IMPROVEMENTS NEEDED IN WRITING MUSIC.

The Grace Note; the Motet; the Signature; the Accidental; the Half and Quarter Rest; the Repetition Sign; the Nomenclature of Musical Expression.

The Grace Note (Acciaccatura).

The grace note in our present sheet music is found under three different forms: without a tie (\( \overline{T} \)), with the tie following (\( \overline{F} \)) and with the tie preceding (\( \overline{F} \)).

The latter form occurs only rarely. It would be desirable that composers could come to an agreement.

The new signature is to be used for the repetition of the whole measure; the following principal note; when there is no tie, the half rest should be attached to the right-hand side of the signature. The crossing of the grace note should never be omitted, as otherwise it becomes a grace note, an appoggiatura.

The Morént.

This form formerly used to be written in two different ways (\( \overline{E} \) and \( \overline{E} \)). One way the player commenced with the upper note, the other way with the lower. This discrimination has been entirely lost in the course of time. It is to be wished that it could be restored by using again both forms.

The Signature.

Whenever the signature changes, it is customary to cancel first the old signature by putting the new before indicating the new. Although correct, it takes up space which could be saved. The double bar is sufficient to attract the attention of the prima vista player and the new signature is all that is needed. It is easier to read (\( \overline{E} \)) after a part in \( \overline{E} \) flat than \( \overline{E} \) flat; or, worse still, as I found it often, \( \overline{E} \).

The reader knows the key by the shape, not by the number. The signature of \( \overline{E} \) flat and \( \overline{A} \) flat major form a square, that of \( \overline{E} \) flat and \( \overline{A} \) a triangle. The form \( \overline{E} \) is also like a triangle, and may be easily mistaken for \( \overline{E} \) flat. If, however, the signature should change to \( \overline{C} \) major or \( \overline{A} \) minor, it would be necessary to place the naturals before the double bar \( \overline{E} \).

The Accidental.

Here the universal rule, and the only rule, is, that the power of an accidental does not extend beyond the measure in which it occurs. This is all sufficient for the ready reader. But to please careless readers, we often find the same note repeated in the next measure, which, by that rule, is restored to its diatonic form again, furnished with an accidental for fear the player might forget the rule. This is embarrassing to the player and spelling an indifferent one. Even if the last note in a measure which has been raised or lowered by an accidental is the same as the following (the first in the next measure, the accidental should be repeated and not, as is frequently done, omitted (on the strength of the tie). The only exception from that rule is when in the same measure the same letter occurs in a higher or lower octave of which one has been raised or lowered—then the other should be written with the respective natural, flat or sharp according to the signature.

The Half and Quarter Rest.

There exists an incongruity in the use of the whole and half rest. While the whole rest may be used for the length of the whole measure and thus stand not only for four quarters in common time, but for six in \( \overline{F} \), or for three in \( \overline{F} \), the half rest does not share this privilege. Why does it not? The quarter rest has, in course of time, assumed three very different forms: \( \overline{F} \), \( \overline{F} \) and \( \overline{F} \); all three are used in modern publications. Why not agree on one? I should propose the \( \overline{F} \). The \( \overline{F} \) is not changed much enough to discern it from the eighth rest; \( \overline{F} \) is more convenient for manuscript. The dot should never be used after rests.

The Repetition Sign.

There are also two forms used indiscriminately. This should not be: \( \overline{F} \) should be used for the repetition of the whole measure; the \( \overline{F} \) for that of a single group of notes.

The Nomenclature of Signs of Expression.

The Latin language has been made the medium of cosmopolitan intercourse, later the French, then the English. The language for expressing musical sentiment is considerably more comprehensive than the Italian (Adagio, etc.). But nowadays we meet with French, German and English words in connection with the Italian. Can that be called an improvement? Can one dispense with the Italian and use only French, German and English words? Or would you have the Italians in their publications use the Italian exclusively, the Germans the German and the French the French? I think the Italian would be sufficient for all purposes in an art of cosmopolitan character. That these remnants do not apply to title pages or to the translations of the text in songs is obvious. E. von Adelung.

MUSICAL ITEMS.

The Metropolitan Opera House (N. Y.) German Opera Company will give a two weeks' season both in London and Chicago, among other things in Philadelphia, and four performances in Milwaukee.

The clavichord—a harp with a keyboard—is to be used in London orchestras next winter.

The first of a series of recital concerts given by Anton Seidl will take place at Steinway Hall, New York, on Nov. 10th. Master Fred. Kreisler, the young violinist of the American debuts this season with his Mendelssohn Concerto, and Conrad Ansorge will play the "Wanderer" Fantasia, Schubert-Liszt.

The historical and analytical notes explanatory of the programmes of the Boston Symphony Concerto this season are compiled by Mr. G. H. Wilson, the musical editor of the Boston Traveler.

Mrs. Sara Hennery Eddy's professional pupils appeared at a concert in Chicago on October 9th. They were assisted by a number of organists, pupils of Mr. Giaradno Eddy, the well-known organist.

FOREIGN.

Miss Patti has again settled down in her beautiful castle, Craig-y- Nos, and is entertaining numerous guests, among others Miss Kitty Berger, the sibeth.

The Berlin Richard Wagner Society will give a grand Wagner concert at the Philharmonic on Nov. 5th. Prof. Goodrich will conduct the orchestra, and Mnes. Malton and Marianne Brandt will be the soloists.

Reinevere is composing another opera. He calls it 'A Walpurgis Night.'

Rubinstein gives lectures this winter, as usual, on piano-forte literature, illustrated by musical examples of the styles of the various masters.

Rubinstein was a Wash-ingtonian. After having considered the plan with the Wagner family during his visit to Bayreuth last summer, intends building a house in Bayreuth. He has purchased some of the most beautiful property situated near Paris. It will be a private theatre and devoted exclusively to the performance of his own music. "Parsifal" is his latest work. This work has also been translated into French by Victor Wilder.

Miss by Rubinstein, "The Merchant of Moscow," written in 1880, will be given for the first time at St. Petersburg next winter.

The pianist, Lilly Liebeling, opened a New Conservatory of Music in Berlin on the 1st. Instruction will be given in all branches of music.

Trio Ricordi, the celebrated Italian music publisher, died at Milan in September, aged 77 years.

EUGARD HENSHY, the violinist, residing at Cape Town, South Africa, is in excellent health and doing well.

MRS. HELEN M. ELLE, the well-known English musician, died in London on Oct. 4th, aged eighty-six years. He was the inventor of the analytical programmes.

