HOW TO LISTEN TO MUSIC.*

By E. R. Ayres.

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Let music appeal to the heart. Listen in the anxious desire to discover a hidden meaning. Music must speak to the inner soul. The soul that hears music—that actually comprehends its speech—is conscious of the presence of spiritual voices that come from the unknown world. Human ears have never before heard music like this. They may close their minds, but they may be, not properly, music. If Bach was, as some imagine him to be, a purely intellectual writer, he could not properly be called a musician. But Bach is full of deep emotional meaning, and the student must find it and feel its thrill.

Some teachers may not agree with the writer, but it is his firm belief that nothing in the line of musical study will do more to cultivate true and healthy musical feeling than the careful study of the "Well-tempered Clavier." If you fail to see beauty sufficient to touch your emotional nature, bring more enthusiasm, and do more preparatory work, but, above all things, listen with the sincere desire to comprehend the master's language.

There are many piano teachers to whom music is only interesting as the means of a livelihood. They count their musical gifts as being worth just as much dollars and cents to them. Joy in music means to them the light in dollars. The writer once heard a remarkable gentleman declare that his greatest effort in teaching was to produce a good tone—adding that the sweetest tone his ears had ever heard was the "clink of the silver dollar." It was this "clink" that he was trying to produce. This gentleman deserves credit for his candid acknowledgment of affection for money, for he is the only one, for his soul enters not into the kingdom where music sits enthroned. How many, how many, are entirely shut out from that beautiful realm!

There are very many, on the other hand, perhaps the vast majority of professional musicians, whose only pleasure in music is the mere intellectual pleasure they may derive. This is what some writers term "sensuous pleasure," but it is, properly, intellectual pleasure. It is a very low order of intellectual pleasure in many cases, and amounts to nothing more than the perception of rhythm and melody; or it may extend to the perception of intervals, harmonies, counterpoint, or tone color, and many other things, but those things are only the servants of music. Will you stand outside of the temple and gaze in mute wonder at the servants and doorknobs, never desiring to enter into the temple itself where the divine blessing is sought? It is an aid to the listener, because it is a servant of art. Let it lead you within the temple; there alone is the shrine where Bach and Beethoven knelt; there, the altar where selflessness, and greed, and envy, and worldliness were sacrificed and the daily offering was cleansed upon high, the divine inspiration. "To get nearer to the Godhead than other men, and thence diffuse his rays among men" was Beethoven's ideal joy. Let us seek our musical joys in the same great cathedral. Blessed is the man who learns how to hear.

MUSICAL PUNCTUATION.

By J. S. Van Cleve.

As earnest wish for some system of punctuation in music, expressed by Richard Wcddon in the August Event, is a helpful sign of the times, for when teachers begin to realize that music is something more than water-gruel, and that even when the notes have been duly chunked out and piled brick-wise in regular measures, their task is not finished, there is hope that the American people will begin to find in music that nourishment for the whole being which it is in reality, and is in such a practical way, among the Germans. There ought to be some system, or complete and intelligible method of indicating the anatomy of a musical work, but we may give two hints as to how it may be gotten at. First, every teacher knows that curved lines which abound on the printed page are not the results of the printer's caprice, but were placed there by the composer; however, only a small percentage of teachers can be said to really indocutrate the pupil in those signs. The reason of this neglect is not far to seek: it demands even more minute and laborious attention to secure correct fingering, or better say, finger-selection. Now let the teacher with a beginner insist upon the primary distinction of the curre or legato, and the dot or round staccato being established in the mind. If one should not teach a pupil to read the scale of a piece correctly, and should allow a useless child in the key of E flat to play. A natural or D flat, he would be liable to musical court martial, or the pillory of ridicule, yet to run over the punctuation is just as gross an error. There are four primary relations between the face value and the real value of a note, or between notes (that is, printed shapes) and tones (that is, audible sounds). These are, first, legato or par valuation: second, the so-called portamento, or, better say with Kulak, the non-legato, that is, 75 per cent.; third, the round or dot staccato, that is, 50 per cent., and fourth, the sharp or pointed staccato, 25 per cent.

The par value or legato, and the round staccato, 50 per cent., are the most obvious and the most essential, although all four are indispensable in the refinements of a finished art. An easy way to impress these rudimentary ideas of time upon the pupil's mind is to take the metronome, which should be upon the piano of every conscientious pupil to half the face value of the note. For example, say 160, cause him to play a simple exercise of a few notes, first holding every one through four ticks exactly, for legato, then two ticks, and two ticks, and two ticks, and two; then three sounds and one silent, for non-legato, and lastly only one tick and three silent, for the sharpest staccato. The method of discounting the notes and translating them into tones should be made automatic. This is the first specification and is the most practical, although, alas, in the wretchedly incorrect printing which we too often find, it would not be a perfect guide. The next thing to render music intelligible for the teacher, with that accurate and instinctive knowledge of form which is one of the primary requisites of the really competent teacher, is to insert the commas, periods, colons and semi-colons which are used in literature. Dudley Buck is said to do this for his vocal pupils. It needs but a moment's reflection to assure any one how much this would do for the clearness of interpretation, for the analogy between music and literature amounts to parallelism.

In addition to these two general laws of musical punctuation, one special direction should be added, that is, never blur or doteel the conclusions of the musical period, with the pedal, to the beginning of the next period. Some otherwise artistic pianists are careless in this particular. It is a sad sight to look off the last tone or chord of a period, as if a guillotine had come down upon them; but let a positive space of silence intervene, any about equal to the time of the note.
MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Trumbay, Box 200, New York City.]

HOME.

The American Opera Company, Mr. Gustav Hinrichs, conductor, withdrew from its Philadelphia season until November 26th, when it will undertake a tour of principal cities as far west as Chicago, to last till spring. It will then return to Philadelphia for a long season.

Among the novelties to be produced next season, will be Weber's 'Sylva,' and in November, Mr. Messina's 'Trumpet of Sackingen.'

The repertory at present consists of thirteen operas, including 'Faust,' 'Fra Diavolo,' 'Mignon,' 'Ballo in Maschera,' etc.

The Von-Bilow concerts will be given at the Metropolitan Opera House, New York. He will leave Germany in March, and give six concerts in New York, and six in Boston.

The Symphony and Oratorio Societies, Mr. Walter Damrosch conductor, will give their usual series of concerts at the Metropolitan Opera House, New York.

The National Conservatory of Music of America, Manager: Jesse Knight, director, numbers among its instructors Messrs. Louis Seligmann, Mr. Sibelius, and Mr. Messiah. Miss Elise Finney and Adele Marvalis.

A concert series has been formed, with the purpose of giving three concerts during the winter.

Mr. J. F. Von der Heide has returned to New York, and resumed his connection at the N.Y. Conservatory, as well as his harmony and pianoforte instruction.

Miss Anna Spingarn-Clark and Fred Clark, of Boston, announce the opening of their pianoforte school in Boston: also that they are prepared to accept engagements as concert pianists.

The Aschenbroedel Society, of New York, gave a benefit concert on September 21st, at which Theodore Thomas conducted the orchestra. Rafael Joseffy played and Emma Just played the pianoforte.

August Hickey, of San Francisco, has completed, as said called 'Monstre Hercules.' It will be performed next winter.

The Toronto Conservatory of Music, Edward Fisher, Director, has 600 pupils.

Conrad Anker has become one of the professors of the pianoforte, at the Grand Conservatory of Music, New York.

The New York College of Music has just issued its yearly catalogue. Among the names in the list of its faculty, we read those of Alex. Lambert, director and teacher of the pianoforte, Messrs. Emil Fischer, G. Dannenreuther, A. Hard-Gen, B. G. Klein, Arthur Mees and Miss Anna Lankow.

Franz Rommel will visit this country during the season 1898-99, making a tour of the chief cities from New York to San Francisco, on his way to Australia.

The Buffalo Orchestra, under Mr. J. L.und's directorship, now numbers 40 members, and eight concerts will be given next season.

The Baltimore Philharmonic orchestra, Mr. W. Edward Fawcett, conductor announces four concerts during the winter. Mrs. Teresa Carreno, and Messrs. Jossey, Harold Randolph and Dr. Hopkins, harpists, are to be the soloists.

