1884

**Volume 02, Number 12 (December 1884)**

Theodore Presser

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Presser, Theodore. "Volume 02, Number 12 (December 1884)." , (1884). https://digitalcommons.gardner-webb.edu/etude/3

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MOTTO:—Omne tulit punctum qui miscuit utile dulci. —Horatius.

He who mingleth the useful with the agreeable bears away the prize.

THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE

Piano Forte.

VOL. 2.] DECEMBER, 1884. [NO. 12.

THEODORE PRESSER,
EDITOR AND PROPRIETOR,

MUSIC TYPOGRAPHERS.

WILLIAM H. KEYSER & CO.

MUSIC REPRINTED AND DISTRIBUTED IN ALL

STYLES AND SIZES.

NO. 821 ARCH STREET,

PHILADELPHIA.

BOUD & STOCKHAUSEN, Printers, 623 Filbert St., Phila.
THE ETUDE.

PHILADELPHIA, PA., DEC., 1884.

A Monthly Publication for Teachers and Students of the Pianoforte.

SUBSCRIPTION RATES, $2.50 per Year (payable in advance). Single Copy, twenty-five cents. Specimen Copy sent to any address for ten cents. Extra Copies will be furnished to Teachers at one-half the regular retail rates. Postage Free.

Office, 10th Walnut Street.

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PRIZE SONG.

The ETUDE will award a prize of a gold medal for the best setting to the following words. The text to be used as it stands, or in part, at the discretion of the composer. The composition to be written for one voice, with piano accompaniment. The competition is open only to composers now residing in America. All manuscripts must be sent in before January 1, 1885. The manuscripts must bear a fictitious name, but an accompanying sealed letter, bearing the same fictitious name, must contain within the full name and address of the author. No letters will be opened until a decision has been reached awarding the prize, and then only the letter of the successful competitor. The Committee of Award will reserve the right to reject all manuscripts. All unsuccessful manuscripts will be destroyed, the composers are therefore particularly requested to retain duplicates.

The Committee of Award will consist of some of the best known musicians in the country. The names will be announced in due time.

THE STREAM.

By N. A. S.

Bubbling through the sandy earth,
Where the cattle stoop to drink,
Here the streamlet has its birth,
By the meadow’s grassy brink.
Springing from its crystal source,
Hence it flows upon its course.

Through the fields the waters wind
Creeping softly over rocks;
Here and there a bank or isle lined
With wild grasses, reeds, and docks.
Many a fragrant flower dips
Freshening moisture to its lips.

Flowing merrily along
For its waters never stop.
It babbles forth its woeing song
To the blushing clover tops.
Or it sings in harmony
With the cricket’s minor key.

Soon its course of peace must end,
Soon shall cease its happy dream.
When its pure cool waters blend
With the broad and turbid stream;
Mingling with the river’s roar,
Then its song is heard no more.

MUSIC TEACHERS BUREAU.

A young man of promise with limited experience is wanted in one of the Southwestern States to assist as teacher of music in a flourishing school. Salary $50 per month and a home. Address this office for further information.

INTERNATIONAL COPYRIGHT.

IMPORTANT NOTICE.

This interest in this subject has been very great. The response made to the appeal of the committee having in charge the petitions to Congress has been hearty and spontaneous. The signatures of most of the leading musicians of the country as well as the prominent publishers have already been secured. The presentation of the petition for presentation will involv a great deal of time and labor, and in consequence thereof, the committee would most strenuously urge upon all parties the necessity of promptness in returning the petitions. To the Secretary, Mr. A. L. Stanley, 14 Pall Mall Street, Providence, R. I.

All persons who have neglected to secure signatures are respectfully requested to attend to the matter without delay.

Per order of the COMMITTEE.

CHATS WITH PUPILS.

V.

REPOSE IN PIANO PLAYING.

There is in all art works and the performance of them something which we call repose. It is that which a composer strives hardest to attain, and is, further more, the true test of a genuine art work. A work may have merit, but still lack repose; the good may be disturbed by complications, by unnecessary elements, and even injuries. When an art work has been born of all these, there stands within a certain repose. It was that which made Beethoven spend almost as much time in correcting as in composing, and Haydn, after the frenzy of composition had left him, to carefully rewrite his works, making them conform to the rigid rules of composition, and it is that which an artist is working at when he still studies a piece after everybody thinks it is perfected. No well-poised art work ever springs perfect from the heart. As ideas rush forth considerable rubbish is thrown up, which must be cleared away before repose is reached, therefore repose is that satisfaction we feel in contemplating art works which fully express the idea we may possess of the purport and meaning designed to be represented.

In piano playing three things go to make up repose. Equality, uniformity, and velocity. Let us in order to clearly bring forth how these qualities bear on repose in playing, resort to a comparison, and we will take the colossal mosaic picture which stands in St. Peter’s Cathedral at Rome of the Transfiguration, “copied from a painting of Raphael, who mark the thousands and tens of thousands little stones that make up the picture are individually sized, smoothed, and set in place, but done with such consummate skill that not the faintest trace of inequality is discernible. The separate stones then we will liken to equality in playing which bears on repose. The means of a correct blending of tones only. The thing in teaching that bear on equality of individual stones are equal strength of fingers, quiet hand, equal raising of fingers, accentuation. Equality is marred by the little finger turning up, by the joint nearest the nail giving way, by slipping on the keys, and any unnecessary movement whatever of fingers, hand, or arm.

