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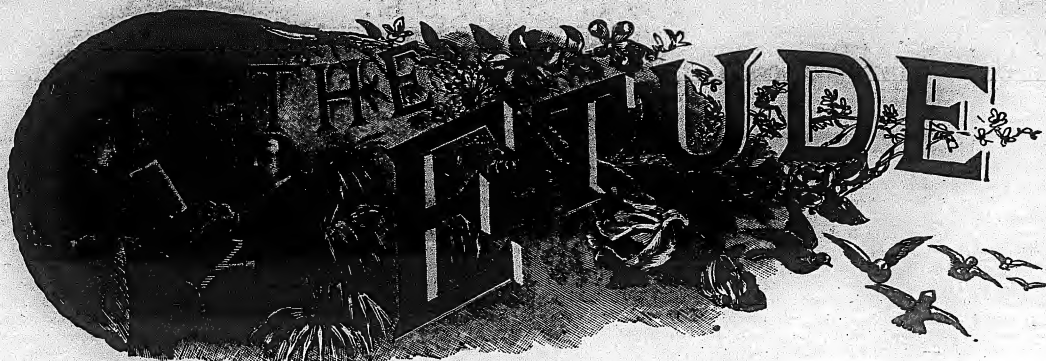


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VOL. VIII.

PHILADELPHIA, PA., DECEMBER, 1890.

NO. 12.

THE ETUDE.

PHILADELPHIA, PA., DECEMBER, 1890.

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MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRENBAR, Box 2920, New York City.]

HOME.

REMENTI will begin a six months' tour in the United States in Sept., 1891.

MME. BLOOMFIELD-ZEISLER will play at the New York Symphony Society's concert, on Jan. 8.

The great organ in the Chicago Auditorium was dedicated not long ago. Mr. Clarence Eddy played.

MAX VOORHIS' "Captivity" will be sung by the Metropolitan Musical Society at its April concert.

THE CANTATA "John Gilpin," by Mr. Albert W. Borst, was performed in Philadelphia for the first time on Nov. 17th.

PAUL DE JANKO gave his first concert and lecture on his new key-board, as well as a matinee, at Chickering Hall, New York.

MR. EMIL LIEBLING gave a piano concert at Chicago on Nov. 18th. Miss Grace Hiltz assisted, singing a number of songs.

MME. CAMILLE URSO has been playing the Mendelssohn violin concertos in Boston. Her choice for the third New York Philharmonic concert is Joachim's second concerto.

THOMAS TAPPER has taken Philip Hale's position as music critic on the *Boston Home Journal*, the latter gentleman being now connected with the *Post*.

MME. DE ZAREWSKA, a pupil of Liszt, gave her first concert at Chickering Hall on Nov. 12th. This pianist is a professor in the Brussels Conservatory of Music.

EDUARD STRAUSS and his orchestra gave another concert at New York, Nov. 23d, on their return from the West and prior to their sailing for Europe on Dec. 6th.

MISS ADELE AUS DER OER began her winter season at San Francisco, on November 18th, after having given a number of recitals in the West on her way to the Pacific Coast.

MISS NEALLY STEVENS, the pianiste, has been filling a number of engagements on the Pacific coast, and will play in New York and New England in January and February.

MR. SAM FRANKS announces three chamber music concerts to be given in the new Steinway Hall; the first, at which Miss Aloma Friend will be the pianist, takes place on Dec. 11th.

GERMAN OPERA at the Metropolitan Opera House, New York, was inaugurated on Nov. 26th, with a performance of Franchetti's "Asrael." On Nov. 28th, "Tannhäuser" was produced.

OVIDE MUSIN, who has departed on his tour of the United States, was the star at the Third Star Entertainment, Boston, and with his excellent company rendered an interesting programme.

MME. CAMILLE URSO, the distinguished violinist, and Mr. GUSTAV HINRICHS have joined the faculty of the National Conservatory; the latter as a professor of ensemble and operatic choruses.

THE New York Chorus Society performed Sullivan's "Golden Legend" at its concert on Dec. 4th. Miss de Vere, Mrs. Hattie Clapper Morris and Messrs. Lavin, Carl Duffe and Reed were the soloists.

THE New York Composers' Choral Association gave its first concert on Nov. 24th, producing works by Chadwick, Foerster, Hawley, E. C. Phelps, E. A. MacDowell, Carl Waller, Arthur Foote and C. B. Rutenber.

DE PACHMANN'S concert tour was inaugurated at Pittsburgh on Nov. 11th. It will extend to San Francisco. There will be three Chopin recitals in New York and Boston, respectively, some time in January and February.

CARL BARBERMAN, the pianist, assisted by Messrs. Loeffler, violinist, and Giese, Cellist, will give six chamber concerts at Boston. The first occurred on Nov. 3d. Mr. Barberman will be one of the soloists at each of these concerts.

MR. GUSTAV HINRICHS, the conductor, will take charge of an opera school in New York this winter and reorganize his opera company, to which he intends to devote several months of each season. Harlem opera was closed with "Il Trovatore" on Nov. 1st.

It is more than probable that Mr. Theo. Thomas will leave New York next season to make Chicago his future home, and to give weekly orchestral concerts in that city during the winter season. Fifty Chicagoans have guaranteed \$1000 apiece for three years to further this plan.

MR. FRANZ RUMMEL made his New York reappearance at his concert in the Lenox Lyceum on Oct. 30th. He was assisted by Mr. Theodore Thomas and his orchestra, and played Beethoven's fourth and Liszt's first concerto. He will perform the "Emperor" concerto at the first New York Philharmonic concert.

FOREIGN.

VERDI has entered upon his seventy-eighth year.

BRUSSELS is said to possess seventy-one musical societies.

MME. ESSIPPOFF has been playing at Steinway Hall, London, recently.

LEIPZIG is to be the first town to erect a monument to Richard Wagner.

MME. ALBANI will visit Holland, Belgium, and Russia in February and March.

THE new season of Mr. Henschel's London Symphony Concerts began on Nov. 20th.

MME. PAULINA LUCICA made her farewell appearance at Frankfort, Germany, in "L'Africain."

THE HUNGARIAN National Conservatory of Music at Pesth, will celebrate its fiftieth anniversary soon.

MME. BURMEISTER PETERSEY, of Baltimore, played her husband's pianoforte concerto at the Sing-Akademie, Berlin.

BEETHOVEN's ballet "Promethens," with a new ballet-text by Emil Taubert, is in preparation at the Berlin Royal Opera House.

TERESA CARRENO, Lili Lehmann, Stavenhagen and Paderewski are among the soloists to appear at the Berlin Philharmonic Concerts.

THE ORIGINAL Beethoven manuscript of his four-hand transcription of a string quartette fugue, was sold at an auction in Berlin for \$350.00.

POSENER SAINTON, the great violinist, died in London, aged 77 years. In 1860 he married Miss Dolby, the celebrated contralto, who died in 1885.

SARASATE is engaged in making a tour through the Provincial cities of England, and will undertake a similar tour through Spain next spring.

AT THE first Joachim Quartette-Soiree in Berlin, the programme was: Haydn, op. 76; Mozart No. 4, in E flat, and Beethoven, op. 59, in E minor.

THE RUSSIAN Musical Society of Moscow, will give twelve symphony concerts this winter, at which works by the great Russian composers may be heard.

GOUDON's "Fanst" was recently performed for the 300th time at Vienna. Beethoven's Ninth Symphony was produced for the first time at Warsaw a few weeks ago.

OTTO SINGER has been appointed the conductor of the Cologne "Männergesangsverein," in place of Herr Zoellner, the present conductor of the New York "Liederkreis."

MME. LEHMANN sang at a recent Berlin concert, conducted by v. Bülow, and now the Emperor expresses a desire to hear her in Wagner Opera as "Isolde" and "Sieglinde."

THERE WILL be ten performances of "Parsifal" at Bayreuth next year, in the month from July 19th to Aug. 19th. Seven of "Tannhäuser," and three only of "Tristan and Isolde."

LITTLE OTTO HESNER performed the Chopin E minor concerto, and the "Spinning Song," Wagner-Liszt at the second Leipzig Gewandhaus concert. He has also been playing at Berlin.

IN this issue we send a subscription blank to all subscribers who are in arrears with their subscription; the blank will show exactly when the paid-up subscription expires. All those receiving such blanks, will favor us very much by filling out the blank with name and address, and enclosing \$1.50.

I HAVE great reverence for a book if it has been forged at the soul of a true man. It is a part of him.—*Thomas Tapper.*

LET not the rule of your life be so deep and narrow that you cannot now and then look up from it. Outside there may be some one you can help—give that assistance; outside there may be something you want—be worthy of it.—*Thomas Tapper.*

[FOR THE ETUDE.]

REVISED EDITIONS OF STANDARD WORKS.

BY STEPHEN A. KNEET.

EVERY teacher of established reputation has frequently to answer the question regarding certain studies or sonatas: "Which edition do you recommend?" It is indeed a difficult question to answer. There probably is no one edition of Mozart's Sonatas, for example, that our best teachers would agree upon as really better than any other. The original manuscripts of some of these sonatas have mysteriously disappeared, thus rendering it impossible to decide, in doubtful cases, what is authentic and what is spurious. We have, unfortunately, some self-constituted editors who do not hesitate to re-write many passages, not in accordance with well grounded traditions as to the composer's habits of musical thought, but in a way to suit their own taste, which is generally based upon exclusively modern methods. The lack of conscientiousness in such matters is notorious, and the consequent bewilderment among, especially our younger teachers, is very serious and often very discouraging. They ask: "In the absence of authentic evidence of what was the original, how are we to decide between right and wrong?" Doubtless this decision is sometimes an impossibility; but obviously that edition must be most nearly correct that is the result of a comparison of the oldest editions, together with some marginal notes showing the varied readings of dissimilar copies. Personally, we have entertained great respect for the sonatas edited (happily we need not say revised) by Moscheles, whose fidelity to the composer was no less than his ability as a highly educated musician. Likewise, the Breitkopf and Haertel (Leipzig) edition of Bach's works commends itself to every thorough musician, because of the great care bestowed upon its preparation, in comparing many excellent editions (no two of which, however, were in all respects alike), and because of the recognized ability of one of the principal editors, Carl Reinecke. In this edition, many ornaments (trills, mordents, etc.) of questionable authenticity have been retained, but enclosed in parentheses, thus leaving it to the discretion of the player whether they should be observed or ignored.

It is a matter of regret that modern editors are not wholly agreed as to the proper rendering of certain signs, since this disagreement is a prolific source of varied notations in different editions. In one, we find a turn directly over a note, where, in another, it stands just at the right, between two notes. This, perhaps, is caused by the fact that one person regards a turn as a melodic figure of five notes, beginning on the note on which it stands, while another teaches that it is a figure of but four notes, beginning above the printed note. Another of the much disputed points is as to the effect of a dot over only the second of two slurred notes that otherwise would be tied; one contending that it merely shortens the second note, while another insists that the dot thus placed causes the second note to be struck again. This particular difference of notation occurs repeatedly between the Peters (Leipzig) edition of Bach's *Two-Voiced Inventions*, and that from Breitkopf and Haertel. In the latter occur numerous examples of tied notes, as commonly written, the same notes in the Peters edition having a dot at the end of the tie. Now, does the dot annul the effect of the tie, causing the second note to be struck, or does it merely shorten the note? Abundant evidence seems to exist to prove the former to be the rule, and if this be true, the dot should not be there. Only in recent editions of this well-known work has the dot been so used, showing it to have been inserted by some modern reviser. Bach is difficult enough, at the best; but with so contradictory marks of phrasing as the foregoing, the young teacher, in turning from one edition to the other, as presented by various pupils, is wholly at a loss as to the proper rendering—at least we must so infer, from the many questions that come to us regarding this very matter.

In a certain movement of one of the Mozart Sonatas in F major, where the hands cross, one edition carries the

lower notes an entire octave lower than some other editions give them; thus greatly increasing the difficulty of playing the passage with arms crossed.

We must all agree that it is best to print notes as the composer intended them to sound, if possible, and hence the modern rejection of the long appoggiatura printed as a small note is an improvement, since so many imperfectly taught pianists would otherwise play these same small notes like the acciaccatura—a serious error. Likewise in the matter of phrasing, the separating of single phrases into semi-detached fragments, by means of several slurs, has been, in some modern editions, decidedly bettered by the use of but one long slur, or legato-mark, over such a phrase. But the extension of high or low passages in works from such a genius as Beethoven, merely because his pianoforte had a much more limited keyboard than that of our modern instrument, is at best a dangerous experiment, and one to be tried only by men of greater musical authority and taste than that possessed by many of our recent revisers. The most one should do, in such cases, is to subjoin a foot-note suggesting such an alteration as one of the composers would probably make, were he now living.

In view, then, of the many and obviously questionable changes introduced into standard works, by over-ambitious editors and revisers, we usually incline to use the best of the older editions, printed more in accordance with the original manuscripts, at least, presumably so, trusting to an educated musical taste and judgment on the part of our best teachers to rightly interpret doubtful passages. We hope in a future article to touch upon one or two other points which would make the present suggestions too long.

THE METRONOME.

BY A. B. PARSONS.

If the metronome suggests only a glance at a certain conventional sign at the beginning of a piece, and then a mad race through the notes, heedless of everything save the inexorable tick-tack of the conscienceless machine, then, confessedly, it is no aid to practice.

But started at a judiciously moderate tempo, and then set faster and faster by regular degrees as practice progresses, it enables one to apply himself systematically to the working out of a given problem, for days or weeks, independent of varying moods. Without its aid the tempo of practice varies incredibly from day to day, nay, even hour to hour, according to the state of the weather, of one's nerves, etc. Yesterday, perhaps, everything moved on quietly. To-day clondy skies and a heavy air cause everything to drag stupidly. Tomorrow one's spirits are above par, and everything fairly spins. But the day after, nervous restlessness induces injurious hurrying, and an indigestion in the fingers follows, unfitting the hand for smooth playing for a day or two.

