute for the expression of exalted sentiment and character.

TOSE COLOR.

A masterful control over the application of acoustic re-enforcement, and an artistic judgment as to the degree of power to be employed for varying sentiments, is the perfection of tone-coloring. It is tone-color, with its intricate and subtle variations—harsh and limpid flow of passion, move it to the rhythmic pulsings of tenderness, and, withal, lend to its voice a tinct of their own souls, and make it the vehicle for spiritual tones forever echoing down the long vistas of self-expression.

It is that which gives brilliancy, which makes the human voice the most beautiful of all instruments, and soul to the voice. It determines the sympathy with the words of another depends upon the power of the imagination, which is, in its turn, dependent upon education and culture. When the singer enters the field of interpretation he is thrown on his own resources, upon that which he can get from no teacher of the voice; his knowledge of the forces which sway feeble humanity to and fro, and will. He must be able to touch the pulse of life accurately, that it may bound at his suggestion.

PSYCHIC ELEMENTS.

The creative power of the mind supplies the gaps which experience has left vacant. Imagination, sympathy, and soul go hand in hand. The stronger the power of the imagination, the stronger the sympathy, and the deeper the soul. Sympathy enables the artist to assume, and throw his whole soul into the part of another whose character and action have been predetermined by the imagination. Many a

voice has fallen short of greatness because its possessor lacked sympathy with his impersonations.

Dramatic action is the natural outcome of feeling, and, when properly utilized, greatly enhances the effect of the voice; yet how often we see singers whose action is a mere matter of stage-habit; their gestures inappropriate; their voices cold. Their voices may be beautiful; may have reached the zenith of mechanical perfection; but that is all. We are constantly reminded that this is *M.---*, or *Mme.---*, and never allowed to forget them, and revel in the illusion of a Faust or Marguerite. But how different when we hear an artist who lends his soul to his voice and action; who adapts the color of his voice to every emotion, and his action to the expression of the voice; who by the fervor and truthfulness to Nature, of his voice and action, makes us forget ourselves, the theater, and the individuality of the singer, while absorbed in the realism of his portrayal.

The skillful vocalist and the soulful singer are entirely different entities. One of but ordinary vocal endowments may have the sensitive soul of an artist, and a genius for interpretation, exceeding that of the most gifted singer. His rise to recognition will be rapid; while, on the other hand, the possessor of the most mellifluous or dramatic voice, if he be deficient in symmetrical, imaginative conceptions, will be anchored in the shoals of mediocrity.


In its highest form, the genius for vocal interpretation is dependent upon intellectual, moral, and physical harmony and development. Beautiful voices are exceptional. A voice of pleasing quality, backed by artistic conceptions, is the more practical and more admired. The intellectual possessor of such a voice, who has learned and practices automatic breath-control, and the dissociation of consonantal and vowel-formation, has a masterful control over acoustic conditions above the larynx, and glories in a genius for interpretation, may cast his mental glance along the path which leads to eminence, and discover no obstacle other than studious application.—W. R. Sample.

QUESTIONS AND ANSWERS.


C. W. B.—I have heard the word "infinite" sung three ways in that same Te Deum: *Infinite*, *Infinite* (short *i*), and *Infinite* (long *i*). Such variations usually depend upon the culture or whim of the director or singer. My rule in such cases is to search for the intention of the composer, which is sometimes difficult to ascertain. Mr. Buck is a broad man and would not be likely to split hairs on a word as elastic as that if the musical or dramatic effect was at stake. Since the long *i* is used in the word "finite," I think it would be permissible to carry that use of the vowel into the longer word in cases where it was used in a dramatic way or when approaching a climax. There are but few words that are improved by changing the vowel sounds when singing. "Abraham" and "Wind" are examples.

W. J.—The word Abraham has been the source of a lot of trouble. I think the good old patriarch would have appealed to the courts for something easier if he could have foreseen the trouble his name has caused. Some pronounce it A-bray-ham; others, Ah-bra-ham; second syllable like *bro* in brother; others, Ah-bral-ham; and others, to which group I belong because of the euphony rather than from any particular training, pronounce it A (long sound), bra (Italian *er*), ham, the regular sugar-cured variety.

MANY, perhaps most, persons deceive themselves in regard to music. When they think they are talking about it, they are not talking about the music itself at all, but about how it makes them feel; and, as the world goes, there is probably no single subject the general discussion of which reveals so enormous a disparity between the intensity and the definiteness of the impressions persons receive.—Apthorp.



Children's Page



Conducted by THOMAS TAPPER.

MUSICIANS BORN IN JULY.

July 1. William Vincent Wallace.
July 6. William Croft.
July 10. Henri Wieniawski.
July 11. Anna Mehlig.
July 18. Pauline Viardot-Garcia.
July 22. Luigi Arditi.
July 23. Antonio Sacchini.
July 24. Adolph Charles Adam.
July 26. John Field.
July 27. Otto Singer.
July 29. George Opolow.
July 28. Carl Zerrahn.

IN THE CHILDREN'S PAGE A SUMMER TASK.

Two paragraphs, one entitled "Said by Bach"; the other, "Said by Handel."

If the readers of the CHILDREN'S PAGE want a summer task, they may select not fewer than five nor more than ten short, complete sentences by Haydn, and the same by Mozart. The best lists will be printed in THE ETUDE for September and October, under the captions "Said by Haydn" and "Said by Mozart."

To the two readers who send in the best list of each composer we will send a copy of "First Studies in Music Biography" as recompense for the work.

WILL readers and Club- members take up the query CHILDREN'S CLUBS.

sent us by a correspondent and suggest some suitable names for clubs?

Thus far, clubs have reported the following names: The Etude Club, The Young Ladies' Choral Club, The Cecilia, The Mozart Club (three clubs have already chosen this name), The Chopin Club, The Verdi Club.

Editor CHILDREN'S PAGE: My NEW CLUBS.

... pupils organized an ETUDE CHILDREN'S CLUB on the 9th of May and chose name and completed organization, May 31st. We selected the "Verdi Club" and have fourteen members; we meet the last Saturday afternoon of months. Our officers are: Pres., Vera Richter; Vice-pres., Pearl Hurr; Sec., Mae Lentz; Treas., Elsie Taylor.

At our last meeting we had the "Internal Lesson" in the January ETUDE; six of the questions on the picture in January ETUDE were given out previously for answers to be found. We also had a short program (table from THE ETUDE and music). We had on the blackboard the names of all the composers born in May, with date of their birth. We read them by turns and in concert, thus learning to pronounce them. After all business and lessons, etc., we played "Musical Authors."

Our initiation fee is ten cents. A fine of five cents is imposed on any member absent from Club-meeting, unless sick or out of the city. If a member has part in the program and stays away, she is fined ten cents. As our June meeting will be the only one until fall, we shall not begin the regular course of study until that time. At our next meeting I shall give them the next "Internal Lesson." All are to find out something about Verdi, and tell it and then we shall play musical games again. Respectfully yours, Nettie E. Bastress.

[This is an interesting letter. The lessons which have thus far been a monthly feature will begin again in September. Clubs should note that the "Verdi" takes up review-work. An excellent plan. Save your ETUDES, so that we may make use of and reference to back numbers.—Dorron.]

Mr. Thomas Tapper:
Dear Sir: I have a Musical Club composed of seven of my pupils, and we would like to join your ETUDE CLUB and follow out the course of study outlined in THE ETUDE.

We have been having monthly meetings since last fall. We have studied the lives of Bach, Mozart, Haydn, and others. As all the members are studying sonatas and the Bach "Preludes," it has been very interesting as well as instructive.

We named our club the ETUDE CLUB, before we know you called yours by the same name. I hope we will not have to change it. Please send us a certificate of membership.

We have no officers, as I am the leader. We organized October 3, 1901. Respectfully yours, Lillian P. Courtright.

[The expression ETUDE CHILDREN'S CLUBS has reference to the Guild in general. All children's music clubs which follow the lessons in THE ETUDE CHILDREN'S PAGE, and which receive its membership certificate from THE ETUDE are thereby affiliated. They do not sacrifice their individuality nor freedom. Any club name they may select is theirs. It is expected that all clubs will follow the work as given on this page, will report their meetings, change of officers, change of programs, and any interesting matter that arises.—Editor.]

Mr. Tapper: I write to tell you of our ETUDE CHILDREN'S CLUB. We have selected as the name of our club "Amateur Music Club." We organized March 28th with a membership of five. Our time of meeting is every Thursday evening. The following are the officers of our club: Pres., Mrs. Roberts; Vice-pres., Leah Johnson, Sec., Bernice Spears.

We have had one recital, and it was a success; our program was mostly instrumental music and recitations. Our teacher (Mrs. Roberts) has presented the highest average of practice.—Bernice Spears, Sec.

[Clubs should not fail to send a copy of programs. They are useful and interesting.—Editor.]

Mr. Tapper: I have organized an ETUDE CHILDREN'S CLUB with my junior pupils. The name of the club is "Children's Choral Club." Our Motto is "Courage, Conquer, and Character." The first letter of each word of the name of the club and motto being C. Our colors, blue and white, emblems of truthfulness and purity. We meet fortnightly. The following officers were appointed: Tina Le Master, Pres.; Lena Treas.; Myrtle Ireson, Sec.; Goody O'Brien, Treas. We are studying Mr. Tapper's "First Studies in Music Biography." We have one hour for study, one-half hour for a special program of music and recitations, and the remainder of the afternoon spent in games, etc. The children seem very enthusiastic. Please send me a certificate of membership. Date of organization, May 31, 1902.—M. H. F. Erney.

The suggestion has been made that in the July and August Children's Pages the Biography and Theory lessons be suspended, in order that Clubs and Theory students alike may review the lessons already given and have the benefit of continued work when schools and music classes are again organized.

The Haydn biography will appear, then, in September; the Mozart in October, with an interesting portrait of "Nannerl," the talented sister of "Wolferl."

...
THERE are many accounts of children composing music at a very early age. Mozart was, perhaps, one of the most remarkable. He wrote little pieces and extemporized at the age of four. Then there was Samuel Wesley, who, at the age of eight, wrote an oratorio; but Dr. Crotch, already at the age of two commenced trying to invent tunes. In the April number of *The Pædagogik* (published in London) interesting specimens are given of tunes invented by a very young child, Robert Platt, by name. Many specimens are given, the first having been taken down when he was barely seventeen months old. These first steps in composition are very remarkable, and yet it must not be forgotten that children naturally musical have quick ears, and tunes which they hum or fumble out on the pianoforte may be in part echoes of songs sung or crooned to them by their mothers or nurses.

SOME WAYS OF TEACHING CHILD CHORD-RELATIONSHIPS.

who represented notes by means of planetary spheres which of the sun was the central and attracting notes may be found useful.

