THE ETUDE.

THE RUBATO TEMPO IN PIANO PLAYING.

We read that Mendelssohn loved strict time. He was a purist. He was little short of a bigot, and scarcely allowed those slackenings which come at the “dying fall” of a strain. He used to say, “Strict time is so very simple and obvious a practice that more than half the work misses it.”

The influence of Chopin and Schumann, plus that of Liszt, has made all our pianists so impulsive and capricious, that one would say they fancied the rhythm to be made of soft rubber, stretchable to a limitless degree.

The true idea of rubato may be put in a nutshell. Rubato means “robbed” or “stolen,” but the laws of this “theft” are so ingeniously rigid that there lii¥t be exact restitution.

This way of giving rubato to the triplet in the “Moonlight Sonata,” with a fitful, jerking irregularity in each triplet, almost as much as if it were written a dotted 8th, 16th and 8th. This way of giving rubato throughout the “Moonlight Sonata” is excusable, and though a trifling error apparently, it is like the dead fly which spoils the pot of ointment.

Chopin’s music, every one knows, must be made rubato throughout, but that does not mean distorted. Chopin’s deviations from strict beating are no more than the undulating curves of the leafy streamers which the willow tree allows to float against the breath of the wind. Chopin’s runs and roulades must always begin slowly, thicken toward the middle, into a hurrying, buzzing, al- very swirly, then ritard and grow distinctly, like the last drops of a shower.

Beethoven and Schumann are generally classed as strict writers; that is, their music is made in very definite outlines, and is supposed to require very exact rhythm. But this is only true in a measure. The latter sonatas of Beethoven show a decided tendency toward the free style of a fantasia, and the tempo must fre­ quently be varied.

Schumann’s music is almost in short, choppy waves of emotion. It must not be played with that sinuous rubato of Chopin, but there must be a certain kind of impatience and dash about all the phrases, except where they are transposed in character, and where the utmost finesse of phrasing is essential.

MR. ADAMS.

COLLATERAL FANCIERS.

Most florid positioning about piano-forte music has been indulged in by literature with a smattering of music, and by musicians with a smattering of literature. It is easy to write a vast deal of fantastic and nonsense in this vein. Perhaps no one has so perfectly combined imaginative similies with technical knowledge as did Hector Berlioz, who has written such idealized fantasies about music as “Elise Polka.” A student of the piano-forte should, beyond doubt, do all he can to familiarize himself with new pieces or coherent threads of imagery as illustrations of the pieces under his fingers. One may not always hit correctly the picture in the composer’s mind, unless there be some descriptive title or anecdote, which may serve as a key. There are other compositions, however, where the picture is too vivid to be seriously mistaken.

For instance, the third of Mendelssohn’s “Songs Without Words,” Book 1, No. 5, in A major, scarcely needs the significant title “Hunting Song,” for its brisk rhythm, its crisp phrases and the dazzling cheerfulness of all its chords, the eager rush of its runs; indeed, all that makes the piece, musically and technically, would bring before the mind, if not a hunting scene exactly, at least some cheerful aspect of nature or social festivity.

The jolly song of the hunters, the cheerful notes of the horn, in the free style of a fantasia, so characteristic of romantie music, are all depicted in this music; and at the last entrance of the theme, in the left hand, the prolonged crystal shower of notes in the right hand vividly suggests a mountain waterfall.

No. 3 in Book 2 of the “Songs Without Words” can scarcely be regarded as so definitely pictorial. It is, however, musically, of equal beauty. No. 4 in Book 4 is some
Concerning the proper method of relating this system to our American musical ideas, and our almost universal habit of studying instrumental music, I shall have something to say in an ensuing number of The Etude. Meanwhile, the tonic sol-fa has to pray to be delivered from its terrors as well as from its ignominious enemies. While the one claim too much for it, the others deny the plainest facts concerning it, and this is in the face of ample testimony.

CONCERT AND TASTE

I have a partial faith in music very distasteful. While teaching her music, I am trying to create in her a taste for music that finished her life. One who has never learned to appreciate all that is beautiful surely has the grandest fault is the simplicity of the system. Another pupil finds music very distasteful. While teaching her music, I am trying to create in her a taste for music that finished her life. One who has never learned to appreciate all that is beautiful surely has the grandest fault is the simplicity of the system.

The above account of a pupil seems to me rather contradictory, inasmuch as it says that a pupil lacking "everything essential for a musician," learns easily and plays "nicely." I do not remember to have met such a case in my experience. In my experience, a pupil lacking every essential of a musician I have yet to see, although I do remember to have nearly seen such a one formerly.

How is it possible to "play nicely" and "learn easily," and at the same time "lack every essential of a musician?" What is it that is wrong? Is it time, or is it something else that she wishes to please? You must be more definite.

Meanwhile, try the studies in my book of phrases. Some of them she will already have had in Heller, but others will be new. Try the Moszkowski Serenata, which closes the book. It is a charming piece. Of course, I have no means of knowing how accurately you gauge your public, and the chances are that a musician who has had no musical studies at all will not understand every bit of it. I wish you good fortune in your endeavor to please your pupils better. It often happens that pupils are quite in sympathy with their own generation in music, while the teacher is longing for the "former days," which were so much better than these days,

The pupil has a talent for music, and it is probably not as exaggerated as you think. Occasionally, however, the apparent conceit is merely the satisfaction due to lack of realization of faults in their own playing. Of course it is not necessary to tell you that it is one of the first signs of a progress about to begin, that the pupil falls into a state of despair. The only thing that happens as soon as a pupil has got the real inner ideal of the music as it should be compared with their own actual performance of it. The first step, therefore, is to lead the pupil to realize how the music under practice ought to sound. When this idea is taken in, then follows a careful and just, but merciless, criticism of the playing as it is, showing, point by point, where there are inaccuracies, positions, and failures to produce effects. Then follows discouragement, soon to give place to a real sense of progress, as the playing succeeds in more perfectly reproducing the music. Of course, the pupil is not conscious that his system is not consistent with true modesty in music. Conceit is a quality due to ignorance, coupled with a sense of possessing powers capable of more complete exercise. Of course, if a pupil is in a general state of conceit, it is absolutely necessary to take it out of him by measuring him up in all his experiences. In fact, a pupil lacking every so exasperating. Occasionally, however, the apparent conceit is merely the satisfaction due to lack of realization of faults in their own playing.
same way. Thus, you will soon have a positive appetite for music to build upon, and progress will be more rapid. Taste is an illustration of the survival of the fittest; give it time, and the better music will wear out the poorer. Meanwhile, along with the superficial piece, selected expressly because it happened to fit the pupil’s present state, give something of a finer kind, to be studied as exercises in expression. Let it not be a question of liking or not liking, but merely of ability to produce such and such effects. Something of a songlike character, and not too far away from the pupil’s present state. It often happens in such ease that by the time the piece is learned it is also liked. It will facilitate this result, whenever the piece is sufficiently near the pupil’s present state, if you make her learn it by heart. In the numerous repetitions rendered necessary, the effects of the piece and its beauty will grow upon her, and she will learn to like it. Leybach’s Fifth Nocturne is a great piece for this kind of use. Karl Menn’s arrangement of “Thou art so near and yet so far” is another. When the pupil is very clever, hide-walks “Pearl of the Sea” will generally strike a good chord. There are a number of pieces by Lange which can be used in this way. You can only find out good things for this use by experience. The pieces which all girls like, without having acquired them as a part of a cult, are the ones which you can use as instruments for this kind of progress. I would add that the kind of exercises practiced has a great deal to do with awakening taste, or with facilitating its awakening. I have several times spoken in these columns of the advantages of using Mason’s system of arpeggios and accented scales for this express purpose. These exercises sharpen the harmonic sense and the sense of rhythm, and thereby furnish a part of the apparatus for appreciating the better kinds of music. It is also a great advantage to use exercises that can be musically developed, or developed upon quasi-musical grounds, as distinguished from the merely mechanical and inde-terminate incidents to the practice of the usual five-finger exercises. In short, in order to awaken a love of playing, it is necessary to render it interesting.

W. S. B. M.

GRADED LIST OF PIANO-FORTE MUSIC.

SELECTED BY DR. H. H. HAAS.

For pupils who are (after having mastered the rudiments of piano-forte music.)

I. BEGINNING.

a. Classical, in classical form, for rhythm and expression.

b. Pieces for the drawing-room or public performance.

(Those marked with * specially recommended.)

I. BEGINNING, (a) CLASSICAL.


II. BEGINNING.

a. Classical, in classical form, for rhythm and expression.

b. Pieces for the drawing-room or public performance.

(Those marked with * specially recommended.)

II. BEGINNING, (b) DRAWING-ROOM PIECES.


III. BEGINNING.

a. Classical, in classical form, for rhythm and expression.

b. Pieces for the drawing-room or public performance.

(Those marked with * specially recommended.)

III. BEGINNING, (c) DRAWING-ROOM PIECES.


Kolding: Wasserfahrt, Halterer Himmel * (good wrist exercise).

Kuhlau: 3 Rondos far. op. 109.*


Markt: Fruit of the loom, * (special kind), to be studied as exercises in expression. Let it not be a question of liking or not liking, but merely of ability to produce such and such effects. Something of a songlike character, and not too far away from the pupil’s present state. It often happens in such ease that by the time the piece is learned it is also liked. It will facilitate this result, whenever the piece is sufficiently near the pupil’s present state, if you make her learn it by heart. In the numerous repetitions rendered necessary, the effects of the piece and its beauty will grow upon her, and she will learn to like it. Leybach’s Fifth Nocturne is a great piece for this kind of use. Karl Menn’s arrangement of “Thou art so near and yet so far” is another. When the pupil is very clever, hide-walks “Pearl of the Sea” will generally strike a good chord. There are a number of pieces by Lange which can be used in this way. You can only find out good things for this use by experience. The pieces which all girls like, without having acquired them as a part of a cult, are the ones which you can use as instruments for this kind of progress. I would add that the kind of exercises practiced has a great deal to do with awakening taste, or with facilitating its awakening. I have several times spoken in these columns of the advantages of using Mason’s system of arpeggios and accented scales for this express purpose. These exercises sharpen the harmonic sense and the sense of rhythm, and thereby furnish a part of the apparatus for appreciating the better kinds of music. It is also a great advantage to use exercises that can be musically developed, or developed upon quasi-musical grounds, as distinguished from the merely mechanical and inde-terminate incidents to the practice of the usual five-finger exercises. In short, in order to awaken a love of playing, it is necessary to render it interesting.

W. S. B. M.

GRADED LIST OF PIANO-FORTE MUSIC.