Dr. Louis Mass, the pianist, has just returned from an extended tour through the west. San Francisco, New Orleans, Washington, are among the cities he visited.

Stiel Gericke, Joseffy, Anseroge, Campanini, Rosenthal, Monfre, and Miss Ann de Ohe will be heard at the Haymarket Hall, during the coming winter.

The Worcester music festival took place from Sept. 24th to 28th. It closed with 'The Messiah,' with Misses Emma Juch and Hope Glenn, and Messrs. Alavy and Balfour, as the soloists. Its Philadelphia season.

Asst. Stehl, has been engaged to conduct the Brighton Beach concerts next summer.

FOREIGN.

Nessly's 'Trumpeter of Sackingen' was performed for the one hundredth time, at Berlin, not long ago.

Dr. Carl Reinweck, of Leipzig, was the chief conductor at the recent Salzburg music festival, and also was triumphant as a composer.

Berlin possesses sixteen theatres, seating 17,500 listeners.

'The Three Pistols,' Weber-Mahler, enjoyed a success at Prague, in its first performance in that city, recently.

Brahms contemplates producing Wagner's 'Meister singer,' 'Lohengrind,' 'Walkirite,' and 'Siegfried,' next winter.

Two royal musical directors died at Berlin in August: Jean Vogt, who was also a composer and 66 years of age, and Fred W. Jihins, aged 80 years. The latter was celebrated for his work on Carl Maria von Weber.

Miss Gertrude Frenkel, of Boston, has been singing in London, with great success. She has gone to America for a tour of the principal cities.

The remains of Franz Schubert were transferred from the Währinger Cemetery to its final resting place, near St. Beethoven. On September 28th,主任 Schubert, a brother of the composer, conducted a memorial service in the Währing Chapel, choruses were sung, and thousands of people watched the ceremony. The grave was covered with flowers.

Miss Pauline Enya has decided to retire from the stage next year. She will pay a visit to America during the winter of 1898-99, and Miss Epsiepp will be the pianist in her tour of the United States. Miss Enya is associated with Miss Ethel Gage.

Miss Anna Eddy, of New York, made her first appearance with the Carl Rosa opera troupe in Dublin. She sang the part of Marguerite in Gounod's 'Faust.' Her success was pronounced.

Miss Patrice returns to Grey Y Yos, on Sept. 5. She will return to Buenos Aires next year, and is to receive $9250 for each appearance.

A sister of Franz Liszt has just died at Temesvar, Hungary, aged seventy-five years.

Teichroew's opera 'Masoppa,' was heard for the first time in England, recently. It was performed at A New London, the principal conductor being Leon Carozzi.

The distinguished pianist, Sophia Menter, will make a tour of France, England, Russia and Germany next winter.

RAFF'S METHOD.

To the Editor of the 'Etude.'

Sir:-As there has been of late considerable talk in the circles of your paper, regarding Raff the study practice, perhaps you will let me cite, as pertinent to the time and subject, what the great teacher, J. F. Raff, says of studies.

"He says the practice of studies or etudes is, at best, a quite needless expenditure of time. What technical exercises the student needs he can get perfectly well from a diligent and long continued practice of finger exercises, arpeggios, the scale, etc. So that, with a compact and yet simple system of technical exercises (such as Raff's own), every necessary sort of physical training can be had daily. Whereas, on the other hand, each single study—generally the practice of days or weeks—presents but one or two special points of difficulty to be overcome.

Then, too, add Raff, in an etude, is the rule, that one hand is being truly exercised; the other hand, being passively employed with an accompanying harmony, being to all intents and purposes idle; while in the specific finger exercises, both hands can be the making of some actual exercise simultaneously. Thus it will be seen that the waste of time in a double one.

"Therefore," says Raff, "bring me no etudes. Certain studies, too, those of Chopin and Schumann, for example—are indispensable parts of the literature of music; and Raff makes a great point of familiarising himself with them, and at last, as a result of his constant use of Bach, might seem to some, unacquainted with German methods, the exact equivalent of etude snatches and etude practice, the only practical use of which is to bring the student to know the comprehensive value of a certain education, and as an illustration of the fact that the Bach method, and no other, is the surest and most practical, in all dealings, things may be taken Delibes's plan of teaching, which is to give it at one and the same time. In a book of Czerny (Sonate d'étude and Ecole des Virtuoses) and some composition of Bach, both original technical exercises.

LAWRA H. EAGLE.
The term song, meaning a "sung poem," or lyric song, may be defined as a musical form having a literary character, whether vocal or instrumental. The word lyric, from lyre, was also applied to both the ode and its accompanying musical form since the musical expression of sentiment and emotion is in no sense consistent with its interpretation of the term, the word lyric is not strictly applied to the music. Mendelssohn applied for the first time the title "Songs without Words" to his music, representing the effort and the form of the song by the means of a sonorous and expressive melody and an artistic and thoroughly developed accompaniment. Mendelssohn treated this short, one-movement form with much careful, detailed treatment that he said not only to have invented the title itself.

This form of composition, which early became a favorite one, has been frequently employed by composers of standard pianoforte music. Spinning Song, Gondollied, Barcarolle, Serenade, etc., are familiar examples of songs without words.

Because a French word, meaning cuddling, boat, and lullaby, a song, the cultivation enables the performer, my forte satisfactorily.

"Spinning Song" designates a quiet, standard of full, detailed treatment. It is invented thoroughly connectedly played.

These forms of composition furnish the student excellent practice for the cultivation of song, the pianoforte and the pianoforte satisfactory. The accompaniment, although subordinate, must, like the melody, be clearly, smoothly and connectedly played. The satisfactory rendering of the pianoforte in the sonatas of the pianist, accompanied by the rocking motion of the boat, the rippling of the waves, and the singing tones of the river. The meaning of the terms song, meaning adequately understood.

"Gondolle" is a song, Spinning Song, and a lullaby or lullaby. Spinning Song, Spinning Song, Spinning Song, Spinning Song.

"Barcarolle" and Gondollied, the words barca and gondola, meaning a boat, and lied, a l’ong, the cultivation enable the performer, my forte satisfactorily.

The singer tones of the river. The meaning of the terms song, meaning adequately understood.

"Singing tones" so described. The pianist, accompanied by the rocking motion of the boat, the rippling of the waves, and the singing tones of the river. The meaning of the terms song, meaning adequately understood.

"Gondolle" is a song, Spinning Song, Spinning Song, Spinning Song, Spinning Song. The pianist, accompanied by the rocking motion of the boat, the rippling of the waves, and the singing tones of the river. The meaning of the terms song, meaning adequately understood.

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"Singing tones" so described.
Ideas are, of course, the prime requisite. Ideas with body and vitality. Yet even genuine ideas, without form, are abortive. And the success or failure of any treatment, can go but a very little distance without becoming insufferably tedious. Change and relief must come from some source. It would be easy to quote instances, especially in the cantata field, where "composers," of no contrapuntal schooling, have attempted to broaden out an idea, and have been foiled, or, at least, have failed in both. Thanks to the awakening musical sense of the country, and the advance of genuine musical knowledge, the large works of these "composers" are mostly banished from the musical centres, and find their hearing chiefly, now, at the summer "mourning" of the achievements of some wizened old fantasis, the machine "gospel hymn" and the machine S. S. tune, there is still apparently a large demand, judging from the quantities constantly ground out. Most of this music is hopelessly bad, yet we sometimes hit on an idea or an effect that is suggestive, that would repay judicious treatment, but the writer, poor fellow, is evidently at the end of his rope. Probably he feels his own deficiency, and at heart despises the plurality of the multitude who mistake his tricks of ornamentation for real musical effects. He knows that he repeats himself in his work, and, whether he considers what other people are doing, he does not want to do it. To place himself under a teacher of harmony and composition, and thereby announce himself a scholar, may not do, for have not admiring friends already proclaimed him a "professor"? Sometimes his pride goes way and he passes under the guidance of a teacher. And now, to "the" Land of Harmony and Composition. But the poor "composer," who has a little more brass and is further advanced in the art of successful trickery than he. With the latter he studies, "and the last state of that man is worse than the first." Usually the young composer studies privately, trying to invent new methods of expression, and happy as a child with a new toy when he works on an unusual composition. He probably makes profuse and promising use of modulations, and to reach a climax he beats the air and tears a passion to tatters. Then, as much as is to be learned from the works and examples of others, he studies the compositions of the modern school, Wagner, Berlioz, Brumas, etc., and discovering in them much that is grotesque, and out of he says, "ah, I have the secret!" Fortwith he throws into him music a quantity of diminished sevenths and augmented fifths. If a fence is the way he leaps it fearlessly, no matter at what the inclination or angle, no matter where he lands, as long as there is a bar. Dared listeners ask the significance of some specially bizarre passage, he answers crushingly, "Oh! that is a tete-motte." We submit that the effect of this modern school of music on the young and ambitious writer is sometimes very bad. It unsettles his mind concerning the existence of rules and all rules. It leads him into the worship of the discord, with the concord as its handmaiden. It makes him an agnostic in music. What are form, rhythm, counterpoint, canon, fugue? Patches and nothing more. Certain text-books also, notably Riehnann, Help along this tendency toward chaos. But this is a theme which can be laughed at, or present purpose, which is a thoroughly practical one.

