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Theodore Presser

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THE ETUDE

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE

Piano Forte.

VOL. I.            DECEMBER, 1883.           (NO. 3.

THEODORE PRESSER,
EDITION AND PROPRIETOR,

LYNCHBURG, VA.

TRADE SUPPLIED BY
S. T. GORDON & SON,
13 EAST FOURTEENTH STREET,
NEW YORK CITY, N. Y.
THE ETUDE.

LynChuRG, VA., DECEMBER, 1883.

Issued Monthly in the Interest of the technical study of the Piano-forte.

Subscription Rates, One Year, payable in advance, Single Copy, Twenty-Five Cents.

Free list will be entirely withdrawn. Hence, none but actual subscribers may expect copies to be sent to them.

With the New Year's issue two works of importance will be commenced in the columns of The Etude, "Week's Studies for the Piano-Forte," and "Kullak's Instructive Edition of Bach's Lighter Compositions." The latter work has already undergone a translation by the editor. These works will appear from month to month until completed, when they will be published in sheet form.

The premiums offered in last month's issue are, as intimated, withdrawn with this issue, except the "Urbach Prize Method for the Piano-Forte," which will continue to send, as heretofore, with The Etude for one year for $2.00, with 25 cents in addition to prepay postage. For particulars of this admirable instruction book see advertisement in another column.

The publisher of The Etude, to further circulate the publication, will agree to send regularly each month to any music teacher who is a subscriber, copies of The Etude on sale, allowing 50 per cent. deduction from retail price—settlement to be made quarterly—January, April, July and October. All unsold copies to be returned in July. Teachers agreeing to the above arrangement will inform the publisher how many copies of each monthly issue are desired, giving for reference the music dealer from whom they regularly purchase sheet music.

A CHARMING little volume, entitled "Music Study in Germany," has found its way to our table; from the facile and graceful pen of Miss Amy Fay; and we are quite sure could the fair authoress but faintly imagine the benefit she has conferred, her skilful pen would rarely be idle. A more delightful correspondence upon life in Germany, and music study in particular, we have never opened, and it is with earnest pleasure we commend it to teachers and pupils as highly inspiring as well as instructive and entertaining. The writer conveys her reader to the very cradle of music, and step by step, in company with the greatest masters, leads him up the sublimest heights of musical entertainment and culture. Miss Fay has handled her subject with the dexterous ability of a thorough compositor, and the book deserves a place in every cultivated home.

Copies of The Etude will be found at every music store throughout the United States. Teachers desiring to use The Etude for the development of their pupils can thus purchase The Etude comparatively. If the dealer whom you favor with your orders for sheet music has been omitted, be kind enough to send word to this office, and arrangements will be made with your dealer that copies can be purchased.

Many inquiries have been made for our prices, to teachers, where a number of copies are purchased. Our reply is, that we furnish extra copies at 50 per cent. from retail price (25 cts.), postage free, provided the cash accompanies each order. The Etude is, perhap,

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ON THE USE OF PIANO STUDIES.

In no department of Piano Teaching do teachers more differ than on the use of Etudes. These differences resolve themselves mainly into four distinct systems of teaching:

First, those that teach Etudes to excess; they know nothing else than technic, they treat music as a trade, as something purely mechanical, their sole aim is to overcome difficulties, somewhat as one would delight to climb the dizzy heights of a mountain with no object in view whatever than performing the physical feat, whilst the pleasure or grandeur of the scenery is something never thought of.

Second, those who teach Etudes promiscuously; to those the Etudes have become a fixed institution, a habit. They find that others use them, so they drop blindly into the custom and ask no questions; the pupil's need is not consulted in their selection, anything will answer, only so as it is an Etude.

They give any Etude that happens to be conveniently at hand, whether it be difficult or easy, or whether the pupil is advanced or beginning. This class of teachers know not what they are about. They have a deplorable lack of judgment as to the object of Etude study. They only succeed in making the pupil despise one of the most important parts of piano study.

I know of a teacher who is so indiscriminate in the use of Etudes, that if he happens to start a pupil with the set of 160 eight measure Etudes by Czerny, he knows no stopping until the whole 160 are gone through with, and just as likely as not he will give next the set of "100 Novelle Etudes," in 10 books, by the same composer. The same with pieces; when Mozart's Sonatas are once begun the whole of them must be studied, so with Clementi, Haydn, etc. Two or three years of hard study can pass in this way without much technical or artistic progress being made. The time devoted to this promiseless use of the Etudes is a com

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Third, those who do not teach Etudes at all. Where there is an absence of attention to technical study you will find an absence of other important things. A teacher of this kind can not have much interest in his pupils or his profession; you will find him among the lower ranks of his profession, and driven from it altogether; without some technical work in teaching it is like salt without the savour.