SELECTED BY DR. H. H. HAAS.

For pupils who are (after having mastered the rudiments of piano-forte music.)

I. BEGINNING.

a. Classical, in classical form, for rhythm and expression.

b. Pieces for the drawing-room or public performance.

(Those marked with * specially recommended.)

I. BEGINNING, (a) CLASSICAL.


II. BEGINNING.

a. Classical, in classical form, for rhythm and expression.

b. Pieces for the drawing-room or public performance.

(Those marked with * specially recommended.)

II. BEGINNING, (b) DRAWING-ROOM PIECES.


III. BEGINNING.

a. Classical, in classical form, for rhythm and expression.

b. Pieces for the drawing-room or public performance.

(Those marked with * specially recommended.)

III. BEGINNING, (c) DRAWING-ROOM PIECES.

THE STUDY OF THE PIANO.

STUDENTS' MANUAL.

PRACTICAL COUNSEL.

By H. Parent.

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

CHAPTER IV.

EXERCISES.

There is so close a connection between the general rules for fingering presented in chapter III., and the application of these to the exercises which are the subject of this chapter, that many of the paragraphs will appear to serve a double purpose. However, I have deemed it essential to show, at the same time, the manner of practising an exercise, and the method of fingering it, so as not to oblige the student to keep turning to chap. III. when he is making a special study of mechanism.

53. How should exercises in general be practised?

Exercises should be practised, observing all the conditions already shown for obtaining perfect articulation of the fingers and a good manner of striking the key, that is to say:
1. Place the hand in a natural position, with the fingers curved;
2. Play slowly;
3. Put the key completely down;
4. Strike one note after another regularly and quickly with a vertical stroke; only raise one finger upon putting down another, so that one tone may succeed another without a break, and at the same time avoid dragging the fingers on the preceding notes. These two conditions are absolutely necessary to obtain at once a neat and smooth touch.

54. What are the principal exercises to be practised?

The principal exercises to be practised are:
1. Those called five-finger exercises, without displacement of the hand.
2. Exercises with displacement of the hand, with and without passage of the thumb;
3. The scales;
4. The trill;
5. The held notes, for acquiring independence of the fingers;
6. Thirds;
7. Arpeggios;
8. Octaves;
9. The changes of hand, repeated notes, substitutions, etc., etc.

55. Should exercises be practised with a metronome?

Sometimes it is well to do so to avoid irregularities in time, and to hold a pupil back who is inclined to accelerate. But in any case, it would be unwise to use it before the fingering is made sure of, and the striking of the notes, as well as the independence of the fingers, is quite satisfactory.

56. Should the exercises be transposed?

Yes; when their context will permit. This is useful, first, because any exercise that is easy in the key of C is less so in any other; and again, because it is well to be familiar with the use of the black notes.

But to transpose exercises without inconvenience, the hand must be correctly held. A pupil not far advanced should do so with great ease, and should commence with those forms in which the hand is not displaced.

* * * The key must be struck in the middle; not on the edge of the keyboard, so that the thumb and fifth finger, shorter than the others, can reach the black keys without displacement of the hand.

57. How should exercises be transposed?

By means of the keys, if they are known, so as to obtain at once a double benefit—progress in mechanism and in transposition.

If the pupil can read only in the keys g major and f major, he should analyze the construction of the exercise, so as to reproduce the formula of the desired intervals, observing all the necessary changes in the new tonality. The original fingering must always be reproduced, but it is understood that this exercise is transposed to the piano.

58. How should the exercises for the five fingers without movement of the hand be practised?

The five-finger exercises must be practised in all possible combinations, at first in C, then in all the major and minor keys, slowly and heavily.

Special practice is advised in those keys where the disposition of the black and white notes is inconvenient, as B flat major, E flat major, and F flat major. Likewise in those keys where the finger is raised on a black key and the third lowered on a white one (as in F major for the right hand and E minor for the left).

The formation of the hand renders this disposition of notes particularly inconvenient for articulation.

If the third finger is taken from the left hand, instead of its position over the key that it must strike in its turn, it would be well to hold it down on this key during the whole exercise.

59. What are the five-finger exercises with the displacement of the hand?

Under this head are classed those exercises in which there is a reproduction on each degree of the scale, of a symmetrical form, where the hand is displaced without the passage of the thumb. These exercises include those for the contracting and extending of the fingers. The same fingering must be reproduced in each form (see again Nos. 37 and 38 in chap. III.).

60. How must these exercises be practised?

Slowly and heavily. They may be transposed into all major keys. In many of the minor keys, reproduction would lead to bad position of the hand, therefore the second of the minor form would produce successions that would be disagreeable to the ear.

61. Are all exercises for contraction or extension of the fingers of equal importance?

No; those forms should be most studied in which special practice is given to the fourth and fifth fingers. These two fingers, weaker than the rest, need much patient exercise, so as to make them equal to the thumb.

62. How must the diatonic scales be practised?

The diatonic scales should be practised slowly and loudly. At first through two octaves, giving a double value to the tonic; then through three octaves, accenting every second note; then through two octaves, every third; then through four octaves, every fourth. The left hand should always be placed on the key, while the right hand is weak and less used than the right hand. After having practised the scales in octaves, then play them in thirds, in the fourths, and in the sixths.

* * * Sometimes it is advisable to commence the practice of scales in contrary movement in the keys C, G, D, A, and E. The same fingers are then used in the two hands, and the passage of the thumb is better comprehended.

63. Must all the scales be practised daily?

When the study of scales is first commenced, the notes and the fingering must be studied properly, and the other, they are repeated, the more quickly will they be learned.

This accomplished, they should be regarded as gymnastics for the fingers and practised as such.

It is better, then, to give attention to the more difficult scales, and discontinue the playing of them all every day.

64. When a pupil makes a fault in running a scale, is it well for him to go back always to the beginning?

No; for in doing this he goes over what he knows, and may find himself stopped ten times again in the same place. Neither should he take it up from the broken point, for this gets the ear out of tune and displaces the fingers. He should go back and start from the nearest tone, using the finger belonging to this note.

65. By what means can the fingering of twenty-four diatonic scales be retained?

† By reasoning. The scale composed of seven diatonic notes is fingered by the aid of the thumb passing under twice—once after the third finger, once after the fourth; it is sufficient, then, in defining the fingering of a scale, to indicate the two degrees in which the thumb is placed, since on the black key one of the fingers follows one another in order. (See table of scales in the appendix, and read the note below, which is very important.)

† The fingering of the scales and arpeggios is generally learned by rote. With the idea that pupils should learn this fingering by reasoning, I have drawn from the traditional fingering of these exercises three forms of the essential notes of the thumb and fifth finger for commencing a passage of which the first note is a white key; 2d. The passing of the thumb under, after a black key. 3d. The passage of the thumb under, after a black key, and the passing of the thumb between the e suspect and the third finger (see again chapter on fingering, Nos. 88 and 39).

† I have thus sought for a formula for fingering that is easy to understand and to apply, and which, besides, allows men a simple, mechanical, and symmetrical classification. Finally, I have arranged the table by placing the formula of application and the examples in such a way as to show that symmetry plays an important part, that the formation of the keyboard (white and black keys) is the very hand of fingering, and that the reproduction of a symmetrical combination in the employment of white and black notes leads obviously to the reproduction of a similar fingering.

The seven tables relating to the scales and arpeggios are all conceived after the same plan, combined after the same principles, and executed in the same form.

This exercise may also be practised in contrary movement.

---

Example:

---

Key of B flat major.
NOTE FROM ANTON RUBINSTEIN'S CYCLOPEDIA OF SEVEN PIANO RECITALS, WITH HISTORICAL NOTES.

TRANSLATED BY LOUISA KEUTSCH.

LUDWIG V. BEETHOVEN.


The reformer of instrumental music also brought about a wholesome change in piano playing. He is the founder of dramatic piano-playing. The youth already played and composed for it, not as others had done, but as no other had done. His compositions were new, energetic, sometimes wild and stormy, yet thoughtful and dreamy, always touching and swelling. "Take note of him," said the prophet Mozart; "he shall make the world talk." Genius and originality are not exactly what the world first requires. It has allowed time for the acknowledgment of Beethoven; as far as we know, not one of his delightful songs has been published live time. It was noticed that Mendelssohn, then a young wandering artist in society, occasionally dared produce one. In the meantime, about fifty years has passed before the syllabic books of the "fast Beethoven" became the new Evangel.

The sonatas form an integral part of the culture of to-day! It is therefore important that we should cast a lusty glance over the origin of the sonatas. We have already alluded to the word "Sonata," the term of the fugue, "had taken the place of the fugue. Originally, the word sonata meant "tone piece" for instruments, as opposed to cantata, or piece to be sung. But even at that time the meaning varied so considerably that Hammerschmidt, (1662) gave the name of sonata to a motet for a choir of voices. Bach accompanied the ancient trumpets, four trombones and contrabass.

Andreas Gabriele (1586) first used the term sonata as a name for a free-voiced instrumental composition. Corelli wrote his violin sonata in four movements—Adagio, Allegro, Adagio, Allegro. From this arrangement can be seen at once that our sonataform did not originate with Corelli.

The first piano sonata (we have none from Bach) was composed by C. P. E. Bach. It stands as a connecting-link in the second part of the new piano productions (1685), and the author is the first who attempted to formulate the three principles of the sonata, "and his sonatas are composed of such "effectual pieces," that he had added a sonata ex a, which will please the amator.

"Why should one not be able to arrange such things for the piano as for other instruments? No single instrument can claim a superiority in completeness over the piano.

These sonatas consist of five periods: allegro in Bb, Fugue Bb, Adagio Eb, Allegro Bb; the last period is a graceful reproduction of the first. We see Kuhnau was not the originator of the sonataform.

For the form of the sonata we have a much better and i.

Ann. — It applies to both. A diminished fifth may follow a perfect one, but not the reverse, as a rule.

Ques. — What is the difference between a diatonic and chromatic half-step, and, 2, the difference between ¹ and ¹

Ann. — (1) A diatonic half-step occurs between two adjacent notes on the scale, from G to D flat. A chromatic half-step occurs between any note of the scale and a chromatic alteration of it, e.g., between C and C sharp.

Ques. — The difference being in the melodic and harmonic significance. This is what the difference in notation indicates. (2) One is simply the doubling of the other, and has a primary and secondary accent.

Ann. — Among the duets of the popular type may be mentioned: Karl Rölling, op. 217, "Polka Brilliant;" Spindler, "Ode of Hannah," Strauss, "100 Night Waltzes;" Smith, "May Pole Dance." For piano solo, Mattei, Minuet in A major; Durand's Valse in B flat; Scharrwuk, Polonaise in E flat minor; Tours, Gavotte Moderne.

