THE LIMITS OF PERSONAL RIGHTS IN PIANOFORTE PERFORMANCE.

II.

A pianoforte may be made of steel, but it must not be treated as an iron rod. It is neither an Ariel, imprisoned in a box, fastened with steel, but capable of much wonderful springing. The first thing which I should say no pianist has a right to alter is the actual text written, except in cases where there is an obvious misprint (cases, alas, also, no mean rare in our day of cheap reprints), or, secondly, in such instances as we frequently find in the Beethoven sonatas, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the blunder of the ink machine.-

In the first place-the words "Where is God?" in the 24th Psalm being only a cue, and the words "We will stretch out our hands to the Lord, for He is the house of our help" being the answer. If the printing were corrected, the text would read: "Where is God? We will stretch out our hands to the Lord, for He is the house of our help." A pianist would be justified in altering a sonata, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the blunder of the ink machine.

The first thing which I should say no pianist has a right to alter is the actual text written, except in cases where there is an obvious misprint (cases, alas, also, no mean rare in our day of cheap reprints), or, secondly, in such instances as we frequently find in the Beethoven sonatas, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the blunder of the ink machine.

THE LIMITS OF PERSONAL RIGHTS IN PIANOFORTE PERFORMANCE.

II.

A pianoforte may be made of steel, but it must not be treated as an iron rod. It is neither an Ariel, imprisoned in a box, fastened with steel, but capable of much wonderful springing. The first thing which I should say no pianist has a right to alter is the actual text written, except in cases where there is an obvious misprint (cases, alas, also, no mean rare in our day of cheap reprints), or, secondly, in such instances as we frequently find in the Beethoven sonatas, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the blunder of the ink machine.

In the first place-the words "Where is God?" in the 24th Psalm being only a cue, and the words "We will stretch out our hands to the Lord, for He is the house of our help" being the answer. If the printing were corrected, the text would read: "Where is God? We will stretch out our hands to the Lord, for He is the house of our help." A pianist would be justified in altering a sonata, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the blunder of the ink machine.

THE LIMITS OF PERSONAL RIGHTS IN PIANOFORTE PERFORMANCE.

II.

A pianoforte may be made of steel, but it must not be treated as an iron rod. It is neither an Ariel, imprisoned in a box, fastened with steel, but capable of much wonderful springing. The first thing which I should say no pianist has a right to alter is the actual text written, except in cases where there is an obvious misprint (cases, alas, also, no mean rare in our day of cheap reprints), or, secondly, in such instances as we frequently find in the Beethoven sonatas, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the blunder of the ink machine.

In the first place-the words "Where is God?" in the 24th Psalm being only a cue, and the words "We will stretch out our hands to the Lord, for He is the house of our help" being the answer. If the printing were corrected, the text would read: "Where is God? We will stretch out our hands to the Lord, for He is the house of our help." A pianist would be justified in altering a sonata, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the blunder of the ink machine.

THE LIMITS OF PERSONAL RIGHTS IN PIANOFORTE PERFORMANCE.

II.

A pianoforte may be made of steel, but it must not be treated as an iron rod. It is neither an Ariel, imprisoned in a box, fastened with steel, but capable of much wonderful springing. The first thing which I should say no pianist has a right to alter is the actual text written, except in cases where there is an obvious misprint (cases, alas, also, no mean rare in our day of cheap reprints), or, secondly, in such instances as we frequently find in the Beethoven sonatas, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the blunder of the ink machine.

In the first place-the words "Where is God?" in the 24th Psalm being only a cue, and the words "We will stretch out our hands to the Lord, for He is the house of our help" being the answer. If the printing were corrected, the text would read: "Where is God? We will stretch out our hands to the Lord, for He is the house of our help." A pianist would be justified in altering a sonata, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the blunder of the ink machine.

THE LIMITS OF PERSONAL RIGHTS IN PIANOFORTE PERFORMANCE.

II.

A pianoforte may be made of steel, but it must not be treated as an iron rod. It is neither an Ariel, imprisoned in a box, fastened with steel, but capable of much wonderful springing. The first thing which I should say no pianist has a right to alter is the actual text written, except in cases where there is an obvious misprint (cases, alas, also, no mean rare in our day of cheap reprints), or, secondly, in such instances as we frequently find in the Beethoven sonatas, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the blunder of the ink machine.
THE ETUDE.

