THE CHICAGO MEETING

By W. S. B. Mathews

Allow me to say at the beginning, that freely as I intend to comment upon the doings and undoings of the annual meeting of the M. T. N. A. just completed in this city, I do so entirely without malice toward any. We are all brothers, and the National Association of Music Teachers is something that we all are interested in, and all alike anxious to have succeed and attain to the highest possible usefulness and honor. We all do more or less thinking, in fact we cannot help it; and it follows from this that we shall differ from each other more or less upon almost all the points whereupon we mutually exercise our intellectual powers. I am myself opposed to the protection idea in all of its forms. In church, in state, in thought, everywhere, I believe that free thought is the most productive. Irreverence is bad, but free thought is not necessarily irreverence. Hence I desire it to be understood that when in the paragraphs following I consider an idea or a proposition, or the outcome of a mode of action, I do not mean to censure to carry in it the slightest ill will toward the individual connected with the mode of thought, or what not, which produced the unfavorable state of affairs described or characterized. Even when I propose some other solution as affording a smaller percentage of detriment, I do not mean to set myself up as in any way wiser than the individual connected with the mode of thought which I ventured to oppose. Perhaps I may think within myself that I am, and perhaps I may not be mistaken in such an idea.

This, however, is to be estimated from the relative value of the ideas proposed herein and those of the other parties, and not at all by our opinion of each other. In fact, it often happens to me to be seen shaking hands with some one who, according to the traditions of the code honorable, ought to be my mortal enemy. Whatever difference I may propose, I propose here merely as a better idea, or a more practicable one—and not as a personal reflection upon any one's action. So much for preface. Now for a free field.

The essay department of the meeting this year was perhaps quite up to the average, but this is not to accuse all of the essays of any great amount of thought. There were very few papers presented that had in them anything of special importance for the better class of teachers, perhaps I might say for any class of practical teachers. This is always the case at annual meetings of professional societies. The care taken to spread the papers around throughout the profession as widely as possible, and to avoid having the same essayist in two successive years, makes it rare that any really new truth, or any very new application of an old one gets before the meeting. Orthodoxy is the natural enemy of novelty. If it is novel at one time, and at that time orthodoxy is its natural enemy, then that very habit and formal addresses of and of the various officials were neither better nor worse than usual. The officers said, substantially, "Here we are, at the end of this year. This is what we have done and this is what we think ought to be done." Secretary Perkins had the bad taste to go out of his way to assuage upon his predecessor. If he were aware how universal is the condemnation of his methods and his general ideas, he would perhaps be not so forward. President Leckner showed himself a good presiding officer, whenever there were no troublesome waters to be crossed. Partisan law appears to be a little beyond him, as it is beyond most of us, and at several times he got snared up. But in the matter of temper and general good sense he proved himself amply deserving of the confidence of those who placed him in office. His address dealt with recommendations for constitutional reform. According to the lines of the terrible verbose and badly written Constitution scribed the conditions. Mr. Parsons, Mason and some of the rest; is at the head, if anywhere; whereas the proper place of such men as Parsons, Mason and some of the rest, is at the head. Now if the proposition proceeds to make an ass of itself by placing its men in the wrong order, I do not know that I can fail to march with it; but if, as it seems to be, there is in every well regulated military company the men fall is according to height, the tallest at the head; but in the course of fighting, or in changing position, it often happens that they move by the flank in such order that the little five-foot fellows appear to be leading the thing. Nobody is deceived by this misleading appearance; merely the short fellows are comforted by it immensely, while it lasts. In this case it lasts exactly one year, or in Perkins' case two years. Why not? I suppose if we knew how much comfort some of these men got from office, and how little harm they do while in office, we would not be able to discover a reason why they should not have it all the time.

Prof. C. B. Cady read an interesting and significant paper upon certain aspects of piano technique. I cannot summarize it here; he must do that himself. It had a great deal in it. Upon the same afternoon Mr. Broxton read a paper upon the relation of anatomical knowledge to artistic teaching. His paper showed that he had given great study to the physiology of piano playing. He was followed by Mr. Zecker, of your city, who here and several times in the course of the meeting showed himself a fine musician, gifted with a rare amount of good sense.

In the last forenoon of the meeting there was a competitive test, or rather a series of illustrations of the results of three different ways of training classes of school children. The first was that of Mr. Wm. L. Tomlins. Mr. Fred. W. Root had devised these tests, and had prescribed the order in which Mr. Tomlins was to devote himself to tone production. He appeared with a class of about a hundred, sent in from twenty public schools of the city, fair average pupils, between the ages of nine and thirteen. They sang a number of vocalizing exercises, to different vowels, in which the sweetness of the vowel quality was the main feature, aside from the floating quality of the tone. Then they sang a number of songs delightfully, with all those little nameless graces that belong to solo singing, and with very clear, but at the same time legato, enunciation of the words. Besides singing these songs with beautiful expression of voice he had taught them to simulate also the proper facial expression, in short, to enter into every song as they would into a fairy story. I suppose this is what Tomlins means by "awakening the entire pupil" etc, as he occasionally explains in public. There was no question concerning the beautiful effect of the singing of this class.

The second one was of about forty pupils from Austin, a suburb of Chicago, a class taught by Mr. F. L. Robertshaw in the Topic Sol Fa. He began with certain exercises upon the modulator, at first in one part, presently in two parts, the class singing according to the pointing. Mr. Robertshaw carried these exercises to four removes of modulation, and even to eight removes, changing across from the extreme left to the extreme right hand column. In all, he was followed successfully by the class, of course entirely without accompaniment, and I am under the impression that at the end they came out exactly right in pitch. The exercise itself was the crotchet, as it is known, a figure I ever saw conducted by a singing teacher, the counterpoint being excellent throughout. It established Mr. Robertshaw's rank as a musician, without his doing anything more. The singing here and in the songs that followed was very sweet, the tone being much like that of Tomlins' classes.

Then followed the sight-reading tests. There were eight little songs of different kinds and in different keys, written expressly for this occasion by Dr. Geo. F. Root. These had been privately printed and distributed upon the stage and in the house, and were seen by the sight readers for the first time being called upon to sing. The class did very well indeed until it came to chromatics. There were several difficult passages of this kind, which the children sang well enough by note, but the moment they undertook to apply the words, they came to grief in the hard places. As soon as Mr. Robertshaw thought to have the class "la" the
piece after singing it once to syllables, they sang the words well enough. There was one point noticeable, however, it was the way in which they clapped for the soloists, they walk rather softly over a note whose whereabouts they did not fully realize, they never failed to come out soundly upon the keynote, no matter how far they might have modulated. In short, they had within themselves an idea of tone, and knew the contents of a key.

The test did not succeed so well as Mr. Robertshaw expected, but it was head and shoulders the best sight-reading I ever saw except that of the classes in the Tonic Sol Fa of Mr. Proudman, at the crystal palace.

Mr. Orlando Blackman came next with a little class which I had been visiting to sing according to his system. I do not know what his system is, and I rather doubt whether Mr. Blackman himself is any wiser. He used the syllable "la," and made great use of the pitch-pipe. In the diatonic exercises for one voice, in the key of C, the class read admirably and got a round of applause, but as soon as any modulation was undertaken they went entirely to sixes and sevens, and ended in a complete fiasco. If Blackman had not been so intolerant in opposing all other systems, one could have been sorry for him. It is impossible to make music readers in the method proposed by him. The entire inner work in forming the concept of the key and its contents, he had utterly failed to do. Besides this, the quality of tone was as bad as bad could be; coarse, impersonal, perfunctory primary-school tone.

After these illustrations, which were fully attended, there were short papers in which no small amount of spice and personality occurred. The new President, Heath, read a paper which certainly seemed to reflect violently upon Mr. Tomlin's methods. Things were rather mixed up for awhile, but as nobody really said much, except Mr. Tomlin, who proposed to get into the singing of his classes as much of the real thing—music—as he could, no matter what means he had to employ for bringing it there, we may let that pass.

