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MOTTO.—Omne tulit punctum qui miscit utile dulci.—Horatius.
He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE

Piano Forte.

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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 meadows' 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 the banks are 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 wooping 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 turbulent 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 in teaching music in a flourishing school. Salary $50 per month and a home. Address this office for further information.

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IMPORTANT NOTICE.

This interest in this subject has been very great, and 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 preparation of the petition for presentation will involve 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 Pallack 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

COMMITTEE.
QUICK TO LEARN, SLOW TO TEACH.

Music abounds with half-truths, and the above proposition is one of them. The relation between perceiving and imparting is by no means direct. They have only an indirect bearing one upon the other, and yet, in their general effect, it is one of our earnest consideration. The possession of a gift can be exercised in two ways, namely, for the enjoyment of self only and for the benefit of others. If the benefit of others, the means of obtaining that benefit be of great importance. If for our enjoyment, the means are to be considered. No single session of the gift need be considered. To more clearly understand this, take wealth. It can come suddenly, without the faintest effort on our part, or can be acquired by a slow process of thrift, economy, and industry. The one who simply possesses wealth, but knows not from whence it came, would be a poor subject, indeed, to guide others on the road to riches; but the one who acquired for every cent he possessed could throw out some very valuable hints to others, could advise, caution, and guide the young aspirant on the road to worldly riches.

Intuition plays no little part in music. The touch of the spirit-hand often floods the soul of man with the celestial fire; then, again, only a gauzy veil is required to be removed and all the beauty is opened to the gaze, but most of us pass through the veil in twilight, and through twilight into the sunlight of the artistic world. Now, just to the extent of the rapidity with which the absorption of ideas goes on will the means and the successive steps not be recognized or realized. A quick perception of the objects does not analyze its cognitions. To the one who has passed even one stage farther than this, a Mozart could stow away a theme in his mind and then go down and shoot billiard-balls, afterwards return with a fully-developed composition, which needed only the mechanical process of writing down. Even ordinary brains have been known to solve mathematical problems during the night. Intuitive power asks and seeks no plan or system, a guide is only necessary to supply material for exercise. How a thing is acquired by one with a quick perception is one knows. They catch knowledge on the fly. It comes to them without effort, but the struggle for it. Ask them how they do it and they will tell you they do not know. And yet they perform almost impossible difficulties with unconscious ease.

The possession of knowledge is not controlled by our intuitive perception. It is nursed in every human breast. Those possessed of small mind have often an insatiable longing for knowledge, and what they are wanting in natural power is supplied very often by an indomitable energy, by a burning desire to rise above mediocrity, and every resource in their nature is called on to supply the lack of inherited talent. Just as the physical body will adjust itself to any naturally weak organ, the strong organs coming up and doing the work of the defective ones, so in the mental organization a weak faculty is supplied by the development of stronger ones. Without this grasping power is defective you will find that their mode of operation is well defined. They will measure the strength of their enemy with a calculating eye. They will study every advantage and invent every method of deceiving their opponents. There is a covetous prize. The struggle is long and desperate at times. Through courage, perseverance, and hard work, with the most approved plan of procedure, a stage of attainment is reached that is positive and satisfactory as that acquired tout à coup. The difference will be apparent when they set to work to impart the knowledge. The one has applied all the art of teaching to himself, while the other knows nothing but the enjoyment of the things which cost little or no effort of his resources. The one approach...
WHAT SHALL I BUY?

MUSICAL HOLIDAY PRESENTS.

There can be nothing more pleasing than a musical present, and no other gift found in a 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 feel in doubt as to your order we 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:


2. PORTRAITS OF THE GREAT COMPOSERS.—Life-size, $6.00 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. L. Ritter. $1.75.

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From the German of Hervey. $3.75.

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11. LETTERS ON MUSIC TO A LADY.—Ehlotz. $1.25.

12. ALCESTE.—A Musical Novel. $1.00.

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16. A YEAR'S SUBSCRIPTION TO THE ETUDES—$1.25.

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Besides the above, there are many other acceptable holiday presents of a musical character, Beet- hoven's sonatas, Chopin's works, Mozart's works, and Schumann's works can be had in several volumes. His "Albume 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 a small sum, and bound in cloth is a whole present for one small sum. A complete present, consisting of the latter of the above books, and a number of the cheaper works, is a very desirable present. 

With this message, 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 our subscribers will renew their subscriptions by the 15th of this month. We have been filled with the expectation of a renewal of the subscription, and have therefore 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.

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.

PUBLISHER'S NOTICES.