The next quality of repose is uniformity. In the mosaic picture, above alluded to, is the uniting of different little stones one with the other, which is quite distinct from the first, but from the others is separate tones only. The means of uniformity is found in a correct finger action. The passing of the thumb under and the fingers over. Keeping within a comfortable tempo, the correct value of notes is to be considered. Avoiding a dancing motion of the wrists.

Velocity has to do with movement or rapidity and is the last factor in repose we will mention. In the mosaic picture of the Transfiguration we will liken it to the perspective. A piece off time is false perspective. The figures of the picture are scattered and unmetrical, etc. The mountain, the apostles, and the clouds, are shifted out of place by false perspective. The tone pictures are equally twisted out of proportion and shape by poor movement or velocity of the tones.

The meaning and pointing of the picture we will not here consider, only the workmanship that is required to bring out its meaning was the object of this chat. The soul and life of the mosaic and tone pictures are creations not of hands as repose, but made by the hand with help from a source of truth in musical theory science, or system can ever reach.

We have added to our stock over 8000 pieces of music and a complete stock of books. We are fully prepared to supply music to teachers and schools. Send for catalogue and terms.
QUICK TO LEARN, SLOW TO TEACH.

Music abounds with half-truths, and the above proposition is one of them. The relation between perceiving and imprinting is by no means direct. They have only an indirect bearing one upon the other. The former is the result of our own good and bad experiences, the latter is the result of our own good and bad experiences. Hence, the proposition is not a full and complete one. It is a half-truth, and a half-truth is a dangerous thing. It is a dangerous thing to be half-true, and a dangerous thing to be half-true.

WILLIAM W. WOOD.

The ETUDE.

The Art of Concerts.

The result of our effort to have institutions of learning enjoy the highest artistic performances at a very small cost has turned out most satisfactorily. A large number of institutions West and South have arranged for concerts during this month. We will publish in our next issue a full account of the reception these artists have had, made up from the report given us from principals of schools and heads of musical departments.

In colleges, where music is systematically and earnestly taught, the highest fitting place for these concerts is found. From the highest to the lowest, from the rich to the poor, they are all welcome. The audience is composed of young, plastic minds, open to receive and retain artistic culture, that they are striving to accomplish what they hear and enjoy in these concerts, all of which is in a line of daily thoughts. These concerts are prepared especially for educational purposes, and where it is desirable, will be interspersed with verbal descriptions of the compositions performed.

Our aim is to stimulate these concerts permanently where music, in institutions, is a prominent feature. It is the duty of the superintendents, and the churches, to participate with the concerts given by the regular teachers, but to strengthen any effort they may make in the same direction.

In January or February we will send Mr. Sheridan and Dr. Maas with a visit to several institutions, in the West and South.

We desire and urge on all parties to make arrangements with us as early as possible, in order to map out the trip and give exact date of concert, thus giving all more time for preparation.

We can still supply copies of the unfinished Volume I, for twenty-five cents. These copies are, however, not bound, but will be sent post-free. The first six issues of Volume II are entirely exhausted.
WHAT SHALL I BUY?

MUSICAL HOLIDAY PRESENTS.

There can be nothing more pleasing than a musical present. We can think of nothing found in the Catalogue of Music would answer the above question. We have selected, however, a number of articles that are particularly suitable for gifts.

These can be found at any regular music store. If you are in any doubt as to what to send in the way of present, we suggest you supply any of the following articles on receipt of the marked price. The list of musical novels and sketches found in another column will be well to consult, as they are bound in neat, and sometimes ornamental covers. We commend our readers to the following list, as containing the most suitable and valuable musical articles that can be found:

1. Tennyson's Songs, With Music.—Songs from the Published Writings of Alfred Tennyson. Set to Music by various Composers. Edited by W. G. Cusins. With Portrait and Original Illustrations by Winslow Homer, C. S. Reinhart, A. Fredericks, and Josie Curtis. Royal 4to, Cloth, Gift Edges, $8.00.

2. Portraits of the Great Composers.—Life-size, $8.00 each; one-half size, $4.00; Cabinet sizes, 50 cts., or $4.00 a dozen.

3. The Realms of Tones.—Three hundred portraits of the most celebrated European and American Musicians. Bound in cloth, by Dr. F. T. Ritter. $1.75.

4. Celebrated Musicians of all Nations.—A collection of portraits with biographical notices. From the German of Hervey. $3.75.