To very little children, Miss Kate S. Chittenden's idea of the tones of the scale bearing a family relationship of one another carries a more direct appeal, the tonic being the tone-mother, and all the rest her children, with the seventh or youngest son as the mother's especial favorite.

Miss Chittenden was the first to discover how the triangle could be used as a symbol for the triad. And her method of teaching harmony is most clear and simple to a child, practically useful in teaching him chord-relations and arousing and developing his constructive imagination as well. Children like to work with things they can actually see and touch. They are always fond of putting puzzles together, and they delight in making triangles representing the major and minor triads fit into one another for the formation of a long "tape measure," the major triads in an upright position, the minor ones inverted. These triangles may be cut out of cardboard, and fitted to make them look pretty and attractive and at the same time to stimulate the child's sense of color.

For instance, the tonic triad of C-E-G may be plain white, and the ones on either side, the dominant of G-B-D or subdominant of F-A-C, the primary triads of colors which shall brighten in the sharps and deepen in the flats, the minor triads between being soft, neutral tints. With this introduction to the triad and its possibilities a child is apt to be eager for a more intimate acquaintance with harmony.

After making the "tape measure" of triads he is usually enough interested to like to put them together in the shape of homonyms (eight-sided figures containing the thirteen triads and showing the key-relations). These homonyms may be made in every key, using the tonic triad or common chord as the central triangle of each homonym.

The synthetic teachers have found the very smallest children not too young to learn these chord-combinations. And it is of the greatest value to a child to learn thoroughly at the outset the triad forms with their different positions and combinations, and also their musical meaning:

"That out of three sounds he make,
Not a fourth sound, but a star."
—Carroll Ward.

...
Most teachers in little towns THE PICNIC teach a summer class of children. MUSICALE. Doubtless every teacher is annoyed constantly by such excuses:

"I'm going to have company next week and mamma says I need not take my lesson." Or, "I'm going to

the next town (perhaps it will be the country) tomorrow, and visit a few days, so, of course, I can't take my lesson, for there is no piano there." As we all, old or young, work better and to more purpose when there is an object, I thought myself of the Picnic Musicale two years ago, after much casting about in my mind for some means by which the children in my class could be kept together, and the work made pleasant, interesting, and profitable.

This Picnic Musicale took place three weeks before the fall term of school began, all mothers being asked that each child be released entirely from piano-practice during these three weeks.

Early in June the plan was explained: each could play two short solos, besides taking part in a duet or trio; all solos were to be memorized and were to be chosen by themselves from the pieces or studies learned during the summer. I think the reason they worked with such wide-awake interest through all those warm weeks was because this musicale was to be distinctly their own. There were no pupils from the adult class to be depended on; if it was a success, they must make it so; all the glory, too, would belong to them, and each one seemed to feel that much depended on her individuality.

The day decided on was bright and clear and the Picnic Musicale was given at four o'clock in the afternoon at the home of one of the pupils who had a new Steinway piano and a beautiful lawn. Mothers and sisters were invited to listen to the program, after which the children played until the supper had been spread under the trees on the shady side of the house. Everyone had brought something for the picnic, which had been planned so that few dishes were necessary.

The cloth was spread on the grass, the children sitting on pieces of carpet. Sandwiches, fruit, cake, and candy proved a satisfactory lunch. Afterward there was more playing until the shadows had fallen low, and as they trudged homeward, making plans for the well-earned vacation, I thought how much had been accomplished in those ten weeks of uninterrupted lessons and how little would have been done by some, in the between-times, if there had not been that which made lessons and practice of primary, instead of secondary, importance.

I do not mean to give the impression that this plan will keep children at home when parents have arranged to take the whole family for an outing (nor would I want it so), but it does do away with missed lessons when pupils have company and prevents those little visits which can just as well be made all at once, after the summer term has ended.—May Crawford.

WORTH MEMORIZING.

Melody is the life-blood of music.—*Alfred Marx.*
A poet's work consists in what he leaves to the imagination.—*Richard Wagner.*

Of all the arts beneath the heaven
That man has found or God has given,
None draws the soul so sweet away
As music's melting, mystic lay.
—James Hogg.

...
LINES to Christine Nilsson:
"Hush! the clear song flows forth; now flows along
Music, as if poured artless from the breast;
Deep, strong, it seizes on the swelling heart."
Scorning what knows not to call down the tear."
—Friedrich Gottlieb Klopstock.

...
"THREE trifles are essential for a good piano or singing teacher—

The finest taste,
The deepest feeling,
The most delicate ear—
and, in addition, the requisite knowledge, energy, and some practice."—*Friedrich Weyck.*

METHODS OF INTERESTING CHILDREN IN MUSIC-STUDY.

BY KATHARINE BURROWS.

III.

HAVE you ever tried a "History of Music" class? I do not mean by this a formal class where the pupils are expected to learn dates and to remember hard names and dry, biographical facts. That would neither interest nor benefit children, because they wouldn't remember such things. But if you select some attractive anecdotes, and connect them with a slender thread of biography, you will be surprised how much they will remember.

The lives of the great composers are full of delightful material for this purpose; for instance, Bach copying music in the moonlight, Handel practicing on his little dumb spinnet, Haydn playing the drum; and the child-life of Mozart is so thrillingly interesting that the difficulty is to make selections from it. If you try to give the children an idea of the personality under discussion, his manner of life, the kind of house and town he lived in, and the kind of people he lived among it will interest them. Artists have helped us in this, by making a great many pictures of just the scenes we want to illustrate, and they are largely reproduced in the current magazines and musical papers. Some such scenes are to be found among the Perry pictures, which every teacher should use; they are good half-tones and wonderfully cheap, the only fault they have is that there are not more of them devoted to musical subjects. If you try a class of this kind you will find that the little pupils will be able to repeat your stories very soon, and they will be glad to bring bright and clear and the Picnic Musicale was given at four o'clock in the afternoon at the home of one of the pupils who had a new Steinway piano and a beautiful lawn. Mothers and sisters were invited to listen to the program, after which the children played until the supper had been spread under the trees on the shady side of the house. Everyone had brought something for the picnic, which had been planned so that few dishes were necessary. The cloth was spread on the grass, the children sitting on pieces of carpet. Sandwiches, fruit, cake, and candy proved a satisfactory lunch. Afterward there was more playing until the shadows had fallen low, and as they trudged homeward, making plans for the well-earned vacation, I thought how much had been accomplished in those ten weeks of uninterrupted lessons and how little would have been done by some, in the between-times, if there had not been that which made lessons and practice of primary, instead of secondary, importance.

So far my suggestions have all applied to class-work, or work done under the teacher's immediate oversight; but, after all, the larger part of music-study is carried on alone, and that is where our main difficulty lies. If it were not for the practice-hour, music could be made delightful to our little pupils with comparative ease. However, this terrible bugbear can be sweetened and robbed of some of its horrors.

Perhaps music-teaching requires a greater variety of qualifications than any profession adopted by women, and it would be difficult to say which of these qualifications is the most desirable; but certainly one of the most important is insight into character. If a teacher does not possess that naturally she should study to acquire it, by thinking over each pupil's manner and personality, remarks they may make about their lessons, and the thousand and one trifles which go to the expression of character. If you, reader, are a young teacher, suppose you try this plan:

Get a little book and write in it the names of your pupils, give each one two or three pages, and every evening after your work is done write under the name of each pupil the impressions she has left on your mind. They might read something in this way:

Mary Smith. January 26th, Mary's first lesson. She is 11 years old, and says she has had two terms, but she hates to practice. Her last piece was the "Daisy Waltz"; but it was too easy, and mamma wants her to learn "The Blue and the Gray" (horridly right). She says her last teacher didn't give her any finger-exercises or tell her how to use her hands. She has a good sense of rhythm and reads pretty well; looks sullen and lazy; but I don't think she is stupid.

I said I thought she had better wait and take up "The Blue and the Gray" a little later, when she was in better practice. I thought it better not to refuse altogether, for fear mamma should take offense. I gave her a little waltz by Beethoven, as she seemed to like it when I played it for her; two finger-exercises; and a very short study for legato (her legato is something dreadful; in fact, it doesn't exist). I

told her she would have to learn to play a good legato, or her pieces wouldn't sound pretty.

Second lesson. I am glad I gave Mary the Beethoven waltz. She thinks it's lovely, mamma thinks it's lovely, and everything's lovely. Mary thinks she'll like to practice such pretty music. She played the finger-exercises fairly well, using her hands quite a good deal better; the legato still needs work. Jessie Brown. March 4th, Jessie is 10 years old; she looks very bright, and has the most earnest little face; says she wants to learn music more than anything else. Has never taken lessons, but took in everything I told her and reasoned things out very clearly. She has a nice flexible hand, and a naturally good position.

I just gave her some finger-exercises and taught her about the piano and the staff and all the beginning, and she seemed as pleased with that as if it were a lovely piece. She is very enthusiastic in her manner.

Second lesson. I haven't much to write about Jessie; she knew her notes so well that I taught her a little about time, and gave her a little easy piece to work upon. She was so pleased. She seems willing to really work; we had a little difficulty about some fingering, and she went right at it, and conquered it.

These are two specimen cases. They are both common in the experience of every music-teacher, and I merely give them as an illustration of the way to keep this "character book." If you jot down these little impressions every day you will soon find yourself watching for, and noticing trifling points which will before long give you a very thorough insight into your pupils' character; and after awhile you will need no book; your insight will become instinctive, and you will have learned in this way to study the individuality of each pupil.

It would be a good plan for every young teacher to have the words "STUDY THE INDIVIDUALITY OF YOUR PUPILS" hung in a conspicuous place in her bedroom so that she could see them the first thing in the morning and the last thing at night. Supposing you were to supply Mary Smith and Jessie Brown each with some finger-exercises, some elementary theory, and a study, say, out of Lebert and Stark's well-known book; what would be the result? Jessie would work on them and do her best; but Mary would not come back; she would go to some other teacher or learn "The Blue and the Gray" by herself.

You must study the individuality of your pupils, and you must understand each character, and you must apply your understanding with tact and judgment. This will go further toward interesting your pupils than anything else, and it will help you more than anything else in the all-important task of selecting music. In these modern days we have such a variety to choose from that we can please all tastes and temperaments, and there is no doubt that only success in teaching depends very largely upon the selecting of suitable music for each individuality. If you give the Mary Smith of your class something rather light and pleasing with a decided melody and a strongly-marked rhythm, she will be pleased and interested, will enjoy learning it, and you may be able to lead her gradually to something of a higher order. You will yield to her at first in order that later she may yield to you. Eventually you may make a good musician of her, while, if you give her something entirely beyond her comprehension at first, you may frighten her away from music-study altogether, and so deprive her of one of the most refining and ennobling influences that life contains.