Ques. — What is the meaning of the term Allegro?

Ann. — Allegro, the name of W. L. Hofer's musical game, is a word made up from parts of two musical terms: Allegro and Grandioso, meaning lively and grand.

Ques. — How are the embellishments in Bach's three-part inventions understood?

Ann. — Get a copy edited by Dr. Hugo Riemann. He has all abbreviations written out: besides, this edition is very superior in many other respects.

Ques. — Mendelssohn's melody in F cannot be answered, because no such passage as mentioned can be found in the piece. Correspondents should write to their addressees.

Ques. — In the Scarlatta Sonata in D (Peter's ed. 277, p. 40), in measures 16, 17, 18, etc., are the long appoggiaturas followed by eighth notes, in third, played as if they were identical notes on first, in second of same measures? If so, why the difference in notation?

Ques. — In the Weber Polonaise, how is the chain of trills played in the ten-measure passage just before second entrance of subject?

Ques. — Any time preserved in sonatas—for example, Sonata Pathetique, or Mozart's Fantasia and C minor Sonata? Please explain whether there is any fixed relation between tempo of the movement.

Ques. — How should the Chopin polonaise be accepted? Only his nocturnes, waltzes, and mazurkas are mentioned.

Ques. — The candidate is expected to play according to the marked tempo, or can he alter it? He may.

Ques. — If they are intended for long appoggiaturas, they should be played like the two sixteenths at the beginning of the measure. But if they should be written as 00 as 120, it will be eight times as fast as the adagio, an eighth note in the first movement taking as much time as a whole note in the allegro.

Ques. — The correct is left empty. Write to Robert Bonner, Secretary, 60 William Street, Providence, R. I.

Ques. — Please answer in next Examen: Who are the composers of the works in your list of the "Chromatic" tone?..."

Ann. — Seraphel is intended to represent—Seraphel, Aucbech, Clara, Davy, Ansata, Miss Beneke, Millicent, Starwood Burney, Miss Laing, etc.—Edward Music Club.

Ques. — Seraphel is intended to depict Mendelssohn; Charles Aucbech, Joachim; Aucbech, Zeller; Starwood Burney, Miss Laing, etc.—Edward Music Club.

Ques. — What is "Brutally instrumental music, such as our great masters have bequeathed to the world in their symphonies, quartets and sonatas, is, perhaps, the only artificie production in which the Germans stand alone, not only without rival, but found by any rival. There is no branch of the art which, in order to be corrected and completedly understood, demands from the learner greater attention and devotion."
PIANO PLAYING AND GENERAL MUSICAL INSTRUCTION FROM THE BEGINNING TO THE END.

By CARL PETRESKILJ.

III.

Amidst the wide range of subjects that a pianist must master, there are two that stand out as being particularly important. These are melody and harmony. The former provides the foundation upon which all other musical ideas are built, while the latter helps to give structure and coherence to the music. A pianist who can handle both of these elements effectively will be able to create music that is both beautiful and meaningful.

The technique of playing the piano is just as important as the content of the music. A pianist must learn to control the instrument with precision and grace, using a variety of techniques such as legato, staccato, and mezzo-forte. This control will allow the pianist to bring out the full potential of the music, and to communicate the composer's intentions to the listener.

The Etude

The etude is a piece of music that is designed to help the pianist develop his or her skills. It is typically a short piece that focuses on a particular technique, such as legato playing or the use of the left hand. By practicing etudes, the pianist can improve his or her control of the instrument and become more familiar with the techniques that are required for playing concert repertoire.

The Importance of Practice

Practice is essential for the pianist's development. It allows the pianist to gain familiarity with the music, and to develop the muscle memory that is necessary for accurate and expressive playing. Practice also helps to build the pianist's confidence, and to develop the ability to perform at a high level.

The Etude as a Tool for Development

The etude is not just a means of practicing, but also a tool for the pianist's development as an artist. By working on etudes, the pianist can develop the techniques that will allow him or her to create music that is both beautiful and meaningful. The etude is a bridge between the technical aspects of playing the piano and the artistic expression that is required for concert performance.
ON THE FINGERING OF DIATONIC SCALES.

BY HERMANN VETER.

EXTRACT NO. 1.

Among the vast number of piano players there are, as experience teaches, very few who really have an idea of how to finger diatonic scales, although they may practice scales daily for many years. The cause of this insufficient knowledge may be found, on the one hand, in the fact that most teachers neglect to lay down fixed rules, by which the pupil is enabled to determine for himself the correct fingers for playing a diatonic scale. Many pupils learn their scales from the notes, and, consequently, think that they are playing it correctly in a mechanical way; and this method can but be superficial, like all that is learned mechanically and without thought. Indeed, it is astonishing to see young pianists able to play their scales by imitating their teachers; the unpractical side of such a method must be apparent to all. In order to learn and memorize correctly the practical side of a passage, the pupil must at first, and above all, strictly observe the motions of his fingers. And playing from the notes only forbids this, but also prevents a familiarity with the several keys and their fingering.

The necessity of establishing fixed rules, by means of which the fingering of each scale has been recognized by many instructors, and various experiments have been made; this, for exactly the same reasons, as that of dividing scales into groups of notes. In the following lines I will attempt to demonstrate my method, enabling even inferior pupils to comprehend this subject thoroughly and permanently after the requisite theoretical preparation.

The fingering of each scale is determined by the two fingers-grouped. The right thumb is placed on the first finger, the left thumb on the 6th finger; if the left hand is to be used, it will be on the 4th finger, the right hand on the 5th finger. The 3rd finger must be at the 1st and 5th finger, the 2nd at the 3rd and 4th finger, and the 1st at the 5th and 6th finger.

The above fingering is correct for the right hand, but incorrect for the left hand, because the black keys must be played with the left hand. If a pupil learns to play the right hand to the left, and the left hand to the right, he must learn in both ways. The pupil must at first, and above all, strictly observe the motions of his fingers. And playing from the notes only forbids this, but also prevents a familiarity with the several keys and their fingering.

The difficulty of establishing fixed rules, by means of which the fingering of each scale has been recognized by many instructors, and various experiments have been made; this, for exactly the same reasons, as that of dividing scales into groups of notes. In the following lines I will attempt to demonstrate my method, enabling even inferior pupils to comprehend this subject thoroughly and permanently after the requisite theoretical preparation.

The fingering of each scale is determined by the two fingers-grouped. The right thumb is placed on the first finger, the left thumb on the 6th finger; if the left hand is to be used, it will be on the 4th finger, the right hand on the 5th finger. The 3rd finger must be at the 1st and 5th finger, the 2nd at the 3rd and 4th finger, and the 1st at the 5th and 6th finger.

The above fingering is correct for the right hand, but incorrect for the left hand, because the black keys must be played with the left hand. If a pupil learns to play the right hand to the left, and the left hand to the right, he must learn in both ways. The pupil must at first, and above all, strictly observe the motions of his fingers. And playing from the notes only forbids this, but also prevents a familiarity with the several keys and their fingering.

In order to learn and memorize correctly the practical side of a passage, the pupil must at first, and above all, strictly observe the motions of his fingers. And playing from the notes only forbids this, but also prevents a familiarity with the several keys and their fingering.

EXTRACT NO. 2.—SHOULD A SINGING-TEACHER BE ABLE TO SING?

The question has often been discussed, whether a singing-teacher necessarily should be able to sing. Teachers regard this question from the standpoint of their personal qualification. At a first view, it would appear as though a singing-teacher who could not sing must resemble Swift's dancing-master, who possessed all possible requisites to be considered as a dancing master, but who was, at the same time, unable to execute a single step. This opinion, however, is as incorrect as it would be to think that a painter who drives a brush, can also write correctly, or that a mathematician who adds, can also subtract. The teacher must, it is true, be able to sing sufficiently well, but he must be able to illustrate his words and notes by singing, and to demonstrate how one should sing and how one should not sing. It is not essential, though, that he be a brilliant singer; for some who have not this gift, have developed the most admirable voices, have themselves possessed little or nothing of the divine gift of song, but have been able to teach others to sing, in a way that may advantageously illustrate his point, no matter how many more clearly it was expressed by Wagner or Tausig. If you do not wish to see or to hear what an admirable teacher Dr. Riemann is in Harmony," if you do not find these satisfactory, I do not think I can convince you. Or, rather, I doubt whether it is possible to convince anyone against him, before you have read the masterworks of Riemann and Von Ottingen, there is nothing more to be said. If you have not done this, you cannot have been sufficiently impressed by the admirable Introduction to the article "Harmony." It is necessary to read this arrangement, not only to understand the principles of the subject, but also to have a vivid idea of what it is to be a teacher in Harmony. If you do not understand this, I do not think I can convince you. Or, rather, I doubt whether it is possible to convince anyone against him, before you have read the masterworks of Riemann and Von Ottingen, there is nothing more to be said. If you have not done this, you cannot have been sufficiently impressed by the admirable Introduction to the article "Harmony." It is necessary to read this arrangement, not only to understand the principles of the subject, but also to have a vivid idea of what it is to be a teacher in Harmony. If you do not understand this, I do not think I can convince you. Or, rather, I doubt whether it is possible to convince anyone against him, before you have read the masterworks of Riemann and Von Ottingen, there is nothing more to be said. If you have not done this, you cannot have been sufficiently impressed by the admirable Introduction to the article "Harmony." It is necessary to read this arrangement, not only to understand the principles of the subject, but also to have a vivid idea of what it is to be a teacher in Harmony. If you do not understand this, I do not think I can convince you. Or, rather, I doubt whether it is possible to convince anyone against him, before you have read the masterworks of Riemann and Von Ottingen, there is nothing more to be said. If you have not done this, you cannot have been sufficiently impressed by the admirable Introduction to the article "Harmony." It is necessary to read this arrangement, not only to understand the principles of the subject, but also to have a vivid idea of what it is to be a teacher in Harmony. If you do not understand this, I do not think I can convince you. Or, rather, I doubt whether it is possible to convince anyone against him, before you have read the masterworks of Riemann and Von Ottingen, there is nothing more to be said. If you have not done this, you cannot have been sufficiently impressed by the admirable Introduction to the article "Harmony." It is necessary to read this arrangement, not only to understand the principles of the subject, but also to have a vivid idea of what it is to be a teacher in Harmony. If you do not understand this, I do not think I can convince you. Or, rather, I doubt whether it is possible to convince anyone against him, before you have read the masterworks of Riemann and Von Ottingen, there is nothing more to be said. If you have not done this, you cannot have been sufficiently impressed by the admirable Introduction to the article "Harmony.""
MUSICAL ITEMS.