The Dresden Philharmonic Concerts will this year be conducted by Moszkowski and Richard Strauss, instead of Louis Nicodés, as heretofore. The above artists will alternate with Conductor Schroeder, of Hamburg.

Sophia Maxwell will make a tour of France, England and Russia next winter, and will also play in Germany.

The symphony concerts are to be given at Berlin under Hans von Biilow's direction. Also, a series under Arthur Nikisch, at which Mmes. Mentzer, Eiseiöf and Malton and Arthur Friedheim will be heard as soloists.

The greatest living pianist, Rubinstein, said to me about two years ago, that "nature had done so much for him, that it would only be doing injustice to nature, comparatively, as any man living." But here we meet a remarkable human organization, an individual in whom all the requirements of a great pianist are combined by nature in a eminent degree, and forming one of those phenomenal exceptions which prove that mediocrity is the rule.

How divine is the vocation of art! Where everything else appears almost repugnantly and shallow, the smallest real activity of art stirs our innermost heart so profoundly, and so takes us away from country, town, and air, or earth, herself, that it acts like a real blessing of God. —F. MENDELSOHN BARTHOLDY.
Kunkel’s _Musical Review_ calls attention to the fact that a very large proportion of the graduates of the New England Conservatory of Music are ladies. Of the graduates of last session in the department of piano, there were twenty-five ladies and three gentlemen, and in organ four ladies and three gentlemen, or altogether fifty-eight ladies to nine gentlemen. The _Review_ states that the disparity is even greater in the Western conservatories. And then the following comment occurs: “Such a state of affairs is sometimes difficult to understand, but especially to one who would like to see America numbered among musical countries, for it demonstrates that, even in musical Boston, music has not yet reached the position of a serious study worthy of the attention of men. It is still, in the estimation of the fathers and brothers of the fair graduates, a pastime, an accomplishment for young ladies, or a means for the fair sex of making a livelihood, if necessary, in a rather genteel manner—and nothing more. Evidently, even in cultured New England, even in the home of Emerson, the material is still a synonym for the practical. So long as that remains the fact throughout the States, so long will the United States occupy a secondary place in the world of music.”

We are not disposed to take quite such a gloomy view of the simple fact that the gentlemen are in the minority. In the first place, it seems to us that, in the natural order of things, women should outnumber men. It seems trite to make the commonplace to say that, in music, Woman is by nature more susceptible to spiritual beauty and right than man. It seems trite to make the commonplace to catch a fish. But the fish caused the king to exclaim “That is a very lucky man, who could hardly afford to have his works performed more than a dozen times, but who could hardly refrain from having his music published” and from putting his name to his compositions; and from being a state of affairs is all but encouraging to those who have followed the developments of the musical theory advocated by Dr. Hugo Riemann and John C. Fillmore. The invention is French, the inventor is Carpentier. A full account of the invention can be found in _La Nature_, of June 29th, 1887.

**AMERICAN COMPOSERS—ATTENTION!**

The programme committee of the M. T. N. A. are now ready to receive compositions from competitors who desire to have their works performed before the Association next summer. The following conditions of classification may be considered as about the number of compositions required for the next concerts: Of orchestral music: two or three overtures, two or three symphonic movements and fantasies. Of chorus music, with orchestra: two or three short cantatas, or fragments of such; some unaccompanied choruses. Of solos, with orchestra: one piano concerto, and one violin concerto. Of chamber music: two or three string quartettes, two or three trios, with piano, and a couple of sonatas for piano and violin, or suites for the same, or piano and violoncello. One or two short pieces for male chorus. Competitors should send their works, with a fictitious name and motto, to Mr. G. W. Chadwick, 9 Boylston street, Boston, Mass., chairman of the examining committee, not later than the third week in March for instrumental works, and not later than March 1st for vocal and the last. Competitors will also send a sealed envelope to the secretary (Mr. H. S. Perkins, 102 State street, Chicago, Ill.), with the same fictitious name and motto clearly written upon the outside and address enclosed.” This announcement is signed by Callixta Lavelle, W. W. Gilchrist, and J. H. Hahn, programme committee.

**THE MELOGRAPH AND MELOTROPE.**

At the meeting of the Franklin Institute of this city on Oct. 10th, there were exhibited several inventions which are sure to become of practical use in music. They are intended to afford any music played upon the piano, and also for reproducing the same mechanically upon the piano. They are separate instruments; the former is worked electrically, the latter, as the name would indicate, is moved by a wheel.

The performer plays upon the piano in the usual manner when the melograph is attached. It can be a written composition or an improvisation, but whatever is played is faithfully recorded on a long strip of paper; this strip is then passed into the melotrope, when every sound is clearly reproduced. These strips can be put through the instrument as many times as desired.

The utility of these instruments will be apparent to every musician. There will be no need of the composer writing out his compositions. Mendelssohn said, once, that, that one Fantasia in twenty-five that he composed did he put to paper, owing, no doubt, to the drudgery of writing out every note. At this exhibition at Franklin Institute we listened to an improvisation of St. Saens. The teacher might use the melotrope with papilis. He is, by this instrument, enabled to give the pupil his manner of playing the lesson. The lesson can be taken home and there repeated at the practice hour. By this instrument a teacher may often introduce new sources of inspiration, and whose repertoire is altogether small. Every household might enjoy the concert repertoire of Von Bülow or Rubinstein. Every shade of expression is faithfully reproduced. It is absolutely impossible to tell the difference between the original and the reproduction.

One important discovery connected with it is that if the recording strip is reversed in the instrument no discord is produced but good harmonies result. On the evening referred to the minuet from Don Juan, which is in F major, was reproduced on the instrument when reversed, it gave forth a fair composition in C minor with the same rhythm. This may be repeated as often as those who have followed the developments of the musical theory advocated by Dr. Hugo Riemann and John C. Fillmore. The invention is French, the inventor is Carpentier. A full account of the instrument can be found in _La Nature_, of June 29th, 1887.
CRITICISM ONCE MORE.

BY JOHN C. FILLMORE.

