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Theodore Presser

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The task of the teacher is no longer the superficial one of seeing to it, that certain printed signs are properly translated into tones of corresponding length and pitch with a fitting selection of fingers, for all these things are pre-supposed; they are only the rough, square, plain stones of the foundation; the elegant superstructure, crowned with imagination, is yet to come. The conviction that a music teacher's vocation is one of the higher intellectual pursuits, that it is not on a par with the amusements of childhood or the marbles of the circus ring, but that it demands keen Faculty trained, it is a function of the brain, and pupil alike are thoroughly consumed, so that neither the time nor the nervous force requisite for ideal playing are left to the practical teacher. Proficiency is a pilgrim starting out to walk across the plains to the distant mountains. He begins, with the buoyancy of stored strength, under the smile of the fresh morning; but the sun beats hotter and hotter, each step deducts an unrealized amount of energy, sip by sip the water bottle is emptied, little by little his food is consumed, the road begins to seem an endless, changeless, arid waste, forever progressing on a dead level, while the shimmer and looming image of the delectable mountain hovers perpetually at distance suspended in the untenable sky. On such a journey toward such a noble country is every earnest piano student traveling, but his journey lies across a weary desert of endless iterations and slow, attentive effort, stretching through thousands of hours. Why nature should thus have separated us from Beethoven, of high art no one can tell, but the question is, How shall we stimulate ourselves on the journey all the desert? The answer is not far to seek. The teacher can seldom do more by way of example than to play detached passages; the large amount of time needed for keeping an entire composition at the automatic point is utterly beyond his attainment. Just here we find the best function of the virtuoso.

We too often regard the public player as a kind of magician, whose business is to astonish, but whose better use is to elucidate works of creative genius to the minds of students. It may be questioned whether lessons from a virtuoso are any better, if as good as those from the didactic specialist, yet the crude state of judgment is still prevalent in our country, and there is a virtuoso in Boston who receives six dollars for a forty-minute lesson, and in New York those who can get the opportunity pay Josseff ten dollars a lesson.

Much of this is mere noveltv; the mere desire to advertise the exclusiveness of wealth or taste, for it may be seriously doubted whether a lesson from a virtuoso is really worth half as much as one from a teacher who has trained his mind to comprehend the pupil's needs and has carefully sought out the most expressive and concise phrases with which to convey his knowledge. An analogy is the study of language. In acquiring the foundation knowledge in the language a veritable, he is best fitted to lay down with minute detail the mastery of technical knowledge upon which the finer graces must rest than is a teacher of this nationality in the lesson. There ought to be in this
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country a class of virtuoso entirely independent of teaching, and the fact that there are a few such is encouraging to the profession at large.

Eminent among them may be cited Madame Julia Rérivé-King, whose career of thirteen years constant and exclusive labor in the concert field has been productive of inestimable good. She is the foremost of the thousands of earnest teachers throughout the land who can do themselves and their pupils no greater service than systematically to bring virtuosi before them as ideal exponents of the very music which they themselves study. There is no ground for any professional jealousy, for there is no spot on which a comparison is reasonable or possible to the obscure. The first impression made by such a revelation of the Beulah Mountains will, perhaps, discourage, but afterward the resemblance will be like a cool spray of mountain air falling upon a fainting traveler.

THE LIMITS OF PERSONAL RIGHTS IN PIANO-FORTE PERFORMANCE.

BY J. S. VAN CLYVE.

Even since the days when Coleridge, as Carlile says, sang sweetly through his nose his endless monologues about the subjective and the sunjective, the philosophical world has been hard at it trying to distinguish between the ego and the non ego. Long before that, indeed, the metaphysicians had debated the matter, and every one knows the answer. Jean Paul, who has been studying catching, as by a flash, the thought that he was different from the pile of kindling wood which he sent to carry, exclaimed, “Ich bin ich.”

Esthetics, that is, philosophy applied to works of art, is a new science in the world, and Lassing in the 18th century and Tischner in ours are its great exponents. Esthetics must be clearly separated in the mind from aestheticism. The one is deep, noble, and earnest—a crystal well springing from the mysterious darkness of man’s inmost being and glimpsing the farthest sky. Estheticism is a more shallow, brooding brook, doing indirectly service, often seeking to find it a corner-stone in man’s inmost intuitions. The materials find beauty to be only an echo of sensuous pleasure, and that the more adequate of sensual utility. The intellectual schools hold that the beautiful is the reflection of, or, rather, the radiation of God. That the beautiful is God coming to us, not directly, like the mysterious wind that “blows where it listeth,” nor speaking to us as he did to the prophet on Horeb, in the “still small voice” heard in the soul itself, but reflected and illustrated to us by the sublime and the beautiful works of physical nature. Whether the beautiful be derived directly from either of these opposite poles, or whether, as is most likely, it is the confluence of the two, one thing cannot be doubted or disputed—whatever rays of light join to make the conception of beauty, that light is reflected from the human soul. Nothing has any great charm of beauty to man except what is human. A picture of the early fern age of the world would have little beauty to our eyes, since it would be so remote from human relations and interests. To any modern audience the power of the awful sublimity of the Bible is the intense humanity which quivers through every word. This importance of the individual man gives us a pedestal on which to erect our philosophickings and make firm our conception of art.

In proportion as art draws near to the truth of man’s nature, or deflects widely from that truth, in that proportion is it beautiful and affecting or ugly and nugatory. Grotius, whose intellect overreached all things like the sky, caught a glimpse of the truth of the supremacy of music, though, with his ultra-Greek love of form, symmetry, intellectual balance and perspicuity, he esteemed the works of the severe fugal school at more than their value. It is a tenet of the school of the spurious who have attempted at all to unravel the mystic skein of musical influences have admitted its profound significances, its far-reaching power, its ideal beauty.

Music is, in one sense, the most definite, in another the most vague of arts. It closes down upon the indi
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Just as the idea of a beautiful emotion is the power to do something, so the idea of a beautiful sound is the power to cause some mental image to arise in the mind. Of music, the composer constructs an ideal form, and the performer gives it material existence. The same mechanical preparations are necessary for the reproductive artist in each case. Certain things are taken for granted in an elocutionist, and we do not praise him for their presence, however severely we may condemn him should they be wanting. It is not so with music, the words of which are correlated precisely, and while occasionally in doubtful or mutable words there is room for taste and for difference of opinion, nevertheless, in the main, the words pronounced by a reader will be precisely the same as if they were uttered sonorously by an ordinary reader. An elocutionist is not unmindful of the fact that the poet places wind to rhymes with blind, in the words tune and dow he would simply show himself more minutely accurate than the ordinary speaker.

Despite these liberties and refinements, however, the elocutionist would be confined strictly to the pronunciation authorized by the dictionary, and any wide departure from the words of the poets would subject him to censure, and, perhaps, make him unintelligible. Any one who would realize how great is the change wrought in a familiar word by a shift of accent need only read the old English ballads, where such changes in the stress are the stress not upon the first but the second syllable. More ridiculous still is the mispronunciation of Latin words. It is said that the Poles have even less sense of rhythm, accent and quantity in their words than the French, and a certain professor, who had a number of Polish boys studying Latin under his tuition, was astonished at the following Latin sentence after their reckless manner: “Nos poloni non curamus quantitatem syllaborum,” which was accentuated thus, in wild disregard of Latin quantity: “Nos’ po’lioni’ non cu’r’amu’ quantita’um syll’a’bo’rum.”

Thus it is a thing a postater does, when he strives to invent a great model, to catch, reproduce, amplify eccentricities. So the pianist who would ape Rubinstein's out-Rubinstein's Rubinstein, till what was a world of tumultuous life in the great pianist becomes a wailing chaos of insane vehemence in the little one. Perhaps the player has the living sway of the great piano-forte players that those whom he coldly in the face whenever they open the pages of their books. There the notes are; they have been counted and conned, composed, compiled, ordered and arranged by imaginative brain, mathematical thought and mechanical skill. What right has the player to deviate from ideas so distinctly defined? "Ah, but," says he, "the notes are cold and dead till I breathe into them my living soul, and when my emotions are in flood I cannot help rushing beyond the rigid banks of that which is strictly written." Yes, you do rush beyond the rigid banks of strict prescription, and, like other rivers, you bring a vast deal of destruction, distress and obliteraton along with you. I have often listened to performances of carefully and carefully-wrought works, where, had I not the notes distinctly in my memory, I would have been unable to tell whether the vast monotonous expansive and dead level of confused sound, just where the composer's idea lay submerged and what might be the configuration of his phrases. No class of musicians are such constant, willful and red-handed artificers. Thus, a man must pronounce the words for their instrument is cold, that it is mechanical, that because, forsooth, its tempered scale lies there, already fixed, the learning of it is the task of a mere bungler and a mechanical pedant. It is often said by a class of musicians, who would have us think these super-exquisite sounds come from the instrument, and the pianist said that the piano is too mechanical an instrument, too imperfect, too raw for them. Stung and annoyed by these exaggerated criticisms, the pianist, irritated by gait-flies, plunges into wild excesses in the determination to force his listeners to hear the instrument as he desired, and the instrument distinctly feels to thrust within his instrument. The result is
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They piano playing was bound to become a popular art in this country was, after the appearance of Sigismund Thalberg, a foregone conclusion. Both Leopold de Mayer and Henri Herz had played previous to his appearance, but neither of these pyrotechnical performers has had the advantage of the public as did the great master of the singing school. His finished style, those marvels of technique, combined with his selection of prettiest Italian airs as the basis of his program and his entirely popular. Americans learned for the first time what touch and tone meant, and consequently, playing apparatus which came fresh from his French triumphs he was received with open arms and his playing was literally the rage. His brilliant style is well remembered by many of his contemporaries; who speak glowing of the warmth and beauty of his playing. He was not the owner of a genteel manner and has made extremely fascinating.

Gotthold left a host of imitators, but his mantle can truthfully be said to have fallen on no one's shoulders, and if his school were revived at the present time, would be the same as Mr. Janssen's, of Boston, no one thought of that at the outset the young inventor experienced considerable opposition from many who supposed that the crank that turned the cylinder which imparted movement to the fingers, was a salient feature of the invention.

This opposition was just from a certain standpoint; no one being able to gain it, but, on the other hand, Mr. Becker does not claim the crank as at all essential to his instrument and seldom uses it.

The main points in the Madumondian are, that by means of the great variety of the exercises offered, it develops to a large extent the same exercises, that a virtuoso and the pianist's right and left hands unaided, execute, with his left hand on the piano; this practice is especially recommended in the Madumondian, because it develops the strength and flexibility of the fingers as well as the arms.

Mr. Becker's pupil, the pianist of the day, gives no indication of playing his instrument in the Madumondian style, for he does not claim to have any such influence, nor do his pupils. The pianist of the Madumondian style is not a pianist, but a musician. He has not only a command of the pianistic art, but the ability to interpret it with his own peculiar style.

Theresome though most important practice of finger exercises is greatly facilitated and their usefulness much increased, while doing away with the irritating and nerve-destroying sounds. While it is desirable to impart motion to the fingers through the player's own volition, still by the use of the crank the ligaments are stretched and strengthened, and correct motion is imparted to the fingers, but Mr. Becker does not claim to have any such influence of the Madumondian style, but states that he has only a command of the pianistic art, and that he has no such influence, nor do his pupils. He is not a pianist, but a musician. He has not only a command of the pianistic art, but the ability to interpret it with his own peculiar style.

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SOME PIANISTS IN AMERICA

JAB. HINKER.

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PUBLISHER'S NOTES.

We have at last completed our own catalogue of music and musical works, which we will send to any address, postpaid.

In our last issue we made mention of a plan by which subscribers could obtain the music published in each issue at merely nominal cost. Since this issue reaches a large number of non-subscribers, we will repeat the conditions of the arrangement. We will furnish the separate pieces published in each issue, in sheet music form, for one-fifth of the marked price. Subscription can commence with any number of the series, but must be continued one year. Postage on the music is charged to each subscriber. A remittance of not less than fifty cents must be sent with order, which will be placed on the credit of the subscriber. Bills will be sent out monthly. The music in the form printed in The Etude is of little use, practically, for teaching, pupil, and could play but one or two pieces in each issue, but, by this arrangement, teachers get a large variety of pieces, which can be used where they are best suited, and at a price that will make it an object to use this music, which is always of the highest order.

A few more Class Books for Music Teachers that were injured by dampness in our cellar last summer are still to be had for 25 cents.

Do not allow this year to close without having settled for your subscription to The Etude. With this issue each delinquent subscriber receives a subscription blank, which shows how each one stands with The Etude. If you do not wish to continue longer, a notice must be sent us and a bill at the regular rate will be mailed.

Back numbers of The Etude can be had in whole volumes, for the years 1886 and 1887, at the regular rates, $1.50. Subscription can commence with any number for this year. Each number is complete in itself.