The bound volumes of The Etude are now ready. The volume will contain all the issues of the journal, together with a sketch of the life of the editor, which was prepared by Mr. C. C. Ehlert, for this especial purpose, but will not be unfittedly inserted in these volumes. We will hereafter bind in one uniform binding, neat and serviceable cloth binding, with leather tips. The price of these will be $2.50, and thirty cents extra if sent by mail. The orders we have now on hand will be sent on receipt of the required amount. If a special binding is desirable, an additional charge will be made, according to the amount of extra work required. Those who desire to preserve their copies of The Etude can order bound volumes (for fifteen dollars, post free), with the words "The Etude" printed on the cover in large letters.

The "Course in Harmony," including the last of the lessons, and closing with this year's put up in pamphlet form, and are now for sale at ten cents each, or one dollar per dozen. This Course is especially well adapted for younger pupils; it presumes no knowledge of theory, excepting, perhaps, an acquaintance with notation. The science of Harmony is now studied and taught in some form in nearly all colleges, and private teachers have awakened to its importance in developing the inner musical nature of pupils. Mr. Howard is producing a course that will answer the arising demands for a more simple treatment of the science, suitable for American students. The trouble with most works on Harmony has been pedantry, obscurity, and non-adaptability for teaching purposes. We purpose pushing forward the work towards completion during the coming season. The instalments of this work are to be furnished 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 Music of Office Practice." The last example given should be in B Minor, the A and C being sharp. There is also a superfluous "g" and "z" marked over certain notes in the second and third measures of the right-hand exercise.

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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 much 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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Each book is well bound in a neat paper cover of two colors; the type clear and large; the presswork is clear and on good laid paper.
**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, they play everywhere day and night, but apparently to no notice.

The force wasted in attempting to lift the fourth finger accomplishes very little with the wrist stiff and the hand in this way. All the fingers feel the strain next day, and turning it sideward, moving it up and down, and getting it free from the elbow by holding first one side high and the other low, and vice versa reduced to a minimum. Do many players, already confirmed in diametrically opposite habits, this will seem well-nigh impossible. But it affords the means of giving the hand a perfect position as a whole, for greatly increasing flexibility and dexterity, and enlarging the possibilities of acquiring a legato touch and pure tone. Such an increase in the hand is essentially valuable for rapid execution.

Suppose the hand poorly disciplined and the wrist stiff. In a composition containing full chords for both hands, the inner would only be worn out at the extremities, and be given falsely, inefficiently, and without the requisite clearness, while the less important part, the inner, would be making itself felt as the preeminently important. In other words, the subordinate tenor and alto parts would overpower and drown out what should be the leading tenor and alto. The result would be the reverse of musical. (Mr. Sherwood here proceed to explain a case of musical affairs to the effect that not all the offices of the prevalent and the proper methods in composing the Polonaise, Op. 40, No. 1, and other works.)

The speaks in the words of the "body" of Dagar's requiring her to hold the outside of the hand even higher than the inside. I have discovered, however, that the difference between the two sides is often made by the difference in the sides of the knuckles level with the others, and they sink in and fall down like a side-roof (as Mr. Sherwood graphically describes it). I have, therefore, in the case I am speaking of, have to have me begin again the following day.

When I wrote Gough, I, last summer I was practicing very much, and it then became evident that the house was ill up stairs, and I had serious complications, but the practicing had to be done. After she was well enough to have the hand raised, the music was perfectly incongruous with the natural position and I was not comforted to me while I was ill. It bothered me and signifies me to be an accomplishment to my thoughts. After listening while I fell asleep. The same thing happened to me some years ago in Grand Isle, Vi. I was passing the summer in there, and the house was in the room next to my where I stood. Before my arrival in the people in the house were afraid the old lady would not live. Hand in hand with the old lady was her daughter in the habit of listening to the piano. On the contrary, one morning as I seated myself before the instrument she came up to me, Mrs. Gough said, "I can hardly wait till you begin to play, even your finger exercises are a pleasure to me. The moment I hear the first note I run to quiet my nerves all down, and I forget my ailments."

As to my own family it has often occurred that when I have my hands and fingers perfectly dry, and I have been reading in the evening, quite with the air of proposing something new, "Oh, do sit down and play."

I have no doubt it so well is because I practice a great deal with one hand alone slowly and without pedial. This obviates the noise element. One must practice with correct position, the way I play, and one must practice an enough time to be sure that sound, there should be an entirely different thing from performance, except, indeed, when one is practicing concert effects previous to playing in public. My rule is as follows for daily study: Twenty minutes for finger exercises with each hand, Ten minutes for a scale. Half to three-quarters of an hour for Etudes, including ten octave studies. After that pieces are studied, which I play through the pieces slowly with each hand alone, and then repeatedly with both together.

