For some time past I have been experimenting with Brotherhoo'd 's "Technic," both upon my own hands and those of my pupils. The results have not only justified all the claims the inventor made for it, but have also led me to the question whether this is not the road to a new departure in piano teaching. The idea of facilitating the training of the hands for muscular purposes by means of a mechanical apparatus is not new; Mr. Broth-erhood, however, has, if not the merit of originality, certainly of chief which I count its exact relation to the anatomical construction of the hand, and the psychological point of view of piano-playing. I find that by means of this contrivance it is possible to develop, exercise and strengthen any part of the hand desired,—something which cannot be done so completely by means of piano practice, no matter how assiduous, or how intelligently co-ordinated. For instance, the only exercises known to me as having any considerable influence on the exact formation of the muscles are the slow "Two-finger exercises."  

In these we do not get any direct strengthening of those muscles through the operation of calling them into play, but the whole is done indirectly, and the thoroughness with which it provides for every part of the hand. I say, therefore, that for persons with weak hands, stiff hands, or for any who desired to abridge the labor of obtaining control over the hand, this instrument would be a boon. I find, also, that for those with the invention are more good than the matter in its conducting to the intelligent sensitiveness of the hand. After using it the hand is not only more flexible but also more obedient, and more easily controlled for musical purposes.

The question is, Does not this instrument mark the beginning of a new epoch in the art of piano-teaching? I am inclined to think that it does, as follows: Pupils that have no idea of the piano for three purposes: First, to train their muscles to obey the will of the maestro without question; second, to cultivate the muscular conception, that is, to develop the faculties by which the piece in hand is third, to unite the muscular obedience with the musical conception. These three elements enter into all grades of pupils, and the effect of advanced players. Some artists, like Shefford and Jossey, do most of their practice slowly, their immediate objects being to adapt the movements required by the piece in hand. They already have the musical conception, and they have already the fundamental habits of technique; but the last step, that is, the detail of the piece before them. It is evident that this method of practice is of a limited application only in so far as pupils desiring that the hands, get his musical conception, and unite it to the muscular apparatus, all at once. Owing to the want of proper analysis he commonly does all three of these things badly, the attention being directed to one point while neglecting another. So in this case that it is not too much to say that the average pupil loses two thirds of the time spent in practice.

The object of this proceeding, the fundamental part of it at least, can be done upon the contrivance better than at the piano. I have the idea that the first party gets the idea of what is the case, the second party gets the exact whole of it, and the third party gets the muscular obedience of it; namely, the mechanical exercises for strengthening the fingers, and the muscular have already the correct conception of the part in hand. The piano is evidently a Mechanism: that it can have a fact is the soul of it. The next after this upon the violin. The voice is the instrument of music, the fingers are the only means we have to reach the strings, and the strings are the only means we have to reach the voice. It is evident that we would be more skilled in carrying on a conversation on manners than upon the playing of a Beethoven Sonata.

Percy Goetschius, in his system of harmony, says: "The degree in which this disagreeable effect is produced is exactly proportional to the prominence of the fifth." This prominence is weakened or disappears entirely: 1. When the fifths appear in other than the outside voices. 2. When another interval (for instance, the 7th) is added to the 5th. 3. When they appear in arpeggio form. 4. When the 5th is not harmonic. In this latter case Mr. G. says "the evil is entirely removed." There are some more cases in which consecutive fifth may be harmless, but it would lead me too far to enumerate and explain them. Any composer who has learned how to avoid them will easily learn how to use them: first the rule, then the exception—for you may think as you please, but exceptions will remain forever, and because the greatest masters have used them occasionally, it does not follow that anybody can use them indiscriminately.

TO THE MUSICIANS OF THE STATE OF NEW YORK.

If you desire to see a higher standard of music in America; if you wish to become known as an energetic worker in the cause; if you would like to be associated with those who are in the front of musical matters in our country; if you care to keep abreast of this great age of musical progress, you can do so by joining the Music Teachers' National Association. An annual fee of two dollars is all that is required, and it will entitle you to have your name, specialty and address printed in the annual reports, and you will receive the reports, circulars, and other printed documents, from time to time, free of charge.

Whether you can attend the Chicago Meetings or not, will you kindly cooperate with us by sending $2 to the Treasurer? He will mail you a membership ticket, and you will thus become identified with the best musicians in the Nation, and they in turn will be encouraged in their arduous efforts to place our profession in a higher sphere of usefulness.

The Treasurer is Mr. H. S. Perkins, 162 State St., Chicago, Illinois, who will be paid, and have the pleasure of receiving all questions regarding reduced railroad fares, routes of travel, boarding places, etc., which he deems appropriate to his position. Any correspondent that he deems fit, will kindly send the same to the Treasurer at once. All who can do so should attend the fine program of exercises has been arranged, and the lectures, discussions, recitals, concerts, etc., will amply repay the time and trouble expended.

H. R. Palmer, Box 3841 N. Y. C., Vice President M. T. N. A. for State of N. Y.
M.T.N.A.

THE COMING MEETING.

UNUSUAL preparations are going on at Chicago for the thirteenth annual meeting of the Music Teachers' National Association, which will be held in that city July 3d, 4th, 5th, 6th. This meeting will be, perhaps, the most brilliant in the history of the organization. The programme at this date is not yet complete, but it is understood that this time would be subject to changes. X. Scherwenko was to have appeared at one of the concerts in connection with Theo. Thomas' orchestra, but his visit to this country has been postponed on account of a sprain in his hand. It is understood that he will be connected with the Cincinnati College of Music.