What right have you or I to do that, even if by doing so we carry out our strictest principles? Your class will not consist entirely of Mary Smiths or Jessie Browns; there will be all varieties and grades of ability and temperament, and it will be part of your work to judge of what treatment each one needs, and what will best develop her possibilities. This is the most sure means (and I must admit the most difficult to follow) of interesting children in music-study.

Organ and Choir.

Edited by EVERETT E. TRUBBLE.

SOME THOUGHTS ON ORGANS AND ORGANISTS. By CH. M. WIDOR.

[CHARLES MARIE WIDOR, one of the most distinguished French organists and a celebrated composer, was born at Lyons, February 24, 1845. His father was a native of Alsace, but the family was Hungarian. He studied under Fétis, at Brussels, and Rossini in Paris, and his first position was in Lyons. In 1869 he came to Paris, as organist of the Church of St. Sulpice, famous for its fine organ, an account of which was published in THE ETUDE in January, 1901.—EDITOR.]

The Swell-Box.

The swell-box was invented toward the end of the last century. Handel had great admiration for this English invention, and the Abbé Vogler recommended it years afterward to the German makers. Nowadays

it would be of course be ridiculous to curtail by one-half the value of the dotted half-note. This is the way I think it should be played:

Execution.

Adagio.



giving the same value to the other rests.

Detached notes cannot be allowed on the organ. Each detached note becomes a *staccato*, like that of low instruments; that is to say, a series of equal sounds separated by equal silences. Detachment should be effected by holding the finger as near the keyboard as possible, the wrist being slightly contracted.

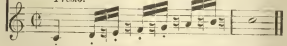
Example.

Presto.



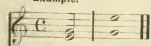
Execution.

Presto.

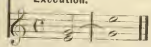


When two chords contain the same note, it should be tied, and not articulated:

Example.



Execution.



Rhythm.

What is rhythm? It is the constant manipulation of the will at each periodical recurrence of the strong beat. Rhythm alone will command a hearing; and on the organ, every effect depends upon the rhythm. Much as you may lean the whole weight of your shoulders upon the keyboard, you will obtain nothing from it. But just postpone the attack of a chord for one-tenth of a second, prolong it ever so little, and you will soon see what an effect is produced. On a keyboard devoid of expression, and without touching any mechanism, and with all stops open, you obtain a *crescendo* by the mere increase of duration given progressively to chords or detached notes. Playing the organ really means playing with chrometric quantities.

We be to you if your movement is not possessed of absolute regularity, if your will does not manifest itself with energy at each respiration of the musical phrase, at each break, or if you unconsciously allow yourself to "urge." Would you like a lesson in rhythm? Listen to those huge engines pulling tons of goods, admire that formidable piston-beat, marking each repetition of the strong beat, slowly, but pitilessly; it is like the very stroke of fatality; it makes one shudder.

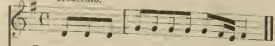
Sit Still.

Avoid every useless movement, every displacement of the body, if you wish to remain master of yourself. A good organist sits upright on his bench, slightly leaning toward his keyboard, never resting his feet upon the frame of the pedals, but letting them lightly touch the notes, the heels being, so to speak, riveted together, and the knees likewise.

Nature has provided us with two very useful compasses, with both heels tight together, the maximum of separation between the points will give us the fifth; and with the two knees placed in the same position, this maximum should produce the octave. It is only by training in this way that we can ever hope to attain precision; the calves touching, the feet constantly coming together again. The foot should never strike the pedal perpendicularly, but with a forward

Example.

Moderato.



Execution.

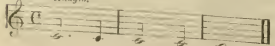
Moderato.



If we are dealing with the long periods in slow movements we must, of course, be guided by the spirit, and not by the letter, of this law. In the following example

Example.

Adagio.



movement, just touching the note as nearly as possible an inch or two from the black key.

The Foundation of Organ-Tone.

Considering the state of perfection which the present builders have reached, we are almost dazzled by the amount of wealth they offer us, and tempted to wander from the straight road. We must not forget, however, that all music depends upon the quartet, whether it be on the organ, in an orchestra, or a choir. That is really the foundation of the language. Our quartet on the organ is composed of the limpid and noble sonorosity of the eight-foot pipes. The *basso continuo* of some organists who fall asleep on their sixteen-foot pedals is fast becoming a nuisance. We would go mad if we had to listen to a symphony in which the double basses played without interruption from the first to the last note. Plain-song itself loses its eloquence with such an interpretation, and yet it seems better adapted than any other form of art to a uniform bass, considering the apparent monotony of its structure, narrowly confined within the limits of the octave. But this apparent monotony only exists in the opinion of those who have no eyes to see, and whose ears cannot hear.—*The Musician (London).*

AN organ, the foundation of REBUILDING which is not good, is generally not much improved by rebuilding. Sneybert, the venerable and celebrated organ-builder at Frankfurt, once told some church-wardens, who asked him what he thought of an organ, which they wanted to have repaired, was worth and what would be the expense of rebuilding it, that he thought the organ was worth about \$500, and if they spent another \$500 rebuilding it the instrument would be worth about \$250.

The four principal parts of an organ are the action, the bellows, the wind-chests, and the pipes. If the wind-chests are in good condition and the pipes were well made and voiced properly, the organ can be rebuilt with new action and possibly new bellows so as to be a satisfactory instrument. If the tone of the organ is very unsatisfactory and is due to poorly constructed pipes and poor voicing it is generally better to have new pipes for a majority of the stops, as the best electric action that will ever be made cannot produce a good tone from a poorly constructed pipe or open diapason.

It almost never happens that the action of an old organ is satisfactory, as the wear of the instrument slows most on the action; hence it is seldom wise to try to get along with the old action when rebuilding an organ. If, as frequently happens, the action is old-fashioned, low, and rattling, the wind-chests are in equally bad condition, and only a few stops have really a good tone, rebuilding the instrument is hazardous, expensive, and generally unsatisfactory.

It is certainly unwise to spend \$2000 rebuilding an old organ when when completed will only equal in size to a new instrument which would cost \$3000, when it is considered that part of the old organ will still be old and subject to the continued deterioration of time.

1. Is your library of organ-music larger this year than last year?
2. Is your repertoire larger this year?

3. How many organ-recitals have you given during the season just closed?
4. How many organ-recitals have you attended?
5. Have you composed any organ-music or written any articles on the organ?
6. How many theoretical works relating to the organ have you read?
7. Has your church-work been on a higher plane, both as to style and execution, this season than last?
8. How many organ-compositions have you played during the entire season?
9. Do you give more thought to the coloring and

general presentation of the accompaniments of your anthems and hymns?

10. Do you prefer to grow or decay musically?

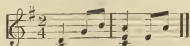
DR. H. J. STEWART has resigned his post as organist of Trinity Church, Boston, and will return to San Francisco, from which city he came to accept the position at Trinity. Mr. J. Wallace Goodrich has been engaged to fill the position. A new three-manual Hutchings organ is to be placed in the chancel and connected electrically with the old organ in the gallery. A boy-choir will take the place of the mixed chorus, which has always held forth in this church, when the church opens in the fall.

Henry Smart, the noted English organist (who died in 1879), possessed a weakness of the eyes in his youth which culminated, in his 52d year, in a total eclipse of his visual organs. *The Musical Times*, in a recent sketch of his life, gives the following account of the irksome method of dictating all his compositions which he was obliged to follow:

His daughter, Clara (afterward Mrs. Sower), not only cheered and encouraged him in his terrible affliction, but devoted herself heart and soul to his interests and work. She was so careful in taking down her father's dictation, and her calligraphy was so neat and clear, that alterations or corrections were seldom necessary in any of the many works her willing hands had committed to paper. With ordinary songs his plan was to have the poem to be set read over to him two or three times; this process firmly fixed the words in his memory. He would then light his pipe, pace up and down his study, or walk in the garden, and subsequently play on the pianoforte the piece he had mentally composed. Calling his amanuensis-daughter, he would proceed to dictate to her thuswise:

"Symphony to a song, key G. Treble and bass clefs. Two-four time. Treble: crocheted chord, tall up—D and B below the line; two quavers, bound together—G second line, B above bar. Crocheted chord, A second space, E below, C below. Two quavers, tails up, bound together—E first line, A second line."

"and so on. This would result in nothing more than two bars—treble only:



"The labor involved in such a process is extremely tedious, and must be a sore trial to one's patience; but it assumes herculean proportions when an entire oratorio in full score has to be thought out and dictated by a method so wearisome to composer and amanuensis."

Beside the console of the organ in Wells Cathedral there hangs—or there hung some years ago—an interesting and curiously worded notice. It was headed "Index Expurgatorius," and in its purport was a request that "persons who play upon this Cathedral organ will carefully avoid the use of compositions by the following composers"—after which were appended some ten or twelve names, among which are conventionally recalled those of Batiste, Lefebvre Wely, and Sostoun Clarke. Information was lacking as to whether this notice had been placed there by Dr. Percy C. Buck (at that time organist of Wells) or by his predecessor, Dr. Livingston, but in such a building it seemed a fit injunction against triviality of speech by the organ,—and it might be made a text for preaching the judicious selection of voluntaries everywhere.—*Church Music Review.*

Dr. Hans von Blow once told W. T. Best that could he live his life over again he would become an organist rather than a pianist.

The method of fugue-playing which was invariably composed by the late Sir John Stainer and many other

noted English organists consisted of commencing the fugue rather *piano* and as the fugue developed itself in interest through the various stages of exposition, episodes, middle groups, stretto, and coda, so the amount of organ-tone would also grow in intensity with the unravelling of the complex design of the fugue.

To economize space in the construction of small organs the attempt was once made to have one pedal pipe serve for the production of several tones, thus diminishing the number of pedal pipes necessary. A Bristol (England) organ-builder made one pipe produce C, C-sharp, D, and D-sharp by means of perforations and extra pallets near the top of the pipe. The experiment could not, of course, be entirely successful, as the scale of the pipes and the voicing could not be carefully graded for each pipe, and after several attempts the subject was dropped.

At an organ-recital in one of the English cathedrals a gentleman arrived somewhat late and was shown into a seat beside a lady. The first piece on the program was the Toccata and Fugue in D-minor of Bach. As the gentleman did not know which number of the program was about to be played, he turned to the lady and said: "Excuse me, Madame; has the organist played the 'Bach'?" "Oh, dear, no!" she replied; "he is only playing the organ this afternoon."—*Musical Times.*

A set of six pieces for the organ composed by Mr. Arthur Foote has recently been published by Schmidt. The set comprises as follows: Meditation, Introduction, Offertory, Prelude, Intermezzo, and Nocturne. All the pieces are short, and will be found useful as preludes and offertories to all who are seeking compositions of musically merit.

A set of eleven choral preludes by Johannes Brahms, composed for the organ, bearing the opus number 122, are just being published, and with the exception of a fugue are the only compositions for the organ which bear the name of this composer.