Under the 4th class will come all I have to say on Piano Etudes. I will only have in view in this article those Etudes that are intended to hasten the command over the key-board and the control of the muscles used in playing. Etudes are rhythm and muscle, and are therefore more important than Etudes of Liszt, Chopin, Rubenstein and others come more properly under some other head.

Why study-Etudes? Are they necessary? In answer to this I will say that it is necessary for a perfect performance on the piano, that every joint, tendon and muscle with their various combinations from the top of the shoul
ders to the tips of the fingers must be subdued and fitted for the keys of the piano; this should
be the aim of every pianist. Our arms and hands were never intended by nature to manipulate the keys of the piano; they have, so to speak, to be remade, fitted and moulded to do their work. If our fingers were all of equal length and of like movement, if they possessed equal strength of muscles, if they could spread out like a fan, conveniently, or if we had as many fingers as keys to be manipulated, were the hands as easily opened as closed, or did not piano playing require the use of so many joints, then special technical study would not be so necessary. To overcome these natural difficulties of the hand is the work of Etudes; they seek out the weaknesses and defects of the natural hand and offer remedies, hence from natural construction of the hand Etudes are necessary. They are, as we all know, the staunch support of the virtuoso when he reaches the dizzy heights of mechanical proficiency and they are the power that raises the amateur to distinction. The selection of Etudes should require the teacher's closest judgment; as a physician prescribes a particular medicine for a particular disease, so a teacher should give Etudes to remedy a particular defect in playing, or to strengthen some weaknesses, or to advance some peculiarities in technic. In other words, there should be a direct aim in every Etude given. For a teacher to give all his pupils the same Etude, is somewhat as some physicians do, they prescribe one and the same medicines to all patients. This mode of teaching involves a close study of the pupil. No two hands will be found alike; some will be found long and tapering, when passages requiring long stretches or extended groups of notes, will be done with little practice and require no special technical training. Others again, you have observed, have such a peculiar development of wrist that octaves are quite natural, and a melody is as easy taken in octave as single. Some have naturally a perfectly formed trill and can produce a charmingly rounded trill, while the rest of their playing is scarcely worthy to be heard. The composer and pianist, Field, worked for years to produce a satisfactory trill. He became disgusted, however, when one day when he had been prepared a rough-looking lad producing an exquisite trill far surpassing any effort of his. It had such an effect upon him that he gave up the trill altogether, and that is why in his nocturnes and other compositions the trill is conspicuous for its absence. It is true that for some reason of temperament or construction of hand, certain things are natural to some pupils, while others require certain technical training. A conscientious teacher finds what is troublesome to a pupil and deals only with those things until the difficulty is overcome. But the tendency of many teachers is to leave beautifully untouched that which is difficult, and make a show with that which the pupil has already. It is always the best plan to express the thought of the object of the Etude given, so that his mind can be directed solely on the difficulty it is intended to overcome.

It is related of pianist Anna Krebs, that when she discovers any fault or defect in her playing, it is henceforth wrestled with until it is entirely overcome. One thing that most of us are guilty of, and that is, we change the Etudes just when the pupil is beginning to be benefited by it. A few good Etudes thoroughly mastered will do more good for technical development than whole books only half studied. I know of a music school that sends forth some very fine players, and they use only one Etude for each division of technic, one for scales, one for arpeggios, and one for octaves, etc. Every Etude should be played until perfect ease and fluency are attained. The committing of it to memory should be one of the earliest exercises. The study of mechanical proficiency should not be hampered by anything like notes. Entire freedom from printed page cannot be too highly recommended. The frequent change of Etude with the difficulties only half mastered will often do more harm than good; it will enhance carelessness and create bad habits of study. How often is it that mistakes and faults are only noticed after weeks of practice. That the fingers are forced to work in wrong places are brought out, false notes, wrong fingers, indistinctness, wrong time, etc., seem only to rightly show themselves after considerable command of a composition is acquired that we conclude that our playing is growing worse and worse, when the truth is, we are beginning to rightly comprehend the composition. The mistakes were there all the time, but in our effort to play in time and strike all the right keys, which are doubly difficult to correct than at the beginning of the study.