The following list of artists and essayists is taken from the Indicator of Chicago, and must be considered non-official:

ARTISTS-

Mrs. S. O. Ford, Cleveland, Ohio; Miss Katherine Van, from New York; Miss J. B. Bartlett-Davis, of New York; Mr. Whitney Mockridge, of New York; Mr. Henry Koecke, of New York; Miss Alice A. Knowles, of Chicago; Mr. Homer A. Moore, of Chicago; Violinist and conductor of concerts and oratorio, Miss Emil Liebling, of Chicago; Mr. Walter Petzet, of Minneapolis; Organists—Mr. Clarence Eddy, of Chicago; Mr. Harrison W. Wild, of New York; Mr. W. A. Baldwin, of Chicago; Mr. Morse, of Minneapolis; Mr. Geo. H. Howard, of Chicago; Mr. Edmund Neupert, of New York; Mr. Richard Burmeister, of Chicago; Mr. E. A. Ford, of Chicago; Mr. Samuel A. Baldwin, of Chicago; Vocalists—Miss Cappini, of New York; Mr. Alexander McFarland, of New York; Mr. Geo. McFarland, of Chicago; Mr. G. Pratt, of Chicago.

The following list of composers, and titles of works by them, will be given at the Exposition Building on Tuesday, Wednesday and Thursday, the 3d, 4th and 5th, at 8 p.m. each evening, the concerts to be under the direction of Mr. Edmund Neupert, Adalee Aus der Ohe, Mrs. Teresa Carreno, Organists—A. P. McCarrell, of Evanston, III.; Mr. Morse, of Minneapolis; Mr. Clarence Eddy, of Chicago; Mr. Richard Burmeister, of Chicago; Mr. Edmund Neupert, Adalee Aus der Ohe, Mrs. Teresa Carreno, Organists—A. P. McCarrell, of Evanston, III.; Mr. Morse, of Minneapolis; Mr. Clarence Eddy, of Chicago; Mr. Richard Burmeister, of Chicago; Mr. Samuel A. Baldwin, of Chicago; Vocalists—Miss Cappini, of New York; Mr. Alexander McFarland, of New York; Mr. Geo. McFarland, of Chicago; Mr. G. Pratt, of Chicago.

Three concerts of American compositions, instrumental and vocal, with chorus of 400 voices and grand orchestra under the direction of Mr. F. H. Knowles, will be given at the Exposition Building on Tuesday, Wednesday and Thursday, the 3d, 4th and 5th, at 8 p.m. each evening, the concerts to be under the direction of Mr. Edmund Neupert, Adalee Aus der Ohe, Mrs. Teresa Carreno, Organists—A. P. McCarrell, of Evanston, III.; Mr. Morse, of Minneapolis; Mr. Clarence Eddy, of Chicago; Mr. Richard Burmeister, of Chicago; Mr. Samuel A. Baldwin, of Chicago; Vocalists—Miss Cappini, of New York; Mr. Alexander McFarland, of New York; Mr. Geo. McFarland, of Chicago; Mr. G. Pratt, of Chicago.

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Questions and Answers.

Please write me if, in the piano solo, "L'Africaine," (Meyerbeer), by Franz Bendel, on page 12, where the melody is shown as three sets of six notes, the melody notes that are tied in the groups of three notes are to be played, or not struck again.

They are struck. The curved line is a part of the triplets, and is no tie. In correct engraving of music the 8 denoting a triplet is distinguished from the 8 denoting the finger mark by the former being printed obliquely—thus 3, while the finger mark is perpendicular—thus ±. In the latter case the marks doubt of the kind you mention are impossible. The curved line is also used for two other purposes, namely, for legato mark and a phrase. These diverse uses of the same sign causes constant doubt and annoyance.

I would like your advice, through THE ETUDE, concerning two pupils (young ladies) who have studied with other teachers before coming to me. I would not object to her learning her pieces from memory, but would like to help her to read faster. Number 3, when running arpeggios, closes her hand while using the last note. E. A.

You are very fortunate if, as your words imply, you never have had habits to contend with in pupils unless they come to you from other teachers. To improve the reading at sight, have the pupil practice in four-hand pieces, or, better still, if practicable, in eight-hand pieces, reading at sight. At first the selections should be easy; later they should be more difficult. A couple of hours spent in music practice every day, it will help. The second exercise, I think.

The metronome practice half an hour a day for two months, at first on easy pieces, reading them at sight, and afterwards progressively more difficult.

2. The shutting the hand after arpeggios runs by is no means the worst thing a pupil can do. If the hand is raised pretty high from the keyboard, by a rebound from the wrist, after the last note is played, or rather when the last note is being played, no especial harm is involved in closing the hand. If you think there is, why persist in telling her not to do it. When you have told her about ten million times she will gradually cease to shut it so much and in time it will. The first cases are easier and well,

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**MUSICAL ITEMS.**

[All matter intended for this Department should be addressed to M. L. A. Bowser, Box 305, New York City.]

**MISS MAUD POWELL will appear at the concerts of the M. T. N. A. on July 4th.**

Of the many musical events which are due to come before the public during the present season, the most important are those of the Bayreuth music festival this summer.

Salon, the Patti ticket winner, of Mexican fame, committed suicide in lodgings in New York, New York.

T. E. W. Walker, the conductor, offered a program of American composition, by Perry.

The last concert of the season by the Boston Symphony Orchestra, Mr. WM. Gericki, conductor, offered a program of American composition, by Perry, which was followed by a number of vocal selections from "Fidelio," Mendelssohn's and "Die Walküre," Die Meistersinger, and the Tannhauser Overture.

At the Buffalo Music Festival, Theda Thomas, a chorus of 500 voices and the following soloists: Miss Anna Lohengrin, Miss Alice Bump, and Frank R. Bartlett. The chief works to be given are: Berlioz' "Grand Fantasia on Themes from Tristan," "Lohengrin," "Die Walküre," and "Die Meistersinger," and the Tannhauser Overture.

The Cincinnati May Festival, Theo. Thomas, conductor, opened on May 25th, with a program of American composition, by Perry, which was followed by a number of vocal selections from "Fidelio," Mendelssohn's and "Die Walküre," Die Meistersinger, and the Tannhauser Overture.

**HISTORICAL PIANOFORTE RECITALS.**

HELEN A. CLARK.

The Historical Pianoforte Recitals of Chas. H. Jarvis and R. C. Clarke closed on Wednesday, April 25th, with a brilliant programme, and we are sure that no one who attended the series could help feeling that they understood better than ever before the various stages in the development of the art of pianoforte music.