Criticism may, perhaps, best be defined as discriminating appreciation. It must see all the true merit, of whatever sort, in the object criticised, or it is not criticism. More fault-finding, whether from vanity or from ill-nature, is no more real criticism than iron pyrites is real gold, and nobody but the most ignorant is ever taken in by the one any more than by the other. It must also be exhaustive, must not mistake defects for merits nor merits for defects, else it is certainly not criticism but only ignorant and foolish adulation. True criticism implies both intelligence and sympathy. There are such things as genuine, natural standards of excellence, in conformity with the natural laws of human nature and of art. The true business of the critic is to apply these standards to whatever he is to criticise and note the degree of their conformity to them. This necessarily implies that he must know what those standards are, a matter of no small intelligence, certainly. It implies, also, the ability to perceive accurately the qualities of the objects to be criticised and to judge of them in the light of established principles. This also means intelligence, and intelligence of no common order. The critic, then, is to perceive accurately and fairly, to judge, to measure by standards depending on principles so far-reaching in the extent of their application that even the best critics are seldom able to grasp them perfectly and apply them uniformly. One has only to read half a dozen treatises on aesthetics, or note the wide divergences of opinion on important questions between any half dozen of the most distinguished critics in any field, to see how erroneous are the demands real, competent criticism makes on human intelligence. As yet, nobody sees more than a part of the truth, and the more a critic knows, the more modest he is likely to be. It is only the ignoramus who is boastful and intolerant. The more diversified his views, the more certain he is that there is nothing more to be seen. The really intelligent critic has discovered how little he knows compared with the infinite unknown. But criticism must also be sympathetic. We are not to expect perfection in anything. If the critic is necessarily ignorant of much that pertains to his business, so is the artist. The one has his limitations as well as the other. The critic ought, above all, to be sympathetic with sincere, earnest endeavor and give it hearty recognition. He ought, indeed, to note its shortcomings, so far as he knows them, in the interest of the artist himself as well as in the interest of those for whose instruction he exercises his function; but he ought to be intolerant of nothing excepting pretension and pretentiousness. These are qualities which deserve no consideration from anybody.

PRACTICAL LETTERS TO TEACHERS.

By W. S. B. MATHEWS.

Ques.—I have lately been presented with a metronome by a friend, but don't think I understand the use of it, and would be obliged if you explained the Errus.

1. Take, for instance, Chopin's Valse Brillante in B; the metronome is between 1,67 and 1,68 Toeco is written at the beginning, therefore, of course, I know the piece must go very slowly; but if I keep time with the metronome and play the whole of the passage, I find I am playing far too slow; now I thought, perhaps, as the note at the head is a dotted half, and count three, that perhaps three may be counted with the Toecos. The metronome, and I would be obliged if you would inform me if I am correct, as this, I think, makes the time more about Toeco.

2. What are the peculiar characteristics of Rubinstein as a pianist? How does he differ from Búlow?

3. It is reported here that a young man from this city has gained the first prize in the concertina at the conservatory where only the most advanced students and best talented players are received. Is there any conservatory of that character—one that rejects all but advanced players? E. D. A.
THE ETUDE.

AMERICAN COLLEGE OF MUSICIANS.

Examination, 1888, concluded.

<table>
<thead>
<tr>
<th>Player</th>
<th>Performance</th>
<th>Articulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pianist</td>
<td>Playing the Etude</td>
<td>Articulation</td>
</tr>
</tbody>
</table>

IX. Specify any differences in touch which you would employ in the following examples.

In writing your answers carefully consider the dynamics and tempi.

(a) Allegro con spirito.

(b) Andante con moto. (c) Adagio.

X. Give your ideas as to the best general method of laying the foundations of artistic piano-forte playing. Make special reference to the kind of exercises, studies, and pieces, and the methods of studying and practice which, on general principles, will contribute most speedily to such a result.

XI. Give a list of the compositions by Bach, Clementi, Beethoven, Schubert, Chopin, Schumann, Lister, and any other composer of ability, past or present, which you have studied. Mention the Opus numbers and Key of six important Beethoven Sonatas.

XII. Briefly describe the Spinet, and say what you know of its history.

XIII. Supply the Fingering, Phrasing, Dynamic signs, and use of Pedals in the accompanying selection.

In addition to the above, see page 7 for General Musical Theory.

ORGAN.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted in the performance of selections in Sonata Form, Polyphonic Style, and Free Style, from the list of works given in the Prospectus for Associate's Examination (see Prospectus), supplemented by original lists handed in by the candidates; in addition to which there were various tests in reading Organ-score, Vocal-score (with F, G, and Cclefs); the playing of Hymns and Chants; Transposition of the same, and playing in Four-part Harmony from a Figured Bass.

I. a. What are Foundation stops? Give names.
   b. What are Mutation stops? Give names.
   c. What are Compound stops? Give names.
   d. What are Reed stops? Give names.
   e. What are Flue pipes?
   f. What are Reed pipes?

II. What is to be understood by 32, 16, 8, and 4 and 2 foot tone?

III. Write out the actual pitches sounded, if the first F above middle C were held, and the following stops.

<table>
<thead>
<tr>
<th>Harmony</th>
<th>Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>A minor</td>
<td>C, E, G</td>
</tr>
<tr>
<td>C major</td>
<td>E, G, C</td>
</tr>
<tr>
<td>E major</td>
<td>G, B, E</td>
</tr>
</tbody>
</table>

VIOLIN DEPARTMENT.

VOCAL DEPARTMENT.

PUBLIC SCHOOLS DEPARTMENT.

No candidates in these departments.

EXAMINATION FOR FELLOWSHIP.

GENERAL MUSICAL THEORY.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination for Candidates entering for Musical Theory alone, consisted in the presentation of an original composition, requiring not less than an eighth minute for its performance (see Prospectus).

The Theoretic Examination consisted of a written examination in the following branches.

HARMONY.

Whose harmony do you employ?

I. Give sample resolutions of:
   a. Chords of Dominant seventh.
   b. Diminished seventh.
   c. Septuaginta upon Septuaginta.
   d. Septuaginta upon Dominant seventh.
   e. Chords of Augmented sixth.
   f. Chords of Augmented fifth.
   g. Chords of the 9th.
   h. Chords of the 11th.
   i. Chords of the 13th.

II. Resolve the following chord by means of enharmonic changes, in four different ways, using any inversion that may be desirable.

<table>
<thead>
<tr>
<th>Chord</th>
<th>Resolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>C, E, G</td>
<td>E, G, C</td>
</tr>
<tr>
<td>E, G, C</td>
<td>G, B, E</td>
</tr>
<tr>
<td>G, B, E</td>
<td>B, D, F</td>
</tr>
<tr>
<td>B, D, F</td>
<td>D, F, A</td>
</tr>
</tbody>
</table>

COUNTERPOINT.