I.

I

now in Australia, is a worthy artiste, with a finished technic and a certain poetical feeling that make ... an oratorio, something like the Messiah."

Q. Who was your teacher?

A. Myself. — Karl Merz in Muswal World.

Delphia, is to be commended for his clear technic, lucid player nor possessing a large style. Nevertheless plays

difficult and complex subjects with the greatest ease. Madame Madeleine Schiller, Madame Teresa Carreno is one of those God-given artistes whose musical expression is so finely modulated that we are almost conscious of a physical sensation

seldom heard in public, they nevertheless are two young artistes of whom we should be proud, for their talents equal their modesty, which is great. 

Masters' works. How many of us can be happy when

doing time to her in such curt and illogical fashion that a

pins, but that in the latter, her touch is inclined to be a

will precede that hit. herto ungovernable temperament. 

Seldom heard in public, they nevertheless are two young artistes of whom we should be proud, for their talents equal their modesty, which is great. 

That is the philoprogenitive of Madame de Roods-Rice, Mrs. Francis de Korbay (nee Houka de Ravaea) was a descendant of the noble Casimir Houk, but her music is an offspring of that of Madame Madeleine Schiller, who is a descendant of Madame Teresa Carreno, and who is a descendant of the great philosophers of the world. 

Miss Neally Stevens, Madame de Roods-Rice, both of whom have been taught by the famous Mr. Janis. Solos were given by Messrs. Hennig and Steiffen. 

The Ratr

of its side, and, in vain, thinks it understands. So

the child will understand the music. Is it any wonder that

of the good that can

THE ETUDE.

THE ETUDE.

I.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.  

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.

II.

THE ETUDE.
THE ETUDE.

Questions and Answers.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ETUDE.
A DISCUSSION ON PIANO FOR STUDY, THE ETUDE.

THE STUDY OF THE PIANO. STUDENTS' MANUAL.

Chapter 1: The Etude.

In the Canadian House of Musicians, a lively discussion occurred which ended in a spirited conversation among the students. The meeting was well attended, and the atmosphere was electric.

The first topic was the nature of the etude. It was agreed that the etude was a means of developing technique and style. The etude was not only a means of improving one's playing but also a form of musical expression.

The second topic was the selection of etudes. It was suggested that etudes should be selected based on the student's individual needs and level of proficiency. The etude should challenge the student without being too difficult.

The third topic was the practice of etudes. It was recommended that etudes should be practiced with a focus on technique, and that students should make an effort to understand the musical ideas being expressed.

The fourth topic was the performance of etudes. It was suggested that etudes should be performed with a sense of interpretation, expressing the musical ideas conveyed by the etude.

The fifth topic was the role of etudes in the repertoire. It was agreed that etudes should be an integral part of the overall repertoire, providing a balance between technical and musical development.

The sixth topic was the influence of etudes on the development of composers. It was noted that many famous composers wrote etudes that have become part of the standard repertoire.

The seventh topic was the future of etudes. It was predicted that the etude would continue to play a significant role in the study of the piano, evolving to meet the changing needs of students.

The final topic was the importance of etudes in the teaching of the piano. It was emphasized that etudes are essential tools in the development of pianists, providing a platform for the cultivation of artistic expression.

Chapter 2: The Technique.

The second chapter focused on the technique of the piano. It was explained that technique is the foundation upon which musical expression is built.

The first section discussed the importance of a solid foundation in technique. It was stated that a strong technical base is necessary for the development of musical ideas.

The second section addressed the development of technique. It was suggested that students should focus on building a strong foundation in technique, gradually expanding their technical abilities.

The third section examined the role of practice in technique. It was emphasized that regular practice is essential for the development of technique.

The fourth section discussed the importance of mental preparation. It was noted that mental focus is crucial for effective technique.

The fifth section focused on the role of physicality in technique. It was explained that technique is not only mental but also physical, and that students should focus on the physical aspects of playing.

The sixth section addressed the role of endurance in technique. It was suggested that students should develop the endurance necessary for sustained performance.

The final section examined the role of creativity in technique. It was noted that creative approaches to technique can enhance the student's musical expression.

Chapter 3: The Interpretation.