In the historical portion of the programmes, which was read by Mr. G. G. H. van Vechten, assisted by Miss Mathilde Ostrander, principal of the American Conservatory of Music, an occasional contribution from England, was shown the gradual evolving of that most perfect form, the sonata, which has been considered by Haydn, Mozart, Beethoven, reached its highest point.

In these concerts we have not only been treated to much of the very best of pianists, and music, but we have heard for the first time a great deal of beautiful music by composers who do not deserve the oblivion which they have suffered. The sonata, in the opinion of Haydn, Mozart, Beethoven, reached its highest point.

True, we had two series of symphony concerts this winter, with well attended, and musical parties have been the fashionable pastime, but does this mean much? Our attention is confined principally to such moments as when the Count Albrecht, played by Miss M. J., or Mr. B. better than Mr. G., and in the settle ment of these interesting problems we entirely forget the music. Never shall this city have such musical culture until music is regarded from a more eminent standpoint, until men realize that music is an important factor in the history of thought as poetry, art, or science. In the music of a nation we find as clearly mirrored its intellectual growth as in its literature. Until, then, music enters into our national life as an important factor in our intellect, merely as a means to pass away a few idle hours; until no man who calls himself cultivated shall dare to say he knows nothing about music; until no one shall tell him on what he is based—Until he knows the value of music in the education of the mind, and shall know that the music of our nation is one of the most important factors in the development of our nation's civilization.
THE STUDY OF THE PIANO.
STUDENTS’ MANUAL.
PRAGMATIC COUNSELS.

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

75. How ought the diatonic scales in sixths to be fingered?

The scales in connected sixths should be fingered either by

\[
\begin{align*}
4 & 6 & 4 & 5 \\
1 & 1 & 1 & 1
\end{align*}
\]

or by:

\[
\begin{align*}
3 & 4 & 5 & 1 \\
1 & 1 & 1 & 1
\end{align*}
\]

following the natural extensions of the hand.

In the left hand the same fingerings are inverted. The scales in detached sixths are fingered with \( \uparrow \) if the upper note is a white key; with \( \uparrow \) or \( \downarrow \) if the upper note is a black key.

The chromatic scales in sixths require the use of the thumb and the fifth finger several times in succession. The thumb is placed on all the lower white keys in the right hand, and on all the upper white keys in the left hand.

Example:—

![Image]

76. How should held notes be practised, with special regard to the independence of the fingers?

The fewer held notes there are, the less difficult is the exercise; commence, then, by holding one note, then successively two, three and four. These exercises should first be applied to the forms known as five-finger exercises. They should be practised in all keys, in contrary and right movements. They may be applied to the perfect chords, to chords of the seventh and the dominants, and to those of the diminished seventh.*

These formulae enter into the series of exercises in extension, already studied under another head.

77. What are the difficult arpeggios that should be studied in exercises?

The arpeggios in perfect chords (composed of three notes) should be practised; those in chords of the dominant-seventh (composed of four notes), and those in chords of the diminished seventh (likewise composed of four notes).

78. How must the arpeggios in the perfect chords be practised?

The arpeggios in perfect chords must be studied in all keys and in all positions, slowly and heavily, with a double purpose in view: the equality of the fingers and the passage of the thumb. For this last an exercise may be made composed of three notes: the note on which the thumb rests, the one preceding it, and the one following.

The exercise should be practised ascending and descending with each hand.

Like the scales, it will be found useful to practise them at first with the left hand alone, running the arpeggio through two octaves, accenting every two notes, through three octaves accenting every three notes, and through four octaves accenting every four notes. This last combination is the best, because the accent falls sometimes on one finger and sometimes on another.

It should be well understood that the arpeggios are to be practised as gymnastics for the fingers only when the notes and fingering are thoroughly learned.

79. If a pupil has no knowledge of harmony, how will he find the different arpeggios in the perfect chords?

If a pupil has no knowledge of harmony he will find the perfect chords and their inversions by the degrees of the scale.

To form a perfect major arpeggio on the tonic of any major scale, and a perfect minor chord on the tonic of any minor scale, it is enough to take:

- the first degree (tonic),
- the third degree (median),
- the fifth degree (dominant),

with the changes that are in the clef in the key that is given.

To obtain the first inversion of the perfect chord commence the arpeggio with the median, and the second note of the chord not inverted.

To obtain the second inversion, commence the arpeggio with the dominant, the third and last note of the perfect chord not inverted.

Examples in D major:

- Perfect chord not inverted: \( f, b, d, f \), etc.
- First inversion: \( f, b, d, f \), etc.
- Second inversion: \( a, d, f, a \), etc.

80. How are the arpeggios in the perfect chords to be fingered, and how can the fingering of the seventy-two arpeggios comprised in all the major and minor keys be retained?

The arpeggios in the perfect chords may be fingered according to the rules for the extension of the fingers and the passing under of the thumb (see Nos. 38 and 39). These fingerings ought to be retained by reasoning, as those for the scales are done.

In the arpeggios composed of three notes, one finger always rests unemployed* (the 3d or 4th). To define, then, the fingering of an arpeggio, it is necessary to indicate:

1st. The position of the thumb.
2d. The position of the unemployed finger.

(See appendices, the table-guide to the memory, which will aid in practising when the notes and fingering are not perfectly understood.)

Before commencing the arpeggios the student should do well to learn the perfect chords that are given, and then practise them as arpeggios through one octave. This preliminary study will greatly simplify the arpeggios properly so called. It would also be useful to practise these arpeggios in contrary movement, and to make the three positions succeed one another, inverted in the two hands.

Examples:—

![Image]

*One, and not two, because the third finger has no place proper to it, and only takes the place of the thumb to begin or to end, as in the scales.

The conformation of the hands with the thumbs inside makes the two corresponding positions (1st and 3d, 3d and 1st, 2d and 2d) equivalent to one another in the intervals, and consequently in the fingering.*

81. How are the perfect chords given with the double bass to be fingered?

The thumb and fifth finger must be placed at the two extremities of the chord (with both hands).

The free finger is found in the right hand—in the upper part of the chord in the first position, in the middle of the chord in the second and third positions. In the left hand the free finger is in the lower part of the chord in the third position; in the middle of the chord in the second and first positions.

