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SOME WHOLESOME TRUTHS FOR TEACHERS.

It should be, and we think it is, the aim of nearly every teacher to elevate his or her standard in the profession. It is true there are many who are making but little progress in the work, and it is our intent to examine a few of the causes and their results, and point out a correction.

First, a teacher is overworked; this is the general condition; either overworked in the profession or out of it, it is all the same. The teacher who keeps physically exhausted is in no condition to improve, no matter how much he may desire to do so, or how abundant the opportunities for so doing that may surround him.

Secondly, the teacher is pursuing the heretical plan of improvement, shutting himself up and visiting half a day, and teaching the other half, to pay expenses.

Many teachers of the first mentioned class work themselves nearly to death in the winter, to get an opportunity of a month or so vacation in the summer, and the chance of a few lessons from some renowned teacher.

Those of the second class rarely get money enough to pay the expenses of a vacation, and, in fact, often come to believe that it would be useless for them to seek instruction any way.

There is yet another class of teachers which we neglected to mention; a class that usually accomplishes the least in their legitimate work, and one which is either continually at a standstill or else is retrogressing. This is the class that permit themselves to play in public on every occasion.

Now the general error of all these classes of teachers is that they are not true teachers in spirit, as a general thing. They are all aiming at self improvement, for what? To give a better lesson? No, not that; but to improve their own executive powers.

It must be remembered that the finest executives are not the most successful as teachers, usually, and that to teach well requires a distinct line of study and experience. Accompanied by this it requires a steady devotion and purpose that is not easily beguiled by public flattery, or even by the desire to be considered a great virtuoso by one's class.

Say a teacher lays out an advanced course of study for himself. He arises at six in the morning and begins practicing assiduously; time flies. A peculiar sensation, familiar to all, reminds him, as the clock strikes seven, that a beefsteak and coffee would be more in order than all this pounding and pummeling piano practice.

Hastily he rushes down to the restaurant, and with a head full of Bach's inventions, and fingers eagerly clutching handfuls of Clementi's Gradus, he crowds down a sandwich and leaves it to mysticate in the cup of coffee which he floated it down with, and then hurries back to his den, and into the Gradus again with fresh fervor.

It seems not over ten minutes, just as that refractory 4th is beginning to loosen up a little, when in comes pupil number one, due at 8 a.m.

"You are early, Miss; please step into next room."

"Yes, Ma said I could come any time; as I was the first I could practice a quarter before my lesson."—Confound! I mean I am quite busy, will you please not disturb me till eight."

And the little visitor withdraws.

At least the lesson must commence. And with a sigh dear old Bach is laid by, and at his side the cherished "Road to Parnassus." "Au revoir,"

tomorrow I will get at you again, he murmurs.

How and does the lesson proceed? Sullenly; the teacher is not with the pupil, but in his music case, with the dear friend laid away there. It is the same as after carnival sports. How skilfully do we crawl back and put on the harness of daily life. Toll at our legitimate business becomes repulsive, dreary, monotonous, and just then, when all our interest is gone, we begin to fall and to lose our business reputation, and for obvious reasons.

Say, again, a teacher is continually obliged to practice up for public concerts; he is a failure as a teacher, for the same reason. He must sacrifice the interest of his pupils for the interest of society, and his failure is an obvious consequence.

The correction for all this is, to be, and to continue to be, at heart, a true teacher, wholly devoted to the solution of the one great problem.

"How can I give a better lesson."

The successful solution of this question will be gained if the following points are adhered to:

1st. Take only a limited number of intelligent pupils, at good prices.

2d. Lay out a course of study for each pupil. Write it down. Outline it at first, and enlarge upon it later, as the advancement of the pupil requires.

3d. Permit yourself time enough to thoroughly study and practice the various details which you propose to present your pupils beforehand, and with a view of making the presentation clearer and the subject palatable to them.

4th. Read musical encyclopedias, histories, biographies, and literature of all kinds, especially musical journals. Do not read alone, that is selfish; but form your pupils into a class, or two, or three classes, and read to them, and have them read. Stop at each important fact or date and write it down or discuss it.

In this connection we cannot too heartily commend the reading of The Erudite in classes. Nothing so broadens your own musical culture, and that of your pupils. Have every pupil subscribe for The Erudite, and so conduct the classes that they will look forward with feverish expectancy to the coming of each new number.

In a word, if you keep up with all your pupils, and at the same time take pains to absorb the best ideas of the best minds current to-day through the wide avenues of literature, you will have enough to do, and will improve your own condition as rapidly and far more rapidly, indeed, than by any other course.

CONCERNING THE PURE MINOR SCALE.

There is no subject which puzzles young piano pupils more than the minor scale in its different forms. No wonder, for it is an anomaly, a sort of monstrosity, not based on scientific or rational principles. The true minor scale, of which our present one is an awkward modification, is the exact counterpart in under intervals of the major scale in over intervals, that is—

Pure major (going upward)—

$$1 \ 1 \ 1 \ 1 \ 1 \ 1$$

Pure minor (going downward)—

$$1 \ 1 \ 1 \ 1 \ 1 \ 1$$

This pure minor scale, though downward instead of upward, is a very ancient one. It went out of use during the period of confusion in which the Christian Church was being established. The breaking up of the Roman Empire and the Dark Ages occasioned the loss of many valuable ideas of the Greeks, and this one was not recovered until quite late. It is to be hoped that composers and theorists will combine to reintroduce those which who wish to know more about this subject should read the little pamphlet called "The Nature of Harmony," by Dr. Hugo Riemann. It costs only twenty-five cents by mail.

This Official Report of the M. T. N. A. for 1886 will be ready for distribution about January 1st, 1887.
STUDY MUSIC ITSELF.

The publication of histories of music and the increasing sale of those already published, is agreeable evidence of the growing interest in this department of study, and accordingly an evidence of increasing determination to arrive at just ideas of music, and the course of development by which it has reached its present position among the arts as a recognized and popular estimation. The conclusions of this study, however, is that it will not pass beyond the form of dates and so-called “information,” which, however excellent in itself, must on no account be allowed to usurp the place of that inner comprehension of the nature and meaning of music, which alone can serve as a sound foundation for reliable musical taste.

The musical histories themselves are in part fault in not placing the steps of art development in their proper light, where the pupil, if he reads and thinks at all, cannot but realize them. Just as histories formerly dealt exclusively with the affairs of the nation, and particularly with that of the King and his own personal quarrels, leaving the people and their progress or retrogradation without remark, so the musical histories too often occupy themselves with the lives of a few composers, or with mere outlines of the birth and death of many obscure persons having little or no influence on the progress of art.

The most productive agency possible for American students would be a series of lectures, or, more properly, object lessons, upon the nature of music and the different elements entering into the expression of the beautiful, as different combination, so as to bring home to them the meaning of this sort was intended in the book, “How to Understand Music,” which, in fact, was the outgrowth of several series of lessons of the kind there represented. The common criticism upon that work is, that it takes in too wide a range of difficult music, thereby placing it beyond the comprehension of any but players of the piano in order to properly illustrate the lessons. This objection will soon be obviated through the increasing number of expert players. But when all is done it will no doubt remain rare to find the performing ability associated with the necessary teaching ability for rendering these examples intelligible to those not practiced in hearing fine music, and not inclined to philosophical discussion.

There is a similar, though less advanced, practice, however, which is open to every teacher, and which there are many reasons for desiring to come into common use in situations like the one before us: namely, such like pieces of music, which would have for their object not alone the lives of composers, but also a general idea of their works. The latter must be carefully guarded against dogmatisms; what is wanted is not so much that the pupil should become musically orthodox, as that he should become musically intelligent. This is the peculiar danger of any well-made and sincere book, like “Fillmore’s History of Piano-foré Music,” for instance, that the pupil will accept the estimates therein made of the great composers without subjecting them to his own digestion. Any opinions in art resting merely on the say-so of another is of no value to an individual, except in so far as it acts as a legitimate check upon his forming cranky opinions of his own. All music teaching has for its object the production of musical intelligence; that is, the development of such a state of readiness of conception as enables the student to estimate every work of music according to his imagination he bears at its just value. This, of course, involves great openness of spirit and much cultivation. In this the pupil must creep before he can walk. He must have the opportunity of exercising himself in musical discrimination in a small way before being called upon to attack great things.

In carrying on such classes, the teacher may save himself much trouble by causing the pupils to work up the lesson on the co-operative plan. To one should be assigned the task of preparing the life of any one composer, or the dates and relations of the group of composers forming the subject of the lesson. To each of the others, one or two pieces by the composer; then, when all are together, there is the sketch of the man, a picture of himself, perhaps, now that pictures are so cheap, and a succession of pieces by him. After all have finished, let the pupils give their own ideas concerning the beauty and the kind of beauty in the works they have heard and have, indeed, rendered. What is wanted is the beginnings of intelligent musical discussion. It is to put the leaves to work, so that the pupil will no longer be content to receive his opinions ready-made. In an undertaking of this sort there will be a surprising amount of interest, and of talent, if properly stimulated in almost any class. Every teacher who has tried it testifies to its value, and to the further fact, that it is much less trouble than was expected. The present is a good time to begin.

W. S. B. M.

HOW TO USE THE PEDAL.

II.

In the former part of this article, three primary laws were given, by the observation of which, union with clearness of tone may be secured. These will be found to be of great importance in the work of pedaling, but the diversities of application are without number. A few cited and analyzed instances will cast light upon the subtleties of this essential element in piano-playing.

The passages selected for comment are chosen with care, as if the player were to be taken, for the purpose of retarding the pedal, without partiality, from four of the greatest masters.

Under the first law, consider the noble and most characteristic passage of Beethoven’s seventeenth sonata, that one in D minor, Op. 31, No. 2, which he himself defined as the translation of Shakespeare’s Tempest. The sonata and all the sonatas of the staccato notes, given above; then with this diffusion and at once will flash before him the beauty arising from delicate manipulation of the pedal. In this passage a more precise Beethovenian effect will be obtained if the pedal be not operated until the first quarter of the phrase has passed, then allowing it to share the advantage of the pedal retention. No better illustration than this could be found.

Again, from Beethoven take the grand climax of Long adagio figures setting in upon the great fortissimo B flat octave which supports the first inversion of the G major triad, toward the end of the allegro assai of the Sonata Appassionata, Op. 57, F minor. Here the passion and emotion of Titanic emotion, clings, as over some giant’s causeway, up the unqualified and angular steps of the minor scale, and the sequent phrases, like waves of a rising tide, roll up the key-board to its topmost limits, each time starting one degree higher. The usual method of delivering this great climax causes these broads of harmony not to succeed each other in distinct and mighty swells, but to overlap and boil in confusion; one, of the two vents is always more prominent than the other, which difficulty lies in this, that the pedal is retained until the harmonies dissolve into each other, whereas, each phrase enduring just with a given chord should be cut off at the close by lifting the foot and allowing the last group of notes to rest like the waiter on the summit of the hill.

The andante in E major, constituting the finale of the sonata, Op. 109, opens with a sixteen-measure theme divided into two equal periods and constructed of rich, ornaments of scale. The pedal upon, yet, like all the chord progressions of Bach and Beethoven, it is richly reined with melody, not only at the summit but frequently in the middle voices. An adequate delivery of this simple but exquisite theme demands the skill of an artist. All those chords shone, so to be loosened with the pedal, for they sound too hard and explosive unless they are enhanced by that aural resonance which the piano gains the instant the pedal is used. Two offices are here fulfilled by the pedal, namely, that of liquefying the chords and attaching them by a more absolute legato; but the punctuation of the musical sentence, that is, the ends of the sub-divisions of the rhythm, must be distinctly but not harshly marked. The phrase is quite as characteristic of a bassoonist as of a violinist and, as such, demands the proper use of the pedal. In modern compositions, also, such as those of Liszt, Dreysochok and the sentimentalists, there are to be found passages of octaves in chromatic succession, or touches of chords along the diatonic scale, where the pedal is marked and required, for the sake of giving an impression of an open and graceful phrasing, but the execution of the pedal by the pianist is often treated with contempt. This is not only unjustifiable, but it is an ominous sign that the pedal is not safe in the hands of the pianist, and that he is not especially familiar with its proper use, nor is the pedal used as a part of the performance. The following passage is a melodious passage, in which the pedal is used in an interesting way.

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every harmony, for the effect, though not absolutely louder, is so much broader, that the ear is readily cheated into thinking itself more powerful assailed, this being probably the reason why the hollow mimoer of loud pedal came into existence. No false notion of art has ever been the seed of more evil growth than the most superficial, and the most frequently defined pedal effects. Thus, for instance, the introduction to No. 9 is in ascending arpeggio of the E major triad, and should be all blended with pedal and thrown off with airy rubato grace, in the manner of a harp. In the "Gondolier's Song," No. 6, we have an instance of a musical paradoxe, the singing piano-forte. In this little composition, despite its mechanical simplicity, there is an amount of subtle difficulty in pedal-effects which may well puzzle the student. Liquid sonority and the singing grace of continuous tone must be secured, yet perfect clearness maintained, and this requires the most frequent and degradidious shifts of the pedal. The first "Song Writings Out Words" gives an excellent opportunity to apply the pedal-effects to short arpeggio groups of accompaniment. There are four notes in each group, and though the pedal is often to be retained through the fourth, the student must have the changes only at first, to be so sustained, and at times only. Let the refinements be dispensed with, for in a delicate sense of detail and in exquisite realization of minute beauty resides half the charm of piano-forte art.