The *Living Church Quarterly* gives some interesting statistics of the composition of church choirs in America. Information from 521 parishes shows that 239 have vested male choirs; 142 vested male and female choirs; 54 vested men and boys and unvested women; and 86 women choirs. The remarkable increase of choirs of vested male and female is shown in the fact that, whereas in previous years there has been no discrimination between women vested in surplice and cassock and women in other uniforms, both these together comprised in 1898 only 11 per cent, and in 1903 only 2 per cent. of all the choirs reported. This year, however, the first in which the separation between the two distinct modes of dress for women choristers has been made, the proportion of all the choirs which have women vested alike is 37 per cent.; while an additional 10 per cent. have the men and boys vested and the women unvested. Vested male choirs alone have sunk from 63 per cent. in 1898 and 51 per cent. in 1903 to something under 46 per cent. at the present time, chorus choirs having decreased from 24 per cent. in 1898 to 16 per cent. in 1902. Among other things this would seem to show that novelties, *per se*, are not offensive in a very considerable section of the church; for certainly there can be no greater novelty than to vest women as men. Yet in the city of Syracuse, for instance, where there is supposed to be a tradition of conservatism in the church services, 5 out of 9 choirs reported have adopted this novelty; 4 out of 6 have done the same in Richmond; 6 out of 13 in St. Louis; 6-being every one reported—in Cincinnati; and 4 out of 5 in Norfolk, Va.—*English Exchange.*

BETHOVEN is reported to have said that he never composed without having some great poem in his mind.

The Violin

CONDUCTED BY GEORGE LEHMANN.

HOW TO STUDY.

A LONDON periodical called the *Music Student*, and bearing on its title-page the grave announcement that it is "a scholastic musical monthly for professor and pupil," is presenting to its readers, in instalments, an article entitled: "The Secret of the Art of Practising the Violin, or How to Overcome its Difficulties." The author of this article is one J. J. Haakman, who, it is but charitable to surmise, penned his thoughts in the French language and used the delicate task of translation to the editor of the *Music Student*.

Before commenting on Mr. Haakman's article, justice demands that he be held blameless for the quality of the English employed in interpreting his thoughts. Surely an article bearing so imposing a title, and calculated to engage the interest of serious students, deserves to be written in a clear style and with the utmost correctness and precision. But Mr. Haakman's translator, whoever he may be, has so un-felicitiously chosen his sentences and his words that it is hardly reasonable to expect to arouse the interest of an intelligent student.

It may be said, in extenuation of much of the literary drizzle offered to our music students, that not all, or even many, musicians have the gift of language; and that what the student really needs is not a polished literary effort, but rather helpful suggestions bearing on his art, however crudely these may be expressed. But the point we wish to make is this: An article obviously intended to help the student should contain good, if not original, thoughts, clothed in the simplest, clearest language. It is this very clarity of thought and expression that determines the value of any effort of the mind. A pretentious article that proves to contain only platitudes, or one that is so ambiguous in conception and expression as to perplex the intelligent reader, is nearly always worthless and sometimes even harmful.

But to return to Mr. Haakman's article in the *Music Student*.

When a writer solemnly essays to divulge "the secret of the art of practising the violin," and gains the confidence of his readers by further assuring them that he will inform them "how to overcome its difficulties," it is not unreasonable to expect to find in such an article a few words of wisdom and some practical, helpful suggestions. But in Mr. Haakman's article we look in vain for even a partial fulfillment of his promise. He tells his readers that it requires "from nine to ten hours' daily practice" to acquire astounding technique; that "whatever is played by an artist must be absolutely faultless"; that "most fingers may be troublesome to the strings" (does he mean the strings or the player?); that, "to be an artist of the first type, one must possess the physique, the nerve, and the mind to play in all sorts of weather"; and, with incomprehensible gravity, he devotes a column or more to the purpose of convincing his readers that it is quite impossible to read in old age, the flexibility and digital facility acquired in youth.

The student who has the time and the patience to read all of Mr. Haakman's effusion will naturally wonder whether the writer really believes he has made good his promise to his readers. Also, he will wonder how such things come to be written and printed; and he will naturally arrive at the conclusion that, if such articles are the best product of serious men, they will have to probe, alone and unaided, "the secret of the art of practising the violin."

THE RODE STUDIES

(Continued.)

Caprice in the Vieuxtemps edition. Rode desired that this Caprice be played in a moderate tempo; but even though he had failed to give the player the slightest hint of his wishes, the character of the composition would unfailingly suggest to the player that a moderate tempo was desired by the composer. Yet we find the fifth Caprice marked M.M. 104 quarters. The pupil can easily convince himself that 104 beats to the minute constitutes a tempo wholly inappropriate for this Caprice. I have no metronome at hand to aid me, but I would suggest M.M. 84 quarters as a broken tempo.

The first measure, at the beginning, should be played with a supple wrist at the heel of the bow. (In following this analysis my readers must not make the mistake of regarding this up-beat as the first measure. The first measure proper begins on the D.) The whole bow should be employed for the eighth notes in the first measure, which will carry the player to the point of the bow for the group of sixteenth notes.

The latter, as also the triplets and sextoles in which this Caprice abounds, should be played *legato*; and only such notes as are marked *staccato* should be sharply detached. The *staccato* dot on the second quarter of the third measure in my edition is a mistake. The quarters in the 3d, 4th, and 5th measures are all to be played *legato*. The *crescendo-diminuendo* which characterizes the 8th and 9th measures is generally misunderstood. It is not possible, of course, actually to increase and diminish the tone on such a sixteenth note; but something resembling this effect may be produced by means of a slight *tenuato* and such variation of tone as is possible under the circumstances. And this is doubtless the effect which Rode had in mind.

It is obviously impossible to remain at the point of the bow in the 14th measure, for the second quarter demands a long, broad stroke. The average player stands in a predicament, and fails to understand that a simple manipulation of the wrist is all that is required to overcome the difficulty. The bow should be quickly raised from the string, and the entire triplet played at the heel. This is not only the simplest means of extricating oneself from such a difficulty, but it also admits of free freedom in bowing throughout the rest of the measure. The 15th measure presents the very same idea, and it occurs a number of times in later measures.

The eighth notes, marked *staccato*, following the triplets in the 32d, 33d, and 34th measures, must be played with a full, energetic sweep of the bow. The groups of grace-notes, in subsequent measures, are often, and erroneously, played as chords. To carry the bow adroitly over the strings with the requisite speed is a difficulty which only persistent effort will overcome; but under no circumstances should these grace-notes resemble chords.

The groups of slurred notes in the 40th and 47th measures require special attention, inasmuch as the pupil is apt to give the second slurred note a *staccato* termination. The whole bow should be employed in the 64th and 66th measures.

This Caprice is unquestionably one of the most interesting and valuable studies of the entire set. It is especially helpful in everything relating to good bow-er technique.

The Sixth Caprice.

There is little in either the *Adagio* or the *Moderato* of this Caprice that calls for special comment outside the classroom. It may be well, perhaps, here to remind my readers that it is not my purpose to dwell meretriciously or smiles at all your fears. But experience generally brings wisdom and suffering and tears. How few—how pitifully few—of those that travel to Berlin can still smile, after three years, and proudly say that they are strong in mind, in body, and in art!

But all this, the reader may say, is no argument against studying in Berlin, and that it is simply a warning to weak-minded students, reflecting no discredit on the life of the Prussian capital. A warning it is certainly intended to be; but not for one class of students more than for another. And though it is not intended to be an argument against the musical virtues of Berlin, it is nevertheless a warning which no student, no parent, may complacently ignore.

As to the educational side of this question, it continues to remain a deplorable fact that students underestimate all the advantages of a musical training at home, and overestimate everything that is offered them abroad. Often, and with a sigh of relief, they leave an able American teacher for an inefficient one in Berlin. At home they have little or no respect for the man who is capable, conscientious, and self-sacrificing; nor are they willing, under his guidance, seriously to devote themselves to their art. But in Berlin they are ready to worship any long-haired, tenth-rate Professor, and eagerly fiddle six hours a day to gain his approbation. The progress that inevitably results from this application is attributed to superior German training rather than to their own efforts. They forget how indolent they were at home, how unstriving, how undeserving. To their new environments and their German teacher they ascribe the progress they could easily have made at home had they been reasonably industrious.

Three, four, five years are spent in hope and toil. And what is the end of it all! What are the facts, the realities, which these young people have to face when they return to the land they sprung and test their artistic strength?

They face the stern reality that, measured by our standards of excellence, their achievements are too crude to command respect or admiration. They are coldly received by a public which they had been taught to believe is ignorant and easily satisfied, and our critics at once perceive the numerous defects which escaped the knowledge and observation of the German censors and Professors.

Briefly, what seemed excellent to the Germans often proves pitifully insignificant. What is commended in Berlin is condemned in New York. Possessed of a keen appreciation of what is artistic, our music-lovers and our critics refuse to indorse what is mediocre. The struggle is short and decisive. It is heart-breaking for the vanquished, but it is also just.

Seeing with German eyes, and hearing with German ears, our emphyro artists refuse to recognize their fatal deficiencies. They bitterly protest against our verdict and pass their lives in obscurity. But those who have the strength and manhood to recover from the first bitter blow, who labor patiently to mature their art and win our honest esteem—those are the players that develop how exacting are our demands, and who discover, in the United States, the admirable qualities that are foolishly believed to be the result of German educational methods.

The day is surely close at hand when gifted students and sensible parents will recognize the folly of attempting to climb the ladder of fame by means of German training. Our past dreams have resulted in nothing better than cruel awakenings. Our musical needs of earlier days are no longer needs. We are strong enough calmly to face realities, and to labor for that goal which we are surely destined to reach.

It may be said of Bach, as Lowell said of Danté, that "his readers turn students, his students zealots, and what was a taste becomes a religion."

Studio Experiences

A SCALE LESSON.

NANCY H. BUSKETT.

"Good morning, May. How are the scales to-day?" Miss Wray smiled doubtfully upon her little pupil as she continued: "Have you succeeded in raising each finger high before striking?"

"I am sorry, Miss Wray; but I am afraid I did not think of it each time I practiced."

"I am glad," replied Miss Wray, "that you are so honest with me. Sit down and play your scale so that I can see exactly where the trouble lies." May dutifully sat down and listlessly played through the scale, racking Miss Wray's nerves by her utter lack of interest.

The latter patiently waited until May had thumped through the four octaves up and down the keyboard, and then said: "Now, May, I want you to play the same scale counting four and accenting the first count, and be sure to raise high only the fingers used for accented notes." May attempted the scale once more, thinking she was gaining something by having to think of raising the fingers *only* at the accented notes. She became really interested in that "old, dull scale"; but Miss Wray very wisely stopped her before she became tired of it. She then had her play it counting "high-two-three-four, high-two-three-four," instead of "one-two-three-four"; so that the word *high* would indirectly influence her.