(All matter intended for this Department should be addressed to Mr. Helen B. Trelfa, Room 208, 200 New York City.)

HOMES.

-Miss Nealy Stevens has been concertizing in St. Louis, Chicago and Canton, Ohio.

-Joseph Hofmann’s receipts for a recent recital in Boston are said to have been $4,250.

-Mr. Dort Petersen-Bummeister played three piano-forte recitals at Steinert Hall, Boston, in February.

-Louis Marx, the Boston pianist, has been playing in Baltimore, at a concert given by the Chamber Music Club.

-Gercke introduced Wagner’s symphony to an American audience at one of his Boston concerts.

-Mr. Emanuel Moos, the pianist, and Miss Anita Burke, of Cuyahoga Falls, N. J., were married in London, on February 9th.

-Hugo Mannsfield’s fifth concert took place in San Francisco, one of the soloists being Miss Susie Blair, a young violinist.

-The pupils of the Atlanta (Ga.) Female Institute, Constantine Sterberg, Director, recently gave an interesting musical recital.

-The Cleveland Gesangverein, Mr. Franz X. Arens, conductor, produced at its first concert a string quartette in A minor, by Arens.

-Mr. Albert Lawecky, Miss Adela Ans der Ohe and Max Alvary are the soloists thus far engaged to take part in the St. Louis festival, held next June.

-Mrs. Klindworth played a recital at Elonza College, N. Y. on February 26th. Beethoven, Chopin and Liszt were represented on his programme.

-The second chamber music recital by Joseph H. Chace, Sr., the distinguished violinist was given at Little Rock, Ark.

-The programme included Brahms’ “Berceuse.”

-At the last Petersen recital in Boston, Brahms’ variations on Pagamini themes were played by Benedict, and the Hungarian Parata, Liszt, by Mrs. Petersen.

-Miss Helen W. S. Matthews and Emil Liebling propose giving three recitals on the Development of Piano Playing in Chicago. The first, on February 15th, was “From Bach to Beethoven.”

-Da F. Tafuri’s fourth lecture before the school of Music, Vasser College, on February 17th, treated of “The Organ, and its Functions in the Church.” Mr. F. Tafuri furnished the musical illustrations.

-Mrs. Fanny Bloomfield-Zeitler performed the Rubinstein D minor concerto at Mr. Heimendahl’s sixth and last Philharmonic concert, Baltimore. This enterprising organization announces four popular concerts to be given soon.

-Mr. Fritz Gieske, ’cellist, was the soloist of the first Baltimore Philharmonic Concert, playing Volkmar’s Violoncello Concerto. The performances performed a Rural Symphony; Goldmark; “Essenba” overture, Sporl; and a second Rhapsody, Liszt.

-Miss Lecille De Paëls, a very talented Scholarship student in the College of Music, Cincinnati, Ohio, and pupil of Mr. Henry Schradieck, has been recently on a two-weeks concert tour with Madame Rivière King. They visited a number of towns in Ohio.

-The first Peabody concert was given at Baltimore on January 28th. The “Eroica” Symphony, and Liszt’s “Tasso” were the chief features of the programme. The orchestra numbers seventy members; among these are several ladies as regular members.

-Miss Adela Ans der Ohe played a request programme before a Buffalo, N. Y., audience, lately. It included “Appassionata” sonata, ninth “Rhapsodie Hongrois,” Liszt, and Moment Musical, Flörheim.

-The distinguished conductor and pianist, Karl Klindworth, his third Boston recital, performed the “Last Night,” with excellent effect. His programme included the sonata in B minor, “Salve Improntum,” ballad in B minor, concerto, study, “Au Bord d’une Source,” and “Sposalizio.”

-Mr. Fred. Borodine gave a piano recital in Boston, including Beethoven, Chopin, Schubert, Schumann, Chopin, and “Cradle Song,” Schumann.

-The Buffalo Music Hall was formally dedicated on February 7th, by Mr. O. Patrimony, Viscount, director, and the united Buffalo singing societies, under the leadership of Mr. Joseph Michka, participated. Schubert’s “Rosamunde” Lieder, and “Dialogue,” B. O. Klein, were played by the orchestra.

-Anton Seidl and the Metropolitan Opera House Orchestra will furnish the music at Brighton Beach next summer. According to the contract signed on February 28th, the Orchestra will receive $2,500 a week, and Herr Seidl a salary of $10,000 for ten weeks, besides his living expenses. A concert hall is to be built in which to give the concerts.

-Miss Lucie E. Mason, pianist, of New York, Miss Arthur V. Mason, and Miss Charloite M. Mason, contralto, of Philadelphia, gave a very successful concert in Philadelphia, January 29th. Miss Lucie Mason was assisted by the Philadelphia Choral Club, by H. Klein.

-A course of four lectures on the “History of the Piano-forte and its Literature” is being given at Miss Porter’s School, at Farmington, Conn., by Mr. H. E. Krehbriel. The musical illustrations at the second, lectures, on February 9th and 10th, are performed upon the harpsichord, a harpsichord and a virginal, by Mr. Bern. Boekelmink, Director of the musical department. At the third and fourth lectures, on February 18th and 19th, the fourth, Mme. Fanny Bloomfield will furnish the musical illustrations.

FOREIGN.

-Henri Herz, the pianist and composer, died in Paris on Jan. 6th.

-The “Heart of Stone” is the title of a new opera by Mr. Alfred Brémont.

-Miss Schumann and Mewet will both play in London this season.

-Miss Hause, the violinist, once so renowned, died in Vienna, at 65.

-It is said that Adelina Patti contemplates selling her castle Craig-y-Nos, in Wales.

-The Madrid Royal Music School has 203 pupils, among which 808 are girls.

-Thomas’ “Otelto” and Goldmark’s new symphony in E flat were performed in Pesch.

-Tito Mattei, the song writer, has just finished his composition of a new opera, on the subject of Christ and the Woman.

-Miss Christa Klages, the French pianist, is concertizing in Germany with Saraste.

-Georg Henschel has resigned his professorship at the Royal College of Music, London.

-The “Hobomok” is to be performed in small society, in Paris, soon will produce Liszt’s oratorio “Christus.”

-Stresemann, in Alacce, enjoyed violin concerts both by Students and Caesar Thomas lately.

-Miss Muer-Meyer, a grandniece of Anton Rubinstein and a pupil of Liszt, is the musical prodigy of Vienna.

-It is said that Massenet is writing an opera expressly for Miss Van Zandt, the libretto by Victorio Sardou,

-Saint-Saens’ “Bvennatto Cellini” is to be completed, and is to be given by the Paris Opéra Comique by the end of August. The opera will be given at New York, Boston and Philadelphia.

-Victor Maurell has been concertizing in England, and played the Henselt concert at Glasgow with Mr. Mace.

-Viennese, the conductor of the orchestra at the Paris Opera, has been made a Chevalier of the Order of Christ, of Portugal.

-The concert given by Adelina Patti at the Paris Opera Comique, for the benefit of the French Hospital, in London, is said to have netted the sum of $25,000 francs.

-Gounon is writing an opera entitled “Charlotta Corday.” This work is to replace, at the Opera Comique, his “Roméo et Juliette,” the latter having been transferred to the Opéra Comique.

-Prince Henry XXIV, of Reuss, recently conducted in person his symphony, at a Philharmonic concert at the Opéra Comique. He is able to bear traces of thorough study and skillful execution.

-The Stockholm Opera Company has been giving a series of performances in memory of Jenny Lind. Only works of the masters, which the distinguished singer had enjoyed unanimous success.

-The Concordia Singing Societ, of Paris, conducted by Mses. H. Fuchs and M. Widor, gave Bach’s Passion oratorio last Sunday, and the success that it had to be repeated, by request, in a second concert.

-Miss M. Marchetta Szemerek gave a concert in Vienna on Jan. 6th. Heusselmehr led the orchestra. Mse. Marchetta Szemerek is an engagement in Berlin, where she is to appear in many of Mozart’s operas.

-Miss Jenny Lind Goldschmidt’s personal property is valued at about $200,000. She bequested 60,000 Swedish crowns to the University of Upsala, Sweden, for the maintenance of poor students, and 5,000 crowns to the University of Suna, Sweden.

-The Carl Rosa Opera Company, with Marie Rose and Georgine Nate as prima donnas, is doing well. It is rumored that Rosa intends producing in England Mr. Robert Goldbeck’s opera “Newport,” upon which the composer has spent so much thought and time in finishing touches.

KARL KLINDWORTH.

About one year ago our musical community was agreeably stirred, as it is so frequently stirred, by reports from the Old World of music, the motherland of the art, by the news of composers desirous of entertaining in its midst a musician, Mr. Karl Klindworth, as distinguished the leaders in the world of music, and by his recent recitals in Boston and New York, respectively. At once our press entered upon a course of unusual and unjust censure. We have followed their action with much sorrow and regret. Mr. Klindworth’s programmes were excellent; his audiences large and appreciative, and his concerts imbued with that spirit of pietà and intelligence that he has ever manifested in the accomplishments of a long and active career devoted to the cause. A life so diligently and usefully passed—fourteen years alone were given to a professorship at the Moscow Conservatory of Music and half as many more to a professorship in the life of the German Capital, not to mention the arduous duties of a conductor of the Berlin Philharmonic Concerts—needs conflict with the development of virtue pure and proper. The pianist who affords his hearers an hour of pleasure by his smooth and agreeable performances is compelled to spend days, if not weeks, in the solitude of his studio, toward gaining that end. Mr. Klindworth’s readings were lucid and musicalistic, and must have been thoroughly enjoyable to all who listened in reverance. And is all this nothing? And must not he appear less a critic, but rather a 'lover of music, approving performance containing such intrinsic worth for the absence of that particular element, that is usually regarded as such a stumbling-block in the path of this very musical press itself? The hospitality of this power in our musical life is truly strange, and we are compelled toward a madman, to whom the music critic whose experience and acknowledged position in older musical circles than ours must cause him rather to smile upon its preoccupations. Why this attitude should have been assumed—the raison d’être of this species of politics in music—is still a mystery.
LITTLE HUNGARIAN MELODY.

UNGARISCHES LIEDCHEN.

(Volksweise.)

Allegretto.

F. BEHR.
THE RETREAT.

ZAPFENSTREICH.

Tempo di Marcia.

F. BEHR.
LITTLE TRUMPETER.

BY THEODORE MOELLING

INTRODUCTION.
Allegretto.