Much of the music written for the piano is to be considered as music beautiful in itself, rather than native to the instrument and growing naturally out of the essential effects.

Bach writes for the harpsichord or piano-forte very much as if it were some mimble variety of organ; Beethoven's orchestrations have to every idea, but Chopin was foremost among the great teachers in his own language. Therefore, we should naturally expect to find pedal effects of great variety and constancy in the compositions of Chopin. In the well-known G major nocturne, Op. 97, we find, as the initial phrase, a series of thirds, sixths and other double intervals, mechanical and not into constant regulations that dulate and flexible inversion of fingers which he brought to the highest perfection.

Nothing is more common than to hear these melodious odors, degraded into an inarticulate mumble, according to the suggestions of the left hand. The extreme difficulty of changing from a pedal to one finger, and then back again, furnish some excuse, however, since the eighth notes in the left hand, though consecutive, must be heard continuously in order to furnish a sufficient basis for the abundance of melody with which the right hand is supplied. The way to escape confusion is to hold on the notes at times with the extended fingers of the left hand till the pedal, in deference to the right hand, is able to catch or release the damps with a politic complication. Passages of this kind occurring frequently in the composition of Chopin, offer to the performer the same difficulty as that which the ancient artist encountered when they attempted to sail between Scylla and Charybdis.

A similar difficulty will be found in delivering clearly the first period of the A minor Waltz, Op. 69, No. 2, here the performer has to turn on the pedals of the left hand, and progress in small steps; in this part of the scale bending of the tones is more fatal than anywhere, either above or below. The melody must have all possible resonance and the chords of the accompaniment must seem to sound on the hand. The pedal, therefore, must be used almost as frequently as the fingers.

The famous Berceuse, Op. 57, presents a work in which a compromise is absolutely necessary. The whole composition is an organ point on the notes D-flat, but it can only be indicated rather than realized, for over each D-flat the dominant seventh and the tonic triad are figured, which, if held, would create unendurable harshness. This is one of the few instances in which the modern third or sustaining pedal might be advantageously employed to effect the union of sustained tone and clear phrasing. The works of Chopin may be regarded, from beginning to end, as forming an epoch in the history of the piano. No modern composer suffers so much from injudicious pedaling as Robert Schumann. His thoughts are intricate, on the very verge of obscurity, at any rate, and many of them sound inexpressibly dull unless delivered with that perfect clearness which comes only from the pedal. Each major group of pedal effects, such as the Harpsichord, or the Concerto in A minor require a constant application of the three laws outlined in this paper; many of his little pieces, also, such as the Nocturnes, Romances, Characteristic Pieces and Sketches, allow and require constant pedaling; but again, there are many passages where the harmonies so interlace and rush forward as to make clearness depend on textorial abstinence from the beguiling pedal. There is one climax in the F-sharp major Romance, Op. 28, No. 2, where an effect of detail may be made in the manner of the Barcarolle, which is of the simplest kind. Here the two pedals of the left-foot, F-sharp-A, one in each hand, and they stand at the summit of a long harmonic curve, like two observers who have at last attained a mountain summit and pause to rest. Here touch the notes firmly but without great suddenness, and let the pedal set them through their natural recession. This causes the tone seemingly to swell and grow and slowly melt away, and the effect is charming.

The few instances thus cited and analyzed will help the earnest student to find his way through this seemingly chaotic subject, and acquire a knowledge of the essential effects.

Why is the organ such an admirable and sometimes altogether necessary vehicle for the gaining of intelligent, musical education? In the first place, the piano and the organ are the music of the church in its most perfect and beautiful form. In the second place, the organ is the music of the church in its most perfect and beautiful form. In the third place, the organ is the music of the church in its most perfect and beautiful form. In the fourth place, the organ is the music of the church in its most perfect and beautiful form. In the fifth place, the organ is the music of the church in its most perfect and beautiful form. In the sixth place, the organ is the music of the church in its most perfect and beautiful form. In the seventh place, the organ is the music of the church in its most perfect and beautiful form. In the eighth place, the organ is the music of the church in its most perfect and beautiful form. 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or science, except that of Theology. The church had to suffer persecution. The zeal of its preachers found ample room for its full expression in the making converts, in establishing churches, in confirming the faithful, who were often called on to endure martyrdom, in answering the numerous doctrinal questions which the acute Greek intellect inevitably raised, in defining clearly to their own minds their own theological belief. The first centuries of the church were full of theological disputes and ecumenical councils, concerning the nature and relations of God, of Christ, and of the Holy Spirit. These disputes were in the highest degree acrimonious. Parties were formed, headed by leaders of opposing views; and party spirit led not only to virulent abuse and blows, but to massacres in the streets and even in the sacred precincts of the churches. The professed followers of the meek and lowly Jesus butchered one another for differences of opinion on the most reconcileable and incomprehensible points of metaphysical speculation. No wonder that they could give no time or thought to the development and improvement of church music.

ILLUSTRATIONS OF OLD NOTATION.

![Figure 1](https://example.com/figure1.png)

**Figure 1.**

Con-sol-la-tion

**Probable solution.**

![Figure 2](https://example.com/figure2.png)

**Figure 2.**

This was afterwards called the authentic modes. These modes, or scales, were regarded as having their lowest note as a tonic or point of repose. Gregory the Great, who was Pope from 590 to 604, added to these four modes four others, running from the fourth below the tonic of the authentic mode to the fifth above it. Each plagal mode had the same tonic or point of repose as the authentic mode from which it was derived. The following scheme will make this clear:

1. 1st Gregorian tone, authentic, tonic D.
2. 2d Gregorian tone, plagal, tonic D.
3. 3d Gregorian tone, authentic, tonic E.
4. 4th Gregorian tone, plagal, tonic E.
5. 5th Gregorian tone, authentic, tonic F.
6. 6th Gregorian tone, plagal, tonic F.
7. 7th Gregorian tone, authentic, tonic G.
8. 8th Gregorian tone, plagal, tonic G.

It will be seen that the 8th tone differs from the 1st only in having a different tonic. These octave modes still serve as basis for some of the music of the Roman Catholic Church.

But as church services went on, and church organization and ritual grew more elaborate, it was inevitable that, sooner or later, the time must come when imperfect music would cease to be tolerated, and attention would be given, not only to improvement in singing, but to the increase of musical intelligence. In the early part of the fourth century, Pope Sylvester started singing schools, the first of which we have any record in the Christian era. By that time certain musical formulae had become pretty well established, as appropriate to the different feasts and fasts of the church, and these singing schools had for their main object the preservation of these established chants. They had to be taught by rote and handed down by tradition, for the music of the time was extremely inadequate. There were no means whatever for indicating the length of tones, and the staff, our present means of representing pitch, was not invented until almost seven hundred years afterward. The only means of indicating musical tones were scribes who were the so-called "Neumes," of which Figs. 1, 2, 3, 4 are illustrations. They were probably developed out of the Greek accents and were written over the words of the hymns. These singing schools were the first sign of growth in the musical life of the church. One effect of them was a strong tendency to confine the singing in the church to those who had been trained in them and to discourage congregational singing. The latter was actually forbidden by the Council of Laodicea, held 367 A.D. This council ordained that nobody should sing in church except the choir singers appointed for that purpose and assembled in their own particular place. All this, of course, in the direction of making music a matter of culture.

So far as theory is concerned, the first recorded evidences of progress in the Church is the selection of four of the Greek octave-modes by Bishop Ambrose of Milan, as the exclusion of music based on any of the others. These were the four, beginning on D, E, F and G, thus:

1. ,
2. ,
3. ,
4. ,

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4. 4th Gregorian tone, plagal, tonic E.
5. 5th Gregorian tone, authentic, tonic F.
6. 6th Gregorian tone, plagal, tonic F.
7. 7th Gregorian tone, authentic, tonic G.
8. 8th Gregorian tone, plagal, tonic G.

THE NECESSITY OF STUDYING HARMONY.

There is no subject of study more absolutely essential to musical intelligence than harmony, and, perhaps, none more widely neglected by the common run of piano pupils and teachers. Harmony is the science of chords and of the connections and relations of chords. It is the staple of all modern music thinking. Once melody was the sole way of thinking music, and harmony, in its beginnings, was only the accidental result of attempts to make two or more melodies go together. Nowadays the process is reversed. We think our chords first, and think of melody when not superior and sufficient to express the emotions the harmony is to express. The root of harmony education is the study of the theory of chords, or, as it is more generally known, the study of the science of harmony. Even the simplest scale is to be looked on merely as the tonic chord, with its intervals filled up by passing notes. If a composer thinks his music in this way, we must think it so, in order to understand him. "Intelligent comprehension of an author's meaning means understanding his thoughts as he thought them."
THE ETUDE.

Opposition is the great law of development throughout the world.

The teacher must have at heart, not personal gratification, but the future welfare of the young mind and heart; he must always realize the situation with which he has to do. There are many children who are led from early infancy to regard the teacher as they do their parents—as some one on whom they should and must always rely. Those who have, fortunately, inherited an amiable disposition, and have had a genial spirit brought up, approach the teacher with evidences of profound respect, and feel inclined to comply with all his wishes and directions. Those who, by nature, are stubborn and wilful, no matter what their home influences are (usually, these are responsible for the disposition), also regard the teacher as they are wont to do their home guardian. Some one will exercise an unjust or needless restraint over them,—a restraint that always chafes, and one which is as often broken over as possible. By far the greater number of pupils belong to the latter class; and it is this fact that renders the teacher's task so arduous, the routine so monotonous, and the toll so exasperating at times.

But it is a peculiar fact, nevertheless, that out of among the number of these willful ones some of our best talent. Beethoven could be cited as an example of a charlatan lad that grew into a sublime genius. There are many reasons why good-natured pupils do not succeed. For one thing, too much energy, All such people are usually good-natured and docile; or they may, by reason of their very amiability, continue to rely too implicitly upon the teacher. How many hundreds of pupils there are who ‘take’ lessons year in and year out, to whom it never occurs that they could dispense with the teacher or even try to teach themselves to “pick out” a piece. It really seems sacrilegious to them to attempt such a thing without the advice of the teacher. With this class of pupils, the teacher usually commits a great fault, which is in becoming too attached to them, and by allowing too liberal a return of sentiments often.

No; it will never do to chide the dear things; it might offend them, and it certainly would hurt the teacher's feelings in such a case to envision any show of disapproval or severity. Very often such a course of petting results in rapidly developing the egotism of the pupil, causing him to consider himself equal of the teacher in knowledge, as he is in social intercourse. A teacher neglects his plain duty if he does not maintain his dignity toward such pupils, and teach them by some course, no matter how severe, if they are too humble, more self-confidence; and if too independent, more humility. At all events, keep them at “arm's length” and allow no familiarity.

With the other class, the sullen ones, the teacher is apt to be too antagonistic or offensive. Those rude, boisterous, careless ways are repulsive to our finer sense of culture, and we frown just when we should smile if we did our true duty. A drunken father once pushed his child into our studio, and bade us take him, and teach him, and thrash him, too, as that was his course of making him mind. We took him and taught him, but refrained from the thrashing part. For a month the child would jump at our approach. He was stolid and indifferent to all we said. Over his countenance was a settled look of gloomy seriousness. We gave him easy tasks; praised every effort; never scolded or chided a failure. We talked with him as a companion; entered into his society by requesting him to accompany us one evening to his favorite resort, the skating rink; complimented him on his skating; made him a present; took a general interest in him; and we have our reward in a talented young man who is in the successful prosecution of his profession, and who feels that he owes everything to his obligations, and the sacrifice on his part would be too great to assist us in any way possible. The father remains despond, even by the son, and justly, too; for by his cruelty and badinage he embittered and nearly wrecked the young life.

And this is exactly the lesson we should constantly bear. He must not add sunshine to sunshine or storm to storm according to the dictation of his natural feelings. He must not love the lovable and hate the hateful, but must oppose either nature by a different force.
and Shelley, Mozart and Schiller, Browning and Schumann, and other fanciful relationships, in the wide king-
dom of art. Yet such analogies might not be discovered between the stern Darwinian and the strong
undercurrent of tenderness and sympathy! Tennyson has been compared with Mendelssohn, and rightly, too; their
polished melodies and flawless workmanship are strangely akin to each other. Nor need the pianist keep to the
poetical art solo with the broad door of painting and sculpture to be explored. Fine engravings, as speci-
mens of interpretative skill, should appeal always to pianists as a kindred art, he and the engraver standing on
the same ground, translating the thoughts of others through different but suggestively similar mediums. Also! how
many piano pieces, even of Chopin's, do we attend, and come away cold and hungry for music, for the living
flame, and not this chilly reflection of it. Pianists, don't blame your instrument; with all its limitations, it can
be played poetically, warmly, and music will live under your touch. If you but know how to produce it; and it is
gain to say that you never will produce it if you practice only obsolete forms of technique all your life and neglect
the grand reality itself. So many earnest students of the piano never get even a peep into the outer vestibule of
the temple of music, and it is not always their own fault; there is great and true America, but it is marked and
damaged in its infancy by pedantry. Remember, then, only by a minim-
imum of technique (in strongly condensed doses) and a maximum of music can the desired results be gained.
A generous cultivation of the head and heart accelerates progress; after your eyes have been unsealed to the splendours of the
national sanctuary of arts, then will you realize the inestimable prize you have won, and that poetry and pianism are indisputably united.