This rule is not absolute in the chords of \( d \) and \( b \) (1st position in the left hand) and in those of a clef changes in the key given. In other words, four notes at intervals of a third, with the dominant for the base.

The chord of the dominant seventh is the same in the two forms.

Example:—

In C major:

\[ g, b, d, f \]

In C minor:

\[ g, b, \dfrac{d}{2}, f \]

The inversions of this chord are obtained in the same way as those of the perfect chord, commencing the arpeggios successively with the second, the third and the fourth note of the chord.

Example:—

\[ g, b, d, f \]

\[ b, d, f, g \]

\[ d, f, g, b \]

\[ f, g, b, d \]

82. How should the arpeggios in chords of the dominant seventh be fingered?

In the arpeggios composed of four notes, all the fingers are employed, consequently there is only occasion to point out the position of the thumb. The rule is the same as for the arpeggios in the perfect chords.

(For the application, see table for arpeggios in chords of the dominant seventh, No. 3, in the appendices.)

*The thirds, moreover, correspond in an inverted sense, the major third in one hand being the minor third in the other, and vice versa.
CONCERT PROGRAMMES.
J. A. Carson, Greenfield, Illinois.
Values in E flat, Durand; "Homo, Sweet Home," Idyll, Notte, Tarentin, Keller; Sadness of Soul, Mendelssohn; The Sylphes, Bachman; Norwegian Dance, Capitan, Greig; Mountain Flower, Loeschhorn; Hoffmann, 15, Chopin, Charge of the Hussars, Spindler; Greeting to Spring, Kroeger.

Hallmuth College, London, Ont., Thomas Martin Musical Director.

Grand Concerto in E flat, Beethoven; "Lost Hope," Thomas Martin; "I Love Thee," Grieg; Etude (E minor), Mendelssohn; "Berceuse," Vieuxtemps; Andante Con Color, Carl Reinecke; "The Magic Song," "Marie-Vierge," Meyer-Heilmann; Prelude and Fugue (D major), Bach; Beccehes, (D major), Dargason; Schumann; "Insel's Liebestod," Wagner; Liebes; Rhapsodie Hongros, No. xii, Lisz.

Philadelphia Choral Union, Musical Compositions for Two Pianos, Mauritz; Leefson and Richmond Zechwer.


This is surely attainable grim's Progress?"? The writer of this To many students the changes of keys are great bugs, especially when minor keys prevail. Harmony now is an ocean, in which the student swimmeth, to say the least, when carefully observed, all these points appear to the mind. In connection with the study of general musical theory, it remains that, if a musical artist must be careful to notice their mutual relation and influence if he would gaze a musically success.

The study of harmony is an important branch of a musical education. The pianist needs it in order to gain facility in distinguishing chords and determining their various differences with quick and ready perception. It is necessary to him, also, in order to realize the different situations in which chords are found and the various effects of means by which they contrast with one another.

In the process of painting a landscape, the artist is careful to observe the effects of light reflected from one object to another. In like manner the different chords that make up a musical composition, the musical artist must be careful to notice their mutual relation and influence if he would gaze a musically success.

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ON THE USE OF STUDIES IN PIANO TEACHING.

By W. S. B. MATHEWS.

I.

FROM "HOW TO UNDERSTAND MUSIC." VOL. II.

Mr. B. J. Lang, the distinguished pianist and conductor, of Boston, gives the following, as, in his opinion, embracing the most essential elements of pianoforte instruction:—

Here is a list of what I am in the habit of using for studies:—

Heller's Studies.
Cramer (Bilow's edition).
Clementi, Graden, not edited by Tausig.
Bach, two-part Inventions, and Well-tempered Clavichord.
Chopin, Preludes.
Schumann, opus. 3, and op. 10.
Chopin, Studies.
Henselt, Studies.

Heller ought never to be forgotten, but he belongs to the poetical-musical side.

Dr. Louis Maas, also of Boston, gives the following:—

DEAR MR. MATHEWS:—

The principal studies that I use, progressively arranged, are the following:—

Bertini, Op. 29, 32.
Czerny, Velocity, 3 books.
Kohler, New School of Velocity.
Heller, Op. 45, 46, 47.
Kohler, Op. 126, 12 Special Studies.
Chopin, Studies.
Czerny, Schule des Virtuosen.
You can use my name with.

Mme. Rivé-King, the well-known pianist, sends the following account of her ideas upon this subject:—

In reply to your inquiry "what ten, or more, books of studies I consider indispensable," I beg to say that I am not acquainted with any particular book, or set of studies, in which, in my judgment, would be "indispensable." There are a great many excellent studies. For my own personal technical practice I do not use any studies; I find that the wide range of my concert and recital repertoire is sufficient to keep my technique in good shape. My own experience in teaching is so confined to Phrasing, cultivation of touch, and artistic finish, that I use the Chopin and Liszt etudes, and the Tausig Daily Studies, together with a few of my own. Should I, through illness or other cause, lose several weeks' practice, I can soon bring my technique up to its usual smoothness and flexibility by the practice of playing Bach's Fugues. Almost every pianist and teacher has written either an instruction book or a set of studies, and many of them, are really valuable. Among the many instruction books, that of Dr. William Mason is, in my opinion, one of the best. The studies written by Mr. Anton Streitel and Mr. Carlyle Petersle, deserve high praise, and as a help to overcoming certain technical difficulties they will be found especially valuable, to those whose technique is not far enough advanced to use the studies of Chopin, Liszt, or Tausig.

Very sincerely yours,

JULIA RIVÉ-KING.

I also sent letters to several other teachers, among whom was Mr. Ledochowski, of Chicago, who prescribed the following course:—

Lehbert and Stark's first Book.
Loeschhorn, op 66.
Czerny, op 746.
Bach, Preludes and Inventions.
Cramer's Studies, Bilow's edition.
Clementi, Tausig's edition.
Bach, Italian Concerto.
Chopin, Studies, op 10.
Bach, Well Tempered Clavichord.
Henselt, Studies.