We make a special offer of the set (six grades) of "The Musician," by Ridley Prentice, sent post to any address for $2.75 until January 1st, 1888. We are induced to make this offer in order to allow teachers and students the privilege of obtaining this valuable work complete, for themselves or as a Christmas present to their friends, at a reduced rate. "The Musician" has met with great favor among teachers in England and America, and there is no work that equals it as an aid to the intelligent study of piano-forte music. Until the first of January we will also send the first grade of "The Musician," and the music analyzed in it, for $6.00. There are only a few pieces in this grade that we have not yet published and these will be sent as we issue them, until all covering themselves of this offer have received the music of the first grade complete.

THE STUDY OF THE PIANO.

STUDENT'S MANUAL.

PRACTICAL COUNSELLS.

BY H. PARENT.

(Translated from the French by M. A. Benedict.)

THE NECESSITY OF COUNTING.

23. Is it necessary to count?

Yes; it is the only way of giving equal length of notes to each measure, and of putting every note exactly in its place.

24. Can the counting not be dispensed with when the value of the notes is understood at a glance?

No; a glance may suffice to understand the character of notes, but not to appreciate the equality of time between them.

25. Can the counting not be dispensed with in pieces with very marked time—in Waltzes, for example?

When a simple rhythm* is reproduced regularly during several measures, each measure serves as a point of comparison for the one that follows; the ear then will suffice to appreciate the length of the beat. But if the rhythm changes suddenly, or rests appear, the point of comparison is deceptively, and faults will be made.

26. Is it necessary to count aloud?

It is best to do so until the habit is so fixed that it cannot be lost. Even then it should be resorted to whenever the measure is complicated, or if the knowledge of it is necessary. In this latter case the pupil easily allows himself to be led to count more quickly, which makes as great a break in the time, although less apparent to an ear little trained, as if it proceeded from measures containing notes.

When playing with several instruments it is well to count by means alone before commencing the piece, so as to regulate the tempo, and that all may come in together.

27. What is meant by subdividing the time?

Dividing each count into two, three, or four parts, as the case may require.

28. Is it necessary to count when the beats are subdivided?

There is no absolute rule on this point. However, as the division of the different notes is much easier if there are fewer notes to each beat, and as, on the other hand, the beat ought to be long enough for the ear to appreciate the length, and short enough for comparison to be easy, it might be said that subdivision is necessary.

1. Whenever there are a great many notes to each count, or frequent changes in the kind of notes.

2. Whenever the proper movement of the piece, or the relative movement in which it is executed, makes the counts come so far apart that their comparative regularity cannot be easily appreciated.

29. How will you proceed when, in a piece where the beats are subdivided, there appear triplets which do not admit of division?

All passages containing triplets should be practiced alone at first; then joined to a measure without triplets and of easy rhythm, that can be counted equally without subdivision. Then in playing the whole piece the subdivision should be dropped at least a measure before the passage in triplets, and resumed a measure after.

30. Why abandon the subdivision at least a measure before the triplets, and not resume until the measure after?

Because, if the manner of counting is changed only at the moment when the rhythm changes, there will be no point of comparison for the equality of the beats. This comparison is only made by the action of counting, or by the continuation of the same rhythm which is retained by the ear.

31. Should the beats be subdivided in a piece which contains changes in time?

They can be subdivided in the separate practice of each period comprised between two changes.

In the whole connection it is not necessary to do so. It will be useful, besides, to join—for the study as an exercise, and without subdividing—the measure that precedes the change of time to that which follows it.

FININGERING.

32. Is it necessary that the fingering be carefully determined and written upon the music?

Yes; this is very necessary: first, that the pupil may not use sometimes one fingering and sometimes another in the same passage, which takes from the precision in execution, and second, to oblige him always to employ the best fingering—that is to say, that which produces the best execution in that phrase or passage.

33. Does the habit of having the music all fingered make the pupil incapable of fingering correctly for himself later?

No; a good method of fingering is acquired by the pupil by knowledge and reasonable application of the rules on which fingering is based, or by practical experience resulting from the continued use of correct combinations. It is advisable, then, in proportion to the age and progress of the pupil, either to teach him correct fingering from the first, without explaining the reasons for it, and later to initiate him to the rules (passing thus from practice to theory), or, better still, to make him do the work understandingly from the very beginning, obliging him to apply the rules himself (passing in this way, from theory to practice).

34. If a pupil is obliged to finger his own music what rules must he observe?

And what is fingering?

By fingering is understood the order or the position in which the fingers are placed, grouped and combined on the keys of the piano. Fingering ought to be based upon the form of the key board and the formation of the hand.

It will then appear perfectly natural to place the short fingers (1st and 5th) on the white keys, and the long fingers (2nd, 3rd and 4th) on the black keys, which are further removed.*

Often the same passage can be correctly fingered in several ways, and whether a fingering which is excellent for a large hand would be bad for a small one is a question of appreciation. It can be absolutely said, that the hand should be in a natural position, and moved without effort, without contortion and should be kept in a graceful position.

35. What are the principal combinations in fingering?

The principal combinations in fingering may be described thus:

1. The successive use of the five fingers without the displacing of the hand.

2. The displacement of the hand by the bringing together of the fingers (the elision of one or more fingers).

3. The displacement of the hand by the extension of the fingers (the stretching apart of one or more fingers).

4. The displacement of the hand by the changing of fingers on the same note repeated twice or several times.

5. The displacement of the hand by the change of fingers on a note that is not repeated, replacing one finger by another without letting go the key—called substitution.

36. In what cases are the five fingers used without displacement of the hand?

The five fingers are used without displacement of the hand when the number of notes following one another in ascending or descending does not exceed the number of fingers.

* It is for this reason that in the scale and regular forms, with the passage of the thumb, and a combination of white and black notes, the thumb should be placed upon as for a white key.
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A SWARM OF BE FOR THE PIANO STUDENT.

BE HELPFUL.

You are entering or are pursuing the study of the most refined, spiritual and valuable of all the arts, one that has far excelled through the life-work of such as Bach, Beethoven, Schumann, and many others. Think then that a few months or years of dedicated work will give you command of the art in any of its branches.

BE SINCERE.

As you open your volumes of classic music, let the motto (ascribed to Aristotle), "Introspect, nam et hi Dint sunt" (Enter, for here also are gods), be ever present in your thoughts.

BE COURAGEOUS.

Bach's words may inspire you: "I am what I am, because I was industrious; whoever is equally sedulous will be equally successful"—what is the advice of Beethoven's remark, "The barriers are not erected that can say to aspiring talents and industry 'Thus far and no farther.'"

BE TRUSTFUL.

Your teacher has passed through the varied experiences of student life, and can therefore guide you away from or out of the perils of difficulties. His words of caution are as valuable as his words of correction.

Trust both.

Trust in your teacher's judgment as well, and if he sets before you a duty, remember that obligation implies ability, and don't say, or even think, those miserable, distrustful words, "I can't!" The true words, "Wann man sagt er kann, so will er nicht" (when one says he cannot, he will not). The true words will be, "Wann man sagt er kann, so will er nicht" (when one says he cannot, he will not).

The editor and reviewer of your music is a man of large experience. His suggestions of fingering, phrasing, etc., are extended help. If you do heed them so little? Implied trust in and acceptance of such suggestions will bring their proper reward in sure and rapid progress.

BE KIND.

To your teacher, who is more anxious for your improvement, than you are yourself, who will therefore appreciate in you the true spirit of comradeship, by your kindness, your appreciation of his kindness, and to whom you owe the very best of your work. To yourself, for, since "Art is long and life is short," you have reason to crowd every moment full of the most painstaking toil.

BE INQUIETIOUS.

Frequently question yourself concerning the meaning of words, the music, or what clear comprehension, as well as the purpose, of each may be. The habit of consulting your musical dictionary is an excellent one to form. In cases of doubt question your teacher, whose privilege it is to aid you in every way.

BE HONEST.

With yourself, wanting no moment through inattention, listlessness, self-abasement, or any other fault, may be ascribed to, and which should be, a state of delinquency. With your music, giving it at least the same careful study that you would give to a problem in mathematics, the same sure treatment that you would give to a poem. Remember Schumann's advice: "Take it as something abominable to meddle with the pieces of good writers, either by alteration, omission, or by the introduction of new unfounded ornaments. This is the greatest indignity you can inflict on art.

BE INDIFFERENT.

Teachers may advise wisely, but after all, you must do the work yourself. Gibbon says truly when he said, "Every passion is so far excelled by the passions of others, and one more important, which he gives to himself."

If discouragements increase think over John Ploughman's words: "The bees said, Try, and turned flowers into honey. The young lark said, Try, and they found that he was the first to fold his wings and disperse up where his father was singing.

BE CAREFUL.

Pupils frequently practice with misplaced intentions. Many minutes are wasted over passages that are successfully played in one minute. Waste no time.

BE turbine.

You may be able to comprehend a page, or even a treatise, in a single reading, but you cannot perform the best passage, or even one of the best passages, well, if you do not work out each measure, and every difficult thing, with the utmost care and thoroughness.
THE ETUDE.

BY SIDNEY PRENTICE.

In common, I suppose, with all pianoforte teachers, I find that year by year this question of "touch" assumes an ever-increasing importance, as constituting the foundation upon which all our other teaching depends for its success. Much that has been written and taught on the subject seems to me, to fail in its object, because the essential difference between the old-fashioned touch and the modern pianoforte touch has been lost sight of.

On the harpsichord and kindred instruments very little force or power of finger was necessary; the action was confined mainly to the middle joint of the finger, and, as a general rule, the finger-tip was drawn slightly inward with a gliding motion, by which means an extremely legato, delicate touch was obtained. But when the blow of the pianoforte hammer was substituted for the plucking action of the harpsichord quill, an entire change in the touch of the performer became necessary. The object now was to gain such control over the fingers, and to impart such power to the muscles, that the keys could be struck at will with any required degree of force or delicacy. Thus a new style of playing arose in which the knuckle joint of the finger played the most important part, because of the fact that the greatest power resides, and only by means of it can the required strength of blow be obtained.

Having cleared the ground, let us consider first, what we aim at regarding touch; and, secondly, how that aim should be attained.

The three essentials are strength, agility and control. The muscles must be trained so that they are able to give a blow of any required strength. It is not merely that on the pianoforte a blow is needed, instead of the old-fashioned harpsichord twitch of the string. The ever-increasing weight and tension of the wires on modern instruments make correspondingly increased demands upon the muscles of the performer in order that these heavier wires may be properly set in vibration. The same cause makes it increasingly difficult to attain the requisite agility or rapidity of motion, which was comparatively easy with the old-fashioned touch and thin wires. With regard to control, it is essential to bear in mind that this is the result of a perfect balance between two opposing sets of muscles, and, therefore, a lack of control implies a weakness in some particular muscle, owing to which weight of motion is used instead of power more powerfully. Control is, in a word, the essence, a question of strength, because if all muscles are properly developed perfect control will be obtained.

Secondly, what means shall be adopted to obtain these aims? The experience of many years leads me to make the following suggestions, which must be applied naturally in the first instance to five-finger and other technical studies, and afterward to passages of special difficulty occurring in the pieces studied. To begin with, all exercises must be practiced with a very slow, firm touch, the raising and lowering of each finger must be distinct, and the fingers must be lifted up as high as possible. The strength of the blow must be regulated by the training the muscles have undergone, and must come altogether from the fingers, unaccompanied by any motion of the hand or arm. It is essential that a certain amount of pressure should be given to each key, so that it is well to make the pupil count one, two, three. At one, the finger is raised; at two, the key is struck; at three, the key is pressed. Nothing gives strength of finger so rapidly and certainly as this pressure of the key.

A very important point is the stretching of the ligaments connecting the knuckle-joints of the hand. To do this the fingers must move through as wide a space as possible. Place the hand upon a table, or other flat surface with the wrist and finger-tips touching the table; draw the finger-tips inward toward the wrist until the knuckles form a right angle, and the fingers slope downward, with only a slight curve. It will not be possible when alternately raised and lowered, will pass through a quarter of a circle, and the connecting ligaments will, consequently, be stretched to their full extent.

This method of practice must be continued for a longer or shorter period, regulated by the pupil's progress; after which attention must be directed to the second point, viz., the attainment of agility or agility. The exercises must now be practiced pianissimo and moderately fast, the position of the hand being slightly altered by lowering the knuckles until they are no longer above the level of the wrist and middle joints of the fingers. The action of the hand must be exactly the same as it was before, but less in degree; they must move only a little way, but all motion must be still from the knuckle joints. After a certain amount of agility has been attained, the tone may be gradually increased, but this must be done with great caution so as to preserve entire freedom in the action of the muscles of the hand.

The three-point, control, is, as before remarked, closely connected with the first; when all the muscles are properly developed, perfect control will be gained. A capital exercise is, however, to practice putting down the keys without making any sound, and afterward to increase the loudness so that the sounds become just audible and then indistinct.