J. H.

ANN ARBOR SCHOOL OF MUSIC.

Attention is directed to the advertisement of the above institution. The University of Michigan owns and operates first of the leading Universities to give prominence to artistic culture. Its school of music, under the efficient direction of Calvin C. Clay, ranks among the best of the land.

The school is equipped with a full corps of instructors. Its course of instruction comprises a thorough training in the various branches of music. The readers of THE ETUDE who are entering the musical profession, or desire further preparation in the same, will find every means of successful prosecution of study in this school.

The idea that only by going to Europe could a thorough education in music be procured is about exploded, and now it is not even necessary to come East, as formerly, to receive instruction in music. The best teachers and the best order and Northwest have built up several excellent musical institutions, where first-class instruction is given. Ann Arbor offers the most equal advantages to the musical world. Students are surrounded by an intellectual atmosphere, and are governed by, and have the protection of, the University administration.

INDIANAPOLIS, Ind., Nov. 30th, 1889. DEAR ETUDE.—Mr. Lavalle's article in the November number suggested to me that it would, perhaps, be of interest to many of your readers to hear from the city in which the next meeting of the M. T. N. A. is to be held.

I am in a position to offer a cordial invitation to the Association to meet here, after the successes recorded the two years previous in the two largest musical centres of our country. But with its excellent railroad facilities and central location, a number of good musical organisations and its hospitable and enterprising population, I do not think we will fail to supply all the demands upon its resources. Your correspondent is in-

BOOKS AND STUDIES.

Rhythmic Problems, Geer, IV-IVIII, Price $1.00.
Six Studies for Development of the Rhythm, Presch, III, $1.00.
Rhythmic Studies and Sketches (A.C.M.), Price $1.00.

INDIANAPOLIS, November 27th, 1886.

To:

Indianapolis extended a cordial invitation to the Music Teachers' Association, in order to hold its next meeting here. The invitation was accepted with enthusiasm, and the Association will meet in Tomlinson Hall, on the 6th, 7th, 8th and 9th of November.

The meetings of the two years just passed, held in New York and Boston, respectively, have been successful in their artistic achievements, as well as in attendance and interest.

We have, through our Board of Trade, Mercurian Association and other influential bodies, committed our-

ABSTRACT OF THE PROGRAMME.

1. Concerts.
M. B. K. Austin (a)
H. H. Whedon, at Groverville, Md.
Gavotte, Célébre; G minor, Bach; (from "3d Vècille suite"). G major, Bach; Sonata quasi una Fantasia,

ANNUAL GRAND PIANO CONTEST.

FRI., NOV. 27TH.

TROUSDALE, J.

Teitessen, Illinois. Price $.75.
Paradise, Price $.75.

TEITTEN harm.

IO, L.VII.

Nov. 19, 20, 21, 22, 23.


Michael, Price $.75.

Kabalevsky, Price $.75.

CONCERT PROGRAMMES.

Theodore Institute (School of Music), Marion, Indiana.

E. B. Ayers.

(a) Song without Words, Op. 62, No. 7. Schrænska;

(b) Tannhäuser, Op. 25, a. B. Nietzsche; (c) Capriccio Polka, Alwin; (d) The Merchant, Blumenthal; (e) The King's Story, Troubridge; Theme and Variations, Op. 1, Schubert; (f) St. Cecilia, Helen How; Nothing to Wear, Butler; (g) A Momentus in A flat, Schellib; (h) Riglotta, Verdi-Liszt.

W. H. Sherwood, at Groverville, Md.

Gavotte, Célébre, G minor, Bach; (from "3d Vècille suite"). G major, Bach; Sonata quasi una Fantasia,

TEITTEN harm.

parasitic relationships, he determined to make the lead in the arrangements for a grand
benefit concert in behalf of the Orchestral fund, thereby

in the other editions which is certainly

of worthiness of imitation. The chairman of the M. T. N. A.

EXCLUSIVE COMMITTEE, residing here, has issued the following call for a meeting:

INSTRUCTIVE AND CLASSICAL.


Trotta, Giacomo; Price $.75.

TEITTEN harm.

J. E. B. BACH.

12 cents.

PARADE, Price $.50.

Roule, de; Price $.75.

THE E. T. U.

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INSTRUCTIVE AND CLASSICAL.


Trotta, Giacomo; Price $.75.

TEITTEN harm.

J. E. B. BACH.

12 cents.

PARADE, Price $.50.

Roule, de; Price $.75.
MENTAL PROCESSES IN MUSICAL EXECUTION.*

BY STEPHEN A. EMERY.

In view of the fact that, including the classic and the romantic schools, music must be regarded as an expression both of intellect and of emotion, the consideration of mental processes in musical execution, no matter how the composition, may properly occupy a place of the first importance.

Indeed, so far-reaching and fascinating are the investigations to which the study of this subject leads, I can do little more, on the present occasion, than to state a few facts indispensable to the comprehension of the principles here involved, in the hope that the subsequent discussion may tend to facilitate the problem.

As evident as it may be, thoughtful speakers may throw light upon obscure points and tend to elucidate problems of practical interest.

I feel it needless to say but little concerning the affec tive and different nervous systems, between which there is a constant interchange of cause and effect.

These matters of the exciters and motor nerves have been so frequently discussed in connection with musical execution, I assume they are measurably familiar to all present, though a passing statement of some facts already known is unavoidable if we are to follow out any logical train of thought.

Writers of undisputed authority classify all bodily movements under three general heads—the purely automatic, the secondarily automatic, and the exclusively volitional, or occasional. The first comprehend movements in and of the human frame that are congenital and naturally beyond our control—such as breathing, the pulsating of the heart, and the consequent circulating of the blood, involuntary winking when danger threatens the eye, coughing, sneezing, etc.

The second of these classes relates all movements that, though first acquired only by practice, are continuous, habitually have, from frequency of their exercise, come to be habitual, a second nature, though often subject to the control of the will, such as walking and other equally familiar movements, which though both initiated and terminated by the will, are not the least carried on with no recognisable participation of thought or volition.

This class is susceptible of subdivision, as it includes also those unpleasurable influences of gesture and manner, of our minor impetuses, which as children we may have made habitual in spite of repeated corrections, and which in later life we in vain seek to overcome.

The third class would seem to include all movements that can be made only by means of a positive and continuous exercise of intention, such as is required in every unusual or difficult one where the constant and close attention is requisite.

In order to trace distinct mental processes we must carefully distinguish between those movements that are dependent upon the immediate exercise of mental forces and those that are really automatic.

Of these three classes, that include all that we do, one might hastily assume to be first, to have no part in playing, or even in singing; yet we cannot ignore the important factor of heredity, which enters all into modern physiological research. For if it be not heredity that gives to the world a child-prodigy like Mozart, endowed with all that recognize as true genius, to what source shall we look for its origin? Certainly not to any acquired ability; for Mozart's marvellous powers were the subject of intellectual interest in others long before his child mind could have been understood by study those things that excited universal wonder and admiration.

If the objection be offered that Mozart could not have inherited more than his father had to bestow, we may be reminded that even houses and lands are not infrequently valuable in value as they pass from parent to son.

We must recollect, also, that even the same degree of talent in a relatively less finely organized frame would gain almost infinitely in value in being transferred to a system of so delicate and responsive a temperament as was Mozart's.

Many other instances of natural musical endowment, though less in degree, are to be classed as primarily automatic, among which we recognize the often unacquired talent for singing or playing at sight, or for committing music to memory, and the still more remarkable gift of naturally playing correct harmonic combinations and progressions. That this last is often an almost exclusively manual gift, unaided by the ear, is shown in the cases of those whose extempore playing is neither seriously uncommon nor cultivated by practice, and whose fingers seem to move of themselves, as though automatically, just those harmonic intervals most agreeable to a good ear—not first playing anything and everything and rectifying mistakes recognized by the ear, but playing to a noticeable degree correctly, and this from early childhood.

An acquaintance in Germany, whose mental powers seemed unequal to learning the German language (for which he usually and unceasingly substituted a very broken English), and who sought the aid of any of us in writing even elementary exercises in harmony, often surprised us by improvising, at the piano-forte, really intricate and elaborate modulations, though frankly admitting he did not know even in what keys he played.

This appeared to be unaccustomed, and if so, then primarily automatic.

* Delivered at the Meeting of Music Teachers' National Association at Boston, 1866.

Again, among countless organists, here and there may be found one physically gifted, so naturally and involuntarily of the word gifted, in this connection, attests how general is the belief in certain unacquainted, and hence natural or automatic, capacitv. Such organists make combinations so perfectly adapted to the music, and yet so original and striking, as to excite general admiration. Yet these combinations sometimes result, not of thought but of impulse, or of intuition; nor can they be written down, or even clearly thought out by those who originate them, or in any systematic way taught to others.

The personal contact with the organ, through both the tactile and the auditory nerves, seems indispensable to excite the motor nerves to such exceptional work. The law of associated ideas and of continuous movement would explain these almost involuntary registrations in an old, trained player; but something far more subtle and obscure is apparently their source in those phenomenal organists who, like the boy Mozart, though in a less degree, are at home with the organ the first time they try it.

The thoughtful musician will recall other examples of what are, at least, very closely allied to primarily automatic actions, all of which must be regarded as bestowed by the Giver of natural gifts. But interesting as these and kindred facts, we must pass on to the next of the three classes, the secondarily automatic or perfectly acquired movements.

These come only as the result of constantly repeated exercise of certain mental or muscular capacities, and may be habitual or instinctual, or even automatic, and as we cultivate them wisely or unwisely. Too great attention cannot be given to this principle, for upon its proper employment depends much of what we call success in life, including even the judicious use of primarily automatic capacities.

The process of acquiring habits of thought, of speech and of action, results in the building up not only of acquired and habitual skill, but of character and all that constitutes a personality. It has been stated by careful investigators that the motor-nervous apparatus in man, the cerebrum, grows by molecular action to the mode of thought in which it is habitually exercised, the force of a constant or oft-repeated thought changing the brain substance. These transformations of cerebral structure are often insensible to post mortem.

All that we do that involves the exercise of any acquired capacity is the result of greater or less effort. That which is of only widely intermitting employment usually necessitates nearly the same amount of will power and attention on each repeated occasion of its occurrence, as illustrated in the case of different urchins learning extraordinary feats, mental or physical; while that which is frequent and habitual may be the result either of the equally habitual exercise of cerebro-muscular effort or of previous and, if I may so say, condensed energy, so pre-employment, and so continuously and energetically, that its subsequent assistance is rendered unnecessary, very much as one may either now in the wearying effort, the exhausting struggle, the constant trying? All forgotten.

Perhaps our hardest lesson in physical movements is learning to walk, and in different children, of equally strong legs, we see how much depends upon the cooperation of will and confidence. Hesitating to leave the security of the cradle, the first few steps, but still more the simple steps of childhood, the little traveler centres all his attention on one foot, raises it and—falls. Only by almost constantly repeated efforts do we learn to walk. What would be the appearance of our great thoroughfares were our walking, although accompanied by accidents, the result of similarly constant attention? How much beside mere walking could be done at the same time?

And yet in some other things is illustrated an equally strange and unfortunate state of affairs. There are to-day many persons assuming to
play the piano-forte or organ, whose fingers have not yet learned to walk properly, much less to run, over the intricacies of the keyboard. Each time they attempt to play, their mind is burdened with efforts to keep the hands in good position and the fingers moving properly, when these particulars should have become long ago automatic. Their touch is pure and legato only so long as undivided attention is given to that, changing to harshness whenever the mind is otherwise occupied; but the touch is thought habitually, and without effort, to be pure and musical. Passages requiring but simple execution, much as occur with greater or less frequency in all classes of compositions, occasion these untrained players perplexity wherever encountered, when probably a single week of judicious practice would render them so familiar as to be played with no conscious effort or thought.

The convenience, yes, the necessity, of making every frequently recurring motion of finger, hand or arm secondarily automatic, is further shown by the statement of a writer whose name has escaped my memory. He says that "the strongest intellect can attend to but six things at once;" that is to say, the mental power which we call attention, while it may be transferred with marvellous rapidity to consecutive purposes, can at one and the same instant exert its force on but six distinct points, just as the hand can hold but six objects of a certain size in a single grasp, however skilfully and quickly it may handle many more in succession. As a partial demonstration of the probable truth of this statement, let any one try to make simultaneously two motions with which he is unfamiliar or even to entertain at once two distinct thoughts. Try, for example, the old tricks of childhood—to rub with the right hand and pat with the left, and then to exchange the movements; to rotate the two hands at once in opposite directions; to write _B-s-n-g-o-r_ and spell _B-o-s-t-o-n_ at the same time; to keep the right hand circulating continuously and evenly in one direction while deliberately writing a capital letter _D_. Simple as these are, they are sufficiently beyond the performance of most persons to render them laughably entertaining to an evening company. And yet here are presented but two recognizable distinct demands for simultaneous and equal attention. How, then, is one properly to perform the almost countless motions which necessarily form a part of every musical performance? Evidently by far the greater part of these must be accomplished with no aid from definite thought, but rather automatically, this automatism having been formed by previous and continuous work upon each movement employed.