5. A Metronome.—From $6.00 to $13.00 (by express). $1.25.

6. Music and Morals.—Hawes. $1.75.

7. Polka's Musical Sketches.—$1.50.

8. A Romantic Biography of Mozart or Beethoven.—By Ral. $1.50.

9. Mendelssohn's Songs Without Words.—From $5.00 to $4.00.

10. The Great Tones Poets.—Cowper. $1.50.

11. Letters on Music to a Lady.—Ellert. $1.25.


13. Music Rolls.—From $1.00 to $4.00.

14. The Bound Volumes of Vocal and Instrumental Music.—From 75 cts. to $6.00.

15. A Year's Subscription to The Etude.—$1.25.

16. The Bound Volume of The Etude.—$2.50 and $3.00 (postage 30 cts.).

17. A Musical Box.—A very desirable present. From $2.00 to $100.00.

Besides the above, there are many other acceptable day presents of a musical character, Beethoven's sonatas, Chopin's works, Mozart's works, and Schumann's works can be had in several volumes. His "Album for the Youth" makes a very neat present for a musical child. Mendelssohn's complete works in two volumes (Peter's edition) makes a very desirable present for one who can furnish them regularly, and material enough will be found in each to keep the average student busy one month.

There is a slight misprint in Mr. Hahr's article on "The Moible Practice." The last example given should be in B Minor, the A and C being sharp. There is also a superfluous "g" and "d" marked over certain notes in the second and third measures of the right-hand exercise.

With this issue many subscriptions expire. The paper will not be continued unless a renewal is received. We are dependent almost entirely upon subscriptions for maintenance, and hence cannot afford to risk the chances of renewal. We earnestly hope that all who wish to continue The Etude after the present volume has dropped off. We print only a limited number, and it will be well to renew promptly, if you wish to procure a complete volume.

This is the last month for the competition of the prize song offered by this journal. Those who have MSS. will please send them in by the 15th of this month, by which time all competition must close. We will continue to offer prizes in the journal during the coming year. Our next one will be announced in January issue.

We desire that The Etude be placed on the table of every reading-room to which students are admitted in colleges and music schools. We have for this special purpose an elegant portfolio manufactured, which will be sent gratis to all parties subscribing for the above purpose.

EXTRAORDINARY OFFER.

FOR THIS MONTH ONLY.

We will send The Etude for one year and the following EIGHT VOLUMES for only $2.00. The books will be sent post free.

The eight volumes are worth alone (bound in cloth) from $10.00 to $12.00. They are suitable for holiday presents. This offer can be used by teachers as an inducement to procure subscriptions from pupils. The Etude is intended for pupils and students as well as teachers, and we have no means of reaching the former only through the latter. With this valuable premium we hope to add many more pupils to our readers. Remember we will offer these volumes only this month.

MY MUSICAL MEMOIRS.—For complete review see September issue, 1884, of The Etude, H. R. Hawes.

SUCCESSFUL MEN OF TO-DAY.—By W. F. Crafts.

"This is an excellent book of the kind, and contains much that is valuable. It is very pleasant reading, for it abounds in good anecdotes, and contains many hints both original and practical. It gives an excellent definition of success —The Critic, New York.

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"There are at times, flights of eloquence that rise to grandeur."—New York Herald.

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"Everyone knows that Mr. Hale is the prince of storytellers, and his vigorous style is charming."—The Globe, Boston.

"The stories are among the best that Mr. Hale has ever written. . . . No American writer of fiction is more highly appreciated than Edward Everett Hale."—Brooklyn Eagle.

Each book is well bound in a neat paper cover of two colors; the type clear and large; the press-work is clear and on good laid paper.
CONTRIBUTION

Editor of The Etude:

DEAR SIR,—I was glad to see Mrs. Hunter's essay on "How to Develop the Legato Touch." I say "how to develop the legato touch," for I have many reading pupils among your subscribers, who will value this essay for their musical scrap-books. By the way, that you are much engaged in the business of writing the essays of the running musical periodicals, The Etude contains none other than valuable essays, and I find in teaching that I have quite as many pupils who come to study with me who had had any previous instruction on the formation of the hand. When I show my pupils the correct position of the fingers, the second finger is often raised, so that I have to correct my hand that way, and to raise and drop my fingers in that manner, but I have been given such difficulties in the start that I was practically impossible to give much attention to the position." It is evident, therefore, that it requires something more than telling. It needs a course of treatment and experience to form the hand, and still more to develop a correct technique and retain these perfect movements. I have given a great deal of thought and study to this foundation work in music, and consequently have been very much interested in all that has been written about it. The most practical information I have found was from Mr. Sherwood's essay, "How to Develop the Legato Touch," in No. 14 of "How to Develop the Legato Touch." He says: "Every hand has naturally three strong fingers—the thumb, the second finger, and the little finger. According to prevailing methods, piano players constantly endeavor to lift the fourth finger high. It is difficult to hold the fingers in that position, and they are already moderately low, at the same time having the weak finger knuckles higher. I advocate very strongly holding the hands in a more natural position, as it gives better support to the knuckles as high an altitude as practicable. The top of my hand can thus be made level and enough—enough—enough to carry the hand naturally with a minimum of pain. The elbow should be kept down during this exercise, as in all good playing. I can open my fingers so as not to move my hand up and down, and they always maintain their position in a different position from that of the majority of pianists whom I have observed. Most of them tip the hand downward with the knuckles, and the thumb is the highest part. Thus exerting a preponderance unfavorable to the management of the weaker fingers. This better position of the hand is easier to maintain, and makes the hand more supple, thus giving it an air of freedom. In the essay I have read on this subject, the advice is usually given to turn the hand out, and to keep the elbow high. But by putting the weak fingers, especially the fifth, through a course of discipline, such as I have described, you will never fail to get a perfect legato. Illustrate, a lady who had been studying in Germany for several years, did not get the results that this practice will bring, and seemed very much interested in knowing how it was produced. She said 'I spent the whole day with this boy doing nothing but tracing my fingers with the hand at the fifth hand, and standing criticism with her for years, and she thought there was some radical defect in her hand. Such, however, was the case, and although the defect was not the same in two days' practice, in the manner described above, her weak finger knuckles were level with the others.