The third chapter focused on the interpretation of the piano literature. It was explained that interpretation is the means by which the musician brings musical ideas to life.

The first section discussed the nature of interpretation. It was stated that interpretation is the process of translating the composer's intentions into musical expression.

The second section addressed the role of the performer in interpretation. It was suggested that the performer should be a guide, leading the listener through the musical ideas.

The third section examined the role of the audience in interpretation. It was noted that the audience is an integral part of the performance, and that the performer should consider the audience's perspective.

The fourth section focused on the role of variation in interpretation. It was explained that variation can enrich the performance, allowing the performer to express their unique ideas.

The fifth section addressed the role of the context in interpretation. It was suggested that the performer should be aware of the historical and cultural context of the performance.

The final section examined the role of the performer's personal style in interpretation. It was noted that the performer's style can be an important element of interpretation, allowing for a unique musical expression.

Chapter 4: The Repertoire.

The fourth chapter focused on the repertoire of the piano. It was explained that repertoire is the body of music available for performance.

The first section discussed the nature of repertoire. It was stated that repertoire is a vast and diverse body of music, encompassing a wide range of styles and genres.

The second section addressed the role of history in repertoire. It was suggested that the study of repertoire should include an examination of the historical development of the piano literature.

The third section examined the role of personal taste in repertoire. It was noted that personal taste plays a significant role in the selection of repertoire.

The fourth section focused on the role of collaboration in repertoire. It was explained that collaboration is an important aspect of repertoire development, allowing for the creation of new works.

The fifth section addressed the role of the market in repertoire. It was suggested that the market plays a significant role in the selection and dissemination of repertoire.

The final section examined the role of technology in repertoire. It was noted that technology has had a profound impact on the development of repertoire, allowing for the creation of new works and the dissemination of existing repertoire.

Chapter 5: The Performance.

The fifth chapter focused on the performance of the piano. It was explained that performance is the act of bringing musical ideas to life in a musical context.

The first section discussed the nature of performance. It was stated that performance is the process of translating technical proficiency into musical expression.

The second section addressed the role of the audience in performance. It was suggested that the audience is an integral part of the performance, and that the performer should consider the audience's perspective.

The third section examined the role of the performer in performance. It was noted that the performer is the central figure in the performance, responsible for bringing the music to life.

The fourth section focused on the role of the tempo in performance. It was explained that tempo is a crucial element of performance, allowing for the expression of musical ideas.

The fifth section addressed the role of the rhythm in performance. It was suggested that rhythm is an important aspect of performance, allowing for the creation of musical movement.

The final section examined the role of the dynamics in performance. It was noted that dynamics can be used to express a wide range of musical ideas, allowing for a rich and varied performance.

Chapter 6: The Composition.

The sixth chapter focused on the composition of the piano. It was explained that composition is the act of creating new musical works.

The first section discussed the nature of composition. It was stated that composition is the process of creating new musical ideas, allowing for the expression of personal creativity.

The second section addressed the role of inspiration in composition. It was suggested that inspiration is a crucial aspect of composition, allowing for the creation of new works.

The third section examined the role of the form in composition. It was noted that the form is an important aspect of composition, allowing for the creation of structured musical works.

The fourth section focused on the role of technique in composition. It was explained that technique is an important aspect of composition, allowing for the creation of technically proficient works.

The fifth section addressed the role of the market in composition. It was suggested that the market plays a significant role in the development of new works.

The final section examined the role of technology in composition. It was noted that technology has had a profound impact on the development of composition, allowing for the creation of new works and the dissemination of existing works.

Chapter 7: The Pedagogy.

The seventh chapter focused on the pedagogy of the piano. It was explained that pedagogy is the study of the art of teaching.

The first section discussed the nature of pedagogy. It was stated that pedagogy is the process of passing on knowledge and skills from one generation to the next.

The second section addressed the role of the teacher in pedagogy. It was suggested that the teacher is a crucial figure in the pedagogy of the piano, responsible for the development of new musicians.

The third section examined the role of the student in pedagogy. It was noted that the student is an important part of the pedagogy of the piano, responsible for the development of personal musicianship.

The fourth section focused on the role of the curriculum in pedagogy. It was explained that the curriculum is a crucial aspect of pedagogy, allowing for the creation of structured educational programs.