In considering the foregoing aspect of automatism in musical execution, we may be in danger of forgetting that this important principle underlies not alone mere facility of execution; it calls for still more faithful application in the formation of touch, that strange quality, at once so ethereal and so material, which is the never-failing index by which alone we distinguish the artist from the mere instrumentalist. Touch is to the pianist what tones of voice are to the speaker, changing at will the same passage from harshness to tenderness, or from music to misery. Under different hands the same instrument, even, changes its character from the serrated tones, so hard and repelling, to the limpid, almost iridescent waves of music that roll in, out, and mind, and heart. Let no one imagine that this highest element of pianism, an artistic touch, can be exercised at will without the aid of certain influences, either internal or so habitually cultivated as to have become practically automatic. As it seems demonstrable that in a prolonged training "the sensori-motor apparatus grows to the mode in which it is habitually exercised," we may conclude that our psychical and physical activities are subject to the same general laws of automatism, and that practice, sufficiently intense and continuous, will render anything secondarily automatic and free from both error and effort. Hence no merely spasmodic feeling, artificially created for the occasion, can impart the expression that thrills the listener and transforms the concert room into a mysterious place where we may hold converse with the tone-masters of immortal greatness. Only by unremitting diligence in cultivating the perceptive faculties, and by keeping fidelity in the development of noble impulses, can one acquire that automatism of artistic character which can so permeate his playing as to lift it from mere mechanism far into the atmosphere of genius. Not that work alone will make genius, but that even genius without work is an undeveloped mine.

Of all to which, thus far, reference has been made, nothing has been suggested outside of primary and secondary automatism; and while all in this second class may be traced back to the operations of the mind, usually to recognizable intention finally grown to automatic force, it may be still necessary to follow the mental processes if the conception, though necessarily with some haste, several of these more conspicuous occasions which demand the special exercise of the brain.

Naturally we mention, first of all, that act of volition which initiates even secondarily automatic actions. No one begins to play without a sufficient intention of so doing; an intention so clearly recognized may be regarded as proof of direct mental impulse. The wonderful possibility of the successful continuance of this secondary automatism, without conscious cerebration, has been already considered; but its termination is again governed wholly by the will. The brain sends out its message over the motor nerves as the operator sends his telegram over the wires; but, once started, each travels its accustomed way and accomplishes its usual purpose with no further co-operation from its first source. The same brain power breaks the circuit of nerve force or of electricity, and the movement ceases in obedience to the generating cause. That here we are not only left, but are included in Prof. Carpenter's statements, that "Light excites nerve force probably by causing chemical changes in the substance of the optic nerve." Also that "The mechanical force exerted by the muscles is the expression of certain chemical changes which take place between their own substance and the oxygenated blood that passes through them." He also says that "The protoplasmic substance in the center of each nerve fibre seems to be its essential constituent." Now, although the perfect understanding of these supposed facts can in no case enable us so to change the delicate mechanism of our systems as to make them at pleasure either sensitive or plagiastic, such knowledge does enable that due attention to diet, sleep and exercise, so combined with all that tends to become automatic in our daily lives, places it within our power to modify our natural temperaments in an appreciable degree, and thus favor success in any specified vocations.

(Concluded in January issue.)

PSYCHOLOGY APPLIED TO TEACHERS.*

BY CHAS. W. LANDON.

Psychology is so broad a subject that there is practically no limit in its application to the science of teaching. Therefore I take the liberty to present the following thoughts, which apply to both vocal and piano instruction.

The hand can acquire the ability to perform difficult feats, without the aid of conscious thought. This faculty is called Habit. Habit enables the brain to decipher, and hands to perform, even a new piece of music, while the mind is engaged with a subject entirely foreign to the work in hand. Through this twofold power of habit, it is possible to become a musician. Technique becomes automatic; the hand, in a certain sense, has thus the memory of its own; thus leaving the brain free to concentrate its force upon the expression. To work in harmony with these psychological facts, it is necessary to establish habit, by the brain ordering that some concisely defined action be slowly performed, and receiving the intelligence, and feeling that it has been correctly done. This action will become a fixed habit when it has been repeated in a uniform manner a greater or less number of times. Habits, avoid mistakes, do but one thing at a time, and that most thoroughly. Reading music should not be attempted until a good technique has been established, so that the brain may be free to work on this new subject with an undivided force, thus soon establishing the reading habit. Explain only those facts of the subject which give a key to its solution of its difficulties. Whatever of Theory is taught, put into immediate practice, requiring the pupil to concentrate the full force of mind and will on the point of endeavor; this insure success, by establishing the habit quickly. Reserve Primers for more advanced pupils; with these they will coin their previous knowledge into the ready currency of defined thought. Whatever subject is taught, have in mind as high and artistic an ideal as close study and hard thinking can perfect, and impress this ideal on the mind of the pupil, for he cannot execute beyond what the brain has clearly conceived, but he can do that of which the brain has a clear conception. There must be infinite painstaking in small things. Indeed, there are no small things to the true artist.

When a pupil is able to read easy pieces readily, teach pulse and group reading, which is, at one glance of the eye, and one effort of the will, to read and perform all the notes belonging to a pulse or to a group, much as we read a printed word and do not take, cognizance of its separate letters. For this, use Kohler's Op. 56, Duverruy's Op. 120, and Cherry's Op. 299, and apply this form of reading to the best sonatinas and to Lenoir's Op. 97, and Heller's Op. 125, 126, etc.

In Thematic music, read by motives. In Lyricals, by pulses, or measures, and with the more advanced pupils, by phrases or sections of phrases.

Scales and Arpeggios should be practiced in groups of four or more tones to the pulse, and not each tone separately.

The illuminating fact to be taught is to read in advance of the execution; or, while performing the first pulse or group, to be reading the next. This makes good time, as well as readers, for the feeling for the difficulties with which one is otherwise sometimes beset. Reading in this way discovers and solves difficulties before coming to them, and the performer, not being taken unawares, avoids stumbling.

*Delivered at the Meeting of Music Teachers' National Association at Boston, 1886.
When pulse or group reading is established, the next step should be reading by Content. By this is meant the reading of the musical sentiment recorded by the notes, rather than the mere notes themselves; as, when from the printed page the author's thought is read and enjoyed, but the separate words are not noticed, for imagination is busy with the importance and force of the author's meaning, and with the beauty of the sentiment expressed.

When music is read in this way, the performance is all life and expression and not mechanical and soulless; music ceases to be ink, paper and a mechanical use of certain muscles—it becomes an expression of thought and emotion. Content reading includes having in mind in advance of the performance, the effect to be produced, and a conception of the best impression that can be made with the whole period, and many times of the whole movement, that there may be a careful grading of phrase with phrase, and period with period—and especially does it mean that in each phrase or section of a phrase, the performer shall, in advance, realize the idea and the effect of the coming climax, and each climax must be to him the natural and unavoidable sequence of all in the phrase that has preceded. This method is helped by reading and conceiving the content without performing; taking the piece, reading and enjoying as a mental conception, as a poem is read and enjoyed. When this can be done, practice on the dumb piano is of great utility.

Content readers memorize easily, and this style of reading develops great powers of expression, and the talent for music—"The Musical Ear," with many pupils this is an important part of the teacher's work. Such pupils must cultivate their emotions, as a basis for expression, by listening to and enjoying, feeling and understanding the beauties of each phrase while performing. It also includes the swing and force of the rhythm, as a principal and prominent element in expressive performance.

As an illustration, compare the singing of a piece of music in sixty-eight time, with each note of even force—unaccented—(after the fashion of some amateurs)—with the same piece sung with the undulating swing of rhythm that is so characteristic of music written in this time. The innate development of rhythm and the mental and emotional conception of a musical effect in advance of performing, are the strong points of the Tonic Sol-fa method.

He who has a piece a clef and conceives defined ideal and how to produce from it the finest results, will, from the very definiteness of his conception, give a superior performance of it. If the idea is sufficiently artistic and defined the technique will quickly perfect itself, while no amount of practice will give a fine rendition if the mind lacks a concrete ideal. This is especially true of singing, and applies particularly to taking high notes easily, and with the best quality of tone.

Of Enthusiasm, that great factor in success, music teachers should make more, for enthusiasm aroused or emotions excited bring resources that can overcome difficulties that would otherwise be insurmountable, lifting one out of and beyond his ordinary self; the expression produced by such a performance is infinitely beyond one which is unemotional. Whatever is learned while one is fired with enthusiasm is learned quickly, with pleasure, and never forgotten; but to be obliged to learn as a task, produces disgust, and lessons so learned are soon lost. The pupil's progress is in exact proportion to the amount of thinking that is put into his practice; or, in other words, is of value in so far as the pupil can apply himself in his work, being oblivious to everything around him; but the force of mind must be placed on such points as will be of the most value toward rapid learning, and every member of the body, the nerves, and thoughts, must be under control of the will, and there must be an indomitable control of that will, so that every faculty may be under its complete guidance.

As in music there is a threefold nature, physical, mental and spiritual, so in music there are three corresponding elements. Rhythm with the physical, Thematic with the intellectual and Lyric with the spiritual. In the perfect man we look for a balance of the three attributes. In perfect music, the three elements must be in an even proportion, must have a vigorous and healthy body, if the intellectual and spiritual are at their best estate; so in the finest music, there must be a vigorous rhythm, that its intellectual and spiritual content may be the most expressive.

For a summing up, let the power of habit be fully appreciated and all instruction be in harmony with its laws.

Teach reading in its three divisions, Single Notes, Group or Pulse reading and Content reading.

Advancement goes hand in hand with the amount of thought that is put into the practice. There is progress in proportion to the conciseness and artistic perfection of the ideal.

Enthusiasm must be the teacher's main reliance and greatest help.

In Technics, Reading and Expression, there must be a clear conception in advance of the performing.

Rhythm is the body, bone and muscle of music, without which expression and all that makes music enjoyable is impossible.

* The object of this paper is to render assistance to those who are engaged in studying the piano-forte, by suggesting practical means for the cultivation and improvement of touch. Various works having relation to this subject have been published within a few years, one of which has sole and especial reference to it. Another, published within the past year, treats in general of the principles of expression in piano-forte playing, and the subject of touch, on account of its importance in connection, receives careful attention. The writer has received valuable assistance from these works, and hereby makes acknowledgment of the fact. In order that the object in view may be more clearly understood, it is well that attention should first be directed to the fundamental principles of touch, so that its character and purpose may be defined.

A good piano-forte touch is the means of drawing from the instrument a beautiful and musical tone, and its importance is, therefore, universally acknowledged and needs no demonstration. A touch which is perfect in its conditions must be sympathetic on the one hand and discriminative on the other. It combines, in equal proportions, qualities of the heart and qualities of the head; for it is characterized by warmth and ardor, governed by thought and intelligence. Music is essentially emotional in its nature, hence an emotional touch is necessary for its adequate and proper expression on the piano-forte; but unless emotional expression is controlled and kept within reasonable bounds by the exercise of sound judgment, the result will be painful or ridiculous, and of the nature of a caricature or travesty. Therefore, the character of the element must be regulated and held in check by a discriminative and intelligent touch. A generous and warm heart is certainly desirable, but needs as a companion a clear and intelligent head, and these in combination produce force of character and lead to completed and satisfactory results.

When two elements enter into their way and on their place, into the composition of a symmetrical and perfected piano-forte touch, and the most competent and satisfactory performer is the one who comes the nearest to uniting them so that they are equally proportioned and balance each other.

Touch must conform to the character of the piece of music to which it is applied, consequently it varies in its composition and general make up. Thus, there is a certain dignity and nobility, a malakness and freedom from mere sentimentality, about a fugue of Bach or a sonata of Beethoven, which demands characteristic expression through a corresponding touch, in order that the thought and meaning of the composer should receive justice. A piece in the romantic or lyric vein—as, for instance, many of Schumann's compositions, the prevailing characteristics of which are warmth, sentiment and tenderness—requires a caring, coaxing and imploiting touch, in order to produce the tone color which naturally results therefrom. A Strauss waltz calls for crisp, poignant and sparkling tones, and the touch must be brilliant and adapted to the character of the composition.