A careful study of these lists and letters by eminent teachers confirms the opinion expressed by Dr. Mason, which, also, I had already deduced from my own experience. It is that while the literature of the pianoforte contains a vast number of etudes by different composers, only a very few of them are, in reality, so vital and formative that we cannot do without them. Bach, for useful study, and for the acquisition of voice-playing (as distinguished from chord-playing), and for musical intelligence; Clementi and Scarlatti (the latter in very small amount) for classical virtuosity; Heller and the Mendelssohn "Songs Without Words," a smaller art for expressive playing of melodies; Loeschhorn's Op. 66 for "forming the execution." Chopin, Schumann and Liszt for the modern school of fluent, expressive and brilliant concert playing. Each of these, at the proper time, we must have. Everything else is a matter of taste. No strictly progressive arrangement is possible, beyond a very loose and general one; for in different cases we might at one time desire first to improve the melody playing; at another the execution; at another chord-playing, etc., each of which would vary the order. Yet if one were to divide the whole period of pianoforte instruction into three great divisions, the elementary, intermediate and advanced, the selections would be such as these:—

Elementary.—Technics, Loeschhorn Op. 65 and 66, Bks. 1 and 11; Mathews' Phrasing (which contains the best pieces in Heller's Op. 46 and 47, as well as a part of Schumann's "Kinderscenen"); perhaps some of Haberib and Behren's velocity.


Advanced.—More Bach, a little Clementi, Chopin's Studies, beginning with No. 8, Nos. 12, 5, 1, 3; Schumann Novellutes in F and F sharp. Selections from the Liszt albums. Study all of Liszt's "Rigoletto," "Tannhauser," "Spinnreller," etc. By this time the pupil is able to study almost anything he desires or that the teacher chooses.

If in all this course the rule of Mme. Nielsen-Rounsville be observed, to have every piece and study memorized and practiced, sooner or later, until it can be played like a concert performance, it is quite certain that the playing will take on a character of flexibility and of ready responsibility to the will and sensibility which was unknown to the playing of the old school, and impossible to be obtained in these times, also, so long as the greater part of the time is spent in the study of meaningless combinations of tone-forms, having only a mechanical intention.

With a view of bringing out the remarkable agreements of these lists, in regard to the usefulness of certain ones of these sets of studies, concerning which nearly all the writers are unanimous, I had intended to take the present occasion to discover that it amounted to little more than a repetition of the names of Heller, Cramer, Loeschhorn, Czerny, Clementi, Chopin and Henselt. The Tausig so-called "daily studies" are exercises and not studies in the meaning of the present discussion. We have to do here with studies having, at least, a color of artistic form, to which the Tausig daily studies make no pretension.

This discussion would be incomplete if it failed to mention the application of certain pieces to purposes of study. I refer to such finger pieces as Weber's "Perpetual Motion" in C, Raff's "La Fileuse," etc. These pieces have the merit of making unusual technical demands upon the player, in requiring a long series of finger touches in uniform rapidity, and at too high a degree of speed to be thought of each for itself as it occurs. They are played in part automatically, after being prepared by a large number of repetitions in perfectly correct order. I refer to pieces of the kind, not only as exercises, but because the effect, when it is properly mastered, is so much more interesting than anything to be found in studies proper, as to reward the pupil for the countless number of repetitions necessary for playing them perfectly. It will be found possible, therefore, to secure a good quality of practice upon something of this sort, at a time when the pupil is not in a fit state to concentrate attention upon a task not having a reward somewhere in it for the musical feelings, properly so-called, or, at least, for the feelings of pride in good playing. But to enter into a discussion of pieces upon this subject would take us too far. Enough to place upon record here the suggestion, that there is no piece having in it combinations worth making, and of such complexity as not to be performed by the pupil at first trial, but what at one time or another in the development might prove of value as a study; and it will also be found, in general, that studies increase in usefulness just in proportion to their having in them the possibility of serving as pieces after they have been mastered as exercises. The converse of this is not true, however, that pieces are worthless for use in study unless they require a large amount of practice to master them. The development of a musical style of playing makes it necessary that a considerable part of the playing be spent upon pieces in which the music is the main thing; music of such a quality that it lies within easy reach of the pupil's musical consciousness as it then exists.

The entire discussion needs to be supplemented with the following aphorism which the young teacher will do well never to lose sight of. It is:—

"Piano playing is mainly a matter of the mind, and not primarily of the muscles, and this is more and more the case the higher one goes in it." While merely muscular preparation requires considerable attention, the greatest part of the time is wasted in harnessing upon muscular and mechanical relations, when the hindrance to elegant playing exists in the mind—in the musical consciousness of the pupil or student. Those who fail to play effectively after study, do so, nine times out of ten, from mental reasons, and not from muscular reasons. Therefore, the more you can do for the pupil's musical sensitiveness, and the more you can help him to think his music as musicians think it, the easier you will find it to make him play in a manner to please everyone who hears him.
THE DEPPE METHOD AGAIN.

Mr. Editor:

Dear Sir,—Mr. W. S. B. Mathews and Mr. Frederick Clark seem to have forgotten the importance of teaching the Deppe method. Now I am rather surprised at this, since I am perfectly willing that Mr. Mathews should teach the Mason and Shaw or Understand Music," and that Mr. Clark should teach the "Clark-Steiniger rotary, tertial, orbital, etc., of pianism, though I know none of these methods except from the eulogies written about them by Mr. Mathews and Mr. Clark. It does not worry me in the least that each of these gentlemen considers himself superior to all other teachers, and if they can convince the rest of the world of it, so much the better for them! Meanwhile, I must reserve the right to occupy my own small musical corner. I am glad to see Miss Lavallee, of Boston, has left behind her the Deppe method, will learn a good many other things in confirmation of it, showing that Deppe fully endorses the family of his pupil, which prevented his resentment Deppe only as a subject for discussion in the present paper, and if Mr. Mathews and Mr. Clark wish to learn more about this subject, I shall be pleased to give them a summary of it.

MISSING LESSONS.