The fifth section addressed the role of technology in pedagogy. It was suggested that technology plays a significant role in the development of new educational programs.

The final section examined the role of the market in pedagogy. It was noted that the market plays a significant role in the development of new educational programs, allowing for the creation of new programs and the dissemination of existing programs.

Chapter 8: The Conclusion.

The eighth chapter focused on the conclusion of the study of the piano. It was explained that the study of the piano is a lifelong process, allowing for the continuous development of musicians.

The first section discussed the nature of the conclusion. It was stated that the conclusion of the study of the piano is not a final destination, but rather a continuous process.

The second section addressed the role of the musician in the conclusion. It was suggested that the musician is an integral part of the conclusion, responsible for the continuous development of personal musicianship.

The third section examined the role of the community in the conclusion. It was noted that the community plays a significant role in the conclusion, allowing for the creation of new musicians.

The fourth section focused on the role of the legacy in the conclusion. It was explained that the legacy is a crucial aspect of the conclusion, allowing for the preservation of musical traditions.

The fifth section addressed the role of the future in the conclusion. It was suggested that the future plays a significant role in the conclusion, allowing for the creation of new possibilities.

The final section examined the role of the intersection in the conclusion. It was noted that the intersection is a crucial aspect of the conclusion, allowing for the creation of new musical ideas.
8 THE ETUDE.

PERSONALITY IN MUSIC.

BY FRIEDRICH RITTER VON HENTJ.

[Translated for THE ETUDE: by HRLEN D. ... that a trill is extended
tr.

This sign tr'

9

This section discusses the concept of personality in music, focusing on the role of the performer in conveying the emotional and intellectual contents of a work. The text emphasizes that a true performance must engage the listener on multiple levels, from the intellectual to the emotional, and that the personality of the performer is as crucial as the technical proficiency in delivering a compelling musical experience.

"The origin of the divine in art."

This section explores the idea that art can serve as a means to the divine, reflecting the personal experiences and values of the artist. It suggests that art is not just a means of expression for the artist but also a reflection of the divine in the world, which the listener can perceive and connect with.

SIGNS AND BELISHMENTS.

Fine

This section provides a guide to various musical signs and their significance, including indications for expression and articulation. It explains how these signs help musicians convey the intended emotional and expressive nuances of a piece.

WHY AND WHEREOF OF MUSIC.

By H. S. TUNG.

[Revised by a commission of the Board of Directors.

WHAles in Scala.

There is one form of Major Scale, one of Diminutive, and)

MAJOR SCALE.

MIXED FORM OF SCALE.

8 CEG.

Chromatic Scale in G.

Chromatic Scale in C.

Chromatic Scale in F. Minor.

MIXED FORM OF SCALE.

66.

The word "whims" means any unintentional musical or dramatic mistake for the moment.

SECTION V.

Starting in发酵.

46. Why does the year upon another mean a change for the

67. Why grace notes are

12. Why the term "wonder" is used.

9. Why the term "wonder" is used.

23. Why grace notes are shown.

22. Why grace notes are shown.

19. Why the term "wonder" is used.

21. Why grace notes are shown.

32. Why the term "wonder" is used.

9. Why the term "wonder" is used.
SCHOPENHAUER'S MUSICAL PHILOSOPHY.

ROBERT W. McARDLE, NATIONAL ASSOCIATION FOR THE ARTS.

Mr. Robert W. Mcardle, of the National Association for the Arts, has recently made a study of the writings of the philosopher, Schopenhauer, and has found in them a wealth of material for musical instruction. He has already published a series of articles on this subject, which have been very widely read, and which have been the subject of much discussion and controversy.

Schopenhauer was born in 1798, in Danzig, Germany, and died in 1860, in Weimar, Germany. He was a great philosopher, and his works have been read by millions of people. His philosophy is based on the idea that all existence is suffering, and that the only way to escape this suffering is to withdraw from it, to retire into the solitude of the mind. This idea is the basis of Schopenhauer's philosophy, and it has been the subject of much discussion and controversy.

Schopenhauer's philosophy is based on the idea that all existence is suffering, and that the only way to escape this suffering is to withdraw from it, to retire into the solitude of the mind. This idea is the basis of Schopenhauer's philosophy, and it has been the subject of much discussion and controversy.