**OBSERVATIONS ON THE STUDY OF THE PIANO-FORTE.**

Translated from the German for the Etude.

**III.**

**8.-KEEPING TIME.**

Fine time is the trunk and branches, while the tones are the moving foliage of the tree. Music without time is foliage detached from trunk and branch, which a zephyr can scatter in disorder—a wild sport of the wind.

Steady fine time is the symmetrically developed skeleton of the body. Music without time is, therefore, a monster, a body without proportion.

Time is the determining, regulative understanding, through which music, as feeling, is brought out to clear recognition. Music without time is feeling without understanding, in itself indistinct; in short—crude music. But, moreover, the tree without foliage, a lifeless skeleton, understanding devoid of feeling; a body without a soul.

The player often, in violating time, believes he has divided the time correctly if the hands only come together. The error lies in the unequal counting of the measure.

The counting of time must never be regulated by the playing, but the latter must always conform to the former, for the former is the measure, while the playing is the thing measured. An all will always remain an el, to which the stuff must accommodate itself.

**9.-SELF-HELP.**

The pupil must learn, to know for himself, what is to be done in order to make progress, for he who does right only in that which is communicated by the teacher will progress heavily. There is a vast difference between taking up an infused thought and original thinking: the latter only is fruitful, since, in the former, will from without is stamped with the intent of the teacher. It is with half of ideas and outlines to reach a goal that lies along an unpleased road, only to lose himself with reasonableness and love in the object, to bring the whole matter, so to speak, before the eyes. The nature of everything lies open before us, if only we have the desire and the affection for it; it is said to this the energy to act, and all things possible will be brought within reach. More than this can be expected of no one.

**10.—TONE SHADING.**

Where the aim is to separate, clearly and distinctly, the melody from the accompaniment, think, by way of comparison, that the accompaniment is only the paper, the melody, however, the writing, or drawing on it. We should perceive the latter without thinking of the former; i.e., the melody should be heard, conversely, while the accompaniment unceasingly. When accenting the melody, which should, indeed, sound full, but soft, imagine that the keys are an elastic air cushion that is pressed down with the finger tips. Another similar comparative representation is fitted for the unintentional tone-production, where loud and soft tones are to be played by one hand at the same time. Imagine the inside of the hand to be hollow, and feel as if half filled with heavy sand; hence, when loud tips are to be struck, it should feel as if the sand inside had rolled to these points, and pressed heavily, while the soft tones remain light, empty and feebly.

The sand—in this instance, typifies the strength, which moves from nerve to nerve, in order to concentrate its activity in particular places.

**11.—THE FINGER MEMORY.**

The fingers have their own peculiar kind of memory, just as the head has its. If this is not true, how is it that a piece, which has been previously learned, cannot somehow be played, even though the head possesses it, and could write out every note from memory?

**12.—DISGUST (WEARINESS).**

Often when pupils have worked upon a piece for a certain period they grow weary with it, and even in practice they do not make any advancement. Not considering the mansa for a change, superficially and the like, (which often co-operates,) even good and persevering pupils are sometimes affected by it. The only means, in this case, is that the finest compositions are mostly regarded from the pedagogical side, while the aesthetical is attained only (and often incompletely) with trouble. In certain cases it is to be insisted upon, in spite of the disgust, that an unfinished piece must be completed, (just as soon as one is convinced this can be done,) yet, in exceptional cases, it is well to lay aside, for a longer or shorter time, a piece that has been played for a long time, for it would not be continued with any vigor or freshness of mind. Such disgust is often guarded against if others (by playing it to them) are rejoined at it. The player hears it them anew, and rejoices over it with them.

**PIANO TECHNIC.**

Written expressly for The Etude.

The subject of Piano Technic is one of vast importance to the complete and higher growth of Piano-ForTE playing, toward that ideal standard which the earnest musician and student should ever strive for in every possible way, and the perfection of which should be a primal object of his musical life.

Although we have had some valuable exhibitions of the subject of late, (see proceedings of the National Music Teachers' Association recently held in Providence,) and yet much is undoubtedly done in this direction by our many excellent individual workers, there has been comparatively little agitation of the subject of the vital musical component in the printed page, and in those cases which have been offered are a mere average to the artistic reader. As the subject is susceptible of indefinite enlargement, I will make no pretense to an elaborate dissertation, of technical nature, in any sense, but offer merely a concise and comprehensive glance.