I. Construct to the following subject a double Counterpoint in the tenth, employing it so as to make the whole three-voiced.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Counterpoint</th>
</tr>
</thead>
<tbody>
<tr>
<td>A, B, C</td>
<td>D, E, F</td>
</tr>
</tbody>
</table>

II. Carry out the following Canon for not less than eight measures, employing one free voice, closing with a free cadence.

<table>
<thead>
<tr>
<th>Canon</th>
<th>Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>A, B, C</td>
<td>D, E, F</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Final Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>D, E, F</td>
<td>F</td>
</tr>
</tbody>
</table>

...
PIANO STUDY.

THE METHOD EMPLOYED IN THE CONSERVATORY AT STUTTGART AND ITS CONSEQUENCES.

Few, if any, of the systems of instruction for the pianoforte, published during the past twenty years, have obtained such a favorable reception in Germany as those of Czerny and Stark, which has been in use in the Stuttgart Conservatory. Such has been the enthusiasm of many of its admirers that it has been recommended that the school can compare with it, and some have even gone so far as to claim that no one can become a good pianist without studying this system. The introduction of American piano students to Germany is as great as it is at present, it may be worth while to consider the main features of this school and determine whether its merits and defects are really.

In order to begin, we must regard, first, the position of the hands, and the manner of playing. The course pursued in the Conservatory; and lastly, the effects of this mode of instruction upon the artistic development of the pupil.

In the first place, the hands are held at the usual distance from the keyboard, the right hand being extended, and there is the appearance of generally holds the key, so that the pianist could not begin a new year of musical study, we would say: Do not expect to accomplish anything worth striving for without labor. Do not expect success, unless you achieve it by your own hard work. Whatever your natural ability, trust not in it alone. It will do nothing for you unless you do something for it. If you want to get to the top, you must both climb and run mighty fast or you will get behind in the procession, and the elephant will step on you.

The "flowery beds of ease" business is not for you, Pennsylvania. The palace resting-rooms of Grand hotels are at the other end of the line. You must rough it for awhile, and the sooner you realize the true situation, the better for you; and the sooner and more surely will you achieve that success which is your heart's desire. —Musical Visitor.

AMERICAN STUDENTS IN BERLIN.

A CORRESPONDENT OF THE New York Sun claims that Berlin is perhaps the most remarkable city in the world, from a musical standpoint. He says that "the streets are decorated by enormous pillars, on which are displayed advertisements of concerts of every conceivable variety. These are not exceptional, where twelve pianos are kept constantly in use from 8 A.M. until 11 at night." He also claims that "more and better music is to be heard in cheaper prices in Berlin than in any other city in the world." The best seats in the magnificent hall of the Philharmonic Society, where classical and modern pieces are given nightly, cost only fifteen cents. This correspondent finds the American element predominant in these concerts. Hundreds of American students, mostly ladies, are to be found in Berlin. The principal schools are the Royal Academy, the Franz Kalkbier Conservatory, and the schools of Maurice Mouzakow, Karl Kindlworth and Haven.

Joachim, of the Royal Conservatory, speaks of this American element as a mistaken idea of the music students and their tasks which are before them. Nearly all of them expect to become finished artists in a twelvemonth or so, whereas it takes years of training to develop even the greatest talent. I like the energy with which they go to work, and I do not find, as it has often been said, that this enthusiasm soon wears itself out. I find ability to work hard and to work steadily and persistently nearly always go hand in hand with my transatlantic pupils, the only drawback is that they usually remain one or two or three years in Berlin before their time. There are admirable instructors in the United States, and it would be better for the students to make thorough preparation before coming over. It will shorten the race greatly," he said, "to make a thorough preparation at home. There are too many drawbacks for beginners here, particularly if they are unacquainted with the language. The conditions are different, and they are here too brief and thorough preliminary work." Moszkowski, like all the others, spoke highly of the American students.

Prof. Heinrich Khurich said that "a curious fact about American pupils is that they are all solid and gifted, or they are exceedingly bad." By the word bad he explained that he meant "mediocrity in the rudiments of musical knowledge and without just appreciation of the real scope and power of the art."
NEW PUBLICATIONS.

ORGAN ACCOMPANIMENT AND EXTENDED PLAYING. By Geo. E. Whiting, Op. 59. Pub. by Brainard's, Cleveland, Ohio. A useful teaching piece for young players. Harmonies, good and sufficiently varied and interesting, while the melody is pleasing and graceful.

FIRST MAZURKA, Op. 2. By Chas. E. Pratt. Brainard's, Sons, Cleveland, Ohio.

The composer is evidently fond of Chopin, and gifted * with a thoroughly com- pared, and a little difficult. Mr. Campbell selects genuine little poems, as such are among the true musical settings. No. 3 is particularly interesting.

EDITOR OF THE ETUDE.

That article in the October ETUDE about the Grand Social will always be remembered, and I know that at least four ladies who took all their summer vacation in the one week at Chicago. It took all the spare funds that had been saved for the year, and the last words said were "thoroughly completed," and I left the official to recover from the shock.

One was at the Palmer House; the other stayed at a boarding house; we stayed at a boarding house; this time we would do better. We went to the Palmer House, and did all that the hospitality of the city could do for the teachers.

The troubles were at an end, and I left the official to recover from the shock. The business was attended to in thirty seconds, and I left the official to recover from the attack as best he could, while I joined my laughing comrades in the parlors.

The Officers of the M. T. N. Committee or made an acquaintance. The business was attended to in thirty seconds, and I left the official to recover from the attack as best he could, while I joined my laughing comrades in the parlors.

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Questions and Answers.

Ques.—I have just purchased a Technicon for my own use, and that of my pupils, who range in age from eight to eighteen years. Will you please tell me, if possible, in line next year's pupil a great deal of advantage. I am a little afraid of straining the muscles of a small child's hand.—A. S.

Ans.—Mr. Brotherhood, the inventor of the Technicon, has doubtless given much thought to this subject. He says: "I consider that the Technicon can be used with advantage with young children from ten years of age upward. Their exercises, however, should be as much as possible under the supervision of the teacher so as to insure that the weights on the muscles are kept light. This caution is exceedingly wise. In fact, severe exercises should always be judiciously and especially with children.

Ques.—Please answer through The ETUDE what is the difference between primary and secondary triads. Is one major and the other minor? I enjoy The ETUDE more than I can tell you. It has been worth terms of lessons to me.—M. W.