There were many other papers that will read well in the proceedings, notably, a short impromptu one by Mr. Wiblo S. Pratt, of Hartford, on musical terminology. This paper was a surprise to me, for I had missed his paper on church music, and had no idea until then how much I might have missed.

** The display of American compositions was about as large as last year, and in the line of chamber music I should say better. The quintet for piano and strings, by Mr. W. N. Gilchrist, was quite the best. It is excellent in every respect, well written, the modulatory passages and the modulatory passages and the work out with a spontaneity wholly unusual in American works. I took exceptions, however, to the substance of the leading ideas themselves, which appeared to me to be somewhat wanting in inherent pitch and moment.

Possibly this impression may be illusory, for the work preceding it was one of the greatest that the American music contains; no other than Beethoven's great quartet in C sharp minor, opus 181, one of the deepest and most significant compositions ever written for four-stringed instruments. This master work, so seldom played, Mr. Jacobson's quartet was played this year, and the best

At another time I desire to say a few things about the works missed in this article, and about the American College of Musicians.

** AMERICAN COLLEGE OF MUSICIANS—CHICAGO MEETING. **

The Chicago meeting of the American College of Musicians was an unusually interesting and important one. The business was not difficult, and the necessity of policy was adopted which will certainly have important effects on the future of the College. These were the "Local Section" and the "Local Examination." It was provided that wherever there are six or more members of the A. C. M., whether associates, fellows, charter members, honorary members or not, there may be a local section with its own officers, its own stated meetings, and its own separate musical life. It was provided, further, and this is the most important point, that wherever there is a local section of the College, the will be conducted by the officers of the local section, under conditions prescribed by the General Board of Examiners. These local examinations are always to be conducted by, at least, of the local examiners, with two assistants, appointed by the General Board. As regards the descriptive portion of the examination, the findings of these examiners are to be final, as they need must be, from the nature of the case. But the theoretical portion of the examinations will be in the charge of the General Board. The candidates will be, by name, only to the Secretary of the local board. Their papers will be written under his direction, they will be designated only by numbers, just as they have been in previous examinations by the General Board, and the completed papers will be forwarded to the General Examiners for inspection, their markings being decisive.

This new policy brings the A. C. M. Examinations within the reach of candidates in every city where there are already six or more members of the A. C. M., and in some places where there are but few. It is already more than two months since the last examination was held, and it is probable that the examinations will be held under conditions somewhat more favorable to the candidates than those heretofore prevailing. The examinations thus far have been held in the very hottest of the hot weather, when candidates were worn down as a harrowing work, amid strange surroundings, excitement and confusion. Such conditions hardly afford young lady candidates, especially, a fair chance to show what their attainments really are. Whereas, local examinations can be held under conditions less trying and therefore somewhat more fair.

It is to be hoped that the new departure will result in a large increase in the number of the Associate Members within the next few years, and thus greatly augment the power and the influence of the Association.

J. C. FILLMORE.

** PUBLISHERS' NOTES. **

To those who are fond of playing good four-hand music, we can offer a bargain in Beethoven's Symphonies. We have a lot of new volumes which are work, retail $4.60, which we will dispose of per volume for $1.75, and 20 cents extra for postage. These volumes are substantially all new and entirely fresh. Of course, the first eight volumes are indexed edition published by Lieckart, of Leipzig, and edited by Otto Drexel.

How to Understand Music, by W. S. Mathews, Vol. III, is one of the most complete and satisfactory books ever written on the subject. The book was purchased in advance of publication is now withdrawn. 600 copies have already been sent out. We have never heard of the sale of any book on musical literature reaching so large a number before the issue of the work. The contents of the work comprises the choicest writings of the world's philosophers. Every page of the 305 large pages is new matter, embracing historical, critical, critical, and philosophical and pedagogical articles abreast. It is a guide this age for the young teacher and student to have access to such a work. Some of us who are older will be better equipped for life's work had we read such a book. Now is the time of the year for the teacher to read up on musical literature, and no work will stimulate a teacher more than this new volume of Mr. Mathews.

We have bought the plates and all copies of a popular work entitled "Play and Songs for Kindergarten," formerly published by Martin's Bros., of New York. This book has had an immense sale, and is still the most popular work in the kindergarden. The price of the book is fifty cents. Liberal deduction when taken in quantities. A full description will be given in some later issue.

In this issue we publish a popular walks, by the popular composer Louis Meyer, entitled "Alice." This is a departure from our line of music presented in The Etude, and is an ode on the departure of the hot weather, when a pleasing walks would be more welcome than a serious sonata. This book is published in sheet form for sixty cents.

Wilson G. Smith presents a quaint Norwegian Scher­

The Etude. The Etude. The piece can never grow old. It is an exquisitely, given of which Theo. Kulak has the following to say: "The American piece of Chopin's E flat Nocturne. This piece can never grow old. It is an exquisite gem, of which Theo. Kulak has the following to say: "The piece is a departure from our line of music presented in The Etude, and is an ode on the departure of the hot weather, when a pleasing walks would be more welcome than a serious sonata. This piece is published in sheet form for sixty cents.

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PIANO-FORTE ACCOMPANIMENTS.

"Who is to be the accompanist?" All who have had to do with the arrangement of musical entertainments will know that this question is never far from the lips of vocal and instrumental soloists when booking their engagements, and in any case alone of those of familiar name is mentioned, nothing more is said; but if the name is unknown, then follow sundry other questions, and, in all probability, end in a 

"But why this fuss?" Because the accompanist is a most important individual, and the success of the concert largely depends upon him. When solo songs, the greatest artists available, or depend entirely on the assistance of amateaurs, it is of the utmost importance that a thoroughly efficient pianist be engaged. "Play," say and make far greater a demand upon the skill and partly guided partly to undertake this duty, but, as a rule, it is decidedly unsafe to intrust to any one who has not had some experience in the work.

What, then, are the special requirements of a good accompanist? First—he must be a good musician, able to play freely in all keys, and not likely to be disinconcerted at coming suddenly upon pages, say, in six or seven sharps or flats. Second—he must be a quick and reliable reader, for not only is it necessary for him to play at sight, but it is sometimes very difficult to follow the soloist, and to read a fully-written accompaniment at the same time, especially if the copy be in manuscript, which is frequently the case. Third—he should be able to transcribe a moderately difficult work with a minimum of key lines, although soloists who are wise in their generation will take care to have copies written out in the proper key, it is impossible at the last moment to change them. Fourth, too—he should possess that mysterious faculty of sympathy with the soloit, enabling him to follow and fall in with the same alacrity of touch that will make the good accompanist also be on the alert for any mistake that may be made (for such things do happen), so that, as far as possible, he will be noticed. The fourth requirement is absolutely essential, and cannot, I think, be altogether acquired, for although knowledge and experience are of course, the indispensable elelents of the good accompanist, it will also be on the alert for any mistake that may be made (for such things do happen), so that, as far as possible, he will be noticed. The fourth requirement is absolutely essential, and cannot, I think, be altogether acquired, for although knowledge and experience are of course, the indispensable elements of the good accompanist, it will also be on the alert for any mistake that may be made (for such things do happen), so that, as far as possible, he will be noticed. 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Questions and Answers.

Ques.—In the list for selection, A. C. M., for Demonstration in Associationship, is it intended that the candidate shall play one number only of each composer?
Ans.—The prospectus says "at least one."

Ques.—Is it possible to injure the thumb by general practice? The writer has a pupil, good fourth grade, the thumb of whose right hand has apparently lost about two-thirds of its strength apparently. No extra work has been assigned and the ascending passages in it are all most powerless. There is no pain in the offending member. Can you assign a cause and suggest a remedy, and greatly oblige?
Ans.—It may be temporary paralysis. I should consult a physician. Meanwhile, be very careful not to overstrain it.

Ques.—Can any one learn to play the instrument of Haydn's "Toy Symphony" without a teacher?
Ans.—Yes.

Ques.—Are there any club rates by which one can obtain Mathews' "How to Understand Music" in connection with The Bridge, the same as with other publications?
Ans.—Yes: send to publisher for Premium List.

