THE FIRST YEAR WITH A YOUNG PIANO PUPIL.

In the entire line of teachers' work there is scarcely a subject which should occasion more serious consideration and careful treatment than this one of shaping and influencing the training of young piano pupils, there is, however, no teacher who does not know that which receives so little attention by teachers at large. We are always ready to air our knowledge relative to this matter, through the columns of the different music journals, or, it may be, even to discuss the matter in the presence of pupils, where, perhaps, we may, for a few brief moments, gain the attention of those assembled. But when we are called upon to actually put our ideas into practical use, and give our time and thought to the young beginner in the class room, the affair becomes altogether too practical, and we gladly shun the work. The most important period in the student's musical education comprises, we may say, the first two years of work. For it is during this time that the foundation is being laid, which is to determine, perhaps, his or her future success or failure; and it is during this time that habits beneficial or harmful are formed, which shall necessarily further his progress, or certainly ruin him for good work. In the subject before us, relating to the young piano pupil, we shall deal nearly with young pupils. Let us, therefore, take the first place. What proportion of the vast numbers of teachers scattered throughout the field, in which the training of young pupils is entrusted, are wholly conscious of the importance of the work imposed upon them, not bringing into question their capacity or will for the task? Pupils differ enormously; they do not all need the same treatment; they should be studied as one would study a book; some need praise, others do not; some may learn rapidly under a certain line of instruction which, for another, would be only discouragement and tiresome work; one must be led by the tender cord of persuasion, and at the same time be continually pushed forward as if by an unseen hand, while another must be fed very sparingly from the fund of musical knowledge, and be ever held in check, as one would an untrained colt. To lay down a prescribed line of work for the first year which would suit all pupils, would be at once a most injudicious attempt.

Let us assume the age of a pupil to be seven, eight, nine, or ten years; he knows nothing about music; he enjoys hearing it, however, and can distinguish an air from the "Mikado," from one taken from The Sebastopol School Collection, or whether it is, perhaps, "Waltz till the Clouds roll by, Jennie," or may be that detestable composition known as "The Maidens Prayer." He can sing like a lark whatever he hears, and perhaps, by the aid of the ear, if able to pick out a chord or two at the key board. We will suppose ourselves to be—as are hundreds of others who teach young pupils,—incapable; it falls to our lot to instruct the pupil in a systematic manner; what we that we ought to be studying the very lessons ourselves which we are about to instill upon him. His fond parents have taken him to the music store, and he gets ahead of all of his classmates at school (and ten to one the teacher also), he is a natural-born genius, and how he can do this. Of course, we are the first to inform you, by implied words, that Jimmie doesn't learn, it will not be his fault. The lesson day is assigned, and for the remainder of the week we can think of little else than of Jimmie and his genius; he positively hate having his catch phrases, that we are worked upon up to such a pitch that we begin to heartily wish that Jimmie, his father and mother, and the entire household were somewhere else than in our immediate vicinity.

Finally, the time for the lesson rolls round, and Jimmie will be there: we do our best. He comes into our presence, a bright-looking, rollicking boy; we see by his very actions that he would at this moment never rather be climbing up into the hay, to slide away down, or just jumping out of the loft window, turning somersaults, playing marbles, or entering freelifly into some other childish sport, than to be compelled to take his lesson. Finally, after a few pleasant words have passed between us, and we have become to a degree somewhat interested in this, we go on with the lesson. We find out that he does not know one key from another, but he does know how to play "Peter, Peter, Pumpkin Eater," has either picked from other children or taught himself, and of which he proceeds to perform several rounds for our special benefit. Those who have taught young beginners to any extent can fully appreciate the case in hand. We finally begin the lesson by saying: Well, Jimmie, now sit up real straight, and hold your arms across your way, and with your hands so, and be real careful; music is awfully hard; it will take you a long time before you can play anything, and it is a long time before we will run upon it. We must take it slow. We must examine these notes on this page? well, this one is a whole note, you count four to a whole note; these are half notes; you just count two; this is a quarter note; these are sixteenth notes; you must play four of them while you count one; this dot beside this quarter note means that you must put a sharp here, a whole note, and here is a whole note; you see one is on one side of the line and the other is on the opposite; and this means that it is to be flat, and these sharps up here at the key of F major, and those dots at the end of the page mean that you are to go back and play it all over again. Do you understand?

After which astounding information the child looks up, completely puzzled, and says, half smile and brown, "Don't I need a carpe escape music at all or is it all still that stuff; I want to learn some more tunes like "Peter Pete;" there is Willie Smith, and his sister Bertha, and all the others have the exercises of A major, and these dots at the end of the page mean that you are to go back and play it all over again. Do you understand?"

As to method, we will say little. We have often been asked as to what method we use? We always answer, "What method?" We have had no method. The one predominating feature in a teacher's work comes into question, you may begin at once to suspect the student's musical taste, and if the young beginner in music, he never so bright and apt, has naturally much of discouragement and worry in him, he will be tormented, under the impression that he work more for him than can the teacher, if he possess tact and patience. In this connection we say with some authority, and often at the expense of his pupils, who have been taught after the most rigid rules, that the pupil sees you growing cross and impatient, he becomes the same; so long as he sees that you are interested, he proceeds to do his work, and is patient under the most prosaic conditions. 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PIANO TECHNIC

W. W. LAIDLER

Continued from last issue.

There are three varieties of teachers who do a great harm:

No. 1 Class—Gives much too freely dry, mechanical exercises, and any interest therein. These conditions are good for the one called a "dry pupil" and dry, beyond the pupil's comprehension, consequently that "average pupil" never plays with any sense of expression. The pupils are taught to compare two or four hands, ripens (if we call it ripening) too rapidly, and rot easily.

I must say every average teacher here has committed one or other of the above errors in his or her career. I know I have, and I have profited by the experience.

Dear friends, have you a doctor in your house?—a doctor who will stop before he begins to cure. Now, these conditions are in my mind not for the purpose of giving any man or any invention a book, but for honest and true teaching of the correcting of evils, mutual advising and correcting, and not mere dry papers telling us all we know already.

There are many modern inventions and ideas that require the honest judgment of every teacher. Many of these new ideas, we consider them as "the latest invention," "The Manu'monaco," etc., etc.

Becker.

I think every teacher should have opinions on these matters, and think honestly, whether they be good or evil. We know what Schumann said about these things, and that he rated the idea of mechanizing and artificial treatment of the anatomy of his fingers! I have myself seen the daughters of Ernst Federick Richter on his new "Technik," with parallel fingers, hands brought upon her by too severe mechanical exertions. These inventions, when used judiciously and sparingly, I should consider to be of some benefit. Another point I should like to touch upon is the disgusting feature of giving pupils to incompetent pupils, the newspapers (to teetle, other guilds, birds, of course) and fraudulent advertising; one man teaching all, was by itself a relative, and calling himself an "academy" or a "grand conservatory.

This is superlatively absurd, and strongly to be condemned. Many of the pupils have known such men as to even expose the playing of scales, and to give regularly trashy pieces to pupils (one of which was called "Blind master," and is a sincere heartbill), published and edited by themselves.

In our Canadian convention, held in Toronto, in the November of the last year, there was passed that is of the very greatest importance. Its purport is to this effect: That any mechanizing or artificial treatment, whether for the hand or fingers, be not to have used any such methods of teaching, shall be expelled from the body.

To. G. A. Laidler.

This point is a matter of importance and art, to be published and edited by themselves.

Again, let me speak of the rights of music teachers. In many of the schools of nations, colleges and seminaries, there are "numerous" pupils, or so-called musical directors, are hampered by the officious interference of trustees wholly ignorant of the matters of which they are treating, or by the jealous opposition of antediluvian professors, and jealous of the prominence that the inspired and divine art would necessarily enjoy, were it allowed the more properly applied.

We know well that some ministers of the gospel are ever jealous of the drawing powers of a good organist and the difficulties of his work, and have been ready to exclude any large number, both preachers and elders that voted against the use of organs in divine service in the late Presbyterian General Assembly (the last of which body). One of our best Canadian organists, speaking on church music, said, "That organists were frequently subjugated by the church authorities, and that many of what their duties were, that were he in need of a theme for a new 'pastoral' symphony' he would rather go to a church than to a concert hall."