After this result has been reached, the same slow movement can be applied to the key-board (with each hand separately), and by keeping a steady watch upon them, you will see whether they are rising or falling. If they do, as the teacher says, "It is a great pleasure to see these results in a pupil when all the studies for development will be ready." You have a foundation of strong and weak fingers, and are thus (in one direction) making up the musician. Yours respectfully,

JULIA E. NICHOLLS.

DE MONZE, IOWA.

HOW TO PRACTICE.

By MISS AMY FAY.

(Continued from last issue.)

A petition has lately been circulated in Berlin begging the police to regulate the hours of practice, and a regular war against pianists has been declared, because, it is said, the habit of constantly playing for hours and hours is doing immense harm to the sense of feeling, and the organs of the hand. The force wasted in attempting to lift the fourth finger accomplishes very little with the wrist still and the hand in this way. When the fourth finger is turned to the right, the knuckles turn to the left, and the same thing happens when the fourth finger is turned to the left.

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Mr. Sherwood here proceeds to explain the advantages of the principal and the proper methods in connection with the Polonaise, Op. 40, No. 1, and other works.

We speak of the "body" of Debussy. It is a matter of feeling the setting of the nerves on edge, and the very movement of the muscles at the extremities, and would be given easily, inefficiently, and without the requisite readiness, while the less important movements of the fingers, and the less difficult ones, are the reverse of musical. (Mr. Sherwood here proceeds to explain the advantages of the principal and the proper methods in connection with the Polonaise, Op. 40, No. 1, and other works.)

The whole is built up "from the body" of Debussy's requiring her to hold the outside of the hand even higher than the inside. I have discovered, however, that the difference in feeling makes the wrist fall on the side of the knuckles level with the others, and they sink in and fall down like a side-robe (as Mr. Sherwood graphically described) without putting the hand into the knuckles level with the others. I find this, however, that the fifth finger can be put through a course of this effect, and the hands will not sink in and fall down like a side-robe (as Mr. Sherwood graphically described) without putting the hand into the knuckles level with the others. I find this, however, that the fifth finger can be put through a course of treatment that will make the hands sink in and fall down like a side-robe (as Mr. Sherwood graphically described) without putting the hand into the knuckles level with the others.

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The former touch is quite natural to the schoolboy, the latter is acquired by the man only, after years of careful training. In fact, in many cases, the hand must be entirely repainted in order to prevent it from dropping the fingers into this arpeggio. Some have firm joints, others can tie their fingers into knots; but all hands have at least three common faults which you should endeavor to avoid. First, the hand must let the tip of the fingers rest on the piano-board and not overshoot and drop at the wrist, to stretch out the fingers, and to roll over on the outer side.

The pupil attempting to play in this cramped and deformed position is "hand push." Lost you may not quite appreciate the horrors of this, let me explain it further. The pupil's intonation is therefore not good because he takes of the nature and condition of the fingers, and from the clavicle to the digitum manus the only flexible joint is the first, which may be moved in the direction of the outer side. Arpeggios and scales are played, while octaves requiring more pressure proceed from the ball and socket joint at the shoulder. By forcing the hand to a position which has been made to act like a bent spring on the combined movements of the pair of large joints to which I have just referred. He has the same effect as a boy who, of his own accord, would not employ not only these, but even the hip joint in rendering a heavy number of Chopin, the effect being to crush the fingers, not to stretch them.

With this natural endowment for piano playing a pupil begins taking lessons. "A cheap teacher to start with; a better one later, as 'Liszt will give a first-class one.' is the soliloquy of the fond materfamilias. A huge instructor (I refer to a book) is placed before the poor, trembling child, and the pupil is required to go through the motions of playing the most practicable melodies, which imitate the very natures of Master Liszt, Chopin, and other greats. And do youbase on this statement or which is one of these, in course of time the light faintly dawns and the child has learned, after a quarter's anxiety and weariness, a very few notes which can be performed with blackbirds. The tyro is now told that this one stands for E, that D is D... You will often see above the note D the word "hand push." Have you no teacher who will explain it to you? Very well, then read W.S. B. Matthews on "Mason's Technics." Read the part 'hand push' and there you will see it explained. It is "Stop and listen and think," and apply what you read.