Ques.—In the sermonade by Goris, arranged for left hand alone, is it possible to play the 6th and 6th pages smoothly with one hand?
Ans.—It is very difficult to do so, if not wholly impossible. From the cadenza on page 6, it should be played with both hands.

Ques.—In Chopin's Nocturnes No. 2, Op. 16, P. maj., please inform me how to play the Doppio movements?
Ans.—The right hand part has two quintets in each measure. Count the notes of each quintet into five equal parts. In the left hand part, each of the two counts is divided into two equal parts. This brings the note on the last half of each count exactly in the middle of the quintet, i.e., the bass note is struck when the time of the third note of the quintet is half gone.

Ques.—Will you answer these questions through The Bridge?
Ans.—1. After teaching beginners without any music, is it best to use an instruction book?
2. How soon should scales be given? / C. B. C.

Ans.—1. An instruction book will be of service. No one book, however, will furnish sufficient material for any subject. It must be supplemented by others, or, what is better, judiciously selected pieces.
2. The scale should be studied until the five finger exercises in stationary and progressive form have been mastered in a slow tempo, and a preliminary thumb study has secured a perfectly free action of thumb under the hand. It will be well to precede the regular fingering by the scale played with the first and second, first and third, and first and fourth fingers.

Ques.—Please inform me through your columns of correspondence where I can procure a catalogue of the musical journals in the United States and Canada?
Ans.—I do not know of any catalogue such as you mention. The following musical journals, however, are among the most prominent:

Keynote, New York.
Musical Drama, New York.
Kemble's Magazine, St. Louis, Missouri.
Musical Record, Boston, Mass.
Musical Herald, Boston, Mass.
Preto, Chicago, Ill.
Song Friend, Chicago, Ill.
The Indicador, Chicago, Ill.
Musical Standard, Dubuque, Indiana.
Musical Visitor, Cincinnati, Ohio.
Musical Word, Cleveland, Ohio.
Echo, La Fayette, Ind.
Courier, Cincinnati, Ohio.

Ques.—In Sidney Smith's Don Juan, Fantsia on Mozart's Opera, on the fourth, eighth and twelfth pages, please define the following words, La C Darem, Don Vissi, Il Mio Tesoro.

Ans.—The first is the celebrated duet, "Nay, bid me not;" the second is a baritone solo, "Come shining forth," and the last is "To her I love," a tenor solo.

Ques.—I am a subscriber to your very excellent musical magazine. The Exeter would like enough to insert the following question, to be answered in your next issue: What is the difference between the wrist legato and the wrist staccato? As the end position of the hand and arm? / As Inquired.
Ans.—Strictly speaking, there is no "wrist staccato" or "wrist legato." It is hand staccato and hand legato, which have been assigned expressly for the purpose of the note of the quintet in the legato position by the hand and arm. The same may be said of the shortness of the staccato. In the legato, however, the hand never leaves the key, that is, never lets go of the tone.

Ques.—Please be kind enough to mention in next issue some useful study for the present life.stimulation and good harmony in them, which are not very difficult and not too difficult—a say a little easier than J. B. C., Op. 3, 121; and Cimarosa's other better than H. Alberti, Op. 96, not harder than X. Scharwenka's Op. 41, No. 1, easier, if anything.
Ans.—2. What is the sense of putting of the music on publications, as 4, 6, 7, etc. If shillings are meant, why do they mark them when we don't use shillings here?
3. In Mendelssohn's Op. 11, third strain, you mention the thirty-second part of Lebert and Stark's book. Please explain; there are but four parts. If you love legato, the work is written in staccato, as regards the players in it as is mentioned.
4. Please tell me of some slow pieces, not difficult (chords, fourth degree), which are as nearly as possible in the same style as the melodious duets by A. Diabelli, Op. 149, which are pleasing, contain good harmony, fine modulations and are not easy or commonplace.
5. Why is it that some composers have several numbers under one opus, if the pieces are in no wise connected? Sometimes there are no opus numbers at all, still others are given no opus but simply a name. Wouldn't it be more systematic to opus each composition?
Ans.—1. The following, in connection with the list published in March Erue, page 43, will be found useful:
Durand, Pomponette; Müller, Polonaise, Op. 112; Mendelssohn, Op. 16, No. 1; Spindler, March, and Chorales, Tanhauser; Merkel, in the lovely month of May; S. Smith, Marche des Tambours.

Ques.—There is no sense whatever in the practice, and it is rapidly going out of date. The pricing price is no doubt music published in England, with the imprimatur of an American publisher.
Ans.—3. This is a typographical error. It should read, Second part.

Ques.—Wohlfahrt, Op. 50 (Peters' ed); Euckenbach, Op. 72 (in books); Spindler, 5, Sonatina, Op. 186 (we published one of these in The Bridge); Reincke, Op. 64; Bevrly, Op. 62; Behr, Op. 290. In all of these the right hand is within a compass of five notes.

Ques.—This occurs in various ways. If a composer sells, say three sonatas to a publisher (as Beethoven did with his Op. 2) they would be printed under one opus. Then there are sets of pieces under one general title, like Rubinstein's "Kamenski-Ostrow," Op. 10, which is in 24 numbers, an album of 24 portraits. The portraits are visitors of a celebrated watering place in Russia which is called "Kamenski-Ostrow." There is then still a closer union which consists in fitting that the pieces should go under each composer, as "Foreign Parts," by Mosko-wski, No. 1; Russia, No. 2; Germany, No. 8; Spain, etc. Schumann, Forest Leaves, and pieces of the character of the suite.

Ques.—"Will you please tell me the triple of the Silvery Thistle Mazurka"? I notice it in the work of Chopin, and all the others which go with one after the other. I have often heard it given as if all the notes were sixteenths. Should not the first three notes occupy just half the beat, and really this difference: Is it a legato or staccato? We should be played by legato.

This request appears to have been overlooked. The passage should be played as written, i.e., as it would be if counted eighth in a measure. Very likely it is often played wrong. Wrong ways are generally popular.

A lady, with twenty-three years' experience in teaching the piano and voice, having studied under the best teachers in Boston, wishes to make an engagement in some institution of learning. Has had large success also in conducting, choirs and singing-classes. Please address Mrs. J. B. D., care of Erude.

LA FILIGREE—RAFF.

H. H. MAAK.

Spinning and sad is the maiden Marie,
Silent and cold to every sight.
Slowly and dreamily turns the wheel,
Often pauses the weary heel;
Oft, too, in the stillness, close the eyes,
Her face is white as her snow-white cap.
How merrily once the wheel would whirl,
How gracefully the fingers circle!
And all the folks would gladly hear,
To her song, gay as the lark;
Elegant folk felt at ease of thee;
Marie, fair rose of Normandie!

"Then why art thou silent and sad, say, why?
Shall answers with the deeper sigh:
In her eye is trembling an eloquent tear,
She looks at you like a wounded deer.
Beneath the weary heel,
Soon stand still the spinning wheel!
Soon those hands forever rest.
No longer longs the little breath.
Not long the gentle flower can last
In winter's bleak and chilly blast:
When that work is a remembrance here
Is life for thee, Marie, fair rose of Normandie!

PUBLISHERS' NOTES.

Perhaps one of the most useful volumes for piano teachers is "A New Book," the little work, "Whys and Wherefores," by H. S. Young. It is a book of a series of questions and answers, every one of which is of value to the music student. Here are a few questions which will give some idea of the character of the work: Why Should the thumb be used in the piano? Why Stroking was ever used in pianoforte music? Why the black keys on the pianoforte are in groups of two and three, and not all used? What is Difference between two and nine pedal? Why are notes used? Why is the pianoforte so called? It can readily be seen that the work is a subject primer, and should be used as a companion to every instruction book. The questions are answered in a clear and comprehensive manner. Then it may be said that the beginner gets a clear idea of music notation. The book is bound in cloth, for only 50 cents.