I have read all the papers given on technique before conventions, and in Dr. Maas' lucid and sensible paper, I am sure and you are sure, that the student "to begin carefully with the simpler works of the old school, and gradually advance to the modern style of composition," and he endeavors to force technical difficulties (largely consisting of difficult octaves and wrist work) before the logical time and a logical technique. There are many pupils who have heard Reinecke play Haydn or Mozart, will acknowledge that there is nothing more beautiful in the world than these performing artists. Again, Reinecke, with his clear treatise, his logical and symphonic, and in his "Letters to pupils." Sherwood's paper, read at Buffalo in 1890, he "warns against too much technicality," and "to crush out soulful aspiration and expression." He also speaks at length on the necessity of elastic movements of the muscles away from the piano. One thing is certain: we rush pupils and technique too much in this country. It is a thoroughly American idea to have so many machines to assist art; for in England, the pianist is a great man, and anyone who uses in England or the very piano in England, think pupils do not accompany the voice sufficiently, and that they are not trained. Many pupils do not play sufficiently from memory, although I should consider it a dogmatic law that all (even artists) should be able to read the music and to play it. There are only a few of the kind, and to which I refer to a letter to a lady, "he warns against this much ill-used custom."

I am aware of a lady of acknowledged ability who has discovered a clear method of playing, but I may be allowed to hazard the remark that too few pianists can sing, and too few singers can play.

Dr. Ferdinand Wiegand, Dr. Kohler, and Dr. Wiegand, and teacher of Schumann and Ferdinand Wiegand, tells us about the joy of "The latest invention," "The Manu'monaco," and "Gouda Becker."
PIANO TEACHING.

BY F. LE COUPPEY.

If you intend to play in public, if you desire to take rank among fine performers, then let technique be the principal object of your study; be a pianiste, above all. If, on the other hand, your ambition does not point this way, if you follow your musical studies with the sole view of teaching, then without entirely neglecting the important side of mechanism, apply yourself more and more to becoming a musician. Study to be an irrepresible reader, and to make yourself familiar with the works of the great masters; instruct yourself, and feed your mind with good and healthy reading; extend your knowledge in all the questions relative to your art, so that when a pupil consults you on any point, there may be no hesitation in your response, no error in your judgment.

XI.

THE ACCESSORY QUALITIES OF THE TEACHER. HIS RELATIONS WITH HIS PUPILS' SURROUNDINGS.

Thus far we have devoted our attention to all that is concerned directly with the calling of a teacher. Let us now notice some details, which, although secondary, are of great importance in the difficult career of teaching.

Many teachers, and teachers of considerable talent too, complain bitterly of the small extent of their patronage. They lament upon seeing the number of their pupils diminishing instead of increasing, and unable to explain the reason of their ill success, they accuse fate and lay it to their unlucky destiny. How often we hear persons exclaim: "I don't have any luck!" We are only apt to attribute many contrary events or unpleasant situations to chance.

"Est-on sot, etoum prend-on mal les mesures On pense en être quito en accoutant son soi; Bat, le tourne a toujours tort."—La Fontaine.

It might be profitable for these teachers to examine their own conduct and ideas, and sound their own conscience. Have they always brought to bear upon their teaching that energy, that perseverance, that indefatigable zeal, without which success is impossible? Do they always look upon punctuality as a duty, and patience as a virtue? These secondary qualities certainly cannot take the place of talent; they may aid it, complete it, and give to the teacher that active influence necessary to extend and strengthen his authority. The mere presence of these qualities should not be misunderstood.

The teacher's authority over the pupil should be established less by the employment of a systematic severity than by a sort of moral ascendancy. Instead of inspiring fear, a teacher ought to inspire confidence and love of duty: he should reign by affection. Here again is presented a new danger. Affection leads sometimes to familiarity; and from the day when deference is forgotten all authority is lost, never again to return. Whatever, then, be the intimacy that exists in private life, when once the lesson has begun, it should be remembered, that there must be no confusion of the personal with that of the pupil; they must be thoroughly distinct. The distance ever to be maintained between the disciple and the master should be constantly borne in mind. For the hour, assume the exercise of all your rights; for one hour let the friend give place to the instructor.

If we look at these accessory qualities from another point of view, we find that besides being in themselves one of the animating influences in teaching, they also have great effect on the relations between the teacher and his pupil's family. Gentleness, patience, and punctuality, together with the personal dignity, he ought never to expose himself.

The parents of pupils imbued with the habits of perfect refinement will never infer a teacher of his mistakes in such a manner as to wound his feelings. If an observation is ventured upon, it will be presented with that reserve, that prudence, that delicacy which is the essence of gentility. But the veil that conceals a reproach is always transparent. It will be readily understood that so many precautions were quite unnecessary in saying a polite word, and the hurt will be felt despite the kind consideration accompanying it. Let a teacher always have right and reason on his side; his being irrepresible will only make it the stronger, and he will command esteem, and will obtain that consideration which ought most to be desired, the consideration which has its source in the respect ever inspired in the good by a love of duty and a persistent devotion to the mandates of conscience.

XII.

TO PUPILS.

Thus far I have spoken to myself exclusively to young teachers. Let me also be permitted to offer some advice to pupils; for if it is important to know how to give a lesson, it is not less essential to know how to take one.

We start with this principle, that the choice of the professor being free, entire confidence ought to be placed in him, or else some other one more worthy of confidence should be selected. This point admitted, let us next consider the pupil and his duties.

First I must call particular attention to the manner in which he ought to practice. In the chapter devoted to mechanism I have observed how important it is to practice the exercises very slowly, in order to make perfect the precision and punctuality of the notes and the intensity of the sound. I have also remarked elsewhere, and I repeat it here, that the injurious habit of practicing too quickly is one against which teachers have to struggle incessantly. Pupils will not understand that after having repeated a passage ten times, always slowly, it is afterward executed more closely, with more precision, and is better learned, than after having repeated it twenty times rapidly. "He who does well does much," is a proverbial truth, which pupils ought to take as a motto, and it finds here its fullest application. It is not to be too often said, that one hour of attentive, intelligent practice, is productive of better results than whole days passed with indifference before the piano. Everything is in knowing how to study.

The principle having been set forth that the quality of the practice is more important than the quantity, it results from this that any very perceptible progress can be obtained by devoting to practice merely a few odd moments, though they may be well employed. However substantial a food may be, it must be taken in sufficient proportion to repair our strength. This is, then, a certain amount of practice below which serious results cannot be hoped for. This amount may vary according to the age, strength and health of the pupil, the end that he wishes to attain, and various other circumstances. In this, as in other things, the teacher's motto should be patience. Do not complain if he seems exacting, for generally the amount of practice a teacher requires is in the limit of the possible, is in reason with the interest he takes in his pupil, and the powers he discovers in him. In this question of practice, which is of the greatest importance to pupils, there are certain habits which, although they may be insignificant in appearance, are in reality of undeniable benefit; such as, for example, writing down every day the number of hours devoted to the study of the piano. In this way an exact account is kept of the actual time employed. Even the most conscientious pupils labor under an illusion on this point, and many imagine they have practiced two hours every day, when, at the end of the month, the total number of hours practiced scarcely amounts to forty-five, giving, in reality, an average of only one hour and a half each day.

It is difficult, in regard to execution, to appreciate the progress that is made daily. It is not as in other studies, where there are marks evident to the eyes and intelligence. A student in drawing, for example, may take out of his portfolio a copy made some months before, and find the exact amount of his progress by comparing it with one made later. It is, however, possible, by studying a piece of music, to attain a similar, though not so exact an estimate. To do this, the pieces thrown aside for some time should be relearned. If in playing these again, the fingers are more obedient; if any passage which troubled you before no longer presents any difficulty; if the parts fit together better; if your mind is freer, and the memory more retentive, there is the certain mark of some progress effected.

I have still to speak of some little faults, some unfortunate habits sometimes met with in certain young ladies, too forgetful of the precepts and examples of the good education that they receive in their own homes. How many pupils will only come in the afternoon, or some other time, to their lesson in a bad mood, and thus wound the professor? How many others hardly lend a distinct ear to the most important recommendations, and pay no attention to the task or to the method of practice prescribed by the teacher! They seem to think it a matter of course that the teacher should forget nothing, while it is their privilege to forget everything; as if he, simply because he is a teacher, must have memory, patience and zeal. These tendencies cannot be too strongly condemned, for they show, in reality, a want of good breeding. If accuracy is the duty of 'kings, as is often said, good will, attention and duty may be mortally wounded in those of pupils.

Since I have mentioned good breeding, let me speak here of a bad habit which is too common: a pupil who, from any reason whatever, is obliged to miss a lesson, ought always to take care to give his teacher notice two or three days ahead of time. If the pupil should write to the professor, he will generally inform him at the last moment, and the teacher, with such short notice, cannot dispose of the hour, either for his own use or pleasure. If he gives his lessons outside, what can he do with this unoccupied hour? It is time completely lost to him. Hence, some teachers will not make novices for their absences.
MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Trevelyan, Box 326, New York City.]

H. BOWERS.

MRS. CARRANO has been playing in Buffalo, N. Y.