My dear sir, let us reason together. Investigate carefully and you will find that the more successful of these great European writers who are now quoted as the apostles of vagary; had a thorough training in concrete foundations. In the case of these masters, they built, not venturing far from their foundation until they felt perfectly secure. Their works are based upon first principles, follow definite plans and develop certain simple subjects. To be sure, they use discord in proportion to their infinite ends, which are palatable to the critical ear; they resolve these discord, not always immediately and not always according to the classic formula, but always (most always) intelligently. Their works can be analyzed when one has the key. But in them, the things have (generally) a definite form, which follow a definite plan. They must be sonatas, as we understand the term. They may not contain fugues. They are certainly not stretched upon any}

[For the Etude.]

HARMONY AS A STUDY.

The study of harmony; who shall pursue it, and how great an extent? Of what practical use will it be to the composer, the organist, the pianist, the singer, the professional, the amateur?

Cut bows? In a European conservatory or course of private tuition the question is seldom asked except with bated breath. As a rule, the study is placed upon the lesson scheme, the text-book is procured and the pupil is launched forth, masters rely, upon the broad sea of musical theory. To this general rule for every student, no matter what specialty of music he may elect. If he has a natural gift for mathematical study or combinations, he probably enjoys all the work of the first year, perhaps better than the subsequent exercises. If his ear for music is acute, and his mathematical instinct obtuse, he probably gets through the first year, or half year, under protest; then to his surprise the study gradually fascinates him, and if he has a good text-book, and, better still, if he has an accomplished and skillful teacher, he soon requires no more urging, but simply directing. When this student possesses both the mathematical gift, both fired by ambition, he makes his mark, and probably a very high one, as a composer; and, even as a player or singer, his performances are marked by a high degree of intelligence. In short, you recognize the master in all that he attempts.

"From" the teacher asks modestly, "what will you study?" The pupil replies, choosing some customary branch of study. Usually he refuses to attempt harmony, but sometimes the teacher succeeds in convincing him of its importance. In case of vocal pupils the teacher falls almost invariably to even start the pupil. With young pupils of the violin, or other orchestral instruments, the case is about the same in these species. Piano students, a small proportion will try for one term, and perhaps half of these go on farther, and a few get over the hill and reach the point where the study continues with its own momentum. In the organ department the proportion of those who will undertake harmony and persevere until it "goes itself," is considerably better, and, as is natural, the few who enter for composition are easily persuaded to start in the harmony race. But of these starters, oddly enough, the proportion who hold out for a year or two is fully as small as in the other departments. In fact, about all of these latter beg to leap over the preliminary work and right away to practical composition.

Such is the state of affairs in America. How can we meet it? What, after all, is the real advantage of the study of theory, and especially in its highest branches? Look with me, first, at the case of the composer. A young man feels certain ideas stirring within him, certain melodic bits. Sitting down at the piano, or the organ, he finds himself able, after a certain amount of "feeling around" with his right hand, to realize these ideas in actual sound. The left hand soon succeeds in working up something for the harmony, and lo, a composer! Possibly after a number of trials something really clever is invented. How common this is, and even with persons who know little or nothing of the science of music! Sometimes these "composers" are even unable to treat upon paper a note of the composition, in which case there is a job for a musical "hack," who knows enough to serve this purpose. Practice at this "composing" gives a certain facility. Perhaps the "composer" strikes a popular vein, and makes a "hit" with a singing or song. Perhaps he finds a publisher and makes a "hit." What does he need of harmony study? Is he not a composer, and may he not look down, with compassion, on the toiling musicians who are laboring through the sonata form? "Ideas," says he, "ideas are what we want." Prospect for总经理 to a critical teacher would have been condensed altogether. Then, by all odds keep away from the critic, and take only the dear public into confidence.

The etude.

Procrustean bed, but while their materials, like the bits in the kaleidoscope looked at from the wrong end of the instrument, are猛然 and heterogeneous jangle, when looked at from the right end they spring up into forms, elegant and airy, novel and ever beautiful. Now these composers prepared for this by the strict and dry study of harmony and counterpoint. They learned, by hard drill of years under a taskmaster, to develop a scheme, the original or given, and to extract its musical capabilities. They learned the significance of this or that chord, this or that tempo, or that style of phrase and response. With practice and close criticism came clearness of conception and breadth of vision. He only can afford to be above the law who is a complete master of the law. There is a great difference between being a law unto one’s self and being lawless. One does not need to be very keen-sighted to detect the difference between composers of these two classes.

People sometimes bewail the small recognition given to the American writer of music. Is there not too much reason for this state of things? Is not our American civilization, with its quick jump from obscurity to prominence, and from poverty to wealth, greatly responsible for the backward state of music? Life is short and everything rushes, but art is long. It is but a child as the composer in any branch of the art, and to accomplish this as quickly as you can, there is just one way: Lay your foundations deep on the solid rock of harmony and musical knowledge. A proper text-book is good, but an accomplished and judicious teacher is far better. He will criticize your work as you go along, and if you cannot study long enough to get all the knowledge you can. If you cannot take lessons in person, much may be accomplished by lessons in correspondence. This is often and successfully done. Learn to use thoroughly and effectively the eight-note scale, major and minor, before you allow yourself the luxury of the thirtysixth scale. These latter are entirely used for only one of two effects—to smooth over a sharp angle, or to make a modulation. Remember that firmness and security should precede elegance. The rock should exist before the vine that hides it. As to modulations, they should be used only for a definite and unmistakable object. There are certain fixed and recognized rules in musical progression, just as much to day as two centuries ago. The dominant seventh with its resolution dominates the situation in the elaborate modern music as much as in the days of Sebastian Bach.

By the faithful study of counterpoint and imitation you will develop the definite instinct which is essential for the best writing of even a song and its accompaniment. Perhaps you do not aspire to any composition above that for the Sunday-school. Even then you should study harmony. Surely our children are worthy of the best of our gifts. Why should they be put off with the paltry trash now served up to them? Look at the Andante of the Symphony, simple and artless as it can be, and reflect that it took the master Haydn to write that masterpiece. You will be abundantly repaid for all the time and attention you can give to harmony. Then what about the study of the modern works just alluded to? Let us take clear views. The modern school has come to stay. Only the excesses and the vagaries will be surely and relentlessly lopped off in time. If we judge these works in the light of clear and defined harmonic knowledge, they will do us more good than harm. They will rapidly and steadily rate them at their proper value.

Mr. Editor, I have far transcended the limit I had set for my article, and have not touched on the subject of harmony study for the player and singer. If you will allow me to add a short subsequent article on that subject I shall be obliged to you. Very truly yours, S. N. Phippold.

This is one extremely important point, and it is this: do not stop in playing a piece. It is better to deceive, to sacrifice neatness, accuracy, even to improvise, rather than to stop. If such a habit is given up, then fear becomes invincible.
AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION FOR ASSOCIATESHIP. 1888.

GENERAL MUSICAL THEORY.
DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination for candidates entering for musical theory alone, consisted in the presentation of an original examination.