"Musical Studies at Home," by M. B. Harvey, is the latest acquisition to musical literature. We have procured control of the publication of the work from July, 1888, and have had the second edition of the work printed, which was immediately taken up. We have printed a new edition, and are now ready to fill orders. The work of the writer is a formal form, in the "Ladies' Home Journal," a monthly published in Philadelphia, with a circulation of 500,000. Doubtless many of the readers of "Our musical scale of the book, which will have connected with him Clement Bette-

W. H. STEWART will conduct a summer school at Burlington, Vt., beginning July 9th, and continuing five weeks. He will have connected with him Clement Leta-
doux, as Vocal Instructor and Eugene Thayer as Organ Harmony and Composition. Full information can be had from C. W. Davis, 94 Church St, Burlington, Vt.

The Sanborn School of Oratorio will be held at Burlington at the same time. This school will no doubt attract many music students, as pleasure and study can be combined.

I have no idea of ever commanding success and attention by one work exclusively; he could only do it by a number of works all written at the same object.—FELIX MENDELSSOHN-BARTHOLDY.
Gossip About Masters, Old and Young.

By Nellie Stevens.

I am often asked to relate some anecdote of Liszt. What is there new to be said of the Maestro? His great genius and his beautiful nature are so universally known and loved. I recall this instance of his boundless generosity and kindness, which I believe has never reached the public, because it was one of the most humbler of his kindnesses. The matter made quite a little stir in Hanover. The matter was, that Liszt was excessively fond of bounty to the poverty of her Polish home. Liszt was...
PIANO TEACHING.

By F. LE COUPPEY.

CONCLUSION.

In the case of a child just beginning, there is nothing exact—except as I have already recommended—it is impossible that, in his practice, which is of necessity elementary, he be assisted by some one who will follow regularly the lessons given by the teacher, in order to carry out fully his mode of instruction. This surveillance, to be usefully exercised, requires great mildness and patience. The hours devoted to study should be divided into periods, which should never exceed an hour and a half, so as to avoid fatigue and obtain the surest results. We here present, under the form of a table, this division into periods, and in each the distribution of a pupil's practice.

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With fervor, it tends to stifle in us all the germs of bad passions, and elevates and purifies the soul.

Shakespeare, perhaps, spoke too strongly, when he affirmed that the man who is insensible to the charms of music is a traitor and a knave.

This is no doubt going a little too far; for a pupil can only learn to make music by hearing it, and by attending a symphony by Beethoven, and yet be no less an honest man. The subject might be presented under another aspect, and the assertion more truthfully made, that "He who detests music may not be wicked, but he who loves it, he whose soul is moved by the tones of the greatest master, is not a traitor to his art."

Although music exercises such a spell upon the soul, the study of this art, conducted by itself alone, does not extend so direct an influence on the faculties of the intelligence, and this is because music speaks less to the mind than to the feelings.

But when the mind is cultivated, the feelings become more delicate and refined, and therefore it should be constantly exercised, enriched, extended, made supple by study, strengthened by meditation, and so made accessible to all things. The artist who is truly worthy of his title, who reaches the height of his mission, who looks upon the calling of a teacher as a sort of priesthood, will lose his common trade and be irresistibly led by his natural tendencies in this intelligent and fertile path. A varied teaching will become a never-failing source of pleasure to him. Such a course will also raise him in the estimation of those about him, and will encompass him with a certain consideration which is often refused to one who confines himself to too narrow limits in his profession.

These principles admitted, what will be the extent, what will be the character of the knowledge specially useful to a person who has teaching in view?

We suppose at first that he or she possesses the ordinary amount of knowledge of the art, which is common in the middle classes. Having already done, he should complete it by the study of a living language, either Italian, German or English.

Before extending and generalizing his knowledge, before enlarging the circle, a young teacher ought to acquire whatever is directly related to his art. The Theory of Music should be made a special study; this completed, we advise him to take what is understood as a Course in Harmony. The study of this science is of the greatest possible use, and a teacher who has no knowledge of it is liable to commit the gravest errors at every step; when he wishes, for example, to abbreviate a piece, to cut out portions, if he is ignorant of the laws that govern the leading of the tones, he cannot be sure of finding a perfect solution. A typographical error will pervert him, he cannot correct it; and if this fault is one that does not offend the ear, his hesitation will be greater still.

This technical knowledge once acquired, historians research relative to music should take a large part in a young teacher's work; he should be ignorant of nothing that concerns the celebrated composers. He should be familiar with all their works for the piano, with the epochs when they were produced; he should analyze their style and their character, compare their forms, and determine their degree of difficulty.

The preceding directions are incomplete, no doubt, but they trace the course to be followed to acquire the requisite knowledge for teaching. For a teacher, who is determined to inspire and instill into his pupils a taste for music, to make them feel the magic of music, and to lead them to aspire to the highest attainments, he will persue carefully the numerous works which have been published within the last quarter of a century that relate to music. He should not be afraid of increasing his reading, even on foreign subjects, for all things are held in the hands of learning, and he who has ambition to become a more thorough musician, will pursue carefully the numerous works which have been published within the last quarter of a century that relate to music.

We here under the form of a short course to which one’s life is devoted, in that even which by its nature seems to be farthest removed, he will always gather some ideas, some facts, whose analogy will arouse thought, enlarge his views, open unexpected horizons, and thus aid in the perfection of whatever aim he may have in view.

GENERAL REMARKS—LAST COUNSELS.

Let us conclude this little volume, which is addressed more particularly to young teachers just entering upon their career, by some general remarks.

Teaching requires a special aptitude. However good an execution a person may possess, if he has not a decided taste for teaching, he will never rise above the mediocre. This gift of transmitting to others, which is so rare and so precious; this sort of intuition, that penetrates a pupil’s character at once; this sure and, rapid judgment that discovers the best means of succeeding, whether it be by affection, by mildness or by firmness; this clearness in demonstration, so necessary, especially with children; in a word, this difficult art of instructing, and at the same time keeping up the interest, all this cannot be learned; it is a gift of nature rather than a result of study.

Nevertheless, the taste for teaching sometimes awakens and develops these desirable qualities. Be diligent, then, and try to acquire them. Always strive to show amiability of disposition in your pupils’ presence, for nothing is so contagious as a good will, and no good results can be hoped for from a lesson given with reluctance or without interest. If its form is attractive, the lesson, whether good or otherwise, will always be regarded as a pleasure and recreation. Learn to love it; that is half the success. Exercise that moral ascendency over your young disciple, of which I have already spoken. Between the master and the pupil there is a celebrated writer, "there should be a reciprocal confidence, an active and sincere faith, a sympathy which draws one to the other, a sort of radiation of paternal love and filial devotion."†

Any study that is loved is always successful. Inspire, then, above all things, a love of work; recognize the advantages, the joys that high attainments ensure; employ even the seductions of the art that he is cultivating to develop in him the taste and feeling for the beautiful. Seat yourself frequently at the piano; but if you are not a thousand times sure of yourself, if you fear that the slightest hesitation

† Translator’s Note.—I here omit notes containing names of famous musicians, and state instead the works of Handel and Haydn, the Biographies of musicians who are not commonly met with in this country. There exist, however, excellent standard works on the same subjects in English, as well as very complete Encyclopedias.

‡ F. Halevy.

* H. de Balsec.
may betray you, prepare yourself, study in advance if it is necessary, for to be a model, your execution must be irreproachable. Do not forget that every pupil is, so to speak, your judge, and that, from the first, you will especially feel a malicious joy in finding their teacher in fault, and if the prestige of superiority be lost, the teacher's authority is entirely gone. Nothing is unchangeable in nature; everything has its growth and its decay. The most brilliant talents do not escape this general law. Use develop themselves, as inaction weakens them.

Progress is a sign of life. Zeal on the part of teachers, which is constantly directed to the perfecting of the art, cannot be too strongly encouraged. There are some who will steal a few moments from their work to come from far away and gather strength from the advice of the master who once guided them. Near this master, who often is a friend, a protector, their talent becomes more refined, experience completes and strengthens it. Others whom distance or various other obstacles may deprive of this advantage, see themselves occasionally estranged by some favored pupil whose brilliant powers have been cultivated with care from infancy. In such a case it is desirable for the teacher, an honorable defeat; be the first to proclaim this victory, which is due to you, for the triumph of the disciple is the glory of the master.