Furthermore, in conclusion, read the following: Having trained your hand with imagination, or as we say, you have to play all the piano, begin at your wrist. Swing the hand from the wrist to the elbow in several times without disturbing the position of the arm. Relax all the tendons in the wrist, and repeat the motion fifteen or twenty times, without lifting the hand. Then take the hand on the keyboard, alighting on the tip of the middle finger. Continue this until you are certain that you can play in this position. Move the fingers to the equilibrium, hanging at the side. Now, attention to the hand! Curve the fingers downward from the middle joints, the tips act and the fingers bending outward. In striking be particularly careful not to let the force of the blow bend this first joint inward. The only flexible joints are the knuckle joints, or those nearest the hand. Read these joints and see if they are not all of them making "cuts backs" at you. Drop them until they are level with the upper surface of the hand.

In looking at your hand now, if you have it in the correct position, it will present a level area, and will look like the base of the tripod, with the arm forming the leg. In this position your hand is in equilibrium, hanging suspended in the air, like so many hawks waiting to pounce down upon their prey, raise the second finger up to two or three inches from the base, imagine it is a pencil in a screen, that the hand, upon it, can not rest, not a space higher, ergo strike G. Let the pupil thus transpose pieces which he has not played until now, and then try to have them written. This will be an exercise in the musical alphabet, therefore the next key must stand lower than the first, we must look for the next key on the left side of the one we held down; which is B. In the Bass we see C, and the next one up in the Treble must be F. The key for the first note in the third measure (Treble) is found by the same principle of comparison. We always look for the next one, and try it. If it is not right, the next one must be right, and so on. Do not change your hand, or you will lose the whole thing. Do you use two hands? Must you learn to write with both? If so, you must learn to write with both together. As soon as a piece has been memorized it is no longer a fit subject for transcription. Separate graded exercises are taught to precede the first pieces. The value of such "Transposition Exercises" cannot be overrated. A pupil who has learned to read notes by comparison with tones and note duration is more than twice as fast as the one who only reads them by counting lines, and is bound to become a prima vista player.

In the Treble the first note being G, we count four up and strike therefore B; in the Bass we see C. Our pupils up we find the respective keys e; henceforth we proceed by the comparison of the second note in the Treble stands on the line below the space in which the first note (G) lies. From line to line the first note is one step in the musical alphabet, therefore the next key must stand one space lower than the first, we must look for the next key on the left side of the one we held down, which is E. In the Bass we see C, and the next one up in the Treble must be F. The key for the first note in the third measure (Treble) is found by the same principle of comparison. We always look for the next one, and try it. If it is not right, the next one must be right, and so on. Do not change your hand, or you will lose the whole thing. Do you use two hands? Must you learn to write with both? If so, you must learn to write with both together. As soon as a piece has been memorized it is no longer a fit subject for transcription. Separate graded exercises are taught to precede the first pieces. The value of such "Transposition Exercises" cannot be overrated. A pupil who has learned to read notes by comparison with tones and note duration is more than twice as fast as the one who only reads them by counting lines, and is bound to become a prima vista player.

For illustration let us turn to No. 37 of L. Myer's Studies in the September issue of The Etude. In the Treble the first note being G, we count four up and strike therefore B; in the Bass we see C. Our pupils up we find the respective keys e; henceforth we proceed by the comparison of the second note in the Treble stands on the line below the space in which the first note (G) lies. From line to line the first note is one step in the musical alphabet, therefore the next key must stand one space lower than the first, we must look for the next key on the left side of the one we held down, which is E. In the Bass we see C, and the next one up in the Treble must be F. The key for the first note in the third measure (Treble) is found by the same principle of comparison. We always look for the next one, and try it. If it is not right, the next one must be right, and so on. Do not change your hand, or you will lose the whole thing. Do you use two hands? Must you learn to write with both? If so, you must learn to write with both together. As soon as a piece has been memorized it is no longer a fit subject for transcription. Separate graded exercises are taught to precede the first pieces. The value of such "Transposition Exercises" cannot be overrated. A pupil who has learned to read notes by comparison with tones and note duration is more than twice as fast as the one who only reads them by counting lines, and is bound to become a prima vista player.
FORTY-EIGHT

PROGRESSIVE PIANO STUDIES.

(Book 2.

(Allelgetto.

A. LOESCHHORN, Op. 65.)

mf
HELS IN SCALE-PRACTICE.

(For the Everd.)

If students of the piano-forte who are striving to become virtuosi, and amateurs who are trying to go beyond mediocrity, will only give abundant time to scale-practice every day, with the proper muscular functions, concentration of mind, and with special attention to correcting individual deficiencies, they will find it beneficially effective to use all manner of scale exercises, and also scale exercises of all manner of time. If the student will observe in detail the letter of this music, he will find that it is not to be neglected. If the student will therefore give exclusive attention to this finger (fourth) for awhile, in certain exercises, this difficulty may be gradually overcome, and perhaps sooner than is expected; for instance:

For right hand alone.

and by some few preliminary steps. In the general practice they must be constantly before the mind at the same time. The first then, "reposeful" playing (it is placed first, because if acquired early it is essentially and in overcoming all other difficulties), depends on the control of the whole body while at the instrument, or in other words, "the influence of mind over matter." This can be gained by any special technical exercises, but by constant and earnest efforts to put the body and nerves under subjection to the will-power every time one goes down to play, and to maintain this control. It depends also on a relaxed state of the muscles employed, which means not weakness, but freedom from rigidity and stiffness of feeling of ease and readiness, but at the same time a consciousness of reserve power.