There is one point I wish to touch. The many articles of the article propose the advantage of being a master at one hand means, for me it is best to fix the mind on the hard place, but to play the piece right through with one hand from beginning to end, which is what I always do. When I was once learning Wagner's Spinning Song, and I had a great deal of trouble with the run on the first page. I practiced many times a day with that one hand, and I used to say myself: I will not practice this any more. I will play the piece through no matter how it goes. To my surprise, after playing it right through a number of times, I felt that I could play it better not to fix the mind on the hard place, but to play the piece right through with one hand from beginning to end.

The mind should not become fixed too strongly upon the difficulty of the passage, but to keep the passage as a whole. Don't think about it, but do it, somehow or other.

I suppose that every artist at a certain point in his career is brought to a sense of his own limitations. As I go through the process of getting my art, I think never, but at the very time when each new exploit was being greeted with fanatical applause, it betokened himself to an exhaustive study of the subject, and I think that I have long been hindered from making that point because I find me better to practice the whole piece straight through. The mind should not become fixed too strongly upon the difficulty of the passage, but to keep the passage as a whole. Don't think about it, but do it, somehow or other.

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and rehearsals. If he ever practiced he always used a metronome.

Mr. Harris, who for twelve months acted as his secretary, and seldom tells him, never saw him take his violin from its case except when the frequent practice had earned his right to repose; yet without an effort he continued to overcome the superhuman difficulties he himself had created and to execute the most intricate things with the ease and grace which divided the finger-board with mathematical precision.

"When Liszt heard Paganini," continues Hayeis, "it seems that he shuddered. From him he doubtless received that passion for transcendental, that perfection of technique, which enabled him to play his composition in the firmament, as though the score were a mere scrappy suggestion."

So Liszt was introduced to the great master, and was soon at home with the master's compositions. He had the advantage of playing for Erard & Broadwood what Paganini won for Guarnerius & Stradivarius.

Some years had done before him, Liszt now suddenly retumed the concert-room. He was no longer heard in public; he seemed distanced, except in the presence of his initiating master. Had he not the same talent, or as much perfection as possible to reach the firmament, when 'written so emphatically, I say, Liszt will get a first-class one, is the soliloquy of the fond masterfeltas. A huge instructor (I refer to a book) is placed before the poor, trembling child, and his word is the law; what is next to impossible is made to act like a bent spring on the combined movements of the pair of large joints to which I have just referred. Nevertheless, he was as he said, I doubt not, employ not these, but the hip joint in rendering a heavy number of Chopin, the effect being to increase its prominence."

With this natural endowment for piano playing a pupil begins taking lessons. "A cheap teacher to start with; rather a teacher who will teach you," is the answer of the hand. He will teach you how to write, how to play, how to play the hand of the master. His first lesson is to take his place at the keyboard and learn to read the score.

Chopin belongs the credit of using dispersed chords in extension, which were formerly played in close harmony. When studying these chords in his youth, not being able to read certain notes with his fourth and fifth fingers, he is said to have kept holding a corner between them, in order to widen his grasp. Intervals, which were considered impossible when he introduced them to his compositions, are now thought to be quite practicable. Chopin relates that when he first met Caen in Vienna, Caen looked him with a query: "Will you play for me?" (Without a practice favored that a practiced indifferent at ease writer.)

Caen, who has done such wonders on the organ, took my way away by describing me his manner of practice in Germany, where he thought nothing of ten hours of study.

I conclude, therefore, that in order to be one of these virtuosos, these tremendous luminaries, which fill a whole firmament of characters, or at least a whole scale to which their hands are now attached by the force of natural reaction, one must awake, and that the necessary step is to live in the habit of the piano to practice with a stifling, and, above all, let us leave it to the privileged few to set the world on fire.

"HAND PUSH." FOR THE ETUDE.

I was once asked to name what I consider to be the worst fault students make in "fingers." The one thing I most emphatically do, it is "hand push." Volume has been written concerning the exquisite beauty of a pure legato, and I have written concerning the exquisite beauty of a pure legato, but I have not written concerning the beauty of the hand. It is just as much practiced concerning the piano or the piano playing, as concerning the piano or the piano playing.

Hand push is a term that has been used in the piano literature for many years. It is one of the greatest faults in piano playing. It is the name given to the evil that has been done to the piano by faulty playing.

The hand push is a fault that is caused by too much pressure being put upon the key on the piano. This pressure is enough to cause the key to be pushed down, and it is this pressure that causes the so-called "hand push." The hand push is a fault that is caused by too much pressure being put upon the key on the piano. This pressure is enough to cause the key to be pushed down, and it is this pressure that causes the so-called "hand push."

In looking at your hand now, if you have it in the correct position, it will present a level, and will look like a straight line. This is the way you should hold your hand, and this is the way your hand should be held. If you have your hand in this position, you are in the correct position. The hand position is important, and you should always try to hold your hand in this position when you play the piano.