NEW ORLEANS is to have its first grand musical festival in May.

MRS. NELLY SYKES, the well-known Chicago pianist, recently gave a recital in Delaware, O.

MRS. H. A. ATKINS played in the following cities during April: Chicago, Grand Rapids, Mich., Columbus, Ohio, Aurora, and Troy.

The third annual convention of the Iowa Music Teachers’ State Association will be held at Toledo, Tama county, Iowa, May 1st.

The Ohio Music Teachers’ Association will hold its ninth convention at Columbus, on June 27th, 28th and 29th. Mr. W. L. L. Wensel is president.

The Philadelphia German Art Society, under the direction of Beethoven’s Mass in C, and Sullivan’s “Prodigal Son,” on April 8th. Miss Z. Montefiez, Mrs. A. H. Darling and Meurer, Chas. D. Brown and Max Heinrich were the soloists.

MR. JOSEPHY paid a social visit to Washington on April 17th and 18th. He was received by the President and Mrs. Cleveland, by Mrs. Whitney, and also by Baron Zedlitz, the German Chargé d’Affaires. Mr. Josephy also gave a private recital at the Arlinton Club on April 15th.

At the forty-seventh concert given by the Chicago Artists’ Club, the Eddy Ladies’ Quartet, trained by Mrs. H. Eddy-Eddy, made a successful debut. Miss Neely Stevens played Liszt concerti, and Mendelssohn’s Trio in C minor was also in the programme.

MRS. SPALDING gave his first piano recital, under the auspices of the American Conservatory of Music, Chicago, on April 5th. Among his selections were Sonata in C; Ravel; Tchaikovsky, in A; Beethoven, in A; Rubinstein, in A; Chopin and Liszt Polonaise in E.

MR. KARL MESSA, the director of the Musical Department of the University of Wooster, Ohio, gives weekly lecture recitals, at which a well-drilled chorus of seventy-five voices furnishes the musical illustrations. The town has become the “Musical Capital of northern Ohio.” Mr. Messa has done a great work for music in the county.

CONRAD ANSCHILD was the pianist at Dr. F. L. Ritter’s sixth lecture at Wittenberg College, Ohio. The subject, “Pianoforte Music of the Romantic School,” was illustrated by Sonata Op. 109, Beethoven; Impromptu, Schubert; Arabesque, Schumann; Preludes, Chopin; Valse en A flat; “Tristesse” and “Harmonie du Soir,” Liszt.

A notable musical was given on April 5th by the Kneisel Quartet, of Boston, at Miss Porter’s and Mrs. Dow’s Young Ladies’ School, Farmington, Conn. Also a recital on April 6th, by Mr. Bernard Beocckelman, the musical director of the School, and Mr. Edward Bule, violinist. Mr. Beocckelman played selections by Bach, Schumann and Chopin, and, with Mr. Bule, Gade’s Op. 21a.

KORF.

PRAGUE, Hungary, is soon to have a Liszt monument. JOSEPH COMMELLA’S pianist, died in Havana, aged 61 years.

GOUPON’S Faut has been given 520 times in Paris in 80 years.

VERDI’S “Otello” was produced at Vienna with decided success.

ALBERT WEIMANN has again become a member of the Royal Opera, Berlin.

WALTER BIRCH, the pianist and Liszt pupil, died at London, aged 46 years.

MR. KARL KLINDWORTH has again resumed the direction of his Concerts of Musical Art, Berlin.

MRS. MARIE BOEY contemplates making her farewell tour of America, sailing from San Francisco to Australia in the spring.

MRS. VICTORIA, one of Liszt’s most gifted pupils, played the “Emperor” concerto at a recent Chopin Club, in Paris.

MRS. MARTHA REMMEY, one of Liszt’s most gifted pupils, played the “Emperor” concerto at a recent Chopin Club, in Paris.

During the past months Mme Estepoff, Herz Zajec, the Strauss violinist, and Tchaikovsky, the composer, were enjoyed triumphantly in Paris.

MME. DOTTI, formerly of the Manhattan Opera, New York, has been singing arias by Mozart and Handel, at the sixteenth Saturday concert, Crystal Palace, London.

CHARLES ONEBAR, the distinguished harpist and composer for that instrument, will make America a professional tour. His concert will be given at the Royal Opera, Berlin,

ALBERT WIlHELM has again resumed the director of the Arlinton Club.

MME. CARRENO has again resumed the director of the Arlinton Club.

DEPPE has no talent left.

The following extracts are from “Addresses and Lectures,” by the late Dr. Macfarren (Longmans, Green & Co.), a volume of his addresses delivered at various universities, etc., in which he expresses his views on the education of artists. We select a few of the most interesting portions:

“Let us remember that persons of gentle breeding and of highest culture give consideration to music, and let us remember that it is the duty of those who love and seek for beauty, not only to listen to music, but to study music, and to form their minds on musical truth and by raising our minds and manners to a level above that of the majority of our fellow beings it is our duty to cultivate the arts, and to study music with a view to this end.”

Mr. Mathews is right in saying he has never heard anything like anything in America anything that resembles Beethoven’s “Emperor” concerto. Beethoven has said there is no one in America except Anna Steingrie and her husband who ever fully recognized his genius or expressed his power. Beethoven, as I have said before, had never gained in power, and if it is true, they would have seen that Beethoven’s concert was really wonderful and wholly in accordance to the style of the epoch, which is the bearing of this great musical festival. Mr. Mathews is right enough in saying that all the concert was really a triumph for America; there being no one to tell Mr. Mathews anything reliable about Beethoven’s interpretation, the style of which he has heard and seen in Germany. The Deppe story has not all been told yet by any means, and for him it is, I think, a different story. Mr. Mathews is right in saying that the rose “music of the future” is that of Handel and Bach.”
CONCERT PROGRAMMES.

Elmina College Students' Concert, with the assistance of J. C. Bootstmann, Violinist.

Three-part Song, "With Song," Hans. Largo and Rondo, from the Concerto in C, No. 1, Beethoven. The orchestral part played upon a second piano by those Dickersons, 12, Allen, J. F., Ett. and Amundson. Murnung Breezes, Jensen-Niemann; Mazurka in E flat, Lechertichy; "I would that my Love," Mendelssohn; Scherzo, Op. 63, C major, Hoffmann; Polonaise in C minor, Chopin; La Flisene, Raff; Norwegian Bridal Procession, Grieg; "The Day is done," Balfe; and the Concerto Galop, Josef; Two-part Songs—"A. Happiness ever found," F. "Good-Night," (Canon by invention), Belincke.

Students' Recital, Wells College, Aurora, N. Y., Henry Jacobsen, Music Director.

Sonata, Op. 12, C minor, first movement, Beethoven; Song—Spanish Serenade, Roeder; (a) Prelude in C minor, Bach; (b) Two pieces from Kinderscenen, Schumann; Nine Aria, Schelberg; Sonata, C major, two movements, Weber; (a) Good Night, Smart; (b) The Gypsiess, Schumann; (c) Offertoire, Bach, Ph. E.; (d) Memento, Jenson; Frithjum Blumen, Reinecke; Valse, A flat major, Chopin; Salle, for Piano and Violin, Goldmark; (a) "Under all the Tree Tops is Rest," Reiche; (b) "The first glimpse of Erin," Moore. Part Songs, unaccompanied.

Southeastern University, Georgetown, Texas, Milton Ragsdale, Director.

Overture, Tancredi, 4 Idee, Rossini; Fifth Nocturne, Lyrin; Vocal Solo, E. Marzoccan, A. B.; Spinning Wheel, S. Smith; Scenes in C, Op. 61, No. 1, Beethoven; (a) Neapolitanas, L. Zberg; (b) Marie, Polonaise Brill, Baumbinder; Vocal duo, "Our Island of Love," Berger; and Neapolitanas, Smith; Vocal duo, Schubert Serenade, Hoffman; Spritze Polka, Scotsman Clark; Home, Sweet Home, Thalberg.

Albert Lea College, Albert Lea, Minn., Pupils of Helen E. Briggs.

Piano Duett, Spanish Dance, Mozskowski; Scherzo, Buck; Spring Flower, Gade; Revell des Fees, Lyrin; Vocal Solo, L. Schubert; E. Manger, A. B.; Spinning Wheel, S. Smith; Scenes in C, Op. 61, No. 1, Beethoven; (a) Neapolitanas, L. Zberg; (b) Marie, Polonaise Brill, Baumbinder; Vocal duo, "Our Island of Love," Berger; and Neapolitanas, Smith; Vocal duo, Schubert Serenade, Hoffman; Spritze Polka, Scotsman Clark; Home, Sweet Home, Thalberg.

Pupils' Musicale, Miss Jessie M. Beckman, Kenton, O.