At the next lesson she gave her the same scale, counting three, and impressing it upon her to raise the fingers high at accented notes. And at the third lesson she reduced the count to two, still accenting the first count, and in a short time she realized that May was unconsciously raising each finger and striking the keys in such a way as to gain strength and elasticity of touch.

A DECISION.

W. R. L.

I was sitting in my studio one day waiting for a pupil, when a knock demanded my attention. I walked to the door, and opened it to a bright-eyed little maiden of some ten or eleven years.

"Prof. S—," she said, "I've decided to take piano-lessons from you." Now, this was a sort of shock, since I had not been consulted in regard to the matter. But then many persons have an idea that a music-teacher will always accept a pupil, and that he is as anxious for business as any merchant.

"How did you chance to decide on me?" I asked; "why not on Mr. D—?"

"It wasn't chance. Annie and Mary B— say that you make your pupils learn to play and yet you are not awfully, like Susie M— says Mr. D—, scolds crossly. I would rather take lessons of you."

"But," I said, "didn't you tell me you had 'decided' to take of me. Why not have come to see me first so that I could have heard you play? Then I could decide on my part whether or not you will make a pupil that will be a credit to my instruction. Before a pupil that I like to know whether she has already had some instruction, how well she has learned her lessons that far, whether she is willing to work, and whether she learns with fair facility."

"But you will take me for a pupil!" said the little maid rather wistfully. "I will do my best to learn what you give me for lessons. And it will please my papa, too, if I learn to play for him in the evenings." "But will you play for papa in the evenings after I shall have taught you for awhile? Some of my little girls would have said the same thing, but their papas, when they pay the bills, tell me they cannot get their little girls to play for them."

"But I will play for mine. Mamma used to play for him, and now he has only me," and the sweet eyes filled with tears.

"Yes, dear, I will take you for a pupil and I know you will play for papa."

And I had no cause to regret a decision which gave me one of the best pupils I have had.

AUTHORITY IN TASTE.

J. S. VAN CLEVE.

ONE of the primary stumbling-blocks in the way of the progress of the music-student is the false notion that music is chiefly a sort of spiritual confectory. One day one of my pupils said to me: "Cannot I take something else than the last piece? I do not like it!"

"What was the last thing which I assigned you?" I asked.

"Why that piece from some one of the old-fashioned composers, 'Oh Thou That Tellest.'"

"Need I say that I flashed into a flame of angry denial. The bare idea that anyone in the world, and particularly anyone who had studied with me for a year and more, should have so dim a notion as to who Handel was, and have such a notion as to musical values, vexed and disgusted me, so that I do not doubt I was harsh, possibly impolite, in my answer. I said to the pupil, who was a teacher in the public school:

"Would you heed such a request from your pupils in the literature class? Suppose one of your pupils came up and said: 'I do not like that dry, dull ode which you gave us; cannot we take something modern from Ella Wheeler Wilcox, or Bret Harte, or somebody that writes about things we are interested in?' How would you feel when you discovered that the 'dry, dull ode' was the famous 'Alexander's Feast,' by John Dryden? Of course, you would angrily tell the recalcitrant pupil that if such a noble and magnificent piece of lofty, lyric poetry was dry and dull to his taste there was immense need of moistening and sharpening that taste."

The truth is that we Americans in our haste to acquire and in our eager desire to make study a pleasure often shoot quite wide of the target, and send actually to think that music is nothing but a pampering sweetmeat, a mere decoration, a ribbon, near a garment, a spice, not a food.

A very careful distinction is to be drawn constantly between wooden-headed conservatism, and dry-as-dust pedantry, on the one side, and a feeble, sensual, weak-willed subservency, on the other. Here, as so often in other affairs of life, the middle course is the safest. When any work of art—be it in words, as a poem; in stone, as a statue; in tones, as a piece of music—has endured the test of a long lapse of time, and has been admired by many of the minds which have used the largest amount of time in considering the affairs of that art; when such a work is under consideration, your present taste for it, either relish or non-relish, is a mere impertinence. True, your teacher may and should, from time to time, assign you things which you are able to grasp and relish, but you must never plead dislike as a reason why not to study. The taste of everyone changes gradually, and it is sometimes for the better, sometimes for the worse. However, never lose sight of the fact that learning is climbing to higher altitudes, not rolling around in the pleasant meadow-grass of your present mentality.

THE ETUDE

FREE EDUCATION IN MUSIC.

By W. S. B. MATHEWS.

It cannot have escaped the attention of the readers of *THE ETUDE* that music confronts us at almost every turn in life. There is music at the christening; the Sunday services and the Sunday schools are full of what passes for music; when one marries, music marks the solemnity of the function, and not infrequently the curtain of life runs down to slow music. Nor is it the sacred and confidential functions of life alone which music presides over. Many restaurants, and all or nearly all that make a feature of supplying large patronage have music turned on during the hours of repast; the department-stores give you music while you wait; the music-stores naturally resound to the deft touch of those who try over music, the piano-salesmen who show off the instrument, and in one department the Pianola in some of its incarnations pours forth its dulcet pleasantries of every caliber.

Music in Hotels and Restaurants.

There are two views possible regarding all this informal hearing of music. One is that, provided the subject-matter were of approved quality, it would have a lasting influence upon the daily life. The other is that things being as they are, and men generally about as depraved as they can be, this irresponsible music is liable to do great harm. What question is the actual truth? This is our immediate question.

Take, for instance, the music by small bands (generally small orchestras) such as is given in the greatest perfection at Monte Carlo, and at the Kaiserhof, at Lucerne, in Switzerland. Here they charge you ten cents a day for the music, and it is played every evening after dinner, in the courtyard, a really artistic concert. The influence of this cannot be good. There is a printed program, and everybody can find out the names and authors of the pieces that please him. Even when he knows nothing about music (that ridiculous boast of some American self-made men, congressmen, and college presidents), he occasionally hears something which strikes a chord within. He is comforted, or perhaps occasionally even annoyed at some peculiarly persistent bit of musical pessimism. As a rule, however, this music is of a powerful kind, and its influence calming and elevating.

Take the much lovelier provision of music in our summer resort—hotels, where there have a half dozen players or more, and where they often bear selections of rare beauty. In every such little orchestra there is almost always at least one really musical player, who gives tone and color to all the rest. Occasionally the leading player is one of those aggressive and over-emotional players who treat every key as a sort of musical ecstasy, ranting and ranting in emotional enjoyment and not infrequently forcing of intonation. Such playing attracts all of like emotional capacity, and a certain part of the hysterical public bubbles over in enthusiasm—bubbles to absolute unconsciousness. Such a player does harm, because he misrepresents one of the most sacred of arts.

The Mandolin Orchestra.

I have several times expressed the disgust proper at one fact in our current musical environment, which is that the very poorest music anywhere furthered by a body of responsible and supposedly educated gentlemen is that in which our college mandolin clubs disport themselves, the piece duels they are about the same caliber, and it is painful that when a boy is in college he should be allowed to corrupt his musical possibilities by cultivating his own taste in this silly direction, and aid in perverting the taste of others. Here in Chicago we have one of the largest American universities; also a mandolin club of the usual college grade. The trouble with the mandolin dispensation is that the instrument, being incapable of a good singing tone or a sostenuto effect in melody, is limited to

music which depends upon lively rhythm and rests upon very simple harmonies. I am not myself versed in the capacity of this instrument, but I know that in former times (say, about 1300 A.D. to 1600) the lute, the father of the mandolin, used to play all sorts of serious music, even contrapuntal music, and was, in fact, one of the chief ministers toward developing the sense of natural chords. As soon as the violin came in, however, all this was changed, and the lute of impassioned and rapturous melody was created, the extreme limit of which we may hear any day in the fifth and sixth symphonies of Tschakovsky.

In the university of St. Petersburg, in Russia, they have an orchestra of one hundred and fifty students, and they play all the great symphonies under a most excellent musical director, the professor of music, Mr. H. V. Ilavac, who was an imposing figure at the Chicago World's Fair. The explanation of this fact, which would be impossible in America, is to be found in the smaller business possibilities for young men in Russia, whereby the profession of an orchestral musician is at least an assurance of a good living. If such a man as Mr. Theodore Spiering were at the head of music in the Chicago University I am not sure but a really good orchestra could be maintained there. Several of the Catholic universities in this country have good orchestras and are as innocent of the mandolin crowd (except in its proper place as a very light pastime) as they are of the Sankey gospel songs.

Music in Public Parks.

Our popular progress in musical refinement is indicated by the change that is going on in our public music, such as that of the bands in the parks. Formerly they were wholly brass bands, and not very good at that; later they were military bands, which is a mitigation, the wood winds affording many effects impossible for brass and at least a complete change in tone-quality. Now, however, they all or nearly all are small orchestras, playing along with much light music also not a few selections from the greatest masters.

This music, which, like the sunlight and showers, falls upon the incidental corners of our pathway through life without any forethought of our own, is in one respect not unlike the beautiful mantle of green which the earth wears in spring and early summer. It is a lovely garment of verdure, and as verdure it is a success; but when we come to investigate the individuality there we find that along with the grasses and good plants there are also many that we call weeds, whose only fit function is to be burned, or to be cut down and wither. Now, a weed is generally a perfectly worthy plant out of place, and it is this function of being out of place which gives its character as a weed. The Canada thistle, for instance, when in full bloom, is an object of beauty and luxury fit for a royal garden, were it not for the persistence of the plant and its disposition to monopolize the thistle, these musical weeds are not unbeneficial, when at their best, but, like the thistle, they have the quality of getting themselves planted over and over again, their seeds wafted everywhere by the air, and so at last our one crop reduces itself to the useless thistle, upon which even a donkey cannot do more than to impart a momentary sensation to a monotonous life.

This is what is the matter with rag-time; rag-time is merely a kind of synopsation, and this, despite its name, is not sinful. But the sin in rag-time lies in element of music, and that a very striking one, a forceful rhythm; and this has the same quality as a thistle of driving out other useful plants by monopolizing the ground.

Music as a Mental Tonic.

The wisest of mankind have known for at least six thousand years that in music there is a sort of comfort, a medicine for tired spirits. For a whole six thousand years at least this ministry has been going on. The apparatus has been elaborated greatly, no doubt the subject-matter of this tonal ministry has been still more elaborated, and in its most advanced form we now have it in our symphony orchestras, our opera, and oratorio, the first being the most complete and unquestionable of all. The wise old Greeks, such as Pythagoras, Plato, Socrates, Plutarch, Aristotle, and many others, all agreed that music had wonderful power over the spirits of men. Our modern art is the expression of this belief, and yet we go on meditating our environment with music without the slightest care whether we are peddling pathogenic germs or those of the most health producing kind.