THEORETIC EXAMINATION.

The Theoretic Examination consisted in a written examination in the following branches—

V. Write, and resolve (authentic cadence) several dominant seventh chords in both major and minor keys, in different inversions (7, 6-5, 4-3, 2) and positions (with 8, 5, or 3 in Soprano) Use signatures.

VI. Write and resolve chords, employing dominant seventh chords.

VII. Write several deceptive cadences, employing dominant seventh chords.

VIII. Write and resolve chords of diminished seventh on C, G, B, A, and E.

V. Write and resolve a so-called chord of the ninth.

VI. Write, indicating their derivation, one or more chords of the third, fourth, and augmented sixth, and third, fifth, and augmented sixth, and resolve each in at least two different ways.

VII. Write and resolve several augmented fifth chords. Use proper signature.

VIII. Give examples of different kinds of minor scales both with and without signatures.

IX. Work out the following Bass in four parts; indicate derivation of each chord, and whether major or minor.

X. Harmonize the following Choral for four voices.

COUNTERPOINT.

Whose system of Counterpoint do you employ?

I. How many orders of Counterpoint do you recognize?

Name and define them.

II. Add to the following cantus firmus—

A. A counterpoint above, note against note.
B. C. A counterpoint above two against one, employing syncopation, or suspension.
D. A florid counterpoint, 3rd above or below.

MUSICAL FORM.

I. What is indicated by the following sketch?

II. And by the following?

III. Carry out the following, either rhythmically or as a melody, so that it shall form a period. Mark subdivisions with brackets and designations.

IV. Reconstruct the following, begin when you please, and change the value of notes, so as to bring the whole within the limits of a complete period.

V. Briefly describe the Rondo form.

VI. Briefly describe the Sonata form.

VII. Analyze the accompanying Sonata movement, indicating, by means of terms brackets, figures, (metrical cipher) etc. etc.—

A. Principal and subordinate themes, both in exposition and development.
B. Connective or transitional passages.
C. Organ point.
D. Keys passed through in the development.
E. Subdivisions of theme, motivic structure, and such other minor points as would indicate a thorough understanding of the example submitted.

ACOUSTICS.

I. How may the velocity of sound be determined?

II. What are the characteristics of air waves?

III. On what does the loudness of sound depend?

IV. What is the vibration-number of French pitch C?

V. What is the actual pitch of played on a stopped organ pipe?

VI. Which is the better transmitter of air waves, air or water?

VII. To what class of instruments may the human voice be best compared?

VIII. Briefly explain the production of a vocal tone.

HISTORY.

I. Name several early English composers.

II. Give some account of Pachelbel and his labors.

III. Who was Allegri? What is his most famous work?

IV. From what was the Symphony derived?

V. Name some of the most illustrious symphonic writers born since A. D. 1750.

VI. Name the greatest French Orchestral writer.

VII. Name some of the predecessors of the Piano-forte.

VIII. Mention some of the principal composers, both ancient and modern, for the piano-forte, its predecessors.

IX. What is an Opera? an Ornament? a Cantata?

X. Mention chronologically some of the most important opera composers.

TERMINOLOGY.

I. Define Key or Mode.

II. Write the following in full—

III. What is an enharmonic change? Give example.

IV. What are passing notes, and how are they exemplified in the following?

V. Name four of the principal varieties of mode in order of ascending.

VI. What is an accidental?

VII. Describe what is meant by Key, by Keynote or Tonic.

VIII. Name the varieties of simple time.

IX. What is compound time?

X. What is a chromatic scale?

XI. Define leading-tone.

XII. Is this a tie or a slur?

XIII. What is the essential difference between 3-4 and 6-4? In other words, why is one composition written in 3-4 time and another in 6-8 time?

XIV. What is a Cadence?

XV. Give the significance of "Dal Segno," and indicate its proper pronunciation.

PIANO-FORTE.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted of test exercises in touch, technique, reading at sight, transposition, and the performance of selections, at the discretion of the examiner, from the list of works given in the Prospectus for Associateship Examination (see Prospectus), supplemented by original lists handed in by the candidates.

SPECIAL THEORETIC EXAMINATION.

I. Describe or diagram the proper position ("ready to play") for a beginner at the piano-forte with regard to the following particulars—

A. General position of the body, including relation to the keyboard and height of stool.
B. Position of the fingers (1, 2, 3, 4, 5).
C. Position of the thumb (1).
D. Position from the second joints of the fingers to the wrist.
E. Position from the metacarpal (knuckle) joints to the elbow.
F. Position from the elbow to the shoulder.

II. Define the plain Legato Touch, and give a general idea of the position, action, and condition which each of the above members, from the finger tips to the shoulder, should assume in this touch.

III. Define and describe the Clinging Touch, and mention to what class of passages it is best adapted.

IV. Minutely describe the performance in the a. Finger Staccato.

b. Wrist Staccato.

c. Wrist Pressure.

d. Elastic Touch.
e. Simple Arm Action.

f. Combined Wrist and Arm Action.

V. Suggest some exercises suitable to the correction of the prevalent Staccato habit.

VI. a. Describe or diagram the proper position and use of the hand for octave playing.
b. Mention a common fault in the position of the hand in playing octaves.
c. Suggest suitable exercises for the correction of the habitually "stiff wrist" while playing octaves.

VII. Briefly describe the Pedals and how they should be used to secure the best effects.

VIII. State what discrimination, if any, you would make in the legato touch to be employed for the artistic expression of the following examples, and the reasons for your conclusions. Supply pedal signs.

CHORUS

(to be continued)
THE ETUDE.

A LIVING REPUTATION is seldom acquired quickly. It is by a slower process, by the prevailing commendation of a few real judges, that true worth is finally discovered and rewarded. — WILLIAM COTTON.

SOME MUSICAL BLINDERS.

EUGENE TRAYER, MUS. DOC.

BLINDNESS THREATENING.—To study once at eating or school work. It can be done, but the inevitable result is dizziness and failing eyesight. As the stomach is the replenisher of the brain, one or the other must pay the penalty. Nature is unforgiving and remorseless, and exacts her dues to the uttermost farthing, nor will she permit the body to serve the hand and think any more than is a bad one. The evident lesson is look out for your body, and in due time you will be able to care for somebody else.

BLINDNESS THREAT. —To be over—nice or particular. While you are hunting for pins and needles, somebody else will be picking up gold dollars. While one hand is on shore polishing his gun, two other men went out in the boat and shot twelve wild ducks. The man on the shore finally blazed away and hit six empty bottles which some mischievous boys had dropped into the water for his decoys. While you are trifling, some one else gets all the game.

BLINDNESS SECOND.—To attempt to teach before you learn how. Hosts of people are trying to do this and they wonder why their success is so limited. To teach well is to know what to give, and when and how to give it. You are not a teacher until you know this clearly, and your mistakes will outnumber your successes until you learn these prime requisites.

BLINDNESS THIRD.—To think you are too old to learn. If I remember rightly, Michael Angelo did his greatest masterpieces after he was ninety, and Humboldt wrote his wonderful work, the Kosmos, after he was eighty. "It is never too late to mend."


THE MEETING WAS AN OPPORTUNITY FOR THE MUSICIANS TO DISCUSS THE PROBLEMS OF THE SCHOOL, AND TO EXCHANGE OPINIONS ON THE SUBJECT. THE MEETING WAS CONSIDERED A SUCCESS, AND MANY WERE ENCOURAGED BY THE RESULTS.

THE ART OF STUDYING

EUGENE THAYER, MUS. DOCS.

Is a series of brief letters in which the writer offers a few suggestions to his pupils and colleagues on the art of studying music. The letters are written in a simple and conversational style, and are addressed to the pupils of the institution.

THE PHILOSOPHER'S OPINION OF MUSIC

Music surpasses every other of the imaginative arts in exciting enthusiasm; in winding up to a high pitch those emotions of elevated feeling that are inherent in the character, and of which this excitement gives a glow and a fervor, which, though transitory at its utmost height, is precious in sustaining the life.

This effect of music I had often experienced, but like all my pleasurable susceptibilities it was suspended during the greater portion of my life, and was not again felt until this summer, when I returned from my travels.