Ans.—According to Richter, "Manual of Harmony," page 40, the primary triads of the key are those founded upon its first, fourth, and fifth degrees; in other words, the triads of the tonic, subdominant, and dominant. All other triads in the key calls secondary. Hence, in major keys the primary triads are major; in minor keys the triads are minor. The distinction is not only all vital, and accounts to very little. It merely serves as a convenient classification for the earlier steps of harmonic study.

Ques. 1. It is intended that each pupil who uses "The Musician," by Ridley Prentice, should have a copy? 

Ans.—Yes.

Ques. 2. How much does the music analyzed in the First Grade cost? 

Ans.—$5.00, including book.

Ques. 3. How soon after commencing lessons should it be used? 

Ans.—As soon as possible. It all depends upon the aptness of the pupil.

Ques. 4. What exercises should be used with it; or would it be as well to give scales, finger exercises, etc., orally, having the pupil write them out from your dictation? 

Ans.—Any good instruction book or the easiest studies can be used with it. Mr. Prentice recommends Kohler, 151; Czerny, op. 599, Book I; Doring, op. 38, Book I, and Wohl's Exercises. By all means have pupils write out scales.

Ques. 5. How long should it take the average pupil to finish the first grade; and would it take the same length of time to complete the others? 

Ans.—It is hardly expected that a pupil should study the whole sixty pieces of the first grade.

Ques.—I am in trouble about the accents. I once thought I understood the whole matter, but recently learned that there may not only be the ordinary accent of the first beat, but various others. Indeed, my teacher tells me that in many cases it is difficult to decide just where the accents should be placed. Will you tell me just how many kinds of accents there are? What do you publish on the subject? 

Ans.—There are a great many. 

Ques. 2. Who is Joachim Raff? Will you please give a short account of his? 

Ans.—Mr. Brotherhood, the inventor of the Technicon, has doubtless given much thought to this subject. He says: "I consider that the Technicon can be used with advantage with young children from ten years of age upward. Their exercises, however, should be as much as possible under the supervision of the teacher so as to insure that the weights on the muscles are kept light. This caution is exceedingly wise. In fact, severe exercises should always be judiciously and especially with children.

Ques. 3. Are the Mozart piano concertos ever played in these days?—E. L. J.

Ans.—This is indeed a noble subject. It is clearly impossible for the pianist to copy the breadth and scope to cover every point involved in accentuation. No pianist will ever play with exactly the proper accents, unless he has within himself a guiding force in his own emotional nature." He cannot learn from rules or signs just precisely where, how and when to make his points. Every pianist requires the support of a master musician. Try to own the outline of a wide subject, merely touching upon the various principal classes. There are many species of the various classes which we have not space to consider here. The work above referred to treats the subject in detail, and you would do well to read it carefully. It is the most valuable book on the subject that has appeared in the English language. It is a part of the mission of the Mozart to call attention to all books that appear to be of value to the pianist and student. To accomplish this, to guide the pianists in the highest interest above every other, and so you may have confidence appeal to us, expecting an honest reply. So it matters not what views the published of the Mozart may have on the subject, these columns are emphatically free from bias in the recommendation of helps.

Q. 1. What famous composer was born at Lachen, near Zurich, May 27th, 1840. Having received a little early training in German, Italian and musicology in the Jeni Lyceum of Schwyz, he gave up the privileges of school life for ever. He was compelled to struggle with poverty and misfortune, but he never abandoned his favorite pursuit—music. His persistence was astonishing, his will indomitable. He was a self educated man, not being able to afford a teacher of music, and yet he succeeded so admirably as a piano-teacher and composer that he was renowned from Mendelessohn, Liszt, and Von Buelow. His published compositions number more than two hundred and sixty. His versatility was marvelous. He wrote much that is very commonplace, and much that ranks him with the best composers of modern times. He wrote piano-forte pieces, songs, chamber music, operas and symphonies, and perhaps, was greatest in the higher and more difficult forms of composition. He was remarkable alike for his gifts and his weaknesses. He was at once brilliant and passionate. It was unquestionably a great time, but he wrote many things for the sake of a livelihood. Like poor Schubert, he spent much valuable time in writing jigs and dances, when he would have been more at home in the higher walks of art. In 1877 he was appointed principal director of the Frankfort Conservatory of Music, which position he held until his death.

Raff died in 1892, having won his laureates as one of the most popular composers in the world. La Fienne, Introduction and Allegro, Op. 67. "Brides Melodies," "Impromptu Values," Op. 94, La Polka de la Boheme, "Cachucha Caprice," etc., are among the most popular of his piano pieces. These have become hackneyed, while many others of equal interest and superior merit are not so well known.

Q. 3. Mozart's concertos are so different from our modern style of piano-forte compositions that their beauty is greatly obscured for many. They are not played very often, perhaps for two reasons: 1. There are not many modern pianists who can play them respectively, since they require the old-fashioned velvet finger touch, being made up principally of runs. The tendency of the modern school is to sacrifice the fingers to the wrists and arms, in order to make the performance look more brilliant. 2. A great many play Liszt's Tannhauser March acceptably, and yet be unable to give a satisfactory rendering of a Mozart concerto. Altogether a different technique is required. 2. If they were played ever so well, the great majority of the patrons of music would consider them dull. Every pianist in this century is so melodiously smitten that we want more discord in these days; they are so cheerful and bright—we want more passion and fire; they are like the sunshine, and the flowers—we want storms, and bare rocks, and billows, and howling winds. Musical taste has undergone a wonderful change since the time of Mozart. We would do well to go back now and then, and refresh our souls in the pure, sweet melodies of the old master. Try the ones in D minor and A major; you will be delighted with them.

Music, in the best sense, does not require novelty, nay, the older it is and the more we are accustomed to it, the greater its effect.—DRYDEN.

All musical people seem to be happy. It is the engaging pursuit, almost the only innocent and unpunished passion.—STENDHAL.
EMOTION IN PIANO-PLAYING.

By JOSEPH WOLFPAM.

No doubt you can recall many a pianistic performance that spoke absolutely nothing to you. You may have been under the same impression as an exhibition of digital and manual dexterity, and yet, as the combination of the two was excellently executed, you may have been surprised at the lack of an emotional expression. Such a performance is as a primary word", "Where, the interpretation of the interpreter falls to grasp the emotional and intellectual content. What we do not feel we cannot convey to others; but if the interpreter fails to grasp the emotional and intellectual content, the interpreter fails to convey to others what he has felt. The interpreter fails to convey to others what he has felt.