Two Pianos—March Triumphalis, Op. 59, Giai; Piano—Waltz in A flat, Op. 42, Schubert; Three Pianos—Elna, daughter of Mr. Karl Klindworth. It has actually been stated that Mr. Klindworth had "no conception" of the music of the great composers, and that he "had no reputation in Europe," or words to that effect. Any student of intelligence who has perused Mr. Klindworth's beautiful editions of Chopin's, Beethoven and Schumann's piano works will scarce believe the truth of these assertions. While the list of the famous pianists who have taken on to play the compositions of Chopin, Beethoven and Schumann is open to inspection. The hospitality of Americans toward foreign artists is proverbial. Surely both musicians and the many liberal-minded and intelligent German-Americans can only be satisfied by treating an artist of such well-proved standing with respect.

The stress laid upon fine and technical excellence by the Klindworth episode goes to show how very necessary it is to have a superior quality of education in that respect, in order to get the credit for possessing intellectual and emotional faculties of interpretation, which the very people who decry "virtuosity" and technical accomplishment possess.

It is only another proof of the wisdom of teaching a complete physiological system, including knowledge and control of the muscular and nervous functions used in expressive piano playing. There are nearly fifty muscles of hand and arm which can be separately used for this purpose, I am told. The mass of notes and studies that piano players are made to play, and the ignorance regarding intelligent mechanism as well as musical analysis, tone production, and expression generally, are simply astonishing. The time will come when both physical science and a thorough musical education will be required in such a way that it would avoid drudgery and much misguided effort. Such clear, logical and fundamental truths as have been recently set forth by Mr. J. Jensen have been so successfully acknowledged and become a necessity among progressive students. In this latter statement I am almost quoting the language of one of the greatest musicians and piano teachers in New York, with whom I conversed only yesterday. Yours sincerely,

William H. Sherwood,
Chillicothe Hall, New York.

THE ETUDE.

Mr. Theodore Parker:

Dear Sir—Having had frequent inquiries from readers of The Etude regarding the benefit to be derived from the use of the "Hamunonee," I would kindly ask you to allow me sufficient space in your valuable paper to give some explanations. I would sum up the usefulness of my invention as follows:

1. It affords all necessary means for gaining gymnastic development of every muscle, either in a positive or negative way, in keyboard manipulation.

2. It furnishes the most sensitive test for the control of touch, in the variously combined elements of force, distance and velocity of stroke, as well as for the absolute precision of lifting (indispensable to a clear tone termination.

3. Also comparative tests for evenness of holding in tone succession, in legato, in staccato, to name one or two.

4. The touch of the keys of the apparatus, while always retaining its pleasant and harmless weightless quality, can be adjusted to every degree of height and force of resistance; thus offering the most manifold and useful conditions for practicing all the fundamental forms of piano technique.

In endeavoring to adopt the movements of the fingers or hands to the requirements of the variously adjusted conditions of key touch exertions there will have to be made which will result—

First, In imparting facility and certainty in all movements, and consequently greater confidence in playing, and—

Secondly, Giving the player easy control over such resources as those of greater force, as great variety of tone coloring as the instrument is capable of, and at the same time a quality of touch which will then be fine and unattached for the inner soul quality.

He then will be enabled to convey the working of his own soul and to pass on to others the interpretative and sympathetic emotions of his listeners.

The efficacy of the various features combined in my apparatus is to be found in a marked degree with all who carefully and regularly use it, and I have a number of unsolicited testimonials from best authorities, artists and students.

Hoping this may help to urge piano players in general to the development of a mental and emotional and sympathetic control toward the highest artistic and esthetic ends, even if by the more tedious way, without such aid as I have devised, I remain,

Yours truly,

Gustav L. Becker.
BLUNDER ELEMENT.—To think that mere technical excellence will make the performer a success is to deceive yourself. Much is said nowadays about technique (if you wish to be super-elegant, you must call it take-neck)! To be sure, fine bricks make fine houses, but a man may have a thousand brickyards and yet live in a log cabin. Every art must have its materials, but the materials are not the art; neither can they be utilized unless upon the human mind and soul; mind and muscle, soul and solfeggios, are diverse things. Technical excellence you must acquire, but heaven spare your listeners, if that is all that you get. Of what use are agile fingers and a torpid brain? About the same as an active stomach to a man with the liver complaint; the more he eats the worse he is. The logical conclusion is: develop the musical abilities simultaneously with the mechanical. Plainly never use scales or exercises without using music at the same time. Especially is this applicable to children. The first thing to be developed in them is the melodic ear; Exercises and scales kill this. They naturally (shall I not say, instinctively) hate exercises and scales; and when you find one who likes them, you will find an irremissable dole. The fact is, I believe the children are right in this thing, and the teachers and parents usually all wrong. They (the children) were not set to study music. Forthwith they are treated to a dose of castor oil in the form of studies and other drastic, brain-racking, nerve-killling scales and studies. What wonder that they jump out of the window (I did) and run away until the practice bout has passed into history; parental retribution has no terror compared with the sixty minutes of scale torture. Try the other plan, of giving them music, and the chances are you will have to drive them away from their practice. I often think students are the lazy teacher's refuge. It takes time, and learning as well, to select music which shall develop the musical, while enlarging the technical, powers.

If easy to pick up a set of studies, and say, "Take that for next time!" I have in mind a most estimable young lady who recently showed me the music (I had taken for lessons). The collection — about a yard high and of unknown diameter — included every set of studies known to the profession; yet she could not play one single piece of music, long or short! Is comment or argument necessary? Just here, you may say, Why can you not publish the list of such a course? I can; but as it has cost twenty-five years' hard study and experience, I must decline to furnish it, except through private correspondence, until you will get it gratis: it will not be published at any price at present, unless by some dishonorable person. I have three such lists, the first classical, the second free style, the third mixed. This correspond to the three sorts of pupils you will find in teaching. In one hundred pupils there will be about ten who will wish the strict style; from twenty to forty who want something good, but cannot quite hold themselves up to a strict standard; and the remainder will swallow music as they swallow their victuals, taste a little of everything, and eat all the sponge cake and candy first. The successful teacher, the music teacher especially, must be armored and belted for all encounters. Myself and my pupils have two kinds of such lists, th-first including the full development of both faculties by means of music only: These are more especially for the very young and not uncommonly for students. The second list adds etudes and pieces, invariably the one after the other, to produce the same results. These latter were first made for schools and seminaries, where conventionality seems to demand them. These lists are certainly the first issue of the most celebrated artists of fifty. They have stooled the test of many years' successful teaching, and are only changeable by the occasional addition of some good recent piece of extra merit. It is incomparably and unquestionably better to combine the two forms of development, both in and out of schools; and there are few pupils who will object to the latter method, while they will accompany little or nothing otherwise. I have thoroughly tried both (and all) methods singly and in classes, and am now firmly fixed on the latter as the best of all. My belief was confirmed by no less a teacher than Moscheles, the teacher and the pupil, whose name is told in eight words: if you want to study music, study Music.

ONE-HANDED PIANO PLAYING.

[Translated by Mrs. H. D. Teubner.]

In a "chat" on one handed piano-playing, Otto B. Watts furnishes us the following interesting remarks:

"The specialty of playing with the left hand alone belongs to the more recent acquisitions of modern virtuosity. While other styles—also peculiar to the art of piano-playing—continue to be abandoned, the one hand solo is already customary during the last century, we can discern no sign, despite the most eager researches among earlier books on music, music journals and concert reports, that playing with the left hand alone was known to the pianists of those past times. Nor can it be denied that in the recent piano literature, artists who initiated the practice and development of this form of virtuosity. About forty years ago Dreyfuschock first introduced this effective feat to the musical public. Usually his selection, reserved for the conclusion of a concert programme, consisted of some brilliant varia-
tions for the left hand solo, whose immense and almost insuperable difficulties stirred his audiences with the highest delight and aroused his critics to an equally great enthusiasm. After Dreyfuschock followed Williams, the king of trills and the Austrian virtuoso, Leopold de Meyer. About ten years ago Count Zichy revived this style, then almost forgotten, by appearing from time to time at some of the public occasions. In his case, however, I was not from choice that he adopted this style of playing, but because he, the opulent Hungarian magnate, was passionately fond of piano-playing, and had lost his right arm in his youth, while engaged in hunting.

If we consider this singular specialty impracticable upon any other instrument, from an aesthetic standpoint, it will appear at a first glance like a feat designed solely to produce a sensational effect, and in the use of which a wise reserve will always betoken artistic tact and taste. And yet, it must strike one strangely that so few pianists have cultivated and publicly produced this interesting task. We have already named, von Billow alone has ventured this form, usually a fugue by Rheinberger. Liszt never thus ignored his right hand, although a piece for the left hand alone was written by him, entitled "Hungary's God." Nor can it be denied that the famous pianist, Chopin, be strictly included in the list of "left handed" pianists; for, although she often played her piano with the left hand alone, her right hand was engaged, at the same time, in playing the harp.