The effect of music on me in this instance was a simple one, yet it was a powerful one, and it made me realize the importance of music in art.

The music was played by a string quartet, and it was a fine piece, full of pathos and beauty, and it made me feel as if I were in the presence of an artist who had created something wonderful.

The music was played in the concert hall of the school, and it was a fine hall, with good acoustics and a fine stage. The music was conducted by a fine conductor, and it was a fine performance, full of life and beauty.

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PRACTICAL LETTERS TO TEACHERS.

BY W. S. R. MATHEWS.

It necessarily happens that the advice offered from time to time in these columns is somewhat off-hand in point of preparation, and based upon imperfect information as to the nature of the problem which it is intended to apply, hence it would not be strange if very little of it came to practical fruital in the experience of the questioners. The assurances received from month to month, however, lead me to think that, in one way or another, benefit is derived from the suggestions herein made, but it is seldom that I hear of any particular prescription that it met the case of the immediate applicant. For this reason I think best to open the October session with the following letter just received, which explains itself, and will, no doubt, prove interesting to other correspondents.

Dear Sir:—You will remember in your reply to me, in the August column: "Advice to a Hard Case," you requested me to let you know how I got on after following your advice. By the way, the first paragraph in that article does not apply to your humble servant, although it contains a "pointer" for a good many other singers. Acting on your advice, I abandoned my old system of practice, for "Mason's Technics" and the "Technicon," and have spent one hour with them, against two hours on reading and interpretation, ever since this summer. The two-finger exercise in the elastic touch has limbered up my fingers and joints, and this form of exercise produced the same effect on my wrists; while the accent and rhythmic work has fulfilled every purpose for which it was written.

But I wish in particular to acknowledge my indebtedness to the Technicon, for without it I do not believe I would have accomplished anything, and am aware of my condition of hands before using it. My confidence in this invention, and my interest in the theories on which it is founded, is unlimited. I believe I could write a whole volume in praise of it.

You will remember I wrote you that my trouble was caused by stiffness of fingers and joints; the Technicon has proven 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 only, and under control. The inability to do this was the obstruction to my progress. This is but one of many advantages I have obtained through the Technicon. I hereby express my gratitude for your advice so kindly given, and the same to the 'Edume for so much of its valuable space in the development of the ear.

Yours, respectfully,

G. W. J.

Ques.—What would you recommend in place of Dr. Ritter's "Exercises in Musical Dictation," for ear training, since I infer, from your article two months ago, that you do not approve of that?

Ans.—It was not my intention to disapprove of Dr. Ritter's work, although he seems to have read the article under that impression. The work, as I said there, has a great deal of practical value, particularly for the novice in writing music. I mean the art of filling measures with notes of different values, combinations of time, etc., and to some extent for ear training, properly so called. It is not radical in its analysis. This appears in the mere phraseology. When a musician says "bar" for "measure," and uses the term "tone" for a musical sound and for an interval between two tones, it immediately appears that he is not careful in the use of words to convey his meaning, however definite he may become when his feelings are aroused. English terminology in music is full of carelessness of this kind, from which German is free. It is the duty of educated and learned German musicians, I think, to bring over into English musical terminology the definiteness and precision of their own language. The terms "pulsation," as well as its derivatives "half-pulse," etc., are accurate names, well recognized among theorists who have had occasion to make use of them. The terms do not imply anything but what they mean ashythmically, that the pupil can distinguish between a four-fold and a two-fold measure by ear, which nobody can deny.

There are certain elementary rhythmic concepts which a pupil ought to form as soon as possible. The radical one is that of pulsation, the steady on-going of the pulse or rhythm. The second is the idea of changing the pulse into measures, which is equally radical with the other, and perhaps comes to consciousness as soon as the other—certainly immediately after it. Then the grouping or motivation of measures in the measures. This assumes many different aspects, depending upon the judgment. The pupil is never more than an implicit realization that carries on with very little variation for any measures in succession. One of the most striking examples of this is the slow movement of Beethoven's seventh symphony, where the two measure motif consists of two two-pulse measures, the second pulse of the first measure containing two half pulses. The notation, therefore, consists of a quarter, two eighths and two quarters. This figure is repeated over and over again.

If the reader will write these note-forms upon paper just now, most likely he will realize more perfectly what I am saying. In the first volume of "How to Understand Music," I undertook to suggest ways of bringing to conclusions the answers to a few practical questions. It is quite possible, as Prof. Ritter seems to promise, that in his next volume upon harmonic dictation, all these desired improvements will be fully realized. We will see. Meanwhile let us remain serene.

W. S. R. MATHEWS.
SOIRÉES DE VIENNE.

VALSES CAPRICES.

Revised and Fingered
By NEALLY STEVENS.

d'après FR. SCHUBERT.
PAR FR. LISZT.

Allegro con strepito.

N°6.

sempre s' e marcissimo.
scherzando con grazia.
A KNOWLEDGE OF THE RELATION OF PHYSIOLOGY AND ANATOMY TO PIANO PLAYING.

I shall endeavor to demonstrate that there is, in the elementary one of the art of piano playing, a feature which until recently had been insufficiently studied to gain practical results therefrom. Physiology itself and in piano playing may be divided under four heads, viz.: 1st. Emanation. 2nd. Motion. 3rd. Control of equilibrium. 4th. Coordination.

I shall endeavor to show that under these heads lie the physiological elements for the reproduction of those all-important results of piano playing, which may be included under the head of practical technique.

1st. Emanation. Here we start at the very foundation of whether we look in the artistic or scientific standpoint, for emanation is represented by that crowning glory of our race, the brain, from whence all must emanate not only the artistic or musical, but also the material or mechanical in piano playing; the hand with all its connections, both nervous and muscular, being but the medium or machine, the details of which should be fully controlled by the great nervous centre, the brain. And here we see the real art; with a most vital principle, and more etc. by slight influences than the muscles which they connect, and hence the 100 frequent occurrence of nervous prostration and paralysis among hard working, ambitious piano players, in that the volitile action transmitted through the motor nerves is not properly absorbed by the sluggish molecules of the respective neurons, so as to allow its influence to pass out of the system through the nervous centrum, but remains in the system as an irritant, showing the nervous system in a state of irritation, which is called a "complete circuit," and the physical medium of the piano player may be said to be made up of a number of these circuits. By careful and individual treatment of each circuit involved, its sensitiveness can be increased until each circuit is complete, allowing thereby, active volition of the great central battery, the brain, to pass to its destination, the muscular system, without obstruction.

We will proceed to heading No. 3, viz.: Motion. Here we come to visible effects produced by mental volition passing through the motor nerves and acting upon the muscular system.

Here we meet that factor in the physiological side of piano playing which absorbs so much time and attention in its treatment and development, and without which development the piano player is helpless. Surely here is a legitimate subject almost independent of itself in and aid the pianist, not only by explaining the physiological causes which obstruct, or mediums which are involved in piano playing, but also for supplying scientific means for teaching the anatomical details in a more direct and economical manner.

Now, as I have already said, I do not wish to make use of long anatomical names, neither will I take up your time by checking the details of all systems involved; but I will ask you to remember that the muscles of the hand and arm are divided into two distinct systems, the smaller or intrinsic (or striking muscles), and the Extensor (or lifting muscles), the latter being what anatomists call the counter muscles or antagonistic organs. These systems, by their contractile and relaxative actions causing backward and forward movement, it so happens, that the keyboard not having any power of active movement, proved to be a very uneconomical medium for the same (which probably explains why so many piano students and teachers, and the public too, have been so bewildered in their efforts). It does not bring about in the hand's mechanism that equal balance of parts, that control of equilibrium which is so necessary for the production of a perfect pianistic hand; but on the contrary, the tendency of keyboard exercises is to unduly develop the extensors, or muscles stronger than the extensors, so that there is naturally a minus in the hand's mechanism as a pianistic medium, and that, by the way, is in the manner of a band in exercise, in that it tends to over-develop the flexors, thereby placing them beyond that sense of control, of which importance for producing tone shading through the medium of digital touch.