The guiding principle of all musical expression is the idea of a combination of the intellectual and emotional content of a composition. A performance may be brilliant but without poetry, warmth and color, and voice. The guiding principle of all musical expression is the idea of a combination of the intellectual and emotional content of a composition. A performance may be brilliant but without poetry, warmth and color, and voice.

The earliest age for one to begin I believe to be at eight; and even then, for the first few years, little should be attempted save simple melodies and equally simple techniques. The hand of a child, at least its framework, is not musical; it does not possess the power of imitation. The hand of a child, at least its framework, is not musical; it does not possess the power of imitation. The hand of a child, at least its framework, is not musical; it does not possess the power of imitation.

The world moves on and you are left behind. The thing is not done; and the fact is that you and everybody else in the general benefit of the public may not have known the importance of the thing. You and everybody else in the general benefit of the public may not have known the importance of the thing.

In any case, for young teachers, who cannot have been active and well trained, and who have been in contact with the masters of the art, it is not the less true that the masterpieces of the art are the result of the best efforts of the artists. The masterpieces of the art are the result of the best efforts of the artists. The masterpieces of the art are the result of the best efforts of the artists.

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18. Tied Notes.

19.

20.

From "Time and Measure" by E. W. Krause. Just Published.
Dally's dance.
No. 1.

ELFIN DANCE.

Allegro.

Thomas Tapper Jr.

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Elfin Dance

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The ETUDE.

EDITORIAL NOTES.

Teachers can never afford to discontinue special preparation for their special tasks. Each lesson deserves thoughtful consideration. Each pupil requires special attention. Each year should witness growth in the teacher's conceptions, methods and aims.

Much more is required of professional men in these days than formerly. The doctor must read at least one first-class medical journal, or he soon falls far behind the age. Everything is being investigated according to scientific methods, facts are being collected, authenticated and recorded, hypotheses are being tested, theories being established, but we are acquiring new knowledge every day. The lawyer who never reads his numerous law journals may at once surrender his position at the bar, and step out of the profession. His collegiate training may have been of the highest character, his familiarity with books extensive, his natural ability unsurpassed. But important decisions are being rendered daily, new questions are arising constantly, new issues are perpetually being brought to the front, and being effectually disposed of, and the wide-awake law journal is the only means of obtaining the necessary information. Without it, the poor attorney finds himself almost a professional man in the strict sense. Very little classified information. Without it, the poor attorney finds himself very little classified information.

The musician is no more helpless than either the doctor or the lawyer. Music-teaching is scarcely yet a profession in the strict sense. Very little classified knowledge of musical pedagogics has even the most intelligent teacher acquired. Until recently the whole profession has been in confusion. Its condition is very much better than it was. That is just now the exciting interest of the world. The very best teachers have just discovered that their "methods," formerly adhered to with so much stubbornness, are perfectly contradictory to those of equally successful teachers, and the most vital questions are being discussed, and some of them are being settled. The teaching methods of the present day are different altogether from the methods of a few years ago. New changes are likely to occur constantly for some time to come, and the teacher who holds on to the old fashioned ways will surely reap the bitter reward of his negligence.

Sometimes we hear a teacher say: "I like The ETUDE very much indeed; it is a fine journal, and deserves success. But, read this time a musical journal." A prominent teacher of music in a large western city was heard to say that he had finished the study of music long ago, and that there was nothing new to be acquired, as far as mere knowledge of piano music was concerned. This may sound strange, but it is an actual fact, and it may be urged to the point of persons. The truth was, of course, that he did not realize the value of the thousand "new" things that he might have added to his store of information, and therefore, he did not keep up with the world's progress.

The music journal is indispensable to the music teacher who aspires to know how the musical world is going, what are the important channels of current thought, what methods are being abandoned, and how they are being replaced. A large number of the greatest artists in the world read just such journals every month, and make practical use of their contents. Be not only a subscriber, but also a thoughtful and critical reader.

It is curious how already some intelligent people will talk they begin on music subjects. Men who are as well informed about a hundred other branches of Art and Science that they are really considered high authority on all subjects of poitenrature; men who have been liberally educated, and trained in many schools, often exhibit the most despotic ignorance on the most important musical subjects. A prominent citizen in an eastern city, who ranks high in literary, social and business circles, a man of great wealth and refinement, and whose parlor contained an elegant piano, once asked the writer if there was any truth in a report that had come to his ear to the effect that "the German style of piano playing is about to be introduced into this country."
THE ETUDE.

SCIENTIFIC INVESTIGATION APPLIED TO THE ANATOMICAL DETAILS INVOLVED IN PIANO PLAYING.

In last month's issue of The Etude (October) there appeared, in the column of "Practical Letters to Teachers," a letter from a pianist, signed G. W. J. (page 156), in which he thanked Mr. W. S. B. Mathews for his advice, "to abandon his old system of practice and adopt Mason's Technics and the Technicon." After a few months' experience with this combination, he says: "I wish, in particular, to acknowledge my indebtedness to the Technicon, for without it I do not believe I could have accomplished anything, owing to the helpless condition of my hands before using it. My confidence in this invention, and my interest in the theories on which it is founded are unlimited. I believe I could write a whole volume in its praise. I thought my trouble was caused by stiff muscles and joints; the Technicon has proved this to be a mistake, and taught me a great many technical secrets, one of which is the ability to use one muscle or set of muscles while all the others are kept at rest and under control. The inability to do this was the obstruction to my progress. This is but one of many advantages I have gained through the Technicon."

This anonymous contribution of testimony in regard to the merits of my invention I propose to take as a basis for the following short explanation of a few of its salient points, with a view of demonstrating how such important results are attained. And here I would call attention to the fact, that what Schumann so earnestly sought for, viz.: The elimination of physical obstructions to his piano playing, which his lack of scientific knowledge caused him to permanently injure his hand in his endeavors to accomplish (hence his disappointment and consequent oft-quoted maxim): this great desideratum has now been accomplished by means of a better acquaintance with the physiological side of the subject, and the application of correct and scientific principles thereto. This I feel justifiably in asserting from the practical results which have been obtained, by eminent pianists and their pupils both in Europe and America, by means of my scientific method of hand-training, and in regard to which the readers of The Etude have had placed before them, for some time past, the testimony of eminent pianists, as to the excellent practical results obtained, both with their pupils and themselves, by means of my scientific hand gymnasium the "Technicon," an apparatus founded upon much investigation into, and experiment upon, the physiological side of piano playing.