The correct hand position is one in which your fingers are relaxed and your wrist is straight. This position will allow you to play the piano with the correct technique and will also help you to avoid the fault of "hand push." The correct hand position is one in which your fingers are relaxed and your wrist is straight. This position will allow you to play the piano with the correct technique and will also help you to avoid the fault of "hand push."

When you play the piano, you should try to hold your hand in the correct position. This position will allow you to play the piano with the correct technique and will also help you to avoid the fault of "hand push." When you play the piano, you should try to hold your hand in the correct position. This position will allow you to play the piano with the correct technique and will also help you to avoid the fault of "hand push."

ON THE IMPORTANCE OF "TRANSPOSING." FOR THE ETUDE.

By E. von ADELUNG.

"TRANSPOSING" is viewed by most teachers and the greater part of the public as something that is of practical value only to the composer and the accompanist. Yet the fact is that every pianist is constantly called upon to show evidence of efficient piano instruction by every intelligent teacher.

In a previous article in the May number of THE ETUDE, I said that the importance of transposing is "the key to the whole subject of the piano," and I added that "the key to the whole subject of the piano is the key to the whole subject of the piano." I said that the importance of transposing is "the key to the whole subject of the piano," and I added that "the key to the whole subject of the piano is the key to the whole subject of the piano."
HELP IN SCALE-PRACTICE.

FOR THE ETUDE.

If students of the piano forte who are striving to become virtuosos, and amateurs who are trying to go beyond mediocrity, would only give abundant time to scale practice every day, with the proper muscular concentrations, concentration of mind, and with special attention to correcting individual defects, they would find that theregistration of scales is more easily accomplished. The student, and left hand ascending and right hand descending (German fingering), 1, 5, 3, 1, 5, 3, etc., and thumb ascending and fingers descending (English fingering), 1, 3, 4, 5, 1, 3, 4, 5, respectively, and others which can be formed from these.

The normal 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 besides considerably more resistant to the forces at work in the fourth. 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.

cannot of course be kept as close to the body, but it must, nevertheless, be kept as firm and quiet as when such is the case.

More advanced students will do well in departing occasionally from the established fingering of scales and using on one hand at a time, and should make sure of the exactness of all major and minor scales: for right hand ascending and left hand descending (German fingering), 1, 5, 3, 1, 5, 3, etc., and thumb ascending and fingers descending (English fingering), 1, 3, 4, 5, 1, 3, 4, 5, etc., and others which can be formed from these.

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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, "reposeful" playing (it is placed first, because if acquired early it is greatly in overcomin 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 cannot be obtained by any special technical exercises, but by constant and earnest efforts to put the body and nerves under subjection to the will-power to the utmost degree, 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, and yet an equal feeling of ease and tension, 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 two terms different ideas, at least in a technical sense, namely, by "smooth" we mean the absence of jerks and "even," by "even" we mean equality of time and equality of time and rhythm.

The absence of jerks and gaps depends on a skillful passing of trills 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 rhythmic accent be marked audibly or only felt mentally.

To facilitate the acquiring of a smooth passing of trills and fingers we recommend the following preliminary exercise (based on two of the most important conditions, viz., the keeping of the elbow firm, and the keeping of the wrist and hand, giving to the wrist a sort of lateral movement in the direction of the scale): place the thumb, firmly pressing, on some convenient place on the scale, A, B, C, D, E, etc., on the line of the key-board. The elbow and thumb should act as double "prongs" to the hand during this exercise, and must be kept firm in their proper positions, while the fingers are freely released (as in "gliding") in the preliminary exercise. The exercise is equally applicable in starting beginners on scales as in cor recting bad habits of hand and arm movements in more advanced pupils.

When the C scale goes smoothly in this manner take up the others in Chromatic succession—D flat, D, E flat, F, etc. (one octave for awhile, extending to two or more octaves, according to the progress in quiet, lateral wrist-movement.) In mailing scales high up or down the elbow

for left hand alone.

W. Malmaize, in a recent lecture, "Requisites for Learning the Piano," before his pupils of the Oxford (Ohio) Fe male College, says, "It is not enough to have been a thorough technical and elementary instruction, perseverance, not to be vain, not to court flattery, not to play to win, but above all it is necessary to show that one has been a thorough student. To win is no small thing, but is a mere trifling thing, but is a mere trifling.

"Labor omnia vincit." "Patience is genius," says Raff, "and to win we must be patient; we must have a kind of patience that is not wearisome, but is cheerful, that is not long-suffering, but is kind, that is not uncharitable, but is merciful; that we may make the most of our chances, and that we may not be discouraged if notwithstanding hard work the progress be slow, to study singing with a view of acquiring an expressive style of playing, and thereby, to study harmony.