The common complaint made by pianists, that they have a weak left hand, would not so often be heard were our young pianists given to exercise playing with the left hand alone, even though it were intra musores only. It is an exercise destined to be of much use in these days of a modern technique that demands an equal development of both hands. In the case of pianists, perhaps, with the right hand alone, the left hand is mere appendage. But the pianist, who, in the form of the left hand, displays a talent and art outside of the right, will have an extensive professional world, which is finer than the one in the form of the right hand. (Which is finer between these two, the left or the right hand? This is a question for the future.) And so, I believe, we may conclude that many who cannot play with the left hand alone, do not possess a left hand, whereas the other hands are quite vigorous. The King in his will, for all of his children, left his left hand alone to the King of Prussia, his right hand to his son. For the left hand never was confirmed to the use of the middle finger, whereas the right hand was confirmed to the use of the middle finger. The plan, music, was written, and by the best modern teacher, wits and talents was prepared for the left hand, whereas the right hand was left unprovided. The left hand was left to the use of the middle finger, whereas the right hand to the use of the middle finger. The left hand was left to the use of the middle finger, whereas the right hand to the use of the middle finger.

The tones of this system have been marked, since that time, with a short time lettered in the Latin Alphabet, beginning again at the eighth tone with the same order of letters. Thus we had the following naming:

ABC D E F G A B C D E F

Later on, a deeper B was introduced into the order of tones; through this introduction a difference between the two tones of B became necessary. They called the deeper tone B rotundum (round B, or B♭), and the higher, B quadratum (square B, or B♮). For the higher B (♭), they introduced a little later on the letter A. Finally they adopted the third tone of this system as the foundation tone, and so their scale was written, C, D, E, F, G, A, B♭, C, D, E, F, G, A, B♭, C, D, E, F, G, A, B♭, C, D, E, F, G, A, B♭. This system, in use in Germany, though their best authorities agree with me that our more regular naming is much better). They next found, between the other tones of this system, half-tones, the same as their deeper B, between a and C. These are derived either from their higher or lower foundation tones and are called "derivative tones. We call them flats (or lowering), and sharpas (or elevating tones). In German, instead of using the fundamental tone with (as a flat) or without (as a sharp), the syllable is added to it. Thus, our sharpen is C#, D, sharp, and so on. Instead of the word "flat" they add the syllable as fundamental tones, as ces (c flat), dese (d flat); e does not use the doubled a, but is ise (e flat); fe (f flat); ge (g flat); a also drops the e and the a in the flat (e has already our b flat). From the latter they speak of all flats as B♭s and all sharps as A♭s. You will have to use for the black key, or for flat, the A♭; for the white key, or for sharp, the B♭. A is our natural A; so that Sachs is, in English (musically speaking), B♭-A-C-B♭-A and Bach is, in the same manner, B♭-A-C-B♭.

Mozart played in public when he was seven years old, composed his first mass at twelve, and two years later was leader of the choir of Salzburg's orchestra. Mendelssohn came out at nine, playing in a trio for violin, viola, and piano, to works at twelve, when he began the series of forty-four volumes which contain the autographs of his works. Liszt first appeared when nine, and met with such success that several Hungarian noblemen guaranteed him sufficient means to continue his education for six years. Rubinstein, whom Liszt designated as the greatest living pianist and teacher, visited Paris, where he met Liszt, who was astonished at his precocity. Young Joseph Hoffman has begun on the same plane with these great artists; where he will end no one can tell.
ON THE USE OF STUDIES IN PIANO TEACHING.

BY W. S. B. MATTHEWS.

I.

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

1. His "two-finger exercise," when properly used, is the only exhaustive school of expressive touch that I have ever seen.

2. His rhythmical treatment of scales and arpeggios strengthens the sense of rhythm, and develops endurance better than any other mode of practice that I know of, especially in the earlier and intermediate stages.

3. His system of harmonic changes upon the chords of the diminished seventh is an exhaustive thesaurus of four-note arpeggios, besides conducing powerfully to harmonic perception and brilliancy of playing.

4. His octave school, as a sequel to the "two-finger exercise," covers the whole ground. Like Columbus' standing the egg on end, it is so easy as to be almost absurd.

5. The habitual practice of these "forms," or "passages," rhythmically developed out of melodic and harmonic germs, gives the pupil an unconscious mental exercise which facilitates memorizing (especially in the most difficult tasks of all—Chopin and Schumann) to such an extent that one would believe it who had not seen it proven over and over again.

These opinions will naturally be disputed by a majority of the older teachers who read this paper. Nevertheless, with a reasonable knowledge of what modern piano playing requires, and after about sixteen years' experience in applying these exercises, I stand by them; and so will any teacher who appreciates coming rapidly to the root of things.

There are many sets of technical exercises which will do the greater part of the work. All but Mason's, as I think, fail to provide a school of expressive touch, which, therefore, has to be otherwise provided by the use of pieces. And with all exercises, studies and pieces, everything depends upon how you use them.

The short road to technical excellence upon the piano has yet to be discovered. It is proper to add, moreover, that all technical devices may be judged by any teacher caring to pay sufficient attention to them, according to the following principles:

1. That they secure satisfactory tonal results, i.e., make the piano sound well.

2. That they apply the force upon sound mechanical principles, the hand and arm being machines for the conversion of force.

3. That the hand looks well when used as required by the exercises in question. It will be found that three ends go together: The well-sounding, the well-looking, and the mechanically correct. Any system of technical apparatus which can be judged by the application of these three tests.

That distinguished artiste, Mme. Carreño, has favored me with the following account of her own training, the thoroughness of which stands in striking contrast with the character of original genius, which is such a prominent trait of her public performances. She says:

"I would very much like to answer in a satisfactory manner the circular you so kindly enclosed, but as 'the best method,' to my mind, 'of practicing the piano' has never been published (which was the one my father employed with me) I fear my answer will be brief. I think Bertini's method, taking it all through from his first book to his "Etudes Artistiques," followed, or rather intermingled, when the pupil is sufficiently under control of a certain amount of technique, with Cerruto's "Velocity Studies," and then by Cramer, Clementi, Henschel, and crowning it all with Chopin's Etudes—this, to my mind, so far as studies go, is the best way of stepping up the ladder; and this is how I have worked myself, and I have taught upon the same plan. When a pupil is far enough advanced to take Clementi, I always give them at the same time Bach's easier Preludes and Fugues, taking by degrees the more difficult ones. To make the work easier and quicker, my father wrote fifty exercises which I had to do every day for twelve years; and I wrote part of them. It is with a sense of pride that I say that I have finished all the twenty-four modes, I had to begin and do it all over again, and so on, I suppose, until the end of my life. I had to do all these the whole length of the keyboard, and on every touch, that is, in the lowest and highest.

As you may well imagine, when the time came to take up the studies, my execution had reached such a point that the controlling of the difficulties in these was a matter of comparative ease and of very quick work. To this day, I do my practicing, beginning always with two hours of these exercises of my father's, which, of course, I have had to reduce to a certain limit in order to be able to do the remainder of my work. I do not know whether this long answer to your very short question will be of any use. At least you must take the will for the deed," etc., etc.

The following letter from the distinguished artist and teacher, Mr. William H. Sherwood, approaches the subject from yet a different standpoint. He says:

BOSTON, 611 WASHINGTON ST., Nov. 16th, 1884.

I could not find time to answer you earlier. My first choice for a piano instruction book is not in print, for the reason that no existing works I have seen touch the most necessary stage of training an arm, wrist and fingers, the muscular and nervous anatomy, in a comprehensive, safe and productive manner. Consequently, nearly all piano players start wrong. They are not made to concentrate much upon the inner sense of the powers of holding up or sustaining the forearm and fingers of a separate science for movements from right to left (independent of those up and down), independence of the various muscular parts, discriminating accurately between them, etc., etc.

Dr. William Mason's "Pianoforte Technics," Ehrlich (in pamphlet on Tausig Ex.), and Kullak (octave studies) have thrown some glimpses on these subjects in small respects.