Yet another moral lies hidden in this discussion. It is this, that the more we consent that music is capable of ministering to conditions of mind, and the more we admit that there are forms of music which are more beautiful and of deeper soul-range than others, by just so much we ought to be careful how we hear it. It is the Biblical injunction that we should "let hee hear" how he hears. Personally, I consider all this habit of employing music to cover up other undesirable noises as detrimental to true progress in taste, for the very head-center of growth in taste is care in hearing. If we had more care in hearing, our students would not tolerate much of the music they now give their days over to. We not only permit the wheat and tares to grow together until the harvest, but we harvest all together impartially and thrash them out together, for re-seeding the ground with an other harvest, when most likely the tares will be a trifle ahead.

We cannot help being educated to some extent by all this unconscious submission to music, but some of us are like ducks who do not get wet when it rains. The music runs off. This shows that our feelings are smooth and well oiled. In some cases too weak.

May Festivals.

Quite the opposite of all this irregular and irresponsible educating of us in music against our will is another very important ministry, which at the moment of writing is in full force. I mean the May festivals, of which there are probably not less than twenty or thirty given this year in towns from the size of Cincinnati down to the small college towns in inland districts. These festivals are founded and moved by some local force, a live musician generally, who calls to his aid the best of his environment. The local chorus studies the works all the year and gradually inculcates the proper spirit. An orchestra is hired with a good conductor, and good solo artists are engaged for the final rush, when all the works are given in succession, in their complete artistic spirit. The local conductor has a great opportunity, and the visiting conductor plays orchestral programs of his very best. Here we have everything prepared. The public has been gradually warmed up and the local press has given the standpoint of the music and when it is given has the advantage of combining the very best local forces with powerful assistance from outside. At Ann Arbor, for instance, Professor Stanley is giving this year Gluck's "Orpheus," Wagner's "Tannhäuser," and Gounod's "Faust" as illustrations of different carryings out of the opera idea. At several of the festivals in which Mr. Theodore Spiering and his orchestra furnish the musical foundation "Faust" is given. These festivals have their supremest expression in the Cincinnati festival under Mr. Thomas which, as usual with Mr. Thomas' work, Mr. Thomas himself, Spiering and Rosenbecker, of Mollenhauer, of Boston; Spiering and Rosenbecker, of Chicago; Carl Busch, of Kansas City; and others also do like things. These are powerful educational ministries in music, and tend to establish high ideals.

Musical Items

CHAMINADE recently gave a concert of her own compositions in London.

A FIRM of music publishers in London have the suitable name of Doherty & Co.

An opera by J. Hulay, called the "Violinmaker of Cremona," is to be given in Brussels.

A FINE musical program has been arranged for the coming season at Chautauqua Lake, N. Y.

MR. EDWARD MACDOWELL will spend next season in concert-work in the United States and Europe.

The last "Decoration Day" again revealed the fact that we have little or no national music of a memorial character.

JULIUS HIEB, a singing-teacher of Berlin, who won much praise from Wagner, recently celebrated his seventieth birthday.

The Chicago Orchestra will give twenty-four public rehearsals and the same number of concerts during the season of 1902-03.

ACCORDING to a recent census, the capital invested in the making of pianos in Boston, New York, and Chicago is \$29,901,533.

The Illinois State Music-Teachers' Association met at Joliet, June 17th-20th. A fine program of music and essays was given.

The Philharmonic Orchestra of Prague, Bohemia, is making a concert-tour with Kubelik, who has engaged Nedbal as conductor.

MR. JAMES HUNEKER, the well-known writer and critic, has begun a new work, to be called "Franz Liszt: His Art and His Times."

An association has been formed in Poland to bring Chopin's ashes to his native land. He was buried in Paris, in Père Lachaise Cemetery.

WALTER DAMROSCH has been elected conductor of the New York Philharmonic Society, succeeding Emil Paur, who has returned to Europe.

The Poles of German and Russian Poland have been prohibited by the authorities from singing their native, patriotic songs in their own language.

In a concert at Manchester, England, Dr. Richter, with a series of nine overtures, presented, practically, the evolution of the overture from Handel to Wagner.

CARL BAEHRMAN, the well-known Boston pianist and teacher, who has been in Europe for the past few years, is to return to the United States next season.

The piano that will stand the sea-air does not seem to be made. Dealers will not guarantee their instruments, and many refuse to rent pianos for use at the sea-side.

DR. JAMES HIGGS, a well-known English organist, and writer of theoretical text-books, of which his "Fugue" and "Modulation" are best known, died a short time ago in London.

An association has been formed in Berlin by a number of prominent musicians for the cultivation of a *capella* singing; they will give their study principally to the old contrapuntal masters.

The chief librarian of the Berlin Royal Library has found a hitherto unknown composition by Beethoven written for the music-box of a clock. Mozart wrote several little pieces for the same use.

A BEETHOVEN memorial is on exhibition at Vienna. It was made by the sculptor, Max Klinger, is composed of marble, bronze, ivory, and precious stones. It represents Beethoven in a sitting position.

A MONUMENT to Rossini was unveiled in the Church of Santa Croce, Florence, last month. Mascagni directed the chorus and orchestra of the Rossini Lyceum, at Pesaro, to sing the "Stabat Mater."

THE WAX used in making phonograph-record cylinders

THE ETUDE

is made from the leaves of a palm which grows in Brazil. The wax appears on the leaves as a fine powder, which is afterward boiled and strained.

A MUSIC-BUILDING is to be erected on Holmes Field, Cambridge, for the music-students of Harvard College, at an expense of \$75,000. A large concert-hall equipped with a pipe-organ is to be one of the features.

Is a music-festival to be given at Cardiff, Wales, a woman's orchestra will assist. Madame Clara Novello-Davies will direct Saint-Saëns' opera "Samson and Dalila" and the first act of "The Flying Dutchman."

The committee in charge of the Baltimore Sangerfest has offered a prize of \$150 for the best work to be sung as the prize song in competition for the Kaiser's prize. The competition is open to citizens of any country.

THE JOHN CHURCH COMPANY, publishers of Sousa's latest march, "Imperial Edward," have prepared a presentation copy for King Edward. The music is reproduced by hand on parchment, illuminated with heraldic devices in gold and royal purple.

The latest popular success in Berlin was a series of Verdi operas given in Italian, the works given being "Ballo in Maschera," "Aida," "Rigoletto," and "Ernani." And this success was won in spite of the great popularity of Wagner's operas in Berlin.

The first annual meeting of the Minnesota Music-Teachers' Association was held in St. Paul, May 19th and 20th. The meeting was an artistic and financial success. The association now numbers upward of two hundred members. The officers for the coming year are Mr. C. A. Marshall, Minneapolis, president; Miss Jennie Pinch, St. Paul, secretary-treasurer. The next meeting will be held in Minneapolis.

At a meeting in Vienna for the purpose of discussing a revision of the system of instruction in the Imperial Conservatory of Music, one of those present expressed the opinion that students should give up the study of the history of music and devote their time instead to learning the details of the construction of the instruments they play upon. No wonder American musicians and teachers are no longer awed by European reputations, but busy themselves with the study of music itself!

LONDON papers call attention to the fact that a Guarnerius violin brought the price of \$10,000, the claim being made that this is the highest amount paid for a violin. Mention is made of a Stradivarius the property of a collector in Edinburgh, for which \$10,000 was paid. The Guarnerius mentioned above is dated 1730, the tailpiece and pegs are ornamented with diamonds and the instrument is in a silver case. It was at one time the property of the late George Hart, a well-known violin expert.

A NEW work recently produced in Paris is "Peles et Meisaude," the libretto based on a play by Maeterlinck, the music by Claude Debussy, a young French composer who won the *Prix de Rome*. There is no doubt the finest approach to an "air" in the entire opera; the action of the piece is supposed to be unfolded in the accompaniment, the end of an act being the only interruption to a stream of harmony. Debussy has some published songs that are remarkable even in these days of formlessness, chromatic writing, and absence of tonality.

A BILL was recently introduced in Congress to establish an American National Conservatory of Music to be composed of four subsidiary institutions, one in New York, one in Washington, one in Chicago, and one in San Francisco. The author of the bill claims that the four schools can be carried on at an expense of \$100,000 a year; while he points out that the amount spent yearly in Europe by American students will foot up to a large sum. There is no likelihood that the bill will get any further, certainly it can stand no show of passing when the national government has not yet established a national university, but left the matter to private endowment such as the late munificent gift of Mr. Carnegie.

QUESTIONS AND ANSWERS

E. C.—When a perfect fifth is altered by lowering the upper note or raising the lower, the resulting interval is called a diminished fifth; by some writers the term "imperfect" fifth is recommended. There is no such term as "minor" fifth.

H. H. P.—Hessock's work on "Ear-Training," published by Theodore Presser, is a very useful textbook for private or class study and drill in the subject. In *THE ETUDE* for February, 1902, you will find a valuable article on the subject by Mr. W. S. B. Mathews.

J. J. H.—"Bluettes" is a French word meaning spark or flash, and from that, a light production of wit, applying to a book or literary article; from that to music also. In that way it has come to be applied to a light, brilliant piece of music, popular in character.

M. M. M.—The combination C, E-flat, G-sharp, is not a true chord. Not knowing what chord precedes and what follows, we cannot tell whether the notation is correct or not. It might be C, E-flat, A-flat, if properly written, in which case it would be the first inversion of the major triad of A-flat. It might be a passing chromatic combination; for example: the chord of C, E, G, E in the bass might progress downward through E-flat to D, while the treble could go through G-sharp to A, the chord resulting being D in the bass, G, F, A in the upper three parts. This G-sharp can also be written A-flat if desired.

C. M. C.—The touch you describe, raising the finger high and bringing it down with sudden force, is sometimes known as the hammer-touche. As you refer in the present instance to a hard, dry, "staccato," its continued and exclusive use brings about muscular contractions which are difficult to overcome. The two-finger exercises of "Mason's Touch and Technique," properly used and practiced intelligently and with assiduity, are the best yet devised for inducing strength and elasticity combined.

A TEACHER—Table exercises are now used by very many teachers. Their principal function is to shape the hand and prepare the fingers of the pupil before approaching the keyboard. The advantage of this method of procedure is that the entire attention of the pupil may be concentrated upon the physical and mechanical side of piano-playing and correct technical habits be formed from the very beginning. The ingenuity of the teacher should supply many of these exercises adapted to the individual pupil.

You will find some good suggestions at the beginning of "First Steps in Piano-forte Study," a book of the Virgil "Foundation" method, contains an elaborate and very satisfactory collection of table exercises.