If the above directions are faithfully carried out, the foundations of a good touch will have been laid; but there is one special danger which needs to be pointed out. It is the danger of losing the touch of playing chiefly from the knuckle joints has a tendency, even with some most admirable players, to produce a hard, unsympathetic touch, which lacks, in many cases, the charm which was characteristic of players of the old school. Too much importance is attached to the "touch" of those lads who, it is true, have the touch in their veins. It is essential to the attainable of a singing, cantabile touch—overlooked, or, at any rate, postponed till too late a period. To correct this fault, I very early make my pupils play their exercises in yet another way. The fingers are allowed to rest on the keys and then each finger is pressed down its key and again raised. It is enough to release the key, but never far enough to lose touch of it. There is now absolutely no blow upon the key, but only pressure, the result being a greatly-increased sensitiveness in the finger-tips and the consequent production of a more delicate and singing tone. The knuckle joints scarcely work at all, the motion being almost entirely from the middle joints of the fingers, which thus receive their due share of development.

I have been sometimes taken to task for making my pupils change suddenly from an extremely slow to a moderate speed of playing. This is a mere question of information as to whether a pupil is quite strong and skillful enough to release the key, but never far enough to lose touch. There is now absolutely no blow upon the key, but only pressure, the result being a greatly-increased sensitiveness in the finger-tips and the consequent production of a more delicate and singing tone. The knuckle joints scarcely work at all, the motion being almost entirely from the middle joints of the fingers, which thus receive their due share of development.

Further important question is the necessity for a systematic training of the hand by gymnastic exercises, away from the key-board; for this I have left myself no space in the present article, and must hope to have the opportunity of treating of it at some future time.

LISTENERS.

BY K. A. SMITH.

I have chosen but a few types of listeners from the many with whom I am in constant contact. I give them to the readers of THE ETUDE, who will have but little difficulty in finding them in nearly every audience. They are the various types who display their fine features. At times she listens well, at times she chatters badly; so like ringlets and April weather—changeable. Occasionally her nodding plumes of approval will attract admiring (?) eyes. Now and then her open glass of pearl glistening with bands of gold will meet her eyes with such an exquisite and practiced grace you involuntarily remark upon her. More studied by her is the fashion plate of boastful costumes on either side and the unsold, ill-fitting or score, which she contrives to wear in a critical attitude. More admired by her is the effect she produces than the grand song being so well interpreted, so sweetly sung, that ears more divine were but to listen to.

Notices, with me, another just in front, whose name is too well known to need a description. Neither from an effort, coarse, great or small, but especially careful of her own interest and pleasure, and entirely independent as regards her manner toward others. She is the one who is in the style with which others are in, ignorance, with true and even uncommon the tone—ad lib. She whispers to her of a first acquaintance insistently; she accomplishes quite audibly in the style of the usual scene, and you form an opinion in regard to the weather; before the concert is at an end she has gone. Peace to her going.

Yet another, some few feet from her, has brought her little boy—his first concert. Quaintness is now a stranger in this locality. Anticipation takes wings and flies away. The performer is, as I may say, on the scene of departing pleasure. To keep the boy quiet as possible under the unfortunate circumstances, candy is the peace-offering, or a noisy toy is brought from some capacious pocket, until, finally weared out and the neighbors worried out, the boy at last finds safety and sleep, and a sleep—very sound without a mother? I ask, "What is a concert with a small boy?"

The emotional listener is one all singers and players have met, eager to please, if he is an intelligent and good listener. He is usually rapturous in his applause, not always coming in at the right place, but coming in some way. He is the one who, if you understand the audience and the music, is enthusiastic, and so spurs one on to better endeavor. He Cropes in one moment, and before the next has gone it seems he is in smaller or larger time, even of the music, even of history. His sympathies are always with the oppressed, and he is willing, for the moment, to fight the battle of the weak, or, as it were, to end his solemn war, and in fighting empty air, with empty space for his battle ground. He is the one who thoroughly enjoys but does not thoroughly understand—drinks at the fountain, but stops to discern whether the waters be pure or impure, but drinks with enjoyment.

The amateur in listening usually shows a vast amount of concert; he knows just enough to affect him in that particular piece. His concert, as it were, is a mere most-well-informed know just where to place him. He is constantly telling you what is coming next, that he has heard it all before, etc. The very best of us is this, and he thinks he can sing about as well as himself. He verifies the old adage, that:"A little learning is a dangerous thing."

The average listener is a curious one, he likes to have the principal of the concert well, but more often with eyes of prejudice blending him to actual merit. A devout believer in his own interpretation, he has a keen ear for that from Kodal at just heard—or listens with in a very disagreeably disapprovingly manner. The pianist, who often attends, with a note book and pencil, intent upon learning, therefore depriving himself of most of the real essence of the music. It is, to be sure, impossible, unless he lives to the age of the old man, but as did an American girl in Berlin, who regularly attended the symphony concerts with music score and pen and paper, but in the end she had to give up his wrong side up, unconsciously reminding one that, "Appearances are deceitful."

But the pupil does no harm and goes away the veneration of his art, no harm away, and—his pension.

The average critic is apparently a careful listener, notes down a few unimportant numbers (especially if his ticket is complimentary) (unimportantly) and then hurries off to the other concert, which he serves in the same way. He knows something and says something about what he knows, and some about what he doesn't know or somebody else knows, publishes it off with a few musical phrases, and the novel and the new as an original criticism of the evening's concert. But there are critics and there are critics—critics who rise above the common herd and such a thing as a masterly understanding, as the note and the respect of all by their truthful criticisms and writings. These are among the most disingenuous of all listeners, for they are all critics, and are honest in a manner. They know what they are writing about and yield unmerited favor to none. Of such was Robt. Schumann and Richard Wagner.

There is yet another, who must be termed the good listener, a combination of the best in all. Here are two years that he has followed every note, every note, and their and scene; their look and manner indicate their interest. They are people of position, (000!) that you can see in the refection of the mirror, and elegant or local, does not attract the numbers do they whisper or speak of the evening's proceedings? They are sympathetic and emotional, but with a clear diagnosis and judgment for their guide; they applaud with their faces more than a dozen pair of hands with their notes. They seem not to attract the attention of others.
yet are the attraction of all. Thus respect for others begins to be necessary to be surrounded by elegance in order to live well. Poor clothes often contain a harp more respectful and sensitive than the artist he is almost compensating for an empty house, save in the financial. But why can we not have more good listeners? It costs so more; there is no admittance to hall which is not sign of ill-breeding. Suppose each one answer the question for himself.

[For The Etude.]

THE MUSIC TEACHER IN A SMALL TOWN.

In selecting the above title it is not inadvisable to be a true distinction in towns of less than 30,000 inhabitants, whose educational facilities are rather limited. It is true the city, nor the옆

...and the general effect of such music in that of which all the pupils are equally educated to such high musical perfection that, in later years, every one will rise to grandiose circumstances.

The greater distribution of wealth in the wealth of this country may enable a certain number of children in a small town to get a true stamp of excellence in music — a fact which largely increases the annual sale of musical instruments — but it will not materially affect the concert as much as the true stamp of excellence in music and of great artists, even or solid amateur players. Yet, even a small city has a proportionate number of pupils who, in proper time, will develop into first-class instrumentalists, and through the county music teacher is hardly ever a virtuoso; but this is to a large extent more of an advantage to the pupil than a deterrent. For it is well known that a great virtuoso and a successful teacher are rarely found in one person.

A Frederic Weick could educate, besides his two accomplished daughters, in the same small town, and people with a talent for music, who were not known to have been an artist.

It is said of Carl Tausig, the most brilliant of Liszt's pupils, that he lacked the gift of a good teacher. I remember a remark of Johann Kinkel, many years ago, that it was not until now that he had not sent their children to a renowned virtuoso until they have attained a considerable degree of proficiency, but that a well educated and influential teacher has always been able to profess themselves to be safely entrusted with the instruction of talented pupils. Hence, the unpretentious, but thoroughbred, and first-rate instrument teacher is, as a rule, more successful than the very best, and the really best, and the kinder and the wiser ones.

In a small city, this is a disagreeable feature in his professional life. Not the least is the question of tuition fee. To the teacher who has no other resources to subsist on, a small town is often his only resource. The question of the teacher, of the professor, of his own life, is of serious consideration. And here, again, "the small city" is paying a "small" remuneration for instruction. In some small cities, it is possible for a teacher to get a "small" fee for instructing in music, and in some it is possible for a teacher to get a "small" fee for instructing in music. But even with the highest price attainable, the income of the most industrious teacher is not sufficient to support his family; and the expenses of the pupil are not sufficient to support his family. In sum, only very few country teachers are paid six to eleven dollars per quarter; the majority — mostly lady teachers, because the men, because the men are more likely to live longer than the women, cannot support themselves on the wages of the pupils and are therefore forced to do other work. It is a great misfortune. It is a great shame, and, in some cases, it is a great disgrace. But the teaching profession is in a bad state, and is in a bad state.

And then there is the dissociation of music from educational and professional life. Not the least is the question of tuition fee. To the teacher who has no other resources to subsist on, a small town is often his only resource. The question of the teacher, of the professor, of his own life, is of serious consideration. And here, again, "the small city" is paying a "small" remuneration for instruction. In some small cities, it is possible for a teacher to get a "small" fee for instructing in music, and in some it is possible for a teacher to get a "small" fee for instructing in music. But even with the highest price attainable, the income of the most industrious teacher is not sufficient to support his family; and the expenses of the pupil are not sufficient to support his family. In sum, only very few country teachers are paid six to eleven dollars per quarter; the majority — mostly lady teachers, because the men, because the men are more likely to live longer than the women, cannot support themselves on the wages of the pupils and are therefore forced to do other work. It is a great misfortune. It is a great shame, and, in some cases, it is a great disgrace.
some important musical events.

649–50. B. C. Pythagoras. He invented the monochord, by means of which he tuned one string, with movable bridges for measuring the ratios of intervals. He discovered that a sounding string, divided into two equal lengths, produced a note that was an octave higher than a note sounded on the same string, divided into three equal lengths. He then proceeded to discover the subdominant and the dominant in the same way. If you are dealing with a piano, you may substitute a note of some kind, such as the middle D, and play the chords on the piano in their natural connection, and make him sing each part successively while he plays. You may then test on the right side of the keyboard by playing the chords yourself, requiring him to name them.

The next step will be to require the pupil or pupils to listen and name the intervals while you transpose these exercises into different keys. They will soon discover that the relations they have learned to perceive are the same, the contrary, and will then be prepared to transpose them for themselves throughout the whole circle of fifth-related keys, to six sharps and six flats.

When this has been done I would go on to teach the rectangular dominant and sub-dominant: Don’t bother to build up a chord on each note of the scale, and especially don’t teach any pupils that there is one on the seventh of the scale, for this, I think, is a mistake of old, and may not even be true, but I think I have learned several things since then, to my advantage and to yours. In the first place, it is not in the least difficult to understand or to teach the modern ideas of tonality if only we conceive the tonic chord as central and the key as including everything related to it, in addition to the smaller modes and the scale. In the next place, the relations of the minor to the major chords are more easily grasped when we are conceived as being the tonic of its relative major, and, therefore, the major third in common.

For example: Teach the pupil to play the chord C–E–G, then, omitting the over-fifth but retaining the third and the minor fifth, thus: A–C–E–G. These two chords have the third C–E in common. When the over-fifth is added to this chord the chord is C over-fifth G.

When the over-fifth is added to this, the chord is C under-fifth G.

This treatment not only brings out clearly the fundamental characteristic, but is radically in accordance with facts. There is absolutely no acoustic phenomenon which corresponds to the minor third. True, the first six of the diatonic undertone series make this chord just as the first six of the overtones make the minor chord. Better discard the theory that you have taught the pupil the minor as applied to this chord, and, conversely, that each under-chord has its reciprocal over-chord. Use a sign for each, thus:

A-C-E-E-G

Under-chord

C–E–G

Dominant

Teach the three mediant chords, one at a time, in connection with the over-chords, until the pupil knows them thoroughly by ear. It is indispensable. No one knows harmony who cannot imagine the sound of the chords. Then let the pupil write out schemes simple, in conventional form, and play them with a stop on the keyboard. It would be much too easy, require no thinking and naming of chords and in playing them at the piano, but in trying to play them, you will find it much harder to do.

When you have done this the foundation will be laid.

This letter is already so long that I will defer further observations to another letter, which will give more of this.
THE ETUDE.

THE PIANO-FORTE PEDALS.

READ BEFORE THE M. T. N. A. BY ARTHUR POYTE

There seems to be nothing absolutely new to say about the use of the pedals, and indeed we have a right to assume that every one claiming to be an artist has acquainted himself with all their secrets. For, although the proper management of them is but a detail of piano-forte playing, it is a most important one, and marks clearly the line to be drawn between the real, complete pianist and the ordinary performer, with whose exploits in this particular direction we are all painfully familiar. It is a question that should be often discussed by those interested in the higher and better teaching of the piano-forte, and I am glad of the opportunity to repeat what has been said before, for there is no danger of its being said too often.