What more beautiful testimony could you have of your devotion, of your care and your intelligence? The superiority of your pupil will not detract from your glory, because it will cause you to rise in the opinion of all. You will find there the compensation for your long work, the reward for your efforts, and you can say, with a celebrated thinker, "The sweetest recompense that a teacher who is not unworthy of this title can have, is to see young and noble minds push forward in his footsteps, outstrip him and leave him far behind."  

[For The End.]  
MODERN METHODS OF TEACHING.

By WYRIGE THAYER, MUR, DOC.

While I believe that, strictly speaking, there can be no new methods in teaching, the experience of the last few years has taught me that there can be used to great advantage new devices or methods of conveying lessons or information to teachers and students whose duties do not permit them to come to the large cities for instruction. Such devices, when working so excellently, seems to successfully solve the question of expense, of time and money.

The method that I have been using for the last five years seems to have been toward the abnormal and excessive development of technique. However, I have been trying to teach the "practical" in a way so as to make it as practical as it is possible. The whole success of the correspondence method will depend upon the precision of the gradation of the teacher's lists upon which the pupil works.

It is not sufficient to indicate what should be studied. The teacher must know when and how to give it, if any success is to be expected. These studies and methods must be new, that is, of the best modern composers, in order to meet the demands of the time. The lists must be numbered in this way, so that the pupils and students are to be used, or no satisfactory results can be obtained. It is not enough that the teacher tells us to take account; he must tell us how much and how often, or his pupil perishes. With these lists perfectly graded, nearly three thousand teachers are now having the best results.  

Except where students wish to become solists, they never fail to accomplish their purpose. In this case the method of instruction is not to give lessons, but to use the ideas of the "History of Piano Music" by John C. Fillmore. As an introduction to one of the most delightful phases of musical literature, it is without doubt superior. The "History of Piano Music" could not write otherwise than lucidly, and the charm of style pervading that whole work is present in the pages of the other works. I shall recommend it to my pupils, and can safely promise that no one will lay the work down after a careful perusal without wishing to continue the study.

Mr. Fillmore's "Lessons in Musical History" should be in the hands of every musical student. It is the most practical book of the subject with which I am acquainted. Mr. Fillmore has presented a generous fund of valuable information in a most concrete form, and his definitions are clear and simple. The marginal notes are helpful in locating the different subjects, while the questions at the end of each chapter give a particularly useful as a text-book. The edition is a great credit to both author and publisher.

I shall take much pleasure in recommending it to my pupils and friends.

Yours very truly,

CLARENCE EDDY.

CHICAGO, May 26th, 1888.

THAD, PRESSER, Esq.:—I have carefully examined Dr. Ritter's "Practical Harmony," and take pleasure in saying that it bids fair to answer an excellent purpose as a convenient handbook of practical exercises in playing and analyzing chords, for the use of piano students, preparing the way to a more elaborate study of musical theory. Of course, it will add to the already immense number of titles entitled "Lessons on Musical History," the author being the well-known John C. Fillmore. This little work is the result of the author's own efforts to interest his pupils in the history of music, and to give them an outline of that history, clearly presenting its salient facts.

In the introductory chapter Mr. Fillmore arranges the attention of the reader by his very original and pleasing manner of presentation, and the general survey of the musical situation and of the composition of instrumental music in the sixteenth century. The method of the work is to give the dates of the earliest known compositions, and, in the progress of the art, the dates of the outstanding events in the history of music. There appears, in short, to be a subject within the entire historical scope of the art that he has been able to select and put before him in this comprehensive manner by Mr. Fillmore. For its size the work is a marvel of orderly arrangement, careful criticism, and practical importance. The only objection I have to the "History of Music" is that it is without doubt superior. The "History of Musical History" could not write otherwise than lucidly, and the charm of style pervading that whole work is present in the pages of the other works. I shall recommend it to my pupils, and can safely promise that no one will lay the work down after a careful perusal without wishing to continue the study.

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CLARENCE EDDY.
84. How are the arpeggios in chords of the diminished seventh to be practiced?

The arpeggios in the chords of the diminished seventh must be practiced in the same manner as the arpeggios in perfect chords, and in chords of the dominant seventh; in all keys and in all positions, slow and loud. The left hand alone at first, ascending preferably every three notes, so that the beat does not always fall on the same finger, and especially on the thumb. This accent requires an arpeggio through three octaves. Those arpeggios that start with the fourth finger should be run through four octaves, accenting every four notes.

The pupil will obtain the different chords of the diminished seventh and their inversions from the degrees of the scale. This chord, which only appears in the minor form, is found on the leading note of each key, and is composed of the third (super-tonic), the diminished fifth (sub-dominant) and the diminished seventh (super-dominant), with the changes required by the key. In other words, four notes at an interval of a minor third, with the leading note for the base.

Example, in D minor:

\[ \text{Example -} \]

This chord containing no other interval except the minor thirds placed above one another, the result is that, by means of harmony, each chord can be, according to the name given to the notes which compose it, either the chord of the diminished seventh, not inverted, or the first, second or third inversion of this chord.

Example -

\[ \text{Example -} \]

If these same notes are called: \( \text{G}, \text{B}, \text{D}, \text{G} \), then we will have the second position of the chord, or first inversion of \( \text{G} \) minor - \( \text{B}, \text{D}, \text{G}, \text{B} \), third position or second inversion of \( \text{D} \) minor - \( \text{G}, \text{B}, \text{D}, \text{G} \), fourth position or third inversion of \( \text{B} \) minor.

Theoretically these chords are totally different from one another, but to the ear and on the piano they are identical.

The practical importance of this observation is, that it suffices to practice the first position of the arpeggio of the diminished seventh on each of the twelve keys on the keyboard, and to study under other names all the inversions of this chord.

85. How must the arpeggios in the chords of the diminished seventh be fingered?*

Like the arpeggio in chords of the dominant seventh. (See appendix, the table of arpeggios in chords of the diminished seventh.)

*If, in the course of a piece, an arpeggio or fragment of an arpeggio for one hand alone is met with (whatever be the chord) it is desirable to follow the regular fingering. It is sufficient to follow out the rule concerning the passing of the thumb after a black key.

86. Can the different arpeggios be practiced with the notes composing them taken in an inverted order?

Yes; this can be done in the arpeggios in perfect chords, thus:

Example:

\[ \text{Some arpeggios in chords of the dominant seventh, thus:} \]

87. How must arpeggios played in this manner be fingered?

In the broken arpeggios each displacement of the hand leads to another phase of the chord, so that the same form of arpeggio contains exactly the fundamental chord and its inversions.

Example:

\[ \text{The fingering preferred for this form will be the same as that used in the different positions of a like chord. It can be defined thus: } \]

Groups of four notes fingered as if these notes were struck together.

Half-groups of two notes, as they would be in a whole group, of which they represent the half-

upper half if the first note of the interval is a black key, lower half if this first note is a white key.

In other words, this half-group will be fingered in the right hand by the contraction of the 1st and 3rd or 4th finger, if the first note of the interval is a white key. By 2 and 5 if the first note is a black key.

In the left hand, by 3 or 4, and 1st if the first note is a black key, and by 5 and 2 if this first note is a white key (the same fingering reproduced minutely).

Example:

\[ \text{These half-groups of two notes are the lower half in d major, and the upper half in b major of the whole groups that follow.} \]

88. How are octaves played?

All the five-finger exercises, with and without displacement of the hand, may be played in octaves, at first in one, then in all the keys. The diatonic and chromatic scales should then be played in octaves, and finally the arpeggios.

It is well, in practice, to strike with the thumb and fourth finger the octaves on black keys. This fingering is excellent, particularly in the chromatic scales, because it avoids the incessant movement to and fro of the hand on the keyboard that is made when the fifth finger takes both black and white keys.

The octaves should be practiced at first slowly and heavily, then, increasing the rapidity by degrees.

89. What is the best method of playing octaves?

Octaves are generally played (like detached thirds and sixths) either by the action of the wrist or forearm.