In contrast to this, judicious practice with the metronome means steadiness and repose of mind and muscles in work. In relieving the mind of responsibility for steadiness of tempo, and supplying a graded scale for safely increasing the speed, the mental strain of prolonged practice is surprisingly lightened. Meanwhile, during even the longest journey down the index of the metronome, interest is sustained by the record of distance travelled and the possession of a schedule of successive points yet to be overtaken. Such a record, day by day, and week by week, of natural and steady growth in execution often affords solid encouragement, where without it both student and teacher might be discouragingly unconscious of progress actually made.

For the removal of obstructions encountered at particular points in pieces, set the metronome at a decidedly slow tempo at the start. Execute the difficult passages with decision two or three times. Then take the tempo one notch faster; repeat for the same number of times, and advance still another notch. Renew this process until four successive notches have been passed. Then turn back three at once, and resume work from a

point thus one notch in advance of the original start. Continue this zigzag process of advancing four notches and then turning back three until the highest speed with accuracy at present attainable is reached. If this does not meet the needs of the music, then determine how far back to go in metronome tempo for a fresh start. This is not carrying things by storm, but achieving them by regular process of sapping and mining; not reaching a given point by bursts of speed, but getting there as certainly and as comfortably as if by horse-car.

The same procedure is singularly efficacious in learning pieces like the "Toccata" of Schumann, Liszt's "Ettinger," etc., whose conquest involves both the mastering of particular clever combinations and a great increase in and over all one's previous powers of execution. Here the metronome process is like, not making one's fortune by forced or excited speculations, but, instead, going West and prosperously growing up with the country.

Again, take the case of amateurs under sentence to play something in public, and who, as the hour for the execution of their piece draws nigh, sit and shiver in clammy terror, as if their own execution were impending! Who shall describe the damage done even to well-learned pieces in the last hours, when such temptations sit wildly fidgeting at the instrument, as if fearing their mortal senses would forsake them at the supreme moment if ever they ceased for so much as an instant their nervous fussing over their selections!

Now, with such a full head of steam on in advance, there need be no fear of inefficient speed when the time comes. Here a carefully moderated metronome tempo in all further practice will regulate the operation of the machinery and ballast the ship for steady sailing when the time for setting out arrives.

A word as to metronomic designations of tempo in pieces. The increased capabilities of the pianoforte in point of sonority and variety of tone-color, says Kallak, justify increased breadth of style and a judicious moderating of the speed once thought indispensable to the brilliant style; for which moderation of speed, in view of the present weight of the action, the pianist's fingers cannot but be very grateful. Hence the musician, if he consults absolute metronomic signs at all, does so chiefly with a view to comparing them with his own impressions on the subject.

Does any one still hold the use of the metronome to be dangerous to musical sensibility? If so, it may be briefly replied that without trained precision of rhythm as a habit in playing, all retardations and accelerations become deflections not from a straight line, but from a wavering one; the result being more or less suggestive of the crooked peregrinations of the famous crooked little man with a crooked little staff down the crooked little lane.

It was doubtless a recognition of this which led that artist who, both as composer and as pianist, made the greatest and most systematic use of the tempo rubato yet known in the history of music—I refer, of course, to Chopin—to make a more constant use of the metronome, both in teaching and in practicing, than probably any other artist of equal rank.

In all but the first stages, in practicing a piece of music with the metronome, the student should follow Chopin's instruction to play in accordance with the special designation wherever a casual *accelerando* or a *ritenuto* occurs, and thenceforth to proceed independently of the metronome stroke until the recurrence of the tempo-primo.

But, after all, to such objections Beethoven's answer is sufficient. It is, namely, the Allegretto to the 8th Symphony, whose motive was inspired by, and composed to be sung to, the tick-tack of the then newly-invented metronome. Here, again, we see genius understanding the use of tools. In this immortal poem of tenderness, beauty, grace, and symmetry, all revealed in most exquisite combination, the metronome received formal canonization.

Thenceforth it has only remained for the faithful to regard it to the end of edification.—From "The Science of Pianoforte Practice."

[For The Etude.]

EDUCATIONAL NEEDS OF THE PIANO PUPIL.

H. SHERWOOD VINING.

A BROAD, comprehensive education in music has a powerful and refining influence which is of inestimable value both to the individual and the community wherein he resides. As an intellectual pursuit it develops and broadens the intellect, strengthens the memory and quickens the faculties. As an art, it develops a love for the beautiful and a power of self-expression and self-control; it disciplines the emotional nature, strengthens the moral nature and quickens all the perceptions.

The study of music includes several separate branches, and at least the fundamental principles in every branch should be thoroughly mastered, while the interest may be concentrated upon some special branch.

Every piano pupil should study music, not merely the rudiments of piano playing, if a musical perception and a musical interpretation of compositions are ever gained. The embryo pianist must first be in earnest, giving his entire self to his pursuit, for the muse will not countenance trifling, will not accept any compromise; an entire sacrifice to her shrine must be made if anything worthy the striving for is to be gained.

The pianist needs to understand his instrument, its construction, its complicated action, through which the impulse of the finger on the key is transmitted to the vibrating strings, and the laws of vibrating strings; he needs to gain a knowledge of the fullest capacity and the natural limitations of the instrument, which should be the best that can be procured, and kept in tune and in perfect order. Rimbault has written exhaustively on the history and construction of the piano. Encyclopædias give a concise account, and musical journals give information on this subject as well as all others of interest to the progressive student. A practical knowledge of the piano action and the laws of acoustics can be obtained by an attendance during the tuning and regulating, which should always be done by a skillful and experienced tuner. The motions of the vibrating piano strings seen in the sunlight afford interesting illustration of principles clearly explained in Sedley Taylor's "Science of Music," and if this simple and interesting treatise is followed by Tyndall "On Sound," the student will gain a satisfactory knowledge of acoustics. Those who wish to make a more exhaustive study of this fascinating subject will be interested to continue with Helmholtz.

The first efforts in piano playing must be directed toward execution in its broadest sense. The fingers must be trained, a musical touch must be obtained, the musical faculties developed, and the musical taste formed. Technical exercises should be practiced daily and without notes, that the hands may be watched and bad habits avoided; the mind must be directed to the correct muscular motions and sensations, and perfect freedom and conscious control acquired. Preparatory technical exercises may be directly followed by Plaidy, Tausig, "Grados ad Parnassum," Clementi-Tausig and Kallak's "Method of Octaves," together with the Études of Cramer, Heller and Bach's "Inventions." For pieces, Mendelssohn's "Songs Without Words," and Mozart's Sonatas may be reached by as direct a course as possible, supplemented by the sonatas of Weber, Beethoven, Schubert and finally those of Chopin and Schumann. In connection with the classical, which includes fugues, suites and sonatas, standard musical literature should be studied, pieces of single form, such as the Berceuse, Barcarolle, Romance, Impromptu, Fantasia, etc.; pieces by Weber, Jensen, Bargiel, Moszkowski, Scharwenka, Raff, Rubinstein, Chopin, Schumann, Liszt, etc. An extended course should include the best piano music of all periods. In connection with original piano music, history and biography should be studied. Hnt's history is very concise, Ritter's and Fillmore's will be found very interesting and instructive. There are obtainable interesting biographies of all the great masters, and collections of their letters are translated by Lady Wallace. Ehlers's "Letters on

Music" and "From the Tone World," Schumann's "Music and Musicians," and Hueffer's "Musical Studies" are interesting and exceedingly useful. For entertaining reading, Ran's "Life of Mozart" and "Life of Beethoven," Weber's Life, written by his son, Berger's "Chas. Anchester," Haweis' "My Musical Memories," and "Music and Morals," can be highly recommended. These are a few out of a long list of desirable musical works, obtainable at music stores and circulating libraries.

The foundation of a musical education is a thorough knowledge of harmony and musical form. A practical study of harmony should begin with the first lessons; the ear should be trained to listen and judge of tones, heard singly, successively-musical intervals, and in combination, as in chords. The major and minor scale should be analyzed and all the intervals formed with the key-tone thoroughly learned, followed by their modifications. Useful text-books are: Cornell's "Primer of Modern Tonality," Emery's "Elements of Harmony," and Howard's Harmony. On musical form, Lobe's "Musical Composition," and Paner's "On Musical Form," are most useful. The student of musical composition would find most useful aids in Wohlfahrt's "Guide to Composition," Richter's Counterpoint, Cherubini's "Counterpoint and Fugue," Albrechtsberger's "Harmony and Composition," Busser-Cornell on "Musical Form," and Berlioz' "Orchestration."

In order to play intelligently we must first learn to listen intelligently. It is very important for the pupil to have from the very beginning the very best models; the teacher, who should be a musician and a true artist, playing for the pupil at every lesson. The pupil needs to live in a musical atmosphere, frequently attending orchestral concerts and piano recitals, as he must be filled with enthusiasm in order to accomplish anything. An analytical knowledge of musical composition tends greatly toward intelligent listening. Every piece studied should be analyzed as to the subjects, the accompanying parts, the rhythmical figures, the phrases, the harmonies and the counterpoint, which is the melodies in the accompanying parts; and lastly the contents, or musical meaning of the composition. In this connection Mathews' "How to Understand Music," and Christiani's "On Musical-Expression," are very helpful. For phrasing and expressive playing, Mathews' "Studies in Phrasing" and "Heller's Art of Phrasing," pp. 45 and pp. 16," are important to practice.

As an important help in developing a sense of rhythm and a conception of the laws of accent and emphasis, or of rhythmical accent and expressive accent, Mason's Accent Exercises, and Krause's Studies in "Measure and Rhythm" cannot be too highly recommended; a judicious use of the metronome with these exercises is advisable; Heller's op. 47 is useful, and finally the practice of ensemble playing and sight-reading. For the reading of solos at "first sight," sonatas and sonatas of Haydn, etc., are excellent; the tempo should be slow and the metronome sometimes used.

The broadest experience for the pianist is the practice of four- and eight-hand music, or concerted music, with other instruments. It develops a sense for rhythm, intelligent phrasing and an intuitive conception of musical form; it develops critical listening, quickens and deepens all the musical faculties, and together with the practice of playing from memory, engenders musical thinking. Musical literature is very rich in original duets and quartettes and orchestral arrangements for four and eight hands. It will be found more satisfactory to avoid, as a rule, piano solos arranged for four hands, and all arrangements for piano solos. The practice of playing overtures and symphonies in ensemble, previous to hearing them rendered by a full orchestra, is of the greatest advantage.

The National and State Musical Conventions, held annually, present much practical information and much of interest, giving new and higher incentives and fresh inspiration to both teacher and pupil. All interested in music are well repaid for attendance upon these meetings.

A teacher once said to his pupil, who expressed the wish that he could play as well as he did, "That will

easily come; you have only to try." Let the interest be aroused, the love for the art of music awakened, the opportunities and the rich materials at hand to meet the pupil's every need will not be found wanting. With opportunities for progression, with enthusiasm, a worthy and successful career, usefulness and business will surely be secured. Truly, to him who seeks, enlightenment shall be given in "full measure, pressed down and running over," for "he who seeks shall find."

[For The Etude.]

FOURTEEN PRACTICAL HINTS FOR PIANO PUPILS, DOUBTLESS FAMILIAR TO MANY, BUT HELPFUL TO ALL.

I. Notice the letters in the spaces of the treble staff—F, A, C, E (Face).

II. Also the letters B, E, A, D (Bead), for the first four flats used in signatures.

III. Also the initial letters of the words First Class Girls Do Admire (F, C, G, D, A), for the first five sharps used in signatures.

IV. In scales and arpeggios place the thumb (right in ascending, left in descending) on the first white key after a black. In major scales the right hand makes no exception to this rule; the left hand makes but four, namely, the scales of G, D, A, F, more easily remembered by grouping them into a *quasi* word *Fag'd*.

V. In scale-playing in sixths (similar motion) the fourth fingers (German fingering) strike simultaneously in the keys of C, G, D, A, E, A^b, and the harmonic minor scales of a, e, c[♯], g[♯], c, g, d, and also in tenths in the keys of B, F[♯], D[♯], F.

VI. In scale-playing in tenths when the third or fourth finger of one hand passes over the thumb (therefore ascending in left hand and descending in right) the thumb of the opposite hand passes under; this obtains in the keys of C, G, D, A, E, A^b, and in the harmonic minor scales of a, e, c[♯], g[♯], c, g, d.

VII. In chord work (broken, full or arpeggio) the second finger is very seldom omitted. A choice is to be made between the third and fourth fingers, so that the fingering is 1, 2, 3, 5 or 1, 2, 4, 5; the former when the interval from the little finger to the next note is a fourth, but the latter when it is a third.

VIII. A diminished seventh chord very seldom changes into a dominant seventh in the same measure. Notice the accidentals that make the diminished seventh, and remember them.

IX. Any accidental is good for its own line or space, and no other.

X. The notes of a triplet should be all equal in value.

XI. From line to line, or space to space on the staff is always an interval of odd number (third, fifth, seventh, etc.); hence, an octave is always from line to space. This fact will frequently show (among ledger lines above or below) what a note is not, and make more easy the estimate of what it is.

XII. The second of two tied notes is the tied one; if the first is struck. When two notes of the same name seem to be tied, and yet are separated by an intervening note, carefully notice if the first has sufficient value to reach quite to the second; if it has not, the two notes cannot be tied, they are slurred.

XIII. In chords like the following g, b[♭], d[♯], e[♯], which, in nine cases out of ten at first glance, look wrong, notice particularly whether the accidental is on the line or in the space. When reading the passage hastily, reject your faulty first impression and play the opposite. For example, if it seems to be d[♯] and e[♯], play e[♯] and d[♯]; if b[♭] and c, play c[♯] and b.

XIV. Against the name of the composer on the title-page place the date of his birth and death. Chronological facts will thereby come easily into the mind.

E. B. STORZ.

LINNEÆUS, the Swedish botanist, so loved the flowers that his devotion became a form of worship. The first time he saw the gorse in bloom was in London; he fell on his knees and thanked God for having created a blossom so beautiful. Art, too, is beautiful; be you thankful for it.—Thomas Tupper.