The most thorough treatment of the question that has yet appeared is to be found in Hau Schmidt's little book, "Das Pedal des Claviors," published in Vienna, which should be in the hands of every serious teacher, and to which I am indebted for some of the illustrations that follow.

The subject naturally divides itself into three parts: the ordinary pedal, used primarily for prolonging the sound of any notes that may be struck while it is held down; the soft pedal; and the comparatively new sustaining pedal. Of these three the first is incomparably the most important and most frequently used, for which reason I shall speak of it as the pedal simply.

The most obvious thing to say, first, is to protest against its being ignorantly called the "loud pedal," which gives a totally false idea. The more musical and refined use of it has nothing to do with mere loudness, and in teaching, indeed, its employment for that purpose alone should be at first discouraged.

The most common and proper use of the pedal is, by keeping the dampers raised from the strings, to prolong the sound of notes that have been played by the fingers, but cannot be held by them as long as is desired, until a change in the harmony or the end of a phrase makes it necessary to stop the sound by letting the dampers fall upon the strings again. Examples 1 and 2 will illustrate this, as in each of them the pedal is released both at the change of harmony and at the end of the phrase. In Example 1 the pedal must be taken up at the end of each phrase of one bar, at the staccato note, while in the fourth bar it is used at all; in this way the alternate effect of staccato and legato is beautifully obtained and the phrasing exactly preserved. In 2 the pedal is used in just the same way, excepting that each phrase is two bars in length.


2. SCHUBERT: Op. 90, No. 4.

Probably every teacher here has found out that the average player, who has a horror of a single instant of absolute silence at the piano-forte, and who cannot bear to have a phrase come to a definite end, has used all with a staccato note, will try to run the second and third bars of No. 2 together by putting down the pedal again at the third quarter note of the second bar. This Improvissimo of Schubert (op. 90, No. 4) is as good an illustration as can be imagined for showing such a player how the pedal may be used not to spoil, but to aid correct phrasing.

But the most important thing of all, and yet one that is neither difficult to see nor to explain, is this: that in very many cases it is necessary to put the pedal down after the note has been played. While every really good player is aware of this principle, and follows it out in his own playing, the point is wholly neglected by many teachers. But it is a method that must be implicitly followed, whenever the pedal is used to connect single notes or chords that cannot be played legato by the fingers, and also when it is employed to add to the legato already produced by the aid of the fingers in melodic passages, as in many slow movements of Beethoven's Sonatas, Chopin Nocturnes, etc.

The following are exercises that may be given to pupils to make this point clear. In the first (3), in which the scale is played with one finger (thus obtaining the legato entirely with the pedal), and the pedal released just at the moment when the note is played and put down afterwards (at the second quarter note), any one will, by a little practice, not only understand the idea, but to be able to carry it out practically. If the scale be played legato with the fingers and the pedal put down when the note is played, the very unpleasant but familiar result pointed out in 3a will be obtained.

The exercise marked No. 3 may be carried yet further and made still more useful, by making a little study (No. 4) of chords that must be played legato, but which are so far removed from one another on the key-board as to necessitate this use of the pedal.


Probably, of all the editions of standard piano-forte music, that by Klindworth of Chopin is best deserving of study on this point, as being the one in which, as a rule, the pedal is most exactly and correctly marked.

In Nos. 10 and 11 are given instances of this use of the pedal, the sharpest showing where the pedal must be changed. If the pedal be so used, this Adagio of Beethoven, opus 32, will be played with the most beautiful legato possible, and without the slightest blunting.

Nos. 12 and 13 illustrate the same point, No. 13 being especially useful as a study for pupils.


No. 6, the little study of Heller, is quoted by Schmitt, and is so familiar to every one as to be perhaps the most perfect example that can be found to show how well a piece will sound with a proper use of the pedal, and how badly otherwise. As it is in a set of studies that is used by nearly every pupil, it can easily be employed to put this question to a practical test.

There is another point to be remembered, that the pedal may be held down a great deal longer if one be playing in the upper part of the piano-forte, and that it must be changed the other way as one descends to the middle and lower portions. Most suggestive illustrations of this are to be found in the brilliant cadences of Liszt, which almost always begin at the very top of the key-board (as in the Polonaises in E, the "Waldesrasen," the Nocturnes in A flat from the set called "Liebestraumten," the "Rigettas," etc.). A few bars from the "Rigettas" Fantasia are given on page 119.

It will be seen that the pedal is held down all the time until we reach the octave above middle G, at which point the hard and brilliant glitter of the passage-work begins to change to a confused jumbling of sounds, unless the pedal be released. We shall always find that at this point Liszt directs
that to be done, giving, as usual, proof of his unsurpassing intuition and finesse.

Nothing is more irrational than the attitude taken by many teachers with regard to the pedal. Comparative beginners, instead of being allowed to make little attempts at its correct use (which can even be done in Clementi's Sonatinas), are generally forbidden to employ it altogether; the result is, that, instead of being gradually fitted to meet the difficulty by a little observation and practice here and there, the player is generally left high and dry after years of instruction in everything else, as ignorant and thoughtless as when he was in his ABC, with only that broken creed of a rule to lean on that "the pedal is to be released whenever the harmony changes." True, indeed, so far as it goes; but how many players can be trusted to follow it without many preliminary trials, aside from the fact that the most important uses of the pedal are not covered at all.

A careful teacher will mark the pedal for his pupil with as much pains as the fingering and phrasing, and indeed will probably find as much occasion in erasing the printed pedal marks as in putting in new ones of his own.

This suggests the propriety of saying a word with regard to the various methods of indicating the use of the pedal. These may be summed up as follows:

**7. LISZT: "Rigoletto."**

![Image of a music score](https://via.placeholder.com/150)

Notes: first, the old-fashioned and rather clumsy way of Ped. *, the objection to which is chiefly its indefiniteness; for it is hard to indicate the exact note at which the pedal is to be taken and left. But to substitute for it even a much better system would probably not be much less of an undertaking than—shall we say the solution of the Tonic Sol-Fa question?

The supposed improvement which is set forth at length in Hans Schmitt's book, while interesting and suggestive, is at the same time cumbersome and confusing in reading at sight. It is exhibited in the following:

**8. LISZT-WAGNER: "Lohengrin."**

![Image of a music score](https://via.placeholder.com/150)

The notes placed upon the single line under the music show the exact duration of the pedal, the pedal being put down after the corresponding note in the music is played. There is but one piece of music in which this method has been actually used, so far as I know—Sammartini's study in sharp minor, Op. 10, No. 2; and in that instance, from the slow tempo, it works very well, and is easily understood. There has also been published by Diton an edition of Schubert's Imprompti in A flat (Op. 145), by Rich. Zeckwer, in which Schubert's marking is used.

The other two suggestions for improved pedal-marking (both have been spoken of before in papers read at these meetings, I believe) are, first, the straight line with a little hook at each end to show the putting down and taking up of the pedal—

**RAFF: "La Filleule."**

![Image of a music score](https://via.placeholder.com/150)

and, second, the use of a star or some other convenient mark as an indication that the pedal is to be changed (i.e., quickly taken up and put down again), as in the following:

**10. BEETHOVEN: Op. 13.**

![Image of a music score](https://via.placeholder.com/150)

**11. BEETHOVEN: Op. 13.**

![Image of a music score](https://via.placeholder.com/150)

**12. S. HELLER: Op. 140, No. 3.**

![Image of a music score](https://via.placeholder.com/150)

**13. CHOPIN: Prelude, Op. 28, No. 20.**

![Image of a music score](https://via.placeholder.com/150)

**14. CHOPIN: Nocturne, Op. 32, No. 1.**

![Image of a music score](https://via.placeholder.com/150)

Each of these two methods is concise, definite and easily understood, and has proved itself so in actual use with teachers and players.

A proper use of the soft pedal (marked by S. C., or Una Corda) is much easier to acquire; it should be employed with comparative infrequency, and is more a matter of judgment and taste than of rule. As if not only lessens the amount of tone, but also changes the quality (in the grand piano-forte), it is an invaluable aid to artistic playing. A very obvious way of using it as a sort of echo is given below:

**15. SCHUBERT: Op. 54, No. 6.**

![Image of a music score](https://via.placeholder.com/150)

When it is employed in the middle, or towards the end of a phrase, it will be best to put it down at an unaccented part of the bar (the second or fourth quarter note, in common time, the second quarter note in triple time). In this way we avoid any abruptness in making the change, which would be

(Continued on page 170)
THE NEECESSARY PREPARATION FOR TEACHING THE
REAL THINGS OF MUSIC.

READ BEFORE M. T. N. A. BY THOS. TAPPEN, JR.

Teaching is practically the art of infusion. An instructor must be one who knows how to make clear by word, by look, and by exemplification everything that is strange or unintelligible to the learner; then there is the creator, by which he who possesses the knowledge plants it forth from his own mind and plant it within that of another. The former, who takes it in from without, is the learner; the latter, from whom there radiates what is already acquired, is the teacher. It concerns us to know through what stages one must pass that he may arrive at a clear comprehension of all that lies between those extremes.

A teacher of music has not approached professional excellence only by having followed up a thorough musical training, under the best advisers. The product of this is, to be sure, the main part of his education, but how does he learn to judge of the strength, the characteristics and the inclinations of one and all minds, if it is not from experience gained in different branches of learning, from a study of men and from knowing, at once, the motives that prompt the action?

First, let us consider the duty of a teacher to the pupil. The former should know the nature and the power of the mind with which he deals; the education fairly commenced, all should be in logical succession; everything should be so arranged that no need would arise of having to pull down and reconstruct; this is a fault only too often committed, and its pernicious effect is to be found in this, that it demands a waste of mental exertion, and a waste of mental exertion is a loss of time and of intellectual strength. Every fact should be placed before the learner in such manner that the conclusion from the existence of the fact is well-sigh self-evident.

You all know how characteristic a person is in making an explanation; one will conduct you through a maze of words and bring you, exhausted, at the door of truth; another takes you by the hand and conducts you to a point, from which you are permitted to look down upon the matter in question, and its reason of existence and its relationships are at once evident to you; indeed, from your position, you can draw the right conclusions for yourself.

No one branch of art explains itself; something leads to it, and a graduation from itself merges into regions bordering on other fields of learning. Likewise no particle of knowledge is isolated from all else; there is always a current that forms into one piece all that pertains to any art or science. From this, then, we can conclude that it is necessary to place all facts before a learner so that he can understand them, not only in their individuality, but in such manner that the union with all, before and all that follows, is easily to be seen. With all people it is natural to be indicative before being original. In the education of any individual, that period when the indicative is supreme is the most difficult with which to deal. Then must reason and sense, on the part of the teacher, be ever on the alert, or the frail bark of the growing mind will be dashed to pieces. This is the time when one must avoid all reasons all abstract facts and all philosophical suppositions, so abruptly by nature as to be confusing to the pupil. But, as the mind grows, it begins to assert its individuality, slowly, it is true, but with a positiveness that is undeniable. Now the whole tactics of the instructor must change, but in proportion to the intellectual awakening of the learner. Now the picture should be accompanied by more detailed explanation; first, the pupil must tell all he knows about the lesson; then should follow, by the master, a delineation of all those points unnoticed by the pupil.

A briefest time for both teacher and scholar is when the latter has gained the power of thought and retrospection. Then for the first time will be evident the relation between things and great results. A true instructor should be able to teach not only the most erudite points of his art, but it should be in his power to make clear to a child all that is within the possibilities of its comprehension. The highest of all creative powers made the universe in perfection. He made it, and it is. If we are allowed to look under the universe, it would be as reasonable after their existing relation as it would be for an iceberg to retain its identity in the waters of the equator. Such instructors are only calculating machines, they repeat and are direct to a degree, but so purely mechanical that one can almost hear the little wheels click in the brain.

Let us take, for example, the piano-forte teacher who has a fixed course or method of study, one through which all his pupils must work their way, there being no variations whatever from its demands, and let us speculate on the result. First there comes an instruction book of more or less respectability, and from the commencement a list of studies, probably in the following order: Plassy; Ceesny; Krause; Loeschhom; Durnery; Bertin; Heller; Clementi, and so on, the whole course being graded until the aforesaid teacher is in the habit of his mental lidation. For many years such a curriculum may have been followed; only mechanical, technical work being the subject of the lesson hour, few reasons given, informal talks about the art in general, no glimpses at the other branches of the great subject. Form, harmonic construction, musical analysis and synthesis are terms unfamiliar, and at the end of all this the pupil will be the result of the teacher? It will be this— the teacher in question will have turned out just what the coinage machine at Philadelphia does—that is, an exact reprise of itself. And then, with the remembrance and influence of his teacher's mode of work, what will this pupil be likely to do when he assumes the teacher's place? Well, no doubt, he would do this with all pupils: first there would come an instruction book of more or less respectability, and from the commencement a list of studies, probably in the following order: Plassy; Ceesny; Krause; Loeschhom; Durnery; Bertin; Heller; Clementi, and so on, in precisely the same order as the original coinage machine—that is, the original teacher had impressed them on his plastic mind and fingers.