In reference to the teacher who walks a mile, rides a mile, and then walks one more mile, etc., I would say, as Mr. Mathews says, "I would be of your humble servant than Mr. Mathews is. He says that lessons missed shall be paid for, or deducted and lost by the pupil. In order to be there when I arrived at the teacher's house, I told him that he must pay for all such lessons omitted. A large crowd finally gathered about the following conversation: "Miss F. — Really, I didn't know there was any limit to the science of the music of any instrument. Did she impart their knowledge to the pupil if they wish, although she couldn't induce any scholar. It is published in Hamburg by Lehre des Klavierspiels." The card may be obtained of Mr. Mathews and Mr. Clark.

RAINBOW REFERENCE CARDS.

Editor of The Etude:

Please allow me to answer the criticism upon the Reference Card which appeared in the April issue of your paper.
The card does not presuppose "that the pupil is far less a thing than he should be," for it is a matter of fact that the pupil can't afford to lose a scholar. A good way to do is to charge one-half the lesson lost. A better way to do is to charge the whole lesson. The pupil will not then miss so many, thereby losing their interest in the work.

E. A. SMILES.
WEARINESS.

№ 6.

Plaintively.

J. OTTO.
Weariness.
BOAT SONG.

No. 3.

Tranquilly.

J. Otto.

*) The small notes may be taken by smaller hands.

Copyright 1888 by Theo. Presser
Boat Song.
GLOCKENSPIEL.
(CHIMING BELLS.)
Idylle.

Un poco Allegretto. m.m. $j = 90$.


Copyright 1888 by Theo. Preece.
Chiming Bells.
Chiming Bells.
LITTLE DREAMER'S WALTZ.

I Allegro moderato.

Marcato la melodia

II poco cres

Copyright 1888 by Theo Presser.
Little Dreamer's Waltz.
ADVICE TO A HARD CASE.

When I read over these letters for two or three months back, something I am not fond of doing, it strikes me that we are too apt to get our study of music and our teaching of it into a wrong key. We are what is named "practical," in our miscellaneous century, which is to say "commonplace, ordinary, mechanical. We gers, loosen the knuckle joints and expand the hand. the piano, taking the most difficult hand stretching, technical practice failing to help me much. I do not feel that we are too apt to get our

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Mason's arpeggios upon the diminished chord are exactly what you need for training the thumb. There is also an exercise of Scarbrough's that would do you a world of good. It is the playing of scales, at first slow, then faster and faster, with the thumb and one finger. Take each finger in turn. Play all the way up and down the scale of B flat minor, six octaves, with the thumb and the second finger (German fingering); then all the way up and down with the thumb and third finger, thumb and fourth finger, thumb and fifth finger. Take care in the latter, and in all, that the point of the thumb crosses the point of the finger. Exercise the hand away from the touch on the point of the finger, especially the fifth finger, across the thumb, so that the first or farthest joint of the little finger passes along the inner side of the thumb as far as the length of the nail. The thumb and finger cross, so that the end of each is a good quarter-inch violet beyond the other.

I would advise studying the pieces, which I fancy, will interest you, and will not be above your powers: Of the Mendelssohn Songs without Words, Nos. 3, 4, 9, 18 and 30; of the Mozart Sonatas, the slow movements in the Sonata in G, Op. 14, Peters edition; and the slow movements of the Sonata and Fantasia in C; of Beethoven, the whole of the Sonata in G, Opus 14, the slow movements of the Sonata Pathetique, the first Sonata, and the air and variations in the Sonata in A flat, Opus 28. Of Chopin, the Nocturnes in E flat, Opus 9, will not be too difficult, nor will the Prelude in D flat, in the Preludes. The Polonaise in A major, Opus 40, and the Paganini Rhapsody of Chopin are practicable; of Schumann, the selections from the Forest Scenes, in my "Studies in Phrasing," and the Moszkowski Serenade in the same. For the practice of rapid finger work Heller's Tarantelle in A flat would be excellent. After that take up Raff's La Fleurs. At first you will find it a little hard, but the change that your earliest study will be able to do at it. At all events, you must practice more or less music with rapid-running work in it. Wollenhaup's Whispering Winds would be good practice for you, as also Gottschalk's Last Hope. Take the ones you fancy most; practice one or more, if you prefer it. Then or when you are through with them they will go smoothly later, after a month or two, you will be able to learn them better. I would advise the Technic. I would not advise so much study on exercises, but what I did practice would be different. When you have tried, let me know how the practice works.

[FOR THE EYE.] A SUGGESTION.

BY E. H. SMITH.

What variety of thinking and opinion, what strange ways and conflicting words—sensible ways and senseless ways—have these musical people. I have heard them sound and clear, but when they rival the possible combinations of a chromatic scale they are complex and confusing in the extreme—multiplicity of thought, but unity of thought; not division, but concentration. These are the growing needs of the hour. You may not wish to know why I say that. I only know that I am going to lay the case before you (thereby escaping the responsibility of judgment) and allow you the privilege of thinking for yourself—one of the blessings of a free country.

My scrap book is a good witness to call upon the stand, and from it I gather a few of the diversions, mayhap no more peculiar to a musical than any other people. It is in I have found no less than three ways of interpreting, harmonically, the 25th and 28th of Schumann, and in the latter I have found champion them all—not because they are all right, but because they were taught so. Well, who's to say? To say that this or that is the only way to play and shake are also three bones lying crosswise each other, and who is there able to judge? But let me say, where in the world are various methods are a perfect Babel of opinion from the rudiments to the virtuoso. They tell you to play with the fingers straight, the thumb, the fingers curved, to raise the finger curved, to raise the finger straight and let it fall curved. To raise the knuckles, to depress the knuckles, to raise the knuckles, to keep a loose wrist, to keep the wrist firm, to learn letters in both of the hands, etc., etc., etc., etc. They tell you that the hand is harder than the hand, and that the one they will scarcely change the result. If not a wise one, it had been better, and then begin again. We should probably be more interested in the suggestion is not a worthy one or a practical one, and make it.
NEW PIANO EFFECTS.

(Abridged.)

By Gustav Stoev, in "De Klasikers." Translated for The Etude.