[FOR THE ETUDE.]

CORRECT PRACTICE MAKES PERFECT,
OR HOW TO STUDY A PIECE.

BY FREDERICK Y. JERVIS.

The writer's experience leads him to believe that fully one-half of the time spent by the majority of pupils at the piano is absolutely wasted; the results accomplished are so meagre in proportion to the expenditure of labor, that it not infrequently happens that the pupil who does not understand the secret of successful practice, becomes discouraged and gives up his study in despair.

What is the cause of this state of affairs, and how can it be cured? Perhaps these questions can best be answered by stating as concisely as possible the conditions of *correct practice*, from which the reader can draw his own conclusion.

The ultimate object of all practice is the establishing of what physiologists term "mental automatism." Any action of the muscles that is made at first with difficulty and only by concentration of the mind, by a series of careful repetitions becomes eventually automatic, and entirely independent of any conscious action of the will. Walking is a good example of mental automatism; from long practice it is done so easily and unconsciously that we rarely think of the really complicated system of muscular movements that we are constantly employing, or the extreme difficulty with which we obtained control of the muscles in infancy.

It is well known that the completeness and rapidity with which a muscle can be developed is in direct proportion to the intensity of mental concentration brought to bear upon it. Hence, in order to establish a mental automatism, it is necessary for the mind to act *in advance* of the muscles, and the first perfect performance of the act, to be followed by manifold repetitions, also *perfect*, of the copy set at a gradually increasing rate of speed, till perfection is arrived at. This is Nature's method, which we instinctively adopt in learning to walk, read, write, or what not; but when we come to the study of pianoforte playing, most of us, reversing this order, act first, think last, and play too fast. Here lies the root of the difficulty, and until the pupil can form the habit of ordering the muscles from the mind, much of his practice will go for naught.

In order to do this, divide the piece in hand into sections of a phrase each, writing the proper fingering over each note. Now, taking the right hand alone, play through the first phrase, say ten times, very carefully and slowly, and without the slightest mistake. This can only be done by thinking out each note with the proper fingering and touch that belong to it, *before* striking the key. Follow these ten repetitions by ten more at a faster tempo, and keep increasing the speed with each ten repetitions till the phrase can be played through easily and perfectly in the proper time. If the slightest mistake should appear, return to the slow practice. After treating the left hand in the same manner, the two hands may be played together, at first very slowly, then by degrees faster, till the proper tempo is reached.

Take up the second phrase in the same manner, and when it is learned, play through the two phrases a number of times, and as each succeeding phrase is joined to those previously learned, repeat the whole passage from the beginning in order to remove any tendency to stop or stumble between the phrases. Continue in this way to the end of the piece. When a passage presenting peculiar difficulties is encountered, practicing with accents will be found very helpful. Take, for example, the first arpeggio in Mason's "Silver Spring," and dividing it into groups of six notes each, play the entire arpeggio through ten or twenty times, giving a marked accent to the first note of each group. Then go through the same number of repetitions with the accent upon the second note of the group, and so on till the accent has been placed upon each note in turn. As this calls for an accent from each finger in succession, the value of the practice in equalizing the fingers will be readily appreciated. Care should be taken to deliver the accent entirely from the *finger*, not from the wrist or

arm; the tone should be always pure and musical, and the muscles of the hand and arm kept as completely relaxed as possible. After this accent work, velocity practice will impart dash and fluency to the passage.

In his own study the writer has found practicing with a heavy touch very conducive to delicacy, though, unless it can be done with completely relaxed muscles, he would not recommend it to students indiscriminately, as there is always great danger of producing a hard, unsympathetic tone.

The pedal should never be used till the piece is thoroughly learned, when it should be made a separate study. The writer prefers to study the shading also after the mechanical difficulties have been overcome, though many excellent teachers advise to the contrary. It goes without saying that from the beginning the greatest care should be taken to produce the most beautiful tone possible. After a piece has been learned in phrases, the mechanical difficulties overcome, the light and shade filled in and a study made of the pedals, it should be played every day from beginning to end, ten or twenty times in succession, with as much finish as possible; this kind of practice gives sweep, endurance and ease.

The best results will be obtained by dividing the practice hour systematically. Thus, suppose the practice time to be two hours; half an hour may be devoted to exercise work, one hour to new study, and half an hour to reviewing what has already been learned. With only two hours for practice, the time is so short that the study had better be concentrated upon one piece; there is more danger in trying to do too much than the reverse, and after all it is the *concentration* that tells.

From the beginning the pupil should form the habit of listening to his own playing; a true artist should have no more relentless critic than himself. As an agent in obtaining complete mental control of the muscles, the intelligent use of the Brotherhood Technique will be followed by the most surprising results; by its aid the most delicate control of the hand can be acquired with a rapidity that is astonishing; it should be as indispensable to the student as the piano itself.

This paper may be fitly concluded by a summary of the factors of correct practice. They are: *Mental in advance of muscular action, slow practice, manifold perfect repetitions, concentration, careful self-criticism, system, attention to detail, and indomitable perseverance.*

[FOR THE ETUDE.]

THE PUPIL'S PART IN TAKING A LESSON.

BY CHAS. W. LANDON.

Be punctual and do not miss lessons. If possible, play them over just before the recitation hour. In reciting, play neither faster, slower, nor in any way different from your usual style of practice. Remember that the teacher will expect all difficult passages to have been thoroughly learned from practicing them over and over slowly and correctly, and that fingering will be criticised as much as notes or time; that is, counting out aloud; and, too, the teacher will never lose sight of a good position of hand, and a good touch; for it is not possible to play well without a good technique.

There is but one way to meet all of this, and that is to be self-critical of your own work and to never practice carelessly, but to do artistic work on every note played. Your ears and brain, heart and conscience must be active. It is wrong to play carelessly, and it surely is a matter to be conscientious over; careless practice is a waste of time, money and talent, and this is no small thing.

You must learn the difficult art of being severe with yourself. Spencer says: "In the supremacy of self-control consists one of the perfections of the ideal man." No habit is of more value than to at once be absorbed with the work before you; to make your will-power control thoughts, nerves and the members of the body, and to do this at once. While with the teacher it is of the utmost importance that you make it a rule for your-

self to never let anything the teacher says pass until you clearly understand it, and to never leave a passage of music until you know how to perform it correctly, although perhaps slowly.

Inattention is the pupil's worst foe. Give your teacher a keen attention and you will understand clearly and easily. The interest you exhibit will spur your teacher to his best work; your attention and interest is a gauge of the good he is doing you, so at once shut out everything from your mind but the matter in hand. Sir Isaac Newton said: If he had "made any discoveries it was owing more to patient attention than to any other talent." Genius, the wisest men have said, is but a superior capacity to concentrate and hold a fixed attention. Helvetius wrote: "Genius is nothing but a continued attention." Cuvier said: "It is the patience of sound intellect, when invincible, which truly constitutes genius." Chesterfield has said: "The power of applying one's attention, steady and undivided, to a single subject, is the sure work of superior genius." It would seem that anybody could train himself to show this mark of superior genius if he will.

Ask questions about your lessons from its beginning to its end, and see what you need to have further explained; such as the passages of hard time, or fingering, and be sure you know which are the hard passages and for what special point you are to practice them. How fast, or rather how slow, to play your études and pieces, and what effect you are to produce. If you clearly understand the Phrasing and Content, especially of the obscure passages. To learn how the piece is composed, fusing out its motives and phrases and the climax of each; the points of repose, cadences and periods. If thematic or lyrical, find its principal and secondary subjects, episodes, coda, and of what motives it is constructed. The kind of touch to use in each passage. Goethe has well said: "To understand one thing well is better than to know many things by halves."

Make yourself a regular interrogation point, but ask only sensible questions. Many exercises, études and pieces are given for a special purpose, and you are to be sure you know and have a clear conception of what this special purpose is and how it is best accomplished. If a new kind of touch or movement is taught, be careful that you know it perfectly and can do it correctly; get your teacher to give you several explanations of it until you have a clearly defined, sharply impressed ideal in your mind, and not a confused muddle of what and how to do, but an artistic ideal; and when you practice, work fully up to it, allowing no carelessness or mistake.

There is much self-satisfaction in knowing that you are doing good work, and this feeling is well worth cultivating. To recite a good lesson and to realize one is learning fast and well, is far pleasanter than a blundering lesson and the chagrin of knowing that you are making slow progress.

The more perfectly you understand your lesson, the more interest you will take in your music, and, therefore, the more pleasure, all of which will make you a rapid learner. There are too many poor musicians, and you should make up your mind whether you are simply going to be one of the ordinary performers, or one far above them. The charms and perfection of your ideal, while with your teacher, and how every moment's practice is governed by this ideal, will be the answer to which class you belong. The first step in attaining it is to, as soon as possible after the lesson is taken, play it over, bringing to mind every word of instruction your teacher gave you. You will have learned much when you know how to take a lesson, and that not all the work of the lesson hour belongs to the teacher.

The spirit of beauty is infinite, but our standard of beauty is finite, and ever capable of being elevated.—H. S. V.

TEACHING.—If we work upon marble it will perish; if we work upon brass, time will efface it; if we rear temples, they will crumble into dust; but if we work upon immortal minds, if we imbue them with principles, with the just fear of God and love to our fellow men, we engrave on those tablets something which will brighten to all eternity.

"WISDOM OF MANY."

No talent will be pure and correct if from the first lessons the teacher has not sought to inspire the taste for perfection; for without this taste, the pupil who attempts too difficult music is contented with a moderate degree of perfection, which is a fatal thing in the study of art.—*F. Le Couppey.*

The pedal is the *breath* of the piano. You can make a spiritual form of it so perfectly visible to your inward eye, that it seems as if you could almost hear it breathe. Deppe, unless he wishes the chord to be very brilliant, takes the pedal after the chord instead of simultaneously with it. This gives it a very ideal sound.—*Deppe-Fuy.*

Cultivate the spirit of liberality, that will allow you to admire and be instructed by all good and beauty. Strive to know other worlds than your own. "People live beyond mountains." There are those who are taught by paintings and poems, by statues and flowers. Be one of them; you will be a better musician thereby.—*Thomas Tapper.*

Say that only which you know is necessary, and which can be remembered at the time, and keep silent about those things which you know, for the time being, are unnecessary. This is the method of a true teacher.—*A. F. Hennes.*

Music is a shower-bath of the soul, washing away all that is impure.—*Schopenhauer.*

It is of the greatest importance that music students shall acquire a just and accurate understanding of the merits of the great composers and their different styles. The basis of this information must necessarily be acquired through reading, after which the student may continue his onward progress, and form his own opinions.—*A. F. Goodrich.*

An eminent master once said carelessly to a group of students: "My dear young friends, never kiss a woman or play a composer whom you do not love. Believe me, there will be no more warmth in the one than in the other, and you will wrong them both."—*E. B. Perry.*

Practicing a piece as a whole is like trying to level mountains by digging on their tops and in their valleys alike; so, while the mountain tops lower, the valleys sink, and at the end of a hundred years of this kind of work, their relative heights will be the same.—*Jeffers.*

It was determination that made Händel run after his father's coach, and thus became a musician; determination that made Schumann a transcendent composer, not an unknown lawyer; determination that made Elihu Burritt a scholar and benefactor, not an obscene blacksmith. Learn of these and see how carefully, patiently, hopefully they labored.—*Thomas Tapper.*

I would define classical music as such music as is universally recognized by cultured judges to be the best—music displaying a high order of talent and originality, rich in ideas, logically treated, and developed with masterly skill.—*T. V. Flagler.*

Music is almost all we have of heaven on earth.—*Addison.*

Apply yourself studiously, and you will be as skillful as I am.—*Back.*

True skill consists not in correcting, but in avoiding faults. But such an avoidance can be acquired only by a very slow and frequent practice.

Every key of Händel's harpsichord, by incessant practice, was hollowed like the bowl of a spoon.

You listen to an admired pianist, whose touch seems miraculous, and, as his fingers glide rapidly over the keys, you almost imagine that they are instinct with thought and feeling oozing from their tips, as if the soul had left its inner seat to descend into his hand. But on inquiry you learn that from the age of six or eight to manhood he sat on the piano stool from morning till night, practicing almost without interruption, except for meals and elementary instruction, and that incessant toil was the price of the skill which affects us like magic.

"I now feel more vividly than ever what a heavenly calling art is, and for this also I have to thank my

parents. Just when all else which ought to interest the mind appears repugnant and empty and insipid, the smallest real service to art lays hold of your inmost thoughts, leading you far away from town and country, and from earth itself; then it is indeed a blessing sent by God."—*Mendelssohn.*

"It is not his genius," old Zelter once said of Mendelssohn, "which surprises me and compels my admiration, for that was from God, and many others have the same" (thus spoke his attached teacher). "No; it is his incessant toil, his bee-like industry, his stern conscientiousness, his inflexibility toward himself, and his actual adoration of art. He will gain a name in everything he undertakes."

[For THE ETUDE.]

THE MUSICAL TASTE OF THE GENERAL PUBLIC.

BY EDWARD BAXTER PERRY.

It is not often that the general public receives a compliment from the professional musician; the too prevalent attitude being that of supercilious disdain on the one hand, and cold indifference, if not arrant ridicule, on the other. I therefore take this opportunity to pay one which is honest and justly earned.

I have had a large experience in concert work, from the New England coast to Dakota and Texas, and I have faced, I am sure, not seldom, as unmusical an audience as ever came together on American soil; unmusical in the mouth of sneering critics and by their own admission. But I have rarely met an individual, and never an assembly, of superior intelligence and culture, however devoid of strictly musical knowledge or talent, that failed to catch the spirit of a composition, if properly enunciated. And this brings us upon the first article in the creed of the idealists in music, concerning the dual nature of art, the body and the soul of music.

The first, its manifest form, though subtle and complex, is a material and tangible thing, appreciated by those who have trained their perceptions in this direction, who have some knowledge of music and familiarity with its laws; dependent therefore upon previous studies of the listener to be comprehended and enjoyed. It is a wholly artificial faculty, and one which can be acquired by any person with sufficient time and effort.