In these investigations into the complicated anatomical details brought into action by the piano player, I was not surprised that such inadequate results were obtained by key-board exercise; in that such exercise does not sufficiently reach some important anatomical details, while an undue development is produced upon other parts, which consequently become obtrusive, and consequently augment the causes of the inability to use one muscle, or set of muscles, while all others are kept at rest and under control," as mentioned above.

Such results as those attained by G. W. J. are of double importance, in that they not only counteract the one-sidedness upon the hands' mechanism caused by key-board practice, but they include additional results to those which are obtainable by key-board exercise; so that the ultimate or maximum capability of a pianistic hand cannot be reached by means of the key-board only, in that there remains in the anatomical details portions that are capable of further development. This is what scientific investigation shows to be the case; and it is practically demonstrated, to an eminent degree, by the small and inadequate results obtained, as compared with the large expenditure of time involved upon key-board technical exercises.

Let any piano player undertake to practice the three exercises with lever on right-hand side of the Technicon, prescribed for the extensor muscles in the "Technicon Instruction Book" (say for fifteen minutes a day for a week), and the results will be most marked. Each of these three exercises brings into action, in a specific manner, the extensor or raising muscles of the hand (which have to overcome the weight of the hand) are brought into contractive action in overcoming the pressure brought to bear by the lever. The motion produced should be slow, especially as regards the downward movement, which then becomes due to a controlled relaxation of the muscles in question, a desideratum of vital importance to the piano player. The muscles thus brought into specific action are the muscles which raise the hand in octave playing, and upon the strength of which depends the control of delicacy of touch in octave work.

By concentration of the mental energies upon this individual muscular action while under such specific treatment, a conscious control results therefrom, and upon this important feature the Technicon is based. We do not require passive motion, but active motion, with the brain behind it to direct it.

The second exercise is intended to bring into
action the extensor or raising muscles of the fingers (the middle hand being now kept still). These muscles are shown by Diagram 3. They are situated on upper side of fingers, and also pass through the wrist and along upper side of middle arm, where they join into one, as shown. They are brought into specific action by means of the Technicon as shown by Diagram 4. The arm is allowed to rest on cushion and the middle hand kept at rest (i.e., from the wrist to the knuckles); the fingers are then allowed to move up and down from the knuckles, thereby bringing their raising muscles into contractive action in order to resist the pressure of the weight. This system of muscles has very important functions to perform in their relation to piano playing; but the keyboard, unluckily, does not, and cannot reach them in a specific manner, as the action of striking the keys continually and specifically develops their counter-muscles on opposite side of fingers, which by nature are the strongest. To subdue and control the action of these stronger muscles, the Technicon exercise now under consideration is specially devised, and when thus strengthened, the important functions of the raising muscles cannot be brought in bearing a controlling influence over their antagonist (or striking) muscles, and hence involves the control of delicacy of tone production by the fingers.

It will be plainly seen by Diagrams 1 and 3 that two distinct systems of muscles are separately brought into action, thereby giving a discriminating control over them.

The third exercise involves the powers of relaxing the wrist muscles, while the upper or extensor muscles of the fingers are in contraction. This is done by holding the lever as still as possible on the back of fingers, and with arms slightly raised off of cushion, move the wrist up and down, taking care that the lever moves as little as possible.

This exercise will be found somewhat difficult at first; but with a little practice and mental concentration upon the wrist movement, first difficulties will vanish, and it will be found that this exercise is of double value, not only a loose wrist, but also produces elasticity in the finger muscles, which passing through the wrist are affected by its movement.

The special treatment of the wrist is a prominent feature in the Technicon, as also the separate treatment of the fourth and fifth fingers. I have given the above explanation of three Technicon exercises as samples of the manner in which it analyses or "portions out" the different details of the hand's anatomy, and many musicians have testified that the principal requirements for skillful technique at the piano have been taken into consideration and brought to a practical basis in my scientific hand gymnasium.

In going through this method of hand development, the concentration of the mental powers upon the separate muscles brought into action is indispensable, for thus is gained the ability to use one muscle or set of muscles while all others are kept at rest and under control, as was mentioned by Antoni, W. J. The reference to and connection with the concentrated mental energy in development of each anatomical detail, by means of the Technicon, constitutes one of its most important features, and cannot fail to commend itself to all thinking teachers and piano-players generally.

An explicit book of instructions is sent with each Technicon, which contains diagrams showing how the instrument is used, and to those who wish to follow up this physiological side of piano-playing, I will send a copy of my Essay read before the Music Teachers' National Association at Chicago, upon application.

The mechanism of the Hand explained by Diagrams, with explanatory notes, especially arranged for piano-players, sent to any address on receipt of fifty cents (50 c.) in stamps.

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New York

TO PIANO TEACHERS.

It is well known to experienced and thoughtful teachers that their views in regard to the application of studies, and the selection of pieces for study, in the different stages of progress, have varied greatly since they first began teaching. As they have gained in experience, they have given up, one after another, many of the precepts given them at school, and have found out ways of their own by means of which they materially facilitate the progress of their pupils toward an intelligent and smooth style of playing.

The ETUDE believes that a comparison of the methods thus practically arrived at would throw light upon the art of piano teaching, as it has to be carried on under American conditions.

The readers of THE ETUDE are asked to prepare, at the earliest convenience, answers to the following questions, intended to cover the ground above described. Should any important detail suggest itself, not covered in the questions, we will be greatly obliged if they would also embody it in the report, to be used in the ETUDE in tabular form, or in detail, according to the editorial judgment of the interest of the readers:

1. Into how many stages are you in the habit of dividing the course of study, from the beginning to the most advanced?

2. Can you state the leading motive of each division? That is, can you assign some particular part of the entire art of piano playing, as particularly appropriate to each division?

3. Upon which do you most rely, Exercises, Studies, or Pieces, for effecting the modifications of the pupil's playing according to the new demands of each grade?

4. If upon the two former mainly, what part of the work, if any, are you in the habit of accomplishing by means of pieces?

5. Can you name fifteen or twenty pieces which you would regard as indispensable to properly performing the work of each grade?

6. Which of these would you use mainly as amusements or recreations? and which more nearly in the manner of studies?

7. If not too much trouble, we should be obliged if you would give a graded list of the studies which you are in the habit of using?

8. What system of techniques do you employ?

Please answer the questions fully, as you would wish to read in the answers of other experienced teachers. In this way the answers, when published, will be helpful to all.

Forward your answer to THE ETUDE.
THE STUDY OF THE PIANO.

STUDENTS' MANUAL.

PRACTICAL COUNSELS.

By H. Parent.