Copyright 1888 by Theo Presser.
a) The Polonaise or Polacca, which is of Polish origin, has as regards form, these two characteristic features: 1) The rhythmic motive \( \frac{3}{4} \) or a similar one, by which an accent is given to the second quarter of the measure... 2) The closing two bars show a tendency to divide themselves into three bars of \( \frac{3}{4} \) metre. The expression of the polonaise is that of stateliness and grand courtesy.
To
Mr. C. B. Wingate.

"NEATH SUMMER SKIES"

Scena Pastorale

a la Sonatina.


Con allegrezza.

Copyright 1888 by Theo Presser.
"Nuth Summer Skies"
"Neath Summer Skies"
"Neath Summer Skies"
THE ETUDE.

49.

"CRITICISM OF A PIANO PLAYER."

HENRY E. MORRILL.

EDITOR OF THE ETUDE:

While listening recently to a recital by one of our great pianists, I was struck by the precision in his playing that may assist some of us to test our own habits in playing. The first thing I observed was the breadth, elegance, brilliancy, ease, and accuracy of the performance; then the volume, quality, variety and purity of his tone; then his Touch was clear, discriminating, elastic and sympathetic; his Phrasing was free, dignified and easy; his Position was correct, forceful and safe; his Legato was perfect, his accents were determined; his Rubato was just, his Arrests were placed with skill and taste; his Pianissimo was soft, his Forte was pure; his Register and compass were admirable; his Articulation was good, and his Control and Judgment were admirable. Perhaps you can tell me whether his Interpreta-

tion was subjective or objective, or if it was so in some other way that I could not tell. He made a fine performance.

A CORRECTION.

By a stupid inadvertence, the ETUDE’s answer to “E. B.”, in the last number, contained the statement that the chords in the Rubinstein Melodie in “B” never come with the melody note. This is true, but only about half of the notes. The other half do come with melody notes, and involve the extremely important problem of discriminating when the chords are played by using a heavy, clirn-
ting touch on the melody note, with the other notes, struck simultaneously with it, are to be soft and some-
what staccato. The result is best effected by means of the full touch, for which the Mason & Hamlin Engine is excellent preparation.

NEW PUBLICATIONS.

FAIR COLUMBIA. A National Hymn. B. E. Henry. Published by the Author. Cleveland, Ol.

As stated by the Author, the composition is a response to the repeated calls for an acceptable National Hymn, and is written for one voice or for full chorus.

In respect to “Keep the composition in a popular vein as the dignity of the subject will admit,” no fault will be found with the composer, if simplicity and lack of novelty are elements essential to popularity. Aside from its reminiscent character, and, we think, its undue simplicity, the composer’s work in this hymn is good, except that in measures but one of the voices part and the corresponding measure of the chorus part; if Be instead of Db had been taken in the bass on first hearing, the connection of measure and the last bass of the preceding bar would have been purer in the harmo-

nic sense.


These studies in octave playing, while hardly up to the standard of works by Low and Doering, not to mention those by Rublak, which, however, belong to a higher plane of technical attainment, will yet be found useful in this department of piano-training. There are six studies in all, each having a definite purpose, quite melodious and well composed.

Engraver’s work lacks exactness, particularly as regards the added lines above and below the staff, though absolute errors in notation are rare.


A selection of hymns intended solely for congrega-
tional singing. The compilers have done some careful editing. There are three of them, of whom are professors in Andover Theological Seminary. The very best music for congregational singing—both old and new—is here found, coupled with appropriate words. A great favorite at this institution is Dr. Henry W. Longfellow’s “The Queen’s Birthday,” which is not found

at all.

There are selections from the Psalms, for chanting, which are arranged in accordance to the latest authorities, while the chants are of the best composers. With no lack of examination, it is well to highly recom-

mend it to choir masters, and others of our readers, who have some connection with church music.

Great pains have been taken to make the book attrac-
tive in typography, and to give it a binding at once flex-
ible and strong. The cover is light, and the book stays open where desired; yet it is believed that, being stiched on tapes, the binding is peculiarly firm, though entirely and pleasantly flexible.

THE HOLY VISION. By GOUNOD. NOVELLO, EWER & CO., NEW YORK, N. Y.

A Christmas Song of moderate difficulty. It is com-
posed by Gounod’s brother-in-law, and will make an effective Christmas solo for soprano or tenor voice.

Published by J. H. ROGERS, Cleveland, O.-

1. FORERUNNINGS, EDWARD CAMPION.

2. WHEN THE GOLDEN ROD’S AFLAME. EDWARD CAMPION.

3. THE VIKING. EDWARD CAMPION.

The above, both as regards ideas and working out, belong to the better school of songs; suitably adapted, they may be used whether for the purpose of instruction or entertain-
tainment. Number 3, a song of sentiment after the AB pattern, having some of the qualities of a song for voice, specimen, pleasing and taking, without being musically valuable, we have said all there is to say. No. 2, the poem of the old favorite, “Two homes,” by Tennyson is in swing in melody and rhythm, suggestive of the impetuous and fearless Norwegian spirit, which will be welcome to singers who have a strong vocal organ at command.

In all points of general excellence this edition is to be especially commended.

C. P. H.

1. TWILIGHT. Song by “ZATROK.” (No publisher given.

2. SONG WITHOUT WORDS AND MAZURKA. By “ZATROK.” Published by SCHEMMLER & DESKIN, San Jose, Cal.

Here we have a simple song, with fairly good ideas which, in their presentation, show a somewhat unskil-

ful hand. The song suffers from careless proof reading, in several places. A big mistake. The piece of the kind that of its kind, an obvious showing, pleasing and taking, without being musically valuable, we have said all there is to say. No. 2, the Mazurka has this peculiarity, that, though it sounds to be in the key of E minor, only one 4-bar phrase appears in that key, the piece itself ending in the sub dominant key of A minor. The closing 4-bar phrase and final subjects start off with the chord of the Neapolitan sixth in A minor (D F Bb), in which the indicated note of the melody, the accompaniment playing Bb—a strange proceeding, to say the least. Barling one misprint, the edition of No. 2 is an accurate one.

P. H.


Not of the dancing order of mazurka, but one char-
acterized by poetic content, after the manner of Chopin; with respect to choice of harmonies, intelligent phrasing, and careful engraving, this mazurka is commended in all points.

Published by THE BOSTON MUSIC CO. C. H. FORSTER.

Two songs, Op. 8—

1. "IN WOODLANDS I WANDER." HENRI.

2. "ST. JOHN’S DAY." D. ROBERTS.

These songs are somewhat out of the beaten track. With unaffected, flowing melodies, strictly within the bounds of the form, they introduce new ideas in respect to key and chord relationship which are refresh-

ing and interesting. Besides this skill in the fluent pre-

sentation of remote relations, the composer is no less happy in the invention of motives which well express the poetic idea. We think, however, that the temptation with more especially between the composer and this is a compliment to him— is the tendency to allow his com-

mand of musical resources to carry him beyond the point where music oversteps the bounds of taste and sympa-

thy; and that can be of little value.

Thus, this is the one about which we are called to say, that your disappointment is certain and

less than you expected. Read Poe’s account of how he made (actually manu-

factured) his wonderful poem of “The Raven.”

Beethoven made his symphonies by a similar process. Genius they undoubtedly had, but they learned their art with the very best teachers, and the results were as inevitable as the disappointment is certain with the half-educated.

THREE STUDIES—To be afraid of difficulties. A great philosopher has said: “There is nothing to be feared so much as fear.” Of course, do not start off recklessly, but have your hand to the plow, look not back; remember, “As your day is, so shall your strength be.” Of course it will be hard work, afterwards discarding it, but what of that? All the success-

ful men and women in the world met that, and the others, who ran into the house as soon as it began to storm, haven’t been heard of very frequently in these latter days.

Make thorough preparation, and get the Lord on your side—and that can be had for the asking—and why should you fear? Do you really think that anybody could then defeat you and the Almighty? Excuse the seeming irreverence. I am only asking a philosophical question. You will want to know details of the steps to be taken in carrying out all this advice—how much time, how much money will it cost, etc. Write to me, and I will gladly tell you; or, perhaps, you will see it in some future letter.

Your friend, RUGBY TRAYLER.

The undersigned would like to hold, during the months of July and August, Piano Institutes of one week or two, in small cities. The course would con-

tain Manual Harmony, Rhythms, the Theory of Practical Music, the Theory of Pedagogy, Teaching and the Nature of Classical Music, with illus-

trations. For courses of five lectures in each depart-

ment, occupying one week, the requirements would be twenty members, at five dollars each, in addition to which the class would be expected to furnish the necessary music books. For two courses, or for a larger number of members, the terms would be proportional. This course is intended to meet the wants of residents of small cities, where classical music is rarely heard and where competent treatment of these subjects is rare, although properly forming part of every musical education. In short, I propose to place the knowledge and experience gained in many years, at the disposal of students; so far as is practicable in the time designated.

Address, W. S. B. MATTHEWS, 386 State street, Chicago.
CONCERNING THE PSYCHOLOGICAL RELATION OF MUSIC.

BY W. S. B. MATHEWS.

(CONTINUED FROM FEBRUARY ISSUE.)

These two methods of teaching are represented by an equation whose terms do not exactly balance. The teacher of the first kind will continually miss the development of talent which a different course of instruction would have called into activity; that of the second will constantly endeavor to awaken talent where talent does not exist. It is for the individual to decide for himself whether the discomforts of the latter process are more than compensated by the occasional delight of complete gratification. In the opinion of the writer the compensation is ample.

The composer differs from other musicians in this, that instead of carrying on within himself discourses about music, as to its theories, its composers, its knotty problems, etc., he thinks music, and thinks music so clearly that he perforce must write it down, in order that others may share in the product of his fancy. We must not forget that the compositions published by any composer, even the greatest, are only a small part of the compositions which have played themselves through in his thought. Many of these, no doubt, were heard but once, having been called into activity by some momentary stimulus in the environment. Others have haunted his fancy for days, and it may be for weeks, eluding his earlier efforts to write them out, and yielding only to long reflection. This it must have been which took place in Beethoven's case, as shown by his note books. For instance, the beautiful air of Schiller's "Hymn to Joy," in the finale of the Choral Symphony, was noted many times, at intervals; before it assumed the form in which Beethoven finally used it in the score. At the last noting he marked it "This is the one." What did this mean? Had he only now been able to shape a refractory bit of material into form? Or was it only now that he had been able to reproduce correctly a melody dimly heard in his inner consciousness some time before? Most likely the latter. So, too, the corrections which Beethoven was never able to find the end of, so long as he kept a score by him, are to be understood as the successive approximations to an ideal clearly conceived, but of which in the hurry of writing some little particular had escaped him. Many of these alterations are of a very slight nature, almost analogous to the crumpled rose leaf which disturbed the sleep of the gentleman of Sybaris. A single note is taken from one instrument and given to another, while the note of the other is given to the first. Changes of this kind were based upon the consideration that in the particular part of the compass of the instruments, one way or another would change the emphasis upon the different members of the chord, owing to the effect of the instruments in different registers. A horn note a little too high, for example, might sound too loud, a bassoon note too low might sound grotesque, etc.