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Make the above accent by raising the fourth finger as high as possible by itself, and bearing down firmly, not dropping, on the key, with a strong clamping pressure, without straightening the little finger, and finding the thumb in a relaxed position of hand and wrist. The action of the finger in question should be preceded and followed by a slight pause, using the palm of the hand (in the manner of playing up the fourth finger and to gain control of its muscle, and the palm following to feel the clamping of the thumb and to prepare the fifth for a sub dined tone. (The above keys are selected among many others in order to give the fourth finger a variety of relative positions to the neighboring fingers, according to white or black keys.)

Other useful exercises for the same purpose may be formed by giving special accents to this finger in the scales, especially for such as find it difficult to hold the fourth finger down long enough whenever the thumb has to pass under it. While the weaker fingers must be strengthened, attention should also be given to control the often too heavy touch of the stronger ones, especially the thumb.

The practice of scales in all gradations of tone, from "pp." to "fz," or "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 audible, marked, however), is also calculated to equalize the touch, while it is invaluable and indispensable for cultivating equality of tone.

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 uneven scales will keep pace with a "wriggling" elbow.

Keep the elbows firm, and never yield. The finger should always keep the forearm free from rigidity; make frequent efforts to remove the sensations of muscular exertion from the lower arm, and you will gain in power, endurance, and tone quality.

Keep the linethe fifth finger to elbow, including the wrist, as straight as possible, when the right hand plays from two-lined C upward, and the left hand from one-lined C downward.

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 mere technique, and you will learn better by appreciation of this, when often forgotten, that exercises of all kinds are only the means to an end, namely, artistic expression of the true and genuine.
LEARNING MUSIC AS A SIMPLIFIED ACQUISITION, and that is, for 
dancing in the parlor, to accompany the voice at home in 
simple and unimportant airs, I have often confided to 
music, what with reading, I have been divided from study. I have 
made a study with Mr. Magno, and this leads me to say that 
the following questions: What is the name of it? Why 

upon the violin, and to the teacher, and that I am 
more than a musical critic and, as such, I will send you my 
was considered as a useful and pleasant use of time. 

and who I can be of assistance to me. 

musical, and the power that a teacher should possess and 
that it is absolutely necessary for an adequate interpretation of 
a work that the performer should possess high and varied 
qualities.—Koehler.

BEAUTIFUL THOUGHTS ON MUSIC.

selected for the ETUDE from Ebelth.

BEETHOVEN.—During his entire life this power continued to 
grow broader and deeper, and like a great stream hastening to 
the sea, it flowed in sporadic outbursts and gushed out 
into the ocean. The sun sundays for all is a good example. 

I am yours faithfully, 
S. M. Stillwell.

FRIENDS,

German Type. Oberon—Quantity of 
Invention. Eutroph,—Exceed both in ideality of thought. 
Wagner is not an original musical mind, but he is decidedly 
original in his forms. 

Mendelssohn's Wedding March.—I can but admire it, 
yet I have never been able to free myself from the feel-
ing that it could not be too real, that the frame of this 
exquisite, poetic score. 

We owe to the artists who sit down to their labor with the 
conviction that he is a master. 

If Robert Schumann had been gifted with the facility of 
adaptingly and outwardly displaying his enormous natural 
powers he would have equalled Beethoven. 

Song Without Words.—Not one of those pale, elegant 
melodies made a deep impression on me. They were so 


Spiritually,—there is a deplorable fact that there are 
hundreds of persons who do not take any musical 
courses, neither private classes, nor holding positions 
in schools, which quite often means that they do not 

musician. 

When you take up 

play, ask yourself the following questions: What 

is the name of it? By whom is it written? What 
opus is it? What form of composition is it, what 
air and variations, tarantella, sonata, or fantasia? What 
scale is it in? then play that scale to refresh your memory 
with the fingering. What time is it? then analyze it as 
many measures as are necessary to prove to yourself 
that you can count it. Now play it slowly through, striking 

taste until the day or until the next day, and prac-

tice. Practice from one to three hours every day upon 
the piece, according to the number of hours you practice 
teaching a pupil, you can play it easily and steadily, 
commence to observe every mark of expression. This 
done, look to see if it is: 

what movement you have made. 

The smallest leaf that has issued from this (Schubert's) 

poet's chamber makes a deep and lively impression on me. 

TESTIMONIALS.

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 

appreciable, and we are confident that the numerous comments favorable to our enterprise 

would occupy space that might otherwise be used with greater benefit to our readers. We may be 

indulged for presenting a few specimens received lately. We are convinced that teachers do not use 
The ETUDE with their pupils to the extent that they should. Every teacher that has yet 

introduced it among his or her class has not only 
named his original number, but has added names. 