This term "effect" in art is used in several senses. As R. Wagner has seen, the idea of art as a whole should be effective, and the greater and more sustained this effect the greater the work. But passing over this general effect, I shall consider the "effect" as relating to the moment, to the unexpected, and therefore often startling, transition from one of the chords, "piano," "piano mosso," or "crescendo," occurring in one time with preparation, at another time without, if performed with discretion, as a beautiful musical device, a truly artistic device, or even occurring in the piano, the second must be struck rapidly several times. In such a case the finger, which, as one knows, is played by one finger. It must be observed here that this mode of trilling will deceive the hearer if played in the second; for as the form of the trill with the thumb and third finger (the second finger is less advisable); in this case the hand is turned from the usual to the trilling will occur this way in the usual way of playing the trill with pure finger touch and quiet hand, for it can be sustained for a longer time and enables one to master more successfully all dramatic shadings.

This mode of trilling must always be supported by the pedal, and may be advantageously used in passages such as Chopin's Waltz in A minor, third part, in which the composer himself undoubtedly played the trill at every page, and the mode described must not be confused with it. But in this case the trill is more difficult, for it must be played with pure finger-touch by the third and fourth finger, while other ordinaries known by numerous teachers as twenty-three melody and the other in the twenty-fifth. I should advise that the former be played with a double turn in an animal's mouth.

THE SOUNDED TONES FOREIGN TO THE CHORD.

This device, brilliant in itself, produces a truly magnificent effect when played with bravura. It is possible to produce even a greater effect when played with discretion.

When an octave has been struck, the palm of the hand, by a downward movement, presses three or four of the piano keys strongly, and the result is produced by strongly marked short appoggiaturas and blends with its sound the tones struck by the palm of the hand. The fingers must not be too flat, as different tones to sound as one. This effect (of course), is supported by the pedal may be used at the beginning of a passage of broken chords, or in the middle of a "pedal harmony," or as a brilliant final chord. Thus it is really a pedal effect, in which the false tones are awal. in a most acute and sharp angle, produce the true sound in the octave, and in the page where the tones in G minor should be struck together with their resolutions. With regard to my trill effects, I might quote in a trill of the form, in the major, as the thumb is thrown forward, so that the palm may press the keys.

Hans Schmitt, in his article, "Das Pedale des Klaviers," describes this mode of playing in a manner which, if applied to the piano, is certainly possible; the wrist, on the contrary, is held high.

The glissando in thirds (right hand), ascending, the lower key is performed with the thumb and the upper key is struck by the thumb. Both descending and ascending, the thumb and elbow are held as in descending thirds.

We come now to those effects which are produced by departing somewhat from the written text, yet in such a way that the difference is hardly, if at all, perceptible to the hearer. Here belongs a peculiar rendering of the short appoggiatura and the trill, as well as the adding to the chord of tones foreign to its harmony. The SIMULATaneously STRIKING OF SHORT APPOGGIATURA AND PRINCIPAL TONE.

When short appoggiaturas are repeated in quick succession, they are usually packed entirely in the left hand, so that, instead of being ornaments to the text, they detract from its meaning. I am inclined, therefore, to the "Terzino," and when playing one with the bass, I usually allow pupil of the middle grade to strike them simultaneously with the principal note. This rend- ering is wonderful with a passage, in which the fingers change position so that the thumb, middle, and index fingers alternately touch the same key. It is certainly possible to produce the impression of a bona fide short appoggiatura.

THE STRIKING OF SECONDS INSTEAD OF A TRILL.

In many cases too little time is given for the short trill, and so, as is well known, we must be satisfied with the double turn, and that is not a very effective impression. The best procedure may then be resorted to. The following example may then be resorted to. The two keys must be struck simultaneously several times in quick succession, the effect is then in the usual manner. Thus, the trill consists of seconds instead of single notes. We find here the same underlying principle as in the rendering of the short appoggiatura, altogether the effect is the same. For the single staccato strokes produce the effect of two notes struck in succession, hence, need not be struck too forcibly. The second one of the chord can be produced in the bass by simply holding down the two keys, for the vibrations, blending, produces a natural effect; and as consonance is lacking in the piano, the seconds must be struck rapidly several times.

The glissando in thirds foreign to the chord. (See my essay on a pedal of the piano.)

"By this expression I designate a harmony of sounds prolonged by the passage of the fingers over the keys." - Cicerone.
The Cautious Pupil.—This is the pupil who is in the habit of receiving advice and encouragement from them, and often and character ought to inspire in her, she takes too high, in a captious pupil. To hear her you are wrong, professor as an accompaniment lesson, to every remark with a smile of a woman of the only very incomplete having the confidence she wishes to give up the piece she has forearm perfect. If I did not add here some that she is tired of a piece long before she knows it. The advice the nervous and takes a choice; etc., etc. fourth and fifth fingers, as with the others.

The Vain Pupil.—She is from fifteen to twenty years old; laughs at everything; replies to every remark with a smile of a woman of the world, and considers the lesson a pastime and music a distraction merely.

We have also the fault-finding pupil, who thinks nobody has talent, criticises incessantly, and takes a dislike to every piece that is not of her own choice; the discouraged pupil, who is surprised at not succeeding without practice; the nervous pupil, who cries, trembles, and energy must be expended in the action of the co:ntains a complication of notes of different

The teacher, above all things, mental on the condition I have just stated. I have just stated. This position is presented in both hands in the four scales: E minor, B minor, B major and Bb minor. Since we are speaking of the scales, let me be permitted to reproduce here what I have said on this subject in one of my works.* The equality of the two hands or the perfect union of the hands, form the greatest difficulty in the study of the scales.

The cause of this inequality rests in the left hand, which, besides its relative weakness, is generally exercised less than the right hand. To make the two hands move nearly equally, it will be useful to have them together, and as being reduced to practise the left hand separately and slowly.

To this recommendation I will add another, that of running through four octaves so that the scale be measured, and that the accent may fall successively on the first, the second, the third, and the fourth degrees. In this way you avoid placing on the finger an accent which, being reproduced every seven notes, takes from the execution of a scale the breadth and command which it ought to have. It is hardly necessary to insist upon the practice of the four scales before mentioned, where the third and fourth fingers occupy inconvenient positions, the cause of which I have pointed out.