It is a well-established fact that our personal and distinguishing characteristics enter into the smallest acts of our lives, and are expressed in the minutest and most insignificant things we do. So the individualities of touch are as various as are the disposition and character of each and every one of us. By careful and analytical study of the playing of those whom we most admire, and by comparison of the results, we shall arrive at the art of piano-playing, we discover that no two of them are exactly alike, each one possessing some special, specific and personal trait which marks him out and distinguishes him from the others. Indeed, the wide difference in the style of different players of acknowledged superiority is apparent to a casual observer. Some may be classified as dramatic and others as lyrical—some as heroic and grand, others as delicate and graceful; some are brilliant and startling, others sympathetic and expressive. Some take by storm, while others gently win their way in an insinuating and tender manner. There are Niagras and there are beautiful fields and flower meadows; every combinations of every possible degree and variety. It is not to be expected that a superlatively good Beethoven player will display equal competence and be as successful in the characteristic interpretation of a Chopin nocturne, and of course, vice versa; but the performance of each may be improved, and artistic, if in agreement with the aesthetic laws which govern those conditions. A good and beautiful tone, which is inestimably desirable, the one or the other, may be at the connection of each of the laws relating to touch are obeyed.

While it is quite a simple thing for anybody to strike the keys of a piano-forte, it is not easy to produce a large, full, round and mellow tone; for this involves the proper use of a very complicated mechanism in which
During an experience of thirty years as a piano-forte teacher, the writer has had constant trouble with pupils who had acquired the habit of high-raised fingers, and confirmed it to such a degree that the fingers could be shaken out like a pair of watch springs. He has a truly sympathetic regard for the poor teachers who are called upon by such players for “finishing lessons.” The habit of a hard, anyielding, hammer-like and unsympathetic touch has become so ingrained and wrought into the very fibre as to form a second nature, and it must be counteracted by modifying and qualifying influences before the change is possible. This is by far the easier thing to do, if the writer is justified in forming conclusions from his own personal experience, it is a fact that a comparatively small number of the multitude engaged in studying and practicing the piano-forte succeed in acquiring a touch which is equal to the demands of fully-fledged and satisfying a position in which the fingers are held as close to the keys—thus favoring velocity or rapid playing—and by other exercise which are adapted to the cultivation of extreme elasticity of muscle in finger, wrist and forearm. By means of this combination, the three properties of strength, elasticity and velocity receive simultaneous attention, and the cultivation of technique proceeds and develops symmetrically in accordance with those principles. One kind of touch supplies what the other lacks, and they work together and mutually assist each other, thus tending, in united action, to the final accomplishment of a completed and perfected touch. Different kinds of touch, based upon these three principles, separately or combined, can be applied to any form of exercise which the teacher is in the habit of using, and such an exercise can be a departure from any and every piano-forte method or instruction book. A practical description of the writer’s particular manner of application will best serve the main object of this paper.

It is desirable that the exercise should at first be presented in as simple and rudimentary form as possible. It is, therefore, confined to the piano-forte fingers alone, for the sake of convenience, it is called the “Two-Finger Exercise.”

The beginning is made with the second and third fingers, these being naturally the strongest and, consequently, the easiest to work with at first, although after a very short period, and when the student has become somewhat familiar with the motion, it is better to begin the daily practice with the fourth and fifth fingers, so that these naturally weak fingers may derive the full benefit of the freshness of first attention. There are two slow forms of the two-finger exercise which differ in respect to touch and manner of playing. The first of these employs solely the clinging or legato touch, and this to an extreme degree, as in the following manner: Place the second finger of the right hand on middle C, and hold that key firmly down. Now raise the third finger, which is directly over D, as high as possible in a curved position, without moving the second finger or the least degree relaxing its pressure. Next, let the third finger fall firmly on D. Both the second and third fingers are now firmly pressing C and D, thus bringing the surface of these keys to a level. The second finger now slides up to the third finger, on D, without in the least relaxing its pressure, and the third fingers relinquishes its place to it and rises again as before, this time directly over E. Proceed in similar way from key to key, until the compass of one octave from the starting point has been reached, and then return in like manner, descending to the C whence the start was made. Throughout this process both hands should be kept in arch position, as far as possible; but the teacher need have but little concern about hand position at this stage, for the second form of exercise, next to be described, exerts a strong influence in building up a correct hand position, even unconsciously to the pupil, on account of the great strength it develops in the finger joints.

The second slow form of the two-finger exercise employs the clinging touch in alternation with the extreme elastic touch, and is as follows: Place the second finger of the right hand in precisely the same position as at the beginning of the first exercise, that is, firmly on C. Next raise the third finger, which is directly over D, as high as possible without moving the second finger or the least degree relaxing its pressure; this time, utmost celerity and smoothness, producing a zephyr-like effect, as if the tones were blown or breathed out rather than resulting from finger percussion. Czerny says: “The interior mechanism of the keys is such that the strings will only sound well when, before the percussion, we do not raise the fingers too high, as, otherwise, along with the tone, there will be heard the blow on the key.” Thalberg says: “We must bring forth the full tone without a hard striking on the keys, but by forcing them—pressing them with vigor, energy and animation, while the fingers are held but a very short distance above them.” He says, further on, in the form of a recommendation to young players: “Never strike the keys from a great height.”

* See Adolph Kullak’s “Art of the Touch,” Chap. 1, page 1.
CHILDREN'S DANCE.  
(KINDERTANZ.)

Revised and fingered by ARTHUR FOOTE.  

S. JADASSOHN, Op. 17 No. 3

Tempo moderato. ($= \frac{120}{4}$)

Salomon Jadassohn, born 1831 at Breslau; entered the Leipzig Conservatory in 1848; was with Liszt from 1849-1852, and then settled at Leipzig. Since 1871 has given harmony, composition and pianoforte lessons at the Conservatory, as one of the professors, having had since that time many Americans among his pupils; has composed, besides many pianoforte pieces, symphonies, suites &c, as well as large choral works.

In this piece great care must be taken to keep the bass lightly staccato, while the right hand is kept legato and carefully phrased, except in the middle part in C major, where the bass is constantly legato. Ask yourself what the modulation is just before the first double bar; also what the passing changes of key are in bars 82-84. The phrasing will be found to mark distinctly the smaller and larger phrases, sections and periods.

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*This part, as far as bar 54, may be considered as the Trio of the piece, just as with the Minuet, Scherzo, March &c. The term "Trio" takes its name from the fact that in the Gavotte, Minuet &c. of Bach's time, the main part of the piece was written for but two voices, to which a third free voice was added at the Trio. See Bülow's note to the Minuet of Bach's Suite in F.*
The general effect of this piece is that of a somewhat extravagant reverie, as when in a wakeful mood one passes the hours of night in imagining all sorts of adventures, such as the sober light of day immediately shows to be impossible. It is essentially a fantasia, or perhaps more properly a rhapsody; the tempo, therefore, is not to be held strictly, but to be faster or slower as the mood changes, taking care, however, not to lose the general character of the whole piece, which is indicated in the title, "Soaring," — a mode of progress in its nature opposed to anything resembling hard work or dragging. The form is a sort of rondo of three subjects, each of which is plainly indicated in the notes at its first appearance. The first subject occurs four times; the second twice; the third once only.

a) The difficulty of reaching this tenth may be obviated for small hands by playing the lower C and B flat of the melody with the left hand; the right hand will take the part when it comes within the octave. This method leaves the left hand still free to play the bass note in the third measure.

b) At the beginning of the second measure it is very difficult to bring out the upper D flat with sufficient force; it needs to sound out like a trumpet.

c) Take the first chord with the right hand, after which the left hand will continue the alto melody, here and later throughout the piece. Observe that the low C is an octave lower than written.

d) The two soprano Fs are not tied by this slur; although the notation has nothing to show the contrary, the customary dot over the first note was omitted, probably, lest it should unduly shorten the quarter notes.

e) The tenor phrase of six notes here is made to sound out softly, but quite perceptibly; it is a subordinate melody. The principle difficulty of this passage is to carry the sixteenth notes in a perfectly uniform rate of movement. A rubato here has a very unpleasing effect; the 16th note motion is the main feature of the rhythm. It needs to be very even and distinct, but not loud.

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f) Be careful not to produce a melody effect with the right hand here by striking the upper notes too strongly.
g) The right hand melody is to be somewhat staccato, and to be plainly heard answering that in the bass.
h) The left hand A flat, A natural, B flat etc. are to sound softly but with a certain fullness of tone, like a horn.
i) The chords in the right hand ought to be played rather firmly, and the upper note has to sound out like a song; the entire effect is that of a choral movement, the melody a little louder than the other voices, the eight-notes carrying the rhythm of the accompaniment.

j) This effect is much like that above at "i," but the whole is louder here. The dotted quarter notes must be held their full value, and in order that the tone may continue in satisfactory quantity they must be struck with a little more force than would otherwise be necessary. The same is true of the dotted half notes in the bass.
k) Mysteriously, the chords softly, the low bass a formless shape in the obscurity.
1) Here the cauldron boils more violently, the original tempo is resumed, and the climax is reached with the sonorous entrance of the principal subject at the double bar.

m) At the risk of being charged with impertinence I have taken the liberty of adding Metronome marks to indicate approximately the tempos usually taken by artists in the different parts of this piece.
a) The left hand is to be played entirely legato, and very steadily; all the expressive playing falls to the right hand.

b) Observe that the author's fingering compels you to phrase rightly, as is the case through the piece.

c) What modulation is made here in bars 20-22?

d) What note is it that brings us back to the original key?

e) Here, as throughout the piece, see that the composer asks us to make a little swell, which indeed is inherent in the phrase itself.
a) The peculiarity of the slumber song lies in the softly swaying, dreamy rhythm, and a tender, sweetly soothing harmony that lulls the senses into a state of delicious repose.

b) *Sempre pp* means that there must be throughout a background of very soft tone, out of which only the most delicate lights and shadows grow. A light, delicate crescendo shade in this little prelude is, therefore, not a contradiction.

c) These *legato* marks are not to be interpreted literally, as the accompaniment must have a softly sustained, flowing quality, not jerky.

d) The pedal mark is only general. The Pedal must serve as a means for giving this sustained flow to the harmony. Clearness of tone-thought and delicacy of feeling are the only judges of the right or wrong use of the pedal. No symbols can represent its proper use.

e) The melodic idea of the accompaniment must be softly hummed as a second to the real melody. The pressure-touch mark is used not only to indicate the tones of this melody but their legato, singing quality.

f) The melody here is: \[ \frac{1}{2} \cdot \text{rest} \] and the tones on the fourth and sixth beats must be so softly echoed that this melody shall not be changed to the following: \[ \frac{1}{2} \cdot \text{rest} \]

g) The real melody is indicated by the sign for pressure-touch.

h) From here to the close of this part the lower bass tones must be given a more decided character by means of a slight soft emphasis.
i) The following is the form: Part I. Prelude, m.1-2; Song Period, m.3-10.
   II. Period, m.11-17.
   III. Repetition of Part I with variations, m.18-27.
   IV. Coda, m.28-36. This is not properly a period but three phrases of three measures each.

k) Small hands can take the fourth line F sharp.
a) Everything in the right hand that is not included under the slurs is to be played with a light and not too crisp staccato touch; the rule that the last note under the slur should be shortened, of course holds good. The left-hand is staccato throughout.

b) Although there is but one mark of expression in the first twenty bars, the piece is not to be hammered out from beginning to end. The editor has suggested some variety in expression, by dynamic indications in brackets.

c) We have first a 4-bar sentence (or period), made up of two short 2-bar phrases; this form being mostly followed through the piece, after this follows an 8-bar sentence, which is then repeated. At bar 21 we come to the second division of the piece, which is in the relative minor key (A minor), and consists of an 8-bar period, and its repetition. After this comes the third division, which simply goes back and repeats bars 1-8, 17-20 of the first division. Then comes a little Coda of six bars, formed out of the last three notes of the first phrase, and the Fair is over.
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with the other, and finally with both together. It is well to anticipate here an objection to the first form, which will readily occur to the experienced teacher. The pupil is generally directed to be very careful to lift one finger at the precise moment the next one comes in contact with the key, or, in other words, the two fingers must meet, one on its upward and the other on its downward course, at a certain exact degree of key depression, so as to secure a perfect legato. It may at first appear that the holding down of two contiguous keys during the transfer of the finger in the first form of exercise, will tend to sluggish finger motion, and thus to produce a very undue and unnatural effect, through the overlapping of tones. The super-legato occasioned by the slow finger transfer is, however, only intended to be used in the earliest stages, and may be dispensed with as soon as the pupil has acquired the habit of the clinging touch. Thenceforward the exercise is to be practiced in such a way that the finger transfer is effected instantaneously and simultaneously, or nearly so, by the striking of the key, thus producing a purely musical legato.

A most trustworthy and efficient agency is all the time at work to prevent dilatory and sluggish finger motion; for the constant use of the elastic touch in the second form of exercise exerts a counteracting influence and secures promptness in motion, as it requires the guttering of the key, and especially of the middle finger, comparatively, and redundant, with the adjacent one. This relative and reciprocal influence which prevents the undue preponderance of either extreme. They are called the "slow forms of the two-finger exercise," because, practically, they must be played slowly and with great deliberation; there is embraced in each a principle of velocity, viz., the rapid transfer of finger in the first form, and the suddenness of the finger characteristic of the second form. The names of these two fundamental forms of touch—viz., the clinging touch and the elastic touch—are not arbitrary, since they are suggested by the nature of each as being in correspondence with the principles out of which they proceed.