We have now nearly one hundred teachers that use it regularly in their instruction. Our aim during the coming year will be to 

make it more and more suitable for teaching purposes. When a large number is subscribed for, and no premium taken, there will always be a deduction to 
teachers. We earnestly counsel you to 

ask only a trial. Begin with the more advanced 

and ambitious of your pupils as an experiment. The following letters are specimens which we desire to 
send in during the coming month:

FAIRBURY, ILL., Oct. 18th, 1884. 
Theodore Drew, Philadelphia, Pa.: 

The ETUDE "Exceed the interest of study 
among my pupils that I would not do without it. The 
seven copies I received from you during the last twelve 
months encourages me to not only continue my subscription 
for that number, but will add six more for the coming year, 

and enclose money order for thirteen subscriptions, begin-

ning Oct. 1st. 

Wishing you continued success in your worthy enterprise, I am 

Yours respectfully, 
MARY STILLWELL.

Theodore Presser:

Please set me down for six subscriptions to The ETUDE, I enclose money order for same. I shall find the 

harmony lessons adapted to much younger pupils; and the other, will most certainly be able to begin it 
early. Indeed, in every way you are your own best 

salesmen, yours, etc., 
Ann H. Johnson.

THE ETUDE.

SALEM, CAL., Oct. 4th, 1884. 
Theodore Presser, Esq., Philadelphia, Pa.: 

Dear Sir,—I am very sorry I could not write sooner, 
but trust you will kindly excuse me. Enclosed you will 

find money order for twenty, to defray the cost of sixteen 
new subscriptions for my pupils, and for another year 

of myself. I would be very grateful to you if you could 

cause them to be sent. 
The enclosed list gives you the names of my subscribing 
pupils, whose addresses I will send you in the next letter. 

Some good wishes for the future of 

The ETUDE, I remain, 
Yours most respectfully, 
Dr. B. E. BRENDEL.

No. 44 North Third Street, 
Between State Uciks and St. John Sts.

HOW TO WIN AND RETAIN A PUPIL.

By Dr. Gustave Schilling.

Nowhere is it more difficult to understand the rule 

of the pupil than in the method of instruction in 

which one must assume that the pupil is 

required to know the music of 

the nature and individuality of the pupil. If we 

neglect this, our control will cease to be 

successful. 

Young people especially, are not 

about to be treated properly; and he who does not 

right, but impart it fully, is the right teacher for 

him. There is no such thing as a general 

practice to be attended with advantage.

If you wish to retain your pupils, you shall please us, 

and not one time in a thousand will the purpose of 

instruct in the least by such a course. If we 

cannot find in the pupil no ready desire to follow it unless he 

can immediately make out its practical use. Let us there-

fore clearly show its advantage before we introduce it, 

and if we are not able to do this, much better to 

find its introduction until the pupil can understand the 

necessity for it. Nobody is more practical and interested in this art 

than the real musical student; he inquires at once the prac-

tical use of an exercise; and the higher 

advantages come to be more appreciated, the more he 

understands them. If he is to instruct the future artist, 

his pupil, it will not do to point out to him 

the intellectual requirements. He draws his desire to 

learn, in the degree his intelligence is considered, 

... a more than common excellence is often the result.

I repeat, then, to be not only solid, but also agree-

able and interesting, must be the watchword and aim of the 

teacher. In these respects, you will find the 

appreciation of the pupil, and thus we are able to 

make his dishes agreeable to all palates. Only when the 

teacher causes love in the pupil, and a desire to learn, does 

the pupil be suitably instructed, and not for all time. 

But suppose he succeeds in producing the desire 

and excites a warm interest for it in the pupil, the pupil 

interest is not sufficient, and he must make the 

advantages in this respect, because they work on a very 

ideal field, which affords no fixed rule that may 

be followed by all as a standard. Perhaps the best 

thing one can do is to imitate the process of the gardener. He 

acquires nothing by force; but accomplishes his object step by step. At the
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 concert 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 sound is quite different from the piano's, and the whole management of the tone-mass of the organ requires special training. The only thing of 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?—M. T.

ANS.—Your finger joints have evidently not had sufficient practice. This weakness is met with in young ladies, pupils who possess self-developed 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 careful training will enable you to correct it, in some measure. Use the five-finger exercises in which the first, second, and third fingers are held down while the fourth and fifth are used. The following exercise is of the same set of exercises for this purpose are found in Kulak's "The Art of Touch," but this particular five-finger exercise is published separately by Otto Bendix of the New Zealand Conservatory of Music, Boston, for the benefit of his pupils. The author's "Daily Practice" has also an admirable exercise, the study of which would answer.

We refer to No. 32 in which the chromatic tones are played on the correct curve of the finger joints. The process not unlike the training of a child to walk. Let the fingers that only are used do the work; but we may get along quite well by this practice the finger joints will knit and be able to stand the stroke given. Use first one hand, and keep your eyes on the fingers, play very slowly, and, as remarked, slowly.