The soul of music, on the other hand—after all its better half—speaks instantly to every kindred soul in human tenement; and these are found quite as often among the masses unlearned in the art as among musical devotees.

I maintain, and my experience has proved, that no previous knowledge of music, no familiarity with its laws, no comprehension of its forms, is necessary for the keenest, fullest, most profound enjoyment of its inner mood and meaning. Given the artistic temperament, and a sensitive soul, and the *rapport* is instant and complete; and this is an inborn faculty, and, in its higher degrees, more rare and far more precious than the other.

I think if any artist were asked to point out the dozen persons among all his acquaintances and auditors, who were moved to the profoundest emotion and enthusiasm by his work, to whom he owed him the most of delight, he would select the twelve, if he were honest, not from among his brother musicians, sated with musical excesses, frequently wearied by long and hard application to the dry technicalities of the art, perhaps by habit too analytic of mood in this particular to be whole-souled in enjoyment; but he would find them among the so-called non-musical people of artistic temperament.

Alas, the professional musician too rarely has tears for a note of pathos, smiles for a witching grace of melody, bated breath in a dramatic climax, shivers and tinglings of the nerves for a passionate cadenza, bounding blood for the swinging rhythm of martial cadences. The tear as it rises is choked, the keen eye may be clear to observe with professional discrimination the peculiar manipulation of the keys by stroke or pressure, to produce the desired effect. The nerves are steady

through the storm, that the architecture of a climax may be duly perceived and enjoyed. In a word, the alert and trained intelligence stands with calm fingers on the riotous pulses of emotion, which, though unconsciously, though involuntarily, are still perforce by the pressure.

I have in mind a friend, a lawyer in the West, so wholly devoid of what is termed "ear for music," that he could not whistle the familiar melody of "Home, Sweet Home" and keep within a thousand miles of the pitch; and if he undertook to sing the scale, he would take the notes better-skelter throughout his entire range of voice, or perhaps sing the eight consecutively upon a single tone, and be none the wiser. He never took a music lesson in his life, does not know a fugue from a sonata, is sublimely indifferent on all matters of theme, development and coda; yet I would match his instinct to catch and assimilate the spiritual beauties of a composition against that of any interpretative and most creative artists. He is simply endowed with a rare artistic temperament, finely trained by a devotion which circumstances have allowed to the other arts, particularly poetry and sculpture; he is keenly sensitive to beauty in every form, and wherever it appears the electric spark of sympathy flashes in his soul, and his whole emotional and æsthetic nature is astir with life and aglow with vivid pleasure. And why not? Not all who feel the best in poetry know the difference between a dactyl and an anapest, or could even parse correctly a single verse.

I have cited an extreme instance, but I know there are many—and I am convinced there are more, persons of feeling and imagination but calling themselves unmusical, from lack of special knowledge or study of that art, who, given a composition instinct with life, and a performer who emphasizes that element, keeping form and technique subordinate, must astonish themselves and their friends by their keenness of insight and warmth of sympathy with the rarest essence of true music. And if these numerous and valuable recruits could be all added to the already avowed lovers and counsellors of music, what an army we should have mustered, and how nearly universal we should have made our art!

Let the interpretative artist look for appreciation of his technique, and the creative artist for admiration of his formal beauties among the students and professors of music, and if received, let each be assured that he is a fine mechanic. But let each look for the real test of the divinity of his gift, in his power to touch the emotions of his kind, not only to those with whom there is a beaten path from ear to heart, but among his peers in the ranks of all professions.

It is said, "there is more joy in heaven over one sinner that repenteth, than over ninety and nine just men that need no repentance." And there is, to my thinking, more honor to the artist, and should be more satisfaction, if he is earnestly devoted to his cause, in winning one recruit from the great masses of the non-musical public, in waking one soul to life and delight in the art, than in the finest analysis of his work from the most critical and commendatory of pens.

There are of course persons—it would be idle to deny it—who can never be won or awakened. But I think these will be almost always found to be alike insensible to poetry and to the other arts, to Nature's beauty, to love, to heroism, and to all the finer and nobler attributes of life and of humanity. Their brains are too dull, their emotions too feeble, their fancy too impotent ever to be impressed by any form of beauty. Let us hope they are few. Let us strive to make them fewer. It is only to such that music must be, in reality and forever, "a lost art."

The earning of money should not be the only end and aim of life, and I sincerely hope that all of you will learn very soon to draw the keenest pleasure from joys of living that are in no manner connected with wealth.—*Thomas Tapper.*

He that loveth a book will never want a faithful friend, a wholesome counsellor, a cheerful companion, an effectual comforter. By study, by reading, by thinking, one may immensely direct and pleasantly entertain himself, as in all weathers, so in all fortunes.—*Isaac Barrow.*

Questions and Answers.

Ques.—Will you please answer these few questions in *The Etude*, and oblige a subscriber?

1. How should I play to obtain a flowing style? and what is the meaning of *dolce*?

2. Accent. Is it right in three-four time to accent the first note in each measure, and to play the two remaining notes soft?

3. In Mason's Touch and Technique, is the first note in a group of two and four notes, with a slur above them accented; and how should they be played without the slurs?

4. In the accompanying example, is the first note accented, and should the note marked 3 be accented; and when a phrase extends through two, three or four measures, is the first note accented the same as if there were no slur indicating a phrase?

Ans.—1. A flowing style means a perfect legato, phrased in long phrases. Practice Mozart and the slow Mendelssohn Songs without Words, and think of a violin playing the melody. A flowing style is opposed to jerky style, interrupted by misleading accents, etc. *Dolce* means "sweetly."

2. It is right to accent the first note in the measure; but whether these or any of the remaining tones are to be produced softly depends upon the style of the piece. You have a wrong conception of accent, which is not a quantitative distinction between tones, but a difference in quality and intensity—not mere quantity.

3. There are no slurs of groups of four tones in Mason's Touch and Technique. There are in the old book, but they were merely conventional, and were accordingly omitted from this new work. All the slurs in this edition are to be observed. The phrases of two tones are begun with a light touch from the hand, and finished with a finger touch.

4. I regret to say that the example which, it would seem, originally accompanied this letter has been lost, for which reason I cannot say. The obligation to accent the first tone of a phrase is exactly the same as that of emphasizing the first word of a sentence—which is to say, none at all. Accent where the rhythm and the intensity of the thought requires it, and nowhere else. This is the whole story, and if you answer that you cannot tell where the thought is intended to be the most intense, I reply that this is exactly the same case as that of a reader who cannot tell which word of the sentence is the one where the idea culminates. Your education is defective, but all you have to do is to change your standpoint of study. Study for what there is in the music, and not for what the composer or the careless proof-reader may have wrapped around it in the way of slurs and things. A phrase of two tones begins with an accent under certain conditions, which I have formulated to the best of my ability in the first book of Phrasing; but this does not preclude another accent upon the very next tone.

W. S. B. M.

Ques.—If a grace note is written before an octave and tied to it, is the lower note struck a second time, or is this lower note held while striking the upper note?

Ans.—The lower note is struck but once. The ear hears first the lower and then the upper tone. C. W. L.

Ques.—1. What is the meaning of the figures in circles 1, 4, 0, and 0, 4, 1, the first being placed before the treble staff, the second before the bass; also the letter G, half way through the piece, with line passed through, between the two clefs? Above will be found in No. 1170, Collection Litolf, Harmonium Album for Cabinet Organ. As I use this in teaching I would like to know, for I can find nothing to explain, nor can I see any reason for it, unless they apply to stops and to great or small organs.

A. SUBSCRIBER.

Ans.—In the European harmonium the stops are numbered and not named, as in the American Reed Organ. The G means Grand Organ, a knob which draws all of the stops. American organs use a knee stop or swell, and the European an ordinary stop. The G with a mark or cancel through it, means take off Grand Organ. In some books, taking off a stop is indicated by the cancel mark through the figure inclosed in a circle, and in other works, by placing the figures in a square, while to draw the stop is indicated by inclosing the figure in a circle.

C. W. L.

Ques.—1. Will *The Etude* please tell me whether the tremolo should be played from the wrist, or with the forearm rotating?

2. Can you tell me of some wrist exercises or studies for young pupils—not octave studies? SUBSCRIBER.

Ans.—1. The wrist and hand must be loose, and the forearm in repose, or without nerve tension. A rapid movement is best, so fast as to give the impression of a continuous tone, rather than successive tones. The easiest and best way is by a very slight rotation of the forearm and wrist, combined with a slight independent vertical movement of the first and fifth fingers, these fingers to help out, as it were. As a general thing, a tremolo should be begun softly and crescendoed to half its duration and diminished to its finish.

2. In Goldbeck's wrist studies eight of the twelve are without octaves. They are in sixths and chords of three notes. C. W. L.

DEAR ETUDE:—Having taken your valuable Magazine two years, I wish to express my deep appreciation of the work you are accomplishing through its pages. I have received much information as regards the studies, etc., of the piano, but very little about the cabinet organ. I have taught music now some years, and have made a course of studies as I was able, from limited knowledge as to where I could get studies suitable for a five-octave organ, and suitable for a child's fingers and mind. If you can, please send me through *The Etude* columns a list of studies, and oblige a note teacher.

Ans.—Send for a graded course of study for the cabinet organ by M. S. Morris; price ten cents, Theodore Presser, Publisher. This little pamphlet contains a graded list of pieces and studies, with descriptions of the same. Prices and publishers indicated. From the many pieces described you will be able to select such as will meet your wants. C. W. L.

Editor of *THE ETUDE*:—Please answer the following questions:—

1. How can a pupil obtain independence of hands? I play the piece well with each hand, but when I put both hands together it makes a difference, and I have to stop occasionally.

2. Is it detrimental to have several books on harmony? Does it confuse a person to study more than one book?

3. Should the left hand receive more practice than the right? Suggest some good studies for the left hand.

T. H. M.

Ans.—1. Evidently you are studying pieces that are too hard for you. The difficult passages in any piece should be well learned separately, and not very much at single-hand practice. I require my pupils to find the difficult passages, and go over them many times slowly and accurately until they cease to be at all difficult. In that way the piece can be quickly learned, and the pupil will be able to play it through without stumbling or stopping.

2. It is my custom to use more than one book. There is some difference in nomenclature, but with a little study one can soon comprehend the author's idea. There is a distinct advantage in looking at a subject from different standpoints. Authors naturally look at a subject differently, and between them you will find something that will make the rules especially clear to you.

3. As a usual thing, No! A pupil who studies music of a good class has about as much melody work with the left hand as with the right, consequently the hands will be about evenly developed. I would suggest for a left-hand work, "Mason's Touch and Technique," or "Two-finger Exercises," and his treatment of the diminished seventh Arpeggio with accents.

C. W. L.

WORTHY OF COMMENT.

IS IT ECONOMICAL?

THE old adage, "Whatever is worth doing at all is worth doing well," never finds a more true application than in giving music lessons to a beginner. Mr. Louis Lombard says in an article recently published:—

"Patient practice goes for naught without artistic guidance. Place a gifted child with an incompetent music teacher and you destroy much that nature has done. No amount of genius and diligent study can obliterate bad precepts from the impressionable mind of youth. If you cannot give your child the best musical training give him none. Let his time and your money be devoted to a better purpose than the development of a musical nuisance."

"In the biography of the world's greatest musicians we learn that sound artistic principles and correct technical habits were imparted during childhood."

Just how it can be economy to employ a poor teacher to establish a series of bad habits of study and teach a set of false rules, and establish in the child wrong ideas and ways of work that stick to him with a terrible persistence, and then to pay a high price to a good teacher to help the child to unlearn these things, is what the present writer could never make out.

PUNCTUALITY.

The following is of such practical worth that we give it a place in this column, and would here add, that pupils and teachers should have regular hours for practice, and attend to them as regularly as they do to their hours for meals.

"It is astonishing how many people there are who neglect punctuality. Thousands have failed in life from this cause alone. It is not only a serious vice in itself, but it is the fruitful parent of numerous other vices, so that he who becomes the victim of it gets involved in toils from which it is almost impossible to escape. It makes the merchant wasteful of time, it saps the business reputation of the lawyer, and it injures the prospects of the mechanic, who might otherwise rise to fortune. In a word, there is not a profession nor a station in life, which is not liable to the canker of the destructive habit. Be punctual, if you would succeed."—*Indiana Baptist*.

The teacher's time being fully employed, makes it necessary for him to meet engagements; therefore, if the pupil is late at the lesson, it is hurried through at a loss to the pupil and with vexation to the teacher. Pupils should endeavor to be as prompt to begin their practice on time as they are to stop it at the tick of the clock.

MOTHERS AND MUSIC.

"As a man thinketh in his heart, so is he." Home influences on the child are the strongest of all, and to make these influences a power for good is the desire of every mother. A helpful hint will be found in the following:—

"A certain lady of refinement makes it a practice to purchase the works of the classical composers, in one of the many inexpensive editions; not that she may play them, for she does not play sufficiently well to interpret them, but that the young members of her household may become familiar with the names and works of the great musicians. She teaches them to use these volumes of sonatas, songs and symphonies, and shows them how to follow the music when they hear one or more of them at a concert. She does not take this care because she has in mind to make musicians of her little flock, but because they acquire in this way a fund of familiarity, interest and knowledge of and about the best music and musicians. There is also to be found in her home the books of famed authors, reproductions of classical paintings, photographs of cathedrals, statues, and famous buildings. All of these subjects, music, literature, painting, sculpture and architecture are made themes of everyday conversation. Children living in such an atmosphere acquire a bent of mind and a character-formation, the value of which cannot be expressed in words."—Thomas Tapper, in "Chats with Music Students."

The mind is ever active. It will think, therefore, give it some good thing, something pure and elevating, with which it can be occupied. A farmer in one of the Middle States had three sons that went to sea. He and the good mother could in no way see why it should have been so. A friend visiting them asked how long that picture of "A Shipwreck at Sea" had been on the walls of his sitting room. "Since we were first married," was the reply. "That spirited and boldly-drawn picture made your three sons seamen," said his friend.