Schopenhauer's philosophy is based on the idea that all existence is suffering, and that the only way to escape this suffering is to withdraw from it, to retire into the solitude of the mind. This idea is the basis of Schopenhauer's philosophy, and it has been the subject of much discussion and controversy.

Schopenhauer's philosophy is based on the idea that all existence is suffering, and that the only way to escape this suffering is to withdraw from it, to retire into the solitude of the mind. This idea is the basis of Schopenhauer's philosophy, and it has been the subject of much discussion and controversy.

Schopenhauer's philosophy is based on the idea that all existence is suffering, and that the only way to escape this suffering is to withdraw from it, to retire into the solitude of the mind. This idea is the basis of Schopenhauer's philosophy, and it has been the subject of much discussion and controversy.

Schopenhauer's philosophy is based on the idea that all existence is suffering, and that the only way to escape this suffering is to withdraw from it, to retire into the solitude of the mind. This idea is the basis of Schopenhauer's philosophy, and it has been the subject of much discussion and controversy.

Schopenhauer's philosophy is based on the idea that all existence is suffering, and that the only way to escape this suffering is to withdraw from it, to retire into the solitude of the mind. This idea is the basis of Schopenhauer's philosophy, and it has been the subject of much discussion and controversy.

Schopenhauer's philosophy is based on the idea that all existence is suffering, and that the only way to escape this suffering is to withdraw from it, to retire into the solitude of the mind. This idea is the basis of Schopenhauer's philosophy, and it has been the subject of much discussion and controversy.

Schopenhauer's philosophy is based on the idea that all existence is suffering, and that the only way to escape this suffering is to withdraw from it, to retire into the solitude of the mind. This idea is the basis of Schopenhauer's philosophy, and it has been the subject of much discussion and controversy.
THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE
THE ETUDE.

The various operations of cognizing music may be reduced to three categories: conceptions, impressions and associations. For example, certain t

14

15

At the Crystal Palace, the other day, when his per

THE ETUDE.

PIANO PLAYING AND GENERAL MUSIC FROM THE BEGINNING TO THE END. II.

The proposition, that music does come under the same system; and self-command must be acquired. And it is

British Educational Manuscripts

I have been the decided enemy of a single-grade class system; and, further, the non-essential, and, consequently, unimportant ones.

I am the more confident in saying this, for I have seen it in the work of those who are studying with the expectation of becoming

... in some other key their characteristic expression changes, as any reader can easily convince himself, by a few well-man.

JOSEF HORNNAK.

The existence of such an idea may be manifestly established, if it may be shown that the same

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The elements of a music piece are: (1) rhythm, (2) determinately

While much is due to the lack of talent and industry of the pupil, leaving him to work out his own development

For such criticism and guidance and highly recommending it to those who are

The elements of a music piece are: (1) rhythm, (2) determinately

The proposition, that music does come under the same

... in some other key their characteristic expression changes, as any reader can easily convince himself, by a few well-man.

The existence of such an idea may be manifestly established, if it may be shown that the same

... in some other key their characteristic expression changes, as any reader can easily convince himself, by a few well-man.

The existence of such an idea may be manifestly established, if it may be shown that the same

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere

The most elaborately comparisons undertaken by the brain, in respect to sounds, are those forming the pitch for their subject matter. It is the object of all comparison between one sense impression and another, and so on. This fact has been established through the observed effect of business in commerce, and the hands of men and women. The mere
Sincere persons accustomed to weigh their words, and justly to measure every change, wherein the two key tones are supposed to be change of key... He will find it very difficult to justify some of the independent, and as related to the old one. It is the difficulty of doing directly all the sounds heard... or felt, as we say, in connection with all melody tones of a well-grounded conception of the key. The mind supplies the missing elements of imperfectly articulated tones in key will not be perceived by a hearer unable to remember and enter; and not one alone, but many others, some of them- so enharmonically changed to C# or other harmonic transformations of C, to be heard in the same way. While they are seriously considered the manner of playing cannot be decided that it recognizes and encourages artistic__

FOREIGN CORRESPONDENCE.

The concert season of Berlin is in full swing. Daily TUESDAY, DECEMBER 16.

THE STUDY OF MUSIC.

A CONVERSATION WITH PROF. KLINDWORTH.