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

ANS.—No. 1 d = 100.

No. 2 d = 72.

No. 3 d = 92.

No. 4 d = 130.

No. 5 d = 200.

No. 6 d = 80.

No. 7 Allegro d = 132; Molto Allegro e mezzo d = 92; Pianissimo d = 104.

QUEST.—Will you through The ETUDE, give me some information regarding the Chautauqua Musical Reading Club?—J. S.

ANS.—The time has not yet come to disclose this. E. B. Ayers of Richmond, Va., the Secretary and prime mover of the scheme has suffered from protracted ill-health so that he cannot at present attend to the important affair, which has finely compelled to drop the work entirely. The Chautauqua management has thought it best to rearrange the entire scheme of their musical work, 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 can be had by enclosing a stove, W. F. Sherwin, Franklin Square, Boston. We shall also have them for distribution at this office.

Music is neither the common pursuit nor the common amusement of low minds and low conditions, and the higher we rise in art the highest assuredly we will rise in society.

A simple melody, with popular words, will transport a whole audience, while the most learned performance of a symphony or oratorio will have no effect on them whatever.

Oh, music, thou bringest the receding waves of eternity nearer to the weary soul of man, as he stands upon the shore and longs to cross over! Art thou the evening of this life, and the morning of any exalted height it will lead you.—JEAN PAUL.

"The path to true greatness is hedged in by so many apparently unconquerable difficulties, that an indolent perseverance is absolutely necessary. But the truly great gather strength from impediments, and with irresistible power overcomes all obstacles to success."

"As you grow in your art," said Gounod to a young poet, "you will judge the great masters of the past as I now judge the great musicians of former times. At your age I used to say 'I;' at twenty-five I said 'I and Mozart;' at forty, 'Mozart and I;' now I say 'Mozart.'"

A very successful way to cure one's self of a fault, is to practice the opposite fault for a while; for instance, the one who hurries his time must lag it, the one who holds his wrists too high must practice awhile with them too low; the one who has a tendency to play soft must practice too loud, etc.

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.—COULSTON.

"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 image like an innocent imagination, so that Montesquiou's assertion is still in force that "Music is the only one of all arts which cannot corrupt the mind."

"To comprehend art, not as a convenient means of egotistical advantages and unfruitful celebrity, but as a sympathetic power which binds men together: to develop one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of art, to make out what a man can do, and what they can do; to rule public opinion by the noble ascendency of a high, thoughtful life; and to kindle and nourish in the minds of men that enthusiasm for the Beautiful which is so nearly allied to the Good—that is the task of the artist to set before him."—FRANZ LISZT.
Experiences, Suggestions, Trials, Etc.

Dr. Marx, in his work on "General Musical Instruction," has the following to say upon the question of condition of good piano-foerto teaching: that the works of those five eminent men—S. Bach, Handel, J. Haydn, Mozart, and Beethoven—shall be considered as the distinguished and governing lessons in the instruction. Whatever finger exercises, hand lassos, or secondary work a teacher may find necessary for his pupil must be left to his decision, as it cannot be practised, but the doctor who does not conduct his pupil into the study of the five great masters, as soon as it can be done with any precision, and the centre of the theory and exercises of any musician, is the chief object and goal of the instruction, such a teacher, we say it without hesitation, is not able to give a true education. The other masters may be in other parts of his duty. Teachers who keep their pupils to fashionable dances, to arrangements from favorite operas, and such trifles, are altogether unworthy of those who seek for genuine education in art. Therefore, no teacher ought to be chosen without the precious knowledge of his method of study.

Dr. Temple, in his "University Extension," speaks as follows of self-teaching: "Many arguments might be adduced to show that the principle, that the main business of the teacher is to get the pupil up to himself, lies at the basis of the art of instruction. The teacher who, by whatever means, secures this object, is an efficient artist; he who fails in it, a failure. The piano in general, does not lay the foundation of a child's mind is obtained by the child's own exertions, and the master's success may be measured by the degree in which he can make such exertions without total aid.

Hans von Buelow as a Teacher—Dr. von Buelow holds the position of teacher of the highest grade of piano pupils at the Royal Pianoforte Conservatory, in Prussia, and during the month of June the great pianist spent three hours daily in the performance of his duties and delivering a brief address at the close of the term to the teachers and pupils of the institution. As in everything else, the doctor was extremely punctual, appearing at eight o'clock in the morning, to the minute, and closing his labors just as promptly at eleven. On Mondays and Thursdays the compositions of Beethoven only were studied; on Tuesdays and Fridays, of Chopin, Schubert, and Mendelssohn. The other compositions were excluded at this term. By this means the great pianist and teacher sought to make his pupil's mind into an instrument, to fit him with the knowledge of the masters taught, and to secure a uniform technical execution. The individual numbers, preludes, fugues, and movements of sonatas were performed alternately by the best and most advanced pianists, and the master, with frequent interruptions, explained and elucidated, in his own peculiar and interesting manner, the construction of each movement of the piano. Thus the pupil added this part of the composition under study received careful and thorough attention, in which the peculiar style of each master was not overlooked. It may be said that no great pianist ever left all pianists to the account, excepting Franz Liszt, who is some way too old for active teaching.