X. Y.—The pupil you describe as having such difficulty in reading from the two clefs, when playing hands together, was probably, at the beginning, kept too long on the treble clef before having the bass clef introduced. You will need to pay particular attention to the bass clef for some time to come, using sight-reading exercises both at the keyboard and away from it. In studying new exercises and pieces this pupil, and all pupils in fact, should begin with the left-hand part first, not taking up the right-hand part until the left-hand part has been thoroughly mastered in slow time and not attempting to play hands together until the right-hand part has been equally well learned.

If you will adopt this method of procedure and give it a fair trial, success should reward your efforts.

G. D. D.—In reply to your query about the bass voice's changing at a certain point in its compass from chest-note to higher voice we refer you to the article on "Registers" in the Vocal Department of *THE ETUDE* for May and June of this year.

Z. S.—Words as "power," "flow," "hour," when set to sung to two notes are better when slurred; the word will sound like "pow'r."

M. R. B.—We regret that we cannot tell you of a school of music in which you can receive instruction through. We suggest that you correspond with those schools that are advertised in *THE ETUDE*. Perhaps you can make arrangements with the directors. (Continued on page 272.)

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(Continued from page 269.)
sure to state the nature, extent, and quality of the work you have done, so that it will be possible for the head of the school to determine whether he will be justified in doing something for you. Scholarships and other aids are usually given to those who show the greatest promise.

J. C.—In counterpoint the first accepted consonant intervals were the octave and fifth, perfect; later the major and minor thirds and sixths were accepted, and called imperfect consonants. In harmony the fourth should not stand alone nor should there be a succession of fourths, unless there be a third added below the lower notes of each of the fourths; thus, A-C-F, G-B-E, F-A-D. If we raise the question of the consonance of G-C, for example, we may consider the interval consonant if it be a part of the chord of C, but not if G be the fundamental.

C. W. F.—When the time signature of a composition is changed from duplo to triple, as $\frac{3}{4}$ to $\frac{3}{8}$ or $\frac{3}{2}$ to $\frac{3}{4}$, or $\frac{3}{4}$ to $\frac{3}{8}$ or $\frac{3}{2}$, or the reverse, unless the composer expressly indicates otherwise it is best to consider one beat as having the same duration in each different movement.

F. A.—In the columns of THE ETUDE from time to time you will find suggestions for attractive musical evenings. In your case you might divide your class into two sections and have the younger pupils one evening, the older on a different occasion. For the younger pupils you might gather some ideas from late numbers of THE ETUDE in the CHILDREN'S PAGE. See also the present number. Let each one play, perhaps also read a little poem or some thought about music; you can have anecdotes taken from the childhood of the great composers, you might let each one of the pupils represent some one of the composers and recite the anecdote, use piano-études, let some of the children sing a simple song accompanied by one of the pupils; you could have a flower recital, if you can get the flowers, roses, goldfish, etc., and have the little ones dressed appropriately and play a piece with a title suitable. Perhaps you may have some help from these suggestions. In the case of older pupils it is far more difficult to work out a consistent series. Perhaps a few recitations, and a few original, short essays about music, music-study, what music does for a pupil, careful practice, etc., will give a satisfactory educational tone to your recital. We see no reason why you should not use such an occasion to advertise your work.

L. M. S.—I. We prefer whole-step, half-step, to whole-tone, half-tone.
2. Mathews' "The Masters and Their Music" is a useful book to a club who takes up the study of composers and their works. The department of "Woman's Work in Music," which is included in THE ETUDE except in the summer months, gives many useful suggestions for program-making. We think at least one of your meetings should be a public one, with admission fee, at which the program should be played by a professional or reputation in concert, who makes a specialty of recital work, such as Sherwood, Liebberg, Perry, Hanchett.

J. F. A.—In the proper position of the hands and arms ease and lightness should be sought, all heavy pressure and undue contraction being avoided. The upper arm should hang lightly from the shoulder, separated somewhat from the body. The forearm and the back of the hand should be nearly on a straight line, with a slight inward incline of the arm. The hand should be tipped slightly toward the thumb in order that the outer or weak side of the hands should be elevated and the inner or stronger depressed.

INTERVIEW.—I. In the Steingraber Edition of the works of Chopin, the execution of the chain-trill in the Nocturne, Op. 9, No. 2, is correctly indicated. In this passage the grace notes simply indicate the note with which each member of the chain-trill is to begin. Each trill begins and ends with the principal note and the trill upward, not downward.

2. In the article on the Chopin Nocturnes, the Schumann Nachtstück, in F, No. 4, is the one referred to, although the second Nachtstück is also in F.

F. S.—The figure 8 placed under a note means that the note itself is to be played together with its octave below. It is generally placed under low bass notes in order to avoid the use of many ledger lines for the indication of the lower note.
E. M.—The position and height of the piano-stool must be largely regulated by the height, size, length of arm, etc., of the individual pupil. The stool must neither be too high nor too low, but should remain at such a height as will best conduce to the proper position of the hand and arm of the player. The general tendency seems to be to sit too high.
Generally speaking, the player should sit so that the back of the hand, from the second finger-joint, the wrist, and the elbow should be on nearly a straight line. In no case should the wrist or elbow be unduly elevated. In addition to this, the player should sit so far back from the keyboard as to admit of a slight incline of the body from the hips.

OPINIONS OF PUPILS

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THE TEACHER'S BOOK-KEEPING.
On the subject of the teacher's book-keeping previously broached in this Department, we should be glad to hear further from our readers. This subject is so many-sided as to be not easily exhausted; moreover, it should be dealt with systematically and in length.

SUMMER FIVEFIFTEENS FOR THE MUSIC-CLASS.

WHILE in the larger cities the teaching season seems to be growing shorter, in the country and in the smaller towns there is much teaching done during the summer months.

Where summer teaching is being carried on, it becomes a problem as to how best to hold the interest and sustain the energies of the class.

While the pupils' recital is all very well in its proper place, something more seems needed at this season of the year. The social features may be cultivated to great advantage and an *esprit de corps* established which proves of inestimable value. Various excursions, picnics, or other outings should be planned and carried out from time to time in which all the members of the class should be given an opportunity to participate. All such affairs should serve admirably to bring the teacher and the class into closer acquaintanceship and the members of the class, the one with the other. Even in the regular teaching season the social side of the intercourse between teacher and pupil seems not to be so generally cultivated as it should be, and the summer's experience should furnish some useful suggestions along this line.

HE WHO WOULD REAP WELL MUST SOW WELL.
LABOR, to be productive of the best results, must be both thorough and persevering. Why are teachers, as a class, apt to let their pupils fall below the standard? The principal cause, and perhaps the commonest of all, is inattention. Surely no one who attempts to instruct others can expect them to put forth their best efforts while he, himself, is careless and inattentive. We all unconsciously influence others, and a teacher's spirit is reflected constantly in his pupils. It is not in human nature for children to do their best if less will be accepted of them, and, further, no teacher should be willing to accept payment for work which he knows has been done in a listless spirit, and with little or no effort to keep closely to the matter in hand. Do your best in every particular, and then, and then only, may you demand the best that is in others; only thus may you, in some degree, inspire your pupils with the beauty and dignity of careful work, encouraging them to persevere, while assuring them that talent alone will not accomplish all, but that it is daily, systematic, earnest endeavor which will bring golden results. Tell them of Father Haydn's saying: "The talent was, indeed, in me, and by means of it, and much diligence, I made progress. When my comrades were playing, I used to take my little chaviv under my arm, and go out where I should be undisturbed to practice by myself."—Edith M. Cook.

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(Continued on page 276.)

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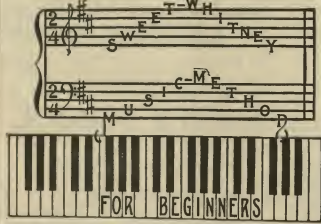
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(Continued from page 275.)

dropped some twenty years back, and to fit herself to do some teaching. The mind long since lapsed into "innocuous desuetude," the musical perception crushed out by years of commonplace life. Stiffened fingers, feeble will, nervousness born of long unfamiliarity with the tools of her craft, all handicaps her.

There is a touch of the pathetic in this case which makes it peculiarly difficult, for not only does she wish to utilize her music as a means of livelihood in a small way, but also to add to her pleasure as she goes along the rest of the way. The unvoiced thought is with her that she has come to the forks of the road down which she must go alone. The instinctive impulse for companionship is upon her; the dread of loneliness along the journey.

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Pupils of Miss Kate B. Crosswell, Annual Recital. Prayer of an Angel, C. Morley. St. Alban's March, Rossini. Schottische de Concert, Spencer. Military March (4 hands), Schubert. Christmas Belle March, Wynman. Auf Wiedersehen, Baly. Twitting of the Birds, Billma. Hevry, Goerdeler. Overture to "Zampa" (4 hands), Herold.

Geneva College. Slavonic Dance No. 6, Dvorák. The Gypsy Maiden, Parker. Der Erlkönig, Schubert. Polonaise, Op. 40, Chopin. Madrigal, Chamade, Tell Me Why I Tchaikowski. Valse, Op. 42, von Wilim. Ninn, Tosti. Danny Deever, Dambrosch. Frühlingsrüschen, Sinding. Satarello, Haberler. Aria from "Hero and Leander," Foerster. March and Chorus, "Lohengrin" (2 pianos, 8 hands), Wagner.

Saint Clara College, Certificate Class. Romanze, Gernsheim. Novallette, Op. 21, No. 1, Schumann. Impromptu, Op. 29, No. 1, Chopin. Bird's Prophecy, Schumann. Moments Musicaux, Op. 7, Moszkowski. Etude in F-minor, Liszt.

Norfolk Branch, Western Conservatory, Ensemble Playing.

Magie Flute (6 hands), Mozart. Village Band (2 pianos, 8 hands), Meyer. Valse Impromptu (4 hands), Bachmann. La Ballade (4 hands), Lyberg. Rhapsodie Hongroise, No. 14 (4 hands), Liszt. Polacca Brillante, Bohm. Invitation to the Dance (4 hands) Weber. La Campanella, Liszt. Awakening of the Lions (4 hands), de Kontski.

Beatrice Branch, Western Conservatory. Fanfare (4 hands), Bohm. Air de Ballet, Chamade. Valse Arabesque, Lack. Scararouche, Thomé. Hesitation, Küssner. Idilio, Lack. Entree, Homer Bartlett. Who is Sylvia? Schubert. Midsummer Dream, d'Hardielot. Butterfly, Lavalite. Valse de Concert, Wierlanski.

Scio College. Impromptu, Op. 28, No. 3, Hugo Reinhold. Spinning Song from "Flying Dutchman," Wagner-Liszt. Valse Chronologique, Op. 88, Godard. When Twilight Dews, Giehrich. Sonata, Op. 53 (Waldstein), Beethoven. Prelude, Op. 28, No. 4, Chopin. Rondo, Op. 1, Chopin. Cujus Animam, Rossini. Rhapsody Hongroise, No. 2, Liszt. Homage to Handel, Op. 92 (2 pianos, 4 hands), Moscheles.