90. How is the wrist action defined?

In the wrist action the hand remains immovable and the hand is displaced.

91. How can the mechanism of the wrist action be further explained?

In order to understand this mechanism, it is well to divide the action of the wrist with the movements:

First movement, the hand strikes from above; second movement, the hand is thrown completely back, and remains stationary in the air until the following stroke. In wrist exercises the forearm should be immovable and placed horizontally, the fingers curved and also immovable during the different passages of the hand, and the hand should be opened to the required distance, like a compass.

92. In what case is the wrist action to be employed?

The wrist action is generally employed for obtaining lightness in a rapid movement.

93. What is meant by the forearm action?

In the forearm action the hand remains immovable, and the forearm is displaced by the movement of the elbow.

94. How can the mechanism of the forearm action be further described?

In order to understand the mechanism of this action it may be divided into two movements:

First movement, the hand strikes from above, with the wrist slightly raised; second movement, the hand and forearm rebound by the action of the elbow, without changing the position of the hand, the fingers or the wrist. In exercises for the forearm, as in those for the wrist, the fingers should be curved and immovable, and the hand should remain extended to the required distance like a compass.

95. For what purpose is the forearm action employed?

It is generally employed to obtain strength rather than lightness. Chords that require sonority without sharpness should be struck in this way.

There is still a third way of playing octaves, sixths and chords: to strike them by the combined action of the hand and fingers, which produces a sustained or connected touch. This touch is excellent in moderate or singing passages.
Con delicatissimo.

[Music notation]

[Music notation]

[Music notation]

[Music notation]

[Music notation]

[Music notation]
To J. B. Campbell.

SCHERZINO.

HALFDAN KJERULF.

Allegretto con moto e grazioso.

Transcribed by
WILSON G. SMITH.

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THE ETUDE.

THE NEGLECT OF EAR TRAINING IN CURRENT MUSICAL EDUCATION.

W. S. B. MATHEWS.

Nothing brings out more clearly the imperfection of music teaching, not only in America, but also in Europe, than the difficulty that nearly all the candidates have in passing the examinations of the American College of Musicians. The definitions of qualifications for pianists are not so very difficult to meet. All our music schools turn out every year pupils able to pass the examination for this institution. The publication of Test Exercises, with all the touched definitions, and metronome marks as an indication of the required facility, afford the candidate all the information he needs in advance, so that he can approach the test with a feeling of confidence, tempered only by the reflection that the examining board contains some of the best pianists and musical scholars in America. I regard the definition of scholarship upon the piano, as made by this organization, as remarkably successful, and as of itself marking an epoch in the history of musical education in this country. It is still defective in one point. Few harmony pupils having in it no Schumann is a curiosity, to say the least. I am much surprised that it should have been so, when at least two of the examiners, Dr. Mason and Mr. Sherwood, are Schumann experts. Certain ones of the "studies" upon the list are unaccountable to me, and to most piano teachers. I have heard express themselves upon the subject. The Hiller studies in rhythm I refer to show.

When we consider the history of musical education having in it no soloists, the candidates can neither be expected to do what they are asked to do. For instance, the candidates are required to mention three subjects of musical composition, and to have heard some of the companionship of these subjects. This is highly desirable that the authorities of the College prepare, as soon as convenient, an official statement of the difficulties commonly met with by candidates in the study of theory, in order that those interested may address themselves as intelligently as possible to their rectification.

I had hoped that Dr. Ritter's exercises in musical notation would have met a considerable part of this difficulty, or at least would have furnished a convenient method of studying the musical combinations required of which they lack. This expectation, I regret to say, the manual in question does not fully realize. The use of staff notation localizes the musical combinations required to be written to such a degree as to deprive them of their value as general musical conceptions. More properly, not less important, and very useful purposes, or would, if they were carried out by pupils according to the author's directions, in clearing up their knowledge of the notes, and in making them intelligent writers, especially of melody. At the same time we must not forget that in many places these exercises are written in a cipher composed of notes on the staves, by the teacher, and passed as an exercise to the class. Much improvement could be made in this way. There is no such thing as a "half-note effect" or a "quarter-note effect" in music. There are time pulses, and notes occupying pulses, half pulses, quarter pulses, and so on. These the teacher can ascertain without the slightest difficulty. But it is entirely impossible for Dr. Ritter himself, or any other musician, in hearing a passage in four-measure, to tell whether the composer thought best to write it in four-four time or in four-eight. In the same manner a three-measure passage of allegro movement is just as likely to be three-four or as it is three-four, and this is the only way of thinking it, in order to have the playing produce the proper effect. It is impossible for any student to determine a point of this kind by ear; all that he can decide is whether it is a pulsation of three or four, and this is the only way of thinking it, in order to have the playing produce the proper effect. It is impossible for any student to determine a point of this kind by ear; all that he can decide is whether it is a pulsation of three or four, and this is the only way of thinking it, in order to have the playing produce the proper effect.

The tonal sol-fa system of teaching, I repeat, has solved this problem, and solved it so successfully as to enable hundreds, and perhaps thousands, of persons of very ordinary mental endowments to pass their tests every year. This education of ear has the germ in it, not alone of all intelligent musical taste, in the sense of discrimination between good and bad in music, but also the germ of musical training, that is to say, the ear must have in order to translate into musical sounds and combinations the energetic movement of our national life and spirit.

The capacity to understand the intricacies of music is extremely rare among the public. It frequently happens that the whole audience in an opera house is thrown into uproar by one false note, while it listens not unwillingly to a performance which is absolutely uninterpreted. — Hector Berlioz.
Practical Letters to Teachers

BY W. S. B. MATHEWS.

PRACTICAL LETTERS TO TEACHERS.

HOW DO YOU PLAY STACCATO?

Will Mr. Mathews do me the favor to tell me, through The Euphon, how to play staccato?—R. P.

This innocent-looking little question has had rather a long time of it in waiting for a convenient moment for answering according to its importance. The information, perhaps, will still be of some service.

A "staccato" tone is one which terminates before the next following begins, or, a touch actually sounded a shorter time than its notation would indicate. There are various degrees of staccato, from the shortest possible separation or cutting off between its successor, to a staccato as short as can be made. The dot over or under a note indicates it as a staccato, which may be more or less short according to the character of the passage in which it occurs. The staccato tone may be an eighth of its natural length, a quarter, or even as short as is possible. A further note on the means of shortening the staccato tone will be found under the heading "portamento," as is also mentioned in an instance, or by Mason's two-finger exercise, in which the whole passage is written as staccato.

1. Finger staccato was taught by the Leipzig school to the American teachers in Fillmore's Opus 47, No. 8, in my Phrasing. The same touch in a more recent form is used where a brilliant, trumpet-like effect is desired, as in the 20th measure of Opus 19 in No. 8, in my Staccato.

In Staccato, the hand rises on the wrist joint until it forms an angle of forty-five degrees with the arm, and is slightly emphasized. There is no sound as it is struck. In the second joints of the fingers, an advantage is acquired if played by a single finger. A supple and round sound, as if played by a single finger, is always more beautiful and appropriate, as it is more in harmony with the nature of the passage and the character of the tone to be produced by it. In this the key is struck while the finger is in the metacarpal joint. I am in the habit of teaching the student to raise the hand very slightly.

The simplicity of the method I am recommending is in the melodic passage in which it occurs. The staccato tone may be an eighth of its natural length, a quarter, or even as short as is possible. A further note on the means of shortening the staccato tone will be found under the heading "portamento," as is also mentioned in an instance, or by Mason's two-finger exercise, in which the whole passage is written as staccato.

2. Chords, also, are handled in this manner. The simplest and most natural way of playing these is to place the fingers separately on the keys in the stroke, with the middle finger, as it does nothing else or where it is connected with the palm of the arm.

The simple, natural way in which these chords are played is to place the fingers separately on the keys in the stroke, with the middle finger, as it does nothing else or where it is connected with the palm of the arm. If played by a single finger, the fingers rise on the wrist joints until it forms an angle of forty-five degrees with the arm, and is slightly emphasized. This innocent-looking little question has had rather a long time of it in waiting for a convenient moment for answering according to its importance. The information, perhaps, will still be of some service.