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

CHAPTER XI.

EXPRESSION. THE INTERPRETATION OF THE SHADINGS INDICATED.

156. What is expression?

"By expression is understood that mode of interpreting, by which the musician moves those who listen, "

Besides that particular sentiment of expression that every individual possesses, and which modifies the effect in pieces of music; there is a general and prescribed expression which consists in rendering exactly the author's thought that he has indicated by means of certain signs, the value of which must be known."

Expression comprises the shadings and the different movements.

157. What are the shadings?

"The shadings are the various ways of modifying the power or the nature of sounds." [1]

They are obtained by means of sonority and accentuation.

158. What is sonority?

By sonority is understood (as applied to the piano) the quantity and quality of sound obtained by the player.

159. What are the shadings?

Accentuation leads to different manners of the connected stroke and not theAccentuation regulates the different degrees of slowness or speed, and gives to the piece its appropriate character. The tendency to play too quickly is one of the greatest faults. A simple figure in three or four parts played correctly and in style, is the best to fix the form of the piece. It is much more difficult than one thinks, not to hurry, not to play too quickly. [2]

160. What is accentuation?

Accentuation in music corresponds to pronunciation and accent in language. It is the prominence given to certain notes in a phrase relatively to the others, whatever be the general shading given to this phrase.

Accentuation rests, it is seen, in the proportion of sound, and not in its absolute intensity. Accentuation leads to different manners of striking the key—

1. The connected stroke or touch.
2. The short stroke.
3. The sustained stroke.

161. What is the connected stroke?

The connected stroke consists in passing from one note to the next, without breaking the continuity—gliding, so to say, on the keyboard.

162. What is the short touch?

In the short stroke there is a retardation after striking, so that the note is detached more or less quickly. The ordinary short stroke is indicated by an elongated point, the very light stroke by a round point. The word "staccato" applies equally well to both. In all short

strokes the action of the wrist or forearm is employed (see Nos. 90 and 93).

163. What is the sustained touch?

The sustained touch consists in making the hand heavy, so that the note be neither connected nor detached, but carried by a simultaneous movement of the hand and forearm, the latter in a perfectly flexible state.

The touch is excellent for obtaining a full and singing tone. It is indicated by points over which is a slur, or in the case of a single note by this sign —

Accentuation is indicated by means of acknowledgments, which are thus explained—

A note above which this sign is placed is to be accented. If the sign is placed in a vertical position, the accent is stronger; but the intensity of sound ought always to be proportioned to the general shading of the passage in which this accent is found.

When two notes are united by a slur, the first note is accented, the sound diminished in the second, and even deprived of a part of its value, so that it produces the same effect as a mute at the end of a word.

Example —

Even when the second note is of superior value, it is necessary often to observe this interpretation, especially the accent on the first note.

Example —

Unless the composers indicate the contrary.

Example —

When several equal notes are grouped together and bear above them a rhetorical slur, it is often well to accent the first note, in order to strengthen the form of the rhetorical design.

Example —

Musical language like literary language is composed of periods, periods of phrases, phrases of members, groups or rhythmical designs.

The most common period, the most natural and most used, is that which comprises eight measures; this can be divided into two phrases of four measures each.*

Usually the first of the two phrases that compose a period, presents an incomplete idea to the ear, and produces a feeling of suspense. It requires the second phrase, as a complement, to finish it and give the feeling of repose. This musical period may be compared to a literary phrase, of which the first member should be followed by a comma, or semicolon, and the second by a period.†

* The musical phrase of four measures, which is called the full phrase, is the classical phrase, just as the Alexandrine verse of twelve syllables is the classical verse. The two members of the phrase, consisting of the two measures each, corresponds to the hemistiches of which the Alexandrine is composed. The pause that separates them is the repose, that is, it is not necessary every time to repeat the last notes of a preceding phrase with the first note of that one being practiced.

† A phrase can commence on any part of the measure. In the study of passages with reference to shadings (See Chap. I, No. 10.), it is not necessary every time to repeat the last notes of a preceding phrase with the first note of that one being practiced.
168. What are the important phrases in a piece of music?

The important phrases are those that contain the principal motif or subject of the piece, or the secondary motifs which, by their development, acquire a certain importance in the construction of the piece. Consequently the first period, which generally contains the entire subject, ought to be treated with care. All the returns of the motif, whether in the principal key or in any others, ought to be brought out, and their reappearance executed in a worthy manner.

PUBLISHER's NOTES

We have issued a truly useful book, by E. W. Krause, entitled "The Study of Time and Measure." Every pupil has trouble, more or less, with time. Some over­come it by continually playing varied pieces involving the difficulties, and in this way, by long and round about study, learn to play in time. The average pupil is slow in clearing away this trouble in the study of music. Special study is rarely given to time. Technical and expression are the points on which the teacher directs the energies of the pupil. Time is usually allowed to come along of itself. A little special study directed to the trouble, forever clinch the whole subject. Mr. Krause begins these studies on simple scales. Each scale is presented in varied form. Every imaginable combination in which that dullness is out of the question. Mr. Krause can be congratulated on the presentation of so useful a book. The work, we feel confident, will prove to be a valuable aid to the average pupil in the study of the piano.

The next issue of The Etude we hope to make unusually attractive. Preparations for it have been going on for some time, with a view to make the book more complete with fine things. We are in hopes of having a supplement which will be worth double the price of the journal. Some of the leading masters on music have already sent in contributions. There will be 5000 extra copies struck off, but the demand, we know, will call for more than this number of copies. The book can be bought at the usual subscription price. Send in your orders in advance.

It should be understood by our readers that we make our place the headquarters for all mechanical appliances for aiding piano technique. Our prices are considerably below the usual wholesale prices, and those contemplating buying a Technicon, a Practice Clavier (Techn­phone), a Musmoseon, or a Dactylophone, should by all means write to us. Our Texas patrons can save freight by purchasing through us, as we have established a depot for shipment from Waco.

If there is anything advertised in The Etude not published by us, it can always be ordered from us on the same terms as from the publisher. No matter whether the book or piece of music is published or advertised, it can always be procured through the publisher of The Etude.

Music and rhyme are among the earliest pleasures of the child, and in the history of literature poetry proceeded prose.

Every one may see, as he rides on the highway through an uninteresting landscape, how little water instantly dries the monotony; no matter what objects are near it, a gray rock, a grass patch, an elder bush, or a stake—they become beautified by being reflected in a rhyme on the eye and explains the charm of rhyme on the ear.

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