The "Technicon" and the writings of its inventor will throw a great deal more. My this year's article in the Music Teacher's National Asso. Report and a book about last June, in the "Journal de Musique," are intended to lead in the same direction. I repeat that we need an instruction book which shall treat of the powers of sustaining (that means "holding up") and cultivation of the relations between the upper and lower arm, new and almost unknown functions of the arm, and the result of improvement is that the student can control the right and left progressions, of learning to discriminate between flexibility and firmness, and all this, before we talk of notes, or of etudes and music. If I live a few months longer I propose writing such a book. The "Technicon." After that we want staccato and wrist exercises first of all. After Kullak's octaves receive some preliminary addition to the preparatory method, they will do. Neupert's octave exercises, Dr. Mason's technical studies, Arthur Schmitt's five-finger exercises, Dr. Mason's technical studies, Arthur Mees' seven daily studies, Wiek's exercises in touch, Haberrier's Exercises, La Coupy's fifty virtuosity Exercises, Anton Streletsky's Exercises, are good. If a writer would use some of these, or our own ideas, he would have a new book.

One favorite book of instruction with me is Bach's Well-tempered Clavichord, also other writings of said Bach. Other favorite studies are the works of Beethoven, Händel, Mozart (limited Mendelssohn, ditto), Chopin studies, and other obscure writings of men like Schubert, Schumann, Liszt, etc. Thalberg and Henselt should be studied for pure piano style. I have great need of works like "Mathews' Phrasing," and "How to Understand Music." The "Technicon" is a new machine for developing and strengthening the muscles of the hand and arm, and various other good things.

I need to call the results of scientific minds and fresh brains into our piano instructions. The Berlin authorities are after our senseless methods very hard.

Cordially yours,

W. H. SHERWOOD.

The levity of the latter part of this letter led me to think that it was one of Sherwood's "fantasias, pour s'amuser," and not intended to be taken seriously. Thereupon I wrote to him again, asking for a serious letter; in answer to which I got this:

BOSTON, 611 WASHINGTON ST., Nov. 25th, 1884.

MY DEAR MR. MATTHEWS:

I have no special progressive list of studies. When a pupil first comes to me I try to teach him to think and discriminate between the different movements of arm, wrist and fingers, using any simple exercise. What I give him to study afterward depends entirely upon his former training and his capacity. I would use some of the articles I wrote you, in your article, I mean. If I am going to write something on the subject when I get time. The "Technicon" is a new machine for developing and strengthening the muscles of the hand and arm, and for various other good things.

It will do away with a great deal of the tiresome practice we all have to do. The inventor is a friend to Mr. Von Bülow and is a wonderfully intelligent man. He must send you one of his pamphlets. I am just in the midst of some recitals here and am very busy.

Very cordially yours,

W. H. SHERWOOD.

These letters of Sherwood's, together with an immediately following opportunity of hearing Mr. Josephy in three recitals, led me to observe a point upon which the books generally are silent; I mean the extension of modern pianoforte technical. Fifty years ago the elementary study of the pianoforte was mostly devoted to the practice of what were called "five-finger exercises." The most famous collection was that of Alonzo Smith; this may still be found in Richardson's "New Method for the Pianoforte." These exercises, whether for single notes or for a holding note with moving accompaniment, undertook to make each finger a hammer, moving freely at the metacarpal joint, but not moving at other joint. The ideal was that of a stationary hand, with five moving hammers, and no soul in it anywhere. Drydenock, whose scale forms are those in Richardson's "Modern School," gave more attention to scales, as also did Thalberg. Special attention to the wrist is a matter of our own day, almost; for although the venerable Fr. Wiek taught a loose wrist as the beginning of a musical touch, the technical means for securing it were not well supplied until Kullak had written his octave study and Mason discovered the "two-finger exercise." Nevertheless, I have often
found out by experiment, that a pupil may do all these things well, yet fail in certain pieces of Liszt and Josefii, even in the much lighter ones of Czerny. The missing link is the technic of arm—the ability to carry the hand lightly and certainly from one part of the keyboard to another.

Sherwood, it will be seen, proposes to cultivate these arm movements before those of the fingers, upon the theory, probably, that the arm is prepared to support the hand, the fingers will have no fulcrum to work upon. This new insight I shall not undertake to pursue further at this time. I think there may be something in it, but the necessary experiments have not yet been made for determining exactly how much, or whether, indeed, the traditional order of proceeding can be so far modified without breaking the chain of evolution which has brought us from Scarlatti to Liszt and Josefii. This much, at least, is sure: The Mason two-finger exercise introduces a hand rebounding from the keyboard upon a loose wrist, at the second or third lesson of a beginner; and it is found that this results in stiffness of the fingers and equalizing the fingers more rapidly than can be done with any kind of five-finger exercise. Whether the process can be carried further with equally improved results, as Sherwood indicates, we have yet to find out.

Dr. William Mason gives the following outline of his ideas upon the selection and use of studies; as will be seen, it is in striking illustration of the positions taken in the earlier parts of this article. His letter is dated Orange, N. J., October 27th, 1884:

My Dear Mr. Matthews—

Your letter of the 23d inst. has just been received. It is impossible for me to give you officially a list of the ten best and most indispensable books of piano-studies, arranged in progressive order. You know that I have relied mainly on my system of technics for strengthening and developing the muscles used in playing. I have used the so-called studies and etudes merely incidentally and for special purposes adapted to individual cases. The following list will give you some idea, although it is by no means complete, but is perhaps not without progressive order, viz.:

1. Behrens's "Newest School of Velocity," Op. 64, Nos. 1 and 2; especially No. 1.
2. Moscheles' "Studies." Rather a long step here!
3. Clementi-Studies.
4. Gradus ad Parnassum.
8. Bach, "Inventions and Well-Tempered Clavier."

Summary.

Clementi—Back—Chopin.

These three, I should say, are indispensable to any one who aspires to an all-comprehensive technic, ancient and modern. Other works, of course, are of great value, and must be selected with good judgment, and with a view to the particular and individual necessities of each student. As a rule, it seems to me that too much time is given to mere technics or finger gymnastics and exercises. These, of course, have their proper use, but they should be employed with great temperance and moderation. Little by little, day after day, with great care and persistence, but not in a hurry for results. Many a pupil and slow development in the beginning will produce the grandest results after a while and in the end. A student who has good judgment will learn how to utilize for purposes of teaching all sorts of passages in the various compositions which they study, be these composers Beethoven, Schumann, or any other great composers. But pupils should play their technics and exercises with expression, and give them a soul, as well as pieces. Do not spend all the time on dead things. If you do not know the book of studies by Behrens, look at them. They are interesting and useful; are musical and sound well. Each study is only a page in length. They are easy and for young people.

In the same line of moderation in the use of etudes was the answer of Prof. John C. Fillmore, author of the "Short History of Pianoforte Music." He says:

"To be honest about it, I use very few studies except Mason's "Technics" and Mathews' "Phrasing." I am using one copy of Loeschhorn's Op. 67, Book I. It is valuable, and so is the Op. 66. I now and then use a Tausig's "Clementi Gradus," but seldom get through. For advanced cases I use Chopin's "Studies," of course. Skipping about, I use a good many of the Bach "Inventions" and some of the "Well Tempered Clavier." I have not used Czerny, Kohler or Cramer for a long while."

Mme. Neilson-Rousselle, a pupil of Hohaberii, and one of the most careful teachers of solid technics in Chicago, has named the following as the books of studies which she most relies upon:


She uses selections of all these, and requires "every selection to be memorized and practiced until it can be played with good technic and just expression, exactly like a concert performance." This stipulation shows that she not only uses the studies for improving the quality of the pupil's study and the technic, but also for imparting a melodic character to the playing, and for making it musical.

Professor Calvin B. Cary, of Michigan University, one of the most thoughtful musicians and teachers in this country, names the following list:


Very Respectfully,

Emil Liebling.
LARGHETTO GRAZIOSO.
LEGATO STUDY IN DOUBLE NOTES.

Adapted for Piano from Kreutzer's Violin Studies, with counterpoint, phrasing, and fingering by Edmund S. Mattoon.

Larghetto espressivo.

The fingering must be adhered to strictly, in order to secure a perfect legato. With this view the substituted touch has been freely employed. All similar passages are fingered alike. The lateral mode of finger action must be carefully managed throughout.

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This is thought to be the best fingering, as it does not sacrifice the legato of the melody.
"DO LOVE ME" WALTZ.


INTROD. 

Allo' non troppo.

Con Ped.

Ben marcato la melodia.

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CHEERFULNESS.

By Theodore Moelling.

I. Tempo di Mazourka.

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THE ETUDE.

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Your question was sent to me some time ago, and I answered it privately, but it is no more than fair to give the answer publicly. Art knows no nationality. The gentlemen named are not Americans, and, strictly, have no place among American composers. But when for papers you do find one or two that can elevate us, and themselves at the same time, they come under a portion of the disabilities peculiar to American musicians, one of which is the disrespect due to living in a country without a heredity of veneration for art. In consequence they find it nearly as difficult as Americans to find their way performed, and, perhaps, still more difficult to secure the complimentary recognition they would so easily get in any other country.