But, as for the muscles on upper side of hand and arm, receive due development, then they become the medium which the brain uses to act as a restraining force, to resist the extensor, which is the most important feature which my long investigations into the physiological side of piano playing has revealed, and which, in my opinion, is the most important members of the hand's anatomy, if maximum results are to be expected. For the attainment of these maximum or additional results, accessory means must be resorted to, instead of relying upon keyboard exercise only. This is a feature which has been recognized by some leading piano teachers in Europe, but not to that degree that it should be. As shown by the inadequate means which they employ for its treatment, their method being merely of a calisthenic nature, instead of by a scientifically arranged system.

I can probably impress upon many of my hearers the value of accessory means (and especially those who are musical and scientific) of education (or physical or scientific appliances) by calling their attention to a fact, well known to them, viz.: that the most satisfactorily and cleanly burned fuel, is that which is kept in a clean fireplace; also, that the most clean and perfect of the great nervous centre, employ for its treatment, their method being merely of a calisthenic nature, instead of by a scientifically arranged system.

We have followed the course of the physiological stream through which the muscular emanation flows from the brain to the hand of the piano player, passing as a medium of the piano player may be said to be made up of a system of training the muscular and nervous anatomy of the arm, value of accessory means (and especially those who are becomes automatic, thereby allowing the mind to volition. This necessitates careful attention that every detail involves received its due attention, the more independent of mechanical power motions, and the more thorough and accurate discrimination between them. This should be done by exercising each finger separately, but farther that than, exercising separately an individual finger, and instead of concentrating the mental power upon notes, allow the full power of mental volition to concentrate itself upon the individual muscular energy, and it will be found that sluggishly responsive muscles can be gradually exercised into more and more vitality, until they become at length thoroughly responsive and are able thereby to produce effortlessly that great desideratum, viz.: a correspondence of muscular action to the mandate of the will, a response which is as instantaneous and independent of muscular energy, so that the mechanical side of piano playing becomes automatic, thereby allowing the mind to pass over the muscular side with all its delicate inflections and emphases.

1st. Emanation. Here at 1st. Emanation. Here at the very foundation of whether we look in the artistic or scientific standpoint, for emanation is represented by that crowning glory of our race, the brain, from whence all must emanate not only the artistic or musical, but also the material or mechanical in piano playing; the hand with all its connections, both nervous and muscular, being but the medium or machine, the details of which should be fully controlled by the great nervous centre, the brain. And here we see the real art; with a most vital principle, and more etc. by slight influences than the muscles which they connect, and hence the 100 frequent occurrence of nervous prostration and paralysis among hard working, ambitious piano players, in that the volitile action transmitted through the motor nerves is not properly absorbed by the sluggish molecules of the respective neurons, so as to allow its influence to pass out of the system through the nervous centrum, but remains in the system as an irritant, showing the nervous system in a state of irritation, which is called a "complete circuit," and the physical medium of the piano player may be said to be made up of a number of these circuits. By careful and individual treatment of each circuit involved, its sensitiveness can be increased until each circuit is complete, allowing thereby, active volition of the great central battery, the brain, to pass to its destination, the muscular system, without obstruction.

As regards the piano player they are twofold:- the nerves of sensibility which connect the fingers with the brain, conveying the sensation of touch, and the motor nerves which connect the ear with the same great central reservoir of intelligence, conducting the sensations from the ear to the brain. Of course, it is evident that the influence of these connections is the closest, and our former three headings must be exercised at the keyboard before the sensations of touch or of bearing are felt. Consequently, when the pianist has motion of part or of particular muscles, with proper intervals of repose for repair and growth, muscles may be developed in size, in power, and in their power of production (represented by my first three headings), then can the medium of sensation transmit to the brain the satisfaction of repose, or the consciousness of production. It is plain, therefore, that our fourth heading, sensation, relies upon the productive agency for good results, and as a tell tale point most directly to the technical machine, and the only method we can use in our plan to make it operate is to have extracted, with great care, from the physical medium, the pleasure which we are going to reveal, for all touchers are aware how that nature has blessed some pupils with more than ordinary amount of part or all of these endowments, and others in which we are lost.

Although I have been called upon to address you upon the physical or mechanical side of piano playing, yet I have been asked to discuss the qualities which would enable the pianist to magnify the physical attributes of manipulative skill to the subordination of emotional and intellectual ideas in music, and to develop them to the utmost extent. I can think of the most economical manner a maximum of those powers which control the quality of tone in the piano. It is as much as I hope to do in this hand as to avoid touching the keyboard in an indifferent way, making it, on the contrary, a medium of true emotion expression. —— J. ISMACUS.
SIGHT-READING.

BY R. W. NICOLL.

"SIGHT-reading," although partly a gift, can in a great measure be obtained by well-directed practice. There are a few rules which it would be well to keep in mind when learning to read music. If you are able to arrive at the proper speed of performance, and have a correct impression of the piece to be played, you are more than half-way towards attaining a good sight-reading. The following rules will be found exceedingly helpful:

1. Always look at the time Signature.
2. Look at the key Signature.
3. Look at the pedagogical notes (such as 'with diminuendo,' 'crescendo,' etc.).
4. Look at the dynamic signs (e.g., 'forte,' 'piano').
5. Look at the articulation signs (e.g., 'staccato,' 'legato').
6. Look at the figures above or below the staff, which indicate the notes to be added.
7. Look at the fermatas, which indicate that certain notes should be held for a longer time.
8. Look at the slurs, which indicate the notes to be played together.
9. Look at the ornaments, which indicate the notes to be decorated.
10. Look at the tempos, which indicate the speed of the piece.

By following these rules, you will be able to read the music more accurately and comfortably.

The above rules are especially important for young pianists, as they will enable them to play the music more accurately and comfortably.

FRANK LISZT'S MOTHER.

BY L. RAMAY.

Anna Lager was the daughter of a German artisan, of German origin, who had settled in the little town of Krona, near Vienna. Here Anna was born and brought up in a humble household. The position of the family in which she was reared was, of necessity, in her father's circumstances, small and narrow. This had taught her early to put her trust in the kindness of others.

One day, in the summer of 1801, she entered the hands of a young pianist, Adam Liszt, who, as her chopin, was a very light, lowly, a pure mind, a true heart and that treasure of domestic life which every age has known how to estimate in women.

Her external appearance corresponded with her virtues; somewhat tall and slender, her movements expressive, her sighs murmured from her bosom unceasingly and immediately from a simple mind and warm feelings. Her features were regular, calm and peaceful. Her eyes particularly, which were dark, and even looked forth warm, but without passion, gave a sweet grace to her black hair, which, according to the custom of that time, she wore grated over her temples, added still more to this picture of simple beauty. At the age of 18 she was married to a worthy and respected man, whose every age has known how to estimate in women.

That was Franz Liszt's mother. She had nothing of that famous poet-mother, with her powerful mind, world-loving heart, and love for mankind. She was rather the female mino, whose inner life closes at external contact. But she was all soul; that spiritual character was truly a treasure of domestic life, which raised all the above above a generous and unselfish love for mankind. This love lasted, pure and unchanged, through a long life. When she cradled a child on her heart, she became a singer, and the same vibration, though perhaps not so powerful, the same passion, which raised above above a generous and unselfish love for mankind. This love lasted, pure and unchanged, through a long life. When she cradled a child on her heart, she became a singer, and the same passion, which raised above above a generous and unselfish love for mankind. This love lasted, pure and unchanged, through a long life.
Questions and Answers.

Ques.—I. In Heller’s Studies, “Preparatory for the Works of Chopin,” op. 154, Bk. 1, No. 7, I find the time
and the bass in the order for the right hand. In the right hand there are only five eighth notes to be played to the
first six in the bass. Yet after three eighth notes for the treble, comes a black note without a stem, standing
alone. Please tell me how shall those first half measures be played together? I find the form repeated often in the
same study. In number 17, I find the time, yet the movement seems all through to be real ½ time. Can you
tell me how it is?

Ans.—1. The right hand part should be five quarter
notes, and not “five eighth notes.” The five quarter
notes should be played against the six eighth notes of
the bass. The black note you refer to is only apparently
without a stem; it properly belongs with the notes imme-
diately following, and appropriates the same stem. In
other words, you should play (in the first measure) $\frac{1}{2}$
$\frac{1}{4}$ and $\frac{1}{2}$ together (at the same instant). Just as if they
made the sweetest harmony. When two notes not on contiguous degrees of the staff, one is placed a little
to the left of the perpendicular line.