The student of music will never tire of admiring the nicety with which the great masters have reproduced their conceptions. Schubert is a shining example of this kind. Without having heard his finer compositions, he shows, nevertheless, a progressive mastery of the finer effects of orchestral shading, wonderful, when one considers how little aid he derived from hearing music. His symphonies have a distinctive coloring, due to his use of the wind instruments, and a delicacy of shading which at times is inferior to the very happiest of Beethoven's. The unfinished symphony, for example, is a work as delicate as a Madonna by Raphael, and less earthly in its beauty. Nothing more exquisite could be imagined. The wonder in Chopin's case is, less, that he should devise an original way of playing, or rather new effects attainable by methods of playing, only slightly different from those prevalent in his day, for he had the pianoforte under his fingers, and could try everything and compare the method of writing with the effect itself, at his leisure. Beethoven and Wagner, also, enjoyed a varied experience in the orchestra, in their earlier years, which enabled them to judge at sight of the effect of this, that, or the other combination. Berlioz, on the contrary, created his instrumentation out of his own material, having comparatively little experience with orchestral work from within; nevertheless, he was a born tone colorist, and a born leader. He knew to a fraction what would do, and what would not. He knew when to break rules, and when to follow them. It was the same with Mozart, who never played in an orchestra. Yet he knew instinctively what combinations of instruments would produce the effects he desired.

What happened in these cases? Were these geniuses superior to all dependence upon incitation from without? Did they know by instinct how a combination of instruments would sound, without having had any aid in forming an idea of their individual powers? Nothing of the sort. This would be to claim too much for them. The probability appears to be that they had hearing apparatuses of exceptional quickness and retentiveness. A mere hint was enough for them. When they had heard an instrument once, they remembered its quality, and, as happened in the case of Berlioz, were able to picture to themselves the manner in which new and peculiar effects could be produced by means of it. Berlioz, also, took account of the effect of doubling and redoubling the instruments of a particular kind, and in this way originated grand effects peculiarly his own.

It may already have occurred to the thoughtful reader that this account of the psychological relations of music stops short, just as all accounts stop short, of a full account of the transactions between the bodily apparatus and the spiritual relations attending its use. It is a long way between the sub-conscious weighing and measuring of musical relations, as to their agreements or disagreements in pitch, power, length and frequency, to the higher enjoyment of a truly artistic pleasure in music itself. In the latter case the feelings are touched, and moved upon in a multitude of ways, as evanescent as the changes of a sunset sky, and apparently unconditioned by material relations. Nevertheless, the sunset sky, however gorgeous in color, is the product of unchanging laws of the reflection and refraction of light, and our appreciation of it rests primarily upon our exercise of the faculty of seeing. Still, when the eye has done its work, and when the brain cells have co-ordinated the impressions to their final resolution, there is a wide interval between this operation and the sense of exhilaration which we experience in watching the changing colors, the shades of ineffable hue, and the suggestions of infinite glories, called up by the splendid spectacle. Here we come upon a ground which as yet we cannot measure and define. The spectacle delights us, and we are glad. The delight somehow relates itself to an agreeable exercise of the sense of sight; but this inner something which the glorious vision calls up in the mind, or awakens in the fancy, is not to be accounted for upon materialistic grounds alone. Somehow, in a way as yet unanalyzed, the vision has touched the springs of feeling. Why it touched them, more than some other spectacle equally active upon the sense of sight, we cannot explain.

It is the same with music. After we have weighed and measured a Beethoven symphony, as to its tone lengths, its color, its successions of chords—measured and analyzed it with such accuracy that an imitation of it could be constructed upon scientific principles—there is an element of delight in hearing it, a movement of the feelings in listening to it, which the imitation would entirely miss. Here we come upon an evidence of subtle relations which elude our analysis. All that we can say is, that music has relations to feeling.

Certain composers have understood this relation, or more accurately, have had an intuition of it, in such clearness as to be able to address themselves to this higher faculty of musical apprehension. This has been the case with all the great composers. They have spoken, like the word of old, to "those who have ears to hear." Now it is not possible to call up the ability of being affected in this higher way by music, in individuals who do not possess it. The most that can bed one is to cultivate the more purely technical acts of hearing, on which a true apprehension of music depends, and to furnish them with an assortment of impressions derived from highly imaginative works by composers, who had this intuition, in the hope that later, when these qualities of musical discourse have had time to find their level within them, they will gradually come to a higher or deeper appreciation of music, and be moved by the feelings which the combinations of the tone poet were intended to awaken. This form of musical cultivation cannot be done rapidly.

In this connection it may not be amiss to call attention to the fact that American pupils, as compared with others, have a high degree of talent, even in these higher aspects. The nervously impressionizable organization of the American girl, and her responsive muscular apparatus, enables her to seize and reproduce combinations which, according to all experience of European pedagogues, ought to be far beyond her for many
years, if not forever. There is also in the American organization an instinctive appreciation of finish, as we see illustrated in our partiality for splendor, in our homes, railway carriages, and in all public places, far beyond that of any other country. This, also, is closely allied to the activity of sense upon which art appreciation primarily rests. It can also be said for the American, that he is the most imaginative of men, excepting possibly the German. This shows itself in his business conduct, his irrepressible taste for speculation, his ability to seize the future and discount it, as he is continually doing. This mental and nervous activity has only to be differently directed to give him a great advantage in art appreciation over other nations not so richly endowed with responsiveness to evanescent impressions of the kind we have been considering.

In such a nation, moreover, the production of good composers is only a question of time, and of no very long time at that. The quickness of apprehension which has enabled the American student to gain the commendation of his European masters, will presently exhibit itself in the production of tone poems, having in them a true transcript of our national life in all its amplitude and energy. Should such a form of art be created, it will not have to wait for recognition. In the nature of the case, music of this kind would appeal immediately to the American mind with a directness and power impossible to music representing any other form of mind. There would be no need of protective societies, upon the trade union plan, for encouraging the consumption of this kind of music. Representing the national life, and the American fancy, it could not fail to find its public ready and willing to welcome it. Upon this larger scale, it would be only a question of a correspondence between these works and their environment. The same principle which induces the resonator to answer to a certain tone would operate here. The answer would be inevitable.

This rapid survey of the psychological relations of music would be incomplete without reference to the causes and the processes by which music has been developed to the commanding position of completeness in which we now find it. Upon this point it may be proper to say in the beginning, that the history of music plainly points to the fact that music has been developed in obedience to a twofold cause. There has been within man a desire for music, and an apparatus outside him capable of stimulating and feeding this desire. Musical progress has kept step with the progressive improvement of musical apparatuses. As instruments have improved, music itself has improved. As music has improved, the emotions of delight in its exercise have become more and more complicated, and consequently have occupied the attention of the hearer more and more. It appears that the sensory apparatus itself has been greatly improved. The probabilities are that the exercise of following musical combinations has led to the establishment of habits of comparing impressions over a wider range than formerly, and this, again, has induced composers, who always occupy the position of vanguard in the army of tones, to add new complications to their works. Without the desire for music, there would have been no instruments, no improvement in them, and none of these elaborate capacities for comparing and weighing one set of impressions over against another. Through the cooperation of both elements, the sensory apparatus has been improved in even step with the sound-producing apparatuses, and the capacity of the average man has followed after, with step somewhat slower, but still not far behind. This is not to say that man is the creature of the environment. For, while the environment has to furnish man with his material of thinking, his own personal environment is in great degree a matter of choice, according as he directs his attention to this, that, or the other element in it. Man is the creator of his own art, as well as of his civilization in all other respects. It is the desire of improvement which has to be accounted for, and which cannot be accounted for upon materialistic grounds. Why man alone, of all animals, should have a capacity for self-education, is one of those questions which it would be futile to attempt to answer. It is quite certain, however, that this quality of perfectability is one of the most distinguishing traits of mankind, and in no province of his activity is it more strikingly illustrated than in that of fine art; and among the fine arts, in none more strikingly than in that of music.

---

**THE ETUDE.**

---

**AMERICAN COLLEGE OF MUSICIANS.**

**EXAMINATION FOR ASSOCIATESHIP**—(Continued).

XII. Work out the following base in four parts, and mark with Roman numerals:—

\[
\begin{array}{cccc}
\text{I} & \text{I} & \text{I} & \text{I} \\
6 & 6 & 6 & 6 \\
\end{array}
\]

XIII. Harmonize the following choral for four voices, in vocal score:

V. Add to the following cantus firmus:

1. A soprano in florid counterpoint.
2. A bass of four against one.

VI. Write to the following cantus firmus a tenor part in syncopation; transpose in the octave, and add an alto, note against note.

VII. Write, in notes, the harmonics of G as a fundamental, which exist between the following pitches:

---

VI. If the following tone times in a second, what would the number of vibrations of the following tone in three seconds?---

IV. Indicate the difference between the following measures:

VIII. Write out in full the best rendition of the following final tone:

X. Indicate by means of figures (1; 2), in the following example, which are Ties (1), and which are Slurs (2).

XIV. Introduce passing notes between all the tones in the following example. Write in correct time:

XV. Introduce an Appoggiatura before each note in the following example:
VI.

THE ETUDE.

THE UTILITY OF COLLECTIONS OF ETUDES.

Various Cousels.

The use of collections of etudes has now taken so important a place in piano teaching, that I must here present a few reflections on this subject.

Etudes, properly so called, are a modern invention. It is about a half century since the Cramer etudes brought into use this new sort of composition, which embodies the principle of presenting special difficulties within narrow limits. Since that period pianists of rare merit have followed in the footsteps of this celebrated composer, but sometimes purposely modifying the original character of the work which they have taken as a model, and giving to the word étude a broader and more extended signification.

In our day, numerous publications have appeared under various titles, such as Études de Style, Études de Technique, Characteristic Etudes, Études for Small Hands, etc., etc., etc.