The other two qualities, "smooth" and "even," might be taken to signify the same thing, but we wish to express by these terms two different ideas, at least in a technical sense, namely, by "smooth" we mean the absence of jerks and discontinuities, and by "even" we mean equality of tone and equality of time and rhythm.

The absence of jerks and gaps depends on a skillful passing of the arms and fingers, and a quiet, "gliding" movement of the hand.

The "evenness" of tones depends on the equal development of the muscles controlling each separate finger and constant attention to "touch" and "tone-quality," and the "evenness" of time and rhythm depends on an ever-present sense of decided rhythm in all scale-practice, whether the rhythmical accent be marked audibly or only felt mentally.

To facilitate the acquiring of a smooth passing of the arms and fingers we recommend the following preliminary exercise (based on two of the most important conditions, viz., touch and rhythm) to be given to the student, and hand in hand, giving to the wrist an even, lateral movement in the direction of the scale): the left hand, firmly pressing on some convenient key (an A, fifth finger, the right hand, and on G, fourth space, for the left, draw the elbow in and rest it against the side of the body, a little in front, then move the hand laterally, back and forth, to right and left of the thumb of the compass of one octave (without playing), taking care that the line of the knuckles is always the same, and that the line of the little finger follows the setting of the hand, and that the thumb does not rest on the key of the key-board. The elbow and the hand should act as double "pivots" to the hand during this exercise, and must be kept firm in their respective positions. Here we are merely suggesting the "nonsense," and a true lateral movement of hand and arm (quietly, but unmistakably "gliding") as in the preliminary. The above exercise is equally applicable in starting beginning on scales as in cor-

Above, all, cultivate a good touch and beautiful tone quality, even in the simplest exercise; in this manner your esthetic nature will be developed along with mechanical dexterity, and you will learn better to appreciate the fact, often forgotten, that exercises of all kinds are only the means to an end, namely, artistic expression of the true and natural passions. - [Page 223 -]

THE ETUDE.

W. MAINEEN, in a recent lecture, "Requisites for Learning the Piano," before his pupils of the Oxford (Ohio) Fo-}

The third difficulty of equal finger development lies in the natural weakness of the fourth finger (German). The fifth finger is of so much less importance in scale-playing that it is not specially referred to in this article, and is beside considered a matter of the fourth finger. If the student will therefore give exclusive attention to this finger (fourth) for awhile, in certain exercises, this difficulty may be gradually overcome, and perhaps sooner than is expected; for instance:

For left hand alone.

Make the above accent by raising the fourth finger as high as possible by itself, and bearing firmly, not dropping, on the key, with a strong clamping pressure, without straight- line or lateral movement, and with the hand in the position of hand and wrist. The action of the finger in question should be preceded and followed by a slight pause, using the pause as a means to draw up the fourth finger and to gain control of its muscles, and the pause following to feel the clamping of the finger and to prepare the fifth for a sub-

The practices of scales in all gradations of tone, from "pp," to "f," as well as "crescendo" and "diminuendo," are among the best means for developing equality of tone; the constant use of a certain rhythm in scales, in groups of 3, 4, 6 etc., with regularly recurring accents (not always audibly marked, however), is also calculated to equalize the touch, while it is invaluable and indispensable for cultivating the ability to express the ideas of the composer.

We close these remarks with a few suggestions in the way of summary, and for technical purposes in general:

Let the seat be rather low.

Keep upper arm and elbow firm and still; no smooth or even scales will keep pace with a "wriggling" elbow.

The direction of the arm and hand should be kept firm in their respective positions. Here we are merely suggesting the "nonsense," and a true lateral movement of hand and arm (quietly, but unmistakably "gliding") as in the preliminary.

The above exercise is equally applicable in starting beginning on scales as in cor-

Above all, cultivate a good touch and beautiful tone quality, even in the simplest exercise; in this manner your esthetic nature will be developed along with mechanical dexterity, and you will learn better to appreciate the fact, often forgotten, that exercises of all kinds are only the means to an end, namely, artistic expression of the true and natural passions.

Some young people having a natural aptitude for music they are not only not at all sure of their ability to make a profession of it, but they do not always make diligence their companion, and without the rigid application to study and practice, which is now so necessary in this profession, they are sure to lack proficiency.

One proof of genius is constant progress; no matter what may be accomplished, the student of genius is never satisfied with short aiming higher, he must aim at the best, and it is with himself, that is the point at which he stops.

The above has not been written to discourage the humble beginner, but to show that by patience and perseverance the least talented may accomplish a great deal. Let not the many who are over-confident in their own abilities, despise the humble, patient, and persevering, and be willing to make haste by
We have not printed any of the encouraging letters received for over a year. The reception of The Etude among the profession has been very favorable. We believe that our young teachers, or those who have regarded our letters as a source of instruction, have found that it is simple, and that it has contributed to their success. The following are some of the letters that are addressed to us:

**FAIRBURY, ILL., Oct. 15th, 1884.**


The Etude is the most accessible tool for the young artist, and it is my hope that it will be of service to you. I am enclosed money order for ten dollars, in the hopes that you may like my service. I am enclosing you a copy of a letter which I have written to my pupil Miss E. A. Easton, who has been with me for several years, and who has made great progress. She is now a proficient performer, and I hope that she will continue to improve. She is an excellent pupil, and I have no doubt that she will succeed in her studies.