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3. Staccato, when the point of the finger is raised high as possible from the key to the time of its descent, is shown by the notation staccato. It may be more or less short according to the character of the passage and its importance.

Therefore has been in the habit of hearing such piano playing must have noticed the dry and unmusical effect of the staccato tone as it is written by some teachers. In the Stuttgard system, and occasionally of those who have studiedtoo diligently at Leipzig. If you will notice the mechanism of their playing you will see that the fingers act like hammers, moving upon the metacarpal joints, and nowhere else. In this touch the passages are quite clear and the tone soft and lovely, as if played by a single finger. The melody playing is meaningless. A study of the mechanism of the hand will reveal the source of the failure in this instance, the asthetic aspect of which is the want of soul in the touch. The fingers are moved chiefly by two sets of muscles, called flexors and extensors. It is the flexors that will cause the fingers to come in contact with the key the requisite time before the written time of the passage. When these muscles are in action, they will cause the fingers to come in contact with the key; and when they are relaxed the fingers will float upward. A soprano average tone appears clear and brilliant, an alto soft and full, a tenor manly and penetrating, a bass full and vigorous, a flute soft and clear, a clarionet loud and distinct, an oboe speaking, although differing in its high and low tones, a bassoon thin in its high notes and fluttering in the low, a trumpet will play a pure and soft sound, a violin sweet and thrilling, and a horn bardone powerful and brilliant, while the peculiar smoothness, fullness and elasticity of string instruments are most noticeable when these instruments are played. These are decided by the staccato touch when it is relaxed, and the corresponding notes in the staccato notes staccato, which may be an eighth of its natural length, a quarter, or as short as is possible. A further note on the means of shortening the staccato tone will be found under the heading "portamento," as is also mentioned in an instance, or by Mason's two-finger exercise, in which the whole passage is written as staccato.

4. In order to acquire the necessary knowledge of the construction of his tone organ (voice or instrument), and to discover its tone character. After this knowledge has been gained, an artist will avoid forcing from his organ qualities of tone that are unsympathetic. An interesting study, and one yielding rich returns to a thinking artist, lies, not alone in the treatment of his simple instrument, but rather in a union of various instruments or voices for the production of diverse tone effects. As the separate study of mixtures for staccato tones is to the artist, so will an attempt to staccato tone mixtures be to the musical artist an indispensable aid in the development of manifold tone-effects.

A GOOD WORD FOR MR. FILLMORE AND HIS WORK.

Mr. Thos. Fillmore:—

Dear Sir:—As a man undertakes the task, in pure love of his art, of gathering the necessary data and compressing the same into book form, producing a valuable and unique handbook of instruction for the student, I desire to express the encouragement of every one interested in the subject. In America we have quite a number of writers and translators of musical literature who, actuated by the best of motives, turn out a great deal of machine work.

A few are possessed of sufficient talent to do the work well, and among the few Mr. Fillmore most assuredly is. His Lessons in Musical History is certainly the clearest, clearest, clearest, and in the size published in this country or in the English language.

We need more such works from Americans, and it would be of great satisfaction and profit to the students of music were all artistic works appearing in our country, however equipped in public art life, and his finely-developed voice was the result of the pure and staccato tone mixtures tone-of-tone effects, to the student of voice or instrument, and the whole student of music. Men with ability to translate the subject matter and not the mere words of such works should not be discouraged and to the capable. The work by the lack of interest and sympathy of those most interested, the teachers and students.

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It requires a certain space of time to moderate or increase volume of tone as rapidly as possible. In this the student of voice or instrument, and the whole student of music. Men with ability to translate the subject matter and not the mere words of such works should not be discouraged and to the capable. The work by the lack of interest and sympathy of those most interested, the teachers and students.

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"If you want to study music, study music."  
By John S. Van Cleave.

According to the eminent Mr. Eugene Thayer, Moscheles uttered the witty words which head this article. That Paganini sawed the scales by the half-day, that Liszt shot himself up, when he heard that Italian wizard, to practice ten hours a day on the tantalising key-board till it should yield up its wonders; that the celebrated Paganini upon stories of warm, living musical thought which exists in the heart of the student is merely an external callous excrescence, and is an impediment, not an aid.

Certainly broad laws of mechanics must, to be sure, be imparted to each learner, and many minutiae of technical device are to be taught incidentally, but the mind should be held intact at all times upon the beauty and the anatomy of the music, while technical acts should be treated as tools, ingenious, but not valuable in themselves. Thus, to touch on the piano, after certain broad laws of the mechanics of the thing, to be conversant with the flanks of the student, for even simplified, the thing to do is to drink the tones with ears that thist, and to grow a connoisseur in all the varied flavors of these audible wines, till you can only tell the honeyed angelings of a clinging tone from the stinging champagne of a bold ringing clang of orchestral imitation, but till the spurious sweet as well as the true, the harsh forces and the resonant, can be told at an instant.

In a word, let the pianist listen, listen, listen, till his ear is a better discernor of these auditive flavors than was Sancho Panza's father of wines.

Any technical matter which easily degenerate into a hobby is figging. No one questions that a judicious choice of fingers will affect the playing, and at times must engross a large share of attention, but it is quite easily metamorphosed into a blemish; for even truth disproportionate is deformity, just as the grotesque charity, splendour and petals of orchids come from exaggeration of normal organs. The fundamental law of figging is not to look graceful nor to be as easy as may be, but it is to secure phrasing. It is quite possible to be even a finger fanatic, yet define the outline of the music badly. Finally, in emphasizing this text, "If you want to study music," said a wise man, "you must not do too many things at once, or you will not make much progress."

All pianists know that a maxim, viz., learn to perceive tone as an impression upon the nerve filaments, and learn to dissect the structural beauty of the music. All systems of work have an element of truth in them, whether they go to the technical or the emotional extreme.

[For the-Examiners.]

Some Musical Blunders. 
By Eugene Thayer.

BLUNDER EIGHTEENTH. — To believe that anybody in the whole world has any method of teaching music. Everything has been tried long ago, and only the methods that have proved good have been kept. Some simpleton picks up one that has been thrown away as worthless, and at once imagines he has a new method. As a rule, those who claim to have a new method are either grossly ignorant or not wholly honest.

New methods or means of conveying instruction may be devised and work to great advantage, but the discovery of any valuable new method of conquering the difficulties of practice, may be confidently denied. Besides, you do not make music by studying methods, but by examining and perceiving the working of the great masters are good enough for us or for anybody. The Bible tells us that "there is nothing new under the sun," and if you cannot believe that, you will find it difficult to accept any truth. Horace Greeley described a cactus as "a thing with fire at one end and a foot at the other." This, or something similar, is usually an accurate description of most of the alleged new methods and discoveries.

BLUNDER NINETEENTH. — To think that you will ever learn to play the piano by reading books. On the desk where I am writing this article is a part of the old organ keyboard Handel used to practice on. The keys are worn as deep as teaspoons, some of them, in fact, deeper. On several of them the ivory is actually worn through to the wood; and this was the way I played when I was a boy! Do not think generally it did it, unless you call hard work. I will admit that the arduous practice, and of itself, will not do it, if misdirected or un-directed, but after all, hard work is the basis of the whole success you ever will have in this world.

BLUNDER TWENTY-FIRST. — To think that altering your plans or labors will rid you of your difficulties. The carpenter who thought he would be a bricklayer because it was hard work to saw boards, afterward found that the bricks were heavy. When he finally became an engineer, he ran his locomotive off the track the first week, and the doctor said he would be able to walk in about eight months. There are rocks in all roads, and, as you have got to climb them somewhere, you had better take them in the road you like best. I once had a pupil who did well enough, excellently, in fact, until he came to the difficult work. He then gave up his lessons and deserted his doctor; but at last I saw him, and he was studying for the ministry, and the last time I heard of him he was working on a farm at fifteen dollars a month. He thought he could escape the rocks I spoke of. Did he?