It must be acknowledged that advancement in this direction has been of great assistance in piano teaching, and that under the modest title of études, the great pianists of our day have produced some of their finest inspirations. A vast number of these collections are put out for all ages and for all stages of progress, but I do not think it wise to give too minute directions on the use of them, for everything depends upon the taste of the pupil, his ability, the end desired, and many other circumstances. It is for the teacher to make a judicious choice, to look carefully for what is necessary either to destroy a rooted fault or to develop any budding ability. For example, to the pupil whose execution is faulty, he should give a set written especially for finger gymnastics, and he should take another collection for phrasing, shading and accentuation, for the pupil whose musical taste is scarcely awakened. Sometimes it will be useful to use two sets at the same time, one for mechanism, the other for style—a proceeding which is very successful in many cases.

I have often obtained excellent results from requiring these two collections of études to be studied at the same time. The Art of Separating the Fingers, by Czerny, and the Études of Expression, by Stephen Heller (op. 47), are authors of indisputable talent who have published most excellent works on this subject; if books, arranged progressively, lead from the first principles to the highest difficulties in the art of piano playing, I do not approve the exclusive use of these collections. I believe that a musical education is incomplete when it is based solely upon any one composer's productions. But in every case, I think it proper to point out to my pupils that I do not intend to criticise the works of any particular artist. I simply state a principle too true to admit of dispute. Every composer has peculiar characteristics, his own particular melodic turns, some harmonies that he affects, and even when he attempts to change his style he fails back, without knowing it, into his old methods.

Pupils, on their side, in studying one composer to the exclusion of all others, receive, so to speak, a reflection of his individuality, identify themselves with his manner, and become, for this very reason, unfitted to comprehend the works of a different character. We frequently hear that a young pianist has played any and every other music than Bertini's études, are quite unable to interpret properly the simplest phrase by another composer. I believe that it is essential to have some variety in the choice of works which are used in teaching, for in this way the musical feeling and intelligence are more efficiently developed, and that monotony is avoided which so often produces ennui and distaste for practice.

Many teachers, according to principle, études to be practised that are of a higher degree of difficulty than their pupil's powers really warrant. They doubtless expect to obtain more rapid progress by setting up a loftier aim, which can only be attained by redoubled efforts. I do not agree with this opinion. No talent will be pure and correct if from the first lessons the teacher has not sought to inspire the taste for perfection. For with this aim, the pupil who attempts too difficult music is contented with a moderate degree of perfection, which is a fatal thing in the study of any art. Little by little he will lose the sentiment of the true and the beautiful, and will end by accepting mediocrity as the highest goal of his ambition. It is, however, repeated, of the highest importance to the pupil to appreciate the marrow of music, to be content with the powers of the pupils, but however easy this music may be, it will still be too difficult for him, if he does not know how to practice. This is a point which others cannot be made to see.

The habit of practising too quickly is a fault that teachers have incessantly to struggle against, and since advice to pupils in regard to this is always the same, all methods must be resorted to. It will be well, for example, for the teacher to require every passage containing any particular difficulty to be repeated during the lesson slowly and separately, especially if these passages require a certain rapidity of execution. Every teacher should also be acquainted with the way in which his pupils practice in his absence, for although the progress may depend largely upon the number of hours devoted to the practice, it depends still more upon the care, the application, and the zeal that are brought to it.

IX.

THE ADVANTAGES OF EXERCISING THE MUSICAL MEMORY.

In the musical entertainments of which we have spoken in the preceding chapter, shall the pupils play without their notes, and then we must direct their attention to the memory. The question is connected with a principle of teaching to which I should like to call the attention of young teachers at this point.

A few years since professors positively forbade their pupils to play without their notes, and in fact, it would be as impossible for them to do this as for a student to pass an examination in literature without consulting the dictionary. The difficulty and the want increased upon him memory alone when he was heard in public. To-day the contrary custom prevails, and a sort of disfavor is attached to an artist who dares not appear in concert without the help of his notes. The influence of eminent masters, whose efforts tend continually to the perfecting of the art, has brought about this sudden change of opinion. Not limiting themselves in the name of progress to fighting against the old errors, to destroying the old prejudices, they have sought to make certain innovations prevail to a due extent, whose abundant advantages are now undisputed.

Nothing less than the power of routine, that is, if it is not the habit of long experience, is capable of impressing the memory with the evidences accompanying the habit of always play-
ing from the notes. It is easy to understand how the physical action, so to speak, of reading, leads to a division of the attention, to a weakening of thought, just when all the faculties should, on the contrary, be concentrated with energy on the one idea of interpretation. Moreover, many accidents, such as striking false notes, are likely to lead to the literality of the movement of the eyes, raised too often to the music at the moment when the fingers should be watched; the act alone of turning the leaf is a danger.

We have seen the difficulties arising from being too closely confined to the notes; let us now, on the other hand, examine into the advantages proceeding from the exercise of the memory.

Children, it is well known, are not studious in general, and it is almost insensibly that they must be led to form industrious habits—habits which are to be of inestimable benefit in the future.

Experience proves that in requiring young pupils to commit to memory the piece they have studied through with the notes, you obtain from them, almost without their knowing it, a perseverance in the work that would otherwise have been asked for in vain. Pupils will submit to this rule with less fatigue and weariness; for though the piece may not be learned, and presented in another form, from a different point of view, and the thirst for variety, so universal in children, is thus satisfied to a certain extent. In this way pupils study more thoroughly; they accustom themselves little by little to careful and attentive practice, and acquire that taste for perfection which cannot be inspired too early in them.

This method, however, is invested with a danger that ought to be noted. Young pupils are often found endowed with a retentive memory, yet, at the same time, able to read only with great difficulty. Frequently the ear will retain what the eyes and the fingers have not yet learned, and many rare and introspective accidents are liable to result, which will keep the teacher constantly on the watch. It should be impressed upon the pupil's mind, that he must play a thing very well with the music before attempting to play by heart, that he must learn, and not simply retain, and to do this, he must compare the phrases, the passages, the forms, establish analogies or differences, create starting-points—in a word, he must analyze what he executes.

By this mode of study a pupil will acquire a perfectly sound memory, and even learn easily things that appear to be very difficult.

TO SUBSCRIBERS.

The ETUDE has been before the musical profession about six years. Since the initial issue the character of the journal has remained unchanged, its scope has broadened, its resources extended, and its general usefulness increased. The profession, from the beginning, has given it hearty support, until now every teacher in the land knows of The ETUDE. Its recognition abroad has been most encouraging. The ETUDE is, perhaps, not equalled by any other journal in the country. The future is most propitious. We propose to give our readers the best thoughts on musical education that enterprise and money can procure.

All countries and languages are being searched for suitable material. The ETUDE is, perhaps, not equalled by any other journal in the country. The future is most propitious. We propose to give our readers the best thoughts on musical education that enterprise and money can procure.

All countries and languages are being searched for suitable material. The ETUDE is, perhaps, not equalled by any other journal in the country. The future is most propitious. We propose to give our readers the best thoughts on musical education that enterprise and money can procure.

All countries and languages are being searched for suitable material. The ETUDE is, perhaps, not equalled by any other journal in the country. The future is most propitious. We propose to give our readers the best thoughts on musical education that enterprise and money can procure.

All countries and languages are being searched for suitable material. The ETUDE is, perhaps, not equalled by any other journal in the country. The future is most propitious. We propose to give our readers the best thoughts on musical education that enterprise and money can procure.
How to Understand Music, Vol. II.

By W. S. B. Mathews.

Price: $1.50.

The second volume 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.
Hector Berlioz.
Franz Schubert.

The Psychological Relations of Music.
The Tonal System Historically and Mathematically Considered; Temperament.
The Tonic Sol-Fa.

The Rationale of Piano Teaching, with Courses of Study by Moses Carver, Eave-King, Moore, Wm. Mason, J. F. Lange, G. B. Cady, Emil Linkbarg, Frederick Grant, Gleason, and others.

The Limits of Self-Culture in Music.
A Sketch of Musical History, with especial reference to the Steps by which the Art of Music has advanced in Different Countries and Periods, and the Causes Mainly Instrumental in Effecting each Step in Advance. Greek Drama, and its Relation to the Modern Drama.

In this volume Mr. Mathews has abandoned the object-lesson form, which proved so unattractive to the average reader of the first part of his first volume, and has taken in place of it a clear and comprehensive summary style, alike convenient to the casual reader and the student. The subject matter of the present volume, as will be seen from the titles, properly forms a sequel to that of the first volume, appealing to a higher and more mature, more musical mind. The essays upon Berlioz and Schubert are little more extended than those of the first volume, but that upon Wagner and his works amounts to a thorough study of his entire career, and a just estimation 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 regarded by Wagner scholars as the most commendable part of it. The student will find in the account of the four operas of the Niebelung 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 letters to the Chicago Daily News, in 1884. A part of the essays embraced in the Wagner study were published in the successful programme book of the Chicago Music Festival of 1884, and were read by many under the impression that they were translations from one of the best German writers. Were he now a judge that John Howard, after reading the work some time ago, addressed a letter to Mr. Mathews, asking the name of the German writer, supporting which it had been invariably omitted. They are wholly original.

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 mechanism of musical 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 them, depending 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,” upon which 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 of musical history as given by Mr. Mathews in his lectures on musical history at the Chicago Musical College, and as contained in the large works of Feit, Naumann, Bredeel, Ambros, and others.

This second volume of Mr. Mathews’ work appeals to literary readers as well as the purely musical. For the latter it furnishes the most convenient summaries available upon the subjects of which it treats, handling them with a breadth and insight not usual in musical writing. For the general reader these same qualities will prove equally acceptable.

We have just published for Easter two carols, by V. M. Bruckner, entitled “Heiliger Abend” and “Hymn of Easter.” Price, 6 cents each, $3.00 per hundred. These compositions are far above the level of most music for Easter.

Browned volumes of The Eurus for 1887 are now ready. Price, $2.50 net, postpaid.

FOR SALE.

A Techniphone, which has been but little used and in perfect order. Will be sold at greatly reduced price.


ELEMENTARY PIANO INSTRUCTION.

By ALOYS HENNES.

Price, 15 Cents.

A USEFUL PAMPHLET FOR EVERY TEACHER.

Address, THEO. PRESSER, PHILADELPHIA, PA.

H. A. ROLANT,
Watch and Clock Repairing Co., Limited, CHRONOMETERS, CALENDAR WATCHES, REPEATERS AND CHRONOGRAPHS, ASTRONOMICAL CLOCKS, MUSICAL BOXES.

Dealer in Watches, Clocks and Jewelry.

Repairing and adjusting a specialty. Orders by mail promptly attended to.