Enna Conservatory of Music. Concerto, Op. 25, G-minor, Mendelssohn. Concerto, Op. 15, C-major, Beethoven. Concerto in C-major, Mozart. Sonata, Op. 13, Beethoven. Concerto in E-flat, Op. 19, Beethoven. Concertstück, Op. 33, Reinecke. Romance from Concerto, Op. 11, Chopin. Concerto, No. 1, Op. 25, Mendelssohn. Concerto, Op. 11, Chopin. Polonaise in E-major, Liszt. Capriccio Brillante, Op. 22, Mendelssohn. Concerto, Op. 22, G-minor, Saint-Saëns. Ballade in A-flat, Op. 47, Chopin. Concerto, Op. 40, Mendelssohn.

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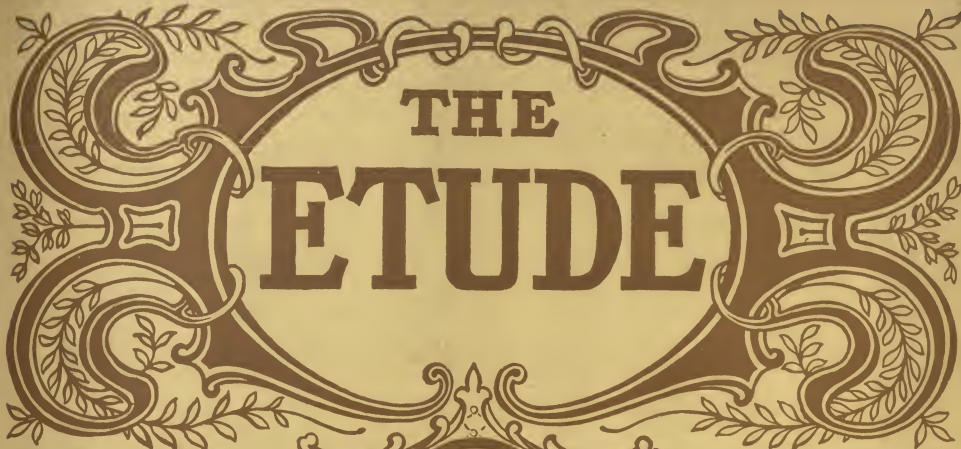
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FOR THE TEACHER, STUDENT
AND LOVER OF MUSIC
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No 2966

Berceuse.

Edited by Dr. W^m Mason.

Allegretto tranquillo. M.M. ♩ = 92.

Edvard Grieg, Op. 38, No. 1.

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes fingering numbers (1, 2, 3, 4) and a first ending bracket. The second system continues the piece with similar fingering. The third system features a *rit.* (ritardando) marking, followed by a *a tempo* marking and a *una corda* instruction with a *ppp* (pianissimo) dynamic. The fourth system continues with a steady accompaniment. The fifth system concludes with a *morendo* (diminuendo) marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Con moto.

p tre corde

rit. *p*

rit.

a tempo *pp* tre corde
una corda

poco a poco crescendo *cresc. e stretto*

f *una corda*

molto dim. *pp*

Pa tempo

pp

una corda *morendo* *ppp*

LE CARILLON. POLKA BRILLANTE.

LEON RINGUET, Op.19.

Allegretto non troppo. M.M. 126 SECONDO

Musical score for the second part of 'Le Carillon'. It consists of five systems of piano accompaniment. The first system includes dynamics *ff* and *mf ben marcato*. The second system has a dynamic of *f*. The third system has a dynamic of *f*. The fourth system has a dynamic of *p*. The fifth system has a dynamic of *f*. The score features various musical notations including slurs, accents, and fingerings.

LE CARILLON. POLKA BRILLANTE.

LEON RINGUET, Op.19.

Allegretto non troppo. M.M. 126 PRIMO

Musical score for the first part of 'Le Carillon'. It consists of five systems of piano accompaniment. The first system includes dynamics *ff* and *f*. The second system has a dynamic of *f*. The third system has a dynamic of *f*. The fourth system has a dynamic of *p*. The fifth system has a dynamic of *f*. The score features various musical notations including slurs, accents, and fingerings.

SECONDO

First system of musical notation for the 'SECONDO' part, featuring a piano accompaniment with a 'mf' dynamic marking.

Second system of musical notation for the 'SECONDO' part, featuring a piano accompaniment with a 'f' dynamic marking.

Third system of musical notation for the 'SECONDO' part, featuring a piano accompaniment with a 'Fine.' marking.

Fourth system of musical notation for the 'SECONDO' part, featuring a piano accompaniment with a 'p' dynamic marking.

Fifth system of musical notation for the 'SECONDO' part, featuring a piano accompaniment with a 'p' dynamic marking.

Sixth system of musical notation for the 'SECONDO' part, featuring a piano accompaniment with a 'D.S.' marking.

PRIMO

First system of musical notation for the 'PRIMO' part, featuring a piano accompaniment with a 'mf' dynamic marking.

Second system of musical notation for the 'PRIMO' part, featuring a piano accompaniment with a 'f' dynamic marking.

Third system of musical notation for the 'PRIMO' part, featuring a piano accompaniment with a 'Fine.' marking.

Fourth system of musical notation for the 'PRIMO' part, featuring a piano accompaniment with a 'p' dynamic marking.

Fifth system of musical notation for the 'PRIMO' part, featuring a piano accompaniment with a 'p' dynamic marking.

Sixth system of musical notation for the 'PRIMO' part, featuring a piano accompaniment with a 'D.S.' marking.

ENTRANCING DREAM.

RÊVE CHARMANT.

BERCEUSE.

Edited by Preston Ware Orem.

GASTON de LILLE, Op. 120.

Andante con moto. M.M. ♩ = 92.

dolce
p

*il canto ben marcato
tranquillo
pp l'accompagnamento*

Ped. simile

mf

rit.

a tempo

Poco più mosso. M.M. ♩ = 100.

agitato

tenero

rit.

a tempo

pp

tenero

mf

rit.

a tempo

ppp

una corda

poco rit.

a tempo

poco rit.

a tempo

poco rit.

Tempo I.

dolce
p
tre corde
rall.

pp
a tempo

p tranquillo

morendo
perendosi
ppp
una corda

Balm for the Weary.

Solo: Cardinal Flower.

(An Autumn Festival No. 2.)

Adam Geibel.

Andante con espressione. M.M. ♩ = 96

p
cresc.
dim.

dim. poco rit.
p a tempo

cresc.
dim.
Fine

cresc.

dim.

dim. e rall. D.C.

HILARITY MARCH.

W. P. MERO.

Tempo di Marcia. M.M. ♩. = 120.

Musical score for the first page of 'Hilarity March'. It consists of eight systems of piano accompaniment, each with a treble and bass staff. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics. Fingerings are indicated by numbers 1-5. Dynamics include *ff*, *f*, *mf*, and *f*. The piece concludes with a first ending (1.) and a second ending (2.) marked *ff* and *Fine*.

Musical score for the second page of 'Hilarity March'. It begins with a 'TRIO' section, indicated by the label 'TRIO' and a change in dynamics to *p*. The score continues with eight systems of piano accompaniment. Dynamics include *p*, *ff*, *mf*, *ff*, and *cresc.*. The piece ends with a *D.S.* (Da Capo) instruction. Fingerings and articulation marks are present throughout.

GIANTS.

(WONDERLAND FOLK, NO. 2.)

JAMES H. ROGERS, Op. 50, No. 2.

In slow march time. M.M. ♩ = 112

f pesante

mf non legato

molto cresc. ff

ten.

mf

f

mf

f

mf

ff subito

sf

mf

f

ff

ff

ff

BOAT SONG.

KAHNFAHRT.

Rockingly. M. M. ♩ = 96.

H. Nürnberg, Op. 228, No. 12.

POMPONNETTE.

IMPROMPTU GAVOTTE.

FR. BEHR.

Moderato con moto. M. M. ♩ = 116

p *grazioso* *f* *cresc.*

f *Fine.*

p *scherzando* *leggiro*

rit. un poco

a tempo *p* *f*

cresc. *poco rit.* *ten.* *a tempo* *D. S.*

One Glimpse, Beloved, of the Rose.

Wm. H. Gardner.

P. A. Schnecker.

Andante.

p One glimpse, be-lov-ed, of the rose

p *poco rit.* *a tempo colla voce*

cresc.

Ne'er all its beau - ties can dis-close; Nor doth one look at thy sweet face

cresc.

rall.

Tell all its love-li-ness and grace.

colla voce. *fa tempo* *p rit.*

poco piu mosso

There is the ra - diance of the morn, The glo - ry of the

mf poco piu mosso

set - ting sun; Thus beau - ty reigns from break of dawn.

poco cresc.

Till all the gold - en day is done, Till all the gold - en.

cresc. *poco rit.*

rall.

day is done.

colla voce *a tempo* *poco rit.*

a tempo *f*

And were thy soul an o - pen book Where - in I wor - thy

p a tempo *f*

poco dim. e rall. mezza voce *p*

be to look 'Twould seem, sweet - heart, to me, 'Twould

colla voce dim. *p*

cresc. *largamente rit.* *a tempo*

seem, sweet - heart, to me All white with Heav - en's

cresc. *poco rit.* *a tempo*

molto rit. *allargando*

pu - ri - ty, All - white with Heav - en's pu - ri - ty.

colla voce *colla voce*

DARLING, GOOD NIGHT!

SERENADE.

WORDS BY
HARLOW HYDE.

MUSIC BY
H. W. PETRIE.

Moderato.

p *poco rit.*

All things in earth are a - sleep, — While lov-ing vig - ils I keep —
Fair Ve - nussheds gold-en light — Thy love-lit eyes are more bright —

p

Al - tho' mine eyes can't be - hold thee, I know my loved one is near —
Soft moon-light shim-mer-ing o'er me Charmsnot my heart as thy face —

f *f*

Each zeph-yr whis-pers thy name — Each flow-er en-vies thy fame —
Thy prais-es, dear - est I sing — Love's rich-est off - rings I bring —

dim.

May ten-drest dream-ings en - fold thee My flow'r of love, so dear —
For oh, my love, I a - dore thee Naught can my love ef - face —

dim.

p *p rit.* *a tempo* *rit.*

May thy sleep — be as deep — As the depth of my love for thee May thy

a tempo

dreams — ev - er seem — Fond ca - res - es of con-stant - cy —

mf

Good - night! good - night! dar - ling, good - night to thee, _____

mf

p

Good - night! good - night! dar - ling, good - night to thee. _____

rall.

p

colla voce

After 1st Verse only.

p

D.S.

2nd time only.
morendo

Good - - - night! _____ love, good - night! _____

pp

morendo