The third form of the two-finger exercise has relation to the practical application of the velocity principle in piano-forte playing, and is therefore called, by way of distinction, the "fast form of the two-finger exercise." It is played with the fingers in pairs, as before, and the fingers, instead of being raised high, as in the first and second forms, are now held comparatively close to the keys, in order to favor rapidity of motion. A child is so soon eager to walk than it begins to run, and the training of the fingers to move in quick succession must begin at this very early period in the pupil's experience, and the best way to accomplish this is to urge and encourage frequent efforts in this direction. These attempts are not made thoughtlessly and recklessly, but always follow in close sequence after the slow exercises have been practiced. The speed is also not only not spasmodic, but is gradually increased in degree. This is an order is established in accordance with which slow motions lead by gradations up to fast ones, and in this way the risks are preceded by proper precautionary measures. Risk in some degree is absolutely necessary, and is not attended with danger if proper preparation has been made by the previous practice of slow motions. Proverbal philosophy applied to the slow forms is, "Make haste slowly," or, "Haste makes waste," and regards the fast form, it is, "Nothing risked, nothing won." Both of these principles must be kept in view and the practice regulated accordingly. The exercises in motion may at first be very short and simple, consisting of only three, four or five tones, to be played in rapid succession, and they may be lengthened from day to day. A very modified form of the elastic touch should now be applied to the fast form of the two-finger exercise, and should receive its daily share of attention. In rapid playing, however, only a very slight flexion of the fingers is possible, and this is almost confined to the first joints and finger tips, except when the finger flexion is almost imperceptible its use goes beyond the capacity of the writer. It is the practice of an executant skilled in repeated notes is, perhaps, the easiest and simplest way of acquiring this peculiar touch, and is well adapted to pupils but little advanced. This consists in striking one key many times in quick succession with different fingers following each other in regular order, as, for example: A, G, D, 3, 2, 1, etc.; or 6, 5, 4, 3, 2, etc. If this is done in the right way the fingers will be flexed more or less, or drawn slightly toward the palm of the hand with each stroke. This touch, or one closely resembling it, was used by Bach and inherited by him to his pupils. The same touch is best adapted for rapid playing of scales, arpeggios and passages in general, especially effective in delicate and pianissimo passages.

It was the writer's intention to have given some attention to the subject of organ touch, but this paper has exceeded its prescribed limits. From what has been said, however, it seems to be obvious that organ and piano

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† It goes without saying, that for the pianist the study of art means the study of harmony and musical form, as well as the cultivation of his special instrument.
But the physical preparation for piano-forte playing is fully equal in importance to the mental.

Recollecting, then, that all force and endurance drawn upon in playing must be derived from well-digested and assimilated, while our powers of action depend on muscular elasticity developed by exercise, the importance to the aspiring student is evident of a well-regulated life, with proper hours, proper food, out-door exercise and gymnastic culture, both general and special.

OF CHIEF ENDS OF PRACTICE AND THE SELECTION OF PIECES.

First and foremost among the various ends of practice we specify that of-
1. Learning to play the piano-forte well. Then,
2. Learning to play well some composition hitherto unfamiliar to the student.
3. Keeping at least one composition always prepared for execution in a finished manner at a moment's notice.
4. Maintaining within easy reach a working repertory, available at short notice for occasional requirements; and, lastly,
5. Simultaneously with the pursuit of these ends, and as indispensable to their attainment, the development, by means of suitable technical exercises-
   1. Of equality, strength and speed in finger, wrist and forearm motion, and,
   2. The special culture of the left hand.

It is not a whim thus to head the list of chief ends of practice with learning to play the piano-forte well. So a pianist who studies, not with the musical train of thought (to say nothing of the demands made upon the attention by matters of notation and fingering), that when once they have caught, if not the idea, at least some idea of a composition, the sensuous realization of that idea for the ear is frequently neglected, and with it much of what pertains to playing the piano-forte well. Instead, however, of practising on the piano-forte in order to play pieces well, let the student practice his exercises and pieces with a view to playing the instrument well. The pieces a young student plays now may possess not the least use or interest for him ten years hence; but the value of what he now learns about the right handling of the instrument is lasting. The misuse, abuse, or meaningless diuse of the pedal, in place of its right use, are but some of many evil consequences of studying pieces rather than the instrument itself.

As regards the special culture of the left hand, besides other means, it is important to make its powers, as the weaker hand, the standard by which to determine what may be permitted to the stronger hand. By thus giving the left hand the lead, the corresponding lobe of the brain is directly called into action, and thus the hand itself specially stimulated in the development of its powers. Further the left-hand part of every piece should be worked out independently of the right hand, with all the finish of a carefully prepared secondo part in a duet.

As regards the selection of pieces, this should be made with a view both to immediate ends and to the ultimate end of practice viz., that of mounting by regular stages to the highest plane of art within one's reach.

Pieces selected for immediate ends must, of course, be adapted to turn present skill to present account.

As regards the success of the above alone determine the actual fitness of a given piece for such a special purpose, obviously neither recommendations nor restrictions for such selections can be given here; but everything must be left to individual judgment. But in connection with pieces chosen with a view to a graded ascent of the pianist's career, a word is here in place concerning the piano-forte examination lists of the American College of Musicians.

When an eminent member of the Board of Examiners for the Piano-forte honored me with the invitation to draw up the list of examination pieces which had the good fortune to be adopted by the Board and published in the official prospectus of the college, those selections were made with due regard to the following general ends:
1. The pieces for the Associate Degree were chosen with the idea of making the student, who should perform them in such a manner as to receive the degree in question, fully competent to command local reputation as pianist in his own city and vicinity. A national reputation that developed in this way, because other cities would have their own local celebrities, capable of doing all the taking of that degree implies.
2. The pieces for the Fellowship Degree were designed to render the successful candidate competent to win a national reputation, though hardly an international one; because other countries would not fail to have their own artists of equal skill.
3. The pieces for the Mastery Degree, however, had a view to nothing less than the conquest of the habitable globe. There is nothing required for that degree which the Masters Liszt, Tausig, Robinson and Sullivan have not achieved; but the taking of that degree will provide any successful candidate with an artistic passport to the concert halls of the world.

As long as these lists, or similar ones, remain among the standards of the college, we would advise in the choice of pieces, following the plan of faultlessly studying after each piece intended for an immediate purpose, at least one work from the examination list for some particular degree (beginning, of course, with the highest), and continue to select on this plan until all the pieces prescribed for that degree are completed.

Together with this pursuit simultaneously of ends both immediate and ultimate, a due proportion of pieces artistically chosen, but mechanically easy, should be worked in from time to time; because just as the conscientious training from the heaviest practicable resistance of action to the slightest presently to be recommended in the use of the technophone, promote strength and facility of execution, so too, changing from difficult to easy pieces in practice, promotes style and taste in delivery.

AIMS OF PRACTICE.

In piano-forte playing, musicianship without technique is a general without an army; technical without musicianship, an army without a general. To constitute musicianship two things are necessary—knowledge and inspiration; to constitute technique, physical strength and drill.

Having, under the head of Preliminaries and Adjuncts to Practice, enumerated various means of developing the intelligence which true musicianship demands, we now come to the consideration of such mechanical appliances and other means as promise to promote the development of technique, by enhancing the results of practice time.

Of the appliances to which, for certain ends and certain students, I have come to attach importance as true aids to practice, one, the metronome, was introduced in Europe half a century or more ago; the remaining two—namely, the technophone and the technophone—have been introduced in this country within a century or more, their respective inventors living in the United States. As the sentiment of the profession does not yet appear unanimously touching the value of these appliances, and, meanwhile, many persons are seeking information concerning them of a different sort from the contents of advertising pamphlets, I could not regard a paper on the Utilization of Practice Time as either candid or complete which should suppress the public statement of views concerning them and their uses which I am accustomed to express freely in private, and this especially because of my own original misgivings toward each and all of them, until after experiments which to myself have remained conclusive.

The order in which I shall speak of these appliances is: First, the technophone, as fundamental to clavier work; secondly, the technophone, as a special means of clavier work; and, thirdly, the metronome, as regulating and governing clavier work.

In dwelling upon each one in turn somewhat at length, it will be seen, I trust, from the outset, that the object is neither to advocate nor to defend the appliances themselves, but only to set forth the principles on which either their usefulness or their uselessness primarily depends.

THE TECHNOPHONE.

While Weitzmann, in his tribute to Tausig, under the title of the "Last of the Virtuosi," emphasizes the need of exceptional physical powers for successfully attempting the tasks imposed by the modern piano-forte action and the works of modern composers, Delante has enforced the importance, and reduced to system the cultivation of what amounts to localized self-consciousness in every set of every member partaking in the gestures and movements of artistic delivery. The technophone appears in harmony with both of these ideas. It is to be regarded as a gymnasia and a thinking machine in one. The tendency of piano-forte playing is to one-sidedness of muscular action; hence the trembling of hand away from the piano-forte, often noticeable to the eye of hard students. I have seen the technophone, by reaching and developing important muscles not directly called into play by clavier manipulation, enable an unsteady hand to remain absolutely quiet and immovable in any desired position. Again, with the Technophon Manual as a guide, not only to the movements prescribed, but also to one's mental operations in following the movements, he can observe the problems of muscular action and control appear in new lights, problems and sensations quite novel to the mind are encountered, and one gains, meanwhile, for fingers, wrist and forearm, both a delicately poised muscular action and a courage for antagonizing clavier resistance which is all but lost with discreet students, through dread of the clumps and sprawl which so much has been heard. After but little right use of the technophone, even when long out of practice, one finds himself charged to the finger ends with all the pianistic enterprise and aggressiveness of which his nature is capable.

The immediate result of work with both technophone alike is to impress one with the fact that the teacher of that technophone is known to have with his most trying pupils comes from want of mechanical common sense in their fingers. These inventions promote a sensible manipulation of the piano-forte, because they develop that sort of common sense more rapidly and thoroughly than any appeal to either the rational or the imaginative faculties of the average student.

(Conclusion in January issue.)
WANTED, IN THE MUSICAL PROFESSION, MORE BRAINS AND BETTER MORALS.

BY HENRY B. HEMMEN.

The burden of nearly all articles upon musical subjects is, I suppose, the same as the result of technical attainment, and it is the same as the burden of almost all practical music, and on the same terms. There are a variety of temperaments to be taken account of, all ages, conditions of health, previous knowledge, and most of all of the careless crowd forward, others to hold back. The teacher who cannot adapt himself to all of these cases, stimulate the laggard and take the conceit of the self-confident, cannot be called a successful teacher.

Knowledge of human nature is, therefore, we conclude, if not the most indispensable of all things in musical teaching; and it is but natural that many teachers should have great success as long as they live; witness Moscheles, who taught till he was nearly eighty; and, again, that many teachers should be worthless, and there are many fine teachers who, from various causes, generally nervousness or lack of strength of character, fall into despondency, or are driven by necessity. But the exceptions do not militate against the rule. The piano teacher should be a musician in the truest and best sense of the term, not a "teacher," or a "pianist," or "musician," or a "teacher," but a "musician," and the matter of who authors and works to study must be left to a future article.

S. N. P. PENFIELD.

IS IT NECESSARY THAT A PIANO-FORTE TEACHER SHOULD BE A GOOD PLAYER?

BY JOHN KEIMAN.

Piano-forte technique has made wonderful progress in this century. A good technical education, for many reasons, is now considered as being of as much importance as a fine musical composition, even if it is not of the most difficult degree.

But it cannot all be concert pianists, nor is this at all desirable, for there are many other qualifications of much greater importance to the teacher. Nu

merous compositions have appeared in the world that it is not necessary for a successful teacher to also be a good performer. We know of the wonderful results such men as Donizetti, Bellini, and the others have produced with their pupils without being good performers; and, still, what a genius in this field of work, as well as in others, is a true and frank teacher. Figures, however, may be given to ordinary teachers. These latter must strive to obtain of any qualifications as are of the greatest value to them. Next to a good and thorough knowledge of the elementary principles of music, every young teacher ought to strive to become a better player from year to year, without neglecting his studies in harmony, musical history and literature of a more general nature. The piano-forte teacher must, as a rule, be able to play Beethoven, Schubert, Mendelssohn, and other masters, and possibly some compositions of less difficulty, which he has not yet mastered.

In no profession are there required for its mastery and a high position the qualities of natural talent, patience, and perseverance. In many cases, the mental grasp of mind, the ability to understand complicated theories, fast companions, and general irresponsibility and beastliness, place them at their proper level in society. These qualities, together with the judgment and veracity of the world, will usually be enough to keep the young teacher in the right track.

The examples of great men in music, the study of whose writings should be a part of the teacher's training, would be the study of the most illuminating and interesting literature, that will hold him to his own time, with the historians and essayists of any country, and in making its influence for broader intellectual attainment felt among the reading members of the profession; while the Music Teachers' National Association, that grand organization, whose influence of being the founder, is an accomplished literary institution, that through whose thoughts shine through the musical press of to-day, and especially in your available columns, valued Etm, in the profession, will be an object of pride, and should be mentioned, among instructors in music.