15 South 13th Street, PHILADELPHIA, PA.

Music Teachers’ National Association,
TWELFTH ANNUAL MEETING,
AT CHICAGO, ILLINOIS,
Tuesday, Wednesday, Thursday, Friday, July 3, 4, 5 and 6, 1888.

Executive Committee.
Programme Committee.
"No. 15. Chicago.
Dr. F. K. B. Schumacher.
Secretary-Treasurer, H. S. Parker,
101 N. Alabama Street,
162 State Street.
Indiansapolis, Chicago, Illinois.
Musical Committee of American Compositions.

CLARA LAVALLÉE,
155 Tremont Street, Boston, Mass., Cincinnati, Ohio.
ALBERT H. STANLEY,
104 Palmer Street, Providence, R. I.

This work is being received with great favor, and is already introduced in several of the best conservatories in this country. In pamphlet form it has had a large sale, and now that it has been reprinted, it seems sure to take a leading place among works on Harmony.

Simple explanations, short sentences and plain language throughout are features which will commend themselves to teachers and students. It will lead students not only to a theoretical acquaintance with Harmony, but also to become able to distinguish intervals, chords, progressions, and treatments by ear as readily as with the eye. By means of his agreeable variety of exercises the interest of the course is well maintained. It will not be found dry by any careful student. Many of the exercises are supplied in a test-book of this kind, never having appeared before.

The book will be found interesting and helpful in every way to the teacher and pupil. It is also rich in suggestions for general improvement and in reviews. In advanced study it will be found invaluable.

The conviction of its excellence will strengthen as it is used, and it is desired that teachers will prove the most popular word on Harmony yet published.

ADDRESS
THEO. PRESSER, Publisher,
1704 Chestnut St., Philadelphia, Pa.

WANTED.—First-class music teacher would like to open a School for Music and German and French (other branches not desired) for four to six months during coming summer, if some prospective or special place for. colored. References exchanged. Address Miss G. DUMMANN, Bryn Gervin.

WANTED.—A Summer Engagement. An experienced teacher of Piano and Theory, a member of The American College of Musicians, will accept a situation in a good summer school. Address E. F., care The Eurus, Phila.
This Metronome is absolutely correct, very simple in construction and can not get out of order.

**PRICE, $3.00.**

For Sale at the
Philad'l Musical Academy,
1617 Spruce Street,
PHILADELPHIA, PA.

**MUSICAL GAME.**
**ALLEGRANDO.**
Instruction and Pleasure Combined.

A SPLENDID GAME FOR EVERY HOME.

This game consists of cards, on which the different notes and rests are printed, one on every card. After a number are distributed among the players, the cards are played in succession and added together as they are played until the value of a whole note is reached, when it counts one for the person who played the last card and completed the whole note. This gives a general idea only. Full directions, with rules for a number of different games, besides showing the notes, rests, keys, etc., accompany the game.

Those learning to play the Piano, Organ, Violin, or any other instrument; those who sing; those who wish to read music faster; in fact, all who are interested in music, need this charming game. It teaches the values of notes and rests.

The names of the notes.

The various keys to which music is written.

The different black keys.

The white keys.

The root of the music.

The manner to learn to read music.

You learn, while playing an interesting game. It is readily learned, even by children.

Note: Tunes are of the highest value of music. It is not a mere game; it is a splendid game for evening parties.

A new departure—entirely unlike any other game. Parents can teach their children the rudiments of music, even if not musicians themselves.

Interesting to old and young, beginners and advanced alike.

Among the many tunes treated in this little pamphlet are:

- "On a good touch.
- "Teresa in playing.
- "Magnetism in playing.
- etc., etc.

**Price, 10 cents.**

**METHOD OF STUDY.**

**By C. A. MACOROLE.**

Among the many tunes treated in this little pamphlet are:

- "On a good touch.
- "Teresa in playing.
- "Magnetism in playing.
- etc., etc.

**Price, 10 cents.**

**CLASS-BOOK FOR MUSIC TEACHERS.**

**By E. M. SEFTON.**

**Price, - - - 50 Cents.**

The book contains everything for keeping Accounts of Music Teachers; Index; Daily Programme, a page for each pupil; Cash Account, Bills, Receipts, etc., etc.

THE TECHNICON, or PIANIST'S HAND GYMNASIUM.

Recognized as leading musicians as the most scientific and perfect appliance ever brought before the musical world for preparing the hand to overcome all technical difficulties. It is not a dumb keyboard, but a scientific instrument, founded upon important physiological principles, and has the advantage of exercising details of the hand's mechanism which derive too little development by keyboard exercise to enable them to contribute their important functions in the production of the many qualities of so much and so monotonous of an exercise as that by the attainment of physical results rapidly produced, and has received the approval of medical men as being founded on scientific principles, and reducing the physiological side of piano playing to a systematic and intelligible basis.

For a perfect technique, the muscles of the fingers, hands and arms must be entirely under the control of the will-power. At the piano, the attention is necessarily apt to be drawn away from the muscular action to the musical effect produced, thereby only indirectly training the muscles. Gymnastic exercises, on the contrary, are more apt to direct the whole attention to the mental efforts necessary to satisfactorily bring about the complicated nervous and muscular actions which are required for such controlled movement of a finger or wrist. Many eminent pianists testify that one hundred hours or less of technical exercises at the piano.

VALUABLE TESTIMONY FROM LEADING PROFESSORS AND EDUCATIONAL ESTABLISHMENTS.

Strongly Recommended for use in Conservatories and Schools, as it Effects a Great Saving in Wear and Fear of Fingers.

Sister M. Elizabeth, Director of Hapsburg Choir, Magdeburg, Germany.

"We have adopted the Technicon in all our academies, with much profit.

Sister M. MARGARITA, Director of Hapsburg Choir.

"We have been using the Technicon at St. Ann's since our academy was established, and find it a most valuable and necessary ingredient of our daily exercises.

Miss Potters & Mrs. Dow's School, Farmington, Conn.

"We have been using the Technicon at our school for over ten years, and find it of the greatest value in developing the students' manual dexterity, and in the formation of a good piano technique.

Dr. Bernard Boekelman, Musical Director, Smith College, Northampton, Mass.

"We have been using the Technicon at Smith College for over ten years, and find it an indispensable aid in the development of a good piano technique.


PRICES:—In Black Walnut, $22.50. In Mahogany, $27.00. Discount to Teachers. Send for Circulars.

N. B.—IMPORTANT WORK FOR PIANISTS.—The mechanism of the hand and arm analyzed and explained by means of diagrams, with explanatory notes, showing which exercises are brought into action for each particular movement of the arm, wrist or fingers. It is valuable to teachers for showing pupils which muscles should be used, and which should be kept quiescent, for producing the movements involved at the piano.

ADDRESS J. BROTHERHOD, No. 6 West Fourteenth Street, New York, N. Y.

Agents for England, AUGENER & CO., 86 Newgate St., London, B. C. | Agents for Germany, FRITZ SCHUBERT, Herrmann Str., 16, Hamburg.

WHAT CHOIRS NEED.

ANTHEM BOOKS.

Emerson's Anthems of Praise. $1.00 per doz., $9.00.

Perkins' Anthem Hymn. $1.25 per doz., $12.00.

American Anthems Book. $1.25, peg doz., $12.00.

Order with Ditson's imprint.

Dressler's Sacred Selections. $1.50 per doz., $13.50.

Laus Deo. Henshaw. $1.00 per doz., $9.00.

Sandoral. Palmer & Trowbridge. $1.00 per doz., $9.00.

Vex Ladiis. Ernest Leslie. $1.00 per doz., $9.00.

Down! Responses and Sentences. $8.00 per doz., $72.00.

Perkins' Easy Anthems. $1.00 per doz., $9.00.

And many others.

Please send for Lists and Descriptions.

SINGING SOCIETIES AND CLUBS NEED.

CHORUS BOOKS, as

Emerson's Chorus Book. $1.00.

Perkins' Glees and Chorus Book. $1.00.

Apophers. Zehnrab. $1.00.

Concert Selections. Emerson. $1.00.

Also the Choruses of the Oratorios. (See Lists.)

Cantatas (Classical), as Mendelssohn's Christus. 40 cts.; Rheinberger's Christus, $1.00; Three Holy Children, Stanford, $1.00; Fair Melinae, Hofmann, 75 cts.; Wreck of the Hesperus, Anderton, 60 cts.; Battle of the Huns, Zoller, 60 cts.

Cantatas (Secular), as Bach's Bending, Chadwick, $1.00; Ruth and Naomi, Darnall, $1.00; Rebecca, Hodges (easy), 60 cts.; Esther, Bradbury (easy), 60 cts. Also more than a hundred Cantatas on all the best and sweetest of sacred music.

ANY BOOK MAILED FOR RETAIL PRICE.

A MUSICAL FEAST

is always before the readers of Ditson & Co.'s advertisements; and new works of great beauty are continually in preparation by the best composers.

JEHOVAB'S PRAISE (50 cts., or $1.00 per doz.), by L. O. Emerson, is a finely arranged and well-filled Church Music and Singing School Book.

THE ROYAL SINGER (60 cts., or $6.00 per doz.), is a complete, practical and interesting Singing Class Book. It is well fitted also for use in High Schools. Advanced Piano Players have been much pleased with Piano Classics ($1.00), which has sold largely. Other Classical books are Song Classics ($1.00) and Young People's Classics for Piano (1.00).

UNITED VOICES (50 cts., or $9.80 per doz.), by L. O. Emerson, a most attractive new School Song Book, with a large collection of new songs.

CHILDREN'S DIadem (30 cts., or $2.00 per doz.), by Abbey & Munger, is a new collection of the sweetest Sunday School Songs.

COLLEGE SONGS (50 cts.) and WAR SONGS (50 cts.) Two of the most popular collections in existence for social and parochial singing.

ANY BOOK MAILED FOR THE RETAIL PRICE.

THE OLIVER DITSON & CO.

School Music Books.

Faithful and Successful School Teachers use the Best Books, without regard to the interests of authors or publishers; and are great patrons of Ditson & Co.'s carefully made books, compiled by the best talent.

For lists and descriptions, please correspond.

KINDERGARTEN.


PRIMARY. The Youngest Note Readers.


INTERMEDIATE AND GRAMMAR.

United Voices, 50 cts. and Song Bells, 60 cts., both by L. O. Emerson, and the first just out.

THE HIGHER SCHOOLS.


Specimen Copies of any of the above books mailed post free, for the price here given.

O. DITSON & CO., Boston, Mass.


J. E. DITSON & CO., 1228 Chestnut St., Phila, Pa.