Therefore, there is no reason why we should be mean about it, and deny them a place in a country which they are willing to make their own. Naturalizing an author does not naturalize his music, still less make it flat.

BEGINNERS AND THEORY.

You give a great many suggestions, but no definite plan. You say, do not teach a beginner any theory but music. Now, what would be the first thing you would teach a beginner? Does the book by H. Parent embody your ideas of how to teach beginners? Of course, we know that without a thorough mastery of the notes and readings the student cannot become quite a musician or even a good reader. Can any one successfully study harmony and counterpoint by correspondence, and who would you consider as a successful reader?

Please do not throw away my letter, but answer as soon as possible. You can abbreviate if you like, as I will answer your questions. If you answer every question you will much oblige.

The best description of the proper way to teach a beginner I have seen is in Wieck's Piano and Song. It is well worth studying. Mason's exercises applied according to the principles of Wieck, would be as near the ideal, as I understand it, as anything you would be able to find. Parent's directions are not yet all published, at this writing. Will refer to them later.

2. Harmony and composition can be taught quite well in any country. Most places follow the same rules of personal communication. I would recommend Prof. Fillmore, of Milwaukee, as a good teacher for this kind of work. He is so singularly clear and exact that you can hardly go amiss. Next to him, perhaps, Dr. Eugene Thayer, of New York, although I do not know whether he has time to attend to this branch of the business. After these two, Mr. J. Betterfield, of Chicago, (care of Newell & Co.)

"If you know how to tell the number of pounds struck on the piano, please tell me."—L. C.

The weight of the touch can only approximately be said. The best plan is to get the passage of three notes, etc., in succession, for example, upon the keyboard, and then play the same motions with as nearly as possible the same force upon a spring balance with a platform, standing close by the piano, you can get the forces pretty nearly by watching the index more as the strokes are made. It will be found that weak fingers, making a pure finger touch, will rarely use more than about eight ounces in the attack, and about two ounces in the clinging pressure. Strong fingers may do twice or three times as much.

Artists playing forte, as they would in a concert hall, use finger touches weighing three or four pounds. The result of attack of single finger touches, made purely from the finger. It is not well to increase the force too rapidly, because the pupil is apt to employ wrong means of getting the force, calling the arm into exercise where the finger muscles ought to do it all. When you have tried them on the keyboard a few times on the keyboard and on the scale platform alternately, you will be able to give a good guess as to the weight of touch by the tone obtained. While it is not well to increase the touch too rapidly, for reasons already stated, it is nevertheless true that the weight of touch is the source of tone.

In response to quite a number of inquiries, notice is given that the work of preparing an album of the more important selections required for the proper study of the first volume of "How to Understand Music" is now being canvassed, and as soon as a decision is reached notices will be given.
By employing the same fingering for each hand, the fingers are in a sense inverted, except in 1 and 2 and 1 and 3, when the trill takes place on the keys of different color (in this case the thumb will be placed in both hands on a white key).

These trills should be accentuated every two, three and four notes; then when these divisions no longer present any difficulty, every six and eight. With special regard to the trill, the student should do well to practise carefully and perseveringly that fingering that he best succeeds with. In this way he will have an excellent trill always at his command, while continuing to improve the others.

69. What is the tremolo, and how is it to be practised?

The tremolo is a trill whose two notes are placed at a distance exceeding a tone. The tremolo may be practised like a trill, with all the fingers.

It should be practised with all intervals, commencing with the minor third, and increasing the interval a half-tone at a time. Commence at first with a white key, then with a black one, and all possible combinations on the keyboard will have been exhausted. The tremolo thus studied serves, at the same time, as an exercise in extension, and will be very useful for small hands. It should be accentuated every two, three and four notes. The unemployed fingers should also be held down, one at first, then two, then three and here, again, the tremolo becomes an exercise for independence of the fingers. After having studied the simple tremolo with two notes, then take the double tremolo with four, holding down the unemployed fingers.

Example:

\[ \text{Example:} \quad \begin{array}{c}
\text{Hold.}
\end{array} \]

70. How should thirds be practised?

The notes of each third should be struck with force, uniformity and precision. It is necessary in passing from one third to another to make perfect connection. Hence arise two difficulties that render this exercise troublesome and even dangerous to beginners.

It is well at first to take only two thirds together with this fingering:

- Right hand: \{4\ 3\ 5\ 2\}
- Left hand: \{1\ 2\ 1\ 4\}

Then with this:

- Right hand: \{4\ 6\ 2\ 3\}
- Left hand: \{1\ 2\ 3\ 4\}

The hands separately at first, then the two together a and in contrary movement, so that the fingers correspond with one another. These exercises, like the trill, should be studied in all combinations of white and black keys, accenting every two, three and four notes (especially three).

Further difficulties are presented in the scales in thirds, the passing of the thumb under the fingers, and the fingers over the thumb, and also the successive employment of the thumb on two consecutive notes. For this reason this fingering should be practised:

Example:

\[ \text{Example:} \quad \begin{array}{c}
\end{array} \]

71. How should the scales in thirds be fingered?

There is no established fingering for the scales in thirds. Each method, each master has his own. It is well to practise several of them; for in the execution of a scale or fragment of a scale in thirds, in the course of a piece, a fingering that difficult for the hands together might be very easy for one alone.

The scales in thirds generally comprise two groups, one composed of three thirds, the other of four.

Right hand: \{4\ 6\ 2\ 3\} or in the inverse order: \{1\ 2\ 3\ 4\}

As far as possible it is advisable to effect the displacement of the hand after a black note, and the two hands at the same time.

Example:

\[ \text{Example:} \quad \begin{array}{c}
\end{array} \]

72. How should the chromatic scales in thirds be practised?

In groups of five thirds, ascending and descending.

73. How should the chromatic scales in minor thirds be practised?

The simplest fingering preferred for the chromatic scales in thirds is this:

Example:

\[ \text{Example:} \quad \begin{array}{c}
\end{array} \]

In the right hand the thumb is placed upon all the lower white keys, and the second finger on all the lower black keys.

Only the two thirds e-g, b-d are struck with \(\_\_\_\) (It should be remarked that the lower note of each of these thirds is the first note of each one of the half-tones formed by the two white keys, e-g, b-d).

In the left hand the fingering is reproduced, naturally in an inverted position. The thumb is placed on all upper white keys, and the second finger on all the upper black ones. Only the two thirds d-f, a-c are struck with \(\_\_\_\) (The upper note of each of these thirds is the second note of each one of the half-tones formed by the two white keys e-f, b-c).

74. Should the scales in sixths be practised?

Yes; the diatonic scales in sixths should be practised, and also the chromatics.
IV. Write in four parts with florid counterpoint in the Tenor.

MUSICAL FORM.
I. Make a sketch of the large two-part (binary) form.
II. Make a sketch of the small three part (ternary) form.
III. What is the aesthetic value of overlapping or coincidence of final and initial measures?
IV. What is the aesthetic value of other than bi-measure and its derivative rhythms?
V. What is a motive?
VI. Bracket and number each motive in the following excerpt: (Introduction to Weber's Invitation to the Dance); number duplicate motives the same as those from which they are derived.
VII. Briefly describe the Overture, Trio, Concerto, Symphony.
VIII. In what respects has the Sonata form been changed by Beethoven and his followers?
IX. Outline the usual form, key relationship, and character of the Scherzo.
X. Analyze the finale of the accompanying Sonata (Beethoven, Op. 58), indicating by means of terms, brackets, figures (metrical ciphers), etc.: (a) Principal theme; (b) Episodes (secondary themes); (c) Connective or transitional passages; (d) Motival structure, keys passed through, and any other particulars which you consider would contribute to a thorough understanding of the example submitted.

ACOUSTICS.
I. Give a brief description of a musical tone, tracing the phenomena from some selected exciting causes to the seat of sensation.
II. What is absolute pitch?
III. Give an illustration of relative pitch.
IV. What causes the difference in quality between the tone of a violin and that of a clarinet?
V. Why does sound decrease in power as the distance it travels increases?
VI. Supply the vibrational numbers in the following chord:

VII. What is resonance and its mechanical cause?
VIII. Why is this interval dissonant, and this consonant?

HISTORY.
I. To whom is the invention of notes attributed? Give approximate date.
II. Mention the names of the most celebrated Italian composers (sacred and secular), together with the titles of some of their principal works.
III. Mention the names of some of the principal German composers and their works.
IV. The composers who were principally instrumental in developing the Sonata and the Symphony.
V. What are some of the characteristics of the compositions belonging to the classical period?
VI. What of those belonging to the romantic period?
VII. Name the chief representatives of each period.
VIII. Mention the large choral works of Beethoven.
IX. Give a list of the instruments usually employed in a Symphony Orchestra of Beethoven's time.
X. In what particular do the compositions of Richard Wagner differ from those of his predecessors?