The study of music is in all ways. But setting aside difficult questions of this kind, it remains incontrovertible that there is an impression that about the key, cannot be without a certain impressiveness of the understanding of the original principle of unity to the harmony, and the music itself will be considered in connection with the key. The complete expression of this kind are so much more musical, and touches that is not only not easily to be referred to a place in connection with the actual chords heard... or felt, as we say, in connection with all melody tones of a well-grounded conception of the key. The mind supplies the missing elements of imperfectly articulated tones in key will not be perceived by a hearer unable to remember and enter; and not one alone, but many others, some of them- so enharmonically changed to C# or other harmonic transformations of C, to be heard in the same way. While they are seriously considered the manner of playing cannot be decided that it recognizes and encourages artistic__

EXTRACT FROM BOSTON EVENING GAZETTE

Extract from Boston Evening Gazette, December 16, 1897.
PIANO TEACHING.

III.

FIRST LESSONS.—SHOULD A MUSICAL EDUCATION BE BEGUN BY THE STUDY OF THE SOLEFAGO? It is believed, and it is a prejudice unfortunately too widely diffused, that in laying the foundation of a musical education, an inferior teacher and an inferior instrument will answer all purposes. I cannot too strongly express my disapproval of an opinion so opposed to the rules of common sense. Far from being of no consequence, the first lessons, on the contrary, exercise a very important action on the pupil’s future, and their influence is long felt. Often, several years hastily suffice to correct faults contracted during a few months, and more than one talent has gone to ruin from having been badly directed at the outset. Even if it does not lead to any such serious consequences, the use of a poor instrument causes other troubles that should be considered. If the piano is old, worn out, or out of order, there is danger that the pupil will soon be disgusted. Who would object to playing on an instrument whose shrill and cramped tones continually grate on the ear? A good piano, then, is indispensable. The resistance of the keys, yielding more or less easily to the touch, ought to be in proportion to the strength of the fingers. The piano, moreover, should be frequently tuned, for a false instrument injures the ear and destroys the feeling of intonation. It is no doubt an advantage to unite the talent of a virtuoso to the merit of a teacher, but no means indispensable for a teacher to be a skillful performer. In order to conduct a child’s musical education successfully, it is sufficient to have studied under the direction of an experienced master, and, above all, to possess what is understood by these words, a good method. Let me quote here a few lines from the preface to one of my books: *A B, C de piano. Methode pour les commensurats.*

During the first few months, the study of music, properly so called, and the study of the instrument should be entirely separated from one another. They may be carried on at the same time, as they are parallel, but if they are combined in one and the same study, a complication of difficulties will inevitably arise; the pupil is wearied and the teacher discouraged. When a child’s musical education drags along slowly and tediously, the reason of it must be sought for way back in the beginning. Consider, indeed, all that is expected of a pupil from the very first lessons, think of the multitude of things claiming a share of his attention, the names of the notes on the two different keys, their value and that of the rests, the different combinations of measure and rhythm, the meaning of the accidental signs, the sharps, the flats, etc., the position of the hands on the keyboard, the flexibility of the arms, the holding of the body, the regular movement of the fingers, the manner of striking the key, and, in a word, all that constitutes the theory, reading, and execution. You are led to wonder that a young mind ever succeeds in wrestling successfully with so many at once, and the same time, and you cannot but question if there can ever be met with natures so gifted as to succeed even despite drawback of a faulty method. Instead of combining so many incongruous things, so musically no bond or relation, one would be simpler and more logical to group together the elements of the same nature; on the one hand, to exercise the pupil in what is commonly understood by the study of the solo-fagio, and on the other, to make execution a special object. The professor, of course, will always be judge of the time when it will be practicable to unite these two parts of the art.

The first lessons given to a child should be frequent, and in a very short time, they may be lengthened, though it is not to be forgotten that they must never be otherwise than agreeable. He should be led, above all things, to love the study; it should be transformed into a true pleasure; in short, his attention should always be held in an interesting way. In beginning, pupils are inspired with ardor and good will, and if the teacher can keep them in this happy mood, it is easy to make his lessons attractive to them. The hour of his coming, far from being dreaded as a time of weariness, will even be awaited with eager impatience. I repeat, that the child’s first lessons should be short and frequent; it is also advisable that his regular practice be watched over, either by his mother, or by the one intrusted with the responsibility of his education, and this person should carry out the directions in every point, without questioning the means he employs.