No educational enthusiast has ever yet exaggerated the impressionability of the child, his capacity for the emotions which lie at the basis of all our moral life: Love, tenderness, sympathy, the desire of the approbation of others, veneration, nay, the spirit of sacrifice and even a certain dim presentiment of the harmonious play of the nobler feelings of human nature, are all ready, nay, longing, to be evoked into activity. Response is eager. It almost anticipates appeals. You have in these primary feelings the source of all spiritual life. Do not disturb them. Believe in them.—*Thomas Tapper*.

PATENT JANKO KEYBOARD.

This new keyboard consists of six rows of keys, placed one above the other. The most essential peculiarity of this arrangement is that each key can be struck on three different rows or banks, which are situated, as before remarked, one above the other, as on the organ. These keys are joined to a single piece of wood as shown in Fig. 1, and resemble a staircase or terrace.

The figure represents two octaves. Some of the keys have a black side through their centre. They correspond to the black keys of the ordinary keyboard. The three striped keys F sharp, G sharp, A sharp on the first bank (Fig. 1), and the two striped keys C sharp and D sharp on the second, are easily distinguishable. The keys are arranged so as to form whole tones; thus on the first row (Fig. 1), starting from the first key to the left, we have the tones C, D, E, F sharp, G sharp, A sharp, C, D, E, etc.; these tones follow each successively in the above order, on the first, third and fifth row throughout the keyboard. Starting from the first key to the left of Fig. 1 on the second row, we obtain the tones C sharp, D sharp, E sharp, F sharp, G sharp, A sharp, C sharp, D sharp, E sharp, etc.; these tones also follow the same order of succession in the second, fourth and sixth rows.

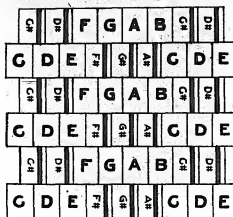


FIG. 1.

The chromatic scale is contained in any two rows. The advantages of the keyboard are many. By reason of the many rows the hand maintains a more natural position. The fingers are never in a wedged or cramped position, and one can select that fingering which is most natural.

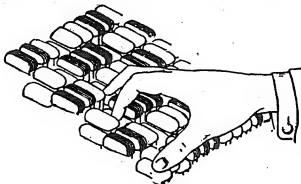


FIG. 2.

Fig. 2 represents the natural position of the hand and wrist in striking the chord C, E, G, C. Since the thumb is much shorter than the other fingers, it takes its position below them. Those who have studied the ordinary keyboard will remember that it is often difficult, and at times quite impossible, to execute certain passages strictly legato, especially in the case with arpeggios, extended chords, and passages of thirds, etc., etc. The passing under of the thumb in scales and arpeggios becomes on the new keyboard at once simple and easily accomplished. The keys of the improved keyboard do not lie perfectly horizontal, but are inclined somewhat toward the player. This could not be well shown in Fig. 1; it is more clearly represented in Fig. 2. The object of this arrangement is easily explained from a physical standpoint. Since the motion of the arm is never exactly vertical, but directed slightly from the player, it follows that great economy of power is obtained thereby. The slightly inclined position of the keys takes place precisely in the direction of the motion of the arm. This inclined tendency of the keys is an advantage; it enables the player to obtain that position of the wrist recommended by Liszt, without, however, necessitating any effort on the part of the player. The keyboard is in reality bent forward the wrist. Figs. 3 and 4 illustrate this position. The latter showing the position of the keys of the improved keyboard.

One of the most important advantages of the improved keyboard is that the hands can cross each other without interference. This is easily accomplished, since one hand may take an upper manual while the other hand manipulates the lower row.

Another evident advantage consists in the increase of span. It is now possible for the smallest hand to grasp with facility chords of the tenth and twelfth, conse-

quently all the works of ancient and modern writers are brought within reach of piano students, who hitherto found it extremely difficult to execute those works with-

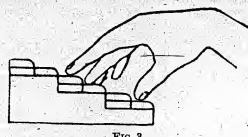


FIG. 3.

out great labor, and the loss of considerable patience. As before remarked, the fingers are never in a wedged or cramped position, as is often the case on the ordinary keyboard when a white key is struck on its rear

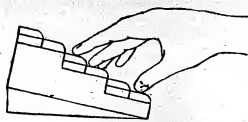


FIG. 4.

part between two black keys. Owing to the altered succession of longer and shorter keys, the space of one key in the octave is economized. The octave thereby is reduced in extent to six and one-half centimeters. It measures twelve centimeters on the ordinary keyboard. The spanning of extensive chords is so much facilitated thereby that many chords that could heretofore only be played as arpeggios can now very easily be simultaneously sounded, thus the "Harp" Etude of Chopin, op. 10, No. 11, can be executed as easily as if it were written within the octave. The lateral rounding of the keys obviates to a great extent the above-mentioned wedging between black keys, and greater surety in striking is obtained thereby. Figs. 5, 6 and 7 illustrate this.

The striking of a contiguous key is brought about by a slight lateral displacement of the finger. It will be noticed, however, that the liability of this occurrence is greater on the ordinary flat keys than on the improved round-keyed Claviatur. A striking feature of the new keyboard is the equality of fingering scales, thirds, sixths, arpeggios, or other technical figures. They are played in all keys with the same fingering. It is, therefore, necessary to learn but one scale, and one has at the same time acquired the remaining eleven. This rule holds good for any technical figure that can be imagined. Fig. 2 shows the position of the hand in striking the chord C, E, G, C. Fig. 8 represents the same chord by means of figures.

It will be seen after examining Fig. 8, that by placing the thumb on the first tone upward to the right of C, we have the foundation tone of the chord C sharp, E sharp, G sharp, C sharp, or, inharmonically, D flat, F flat, A flat, D flat. This transposition is clearly shown in Fig. 9.



FIG. 5.

FIG. 6.

FIG. 7.

It will be noticed in the above example of transposition that the hand and fingering in the new key remain the same. This relationship, as before remarked, holds good in every case of transposition, and those who are sometimes asked to transpose a composition will readily per-

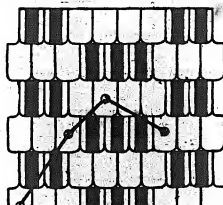


FIG. 8.

ceive the value of this system. A vast number of effects heretofore impossible can now be introduced into musical compositions.

A great many works originally written for four hands are now played with two.

A great number of Bach's most beautiful organ fugues are easily rendered on the new keyboard, including pedal part, as Janko's programmes attest. One out of the many beautiful effects only possible on the new keyboard is the

so-called *glissando-chromatic*. This effect is produced in single tones, thirds, sixths, octaves. Chords of the tenth and twelfth by gliding obliquely from one key to

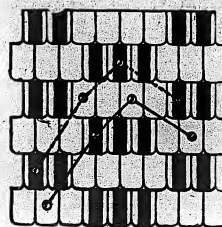


FIG. 9.

the other. This circumstance renders the binding of half tones possible; and this in polyphonic playing is of considerable value. A special system of notation for the new keyboard is not required. In learning the new keyboard it is merely necessary for the pupil to acquaint himself with the keys, and their position on the various rows. In order to signify in the adaptation of fingering of a composition, which row shall be employed, the following simple system has been adopted:—

The figures 1, 2, 3, 4, 5 designate the five fingers. Dots placed below or above them indicate that the lowest or highest row is to be employed.

1 2 3 4 5 — 1 2 3 4 5

In indicating the middle row, these dots are dispensed with, thus, 1 2 3 4 5. The player, however, is not limited in his selection of fingering to the above notation. He is at liberty, and will involuntarily select fingering that is the most natural. It is at the same time possible on the new keyboard to employ the same fingering indicated for the ordinary keyboard, and without necessitating an unnatural position of the hand or wrist. The writer has often been asked if an already acquired technique on the ordinary keyboard would not have to be undone, so to speak, and the fingers trained to suit the peculiarity of the new construction? Assuredly not! Experience in teaching advanced players of the ordinary keyboard proves quite the contrary.

A number of pianists of ability are now giving concerts with the Janko keyboard.

A number of large manufacturing are busy adapting new keyboards to existing instruments, and many new instruments are made with the improved keyboard.—*Edwin J. Dvorak in the American Musician.*

GIFT BOOKS FOR THE HOLIDAYS.

Among our many books there will be no difficulty in selecting suitable gift books for holiday presents and collections of music to meet the needs of your friends. "Musical Mosaics," by W. F. Gates; "Music and Culture," by Carl Merz, is beautifully bound; "Music Study at Home," by Margaret Harvey; "Piano Teaching," by F. Le Coupprey; "History of Pianoforte Music" and "Lessons in Musical History," by J. C. Fillmore; "Dictionary of Music" and "How to Understand Music," Vol. I and II, by W. S. B. Mathews; "Study of the Piano," by H. Parent; "The Musician," six volumes, by Ridley Prentice; "Whys and Wherefores of Music," by H. S. Vinings; "Chats with Music Students," by Thomas Tapper; "Sonatina Album," "Groves' Dictionary of Music and Musicians," in four large volumes, are all tastefully bound, and most desirable books for presentation.

We have just issued a descriptive catalogue of our music books, which will give detailed information about all of these works.

A FRIEND is a person with whom I may be sincere. Before him I may think aloud. I am arrived at last in the presence of a man so real and honest that I may drop these undermost garments of dissimulation, courtesy and second-thought, which men never put off, and may deal with the simplicity and wholeness with which one chemical atom meets another.—*Emerson.*

We begin this life with a time account. Time is the capital. We draw upon it continually, lessening the quantity with every passing moment. With this capital we pay for all we get, in minutes and hours. I want to think, to speak, must be paid for in this precious coin.—*Thomas Tapper.*

FOR TEACHERS AND PUPILS.

Teachers are human; quite so, at times. Pupils who desire to get all the benefit from a teacher should resort to policy at times. The teacher must be studied by the pupil, his characteristics, his temperament, his weakness, should be studied by the pupil. The pupil that approaches the teacher very timidly, and says, "I have a poor lesson to recite, say," will take the wind out of the teacher's sails at the very start, and an unprofitable lesson is generally the result.

A maiden lady, of the strong-minded order, engaged a term of lessons from Mr. —, of Boston. He has the habit of walking during the lesson, sometimes perambulating into the adjoining room. At the very first lesson the lady obliged Mr. — to sit down by her side. He said he heard every note as well as if he were by the instrument; his protests were of no avail, so he took his seat, as commanded. What an unwise proceeding! Actions of that kind will chill any interest a teacher might put forth. There are many ways in which a teacher's interest can be enlisted, and just as many by which it can be destroyed. The duties of pupil to teacher are bound to be studied and enforced, if good results are expected. An invitation to tea is not exactly a duty, but it will increase the teacher's lesson hour. The pupils will be flooded with information, if only a daisy is laid on the professor's table. A slight remembrance at holidays will gladden his heart the year round. Avoiding his peculiarities, yielding to his caprices, overlooking his shortcomings, and admiring his vanities, if done wisely and in good taste, play no little part in the pupil's advancement. Hence, while the teacher is employing every means to get the best work out of you, do you likewise with the teacher.

"How CAN A DULL PUPIL BE BRIGHTENED UP?"—In the first place find out *why* he is dull. If it is because he dislikes the instrument which he is learning to play, your first step should be to try to make him like it. In carrying out your purpose, give him a brief history of its origin, naming one or two of the most famous makers, also some who have risen to greatness as performers, relating little anecdotes concerning them, etc.

A pupil may be dull only in one particular branch of music which he is learning. He may, for instance, improve but slowly on the violin because he hates it, but give him a piano instead and note the change in his progress, or *vice versa*. If a pupil be really dull—I mean by that unmusical, having only an ordinary ear for time and tone, and is one obliged to be by his teacher, on the violin—I pity him. In this case of dullness, the "brightening up" process will probably be slow, if sure.

There can be no unvarying recipe given, I think, as each case of dullness has its own peculiarity; but still, on general principles, I would advise you in your lessons to talk cheerfully, brightly, encourage where possible; praise frequently; dull pupils need this stimulus often where bright ones would be harried by its too frequent use. Encourage questions; compel a clearly put question, that the pupil may understand his own idea, then answer as clearly and in as few words as possible.

If he becomes sleepy over his lesson let him rest a moment while you relate some laughable anecdote—something pertaining to the lesson, if possible—then let him begin again. Don't give him too long lessons to learn; make them interesting and varied; introduce some pieces for violin and piano as soon as he can play them, insisting upon the regular practice of his more technical studies as well. Teach him that as much depends on *quality* as *quantity* in practice. Strive to interest him in his work, and in his teacher. If he likes and respects his teacher he will improve very much faster than if he does not. Shun the wretched habit of self-correction. Illustration is valuable, that is, if nicely presented. I will close with a quotation from a lecture on the "Art of Teaching," given by one of our most eminent teachers:—

"Don't make a complex a thing that is *simple*! Be in earnest; faithful to students; study their dispositions. Be a good model. Be a performer as well as a teacher; if not, you may be able to point out the way, but cannot lead."—M. G. O.

FALSE ECONOMY.—There is an idea prevalent that it matters very little whether the teacher for the piano is a thorough musician or not, if only beginners are in the class. Many persons cannot understand why a music teacher should be thorough in his art, any more than a teacher of the alphabet should be an educated person.

At first glance the mere appearance of possibility in the idea; but when we take into consideration that music is an art as well as a science, and habits are imperceptibly formed in the art skill, while the scientific part is being acquired, it is plain to see that a thorough teacher is as much required for a beginner as a more advanced pupil. It takes time to perceive and detect the first tendency of an evil habit, and this only can be done, we claim, by a good musical scholar, not a

mere tyro. But some may say, Suppose a child has acquired some false methods of playing at the outset, can't they be easily eradicated when the scholar has advanced so far as to require a more learned, and *par consequens* a more expensive teacher? Economy, of course, is at the foundation of reasoning, but a little reflection will prove that it is false economy.