On the other hand, a true instructor will cultivate individuality in every subsequent condition that falls upon his care. He will honor its characteristics and nourish them in the proper light, restraining on the one side, urging forward on the other. He will at the outset dispel the idea that the technical performance of a musical work is all there is to it. The meaning, the inner content, will be granted as much consideration as the digits of the pupil. If you were a teacher of English, it would not satisfy you that your pupil could read, write, and so on, with no idea whatever of the meaning. Yet this is what pupils in music do who sing and play, and are then acquitted as not guilty.

A person who possesses what we colloquially term, "A common-school education," is no rarity, yet I think that, were the same requirements demanded of the thousands of musical students, there would be but a small percentage who would accept that they were able to read, to write, and to speak in the language of their chosen art. Enlightenment on any one subject only approaches completion when we know thoroughly the topic itself, and much else that intimately concerns it. The ability to perform music, either by voice or instrument, is only a corner of our art. There is its grammar, there is its rhetoric, its history, its science and its aesthetics; all these must be known to the teacher, much if not all of that. He can expand his pupil's knowledge of these subjects; this may cause them to make individual investigation, and, when employed in the teaching of a specialty, they will know how to draw light from these many sources that they may better illustrate important points. There is so much that an instructor can find out only by exploration, that is, by the most important and the least. You know there are the office of teaching. The ability to see at once what a certain mind demands, to judge of its strength through a brief contact with it, and to know how to supply in logical order all that will go to transform it into a perfectly running organization, requires, not the hand of the experimentalist, but the guiding touch of one who is as certain of what he does as is the instructor who directs his course by the pole-star. From this it is evident that a young teacher works in a peculiar field. He is called upon to elevate others while he is yet struggling upwards himself. Hence, much that he does is tentative, or at best done through the advice of some one more experienced than himself. To teach well, one must grow to it. The ability comes only through a natural development, and the result is conditioned, first by the nature of the individual; next by the field in which he works; and lastly, by what he has determined to become.

In musical education we greatly need the presence of a man like Herbert Spencer; indeed, all his educational works apply as well to music as to any other branch of learning. The question of psychology is only strange to the majority of us. A large majority, by virtue of his office, is supposed to be a musician; if, or not, he is to be a successful instructor does not centre on that, but it depends mainly on what else he knows. Through ignorance of psychological laws we fail to make the most of the means at our command; we weary the studious mind because we do not know how to economize its powers; we weaken it, and in the least degree, for we teach useless things at the expense of others that are of vital importance, and by reason of the unphilosophical actions the continuality of logical education is lost. We ourselves, should be certain that we know what we think we know and, in teaching, our thought should be not so much for the facts as for the change and motive in the way of thinking. Psychology is the key that unlocks all possibilities in educational work; in this alone do we find the explanation of all the phenomena which go to form—what we call style—mental chemistry. The instructor who is ignorant of psychological laws, has yet to acquire one of his strongest aids.

In education three important periods exist for each individual who possesses some branch of plenty of ambition. The first is
The ETUDE.

years, is unable to tell if the half-rest is written above or below the line. There are such cases, and I can vouch that in each instance every act of daily life would betray the cause of the ignorance in that detail. The possibilities of teaching would be far greater if the home influences upon children were of different nature. Nine-tenths of the difficulty arising from the careless and uninterested study of pupils can be traced back and its roots found in the fact that the parents were ignorant of the very elements of psychology. A child characterizes itself through parental influence, and when parents are ignorant of certain important principles of life, it becomes very difficult for the teacher to alter the best of the child intelligence.

The very broad vista that spreads itself before the teacher makes known to him the fact that his requirements must be many and thorough. Teaching is a field primarily guided by thought, influenced a little by experiment and fundamentally dependent upon natural development. If or not the field of teaching is to offer as much in return as does the work of the creative or reproductive artist, depends entirely upon one individual, but I can safely say that the birth of instruction given is instruction received. To the many earnest followers of art, whose limited opportunities make it impossible that they shall ever attain eminence, the words of Philip Gilbert Hamerton may offer much of encouragement, inasmuch as they prove the importance of every honest student. "The intellectual light of Europe in this century is not only due to the great luminaries whom every one can name, but to millions of thoughtful persons, now utterly forgotten, who in their time loved the light, and guarded it and increased it, and carried it into many lands, and bequeathed it as a sacred trust." *

"The Intellectual Life." Philip Gilbert Hamerton.

MUSICAL NOTATION AND TERMINOLOGY. READ BEFORE M. T. E. A. BY EDWARD PIGGEB.

Those among my hearers who are expecting an attempt on my part at an elaborate and scientific exposition of the merits or defects of our Notation and Terminology will certainly be disappointed.

The subject, regarded from a broad standpoint, is too many-sided and too great an expanse to be dealt with in a few of essays.

If my few words, to-day, are to have any value in the minds of this distinguished audience, they will derive that value by whatever suggestions they may convey, first, as to the need of reform in our system, and second, towards organizing some plan of procedure by means of which improvement may be effected. I have no wish to disparage the efforts that have already been made in this direction, not only by members of this Association, but by prominent musicians in the profession in various parts of the world. I believe that most of them at least are honestly striving to make the path of knowledge in our world easier and less steep, and therefore should have great credit for their unselfish efforts in the cause of Music, even though these efforts may not yet apparently have borne much fruit.

I would particularly express my admiration for the very able papers on the subject of Terminology, delivered before this Association last year by Mr. John E. Cornell and Mr. F. W. Root. These will undoubtedly furnish valuable ideas and suggestions to the future workers in this important field, and will thus ultimately produce their legitimate fruit.

It is possible that there may be those among us who, having given the matter little or no thought, are not prepared to admit that the subject is one of sufficient importance to claim the serious attention of this Association. In order to convince those people, if such there be, that our system of Notation and Terminology is as yet by no means perfect, and that radical changes in some directions and greater uniformity in others are "most devoutly to be wished," I will ask your patience while I endeavor briefly to indicate some of the defects and inconsistencies of our system.

First and foremost in the list is one which well-nigh overshadows in importance all that may be mentioned hereafter. I refer to the apparent inconsistency of our having two active systems of Notation, differing from each other in every important respect, one of which is used exclusively for vocal, the other for both vocal and instrumental music, and called respectively the Toml Sol-fa and the Staff Notation. Observe that I say this is apparently an inconsistency. But I do not propose now to discuss the merits of either side of the question.

I believe that we who have been brought up on the staff, so to speak, and unconsciously perhaps, have learned to regard those lines and spaces as constituting the "staff of life" in musical notation, have a duty to perform which involves, our, imputations, judgments, and determined action. We owe this duty to ourselves as intelligent, self-respecting musicians and teachers; we owe it to the people of this and other countries who are looking to such associations as this claims to be to protect them from the evil effects of false teaching and erroneous methods; and we owe it to future generations whose progress will be accelerated or retarded as we

Mistakenly. when all is done in subordination, and, as I said before, whenever act is more or less imitative. Then comes the period of emancipation from this pur-
REVERIE NOCTURNE.

FORM PLAN.

Three part Song-Form:

Introduction 2 Bars — First part Great Period 16 Bars — Middle part Great Period 17 Bars
Third part First period prolonged by sequence and extended cadence 23 Bars — Appendix 5 Bars.

Edited by C. P. Hoffman.

Allegretto grazioso.

ANTON STRELEZKI.

Copyright 1887 by Theo Presser.
poco ralleutando
a tempo
dolce e molto tranquillo.

Simile

Roverie-Nocturne.
ENFANT CHERI

(LITTLE DEAREST.)

C. ROHM.

Moderato.

p grazioso.

Cresc.
Little Dearest.
Poco piú mosso

Poco cresc.
bequest to them a simple or a complex system of Notation. The Tonic Sol-fa
faits make the claim that pupils may be taught to sing at sight by their
method in very much less time than by the staff notation.

They claim, also, that by studying their system first the learner is able to
master each notation in less time than it would require for the staff notation
alone; let us not trouble ourselves about this, until we have decided as to the
validity of the first claim. I believe that we must meet the Tonic Sol-fa facts fairly on this primary ground, and if we cannot
prove that with the staff notation we can produce sight singers in as short a
period as by the Tonic Sol-fa system, then let us frankly acknowledge that,
for the purpose of qualifying singers to take part in choirs or part music, the
Tonic Sol-fa is the easier and quicker method. If this point is decided against us, then we may logically take up the second and find out whether
is desirable that those intending in any case to study the staff notation
should first, in order to get a quicker and clearer understanding of their subject,
give their attention to the Tonic Sol-fa.

The fact stares us in the face that in the Tonic Sol-fa notation the learner has to meet practically with only one position of the scale. When he has
mastered the major scale, together with its interval relationship, he virtually
has already become master of all the sharp and flat major keys, including,
with a slight modification, all the minor keys as well. When we staff-nota
tionists come into conflict with this simple and easily comprehended system,
we find ourselves at the disadvantage of being encumbered, not only with all
the difficulties presented by the other system, but also with less than four

teen different transpositions of the scale, indicated by as many different
signatures, besides outmoding modulations from one key to another, requiring
some knowledge of the science of Harmony to rightly place and comprehend.

The most serious obstacle which we encounter in teaching the staff nota
tion is undoubtedly this matter of scale transposition. Shall we ever be able
to get over that stumbling-block, as successfully as the Tonic Sol-fa has done?
If it does not become us, as a class of art educators, to settle down with
fleshed hands and closed eyes in a state of easy contentment with the thought
that what was good enough for our forefathers should necessarily be good
enough for us and our posterity. We must keep pace with the world. The
Tonic Sol-fa method has already won many thousands of adherents, and its
progress is by no means at an end. As an indicator of its rapid spread in Eng
land elsewhere, may quote the fact that one Tonic Sol-fa edition of "The Messiah,"

nearly 40,000 copies have been sold. The system has moreover
over been largely introduced into the London public school. Let us ask
ourselves what this means. Shall we relegate the whole subject to the teachers
of music in the public schools, and let them decide the question as best they
can, or shall we, as a class, composers, organists, pianists, vocalists and music-
class generally, having the advancement of music earnestly at heart, prove our
interest in the cause by giving the matter some serious thought, and sacrifice
a little time and trouble in the way of fair and patient investigation.
In other words, shall we not prepare ourselves, individually, to give an intelligent
and unbiased opinion on the matter?

I believe that we must ultimately choose between two courses with regard
to the notation of Vocal music. Either, firstly, the Tonic Sol-fa method will have
to be adopted, thus necessitating both singing and teaching a system since
that method is not suited to the requirements of instrumental music; or,
secondly, the staff notation will have to be improved so that it will combine
the advantages of both systems, and the teaching of it so simplified that its


naturality will be rendered as easy to the singing pupil as the Tonic Sol-fa or
any other method can be made.

I have been forced to this conclusion by the merits which I find the
Tonic Sol-fa system to possess, by the results which have been accomplished
by it in the last few years, and by observing the pertinacity, energy and enth
thusiasm with which its advocates are laboring to extend its use. I have, up
to a very recent date, contended that it would be a misfortune to have both
notations in general use, and yet, on further consideration, I am obliged to
think that, when we can improve the staff system and make its presentation
to the pupil more simple, the fact of having two notations in common use
will be only a temporary misfortune. Such a condition of things would
cause some confusion and inconvenience among our choirs and singing soci
ties for a few years, but the time would soon arrive when all, following the
law of natural selection, would learn to sing by the easier and quicker meth
od. Let no one say that this is a menace to the musical future of this continent,
yes, of the world, will be influenced largely by the attention bestowed on the rudiments of our art in the public schools.
The more simple and effective the teaching of music can be made in the
school-room, the more enthusiasm will be awakened in both teacher and pupil,
the more work will be accomplished, and the more benefit will the art derive
from that source.

I claim that it is a subject worthy the earnest consideration of the best
minds in our profession, and one which should receive their immediate at
tention. I have dwelt at some length on this single matter because of its
great importance, but will be more brief in the mention of other things which
seem to me also to require reform-

Secondly, then, the question of "Figuring" should have a little of our
attention.

Whoever invented the second kind of fingering, whichever that happened
to be, hardly deserves to be counted among the benefactors of mankind. Who
can picture in words the misery and suffering that have been so needlessly
inflicted on the hands of so many, by the mere attention to the fingering,
caused by the two systems of fingering? It may possibly be necessary to use
two systems of notation, but the systems of fingering seem absurd. Shall we
then agree with our Tentonic friends that we have five fingers on each hand,
or adopt the Anglican theory of thumb and four fingers? I think most of us
would have the will to improve our fingering, and only we could get
rid of the other, and with it the confusion in the minds of our pupils occasion-
ated by having to use different fingerings. Cannot something be done
in this matter?