**While Technic is a means to the end, it is not the end.** It is a tool, a means of our work, a spiritual, a religious, and, however remote I may have been in other things, I must, perforce, be faithful in this. While I adore and respect, (absolutely reverence,) the varying and gorgeous color-flashes of the rainbow images, I would not wish them for a continuous vision. Rather give me the quiet, matter of fact, tenement of the contemplation of the rising glories of the mountain peak.

Now, Technic is the virtuous God. Technic in itself, however, is a mere development of the original musical thought of the master as the mall and chisel in the hands of him who would bring to life the ideal image out of the marble block. But to the point. The daily and careful practice of one, two, three, four, and five finger exercises, in the sunset and quickest way of gay technical study, is the bedrock, in order to secure elasticity of the finger joints, to
The Teachers' Column

Experiences, Suggestions, Trial, Etc.

Short communications of a didactical nature will be received from teachers. Only the initials of the writers are printed, without postoffice address.

1. A good teacher should play sufficiently well to give an intelligent example, at the piano, for once playing, as it should be, is worth more than mere performance.

2. It is well for parents not to urge their children to play their five-finger exercises before company; however, to entertain company by playing cannot be commenced too soon.

3. Accuracy in players is the result of gradual progress.

4. Parents should never show any displeasure or impatience at the slow variations of the children; a world of harm can be done by a word thus idly uttered.

A good instrument should be given beginners for their practice—rusty needles are not given in the first attempt at sewing.

There is one thing always do with my best pupils—which is, that with those who know the intervals, scales, the triads, the 6th, the 6-4th, the V 7th, the 6-5th, the 4-3rd, the 2nd, and 7th and its inversions and resolutions I make the pupil study them for 4 measures, which we commit to memory.

Friend Presser: I shall consider The Eureka a valuable addition to my list of technical studies, not only because the studies are good, but because of the excellent reading matter which every pupil should be required to read and study. The pupil is taught many valuable points, as well as the habit of reading music journals, which every student as well as teacher, ought to do.

W. F. H.

A teacher's success and efficiency is best judged by the amount of good work he gets from his pupils. The office of the teacher is to encourage, inspire and encourage the pupil in his work.

R. S.

I am delighted with the specimen number of your pupils' publications. I find great advantage in this new form of endeavor to the pupil and to the teacher. This is an excellent plan for protecting every pupil, so that he may be able to improve his playing in every measure, and it is also excellent for encouraging every pupil to work. The student must play the pieces in his correct order, so that he may also truthfully claim: "the music is the thing".

We have reached the end of the technical (the means), and now to the real, the artistic, the musical (the end). For one may be master of technical means, but he is not master of the art until he is able to play the music with the true spirit, the true feeling, the true taste, the true legato is well advanced.

M. C. P.

THE WiseDOM of MANY.

All beautiful is difficult.

Nature is the greatest teacher.

There is nothing so sweet as praise.—Vonck.

Diligence is necessary to genius.-Rökenkrans.

Genius is only industry well directed.—Goethe.

All things come round to him that waits.—H. W. Longfellow.

Words fitly spoken are like apples of gold in pictures of silver.

We should be a virtuous in one thing, and a lover of everything.—Aristides.

Surely attempted, something done, has earned a night's repose.—Longfellow.

I slept, and dreamed that life was beauty; I woke, and found that life was duty.—H. W. Longfellow.

No one does more than he knows, and no one knows more than he does.—Shakespeare.

No endower is in vain. Its reward is in doing, and the capture of pursuing.—Longfellow.

The chief requisite for success is a love for the thing which will create an undying zeal.

Go the way you go! Then drop into thyself and be a soul.

It is the artist's lofty mission to shed light on the depths of thine soul.—Schumann.

We gain as much in avoiding the failures of others as we do in imitating in which they excel.

The inward germ must be unfolded; in no other way can man or artist be formed or educated.—Mrs. Marx.

I never practised more than four hours a day, but those were carefully and methodically employed.— Chopin.

Shall dilatable-pooch things aside that have cost artists weeks, months, years of reflection.—Schumann.

Labor with what zeal we will, something still remains undone. —H. W. Longfellow.

Take this one rule of life, and you never will run it; 'tis but to do your own duty and hold your own tongue.—J. S. Bach.