BLUNDER TWENTY-SECOND. — To avoid popular music too much. As a general thing it is quite good for gaining a sense of rhythm and accent. Though it usually conveys these in a very vulgar manner, it is much better to get them this way than not at all. There is nothing better at the right period of your studies than a good selection of Strauss waltzes. They are master works in their way, and you cannot do better for, classical works all the time. A good florist will plant something besides sunflowers and magnolias.

BLUNDER TWENTY-THIRD. — To overdo your practice or performance; this is the other side of the preceding question. A painting of too much detail, where the fine lines are given with careful, loose, or the greater breadth. When one refines a vocal performance to the faultless excellence of Patti, it is no longer singing, but only superb vocalism. The great critic of Berlin, old Professor Grell, after attending one of her concerts, declared "all the notes, I should say, are very well done, but I cannot hear her sing once!" Some organisms over-refine their performance until it is a mere display of organ registration, and in no sense organ playing. Pianists reduce their work in a similar process until it is merely playing with the piano and not piano playing at all. A small boy I know of recently had the present of a pianoforte. He wanted it very sharp, and went to the steammill to grind it. On his return home he said, "Papa, it won't cut anything now;" an examination showed he had ground the blade entirely off. The middle course is the safest. In medio tuitur sim.

BLUNDER TWENTY-FOURTH. — To think you can buy a twenty-five dollar coat for five dollars, or get lessons worth five dollars for fifty cents. If you want the best (and why should you be content with anything less?), you must pay for it. If you haven't the money, borrow it for three or five years, and get your education to bring it all back in the form of interest. Money borrowed for mere indulgence is always hard to pay and involves risk. Borrowed for education it gives you the power of knowledge, which will soon win it back again. If you stop to earn it before you study, your chances may be gone. As the old saying goes, "You cannot grow the grass while you have it alive." Shakespeare (perhaps it was Bacon!) said, "There is a tide in the affairs of men which taken at the flood leads on to fortune; omitted, all the voyage of their life is bound in shallows and in miseries.

BLUNDER TWENTY-FIFTH. — To take everybody's advice. If you do you will not be able to decide. Who is the doctor is; always a good one dare not give false advice. We do not consider advice, and reputation are all.

BLUNDER TWENTY-SIXTH. — To think you can buy a twenty-five dollar coat for five dollars, or get lessons worth five dollars for fifty cents. If you want the best (and why should you be content with anything less?), you must pay for it. If you haven't the money, borrow it for three or five years, and get your education to bring it all back in the form of interest. Money borrowed for mere indulgence is always hard to pay and involves risk. Borrowed for education it gives you the power of knowledge, which will soon win it back again. If you stop to earn it before you study, your chances may be gone. As the old saying goes, "You cannot grow the grass while you have it alive." Shakespeare (perhaps it was Bacon!) said, "There is a tide in the affairs of men which taken at the flood leads on to fortune; omitted, all the voyage of their life is bound in shallows and in miseries.

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\*A paper contributed by Mr. A. R. Parsons, of New York City, at the meeting of the M. T. A., in Indianapolis, Ind.

**MUSICAL NOTATION AND TERMINOLOGY.**

**BY A. R. PARSONS.**

The Wizard of Menlo Park once observed: "The mind of man is so nearly infinite that the field for improvement in literature and science is almost boundless. But, from instance," continued he, "the steam engine. Probably a million of men have already worked at it. That would not, in the least degree, because the expressions they have made to express their ability to supply needed improvements. Unfortunately, however, for these friends, the presumption is now almost totally vitiated by the real advantage they may offer; experience having shown that, say, seven-tenths of all attempts in this field fail, from the misconception of the object, from the notation of the failure, or from the inability of the notator to realize the objects for which they are intended."

The answer is: Because by name only is it possible to designate the component tones of a composition from the point of view of drawings that are not the point of view of drawings. The chief difference between savage and civilized man is the facility of combination possessed by the latter. The faculty of combination possessed by the latter is the natural thing of all."

Thus, while we commonly say that the tones designated by notes situated on the lines of the treble staff are E, G, B, D, F, before we can really understand such statements, drawing upon the theories of systems such as the Tonio Philo, we must recognize the fact that the tones thus designated are not E, G, B, D, F at all, but simply the names by which we have to deal, the possibilities open to it in the treatment of that material, and the path it actually follows. Thus, by name the director refers to the residents, whose horizontal lines of latitude indicate the higher or lower pitch, and depositing its root in the air, not the tones themselves.

When, at last, a distinguished composer made at the outset between the tones themselves and all mere names of tones. Thus, while we commonly say that the tones designated by notes situated on the lines of the treble staff are E, G, B, D, F, before we can really understand such statements, drawing upon the theories of systems such as the Tonio Philo, we must recognize the fact that the tones thus designated are not E, G, B, D, F at all, but simply the names by which we have to deal, the possibilities open to it in the treatment of that material, and the path it actually follows. Thus, by name the director refers to the residents, whose horizontal lines of latitude indicate the higher or lower pitch, and depositing its root in the air, not the tones themselves.

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THE ETUDE.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Tretten, Box 300, New York City.]

GILMORE'S Band will return to Manhattan Beach on July 1st.

The first Seidl concert at Brighton Beach will take place on July 17th.

XAVIER SCHEFFERNE is to become musical director of the Cincinnati College of Music.

The twenty-fifth recital of the Department of Music, New York University, was held on Monday afternoon, June 27th, and will continue to Thursday afternoon, June 30th.

MISS BERNARDUS BJEKELMANN has given an engagement at Albert Hall, London.

MME. SOPHIE STRAUSS has received a gold medal and a gold medal in the annual meeting of the New York State Teachers' Association, held at Buffalo.

MME. SOPHIE STRAUSS has also been awarded the title of "Laureate," which is given to those who have contributed to the advancement of music.

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BERNARDUS BJEKELMANN has been elected president of the American Federation of Musicians, which includes all musicians in the United States and Canada.

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CERTIFICATES.

The following certificates have been issued by the New York State Teachers' Association:

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2. To Miss Ada E. Earle, the solo soprano and Mr. W. L. Whitney the basso.

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A PLAN OF STUDY.

Ed. of THE ETUDE. I have been particularly interested in the article on "Studies," by Mr. Mathews (at whose feet I have sat in years of toil, and to whom I am indebted for much enjoyment of educational work in the United States), and have concluded to give my experience with regard to studies, hoping that some one will air their opinion for the benefit of one who is going through work.

After seventeen years experience, as teacher of piano, in various schools and conservatories, I find that the average pupil does not practice over one and a half hours daily. Now, it advisable to divide that time in some sections, viz.:

- Techniques, etudes, pieces, and reviewing of compositions, already studied.

For those of my pupils who already "something to play," I arrange the following table:

<table>
<thead>
<tr>
<th>Two finger exercises.</th>
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<tbody>
<tr>
<td>Chromatic scale—various forms.</td>
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<tr>
<td>Major or minor scales.</td>
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<tr>
<td>Broken chords.</td>
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<tr>
<td>Arpeggios.</td>
</tr>
<tr>
<td>Wrist exercise in sixths and octaves, forty minutes.</td>
</tr>
<tr>
<td>New pieces.</td>
</tr>
<tr>
<td>Slow practice of two or three old pieces, twenty minutes.</td>
</tr>
</tbody>
</table>

After a few weeks' work on the above techniques, I substitute Habercher's gymnastics, for variety.

As Mr. Mathews remarks, "If there is no piece but what at one time or another may prove valuable as food for the student's study," therefore, why could not etudes be abandoned entirely for those who merely wish to "play a little?" prescribing the selection of exercises in various keys, divided into different parts into a scale, arpeggio, or wrist study, as the case requires.

One cannot do any two in the same manner, but, generally speaking, I have found the above plan to be exceedingly successful. A pupil's object is to learn to play pieces, and in so doing the greater encouragement he has to go higher. I have not referred to the talented, earnest few, but the great majority, who have used their time or money to devote the study of the pianoforte.

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Scovill Hall, New York, March 30th. 1888.

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RIDLEY PRENTICE,
Professor of Pianoforte, Guildhall School of Music.

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