A habit is that which we do from long custom without thinking of what we are doing, hence it is easy to see how difficult it must be to correct evil habits, and how long must be the process.—D. C. A.

"What is your secret of success?" asked a lady of Turner, the distinguished painter. He replied: "I have no secret, madam, but hard work."

Says Dr. Arnold: "The difference between one boy and another is not so much in talent as in energy."

"Nothing," says Reynolds, "is denied well-directed labor, and nothing is to be attained without it."

"Excellence in any department," says Johnson, "can be obtained only in labor of a lifetime; and it is not to be purchased at a lesser price."

"There is but one method," says Sydney Smith, "and that is hard labor; and a man that will not pay that price for distinction had better at once dedicate himself to the pursuit of the fox."

"Step by step," reads the French proverb, "one goes very far."

"Nothing," says Mirabeau, "is impossible to the man who can will." "Is that necessary?" "That shall be." "This is the only law of success."

MUSIC AND MONEY.—Music teachers, who are worthy of the name, make as much money by teaching as the workers in any other profession can.

Many a man in business for himself does not clear as much money in a year as plenty of hard-working competent music teachers do.

It is only the lazy, shiftless, incompetent, so-called teachers of music who try to live on the air alone, who bring public odium on a comparatively lucrative profession.

The possession of talent is nothing unless it is accompanied by that energy and industry which gives it a place in the busy world. It stands to reason, that to secure success in life, the musician, whether teacher or artist, must be a man and cultivate money-earning talent like other men.

"Artists" must learn to take practical views of art life. Whether they are willing or not, the world will force them to learn the hard lesson of life.

There are musicians who make plenty of money, but do not know how to take care of it. This is their fault, yet ignorant people blame the profession for it.

Whenever you hear of a music teacher being poor through his profession, you may rest assured that there are a number of good reasons why he ought to be rich by it.

There is honest money to be got out of any business or profession, if you only learn how to get it out.

When the student has gone through the more elementary studies, there still lies before him an immense tract of undiscovered country. He may be likened to a traveler who, after a long and weary journey spent in overcoming difficult obstacles, suddenly comes to a place from whence he sees fresh mountains rise before his view. True, he has mastered the works of Bertini and Cramer, and Moscheles; but of what avail does it seem when the giant forms of Liszt and Chopin are seen looming through the mist?

I remember one child, about fifteen or sixteen, who came to me and devoted to me all her spare time, wonderful precocity, and upon whom I spent much labor; I am almost ashamed to say how much, for had I made out my bill for the extra time given outside of lessons and uncharged for, it would, I fear, have amounted to more than the bill proper. I went to her house frequently to superintend her practice, and gave her frequent extra lessons at my own rooms. I never dreamed of charging for this earnest, faithful work. I cannot help laughing now, as I recall the effusive greetings of the girl's mother as she came to the door to "see me out" with: "Any time, Professor; any time just come over. We will all be so glad to have you with us. Ella can always be spared for you to show her about the music. Just come whenever you can."

Well, I can laugh at it now, for I was just fool enough to be tickled with the "professor," and to accept the lady's invitation, as indicated in her tone and manner, *i. e.*, she was doing me a great favor and kindness by allowing me to devote extra time to her daughter. "Oh, yes; Ella could be spared any time!"

Let me warn all young teachers to beware of like superstitious enthusiasm, for it is wrong in principle, and generally ends in "vanity and vexation of spirit."

TESTIMONIALS.

The copy of Dr. Karl Mera's "Music and Culture" has been examined; it is truly a most excellent work. From the terse maxims to his lectures on *Zesthetische Philosophie* one is benefited and instructed. S. A. WOLFF.

Received Mathews' "Phrasing Introductory," and am so delighted with it, I will say that, although a young musician, I have thrice given up trying to teach beginners at all, because of the great difficulty of filling in first-class and interesting work between "Emery's Foundation Studies" and third work.

It seems, to-day, as though this great difficulty was entirely removed by the appearance of this very fine and pleasing work of Mathews', with other new works and valuable literature recently published, making music teaching comparatively easy. MRS. GEO. B. GATES.

I cannot express the feeling. I have about THE ETUDE. I have been benefited fifty times more than the small sum I paid for the volume, and any single number is worth the price of the whole year. T. J. RICKART.

Let me thank you for receipt of the works, "Studies in Melody Playing," by Hamilton Macdonald, and "Studies in Phrasing," by W. S. B. Mathews. I think they are both works of great value, and no words will express my appreciation of them. MRS. A. J. WEST.

"Studies in Melody Playing," by Hamilton C. Macdonald, received. I can see it will save a deal of work of value in the phrasing, expression and pedaling marking are simply perfect. EMMA HOLMES.

"Chats with Music Students" contains advice worth more than money to the earnest student. HERBERT A. ROEHNER.

History, geography, mythology, literature, have all called games to their aid in making themselves familiar to young people; and now music follows in their wake. Theo. Presser, 1704 Chestnut Street, Philadelphia, is the sole agent in the United States for Hofer's musical game, *ALLGEMEINE*, a game which we have examined with no little interest. It consists of fifty cards, each printed with a musical staff and a single note. The notes are of the various values, prefaced by the different signatures and time-marks. Ten games can be played with the cards, games which will interest persons of all ages, and degrees of musical proficiency. Here one can learn the names of notes, the value of notes, rests, varieties of time, and the key in which the piece is written. Full instructions accompany the game, which sells for fifty cents. We recommend it to a place in the lists of Christmas presents for the children. EXCHANGE.

Says the Boston *Musical Herald* of "Musical Mosaics," edited by W. F. Gates:—

The average student of music, to whom a large library is inaccessible, will appreciate the value of this well-indexed collection of thought-crystals. Their compilation must have been a no less delightful than meritorious task. We can heartily commend the work. To put into circulation the wisdom of the wise is to enrich the intellectual life and to augment the efficiency of every teacher and pupil and materially lessen the profitless expenditure of effort.

The "Studies in Melody Playing," by Macdonald, I find to be just what I need. MRS. FRANK OLMSTED.

MA. W. F. GATES.

Allow me to express to you my appreciative thanks for the genuine interest and pleasure afforded me by your excellent compilation, entitled "Musical Mosaics." It contains the cream of the century's best thought on musical topics. Like cream, it is pure, undiluted nutriment, best taken at odd moments of leisure, and should be kept conveniently at hand for this purpose. Every page is replete with suggestions, fancies, truths, with helpful and inspiring ideas, tersely and forcibly expressed. I shall take delight in recommending the book in the strongest terms to musical acquaintances wherever occasion serves. EDWARD BAXTER FERRY.

Am in receipt of the book entitled, "Chats with Music Students," by Tapper, and must say that I am more than pleased. The book is thoroughly helpful in every way and full of good things, which will inspire every student of music with renewed hope and determination.

It is more than a "chat," it is an inspiration. We bespeak for the book great popularity.

MRS. T. A. EDWARDS.

I have just finished reading "Chats with Music Students," by Thos. Tapper.

According to my custom, I began marking what most interested me; it soon became a question with me what *not* to mark.

The work is a gem; helpful and encouraging, it should find a place in every one's library; for it is as good for those to read who are not musicians as for those who are; its rules apply to all branches helpfully.

S. A. H. HIGHTSMAN.

May Queen.

Mai-Königin.

Gavotte.

RICHARD GOERDELER.

PIANO.

The musical score is written for piano in 2/4 time, key of D major. It consists of four systems of music. The first system begins with a piano (p) dynamic, followed by a mezzo-forte (mf) section, and ends with a piano (p) dynamic. The second system features intricate fingerings (1-5, 1-4) and a mezzo-forte (mf) dynamic. The third system includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The fourth system features a forte (f) dynamic and a piano (p) dynamic. The score is written for piano with treble and bass staves.



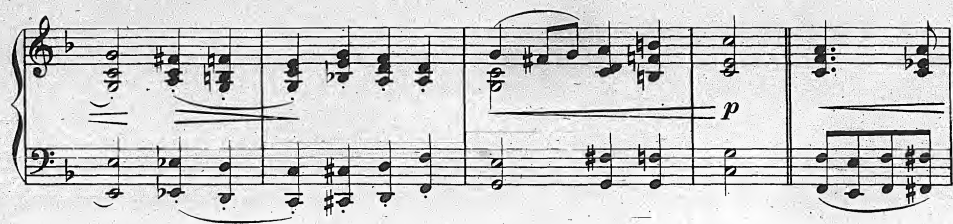
May Queen.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic in the bass clef, featuring a series of chords and a melodic line. The treble clef part starts with a piano (*p*) dynamic, featuring a series of chords. The system concludes with a piano (*p*) dynamic in the treble clef.

The second system of musical notation continues the piece. It begins with a forte (*f*) dynamic in the bass clef, followed by a piano (*p*) dynamic in the treble clef. The system concludes with a piano (*p*) dynamic in the bass clef.

The third system of musical notation continues the piece. It begins with a piano (*p*) dynamic in the bass clef, followed by a mezzo-forte (*mf*) dynamic in the treble clef, and then a piano (*p*) dynamic in the bass clef. The system concludes with a piano (*p*) dynamic in the treble clef.

The fourth system of musical notation concludes the piece. It begins with a piano (*p*) dynamic in the bass clef, followed by a mezzo-forte (*mf*) dynamic in the treble clef, and then a piano (*p*) dynamic in the bass clef. The system concludes with a piano (*p*) dynamic in the treble clef.



Dance Impromptu.

Animato.

A. H. RICE.

PIANO.

p *ben marcato*

poco rall.

a tempo

cresc.

 f \mathbb{F}

Vivace.

The musical score is written for piano and bass. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Vivace." The first system shows the piano part with a *p* (piano) dynamic and the bass part with a *mf* (mezzo-forte) dynamic. The second system continues the piano part with a *p* dynamic. The third system features a *p* dynamic in the piano part. The fourth system shows the piano part with a *p* dynamic and the bass part with a *f* (forte) dynamic. The fifth system concludes with a *f* dynamic in the piano part and a *f* dynamic in the bass part. The score includes various musical notations such as slurs, ties, and fingerings (1-5) for the piano part, and chords and single notes for the bass part.

Dance Impromptu.



Dance Impromptu.

a tempo

poco rit.

cresc. *f* *sf* *ben marcato*

a tempo

poco rit.

a tempo

poco rit. *ff*

Dance Impromptu.

On the Meadow.

Auf der Wiese.

Moderato. (♩ = 80)

Revised and fingered by H. C. MACDOUGALL.

PIANO.

p Il basso leggiero

The musical score is written for piano and consists of four systems of music. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is Moderato, with a quarter note equal to 80 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a piano (p) dynamic and the instruction 'Il basso leggiero'. The second system continues the melody and accompaniment. The third system introduces a 'ten' (tension) marking and a mezzo-forte (mf) dynamic. The fourth system concludes with a mezzo-forte (mf) dynamic and a piano (p) marking at the end of the piece. The bass line is marked with 'Ped.' and asterisks, indicating pedaling points.

On the Meadow.

Copyright 1890 by Theodore Fresser.

8 *ten.* *f* *ten.* *poco a*

poco dim.

p subito *ten.* *

ten. *

ten. *ten.* *

On the Meadow.

Cantabile.

First system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *p* (piano) in the bass staff. Tempo: *rit.* (ritardando) in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *ritard.* (ritardando) in the treble staff, *ten.* (tenu) in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *a tempo* in the treble staff, *p* (piano) in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *espressivo* (expressive) in the treble staff, *cresc.* (crescendo) in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics: *p Il basso leggiero* (piano, the bass is light) in the treble staff, *no.* (no) in the bass staff.

On the Meadow.

The musical score is written for piano in G major (one sharp). It consists of five systems of music, each with a treble and bass staff.

 System 1: Treble staff has a melodic line with slurs and ties. Bass staff has chords.

 System 2: Treble staff has a melodic line. Bass staff has chords. The instruction "Con brio." appears above the treble staff, and "mf" appears below the bass staff.

 System 3: Treble staff has a melodic line. Bass staff has chords.

 System 4: Treble staff has a melodic line. Bass staff has chords.

 System 5: Treble staff has a melodic line. Bass staff has chords. The instruction "f" appears below the bass staff. "ritard." appears above the treble staff. "a tempo" appears above the treble staff. "ff" appears below the bass staff.

On the Meadow.

Idylle.

Moderato animato.

F. W. KLUPPELBERG.

PIANO.

p. dolce marcando cresc.

decresc. ritard.

mf

Idylle.

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First system of musical notation for piano, measures 1-5. The key signature is two sharps (F# and C#). The music features a melody in the right hand and a bass line in the left hand. Fingerings are indicated by numbers 1-5. A dynamic marking *p* (piano) is present in measure 4. The tempo/mood marking *MOTIVATOSO* is written above the staff in measure 5. An ossia line is shown below the main staff, starting in measure 3.

Second system of musical notation for piano, measures 6-10. The music continues with the same melodic and bass patterns. Fingerings are clearly marked throughout the system.

Third system of musical notation for piano, measures 11-15. The tempo/mood marking *ritard.* (ritardando) appears in measure 11. The marking *con fermezza* (with firmness) appears in measure 12. The marking *con leggerezza* (with lightness) appears in measure 15. The music shows a change in texture and dynamics.

Fourth system of musical notation for piano, measures 16-20. The music continues with complex melodic lines and bass accompaniment. An ossia line is shown below the main staff, starting in measure 17.

Idylle.

giocoso e leggiero

malinconico

Ossia.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The middle staff is in treble clef and contains a series of eighth notes, also with fingerings. The bottom staff is in bass clef and contains a series of eighth notes, with fingerings. The system concludes with a *ritard.* marking.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth notes, with fingerings. The middle staff is in treble clef and contains a series of eighth notes, with fingerings. The bottom staff is in bass clef and contains a series of eighth notes, with fingerings. The system concludes with a *p dolcissimo* marking.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth notes, with fingerings. The middle staff is in treble clef and contains a series of eighth notes, with fingerings. The bottom staff is in bass clef and contains a series of eighth notes, with fingerings.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth notes, with fingerings. The middle staff is in treble clef and contains a series of eighth notes, with fingerings. The bottom staff is in bass clef and contains a series of eighth notes, with fingerings. The system concludes with a *ritard. e morendo* marking.