We estimate the sincerity of a man's principles, or convictions, by the sacrifice he is ready to make in order to maintain them.—Kielblocb.

"We must keep pace with the present and prepare for the future, or we shall be cast aside and smother the culture of the present and future generations."

The person who is unacquainted with the best things among modern literary productions is looked upon as uneducated. We should be at least as advanced as this in musical matters.

Accustom yourself to submit on all and every occasion, and on the most minute no less than that on the most important circumstances in life, to a small present evil, to obtain a greater distant good. This will give decision, tone and energy to the mind, which, thus disciplined, will often reap victory from defeat and honor from repulse.

1. The more pains the artist takes, the more he shall enjoy. So much the more his pleasure added. His practice every day, you'll see.

What the result of this will be, Nobody will ever be able to tell. What's hard at first with ease is gained. Until it itself appears, it itself appears, it itself appears.

The ancients attached a higher importance to music than the philosopher and learned of the present day. Aristides said: "Music is calculated to compose the mind and make its contemplation easy." Even Miranda said: "Music produces like effects on the mind as good medicine on the body." Plato said: "Music to the mind is as air to the body." Music has been employed to adjust men in order to moderate their passions. And yet music, in every respect, was in its rudest, crudest embryo state then.

The Rev. Dr. Burney said: "The art of music, whose power has been acknowledged in terms of inexpressible distinction, has been considered by nations of all ages, is of late in the full growth than her sisters, poetry, painting and sculpture; and its means of communicating ideas are less positive and direct; but the principles which govern its mysterious festivities are strictly analogous, and we recognize in its very vagueness that yearning after the infinite—that feeling for inefable, indescribable, indefinable, inexpressible, the inscrutable rapidity of its action upon the mind—the slow deduction of reason and all human powers of analysis, approach the sphere with a lingering glimmer of the soul's sweet success and the true legato is well advanced."
No. 2.

PREPARATORY EXERCISES TO No. 3.

a. A useful technical practice can be derived from this preparatory exercise by changing the key with every degree on which the figure appears, using not only the major and minor modes, but also the two forms, (melodic and harmonic) of the minor scale.

The following example may illustrate my meaning,—

the only change of fingering occurring on the scale of B, left hand.

b. The difficulty in this etude, lies in executing the last four notes of the first measure distinctly and evenly. It is recommended to practise these few notes from fifty to a hundred times in succession, first on the table, then on the key-board until the fingers move with the utmost ease and quickness.
THE ETUDE.

No. 4.

D MAJOR.

A MAJOR.
EXERCISES ON THE DIMINISHED CHORD.

(Nos. 2 & 3.)

The diminished chord is composed of three or four notes which are invariably a step and one half-distance apart; hence, a step and one half from any given starting point the same tones will again be used in forming a similar chord, only in another position. The first chord, for example, in No. 60 is composed of C, E-flat, F-sharp and A; a step and one half from C is E-flat, which it will be observed is composed of the same tones. The next chord in regular order according to this principle will be F-sharp, and the next A, and so on indefinitely.

It is to be further observed that there are only three different diminished chords possible. The one on C, C-sharp (D-flat), and D. The rest are only different positions of these. The frequent occurrence of these diminished chords in composition, makes a knowledge of the foregoing principles very serviceable in playing. The peculiar character of this chord should be impressed on the mind and noticed taken of it when listening to music. In this way one chord after another is stowed away in the mind. This chord, from its striking individuality, is admirably adapted to begin that kind of practice.

No. 2.

a. Play the hands at first singly with a firm stroke.
b. In striking the chords the use of the wrist is more proper without the aid of the forearm.
c. Discard the printed page as soon as you can, and continue to play these chords upward and downward through one octave until the fingers grasp the correct group of notes with all ease and grace; then to this add velocity, and finally play with every variety of shading, legato, staccato, forte, piano, etc.

* Play same chords in left hand an octave lower with fingering indicated below each chord.

No. 3.

a. This is only one of the many varieties of forms the preceding chords suggest. Advanced players can add the octave to each broken chord.
b. One of the most effective, and by no means easy derivatives of the above, is the contrary motion, in which one hand moves a half step while the other a whole; thus:

c. It is evident that the same chord is taken in both hands.
d. It is often an advantage to play one measure over many times until it sounds rounded and even, before going to the next.
e. The weakness of the fourth finger is shown up in this exercise. There is nothing left to be done but to endeavor to have each individual tone stand out clearly, avoiding all blurring and indistinctness.