Thirdly, as to Clefs. Let us suppose for a moment, as a matter of fancy,
that a decree had gone forth from the high courts of music that the use of
the Clef must be totally abolished. Do you think there would be general weep
ning and wailing among us musicians? Should we regard the loss of that pre
cious old clef as an awful calamity? Do not you believe that, however
stunned we might be by the suddenness of the event, we should gradually re
cover ourselves, and when given time for calm reflection, we would resolve to
try and worry through the remainder of our lives, barren though they might
be of musical enjoyment, with just those two common things—the treble and
bass clefs? I believe we should all survive the loss.

Fourthly, I may draw your attention to the delightful freedom with which
is used that graceful, curved line, variously denominated slur, tie and
phrasing work. It not only serves all the purposes which these terms indic
icate, but is also used in connection with triplets, quintoles, sextoles, etc., for
what purpose, however, I really never could find out. It would seem to an
ordinary person that composers often use it needlessly, merely, in fact, as a
sort of ornament to the page. That it is often misleading in its appearance
you all know; as, for instance, it seems to define a phrase, but in reality only
means that the passage is to be played legato, in this sense, of course, su
perfusely, as the legato touch is always to be employed otherwise indi
cated. Improvement could scarcely be made here, and the much abused and
overworked slur could be promoted to the more dignified office of serving
some special and clearly defined purpose.

Fifthly, It is a matter of regret, although perhaps not of consuming im
portance, that, with all our multiplicity of signs and symbols, we have no
signature proper to the minor key. Could not some simple means be devised
to indicate the minor mode instead of having to borrow a signature from the
major? The leading note should at least be correctly shown instead of being
actually contradicted, as is now the case of some of the flat keys.

Sixthly, Is it not curious that in writing our sharp signatures on the treble
staff we find it desirable to commence at the top instead of the bottom of
the stave?

Seventhly, Is it not high time to abolish the use of that ambiguous and,
to pupils, often misleading time-signature, the letter C, and use instead the
figures 2-4, 4-4, etc, for duplet or quadruple time?

Eighthly, I cannot forbear mentioning what seems to me an inconsistency in
the manner that time signatures are often treated by composers. We find
that they are very prone to use notes of short value in slow movements, and
relatively long notes in quick movements. Innumerable examples of this
custom might be cited, but I will only mention one, which is familiar to you
all, viz. : Beethoven's Sonata Pathetic. Some one has suggested, in this con
nection, that, for the sake of simplifying our time system, it would be well to
use always the same note, say a quarter note, to represent the time unit, or
value to one beat. The idea is certainly worthy a little consideration.

Ninthy. What curious things are met with in the shape of accidentals.
For example, a single cross representing a double sharp, and a double cross a
single sharp. In view of the vast quantity of music already printed, we can
hardly hope for any change in this respect now, but we might, perhaps, do
away with the custom of using a natural whenever we wish to change a double
sharp or a single one. The use of the natural, although theoretically log
ical enough, is in practice superfluous. In the matter of expression signs,
various inconsistencies in their use may be pointed out, among which I may
instance the coupling together the letters & over a single note; they could be
bewildered by a simple accent mark. And, again, the unnecessary use of the
word slurs, placed over notes that should in any case be sustained, their full value; also the crescendo and dimunendo signs, when placed in place of a
single note. This sign so placed, owing to the nature of the instrument, simply calls for an impossibility.

The too profuse use of expression signs generally is to be deprecated. It
recently noticed an absurd example of this kind, whereon, of the last chord
the composer had placed no less than five directions as to how it should be played: namely, an accent, a diminuendo sign, a little, the
words slurs and slurs. There is plenty of scope for reform, too, in the prevail
ing contradictory direction given by high authorities for the meaning of sur
forming various ornaments, like the mordente, trill, cadenzas, etc., etc.,
I will only mention one more source of irritation and annoyance in our system of notation, although I have no means exhausted the list, namely, the variety of ways in which we find the parts arrayed in orchestral scores, scores of cantatas, oratorios, etc., which is neither edifying to the student nor conducive of enjoyment to the conductor.

Why should it not be possible to gradually bring about the custom, among the various nations of the musical world, to agree upon some uniform arrangement of the score? If our notation is to represent a universal language, uniformity of appearance and arrangement should prevail in all its elements. An American or English score should present the same general appearance to the eye as one written and published in France or Russia.

I come now to speak of Musical Terminology as another field in which the critic finds a large crop of flourishing weeds and unprofitable matter. In this connection an important question arises as to uniformity, i.e., the particular language which with all our various terms to signify different meanings now imperfectly expressed by the same word, as, for example, the word "tone," meaning respectively a musical sound, the general musical quality of an instrument, and the interval of two semi-tones. And, again, the word "key," meaning the lever with which the hammer of a piano action is raised any given scale or tonality, and in French meaning also "clef."

We find, too, that for some things very different terms are used by different authorities. For example, in the realm of harmony the "tritone," which replaces in such allegais as "Augmented Fourth," "Sharp Fourth," "Superficial," "Reequivalent," and "Perfect Fourth," and again its relative, the trial on the leading note of the scale, called respectively, diminished, imperfect, flat, false, and imperfect fifth. We may hardly expect, however, to greatly improve our terminology in harmony until the profession, as a whole, adopt some uniform basis to the science, or, in other words, a uniform classification of chords.

In the region of Vocal Terminology, the clever and instructive paper read by Mr. Root at our last annual meeting, shows in a strong light the need of reform in that direction.

I will not take up more time by enumerating defects of which most of you are already fully aware. I might mention a few of the less obvious, but I believe few here to-day require more evidence than they now possess to convince them of the need of improvement in our Notation and Terminology. If any one suggests that we are concerning ourselves too much about the husks of musical art, let me remind him that in the economy of nature husks are of the most important end, and the more perfectly we adapt our musical husks to their purpose, the better it will be to preserve from harm the precious fruit within. I cannot refrain here from recalling to your memory the words addressed to this Association in New York, two years ago, by the Hon. John Eaton. In speaking of the efforts of the M.T.N.A., towards organizing information touching instruction in music, he said: "I can, at the outset, agree on the use of terms, your organization will soon come to disseminate these terms outside of the profession, and all of us laymen will be using your terms with the same meaning, and when you have a uniform use of terms conveying the same idea, you have established a rallying line for your forces, and you can maintain the defense of musical instruction as never before."

Assuming, then, that something ought to be done in the way of improvement, we may next consider what means are at command that may be helpful to our purpose.

The chiefest and best of all means to that end I believe this Association possesses in a large measure, namely, brains and a progressive liberal spirit. And this particular work, if ever accomplished in any effective way, must unquestionably be taken up by all of us as this co-operating and acting harmoniously together. At the present time we are somewhat scattered among various organizations the M.T.N.A., with its membership of 1,400, and its representative in nearly, if not quite every State in the Union, the provinces of Ontario and Quebec included; on the various State organizations, many of them powerful both in numbers and influence; on the Royal Canadian Society of Music; on the educational bodies of the State; on the ocean. I doubt not that we should have the hearty co-operation in a work of this kind of the British Society of Professional Musicians, a society kindred to this in its aims and purposes. Organization and a systematic plan of action are absolutely indispensable in a movement of this nature. I am strongly after the impression that the subject has not yet received from the great body of our profession that careful consideration that its importance should warrant.

The first step, then, is to direct attention to it. To that end the machinery of this or other Associations is already at our disposal, or may be invited to make a suggestion with regard to making a move in the direction indicated. I would propose that a committee on Notation and Terminology, consisting, say, of five members to be appointed by the President of this Association, take in hand the whole matter. This should be a permanent committee, members of which, however, should be appointed or elected annually. The President would doubtless say the following in appointing such persons as were known to possess ability and a genuine interest in the work; persons of liberal views and sound judgment, who would approach the work in an impartial spirit, and would endeavor to avoid the perils of uniformity in the interests of the cause the various elements contained in this and other associations, and would draw assistance, statistics and other information from every available source.

I would suggest, also, in the event of such a committee being appointed, that in our annual meetings considerable time be allowed for the discussion of their reports, as the nature of the subject is such that only by a free, unrestricted interchange of ideas and opinions, a discussion on every point of interest, can any lasting good be effected by our action.

In conclusion, let me also suggest that our efforts should be concentrated on this point at a time, and let us at all events fail and possibly before beginning fresh work. And I would reiterate the conviction, implied in the fore part of my paper, that the first great question demanding our attention is the confusion and the multitude of the various terms. "Sufficient unto the day is the evil thereof." When we have settled this question satisfactorily, the next step before us will undoubtedly be plain.

DISCUSSION

Mr. Wilkins, of Rochester,—Mr. President, I would like to speak of just one point in regard to Notation and Terminology and that is this, that we have in our use of the present Notation. Mr. Fisher, in his paper, says that the tenuto mark of奏乐. It should be held its full length." I beg to demur to that statement. As a matter of fact, an isolated note should not be held its full length unless marked Tenuto; such a notation does not show the time to the audience as if at the end of a sentence. It is a final note as far as its group is concerned. The time marks do not always represent the actual number of pulses in the measure, for instance, in music, the number of pulses in the measure, time or place, tenuto or a pulse, etc. An isolated note of two such pulses or unis, or four pulses or unis should have its last until shortened the same as if it were at the end of a sentence. With a Tenuto mark, such a note should be held just one pulse or unit longer. There is a too great diversity of usage in respect to rendering final notes. For instance in song. Because of these in the last note or phrase there are three half-notes tied together a quarter note in the last measure. If that note be rendered correctly, the singer will do the same three measures and render this final note statement the beginning of the last measure; the pianist at the same time will cling to its Tenuto chord during two more beats or pulses, ceasing upon the final pulse.

I think this is the kind of discussion of which there ought to be more in our meetings. We are, in a general way, told that such and such things are not in our Terminology, but we do not hear sufficiently suggestive discussions of what is right, and what is true in all questions of teaching; for instance, teaching touch and tone, and reading and rendering music. This is very true in the case of teaching a note in an illusion—piano which ought to have its share of attention as well as other and similar points. There is much yet to be said about slurs, staccato, legato, accent melody, limpid effects, and in short, everything pertaining to measuring and delivery. All such matters would furnish material for profitable discussion.

I wish here to put myself on record as opposing this statement that isolated notes and chords should be held at full length unless marked Tenuto.

OVERWORKED TEACHERS.

By Miss Maria Mitchell.

never look at a group of teachers such as are employed in the colleges for girls, but I am reminded of the expression of St. Ambrose,—"the noble army of martyrs". The work of a teacher should be such as does not kill, for the value of human life is quite as great in the case of a teacher as in that of the student.

The pleasant smile with which a young teacher greets her class as she enters upon her duties should be more serene, more inspiring at mid-life. But she can do it. I find that the young teacher is usually about fifty! The amount of work that teachers do is enormous. There seems to be no "getting through." I have spent six hours a day, and then take to their rooms the written examinations and programs for their evening recreation. Besides, a good teacher does infinitely higher work outside of her regular hours. I have several hours of extra work done for some young girl,—the careful watching over her health, the good counsel given in morals, the patient endurance with loose mental habits,—and I have said in jest, "How little that is compared with which he gets for his money!" We are constantly told that too many women become teachers. Yes; but the number would not be too great if fewer of them were put into the line of teaching. A teacher should not cease to be a student; she cannot, with safety, should have time for new acquisitions. I would not give away time by lengthening vacations, but I would give my time by lessening the amount of work. A young girl needs the companionship in her classes of a few, but the teacher should know each pupil individually. According to my own idea, the proper number for good class-work is ten, but when I was a professor of Cornell where many, many
First, why so strenuously decry the term "loud pedal" for the damper pedal. Of course, the principal feature of the damper pedal is to prolong the sound, but there is no denying that the effect this pedal produces is also an increase of intensity of sound. That is a fact everybody can convince himself of through the simplest experiment, which I will explain.

If I press down softly with my left hand middle C, lifting only the dampers of that key, but not striking the strings, and then strike with the right hand one lined C (the octave above), we will hear, after I raise one lined C, that the sound still continues. This is due to the following fact: One lined C, being the first overtone of middle C, causes the strings of middle C to divide themselves into two ventral segments, and thus through laws of co-vibration produces a sound. Now what is true of the first overtone is also the case with the second overtone. One lined C is the second overtone of small f. If we therefore press down small f and strike one lined C we will have the same effect—that is, the C will continue to sound after the key C is released, the small f strings having formed three ventral segments with two nodule. And so on with several keys of which C is an overtone. To what degree of intensity a tone is increased through the pedal we cannot definitely state, as no phonometer has yet been invented which would enable us to measure the intensity of sound.

The second point in which I differ from Mr. Foote is that I do not believe that the Una Corda pedal changes the quality of sound in a grand piano. The action in a grand piano is shifted by this pedal to the right, so that the hammer is only able to reach two or perhaps one string. Now as the string is struck by the same hammer of the same material at the same point of length of the string, the quality of the sound must be the same, and a difference in the quantity of the sound only is effected.