Unfortunately, many parents will not admit that their child is capable of understanding anything not clear to themselves, and often by their awkward objections they interfere in a lesson, and not only annoy the teacher, but do harm to the pupil. This tendency to meddle with the privileges of the teacher cannot be too strongly condemned. Parents should assist him, second him, always, however, giving the example of the deference that the pupil owes to the master.

IV.

THE KIND OF MUSIC THAT SHOULD FORM THE BASIS OF A GOOD EDUCATION. IS CLASSICAL MUSIC TO BE PREFERRED TO BRILLIANT MUSIC?

In the preceding chapter I have insisted upon the utility of keeping up the study of the solo-fagio along with that of technique, all of which has been advocated by others before me. It is often said that right will prevail in the end, yet much time is often required for truth to succeed in replacing error. Now, it is evident that masters have mainly insisted on reforms, if the authority of their words has been unheeded, if they have not been able to make their voices heard, I can scarcely hope that my opinions will meet with more attention.

Let us suppose that the pupil has overcome the first difficulties of the elementary study; at this point the question arises, what kind of music will be most favorable to his progress? I approach this question with some hope of being listened to, for my words will be found in harmony with the new tendencies which have appeared during a few years.

I lay it down as a principle, that piano instruction ought to be grounded on the study of classical music, which offers, if I may be allowed to express it, the best food for students. The style of this music, always elevated, simple and natural, preserves them from a certain tendency to affectation and to exaggeration, toward which they too often allow themselves to be led. Moreover, these productions are as abundant as varied. Any teacher has written a host of pieces, such as sonatas, rondos, and airs with variations, which are all excellent for the study of the piano, without presenting any serious difficulties. Indeed, the resources are as abundant as varied. Any method which confines one to a single style, becomes an enemy to progress; and in expressing my preference for classical music, I base my decision on the fact that the latter has written some easy music. This objection will entirely disappear, however, if the repertory of the other composers of the last century be examined attentively. In Haydn there are some very easy things, all of exquisite elegance and beauty, and Mozart’s works also comprise easy compositions, every page of which reveals the refined passion so characteristic of this divine master.

In a less elevated order, Clementi, Dussek, Stölzel, Cramer, Hummel and Field have likewise written a host of pieces, such as sonatas, rondos, and airs with variations, which are all excellent for the study of the piano, without presenting any serious difficulties. Indeed, the resources are as abundant as varied. Any method which confines one to a single style, becomes an enemy to progress; and in expressing my preference for classical music, I base my decision on the fact that the latter has written some easy music. This objection will entirely disappear, however, if the repertory of the other composers of the last century be examined attentively. In Haydn there are some very easy things, all of exquisite elegance and beauty, and Mozart’s works also comprise easy compositions, every page of which reveals the refined passion so characteristic of this divine master.

Besides, it is well to be familiar with all kinds, with all styles, and it would be absurd to reject any particular music for the sole reason that it does not bear a great master’s name. To-day everybody writes for the piano, and from this mania for composing there results a surplus of mediocre music, and the teacher often has a long and difficult task in making a judicious choice for his pupil. In this situation he will act prudently in giving the preference to works signed by artists of unquestionable talent; at the same time he ought to have enough originality, enough independence of judgment to accept such productions as may seem to him good and useful, even if the author be obscure and completely unknown.

To resume: whatever a teacher’s preference for a particular kind or for a certain school, he ought to put only good music into his pupils’ hands. This point is essential. In the same way that a strong and healthy literary education excludes all frivolous reading, so, in a musical education, that which is mediocre should be rejected; and it should be early sought to form the pupil’s taste, to elevate his thoughts, to increase his stock of culture. I do not wish to appear exclusive; I admire the true and the beautiful wherever it is met, whatever be the school to which it belongs; and in thus setting forth my principles for a basis of education, I wish to prevent the teacher from deprecating the merit of artists of the present day. I am glad, on the contrary, to pay them every honor, and in the foremost rank I recognize that Thalberg, Liszt, Ferri, Hummel, Beethoven, and many others will leave in the history of the art imperishable memories and justly honored names.