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Music as a profession is a pleasant, but by no means an easy one; but love lightens labor, and we will be willing to admit that to drill little ten-year-olds on the five-finger exercises, scale passages, and wrist-action is not conducive to one's artistic tastes, yet the work that it is thoroughly taught and trained those little fingers until they are light, elastic, strong; to teach the little minds just budding into the power of their own thoughts, and to mold them to the humdrum, of the world of melody—this is the care of the music teacher, and who will deny that among the world's educators, the music teacher occupies a front rank?

As swinging Indian clubs in a listless, aimless manner will never strengthen and develop the body, so finger gymnastics cannot be beneficial unless properly practiced.

From a number of experiments recently made, it appears that though a few of the high notes of the violin will explode iodide of nitrogen when exposed to a paper affixed to the strings of the same way the sound waves started by an explosion, of a few grains of nitrated glycine will fire an equal quantity of iodide 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. Even with the most experienced and accomplished pupils, there is a disabused of the notion that they are virtuous even by the most humiliating experience, which only excite their envy and antagonize their progress and self-esteem of others more critical than themselves. But the real teacher has the artistic spirit. He recognizes the fact that the art he is called to teach is a child's art, and as such, he finds himself in positions of the little masters who appreciate, in form and spirit, are inspired with love for music. They have, and have learned from their own experience to place the same elevated estimate upon them which he himself does, he has done a noble and a sacred work, one which he would not exchange for any other whatsoever.—J. C. P.

GOING ABROAD TO STUDY MUSIC.—There is a spicy little article going on in the journals regarding the advantages of distant parts to be derived from studying music in Germany. The controversy is scarcely worth the words bestowed upon it. As a musical education can be obtained in this country, the German system would do quite as well as we do abroad. Every year vast numbers of musical students go to Germany to learn the piano; but all who have returned within the last year have said that an education at home is as much, if not more, critical for the development of the German style. If there were anything in the air of a foreign land that supplied talent where it is lacking, Germany would make more musical geniuses than it has thus far been able to produce. Germany, at the present time, is the most earnestly solicited. Will you kindly write full answers to the following questions, and return this circular to the address indicated?—Mr. Franklin.

The questions are just the ones that the Commissioner of Education (Mr. Eaton), at Washington, should send to all the States. We have on several occasions urged the authority of Washington to make a report of the conservatories, music schools, normal schools, etc., but no plan has as yet been developed. The next step is to make the laws for others to do likewise and arouse the "powers that be at Washington" to a full sense of their duty.

HUMORISTICS.

But, said the serenaded 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. "No."

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

"Have you any idea that Bach wrote more compositions than all the other masters put together?"

She. "Oh, no! I think that Fts 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?"

"He is a gentleman at a concert. "I'm tired of this old stuff." Postillon de Loudnemar." "Why, he is not old." "Yes. it is, nearly 6000 years; it was written by Adams." "A man entered a store the other day and began to barble 'Sweet Violets.' "What does the dookies make you eat that racket here for?" cried the proprietor, picking up a club and making a blow at the wagner singer. "Why, I see in your window some goods labelled, 'Going for a Song,' and 'Sweet Violets' is the only song I know." He was permitted to take them.

When the Polish violinist, Winiawski, was playing before the Czar Alexander II, in the private apartments of His Majesty, a Newfoundlander dog erected himself against the perf- ouring, and stood there inspecting the violin. The Czar, who was quietly enjoying the artist's embarrassment, finally said: "Do the dog interfere with you?" The frightened violinist answered: "No, your Majesty: I am afraid I interfere with the dog."

The effect of music on the senses was odd and wonderfully verified during the mourning for the Duke of Cambridge, on the 21st of March, when a band of black suits, who were to be finished in a very short space of time, were heard playing. In the midst of a crowd of people was a fellow who was always singing "Rule Britannia," and the rest of the journeyman joined in the chorus. The tailors made his observations, and found that the slow time, the time-retardant in consequence, he engaged a blind fiddler, and, placing him near the workshop, made him play constantly the liveliest time, the time-accelerant, in consequence, the tailors' elbows moved obedient to the melody and the clothes were sent home within the prescribed period.