Of the use of the pedals as they exist now, hardly anything new can be said. The piano schools pay very little attention to it, but Hans Schmitt, to whom Mr. Foote frequently refers, has exhausted the subject. Louis Köhler also published a book on the pedal seven years after Schmitt, in which he copied him extensively, but without mentioning his name.

The fine pianist who pays a great deal of attention to the pedal has acquired facilities, but they are not more than tricks, peculiar advantages and secrets, which cannot be formed into rules, and which can only be understood by those who, through their own thinking and through many experiments, have acquired them.

A novel way of teaching the use of the pedal is that of Dr. Hugo Riemann, the most extensive writer of the present time on all topics of music. He teaches it negatively; that is, he considers the normal form of the piano to be with uplifted dampers, and finds in the pedal only a remedy to prevent the continuation of a sound which does not harmonize with the following one.

The pedal, as it exists now, seems to me the most clumsy mechanism on our otherwise beautiful piano, and it seems astonishing that such a contrivance has held its own for so many years. With our common pedal, which raises all the dampers as a whole, it is impossible to hold out a chord and then play a figure that contains passing notes; it is impossible to have a pedal effect and at the same time a staccato, and it is often desirable to play a tone or chord with the help of the pedal loud and continued, while the finger at the same time at another place of the key-board play in soft runs and figures. This is done very often, but with little effect. You have to strike all the passing and unharmonious notes in the bargain when you want to use the pedal.

Perfectly pure and clear piano playing can only be when there is no pedal used, or, when used, to confine oneself to the use of plain chords; but whenever continued accompanying chords are connected with melodious figures, where passing notes appear, there must be confusion.

These misfortunes, which have their reasons in the fact that all the dampers of the piano are directed in one undivided mass by the pedal, have been overcome by Edward Zacharias. He published in 1869, in Frankfort on the Main, a book called "The Art Pedal," a school on the pedal of his new invention. He divides the dampers in eight greater or smaller groups, which are all in the power of the player. These groups of dampers are in the deeper and higher notes of the piano greater, in the middle positions of the piano they consist of five dampers only. The player can act with this pedal a single group or several groups in action.

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The sustaining pedal, which is used in this country, is only an awkward and insufficient attempt, and gives only opportunity to use it in very few cases, such as mentioned by Mr. Foote.

I have no doubt that a pedal may be invented which will overcome the objections that Zacharias's pedal offers, and I hope that our piano manufacturers will in future pay some attention to this very important question.
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to rely on volunteer members for both musical and visual, or to become a delegated body? Shall the States act independently of the National or shall they by compact form a "closer union"? Shall it be "we, or us?"

This letter is almost entirely interrogatory, and intentionally so. I do not purpose answering any of the questions, but only to throw out a few thoughts for reflection. The State M. T. A., the M. T. N. A. and the A. C. M. are important educational organizations. Shall they act independently or in concert?

H. S. Perkins,
162 State St., Chicago, Ill.

[For The Etude.]

EDUCATION—MUSICAL LITERATURE.

TWO CLASSES OF MUSICIANS—THE NECESSITY FOR MORE...

BY W. P. GATES.

The one-sidedness of the education of many musicians is a matter which demands the attention of the music profession at large. This subject was touched upon some time ago by Dr. Gower in his essay "On the Need of the Musical Profession," delivered at the last meeting of the M. T. N. A. In this essay Dr. Gower referred more particularly to the enormous growth of technical education limited to music. While I wish to speak later of this necessity for completeness in a musical education, I would first point out that in the actual training of the student, as wide a view of men and of things as circumstances will allow, this acquisition constitutes what is called a general education. Ignorance of music, whether in literature or science, is the same, whether the student be a musician or not. Both general and musical education is proverbial; and hence a broader education, as well as a more thorough musical education, stands on the same footing as a profession and a need that must be, and will be, if success is obtained.

There are two classes of which I wish to speak, viz.: (1) Those whose musical education is pursued to the exclusion of sufficient general education, and (2) Those whose musical education is a proper conscious of the general education they use the terms is pursued to the exclusion of such musical-literary education as is necessary to give a genuine education.

To some extent a well arranged conservatory course may obviate the latter undesirable state of one-sidedness, by making compulsory a study of musical theory, history, biography and criticism: as will tend to the best results; but the former case is beyond the reach of conservatory control and must be left to the superintending person for self-correction.

Reproof is daily being brought upon the musical profession by the ignorance of its students toward the life and works of their respective communities as fair specimens of the genius musician. Their whole attention is directed to the advancement of their art, and their own music; their music-study and say they have no time to read or study outside matters; their whole world is confined to the line of their studies; therefore educational any wonder that such become the laughing stock of broader educated men, and that the narrow musician who knows little or nothing of the world's history, political life of men, of power, of men, of thought, of men, action, should be passed by with a shrug and the remark, "Oh, he's only a musician!" Do you not know of such cases?

Let me cite an instance. Some time since, in looking over some photographs of statues with a conservatory graduate, we passed at one of Farruggio, holding in his hand his telescope, beneath the name "Farruggio," "Ah," said the graduate, "I see. That must be the man that invented the telescope." Of course this was a rather strong case of one-sided education, but among music students there may be a large number of examples of just such neglect of general knowledge.

Music is a most absorbing art, and when one becomes closely engaged in it, at the expense of mental and manual, it is difficult to divide his thought and attention and give to other departments of culture the time and study which are needed in his own professional work. But we must not close our eyes to the fact that the world is moving, moving rapidly, too, in this day, and the diligent musician must move with the current. The world left among those who are behind the world in its course of progress. You who say you have no time for outside reading are you not making the mistake of thinking that you waste, in idle conversation, frivolous society, or daily reading, were you to employ these in the study or even care what is going on best authors, you might take your proper place among the educated people of society, and be as useful as they. Never was need in his own professional work. But we must not close our eyes to the fact that the world is moving, moving rapidly, too, in this day, and the diligent musician must move with the current. The world left among those who are behind the world in its course of progress. You who say you have no time for outside reading are you not making the mistake of thinking that you waste, in idle conversation, frivolous society, or daily reading, were you to employ these in the study or even care what is going on best authors, you might take your proper place among the educated people of society, and be as useful as they.

I once heard a celebrated divine pray, "Oh, Lord, save us from being labelled Christians!" Now it seems to me very many of us might make that same prayer, substituting "musicians" for "Christians." It is not enough that the musician be learned in music alone. As John Stuart Mill says, we must know not only "everything of something," but also "something of everything."
The following letter, addressed to me personally from the office of The Broad, will be read with interest, for it is important that I should know where I may be able to give. He writes:

"Dear Sir:—I have two pupils, young men of sixteen, very ambitious, and part of the work is Merck's 'Technics, and Kesler's, 'Crammer's and Heller's Studies.' One of them, I will call "A," has so far advanced that he has already the dignity of Mozarteo's "Serenatae alenia;' and it is my wish that I may send him to London, if you are at all disposed to accede to the application. If you are, I shall be glad to hear from you at the earliest possible moment.

"If you will please to state me the terms of the movement, I shall be happy to hear from you in the matter of acquiring facility in general, in passages involving movement of the hand regularly from right to left, or left to right, there being an advantage, and as an exception, to practice the fingering you mention.

"Mr. W. C. E. Beebeck, of this city, has a system of scale fingering, which I would like to have notes with the first finger of the left hand, and second fingers, exclusively (German fingering), without using any other fingers at all. This he carries through all the major and minor scales, and keeps the thumb just as freely as on the white. Then with the first and third; then with the fourth and seventh, then, again, with the thumb and fifth. This last is an excellent practice, as it forever ends all trouble in regard to passing the thumb under a finger. Of course, these are always done legato, the thumb being cut clear under, so that it crosses the point of the finger every time, and the tones connected.

"Tunig used to practice scales and teach them with the same fingering for all keys—that is, some of the key of G,—respecting the order of which in white and black is not difficult to outgrow. Neverthe-

less, and while we would not say it is not a good thing, it is, and is likely to remain, and do more harm than good, to make the fingers, that the thumb goes on white keys better in scale passages, than it does upon black keys. How it is possible to get beyond the necessity of acquiring the facility and the success which comes best from the practice of them with the regular fingering, I can not call attention to. I think the great benefit is to be derived from practicing the scales in what is called the "canon" form. This settles the young musician's hand is not nearly as sure as any other exercise that I have tried.

"Is all sound noise, and can pitch be recognized in all sound? If so, is not all sound "tone"? Please give me your opinion. How many kinds of Syncope are there?"—E. W. G.

A tone is a sound having a recognizable pitch. Nearly all sound that one hears is more or less compound by this I mean that the vibrations composing it are not all of equal ratio or proportional ratio. A perfectly simple sound is one that is composed of one wave of frequency 266 per second, or any other number, but only one rate. All the vibrations entering into and composing the tone are, therefore, at the same rate. There are also sounds that consist of few tones of this character in nature or art, and the effect of them upon the ear is not satisfactory. All musical tones have been composed of a combination of a considerable number of different sets, or frequencies, of vibrations, which are proportional to each other. The result is a more interesting, and a more conclusive, and a more profitable harmony between the different partial tones producing it depends its agreeable and satisfactory effect upon the ear. Thus, for instance, the tone C, when well made, should contain its octave, tenth, twelfth, double octave, sixteenth, seventeenth, etc., as shown in any good treatise upon sound. These partial tones, however, should be weak, and not perceptible to the ear as independent ingredients; for the compound tone; but only have the effect of filling up the fundamental and resonating to the total sound. Now, in what we call noise the character of the relative degrees and in the various ingredients entering into it, there are a multitude of ingredients, which, so far from being propor-

natural, is so far from being proportional, is as if a pitch in violent, or if the noise were to be broken into a number of little, distinctive, independent, and at time clash violently. Thus we have dissonance in noise, and yet a definite pitch that we can make out. The lack of any pitch at all is due to the absence of pitch from the sound, but to the presence of too great a number of different pitches, not referable to any one key. The noise makes its impression in some many sounds of nature; or to its being too high, in such a way that the ear is made to judge the whole the ear is made to judge the whole..."
Questions and Answers

Q. 1.—What is the meaning of Beethoven's Sonata, Op. 38? It seems to me military in effect.

Ans. 1.—If this question could be answered there would be no more need of music. If there were one, we could possibly give, in words, the "meaning" of any piece of music. This is because words express only one kind of human experience (subject), and one kind only, the purely musical ideas involved in the construction of a composition. Words may serve as labels for feelings, and may even express or convey ideas that are naturally aroused by them. But there is no verbal equivalent for the moods, states and movements of feeling, omitting all the ideas associated with the feeling in actual experience.

To illustrate: Take the universal passion, love. Given a love scene to be expressed and conveyed to another mind just as it was in the mind of the composer. The scene imagined necessarily involves two persons of opposite sexes and their relations. But how is it possible to express this in words? If a man is a genius, may write some music which every one shall at once recognize as being appropriate to a love scene, and which the music may even express better than any words that could be found. This shows that music is able to express it, but that it is an expression that is possible under conditions. His music may be voluptuous, or tender, or ecstatic, or lovely, even to the point of the music being in the same mood as the love relations. The expression of the emotions of the persons he deals with.

But is there any music that can be expressed? If he wishes to express all of it, it is in love. He might use words, if it be only as a title to his composition. Otherwise, he might run the risk of having the musical expression being misunderstood. The music, as to the possibility of conveying the expression of passion, of love, of the religious feelings it approximates. Many love songs have been appropriated to religious use, and so much so-called religious music intended for church use is much more suitable to express the feelings appropriate to sacred situations. I do not here speak of vulgar, crude melodies and harmonies of the Moody and Sankey and Salvation Army type, productions which belong with coarse ideas and coarse people, but of sentient, voluptuous music used for sacred purposes, such as is produced by Gounod and other reputable French composers, for whom music is for a higher sphere.

Thus, the musical expression of feeling is apt to be more or less vague because emotions themselves are apt to be so. It is not the kind of music which is apt to be expressed in words, if it be only as a title to its composition. Otherwise, he might run the risk of having the musical expression being misunderstood. The music, as to the possibility of conveying the expression of passion, of love, of the religious feelings it approximates. Many love songs have been appropriated to religious use, and so much so-called religious music intended for church use is much more suitable to express the feelings appropriate to sacred situations. I do not here speak of vulgar, crude melodies and harmonies of the Moody and Sankey and Salvation Army type, productions which belong with coarse ideas and coarse people, but of sentient, voluptuous music used for sacred purposes, such as is produced by Gounod and other reputable French composers, for whom music is for a higher sphere.

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Q. Can you give me some information about Hexameron, and its composer, W. C. Russell?  