You should practice with each hand separately, observ-
ing only two beats in each measure. These two should be
strongly accented, and each hand should be its part
equally as possible, except on the two beats, when the accents must be
exactly together. This is an interesting and useful study
based upon a passage of the same kind in Chopin’s G
minor Ballade.

As for No. 8, one of the principal merits of the study
is the very fact that the rhythm is not what it appears
to be. It is $\frac{1}{2}$ time and not by any means $\frac{1}{4}$. If it were
the latter two you should accent the first and fourth
notes. As it is, it will be advisable to accent strongly
the first, third and fifth until you thoroughly comprehend
the rhythmic character of the study.

There is an edition of Concor, op. 9, with English
words, by Theodore T. Barker. The 20 Solfeggi of Abi
are also published with the Italian syllables, do, re, mi,
etc. Both these can be furnished by the publisher of
THE ETUDE.

Ques.—Will you please tell me if there is anything
that will give one a correct pronunciation of names of
musicians, composers and performers, both instrumental
and vocal?

Ans.—Try “Ludden’s Pronouncing Dictionary.” There
is also a useful little work of the same kind by
W. R. S. Mathews.

Ques.—An old fashioned choirmaster of fifty years
ago would like to inquire of the editor of THE ETUDE why,
with the great advance in music, the favorite church tunes
for congregational singing still continue to be “Boyl-
ton,” “Rockingham,” “Bethany,” etc.? Can’t somebody
write something better for the old familiar hymns?

Ans.—It does seem that as we become more musical
in our tastes, and as musical education becomes more
general, we ought to enjoy a better class of music in the
church, but, in many places, the actual state of affairs is
precisely the reverse. There are perhaps, at present in
the United States, several thousand persons possessing
musical taste of a high order, all of whose music is
the work of the same character who could have been found fifty years
ago. The musical progress of our country has been won
derfully. There are “schools of music” on every hand;
but it is fashionable to study classical music; the best com-
positions are heard everywhere. There is a new composi-
tion beginning to attempt the higher forms of composition;
and yet, there are many, many churches in the land in
which the standard of do-to-day is infinitely lower than it
was fifty years ago. In these very churches there are
very many persons who are present every Sunday and
every other day than Sunday. This is a quite strange thing, but the cause is not far to seek.

The country has been flooded with composers of the
fifth rate, many of whom were prominent in religious
circles, and who, by reason of theirearnestness in Chris-

Ques.—What is the best set of studies to give little
children after Emery’s Foundation Studies? Also, the
best to prepare for Craner, and to immediate follow
S. K. S.

Ans.—Perhaps there is no other subject pertaining to
the work of teaching concerning which there is so much
difference of opinion as the matter of studies. The study
of music has not yet taken the definite shape that is char-
acteristic of other studies. It is so hard to mark. When
hundreds and thousands of schools use precisely the same
notes in Latin, Greek, mathematics, etc., and in
text-books in Latin, Greek, mathematics, etc., and in
almost exactly the same order. It is but more remark-
able that there are perhaps not even two teachers of
music who use the same studies throughout, in the same
progressive order. There are several reasons for this:
state of affairs: the relation of the piano pupil to
the teacher is generally that of a private individual whose
course of study need not in any way affect the course of
any other student. The class system would, in music, as
in other studies, necessitate a greater uniformity.
There are, therefore, many pupils who do not
consider any particular set of studies indispensable.

Some of the leading teachers use certain of the Czerny
studies, for example, almost constantly with pupils of a
certain grade; others of equal ability discard Czerny al-
together. And so it is with reference to almost any set
of studies. The teacher may mention many books.

Here is a subject, therefore, involving the judgment of
each individual teacher. There may be some advantages
in having a definite course of study before the pupil, both
for the teacher and for the pupil. The teacher is relieved
of the annoyance of taking the subject into special
consideration so many times in the pupil’s career. Hav-
ing fixed his course at the beginning, the teacher has no
more trouble with the question already solved. Some
teachers spend much valuable time in looking anxiously
through interminable volumes of “studies,” perhaps
without a single line that is of any possible use.

It is always best to remember this in asking
questions in the next number of THE ETUDE:
1. Is the small pipe organ not better,
in a parlor of good size, than a reed organ?
2. Is the organ not better, in a parlor of
good size, than a reed organ?
3. Is the organ not better, in a parlor of
good size, than a reed organ?
4. Is not the organ a humbug?
5. What is the best organ, in
Philadelphia, to make as good a
small pipe organ as any organ builder?

N. N.

1. Small pipe organs and large reed organs are about
the same price.
2. Question indefinite. What do you mean by a small
pipe organ? One of two manuals and full set of pedals
and 10 or 20 registers would be very effective in a parlor,
and of course better than a reed organ.
3. Personal questions cannot be answered except
in person or by private letter.
4. The reed organ is not a humbug, but a very useful
instrument in its proper place by the side of the piano.
It is also a very good musical missionary.
3. Another personal question: “Comparisons are odious.”
Isn’t it always best to remember this in asking
questions?

EUGENE THAYER.

Ques.—What is the best basis of a thorough musical
education?

Ans.—“The corner stone on which the musical education
of a young pianist should be built should be the works of
Beeth, Mozart, Beethoven, with the studies of Czerny and
Clementi, and the composers beyond the present stage of
modern structure” Mendelssohn, Chopin, Schumann
and Liszt. But the classical foundation is all impr-
tant, as it is necessary to form the taste of the music, and the
student should take care that the general musical edu-
cation become a part of his life. For example, the
development of the brain, the growth of language, the
development of the general mental intelligence and learning
which make the artist in distinction from the artisan.”
CHAPTER VIII.
ON READING.

120. How ought one to read? There are two methods. The first may be designated as exact reading,* and the second as rapid reading.

121. What is meant by exact reading? Exact reading consists in strictly observing the notes, time, accents and fingering, without passing over the least fault; not in beginning over again after each mistake made, which is a very bad habit, but preventing faults by close attention, slowness and precision in the glimpses.

122. What is understood by rapid reading? Rapid reading consists in giving less attention to absolute accuracy, and more to rhythm, expression and the general character of the piece. It is well to make this reading with a regular execution at first sight, and to strive to play the piece connectedly from beginning to end, observing all the shadings, and to a certain extent the correct time.

123. In what cases is exact reading recommended? Exact reading should be done in the case of all music destined to be learned.

124. Why? Because bad habits are often formed at the start. Many a pupil succeeds with great difficulty in correcting faults that he has made in the first reading of a piece.

125. In what cases is rapid reading advisable? In the case of all music that is merely to be read and not studied.

126. Why? Because the object then is to understand the general sense of what is played, and to make others understand.

127. How should one read in four-hand or ensemble playing? All reading for several performers should be rapid reading. A tempo should be taken which can be sustained by all the players; an empty measure should be counted before starting together, and the performance continued to the end, without once breaking the rhythm.

128. Of the two modes of reading, which is preferable? They are of equal importance. In reading exclusively in the first manner, a pupil would contract the habit of slow execution, which would never allow of reading a piece in its correct time rapidly and agreeably.

In reading by the second mode entirely, one will never attain to correct execution at first sight.

*This mode of reading, that I have seen employed by no one else, has rendered me so much service in teaching, that I must recommend it to pupils. I apply to reading the same proceeding as in composition. I make reading mechanical. (See Chap. I., No. 6.)

† During the first years of study, a pupil would do well to confine himself exclusively to exact reading. The pupil whose eye has not been educated by exact reading escapes a thong of details because he does not see them (rests, accents, fingering). He is then incapable, not only of correct reading, but also of playing well any piece practiced without the aid of a teacher. Left to himself, he will, at most, in the second reading, only correct some of the faults in the first; there will always remain enough to mar the execution, and make work unhappy.

129. Is the choice of music for reading a matter of indifference? By no means. It is advisable to read music that is comparatively easy, to select pieces in which the two hands have nearly equal importance. It is often useful to read music for four hands, and not get accustomed to playing exclusively, either the first or second part; otherwise, one will have a specialty that can never be safely departed from.