**FREIBURG,** Germany. Oberon, Quantity of Invention. Exquisite,——Exceed both in ideality and grace. Wagner is not an original musical mind, but he is certainly original in his own. Mendelssohn's Wedding March.——I can but admire it, and yet I have been unable to free myself from the desire to write for the organ. It is not so realistic for the frame of this exquisitely poetical score.

To the artist who sits down to his labor with the conviction that he is a master.

If Robert Schumann has been gifted with the facility of adequately and outwardly displaying his enormous natural powers he would have equaled Beethoven.

Song Without Words.——Not one of those pale, elegant melodies made a deep impression on me. They were so maddeningly smooth and polite, so fainthearted that they involuntarily drove me to Schumann's tropical heat.

The Lied.——Lovely Schubert, romantic Franz, intellectual Schumann.

The smallest leaf that has issued from this (Schubert's) poet's chamber makes a deep and lively impression on me.

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The smallest leaf that has issued from this (Schubert's) poet's chamber makes a deep and lively impression on me.
same time be carefully avoids the hurting of his plants, in order to have them always fresh and ready to his hand. If we follow his example with our pupil, we must preserve in them that desire to learn which is so necessary to the accomplishment of our object, and their requirement. Let us try, then, to exercise them in a way that will not be wearisome to their imaginations. Let us watch them from lesson to lesson, and investigate carefully what is the best way to subject the details of the lesson to our will. We must not consider ourselves; our aim should be to bring out the latent ability of our pupils by such a course as shall appear to them agreeable and pleasant, and at the same time induce them to work. But with all this it is necessary to be firm to our purpose, and not to be too indulgent, lest we defeat the object and end of our teaching. Nothing excites the ambition of the pupil to learn more than a partial finishing of the steps he takes; especially when we encourage him by an occasional acknowledgment of his diligence and powers. It happens that the pupil should be at any time not much disposed to take his lesson, it is incumbent on us to be so much more careful in our treatment of him.

It may be asked are we always disposed to teach? We must appear so. If we are not so in reality. Youth has also its weakness and caprices. In spring is apt to spoil all the labor and pains of the gardener, if he has not timely protected the plants against it, so with us a harsh word or an impatient behavior may spoil all our plans and desires. The teacher must be afraid that one lesson may be lost because he does not immediately see its results. From one such apparently lost lesson days and weeks of labor may be gained, if wisely used. We do not mean to say that we should submit to humors and caprices in pupils, especially if they should be the result of a strong inclination to idleness, but, if such seems to be the case, do not put them down at once, and effectually. It will happen, however, that uneasiness, and unwillingness on the part of the pupil may result from some error. In such cases, it is better to analyze the contents of former lessons, and show the advance he has already made, and their preparations for future success. The results may be obtained from the pupil, insisting upon enforcing any new. We shall lose time by this, but gain by such a course. For besides that such a repetition can be made, very useful. It is most likely that the pupil may feel the delicacy and kindness of our treatment; and he will probably feel bound to exert himself to the utmost of his capacity.

Germaine to the question: - How is the advantage of the pupil made from the pupil, or in other words, how is the pupil's advantage made from the pupil? The answer is: the pupil's advantage is made from the pupil, by the pupil's own effort and industry.

The conductor in such a case at a public performance can do but little that the singers have not been trained to do, and the interpretation of the music is apt to be a mechanical and spiritless operation. Such performances may give a society a good reputation, and thus profit and pleasure, but are not very profitable, and it is quite unlike the American way of doing things.

How to organize a chorus of inexperienced singers and educate them into correct and well-trained performers, and how to conduct a society of singers already competent, musically to do good work would not only carry us too far, but out of the line of our work and aim.

QUEST:—Can any one who understands the piano learn to play the organ without having one at home to practice on? — E. G.

ANS.—No. Registration and pedal-practice can only be acquired at the organ itself. The organ is quite different from the piano's, and the whole management of the tone of the organ requires special training. The only thing in any assistance in acquiring a knowledge of the organ playing is a pedal attachment to the piano.

QUEST:—I have acquired a bad habit of drawing my fourth and fifth fingers under my hand in playing. Can you recommend some exercises by the practice of which I may overcome this defect?—M. T.

ANS.—Your finger joints have evidently not had sufficient practice. This weakness is met with in young ladies, pupils who possess soft, undeveloped hands, with tapering fingers. It is an encouraging fault as it indicates a good piano hand. It is also one of the common faults to overcome. A few weeks of continual practice will do this. The following advice will remit it forever. Use the five-finger exercise in which the first, second, and third fingers are held down while the fourth and fifth only. This is the best set of exercises for this purpose. It is found in Kullak's "The Art of Touch," but this particular finger exercise is published separate by Otto Bendix of the New England Conservatory of Music, Boston, for the benefit of his pupils.