A. This piece, a set of variations, was composed at the request of Princess Belgesijo, by Liszt, Thalberg, Paris. Following the M. and Liszt, Gieson, a collection of eight pieces, that is, the duet from Bellini’s “R. Perturbi.” The variations on “Hexameron,” as the group is collected, the Princess Belgesijo, were published at that time in Paris. Liszt often played them in his later concerts, for which intention he had them printed, as they were known as a collection of LISZT MUSIC. It is a solid work, displaying no little ingenuity and workmanship, full of good points, although it may be a little too much for the beginner. John K. Paine’s “Spring Symphony” in a minor-minor is a minor-minor theme, but it is very fruitful as regards themes. Mr. Henry Holdens, who is his own man, this is interesting. Mr. H. K. Shelly’s “Dance of the Egyptian Maidens” was with a little “Hamlet” strongly modern in spirit, and extremely well done. Mr. H. K. Shelly’s “Imitations” is a well-known, gifted composer, and was heard to advantage on this occasion in an excerpt from his opera, “Montezuma,” beautifully interpreted by Mrs. Corinne Moore Lawson, Mr. Arthur Bird, also resident in the city, was represented by a soloist in his music, and was well received. His second time, was a welcome addition to these programmes. Mr. W. H. Sherwood, who is always foremost in pushing the cause of his country, and was a notable valiant defender of his country, is a pianist, and played a group of compositions by Mason, Perry, Edgar S. Kelley, Matson, Dewey, Wilson S. Smith, also played by him, a well-known, but difficult and even difficult piece, in the Mountains” was very well received. Arthur Walling scored a point with his D minor concerto. (omitted from the Indianapolis programme.) His piano playing calls for particular commendation. Mr. Frederick Grant Gieson is known as a highly gifted composer, and was heard to advantage on this occasion in an excerpt from his opera, “Montezuma.”

THE ETUDE.

HOLIDAY PRESENTS.

The Etude sends a kind Christmas greeting to its readers. The approaching festive days awaken the best impulses of our hearts and we long to make others glad. What a blessing Christmas is, to be sure! But, surely, the chief pleasure of these glad times consists not in giving and receiving of presents, but rather in the exchange of that kindly spirit that seals our friendship with those about us for the coming year.

Q. Can you advise me in regard to a course (teachers’) on Reed Organ—such studies as would be profitable? There are many books that are written up before the advanced classical, and oblige—L. B.  

A. Barrett’s Reed Organ Instructor, $2.50. Jackson, Organ Instructor, $2.00. L. Meyer, Concordia, $2.00. L. Meyer, Studies, 2 vols., each $1.50. Nobile, Courses, 25 each, $4.50. Shell, Organ, for the Reed Organ. The above list may serve as a guide to a teacher in search of appropriate work for the reed organ.

NEws of the month.

Art that has been prophesied of the season has at least musically realized. I say “musically,” for in that respect the season failed, but the consequence of this surplus has been, that a half-dozen troops have financially turned out nothing. To, despite their genuine efforts, their failure, but I nevertheless have hopes she will recover her lost position. Gerster was simply a fiasco, and her best friends were, perhaps, the consequence of their failure. It is a numpy appearance. If there is anything painful to a critic or the will of human kindness flows, it is to write down the broad, “A bad last appearance in this country (and we hope, for her own sake, if it is last)” showed conclusively that there is a limit to famous musicians’ appearances.

The lesson to be learnt from these failures is, that some music has its day. Italian artists in the concert room are simply antiquated, and nobody in the world cares to hear them. Much money has been dropped, and many people are all the wiser and, doubtless, are as happy.

It is with pleasure, however, I can record the overwhelming success of Josef Hoffmann, the extraordinary Boy Pianist, who is a veritable prodigy, and no longo. This sprite plays classical concertos with an epicure that is absolutely astonishing. His technique is perfection and his tone is incomparable. He is the complete machine and the light and shade and dynamics in general is almost inconceivable, and the musical conception is so ripe that he can be marked as a remarkable and artistic pianist of the future. That is no idle boast; one must hear the ten-year-old lad improvise on any theme given him. Then his abundant, technical improvisations and his improvisations are in every way worthy of his reputation. “A Scherzo,” better adapted to the classics as we have it, andConf he can play and, altogether, in a sight to see and hear this tiny maestro of music. His original compositions are clever and refined, and his inimitable ‘Lullaby’ is as melodious a lullaby as I have ever heard. The boy promises much for the future. He is no delicate, puny, sentimental stripling, but a genuine boy, full of animal life and fire. His improvisations on the classics are just like the classical improvisations of the great masters of music, and the boy promises much for the future. It is a delicate, puny, sentimental stripling, but a genuine boy, full of animal life and fire. His improvisations on the classics are just like the classical improvisations of the great masters of music, and the boy promises much for the future. It is a delicate, puny, sentimental stripling, but a genuine boy, full of animal life and fire. His improvisations on the classics are just like the classical improvisations of the great masters of music, and the boy promises much for the future.

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Mr. Otto Forchheim, a very talented and original composer, is in every way worthy of his reputation. A ‘Scherzo,’ better adapted to the classics as we have it, and Conf he can play and, altogether, in a sight to see and hear this tiny maestro of music. His original compositions are clever and refined, and his inimitable ‘Lullaby’ is as melodious a lullaby as I have ever heard. The boy promises much for the future. He is no delicate, puny, sentimental stripling, but a genuine boy, full of animal life and fire. His improvisations on the classics are just like the classical improvisations of the great masters of music, and the boy promises much for the future. It is a delicate, puny, sentimental stripling, but a genuine boy, full of animal life and fire. His improvisations on the classics are just like the classical improvisations of the great masters of music, and the boy promises much for the future.

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MUSICAL ITEMS.

[All matters intended for this Department should be addressed to Mrs. Helen D. Trexler, No. 360, New York City.]

HOME.

—THE PROGRAMME of the Baltimore Philharmonic Society, on Nov. 2d, at 8 o'clock, offers Weber's 'Euryanthe' overture; concerts in E minor, Chopin-Tausig (Frederick Joseph) Symphony No. 3, Schumann and 'Dante Symphony' from 'La Damnation de Faust.'

—THE MENDELSCHOEN ORCHESTRA, of Boston, is spending its days in the cities of Kentucky and of Ohio just now.

—THE BOSTON ORATORIO SOCIETY's first extra concert took place on Dec. 1st. Miss Adele Ana der Ohe was the soloist.

—Ms. Wm. H. Bush, organist, of New London, Conn., gave an organ recital on Nov. 16th, at which Miss Ada Hubbard, soprano, Mr. Wm. V. F. Warren, Miss Mary Blakely, and Miss Mary C. La Crosse, Miss Mary C. La Crosse, performed. The programme was conducted by Mr. Wm. H. Bush.

—Mr. Carl W. Lamson, of Minneapolis, Minn., is arranging a series of piano sonatas at which, with the assistance of his personal pupils, the compositions of the greatest living composers—Brahms, Moszkowski, Henselt, Grieg, Scherffenberg and Rubinstein—will be performed. Mr. Lamm's conditions have been performed at the Berlin Philharmonic concerts.

—A STATE MUSIC TEACHERS' Association has been organized in Minnesota, Minn., and promises well. Willard Patten, a vocal instructor of that city, has been elected president.

—KARL KLEINWORTH, until recently the conductor of the Berlin Philharmonic Society, and the well-known editor of the first complete collection of Chopin's works, as highly eloquent by Hans von Bülow, is giving these three piano-forte recitals in Boston. The programmes are devoted to Beethoven, Chopin and Liszt, respectively. At the first recital, on Sunday, Nov. 2d, at 6 o'clock, the following was performed: op. 13, 27, 29, op. 81, 106, op. 110 and 111. Tchaikowsky was also among the works performed. Messrs. Panis and Lamm, edited for the concert, performed. The programmes were devoted to Beethoven, Chopin and Liszt, respectively. At the first recital, on Sunday, Nov. 2d, at 6 o'clock, the following was performed: op. 13, 27, 29, op. 81, 106, op. 110 and 111. Tchaikowsky was also among the works performed. Messrs. Panis and Lamm, edited for the concert, performed, and the programme was repeated.

—M. LAMBERT, also conducted by Miss Charlotte Walker and Miss Anna Deering, New York, has been giving three organ recitals in Boston.

—Mr. Oskar Borsovitz, the pianist, gave a recital at Stein Hall, Boston, playing Bach's 'Italian' Concerto, Beethoven's Sonata No. 2, and a set of selections from the old masters, edited for the concert, performed by Messrs. Borsovitz, besides five Chopin pieces, and three of his own compositions: 'Berceuse,' op. 116; 'Canzonetta,' op. 116, and 'Minuette.' Their concert was a splendid success.

—Mr. Emil Liebling, of Chicago, gave a piano recital at Fort Worth, Nov. 6th. His programme included Grieg, Sonata, op. 8; Rubinstein, Kamenko-Ostrow, No. 22, and Bach-Liszt Preludes and Fugues, in A minor, etc.

—At the Chicago Chamber Music Society's Concert, on Dec. 8th, Miss Sara Phillips sang a song by Centeneri, and the club played the First Movement of Beethoven's Quartet, op. 7; Reinbold. M. Liebling is the pianist of the society. Mr. Liebling's pupils gave a piano recital, the selections ranging from Bach, to Chopin, to Grieg, and to Ravel.


FOREIGN.

—Sir Geo. A. Macartney, the English composer, died early in November. He was born March 30, 1818.

—COUNT GEZA ZICHT, the one-armed pianist, has been decorated with the Grand Cross of the Danubian order.

—THE RETURN OF a prize by the Berlin Concerts last July has already had as its result the sending in of 76 symphonies, 15 quartets and various melodramas.

—VOENMAN (Sophie Crevat) entertained the emperor of Brazil at Nice, sang for him the air of "Daphne" from Verdi's "Oedipe," and an air by Saint-Saens.

—THE PROGRAMME of the Hamburg opera house will give three simultaneous performances of Fidelio on Dec. 7th, 8th and 9th. Of these performances, the one of Thursday, Dec. 12th, must be a large and competent company of artists.

—THE APPROACHING CONCERT of the Amsterdam Wagner Society on Friday, Dec. 13th, at 8 o'clock, will present, under the conducting of Mr. W. Gade, an elaboration of Beethoven's "Requiem," in Berlin, this winter.

—SUKMANN, D'ALBERT and STRAUSSER will be the pianists of the series of six Wagnerian concerts, under J. J. Nicolai's direction, in Dresden.

—WAGNER'S SYMPHONY AND BERLIOZ'S REQUIEM formed the programme of the second concert of the Guitars at Cologno.

—LOCHMANN again spoke of a performance in Paris, French journals mention the possibility of Adelina Patti's singing the part of Eva in Italian. "La Traviata" is to be performed, and the door will be open to a change of programme.

—THE TENOR, TALAMAS, made his début in Lisbon. The opera was "La Traviata" and Mme. Nova made her début in Lisbon.

—AN ACADEMIC Wagner Society is being organized in Leipzig.

—THEILSTORF and FREUDERICH, the two distinguished Liszt pupils, have taken up their residence in Leipzig.

—M. GEORGE HUMMEL was the vocalist at a recent Crystal Palace concert, London, England. His selection was Schubert.

—JEAN EBREUX MANUEL, who originally assumed the part in "Auber's 'Les Pecheurs de Perles,'" "Berlioz' "Benedetto Cribbini," Donizetti's "Don Sebastian," and other works, died in Paris, at the advanced age of fifty-five. He had been familiar to the public since the time that Onival made his début at the age of Napoleon III.

—MME. MINNIE HARRIS sang the part of "Margaret," in Berlin's "Danae," at the Palais, in November. The "Traviata," on November 22d, was performed with many happy and delightful surprises.

—MME. SHERMAN is to make her début at the Paris Opera Comique in December.

—GOUNOd's "Joan of Arc" was performed for the first time in Paris, on Nov. 22d.

—THE INDIAN QUARTET will give a series of concerts in London, Eng.

—MME. PATEY gives a concert at the Paris Opera Comique, Dec. 9th, the proceeds to be devoted to the French Hospital.

—A CONCERT of English music was given at the Palais de l'Industrie, Paris, in November. Monsieur Dupré conducted.


TWO VALUABLE TESTIMONIALS.

TO THE EDITOR OF THE ETUDE:

DEAR SIR:—In the issue of The Etude which I received last month, I find an article by Dr. W. B. Catlett, entitled "The Etude Always gives me great pleasure, and I have at this address in London who appreciates the good work you are doing. I have often wished we had such a paper here, for though several of our musical journals are of a high class, and certainly improving year by year, there is no place to which I can agree in the same position as The Etude, rooted to matters connected with piano-forte playing and teaching. Have you ever considered the possibility of publishing an English edition? The bulk of the paper would stand as it is—merely local matter being cut out and replaced by English local news. I hope the idea will be suggested and carried out, as I am sure you might reckon upon a large number of supporters here. Yours faithfully, RUPERT PRESTON.

WORTHING, Eng., Dec. 1, 1887.

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