130. What are the requisites for good reading? The requisites for reading well are—

1. The ear.
2. The eye.
3. Skill in the fingers.

131. Can all read equally well, or is it a special gift? Natural aptness exists in some pupils, but leads to nothing without work, which, on the contrary, can supply this deficiency. In a word, no one is born a good reader; every one can become one with time and will.

132. What are the practical observations which can facilitate reading? There are three things that the glance has to embrace in reading—

1. The time.
2. The notes.
3. The exact position of these notes on the keyboard.

In order to play in correct time at first sight, it is necessary—

1. Never to lose sight of that note which represents the total of each best.
2. To determine instantly the note or rest which bears the count, so that the eye can distinguish the beats from one another as easily as the measures.
3. To appreciate by ear the proportionate length of the different kinds of notes employed in the course of a piece.

To read the notes without difficulty, it is sufficient to have studied elementary exercises in solfeggio; but to embrace the whole with one glance, and to read correctly in a rapid manner, a little practice is necessary.

In the case of a run, the form is seized at once, which indicates almost always the notes that compose it. If it be a design, reproduced at a given interval, the first form is read, and the others guessed at.

If it is an arpeggio, the notes of the chord are recalled. If it is a scale, the first note made sure of, it only remains to observe the distance.

As for the third difficulty in reading, the position of the notes on the keyboard, it would not be one, if the pupil would keep in mind the fixed place for the two notes that ought to serve as a point of comparison for all the rest.

All faults should be avoided by this simple question, is such a note above or below the g of that clef? Is such a note above or below the f of that clef?

133. Ought a musical education to be the same for both the young man and the young woman? How, for example, will it be with the colleague, who having little time to devote to the study of music, desires to become a musician rather than a pianist?

The study of the piano having become one of the branches of the young girl's education, it follows, of course, that her musical tastes should be developed in a normal manner, regularly and completely, so that she will attain the maximum of talent that she is capable of.

For a young man, on the other hand, save rare exceptions, the study of music is indulged in to a limited extent. It is important, then, to use from the start every means which will promptly and surely make this study a real diversion.

From the first lessons, our collegian ought to occupy himself exclusively with studying the use of the fingers, musical theory and the solfeggio. In this way, he will have leisure to take up a large share of time, his studies in mechanism will already be so far advanced as to permit him to give up finger gymnastics; his knowledge in theory and in solfeggio, will allow of his applying himself to reading without fear of going in a wrong route; and later, when he has more leisure, he will become the good musician for which his incomplete but not unfruitful studies have laid the foundation.

CHAPTER IX.
THE PEDAL.

134. Of what use is the pedal? The pedal serves to prolong sounds.

135. What condition is indispensable in the employment of the pedal? Only those sounds should be prolonged by the pedal that belong to the same harmony, that is to say, which may be heard simultaneously.

136. Is there a practical way of knowing if the use of the pedal is good or bad in a given passage? The passage may be played with the pedal; the hands being raised at the end, without letting go the pedal, so that the prolonged vibrations can be heard. If the quality is pure, the use of the pedal is good; if the sonority is confused, the use is bad. This experiment can be made in doubtful cases.

137. In what cases is the pedal indispensable? The pedal is indispensable:

1. Whenever one or more notes which the hand cannot hold are to be prolonged.
2. Whenever one or more notes are to be prolonged beyond the limits of the natural vibrations of the sounds.
3. Whenever there occurs the artificial binding of two notes or two chords at a distance from one another, which ought, however, to succeed one another without a break in the continuity.

138. In what cases is the pedal useful? The pedal is useful whenever the connection and smoothness resulting from its use add to the charm of execution without altering its character.

139. What is meant by altering the character? To alter the character of a passage by the pedal, is to bind what ought to be detached, to destroy the effect of rests, etc., etc.

140. In what cases is the pedal harmful? It does harm whenever it prolongs sounds that may not be heard simultaneously.

141. What are the sounds that may be heard simultaneously? Those that belong to the same chord; that can be struck together without offending the ear.

142. When the pedal is put down for a note, a run or passage, when should it be removed? It should be removed when the chord changes.

* It is sometimes well to renew the pedal on the same chord, if the sound is too heavy and becomes confused.

* This mode of reading, that I have seen employed by no one else, has rendered me so much service in teaching, that I must recommend it to pupils. I apply to reading the same proceeding as in composition. I make reading mechanical. (See Chap. I., No. 6.)
† During the first years of study, a pupil would do well to confine himself exclusively to exact reading. The pupil whose eye has not been educated by exact reading escapes a thong of details because he does not see them (rests, accents, fingering). He is then incapable, not only of correct reading, but also of playing well any piece practiced without the aid of a teacher. Left to himself, he will, at most, in the second reading, only correct some of the faults in the first; there will always remain enough to mar the execution, and make work unhappy.
150. Must the pedal, like the fingering, be indicated in writing?

It is requisite; because it is important, for clearness and precision of execution, that the pedal be always put down and taken off at exactly the right time. Any variation is bad.

CHAPTER X.

THE OVERCOMING OF BAD HABITS.

151. How can the bad habit of striking the hands one after the other be remedied?

Only by practicing mechanically with the sole purpose of making the hands move together, until this fault be, if not entirely removed, at least on the road to it.

152. How can the habit of dragging the fingers on the keys be corrected?

It is necessary—
1. After striking each note, to raise the fingers quickly and too high.
2. Play only slowly, so that close watch be kept over the fingers.
3. Avoid, for some time, exercises and even pieces containing held notes.
4. A month's attention will suffice to correct this bad habit.

153. How can stiffness be corrected?

Stiffness being caused in the beginning of the forearm, it is easy to understand that the best correction would be a combination such as would maintain the hand and forearm in a state of absolute flexibility. The exercises that present this combination most favorably are those for the five fingers, which must be practiced in the following manner:—*
1. Count two beats to each note, in a movement of exceeding slowness (about No. 60 of the metronome).
2. At first, in striking the note, drop the wrists and forearm as much as possible, without letting go the key; secondly, raise the forearm and wrist quickly.
3. Connect strictly in passing from one note to the next. Let the fingers be, as it were, glued to the keys.
4. During the first weeks of this régime practice only pianissimo.
5. Only begin the exercises with passage of the thumb when it is felt that some progress has been made.

154. How can the habit of taking a bad position at the piano be corrected?

By exercising in a manner contrary to whatever habit one has fallen into.
1. If the neck is too much bent forward, and the head lowered, hold the head and neck a little too far back. If the mouth is contracted, then practice with the mouth slightly open.
2. If there is a convulsion of any muscles, it is only necessary to give it undivided attention for a time. It is important to be seated neither too high nor too low, near enough to the piano so that the arms are not extended too far forward.

* I have discovered this process in seeking by every possible means to cure stiffness in the case of one of my pupils. The experiment fully succeeded. It goes without saying that the irregular movements indicated here are only admirable for the reason of the special end in view, in order to allow of the use of such means, the hand should have been already well trained.

and far enough off so that the arms are not drawn too far back.

It is also well when an accident happens in execution, to avoid any too expressive play of the features which reveal to the least artistic listener the fault that should have been avoided.

155. How is it possible to overcome fear?

There is only one way of overcoming fear, and that is to go into the fire. It is best, from principle, to seize every opportunity for playing before an audience.

However, although there be but one remedy, the causes for fear are numerous, and from the nature of these causes, more or less pain is experienced in overcoming emotion.

There is fear that comes simply from not being in the habit of playing. It disappears if the contrary habit be formed.

There is fear arising from the piece that is to be played. This is best surmounted by making oneself perfectly sure of the piece.

There is that particular emotion improperly called fear by people who have never felt true fear. An emotion eminently favorable, that communicates animation and feeling to the play, that only comes with the presence of the public.

Finally, there is real fear, that which is felt physically and morally, which affects the ideas, makes the hands cold and deprives the player of all his powers.

It is a difficult matter to radically cure this last. However, by continually fighting them with the aid of habit and the will, these disagreeable effects may be weakened, and even made to disappear. There will, no doubt, still remain an uncomfortable feeling, but it will do no serious injury to the execution.
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