Never fail in using the proper fingering, which one, in this exercise, is strongly tempted to slight. Observe that the third finger is never used.
No. 4.

a. In this octave form of the same exercise only the ascending movement is given. It is presumed that enough facility has been acquired to enable the descending movement to be played without recourse to the notes.

b. Use a firm touch with the fourth and fifth fingers, for on these two fingers depend greatly the success in octave playing.

c. Whether to use the fourth or fifth fingers on the black keys is left to the requirements of individual cases.

No. 5.

a. The melody should sound forth gracefully and not be buried in the repetition of the notes.

b. Play in a light, elegant manner.
a. This exercise was invented for the exercise of the fourth and fifth fingers which from their construction and weakness need constant training. Nature has unfortunately left the outside part of the hand weak and thin, wedge shaped, for it appears that the primary use of the hand is not to strike but to cling hence it is formed to close up. This natural unfitness of the hand for piano playing makes technical practice an absolute necessity. This barrier must be leveled by mechanical means, and technic stands as a grand fortress that seeks vengeance on natural enemies to piano playing, and clears the way into the artistic world.

b. By exciting action in the weaker portion of the hand an increased flow of blood is drawn into that part, giving increased nourishment to the muscular fibres from which an increased amount of muscular power is developed; hence, the more vigorous the exercise, the greater will be the strength.

c. The chords are played with a crisp staccato, while the other hand maintains a firm legato throughout with a strong accentuation.
a. Commit this exercise to memory as soon as possible, and execute with a light and elastic touch, beginning as indicated with piano and gradually increasing in volume until forte is reached.
b. The main point in the exercise is not the strengthening of the fourth and fifth fingers, but the skip which, occurring in the middle of the figure, must be played without the slightest break.
c. This exercise must not be discontinued until it can be played with elegance, roundness, and volatility of touch.

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No. 6.

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No. 7.

a. The tones of the thirds must be struck exactly together and this is done by lifting the fingers equally high.
b. A uniform curvature of the fingers is indispensable to a clean and neat performance of the thirds.
c. The descending order will be found a little troublesome. The left hand will attempt to play the thirds from the finger joints instead of the knuckles, which is wrong; a slower tempo is therefore demanded in descending. Play with a distinct and powerful touch.
a. The Pedal should be pressed down, in every instance, directly after the chord is struck, and before the fingers leave the keys: and taken up the very instant of the performance of the chord under which the star appears.

b. This prelude should be practised in two ways—first, by raising the hands at each chord, depending upon the pedal for the production of a pure legato in all the parts, and playing throughout with perfect equality of touch. Secondly: by sustaining and bringing into decided prominence the upper part, which in pieces of this character becomes a distinct melody. The fingers should be raised on the remaining notes of the chord to facilitate playing with greater force with the weaker fingers: producing, without the use of the pedal, the following effect: etc. The pedal should be used, however, as in the first instance.

PRELUDE.

LEGATO CHORD STUDY WITH PEDAL.


Andante espressivo. (\( \frac{d}{2} = 60 \))

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Note: Fingering is entirely left out of this prelude, for the reason that it does not remain the same for both modes of performance. The second way indicated, there are many notes on which the fingers are changed while the keys are being pressed, in order that a smooth and connected performance of the upper part, or melody, may be insured.

**PRELUDE**—A preliminary movement, ostensibly an introduction to the main body of a work, but frequently of intrinsic and independent value and importance. The prelude was for a long period a characteristic portion of the sonata or suite. Bach, whose commanding genius led him to improve upon the lines of his predecessors, has left some masterly preludes in what is generally known as the ancient binary or sonata form; these movements being as important and interesting as any in his suites. (See "English Suite" in A minor.) Chopin, who was a law unto himself in many things, has left a series of preludes, each of which is complete in itself, and not intended as an introduction to something else. It will be seen by the foregoing remarks that the title of prelude has never been associated with any particular form in music, but is equally applicable to a phrase of a few bars or an extended composition in strict or free style. A. D. T.
The meeting announced in the last number of The Eude to take place at Richmond, has been changed to Lynchburg. The dates will be the same, omitting the Christmas recess, and the meeting will then be inerected at Lynchburg, Va., December 27th and 28th, 1883. The Norvell House and Arlington Hotel have reduced their prices to $2.50 per day, as to day, to meet the exigency of the meeting. There will be no lack of papers, journals, and organ recitals. The programme will be printed by the 13th inst, and one copy to each member in the State. Holcombe Hall has been engaged for the meeting. Nothing will be left undone that will add to the interest of the meeting. There has been considerable interest aroused by the article in last month's issue, and it is hoped that this first meeting will receive the attention of all music teachers in the State.