Idylle.

PUBLISHER'S NOTES.

Save money by sending to this office for the Papers and Magazines that you wish to take this year. See list and prices in another column.

The editor of *THE ETUDE* is a practical music teacher of wide and successful experience, and can thus meet the needs of our readers from knowing their daily wants. In the Editorial Notes, and the "Worthy of Comment" Department, he gives valuable hints for teachers and students. He, also, through an extensive correspondence, is having special, practical articles written for *THE ETUDE*,—articles to give needed help and inspiration to pupils, as well as teachers. In fact, *THE ETUDE* is fully alive to all that can in the best way be a help to its readers. Get your friends to subscribe. Send us a list of addresses of those who would be likely to take *THE ETUDE*, and we will send sample copies.

Important improvements are contemplated in *THE ETUDE* whenever its list of subscribers is large enough to warrant it. Our readers can help make *THE ETUDE* still more valuable and helpful to themselves if they will induce their friends to become subscribers. Or, you can send us the addresses of those who would be likely to take it, and we will send them sample copies.

THE ETUDE is a magazine for progressive teachers, ambitious students, and earnest amateurs. Teachers should have every promising pupil read *THE ETUDE*, for it is the universal testimony that pupils who read this magazine soon become enthusiastic in their work and far excel all previous acquisitions. *THE ETUDE* leads them to become musicians, not dabblers, and to continue their studies till they are proficient.

It may interest those who are not regular subscribers of this magazine to see what it has given to its readers the past year; therefore we will call attention to the table of contents, found on another page. We hope to advance the coming year, and to have you for one of our regular subscribers. In fact, we mean to make *THE ETUDE* so valuable and helpful, that you cannot afford to do without it.

We have in the hands of the printer, a new Reed Organ Method by Chas. W. Landon; a method that is superior in many practical points to those generally in use.

It is carefully graded, no difficulties appearing until they are prepared for by the preceding pieces. Every new idea or thing is fully, clearly and concisely explained and illustrated. Not only how to do a thing is shown, but the whys and wherefores are given. The book has no dry and uninteresting pieces. Every piece is especially arranged for the REED ORGAN; they are not Piano music, nor are they Pipe organ pieces. Furthermore, the pieces are arranged to bring out the best effects that the reed organ is capable of so finely giving. In short, this book treats the reed organ as a REED ORGAN, the music all being arranged on that basis. Many new and charming effects are thus shown. Every piece is fully and completely annotated, fingered intelligently, effectively phrased, and the expression indicated. The theory of phrasing and expression is thus taught. The "Reed Organ Touch" is taught, a hitherto neglected feature in the study of this favorite instrument. Touch, as here taught, makes the player far superior to the ordinary performer on this instrument. He will have none of the lifeless and dragging style, or lack of style, that is so common, but, on the contrary, his playing will be full of vivacity, snap and life, and withal, effectively expressive. The left hand is especially developed. Every feature of technic is unfolded by beautiful pieces, thus doing away with a long series of dry and taste-destroying exercises. Scales and arpeggios are presented interestingly, and for a practical purpose, thus appealing to the pupil's ambition. Mason's "Touch and Technic" is applied to the development of a fine reed organ touch.

The Wrist Touch is especially taught and practically applied, and its almost constant use in reed organ music pointed out and put in daily practice. In the early lessons the pupil has writing lessons, in writing notes for learning their time values, and in constructing scales etc., etc. The staccato touch for accompaniments is particularly and fully employed in daily practice, but not to the neglect of a true legato in melody playing. The Italian words of expression are defined and phonetically pronounced. In the selection of pieces, the refinement of taste was a first consideration, and all kinds of taste are provided for, yet every piece is decidedly interesting and beautiful, thus not only tending to a refined taste, but also to an ever-increasing skill, both in technic and style. There is a thorough system of daily reviews, and this is made one of the most effective points of the method, for the pieces are all musical, even the easiest being arranged to make them interesting to a good player; and by this system of reviews, the pupil gains that facility of style only attainable by long familiarity with the best music. The selections of music are such as the pupil will not soon become tired of, and he is pointed to the bringing out of those beauties of a piece that can be done only in extended work on a piece, after it "is learned," so to speak; in other words, he is taught to play into a piece rather than over it. Every page is full of helpful hints and suggestions, that inspire the pupil to superior work and to be something more than an ordinary performer. Last, but not least, the book is by a teacher of wide and extended experience, who has made a special study of the reed organ and its capabilities for the last fifteen years with the idea of issuing a method that should be equal to the capacities of this popular instrument; therefore, it is an eminently practical method.

We will, as usual with works of particular merit, offer to those who send us cash in advance of publication the work at 50 cents, *POSTPAID*. It will retail at \$1.50 to \$2.00 when published. We withhold the privilege of withdrawing this offer at any time.

The works of Mendelssohn have never been more popular than at the present time. Every teacher should possess at least his complete piano works. While abroad we found a very acceptable edition which we will furnish at an extremely low price to those who send cash with the order. They are in four volumes, which we will send in *octavo form, postpaid, for \$1.00, and sheet music size for \$1.50*. The concertos come in an extra volume which we will furnish for 40 cents. This edition is called "Edition De Luxe," it is very accurately engraved and finely fingered. We will send our order abroad the 15th of January, and this offer will close at that time, as we will import only as many as we have advanced orders for by that time. The orders must be in at no later date than the 14th of January. Cash must accompany order to be of avail.

Groves' Dictionary has been issued in a new style, and a fifth volume has been added, in the form of an index to the four volumes; this index can be had separately for \$2.50. The work has been republished in a much more attractive style. It is bound in handsome brown cloth with gilt tops, which are especially suitable for holiday presents. The whole five volumes are put up in a box and are sold only in sets. We will send the complete set for \$19.00, as per advertisement in another part of the journal. This price is exceedingly low; it is the price to dealers; and these discounts are for cash only. Not a more handsome present of Musical Works can be made than these five volumes of Groves' Dictionary.

The reception of Dr. Karl Merz's work, "Music and Culture," has been most cordial with the musical profession; the volume is an entirely new and valuable one to musical literature. It contains the best thoughts of this musical thinker. The press and profession everywhere have been sending in most glowing accounts of this work. It makes a very handsome Christmas present either to a teacher or pupil. The Table of Contents will be found in the advertisement in another part of the journal.

We have just received another shipment of Metronomes from Europe. The special offer we made for Metronomes during the summer exhausted the first shipment. We have now a new supply for our patrons. The article in this issue by A. R. Parsons, will throw light on the value of the Metronome in piano practice. There are three uses for the Metronome in music; the first and most important is to indicate the tempo of the composition; the next is to steady the playing, the simple five-finger exercises can be practiced with considerable more steadiness and exhilaration with the Metronome, and lastly the acquiring of velocity, which is fully explained in Mr. Parsons's article.

The McKinley bill has somewhat increased the import duties of these instruments and we cannot now furnish them quite so low as formerly. We will, however, send to our patrons a Metronome without bell at \$3.50, and with bell \$5.00, *express not paid*. This offer is made with the understanding that should the present shipment be exhausted, our patrons will have to wait until a new lot is imported from Europe. We can only make these prices by importing them in large quantities from Europe. The Metronome makes a splendid Christmas present for a teacher, pupil or music lover.

We have under preparation a volume of Mendelssohn's Songs Without Words. This edition will surpass any edition in existence. The work of preparation will be done by Mr. C. B. Cady; a complete analysis of each number will be given; the most undesirable ones will be eliminated. There is scarcely any one who plays all the Songs Without Words. This edition will be graded and copiously annotated. The selection has been made by Messrs. Wm. H. Sherwood and W. S. B. Mathews. Everything will be done to make this edition acceptable to the profession. It will be sold to those who will send orders in advance for *only 40 cents postpaid*, if cash is sent with the order. It would be well for teachers to order quite a number of this volume, as it can always be used for teaching purposes. Of course as soon as the work appears this offer will be withdrawn and the work can then only be had at the regular market price. We think that in no case has any one been disappointed with our special offers. We make it a point not to offer anything but what is good and at an exceedingly low price. In this way we mean to maintain the confidence of the profession. Teachers can be assured that everything offered in this column is of unusual merit, and it is well for our subscribers to read over, every month, the Publisher's Notes.

The selection of Heller's Studies will be issued some time in December. This will complete the special offer made during the summer, with the exception of "The Normal Course of Piano Technique," which will not be finished until some time in the early part of the year, owing to the pressure of work at the printer's. The work has been in unfinished state for many months. We ask the indulgence of our patrons for a short time.

There has been a demand for the selection from Von Billow's edition of Cramer's Pianoforte Studies. The present complete edition sells for \$2.50 and \$3.00, retail. Much of the material in the complete edition could be eliminated without injury to its technical value. We have, therefore, under preparation a selection of the best of Von Billow's edition, which will be bound in one volume in very neat style, and will be ready for delivery by the first of January. Those who will send us an order with cash in advance can procure copies at 50 cents each, *postpaid*. This is an exceptional offer, and all teachers should avail themselves of it. The offer will be positively withdrawn by the first of January. Cash must accompany order.

Be but faithful, that is all.—CLOUGH.

It is more noble to make yourself great than to be born so.

Our grand business is, not to see what lies dimly at a distance, but to do what lies clearly at hand.—CHARLEY.

He who pretends to know everything proves that he knows nothing.—L. B. BAILLY.

THE LIBERATION OF THE RING FINGER.

BY S. N. PENFIELD.

The operation which passes by this name is, of late, attracting a good deal of attention in THE ETUDE and teaching circles, and has many advocates. It is, moreover, advised and recommended by some pianists, more or less prominent, who have undergone the operation. Of late, a number of newspaper articles have appeared, warmly advocating it, and, indeed, we may almost call it a fashion or a fad, according to the standpoint from which we view it. The undersigned does not agree with these worthy people as to the importance or usefulness of the process. There is no new idea, invention, discovery, short method, or royal road, so-called, which does not find its enthusiastic adherents, who are sure they have the panacea to cure all human ills, and who look with pity and impatience upon all others who do not directly fall in with the new order of things. Enthusiasm is, indeed, admirable, and improvements are always in order; but when we come to apply St. Paul's maxim in two movements, "Prove all things, hold fast that which is good," we shall find life too short to get to the finale of the first movement. Fortunately, in this case, the proving has been done by others sufficiently for us to formulate results.

The term "liberation" sounds attractive, and doubtless helps to make converts to the process under consideration; and, in one sense, the term is properly applied. The ligament confining the ring finger and contracting its freedom of movement certainly exists, as any one may discover by placing the extremities of the fingers on a keyboard or table and attempting to lift the fourth or ring finger while holding the others down. One would suppose it an easy thing, but the attempt proves it to be surprisingly difficult. This ligament can be readily cut, after which operation the finger is frequently lifted higher than before. Also, in some cases, the distance spanned by the thumb and little finger is increased. Why, not, then, advise and urge every one to undergo this piece of surgery?

In the first place, then, this ligament was placed in the hand by an all-wise Creator for a useful purpose, namely, to support and strengthen the outer or weak side of the hand for manual labor and the general battle of life. Now, although manual labor as such is abjured by the pianist, he encounters plenty of modern music which taxes all the strength and resources of the hand.

In the second place, the operation is not necessary for fine piano playing. The world has gotten on without it for all these centuries, and has not lacked for pianists, and very fine ones. The best pianists of to-day, and possessed of the most even and liquid technique, know nothing personally of it.

They have met and conquered a variety of difficulties, and among them this of the ring finger.

Recognizing certain things as essential to be accomplished, they have simply accomplished them.

Free and elastic movement of all the fingers is attained only by closest attention and unremitting practice.

Indeed, the fourth finger is frequently brought by patient exercise to rise as high above the hand level as the second, and this even in unpromising hands.

This, as all other finger training, is specially facilitated by apparatus such as the technicon.

And, after all, we must not lose sight of the fact that the piano is played by striking the fingers downward with the flexor muscles, unless we prefer the method with which Mocheaus used occasionally to astonish his pupils, viz., inverting the hands and playing with the finger joints. Evidently, the lifting of the finger upward is only that we may the better strike it downward. To this end, it is really not essential that any finger should lift very high. No better or stronger stroke is secured by doing so. A gymnast may run some twelve feet to acquire the force and spring for jumping over a rope four feet high.

He will run no farther to jump one five feet or even to jump over a house. One inch from the key is ordinarily enough for lifting any finger-tip, while the others press

down their keys, or one inch and a half with the others free; and this may be attained through judicious practice by any ring finger where the hand is otherwise flexible enough to succeed in piano playing.

A surgical operation upon a hand that must be severely taxed in playing is always and in each case an experiment. In some cases it succeeds, and these are the cases that are paraded and quoted to us, while the failures are kept in the background; for no one likes to acknowledge himself fooled.

The hand that is strongly built and naturally flexible does not need the operation; and if it is undergone, it quickly recovers its strength and elasticity. The hand that is stiff and weak, and perhaps slightly malformed, does not recover readily from the shock, and is not thereafter as free and confident in its touch. This is most noteworthy in hands where the octave reach is difficult. The stretch may be slightly increased, but the strength and confidence of touch are apt to be diminished. When playing before an audience, a pianist can never spare or favor himself. Therefore, he should always, or his teacher for him, select pieces entirely within his capability and his reach.

Strong octaves and full chords should only be attempted by hands with good span and strength; otherwise, the hand may be lamed for life.

If, then, this surgical operation is not necessary for some hands, and is risky for others, we had certainly better treat it as did the Priest and Levite the unfortunate traveler from Jerusalem to Jericho, viz., pass by on the other side.

II.—PROBLEMS OF MUSIC TEACHING.

BY J. C. FILLMORE.