It is important to instruct the special processes by which the many obstacles encountered in an étude or piece may be overcome. These processes necessarily vary, and it would be difficult to give precise rules. However, there are some few principles which cannot be departed from without danger, and those that we have referred to in the study of technique are here again applied.

Finally, to acquire a really fine execution, it is necessary first to surmount all the material difficulties which the gymnastics of the fingers present.

Before studying the piece as a whole, before attempting its perfect interpretation in style, color and character, there is a preparatory work which is absolutely indispensable. This work consists in mastering all the preparatory exercises which contain difficulties in execution. These passages should be practised slowly, sometimes with the hands separately, and the time should be counted aloud if the measure contains a complication of notes of different values. After practising them one by one, they should be united two by two, three by three, always slowly, until they are known sufficiently well to be connected in their whole. These preparatory exercises may be modified in design, sometimes by adding a holding note to separate the rebellious fingers better; sometimes reversing the run, that is to say, practising the run descending, if it is to be played ascending, and ascending if it is written descending.

All this, to be well understood and well rendered, requires not only care and application, but intelligence and a certain inventive mind. I cannot too highly recommend this kind of practice, and I do not hesitate to say that if a pupil carries it out, he will master the mechanism and work of the fingers much quicker and firmly.

Now what should be the number of hours that a pupil ought to employ every day in the study of the piano? How should the practice be distributed in this number of hours?

In answer to the first question, I would say that one hour a day, divided into two half hours,
will suffice for a child who is just beginning the study of music, for it is necessary above all things, to avoid fatigue, and the dislike that it invariably gives rise to. But when once the pupil has accomplished the elementary lessons, two hours will become necessary for him to make good progress. Later, when he has matured a little more, if it is his ambition to be a teacher, he will have a talent which will bring him brilliant results in the future, if he is endowed with an earnest and at the same time serious character, if an irresistible attraction leads him frequently to his piano, with three hours, and even four hours a day, these results, of course, will be more rapidly obtained. It is therefore better to become a distinguished teacher, or if he has ambition that will warrant his achieving great skill, he will himself find time for a fifth and a sixth hour. Some particulars are necessary according to the nature of the practice.

PUBLISHER'S NOTES

It is not generally understood that the music published in The Etude can be had in regular sheet music form. Every piece, after it appears in the monthly issues, is printed separately, with appropriate title, and sent to subscribers. A listing of all pieces will subscribe for all the music we issue in The Etude can have it at an exceedingly low figure. We have printed a circular setting forth the full information in this point. Send for the circular if you desire to procure good music at a very large discount.

The test of a work is always producing results. "Fillmore's Piano Furtune Music" is a work that is used more now than ever. The sales are constantly increasing by the book both among beginners, pupils, and music schools. It is just what a live teacher needs to enhance the interest of his or her class. No better insight into the life and works of the composers of these pieces post comes than that gained from this book. It is a very readable book, and will make delightful reading during the summer days. No greater compliment to this work could be given than the fact that it has been reprinted in England by a prominent English firm. "Lessons in Musical History," by J. C. Fillmore, is finished. It is a work of great general utility. It gives a comprehensive outline of musical history since the Christian Era, with one chapter devoted to Ancient History. It was written for the student's convenience and is indispensable to the graduates of conservatories of music and literary institutions. The work has been especially adapted for the purpose of containing copious marginal notes and questions covering the points of each chapter, extensive chronological tables, illus trations of chief events, dictionary definitions of old notations, etc., etc. The book was begun in The Etude Dec., '87, and was continued as a serial for nearly a year. The readers of The Etude will be well acquainted with the nature of the work. It makes a very readable volume for every musical student.

W. S. MATHEWS

Dear Sir,—I have just received and carefully re-examined Prof. Fillmore's "Lessons in Musical History," and beg to say that it strikes me as the most convenient synopsis of musical history during the Christian Era that I have seen. Its clear style, its logical arrangement and the questions for the student's guidance in examining himself, are all quite likely to gain upon the reader's appreciation the more he uses the book. It is just the thing for a class method of teaching. The book will continue in my present place another year, as lecturer upon musical history in the Chicago Musical College, I propose to adopt it there.

W. S. B. MATHEWS

Quito frequently we have inquiries for back numbers of The Etude, which teachers desire to use with their pupils, not only for the sake of the music they contain, but also for the reading matter. We have a number of these that can be had. They will be sold to teachers for this purpose for 10 cents each, or 50 cents per dozen. This is less than one-half the amount of the subscription price. No doubt if these copies are judiciously used by teachers with their pupils, they will be good work, as they are all published, if not any other available means, at least it is worth the while for active, progressive teachers to make the experiment. No particular number is given, but if you will state how many you desire, we will send them to have on hand, but they will always be complete and in good order.

The second volume of "How to Understand Music" will positively be ready for distribution by the 1st of July. It will contain more pages than volume one, and be one of the most readable volumes of musical literature ever published. It is just what the music lover desires during the summer months. It is an entertaining to a music student as a novel. After the 1st of July the book can only be bought at regular rate; until then our offer to send it for one dollar, postpaid, will continue in force. Both the first and second volume will be sent until the first of July, if you desire your copies. If you order them now, you will save the amount of the subscription price. We have a number of these that can be had. They will be sold to teachers for this purpose for 10 cents each, or 50 cents per dozen. This is less than one-half the amount of the subscription price. No doubt if these copies are judiciously used by teachers with their pupils, they will be good work, as they are all published, if not any other available means, at least it is worth the while for active, progressive teachers to make the experiment. No particular number is given, but if you will state how many you desire, we will send them to have on hand, but they will always be complete and in good order.

W. S. B. MATHEWS

SECOND VOLUME READY EARLY.

HOW TO UNDERSTAND MUSIC

VOL. II.

By W. S. B. MATHEWS.

Two numbers of "How to Understand Music" will be found even more interesting and important than the first. It contains:

Richard Wagner: A Study of His Life, Ideal, Style, and his Master Works.

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