As a class, we are growing faster toward virtuosity and strictly musical advancement than intellectual and social culture. One helps the other, and both should be recognized, to the exclusion of one-sided growth. What the musical profession of America most needs is men of brains and moral character, who can talk intelligently about the subject, and who are strong to bear the weight of their profession or society, and eliminate slouchy, boorish musicians to the congenial shades of the salon and beer garden. What is wanted is the music of the world, not the musical term "pianist" or "teacher," but the music of the world, as given to the public by the great masters who have come to lift up the people, not to be lifted up themselves by the public, and to elevate themselves by pulling a piano down. Then, indeed, will the musical millennium have come.
THE ETUDE.

CHRISTMAS PRESENTS.

Every one is confronted with the question at this time of the year, "What shall I give as a Christmas present?" It is often perplexing to choose the thing suited for our friends. Music is calculated to make most people happy, and should figure very prominently in selecting Christmas presents. The issue is a little late in reaching our readers, but it does not require more than four days to receive packages at Christmas post office Philadelphia, and in a week's time most of our readers can receive goods from Philadelphia.

We have made out a list of suitable musical presents.

The exact price cannot always be given, but the article sent will, in every case, be the very best. We shall place first on the list the description of the goods, $1.50. This is suitable for either teacher or pupil.

MUSICAL WORKS.

<table>
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<tr>
<th>Description</th>
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<tbody>
<tr>
<td>A bound work of The Etude</td>
<td>$2.00</td>
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<tr>
<td>The Musician, by Prentice</td>
<td>.75</td>
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<tr>
<td>How to Understand Music, Mathews</td>
<td>2.00</td>
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<tr>
<td>Piano-forte Music, Fillmore</td>
<td>1.50</td>
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<td>Music and Moral, Hawins</td>
<td>1.75</td>
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<tr>
<td>Music Sketches, Polka</td>
<td>1.25</td>
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<tr>
<td>From the Tune World, Elliston</td>
<td>1.00</td>
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<tr>
<td>Readings of Tones (Illustrated), Ritter</td>
<td>.75</td>
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<tr>
<td>Voice, Song and Speech, Brown &amp; Rehke,</td>
<td>4.50</td>
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<tr>
<td>The Modern Musician, Ed. F. Hufnagel</td>
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<td>A series of 12 biographies of the great musicians, Beethoven, Wagner, Mozart, etc., each 1.00</td>
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<td>Class-Book for Music Teachers</td>
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<td>Piano and Song Wheel</td>
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MUSIC BOOKS.

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<td>Songs Without Words, Mendelssohn</td>
<td>$1.50</td>
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<td>Christmas Young People's Hymnal, Hymn Book</td>
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<td>Piano Chalice; cloth</td>
<td>2.00</td>
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<tr>
<td>Mother Goose Melodies, set original, by J. W. Eaton</td>
<td>2.00</td>
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<tr>
<td>A Volume of the Works of Beethoven, Mozart, Haydn, etc.</td>
<td>2.00 to 4.00</td>
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<td>The Grand Volumes are the Music of Vocal or Instrumental Music of the most popular music of the day: Song Folio, Dance Folio, Vol. 1 of Music, American Collection, Piano Souvenir, Song Souvenir. Sold for only 50 cents, in paper, $1.00, in clout</td>
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<td>Home Amusement, 4 Hands</td>
<td>2.00</td>
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<tr>
<td>Chopin Waltzes; cloth</td>
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<td>Treasury of Song; &quot;elegant gift,&quot;</td>
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MISCELLANEOUS.

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<td>Metronome</td>
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<td>Music Box</td>
<td>1.00 upward</td>
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<td>M. E.</td>
<td>1.00 to 2.00</td>
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<td>Polio</td>
<td>1.00 to 4.50</td>
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<tr>
<td>Photographs of Musicians, cabinet size, 40 cents; half size, 20 cents; 60 cents; full size, 80 cents</td>
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<tr>
<td>&quot;I'll Sing You a Little Song.&quot;</td>
<td>50</td>
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<td>Harmonics, Jew's-harps, and all kinds of small musical instruments</td>
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HOW TO BE INTELLIGENT.

"Reading" says Lord Bacon, "makes a full man, conversation a ready man, and writing an exact man." Here we have two great essences of intelligence—ideas and the mastery of them. It is not enough to gain ideas by reading. No man really possesses an idea until he can express it in words. Should any of our readers fail to express his thoughts, does not half know his thought. Nor in he fully master of his ideas who expresses them only slowly and with painful difficulty. Readiness, fluency of exact expression, is an element of intelligence which may, indeed, be assessed to a large extent by intelligent expression. It is the practical way to acquire these desiderata is to form little circles of two or three or more congenial minds, for the promotion of intelligence. Let books be read together and talked over freely. Then let each, in turn, present a written summary of some subject, aiming at absolute accuracy of expression, and let the paper be discussed.
The American Opera opened its season this year very successfully in Philadelphia, giving Gounod’s “Faust,” Miss Emma Juch in the title rôle; Mrs. Jessie Bartlett Davis, a very fine Henriette Rubinstein, and the Irish baritone with the German name, as “Mephisto”; and Mr. Charles Bassett a feebile “Faust,” not being, as one critic put it, “even a little life in him.” Thomas was the weak spot in this organization, his lack of good tempos, if they could only have secured Sylvas. Candles in this opera, but sets are a little better, singles in the orchestra, of course, is perfect.

Pershing-Madie, the Directress, sings this season, and is a splendid airing, the soprano is one of the most pretentious of the professional. Several days ago, in St. Louis, she became so offended at some furniture Hock, the stage manager, placed in her path, as to lose her temper and left the stage. Result, a big row pending, and temporary suspension of the prima donna. In the English, Thomas is also on his dignity, and a brace of notes have been exchanged; nemo me impune lasset, his is the most. However, the organization here is a fine one, and is on the high road to success, and is, without doubt, a permanent one.

Mr. Leslie Davis has begun his series of recitals, and they would be missed very much in Philadelphia, this being the twenty-third season. Mr. Jarvis’ programs are always of the most promising, and there is no more novelty to give them a modern flavor. The merits of his playing are well known, and scores of Philadelphia’s younger musicians owe him more than to the impetus given by Mr. Jarvis’ uniting zeal and energy, and the number of new works he is continually producing.

Mr. Hugh Clarke, the organist and composer, directed his incidental music to Shakespeare’s comedy, “The Winter’s Tale,” at the American Academy in New York. To make the music more interesting than the play; it is modern and well scored, and shows throughout the influence of a conscientious effort. The first Philharmonic, under Theodore Thomas’ baton, was not particularly interesting, a long-winded symphony, by Dvorak, driven many people out of the house. This work has been wrangled over by scores of critics, but it will never be successful unless it is cut; it is fatiguingly long.

The scenes from “Nero,” Rubinstein new opera, were full of promise, and well sung by Emma Juch and Mr. Will Ludwig. The piano part of the piano was not the finished work, being played by a student. Mr. Thomas, as the young woman, was a very splendid performance. The orchestra was superb.

Mr. Frank Van de Stocke’s Symphonic Concerts are a success, the programmes not being too heavy, and the soloist excellent. Mr. Max Heinrich, Miss Helen Dudley Campbell, and Mr. Wm. Van de Stocke, are all well known names. Mr. Hoffman played one novelty, “Rhapsodie D’Avergues,” by St. Saens, but did not do much credit to his playing. It is rather superficial and not over original. Mr. Hoffmann’s playing was rather figmently itself, Mr. H. G. Tucker’s recital was not a brilliant success. Perhaps the hard playing of Mr. Tucker is at present not equal to rank among our concert pianists. He has, however, compensated for any shortcomings on this programme. The orchestra is superb.

Mr. Emanuel Moos’ second recital set at rest all doubts concerning his remarkable abilities and splendid future. He must have been playing for some time, and the crowded house frequently testified to that fact. Mr. Moos was best in the Beethoven, Chopin and lastly, numbers. Indeed, in some things his interpretation was a revelation. He is ever so much steadier in his playing, and self-restraint was the principal thing needed. He gives next an orchestral concert.

I do not often tolerate pupils’ concerts, but the really interesting number was that of Mr. Stanford, as Steinway, deserves mention. Fine, easy technique, and a surprising mastery of playing, distinguished most of the students. The pianoforte performances, Misses Barnard and Scharler doing the best work.

Madame Madelaine Schiller has returned to town.

Mr. Otto Bendix, the pianist, played a Liszt programme recently in Boston.

The Donau symphony, pianists, will concert in New York.

Mr. Carl Pettersen’s conservatory is still conducted by Mrs. Pettersen, Mr. Calixa Lavallee and Milo Benecke. Mr. Pettersen is on the staff of the New England Conservatory.

Mr. Henry Holden Hoss, of New York, is the compos- er of a very fine program for piano and violin that he played in Boston with Gercke’s orchestra.

Mr. Anton Seidl, Director of the German Opera, will give three symphonies at this season. At the first symphony concert under Walter Damrosch, Oviedo Musica and Miss Anna Lavallee were the soloists.

The Metropolitan Opera has been a great success. This company is a strong one, and Albert Niemann, the German tenor, although playing is rather a hard artist and grand actor that he makes one forget the savages time has made upon his voice. His notable performances in both the new operas, “Tannhäuser” and “Tristan.” The old favorites, Lilli Lehmann, Mrs. Brandt and Fischer, and Max Heinrich, were the most popular of the evening.

Mr. Augustin Hullenstein is playing in Chicago. Anton Strohleit has been the same in Detroit.

Patricia and Sarah Baltimore take the town by storm. Patricia is making one of her immemorial farewell’s, and says, as of yore.

New York has an estimable teacher, composer, and a genial gentleman, by the death of Mr. Charles Pris de, who was well known in the metropolis.

Temes Tune is coming in Sweden.

A new prima donna, named Anna Rubinstein, has appeared in Norway, and, according to reports, threatens to eclipse Jenny Lind and the other great singers.

Bispoill will play in Russia the next three months.

Wm. Jarvis, has been playing another row in Boston.

Sarasate is winning triumphs in Northern Spain.

Heinie Hopekirk played three times, in November, at the old Gershwood in Leipzig.

Ider Seiss, the violinist and composer, and a pianist at Cologne, has recently celebrated his thirty-fifth anniversary as teacher in that city.

The indefatigable Levy, the cornet blower, intends making a tour of Europe.

Mr. Frank Remillard will give six popular chamber concerts in Berlin.

Mlle Aras Senkrak, an American violinist, made a hit recently in Berlin.

Brahms has written a second sonata for piano and violin.

The pope has refused to allow any ornament to be placed on Lista’s grave beyond an unpainted wooden cross, bearing his name and the words, “Here rests the teacher.”

After twenty-five years’ absence from the operatic world, Madame Amalie Joachim lately reappeared in “Orfeo,” as Minnie.

Siuoli and Friedheim, the pianists, are playing in Leipzig.

Reinstein has just finished his Sixth Symphony.

The world of musical activity has been greatly the subject of the most valuable in Germany.

As it is a prosperous season so far, still, many teachers are complaining of a lack of business, owing, probably, to the fact that advertisements of lessons at cheap rates are flooding the papers. How can a conscientious teacher compete against sixty-five and fifty cents a lesson? The Music Teachers’ National Association should take this matter up.

J. H.

AN APPEAL TO THE MUSIC TEACHERS OF THE UNITED STATES.

The Music Teachers’ National Association has undertaken the work of fostering and promoting our native musical talent. To this end, a series of meetings and a annual meetings of works composed by Americans.

This feature will be given special prominence at the meeting in Indianapolis next July, and this method of encouraging our home composers is destined to become a great future.

These concerts are produced in the best style by the finest talent in the land, and for their successful performance the best soloists, a full orchestra, and the music. Mr. John With will give a series of twenty organ recitals in New York.

Mr. Otto Bendix, the pianist, played a Liszt programme recently in Boston.

The Donau sisters, pianists, will concert in New York.

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J. H.

WITT this issue we send a notice to all who are in arrear for subscription to THE ETUDE. A filled out subscription blank is enclosed to all those who are not in arrear for subscription. The blank will show just when the paid-up subscription was expired. The ETUDE is a costly paper to publish, and money is needed to carry on the publication. It will greatly aid us if all who are in arrear will pay up. It may be sent in place to state here that this paper will be sent to all subscribers after the paid-up subscription expires, unless explicit notice is sent in to discontinue. The Court has decided that all arrears to periodicals is lawful debt.

Charles W. Landon, the Director of Claverack College Conservatory, is making a specialty of teaching to his pupils a knowledge of music, international in character, and under his direction a series of recitals of American compositions is being given before the conservatory students.
Wisdom of Many.

It is far easier to learn than to compel.—H. S. V.

It is much easier to be critical than to be correct.—DINSMOUL.

Sometimes we may learn more from a man’s errors than from his virtues.—LONGFELLOW.

There is no limit to the capacities of those who know no limit to their endeavors.—H. S. V.

Whose loves the task the—H. S. V.

One never needs one’s wit so much as when one has to do with a fool.

Genuine talent must, and can, elevate itself to mastership, and of itself.—LORE.

No one does more than he knows; no one knows more than he does.—SCHUMANN.

To find fault with another’s work does not make your own perfect.

Don’t ignore your neighbor’s brain; the chances are it is better than your own.

Beware of self-satisfaction. It is the evil one’s cover for ignorance.

The aesthetic principle is the same in every art, only the material differs.—SCHUMANN.