QUEST:—Will you give me the metronome marks for Kullak's Octave Studies?—O. K.

ANS.—No. 1. 1 = 100. No. 2. 1 = 72. No. 3. 1 = 92. No. 4. 1 = 130. No. 5. 1 = 200. No. 6. 1 = 80. No. 7. Allegro 1 = 128; Molto Allegro e mezzos for 92; Piu mosso 1 = 104.

QUEST:—Will you through The Etude, give me some information regarding the Chautauqua Musical Reading Club?—E. E. Avers of Richmond, Va., the Secretary and prime mover of the scheme, has suffered from protracted ill-health so as to be unable to attend the meetings. The Club has been successfully pressed to drop the work entirely. The Chautauqua management has thought it best to organize the entire scheme into a voluntary association, in which we understand is less severe than the original, has been carefully prepared, and will soon be issued in the form of a hand-book, which will be handed to each attending aetave.

W. F. Sherwin, Franklin Square, Boston. We will also have them for distribution at this office.

The meaning of song goes deep. Who is there that in logical words can express the effect that music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for a moment gaze into that.—CARLYLE.

"Music," says Burney, "may be applied to licentious poetry, but the poetry then corrupts the music, not the music the poetry." It has often regulated the movement of the lascivious dances, but such airs, heard for the first time, without the song or dance, could convey no idea like a melody.

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of a few grains of nystro-glycerine will fire an equal quantity of lodine of nitrogen, if placed within a few feet of it.

There seems to be some unfortunate pianists and piano teachers in whom vanity and conceit take the place of earnestness and genuine love of music and the profession of which they are a part. They are so blinded by the success and importance of themselves that they completely disbelieve the notion that they are virtuous even by the most humilating experience, which only excite their envy and almost unconscious idea of their pupils and students as being of no more value than themselves. But the real teacher has the artist spirit. He recognizes the fact that the art he is called to the practice of is the cultivation of the true and noble qualities of men, mind, works to the study of which he may importantly devote his best powers; and he believes with all his heart that whoever makes the most progress and obtains the greatest practical benefit from the master-pieces of musical composition that they really appreciate them, in form and spirit, are inspired with love and enthusiasm for them, and have learned from their own experience to place the same elevated estimate upon them which he himself does, has done a noble and a sacred work, one which he would not exchange for any other whatsoever.—J. C. F.

GOING ABROAD TO STUDY MUSIC.—There is a spacy little argument going on in the journals regarding the advisability of the study music abroad. The controversy is squarely worth the words bestowed upon it. As a musical education can be obtained in this country, and it is far more genial and agreeable at home, it would do quite as well as at home as they do abroad. Every year vast numbers of musical students go to Germany, and perhaps all those who have returned within the last few years can re-consider how satisfactory the manner of study the students, and what is the censure to every one. It is fully time that this cost of going abroad to study music were silenced.—Saturday Evening Gazzette, Boston.

EXAMINATION QUESTIONS.

101. Which is the best note to leave out in writing for less than a quarter, and why?
102. Do the same notes continue to be the best to double or leave out in inversions, as are triads unnatural?
103. What do you mean by resolving a discord?
104. How is preparation?
105. What is meant by a dash (—) in figuring; thus, 2—2.
106. Give a general rule for the progression of suspended notes.

HARMONY.

110. How many kinds of cadences are there? Give an example.
111. Which is the best note to double in a Chord of the 7th.
112. Which is the next best double to be?
113. When a Chord of the 7th is inverted, why is it better to leave out the 5th and double the root, than to bring in all the four notes of the chord?
114. In a Chord of the 7th, what is the usual progression of the 5th?
115. Is there any exception? If so, what license is the 7th allowed, and under what circumstances?
116. What note is meant to be left out in the Chord of the 9th?
117. From any author an example of a Chord of the Dominant 7th, in which the resolution is irregular. What appears to you to have been the author's reason for departing from the rule?
118. How is the Cadence of the Chord of the Dominant 9th?
119. How is it figured fully?
120. How can the figuring be contracted?
121. What note is the best to leave out in the Chord of the 9th?
122. What is meant by the Chord of the Dominated 9th?
123. On which condition is this modification simply effected?
124. Modulate from C into F.
125. Modulate from C into A Minor.
126. Modulate from B into F.
127. Modulate from A into E Minor.
128. Modulate from A into G Minor.
129. Modulate from A into D Minor.
130. Give an example of syncopation and of suspension, and state the difference between them.
131. The next issue will contain questions composed of notes entirely.

HUMORISTICS.

"But, said the bemused man, "I must go out and make a speech. Something must be done to stop the playing of that band!"

Girl.—"Do you play the piano by note?"
Boy.—"Yes, and by ear as well."

Girl.—"I don't see how you reach the upper keys."

Exchange.—"He. Don't you think that Bach wrote more compositions than any other composer?"

She.—"Oh, no! I think that Fats must beat him all to pieces, I find his name at the end of almost every piece I play."

"Why don't they play some new music nowadays?" said a gentleman at a concert. "I'm tired of this old stuff; 'The Position de Loujiaume.'"

"Why, that is old!"

"Yes it is, nearly 600 years old; it was written by Adams.""