The music teachers, more than any other class of professionals, need the quickening spirit that comes from the contact with the master. He stands alone, to battle against those corroding influences that are so destructive to professional life. Monotony, discouragement, ingratitude, and the world's coldness.

He, alone, is powerless to cope with these difficulties, and, alas, too often falls a victim to these poisonous influences that are so deadly to the artist. The meeting this year will be held entirely with the aim to circulate, and give light to the dark spots in the profession. The meeting this year must be held entirely with the aim to circulate, and give light to the dark spots in the profession. The meeting this year must be held entirely with the aim to circulate, and give light to the dark spots in the profession. The meeting this year must be held entirely with the aim to circulate, and give light to the dark spots in the profession.
not musicians; and the time will come when it will be just as sick of music-lovers who know nothing about music. The time has already come when people have best taken the art of keeping things like, as if it were a science, and, to take it seriously without some knowledge of it, is like attending lectures on the integral calculus, without having any knowledge of algebra.

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EDITORIAL NOTES AND CURRENT NEWS

The following official notice, from the Music Teachers’ National Association, will be of interest to every teacher of music:

It is very much desired by those who are deeply interested in music education to publish the Constitution of the National Association, that the last page should contain a statement of the objects of the Association as possible, and especially that those who have at any time been members thereof shall possess a similar object. This is a full report of the meeting held at Providence, R.I., May 27th, 1882, including the constitution, the resolutions, and business proceedings, will be ready for distribution in the near future. It will be necessary for those who wish to possess a copy of the constitution, to send their names, address, and annual fee of $1.00 to the secretary.

Yours respectfully,

R. M. HOWMAN, President.

W. F. HEATHE, Sec. and Treas.

J. M. WAYNE, Indiana.

N. C. STEWART, Cleveland.

E. H. COMING, Chicago.

Executive Committee.

The Eight Annual Meeting of the Music Teachers’ National Association will be held at Cleveland, Ohio, Wednesday, Thursday and Friday of July, 1884.

Lizt is about to publish a work on the Technic of the piano-forte. It is to be in three volumes, and will represent the work of many years of the great virtuoso’s life. The ETUDE is endeavoring to procure some of the pages in proof form, and issue them in this country, perhaps, before the work appears in Germany.

A worthy and promising feature in the musical activity of the country is the annual convention of musical societies from different cities of Virginia and North Carolina. The next meeting will be held in Richmond, at the end of May, 1881. The program will include Mendelssohn’s 29th Psalm; “Fall Ellen,” “Max Bruch; March and Chorus, Tannhäuser;” Dallaluh Chorus, Hauedel. Mr. H. Noltenius, of the above, will conductable and energetic musician, it is almost certain that the moving spirit of the affair, in his hands success is assured to the cause. Societies from the two states are invited to participate.

The Urbach Prize Method is much larger and heavier than the original work, and the second edition is called even a theoretical harmonist who cannot write a correct and well sounding exercise; no one can be called a practical harmonist who cannot write a correct and well sounding exercise.

A knowledge of the laws of sight will give you something worthy of the name of musical taste, and you can make the opinion which will not be an insult to every musician.

In fine, you may possibly be able to talk common sense about music, and at the same time have the best of every right-minded musician, as the writers of some musical novels do.

The study of harmony must make that great pianist admired and respected all the civilized world over, while this other one, who can do things with ten fingers which the first cannot dream of doing, will only be known as a brilliant executant.

His musicianship!

The world is fast growing sick of performers who are
May Heaven's smile
your steps attend
While to each I would extend,
Kindly greeting—words of cheer,
Happy Christmas—glad New Year!

ARK! the chimes of golden bells
Through the air a paean swells;
Sweetest songs of holy joy
Every heart and tongue employ.
Lo! upon the distant hills
Light is breaking—radiance fills
Earth's dark places—bog and fen
Echo, "Peace, good will to men!"
May Heaven's smile your steps attend,
While to each I would extend,
Kindly greeting—words of cheer,
Happy Christmas—glad New Year!

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It never fails to cure.
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Resident Agent.
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J. D. Watts, Lynchburg, Va.

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