TERMINOLOGY.
The answers to the questions in this paper will be rated not only with regard to their accuracy, but especially with regard to their value as definitions from the standpoint of a teacher. Be accurate, comprehensive, and concise.
I. What is a Scale?
II. What is a Measure?
III. What is the difference between 1 and 4 time?

HARMONY.
Whose system of Harmony do you employ?
I. Derive chords from the Augmented Sixth (or Accident) of the B major scale, and resolve to a chord in 1 or 3 position. Through the interpolation of what chord may a chord of the augmented sixth and fifth be resolved to a chord of 7 whose root lies a diatonic half step below the bass of the first chord?
II. Proceed from the chord of E major to be the dominant seventh chords upon G, F, B flat, and C (employing any position), but without the use of intermediate harmonies.
III. Resolve the augmented triad of the key of B minor to the harmony of the fourth degree.
IV. Modulate from G sharp minor, by means of a diminished seventh chord not belonging to its mode, to the key of E flat major.
V. Work out the following bass in four parts, and mark with Roman numerals.

EDITOR OF THE ETUDE:—
The different courses of study, or, still worse, no course at all, used by music teachers, causes much disappointment and failure, as hundreds of music students can testify whose hopes have been blighted and talents stunted, who have been taught “the only correct method” by one teacher, to have it pronounced “all wrong” by the next.

While it is true that no course of study should be a stereotyped one, for different pupils require different treatment, yet a general music course from which can be selected the medicine applicable to every case and used by all is what is needed. Then, and only then, will the method of study disappear and musical progress become universal. It hardly seems necessary to suggest how this can be brought about when we have two such arrangements as the American College of Musicians and the National Music Teachers' Association, whose aim is to guide and direct our musical progress; nevertheless, I suggest that the board of examiners of the College of Musicians select a course of study which I believe would be accepted and adopted by every competent and conscientious teacher.

I would add that in a recent interview with one of the board of examiners this plan was approved.

I trust that this subject will receive the consideration of the readers of The Etude and of music teachers generally.

GILMORE W. BRYANT.
Questions and Answers.

1. What is a Doppio movement?

2. Why are Recitatives and Ora!orios so often written without a signature, and the accompaniment, etc., written with accidentals, which plainly point to some key remote from that of C? Then, again, they are written with a signature. Why not write them all so?

3. I have not asked too much, and have made my questions plain.

4. By "Doppio movement" is meant a movement twice as fast as the preceding, etc., one in which a quarter-note will go just as fast as an eighth-note in the movement previous.

5. I give this up. Sometimes, perhaps, because the easy to modulate from the present piece to that of the piece following. In short, I do not know, and it is more than likely that the composer himself did not know. I have been asked too many times what I meant by something that I had put in a criticism the night before, and been obliged to answer that I did not exactly remember, not to know where an author is apt to find himself where confronted by an inconsistency which, after all, may have been only thoughtlessness.

1. Please give tempo of Beethoven's Andante Favori in F. Is the same tempo throughout, barring the ritard and accelerando?

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**THE ETUDE.**

**PUBLISHER’S NOTES.**

The back numbers of *The Etude* for 1886 are now all sold. A stock of new volumes for 1886 and 1887, bound and unbound, the matter in *The Etude* never grows old; it does not deal with current musical events, but with subjects of vital interest to musical education. There is now a constant demand for all the earlier volumes, which, unfortunately, cannot be supplied; this only preserves the permanent worth of the contents of *The Etude*.

All new subscriptions received can begin with January number.

The new work of Dr. Ritter’s, *Practical Harmony,* has met with unusual success. It treats harmony in a practical way at the keyboard, and can be used with or without a regular instruction book. It serves also as a concise manual, or guide to musical composition. Musicians who have examined the work speak of it as a treatise of unqualified merit and approval. We give it to a few of the many favorable testimonials received:

The copy of “Practical Harmony,” by F. L. Ritter, has been thoroughly examined, and I recommend it to all piano students as a work the knowledge of which is essential to thorough musicianship.

**WILLIAM H. DAVIS.**

The work is certainly very practical and concise, and should prove of great assistance to musical students in a great many indispensable matters.

**EMIL LEBLING.**

Ritter’s book is thoroughly practical. I do just that sort of work myself with piano pupils, only, of course, I have a larger number of them, and cannot make the same kind of work is indispensable to musical intelligence.

**J. G. FILMORE.**

The very able work on Harmony, by Dr. Ritter, received. Personally, I never use instruction books in Harmony (not even my own) unless required by the pupil, and then I select the special exercises which I shall assist most at this time. The work is so admirably clear, practical and concise that I shall be inclined to adopt it at first, if I adopt any. It has my best wishes for the great success it deserves.

**EDWARD THAYRE.**

The offer still continues, to send Vol. I and Vol. II of *How to Understand Music,* if cash is sent with the order. This volume was issued the first of July, and is hoped the work will be ready by June. This offer is one teachers should not be allowed to pass without availing themselves of it. The price of Vol. I alone was formerly $2.00.

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—C. The selection and very tuneful, and are sure to interest the student and also the teacher.

—D. I expect my appreciation of the work. It seems to me to be much better adapted to beginners in music in some respects than other books I have used.

—F. The instructions are much more helpful, especially in the duets.

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—From Missouri:

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—From Massachusetts:

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—Franz Schubert.

—The Psychological Relations of Music.

—The B-flat system historically and mathematically considered; Temperament.

—The Fourth Form.

The Rationale of Piano Teaching, with Courses of Study by Mme. Carrondo, Rive-King, Mason, Wm. Mason, B. J. Lange, C. B. F. Cadet, Emil Liebling, Frederick Grant Gleason, and others.

The Limits of Self-express in Music.

A Sketch of Musical History, with especial reference to the Steps by which the Art of Music has advanced in the Different Countries and Periods, and the Causes Mainly Instrumental in Effecting each Step in Advance.

Greek Drama, and its Relation to the Modern Musical Drama.

In this volume Mr. Matthews has abandoned the object-lesson form, which proved so unattractive to the average reader of the first part of his volume, and has taken in its place a clear and comprehensive literary style, alike congenial to the critical reader and student. It is a master of the eloquent volume, as will be seen from the titles, forms a sequel to that of the first volume, appealing to a higher and more mature mind. It is a comparison between the life and work of Berlioz and Schubert, which little more extended than those of the first volume, but that upon Wagner and his works amounts to a thorough study of his career and a just estimate of his actual achievements in the domain of art. It is, perhaps, not too much to say that this part of the new volume will be read by American scholars as the most commendable part of it. The student will find the account of the four operas of the Niebeling Ring and of Parsifal among the most interesting descriptions of these great works that have appeared in English. They are reprinted from the author’s letter to the Chicago Daily News, in 1884. A part of the essays embraced in the Wagner study were published in the unofficial programme book of the Chicago Musical-Festival of 1884, and were read by many under the impression that they were translations from one of the best German writers. No less a judge than John Howard, addressing the world, in the second time, addressed the author, Mr. Matthews, asking the name of the German writer, supposing it had been inadvertently omitted. They were read by many under the impression that they were translations from one of the best German writers. No less a judge than John Howard, addressing the world, in the second time, addressed the author, Mr. Matthews, asking the name of the German writer, supposing it had been inadvertently omitted.

The three essays upon the Psychological Relations of Music, the Tonal System and the Tonic Sol-Fa, belong together, and constitute one of the most thorough popular expositions of the mechanical thinking that exists in the English language. These three subjects together occupy upwards of fifty large pages.

The article upon the Rationale of Piano Teaching is a sequel to the former, dependent upon certain conclusions arrived at in the former essays, and illustrating the method of applying principles to musical education. The addition of a large number of courses of study by prominent pianists will prove of interest to almost every reader.

The essay upon Musical History is understood to be a sort of advance notice of the third volume of *How to Understand Music.* The author has already been engaged for more than two years. It is in an advanced state of preparation, and will probably be completed within a year. It will take the place of a musical history, giving in a single volume, the size of the first volume of the same work, the substance of the entire course given in this volume. It is intended for the use of Mr. Matthews in his lectures on musical history at the Chicago Musical College, and as contained in the large works of Peters, Naumann, and others.

This second volume of Mr. Matthews’ works appeals to the artistic as well as the scientific student. For the latter it furnishes the most convenient summaries available upon the subjects of which it treats, handling them with a licence and insight not usual in musical writing. For the general reader these same qualities will prove equally acceptable.

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