When you explain what a pupil can find out for himself, you rob him of so much education.—HANSCHE.

Thoughts which you are not in sympathy with are not from necessity wrong. Perchance yours may be the faulty principle.

Examine your own work with as severe criticisms as you do your fellow-laborer’s, and you will be surprised to see your weakness.

Be as conscientious in teaching an untalented pupil as one of great promise. Good work tells everywhere.

Let every exercise given to pupils have a purpose. Tell that purpose, that the student may work intelligently for an end.

It is not a sign of great knowledge to display temper. A mind that cannot govern an abusive tongue, cannot grasp and retain great ideas.

It is a mistake to suppose that a correct touch, which alone can produce a good execution, will come of itself, through the practice of studies and scales.

Let the teacher strive to make all his knowledge available for furthering the progress of the scholar, and in that way contribute, according to his powers, to the elevation of art.—PLAIDY.

But even genius is not enough to reach the true path without unremitting industry, continual watching of his own powers, and an iron will, cultivated until the ripest age.—SCHUMANN.

Those who would be teachers, in the highest and best sense of that word, must look upon the young mind as a galaxy of wonderful capabilities only waiting for development, by exercise, to become powers in the world.—HANSCHE.

There is no harm in being stupid, so long as a man does not think himself clever; no good in being clever, if a man thinks himself so, for that is a short way to the worst stupidity.—GEORGE MACDONALD.

The deplorable idea that general culture is unnecessary when a specialty has been chosen as a life pursuit, that there will be no use for culture, is, God be thanked, growing more and more obsolete. A broad, intellectual training and thorough education is nowadays indispensable to every one.

THE ETUDE.

[For the Etude.]

LEGATO PLAYING.

I would like to offer a few suggestions on the above subject, which I have followed in my teaching with very gratifying results. Your constant readers have, doubtless, read similar articles in the past, but there are many teachers who have few advantages, and are just awakening to the fact that a good music journal is a great aid in teaching. To these teachers some of the ideas advanced may be new. In this connection, that I think True Ernus is doing a valuable work in the cause of music, and hope it may continue successful; for what instrument is more abused than the piano?

But I am digressing. I think every intelligent teacher will agree with me that there is nothing so much neglected in piano playing, or, again, that is so difficult to obtain (excepting, of course, where it is inborn), as a pure legato touch. It may be that my experience has been mostly with so-called "mechanical students," with whom a fine legato must necessarily be a matter of great concentrated study; be this as it may, I have had students come to me who scarcely knew the correct definition of the word "legato," "to say nothing of the possession of it."

I here append a few exercises, which, if practiced very slowly, will do much toward acquiring a light, weightless, or, of course, indispensable to legato playing, both in scale passages and slow chord progressions:

Those fingers underlined must be held firmly on the keys C, F, G (and in the second exercise, D, E, F, etc., etc.), and the other fingers raised as though about to strike. Now, with these fingers raised and off the fingers curved and joints firm, move the wrist down and up very slowly, being careful to preserve this exact position throughout. It has doubtless been discovered by the reader that the exercise, as printed, has been taken from "Kullak’s Art of Touch." The above way of practicing these exercises with my pupils I have found very profitable.

A good exercise for legato in running passages is the following:

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This exercise must be practiced with a light wrist, and in strict time. With the aid of these exercises, the teacher can invent similar ones. The student should think the exercises as well as play them. I fear we all pay too much attention to mere gymnastic work and lose sight of the fact that the mind is a great factor in piano playing. A celebrated pianist, known to all American music-lovers, drew forth the following remarks from a fellow artist by his playing: "I am surprised that he plays so well with so little technique." The pianist referred to on this occasion has always insisted that many supposed mechanical difficulties proceed from lack of mental effort. In offering the above, I trust I have not taken too much space in your valuable columns.

Boston.

J. BERN. S.

Perhaps no better method for improving the player’s touch and general style is more practical than by going through some of Helleur’s charming "Studies."

Performing occasionally before friends a piece thoroughly well digested, is a good means to acquire confidence, and to overcome nervousness.

Advanced players should learn to prelude. It is surprising what can be accomplished in this way, simply by preluding on the top and dominant harmonies.

The pedal ought only to be used by good players. The soft pedal is seldom requisite, and never during practicing time.

Become familiar with the names of the authors of the music you study; if possible, remember about what period each lived.

Modern players are, as a whole, bad readers of music. An hour a week for the moderately proficient is not too much time to give toward the cultivation of this important branch.

It is often of the greatest benefit for the student to have the opportunity of hearing certain pieces played over correctly. Indeed, many pupils get a quicker insight into the different ways of phrasing a passage by imitation than by any other means.

Attention should be directed to the art of accompanying. It requires the greatest tact and experience, and is difficult to teach. For the first essays the student ought to learn his part almost by heart, in order to be able to follow the notes of the soloist the more closely.

Much judgment is required in selecting from the writings of the old masters. Many of the comparatively easy pieces by Beethoven, for instance, are not well adapted to many pupils. Likewise, to play Schumann’s "Children’s Album," a pupil requires to have already made considerable progress.

To those who cannot distinguish between the letter and the spirit in matters relating to art, the following extracts may possibly help to enlighten:

BULWER says—"The artist never seeks to represent the positive truth, but the idealised image of the truth."

HEBREX expresses it—"That which exists in nature is a something purely individual and particular. Art, on the contrary, is essentially destined to manifest the general."

GOURW’THOUGHTS are to this effect—"The worth of art appears most eminent in music, since it requires no material, no subject matter, whose effect must be deduced; it is wholly formal and power, and it raises and emulsifies whatever it expresses."

HOW MOZART COMPOSED.

"When I am, as it were, completely myself," said Mozart, "entirely alone, and of good cheer—say traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep—it is on such occasions that my ideas flow best and most abundantly. Whence and how they come I know not, nor can I force them. Those ideas that please me I retain in my memory, and am instructed, as I have been told, to keep them to myself. If I continue in this way, it soon occurs to me that I may regret it or research it to account, so as to make a good dish of it; that is to say, agreeable to the rules of counterpoint, to the peculiarities of the various instruments, etc. All this I first my soul, and, provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands complete in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I fear in my imagination the parts which I have not so far determined, are not mere guesses."

What a delight this is I cannot tell! All this inventing, this composing, takes place in a pleasing, lively dream. What a pity I do not easily forget, and this is, perhaps, the best gift I have of my Divine Maker to thank for. By my productivity, I take from my head that particular style of form that makes them Mozartian and different from the works of other composers, is probably owing to the same cause, which makes my nose so small or so large, so aquiline, or, in short, makes it Mozart’s and different from other people’s noses, for I do not study or aim at any originality."
MUSIC IN THE NUMBER.

We are inclined to think that the subscribers do not attach the importance to the music of The Etude to which its merit would entitle it. Teachers have begun to consider advertisements in musical journals of little consequence, from the fact that such is generally the case.

Advertisements have not always practiced what they preach in respect to the columns. The ideal standard was advocated, while the publisher, who manages the music portion of the journal, prints what pays the best, regardless of art con-" XXX

...
THE ETUDE.
MISSING LESSONS.

BY E. E. ATKES.

In the preparation of this work, the author has kept constantly in mind the following important considerations:

1. SIMPLICITY.

It is well known that many of our most valuable works on musical theory are rendered almost useless to the average student, being patently incomprehensible, by reason of the laborious and careless style in which they are written. Especially is this true of translations of German text-books. These books may be characterized by their long and involved sentences, ambiguity without number, and sometimes entire periods that express nothing whatever. The simplest principles are sometimes enunciated in the most abstruse sentences, as if it were necessary for the student to spend an hour in studying one English paragraph in order to learn (with his teacher's help at last) some simple fact.

In some of these books the words and sentences, however, are clear enough, while the very order and manner in which the ideas and principles are introduced to the student are hopelessly confusing. Especially is this true of our "text-books on counterpoint." They are written, by profound musical scholars, and yet written evidently after they had forgotten the slow and easy steps by which they themselves arrived at their conclusions.

These books seem to have been intended for the special pleasure of the few musicians who have already climbed the heights. In fact, a student must understand counterpoint, in order to intelligently read the best books on the subject. The author of this new work, thoroughly believes in taking the timid student of the musical art by the hand and leading him gently, by easy steps, to the heights of Paracelsus.

II. ELIMINATION OF IRRITABLY MATER.

A careful analysis of the fundamental principles of counterpoint is also here presented with the view of emphasizing those things which are most important, and touching lightly the comparatively unimportant.

Discrimination is made between the established rules of composition and exceptional usage. The author urges the old science of counterpoint, the daily study of Bach, Handel and Mozart. He claims that these rules must be thoroughly mastered before the student will ever be prepared to imitate, successfully, the innovations of the more modern composers. The cry that evil of the day in the musical world is the mistaken notion that a new theory of composition may be deduced from the works of Wagner and his contemporaries, and the world is full of ambitious students who base all their ideas of composition on such rules as they can gather from the works of those famous and truly great modern masters.

But there is no new theory of composition. The old rules of counterpoint have lost none of their force, and there are no new rules. Great and noble masters have often violated the old rules, but they never substituted new ones. But not one has really disregarded these rules. Only those who are most familiar with the rules of classic art ever know when, where or how to violate them with impunity. And the great composer and musical critic of the future must lay the foundation in the theory and practice of counterpoint, taking Handel and Bach as their models.

III. BRIEFED EXERCISES TO BE WRITTEN.

Every teacher knows that pupils will always work with more energy and interest when they have definite tasks to perform than when their work is ill-defined. It is, therefore, with great pleasure that we announce the following new book on counterpoint that clearly marks out all the student's work for him, and suggests in detail the steps in the proper order. These tasks being indicated in their proper place, the student may not be in doubt as to his work for a moment.


THE ETUDE.

MISSING LESSONS.

EDITOR OF THE ETUDE:

Regarding charges for lessons misused by pupils, permit me to offer some suggestions. There will always be some trouble on this score. I think I have adopted the best plan to avoid it.

Sometimes very large sums, many times usually caused by the prices and rules of the respective teachers. It is a well-known fact that the music department in these schools is "the gate that gives the cross," the salaries paid the teachers will not accept positions in a school. First of all, they lose the students' confidence. A pupil, in all years, are the names of the teacher, and only recollects that she studied under somebody engaged at the school. Often there are good reasons for this in the teachers. Still there is an outside teacher who wants to charge more than any other teacher.

Here, in Lexington, Ky., school prices are sixty dollars for forty weeks, two half-hour lessons a week. If a pupil misses nothing, she gets eight lessons for sixty dollars; five lessons for each half-hour lesson. No deduction for anything except protracted illness. School terms commence the first Monday in September, and continue forty weeks, to the second Saturday in May. I commence the first Monday in September, and quit the second Saturday in June. Any pupil who comes to my room who has not paid me, therefore, twenty dollars for ten weeks, three terms only, sixty dollars, and is taught free the last ten weeks, which makes my charge thirty dollars. For shorter periods, I receive one dollar per half-hour. Pupils who otherwise would take one or two quarters now the trouble of paying me, we have made up from the remaining ten weeks. Sixty dollars is the most I can get from any pupil, but as pupils change and some others are added, I receive by far more than at the rate of eighty dollars for forty weeks.

As to lessons at the house, when an occasional lesson is had, the cost is per half-hour, and permit her to make up the lost lesson, if she does so, by coming to my room for that special lesson. I do this at my leisure, and am not hurry in the week, but is sick, and for some people, and I believe that the large number of students is due partly to a preference for my tuition, and partly because the most important thing he has learned is to be playing, showing, as one of his scholars told me, some interest in what I did.

At the last lesson I asked him if I might come again next year, and he said, "Yes, but you must be industrious and play to me." He is very nice and amiable, and associating with him, but when he is in a bad humor and scarams at the unfortunate who strikes a false note, or walks to and fro in the room like a retired general, "r-r-erent," and perhaps, snatches the notes from the piano, saying: "And so forth, and so on..." If you have a rival, and do not dare to tell him that you may as well not trouble yourself to come here," then it is something terrible. But I must say that both times I saw him behave in this manner, there was good reason in the playing he was listening to.

Mrs. M. W. ASHER.

THE ETUDE.

Rates for Advertising:

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The ideas of some would be critics are about as intelligent as the following views of Miss Brown:

"Miss Mariana Brown entered a music store in Chicago, and, to purchase a piece of music for her little brother, who plays on the piano.

"Here, miss," said the polite clerk, "it's just the thing you ordered.

"Only fifty cents? That won't do. He's too far advanced for that. Last week he played a piece worth seventy-five cents. Can't you give me something for a dollar?"
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CHICAGO, November 1, 1883.

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JULES THOMAS.

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After twelve months' constant use of the Technophone, I am pleased to say that it has proved the greatest value to me in many ways, chief among which is the reduction of the time I have to give to practice for purely technical and artistic purposes. I find that my touch is stronger, firmer, and more elastic, while the performance of a heavy program is much less difficult than it had been before I commenced using it. I would not be deprived of it for any financial consideration. In fact, I find it indispensable.

JULIE RIVÉ-KING.

THE TECHNIPHONE CO.,
No. 7 West 14th Street, New York.