THE problem which the music-teacher, remote from great musical centres, has to solve is rendered still more difficult by the fact that the great majority of his young pupils already have their time and strength fully occupied by the demands of their common-school education. The public schools are planned (at least, in Wisconsin) to take up the whole available strength of the children and youths who attend them, with little or no remainder for any outside work, such as the study of music. And school principals are loath to make any concessions whatever for the purpose of musical education.

The necessity for economizing time and strength and of disposing of both to the best possible advantage, therefore, becomes imperative and overwhelming. What, then, shall the music-teacher do? Given a pupil who can practice not more than an hour a day (I have one gifted child in my school who can only get half an hour), shall he require her to put that in on scales, five-finger exercises, études, such as those of Bertini, Huenten, et id omne genus, Sonatinas by Clementi, Kuhlau, etc., and all other dry bones of music; or is there a better way? The former used to be the plan in Leipzig, twenty-five years ago, to my personal knowledge. But it is entirely safe to say, that any teacher who pursues that course in Milwaukee to-day, not to say in Oshkosh or Kalamazoo, will fail of accomplishing any results worth speaking of.

What doth it profit a pupil to be able to play all the scales correctly, and a dozen books of Bertini, Czerny, Cramer, Clementi and Kuhlau, after five or ten years' work, if she has no real musical life, knows little or nothing of the best music, and cares for no music except lively dance tunes and showy parlor pieces?

Besides this, very few pupils do even this technical grind as it ought to be done, unless they can see what it is for. The conscientious plodders may do it, perhaps, but the really musical ones seldom do. Get a talented pupil interested in really great and inspiring music; let her play it crudely and coarsely, if it must be so, and then show her that, in order to do it justice, she must accomplish certain technical results and the battle is won, nineteen times out of twenty. Take, for example, a Chopin Nocturne. Pupils who are not musically dull, always fall in love with these exquisite pieces. And nothing so develops their sense of lyric quality, finish

and refinement, as showing them how they ought to be played. There is more fine technic to be learned in the effort to play the G major Nocturne than from all the Etudes in Germany and France combined.

In the lower grades of attainment similar results are to be obtained by judicious selections from the so-called "Etudes" of Stephen Heller, who is simply a Chopin in miniature, and from the easier pieces of Schumann as well as from portions of the Mozart Sonatas. The true ideal is: Real Music first; then the technic necessary to perform it properly; not years of technical grind more or less indifferently done, with music coming in later or not at all.

Technic is for music; not music for technic.

A NEW MUTUAL IMPROVEMENT SOCIETY.

RECOGNIZING the value of listening to fine artists, and of reading educational magazines, Mr. Emil Steingeger, of San Francisco, has organized the "Steingeger Musical Society." It aims, among other things, to bring out the best local talent, and to make an assured audience for the best recitals and concerts. We quote from the Prospectus.

1. "The membership tickets will admit the holder to any and all of the society's concerts and recitals, and are transferable.
 2. "Each member is entitled to two extra complimentary concert tickets (valued at one dollar each).
 3. "Members, if qualified, will be given opportunities to take part in the concerts and be paid for their services.
 4. "Each member is entitled to one copy of the best musical journal, which will be sent monthly, postpaid.
 5. "A membership fee of one dollar will be charged, and a monthly payment of fifty cents. This is to defray the expenses of concerts.
 6. "Tickets to the friends of members or to the general public, for a single concert, one dollar each.
 7. "None but the best available talent will appear in these concerts."
- Ten concerts a year are thus arranged for. There are some valuable advantages in this plan. It makes a financial foundation for first-class concerts. It utilizes the best local talent. It gives an appreciative musical audience to the artists. It gives each member a musical magazine (this society all take THE ETUDE). And there is the good that comes from organized effort, all resulting in a musical atmosphere for the members who are students, and a great amount of cultivation of taste in all of its members, and an increasing knowledge of the best things in the world of music.

PUBLISHER'S NOTE.

We want every progressive music teacher and ambitious student of music in the United States and Canada to see a copy of THE ETUDE. We feel sure that it is a magazine that will give helpful help, valuable suggestions and inspiration to its readers. Therefore we ask that you help on the cause of music by sending us a list of addresses of music teachers, and we will send a copy to them to examine.

Have you realized the very low price at which THE ETUDE is offered to subscribers who will send us a club? Any energetic teacher or pupil can get up a club and secure the cash deductions. It will pay you well. Can we not depend on your help to extend the usefulness of THE ETUDE? The larger our subscription list, the better we can make the magazine, and thus you will help benefit every reader.

JOHN WESLEY, the founder of Methodism, was a constant worker. Ever busy among his people, he yet found time for the use of his pen. Writing once to his mother, he said, "I leave and I have taken leave of one another." When one reads these words and thinks whence they came, one fancies the speaker had constantly before him a time-glass, in which he saw the sands of life falling at a never-ceasing, never-increasing speed, but ever falling; accumulating below, where they are irreclaimable, growing less in quantity above, where the price set upon them should be fabulous.—Thomas Tappan.

[FOR THE ETUDE.]

RHYTHM.

BY JOHN S. VAN CLEVELAND.

AN opinion has been expressed by some theorists, that the only thing left for us to do nowadays is to invent new rhythms.

Rubinstein is credited with having said, "The evolution of art in future must be in the direction of ecstacy," that is, dissonance. Theodore Thomas thinks that the future development of music must be in the direction of vocal art.

The examples and principles of Wagner would seem to carry out this view, and many of the present tendencies of music point toward a return to the starting point of musical art, which was with the human voice.

The word rhythm is of Greek origin, and signifies in its technical sense the whole collection of timal and accentual ideas which unite in effecting order among tones. Hence, we appropriately adopt the term from sculpture and speak of form in music. When we, therefore, speak of the form of music, it is, of course, an illustration of that borrowing among the arts, by which they aid each other in a most sisterly manner. Thus the painter speaks of the symphony of color, and the musician speaks about the shading of tone, and that the orchestral coloring of Wagner's score is gorgeous in the extreme.

Rhythm among musical tones is very closely parallel with the same quality in spoken language, that is, the metre, accent and quantity of poetry. Poetry and music have never been for long divided, have never been and cannot, in their very nature, be hostile.

He, therefore, who would look deeply into rhythm must look deeply into the art of prosody in language. A musician ought to be profoundly sympathetic with the poet, and sensitive to impression from poetic influences. Whether the new discoveries in music are chiefly to be sought, according to the one view, in the invention of new and still more and more complicated rhythm, or in the direction of still more and more intricate dissonance, or by returning to the simple and sensuous rhythmical gyrations of the human voice, need not be here discussed.

Rhythm is the first thing which appeals to a savage. Witness the Abyssinian tom-tom, the war dance of the Aztec, the rattling castanet of the African and the hollow log drum of the American Indian. Rhythm is also one of the finest results of the keenest intellect when bestowed upon music—witness, for example, the figures of Bach—and is often one of the most marked characteristics of a new and original genius. Witness the constant and rhythmical peculiarities of Robert Schumann.

The word symmetry means measuring together, and thus casts at once a flash of electric light upon the essential nature of rhythm; it is the measuring of things together. When we speak of a tone as being rhythmical we do not mean that it is of any given length, as related to a minute, but that it is of a certain proportionate length as related to other tones immediately before or after, or simultaneously.

Just here arises a great confusion in the minds of all students; confusion which the metronome helps to clear away.

The names of tones, whole notes, half notes, quarter notes, etc., are names based upon relative length. They do not, in any degree whatsoever indicate the absolute length of a tone. It may often happen that in one composition a half note is shorter than a quarter in another, and there are not wanting extreme cases in which the whole note in one work is not longer than an eighth in another.

There is a good deal of arbitrary usage of noting tones as to the question of length, which, among other abuses, ought to be wholly done away with and abolished. It tends to confusion in a pupil's mind. Absolute length of tones must always be determined by comparison, as the metronome makes it, with the minute.

When you see a metronome marked 72 it means that there are 72 beats in a minute, or the mark 120, that is 120 beats in a minute, or a beat each half second.

Elaborate metronome marking, either by composers or by editors, is highly to be commended, for by that means definite ideas can be imparted both to artist and student.

Emerson says, "a man of the world hangs his facts;" so I say to the music student, hang your metronome. It is your living, rhythmical conscience; and when the beginner often says to me, "Why that thing, constantly ticking, makes me nervous and puts me out of time," my reply is, no it does not put you out of time; you were out of time before and the cortex of my brain was quivering with the rhythmical torment you were administering. Now let this ticking metronome arouse you into a sense of your delinquency. You were out of time but did not know it. The rhythmic sensitiveness of your musical conscience was dulled and careless.

Correct rhythm, that is, the symmetry, or inter-measurement of tone according to duration, is the aesthetic morality of music. The mind must be trained to take constant notice of numerical relations and count them against each other, with the greatest possible accuracy.

The larger rhythmical forms are nearly always found in pairs; antecedent and consequent, question and answer, theme and imitation; but the three aspects under which rhythmical ideas constantly approach the mind are, first, the beats, each with its little family of tones; second, the measure and its family of beats; the phrase with its family of measure, and the period with its family of phrases.

One of the finest instances of highly complex rhythm in the world is the famous Arietta, with variations, in Beethoven's last great sonata in C minor, op. 111.

The rhythm of Bach has always a certain angularity, a four-angled geometrical character. One of his favorite figures is that of an eighth and two sixteenths.

Haydn's rhythm is always dainty and striking, like the playful tricks of a child.

Mozart abounds in florid figures, in which notes of many different lengths are grouped in a graceful tone-flow.

Beethoven's rhythms are strong, severely plain; outlining always massive and frequently marked by displaced or syncopated accents.

Schubert's rhythms, though clear, are often chargeable with monotony, and even his ravishing sweetness at times cloys, by lack of logical unfoldment.

Chopin is the prince of the indefinite in rhythm.

Liszt and Wagner, though in different ways, are equally great masters of rhythmical metamorphosis.

Mendelssohn is the prince of grateful distinctness, and Schumann, with all his rugged intellectuality, like an insane man, grows at times tedious with monotonous iteration, but one of his greatest beauties is the temporary obliteration of the letus or down beat, a kind of overlapping which gives a sort of breathless, eager character to music. Witness, as a most excellent example, the first two measures of the well-known Träumerei.

Brahms is one of the most original men, in the invention of compound rhythms that the history of music has produced.

LETTERS TO TEACHERS.

BY W. S. R. M.

AN Iowa correspondent wants to know: 1. How I would explain to a pupil the meaning of a note having two stems? This is an easy one. Tell them the truth—that there are supposed to be two notes upon the same degree, one of them standing exactly behind the other, the double stem being proof. In other words, two voices occupy the same tone at the moment. As a rule, one of the voices leaves the tone before the other, the finger, meanwhile, holding the sustained tone, while the fingers not otherwise occupied go on with the moving voice. Play the two voices separately, until the pupil realizes the effect intended. When notes in the middle of the pitch register, or, in the higher pitches, have two stems, one of the voices implied is usually the "prominent voice," as Klanser calls it, or the melody. These things are easily explained, but no explanation is worth much which it extends to the point where the pupil is able to realize the two voices. When he does this mentally recognize the movement of the two voices, the playing must be held to strict account, that it represent clearly the melody of both. 2. "Is it well to teach a pupil to keep the finger not used about an inch or more above the keys?" It has the advantage of affording the finger about to touch a key a decided movement in reaching the next tone; but it does not particularly matter. If the

pupil is disposed to slight the finger movements, this is a good way to encourage more simple ones. But after all, it is about as important a point to decide as whether a Christian should wear his hair short. It depends upon his wife's state of grace. 3. "Should the chords in the second measure of the first study, Book I of Loeschhorn's opus 66, be played with the grasping, pushing movement?" I suppose this question refers to the chords in the bass, as there are none in the first measure of the treble. They are played with a finger staccato, according to Mason's directions in Touch and Technique; or with a hard staccato. I prefer the finger staccato, the hand also rising as the touch is completed. These chords could also be played from the arm, but I do not like the effect in this place. There is no pushing movement proper to playing chords, so far as I know. If anything that I have said in this place or in any other has given rise to any such impression, I hereby apologize and take it back.

A TEXAS correspondent asks the following: "What is the meaning of the straight slanting line from F in the treble to D in the bass in the nocturne by Karl Tansig, in 'The Etude' some time ago?" It is to assist the eye in following the melody. 2. The next question I cannot answer for want of the music. 3. Ask whether a whole note and a whole rest can be in one measure on the same degree. They can, perhaps, if they represent two different voices. 3. She also wants to know of a complete musical dictionary.

[FOR THE ETUDE.]

A RHAPSODIE ON QUACKS.

BY KARL G. BERGSTROM.

PROF. S. "Ven you haf learned this catechism of music and the principles, then you have learned all there is in music—then you can learn any instrument in twelve hours. I can learn any instrument in twelve hours. Next lesson I'll bring my violin along, and show you how nice I can play."

This would-be professor lived in a furnished room in the upper part of New York, and had his office in his hat, like most quacks.

After these remarkable assertions he went home, and as he crossed the threshold he fell, broke his neck and died, fortunate for the scholar, who therefore never heard his great virtuosity on the violin. I can, therefore, relate nothing of it.

Pupil comes to the door and knocks. Lady Quack, who is in bed, calls out: "Is that you, Mattie? Come in. Go right on, I'll hear you. That's right, go ahead. Pupil: "What do these B's mean at the beginning of each line?"

Quack: "Oh! I don't bother your head about those things. It's only concert players that use them."

Pupil: "And what do those P's and F's and curved lines mean?"

Quack: Oh! that's only to ornament the page. The deader the piece the more figures there are. Go to Hitchcock's and get a new piece, and ask one of the salesmen to play it for you, so that you will know how to play it."

Pupil: "I think that there must be more to learn than simply hanging the piano. Won't you teach me harmony?"

Prof.: "Och! Harmony is a very uninteresting study. I know you would not like it. I could teach it to you, but it would make your head ache."

Countess Espanosa steps in the parlor, sits behind pupil, with gloves on, umbrella in one hand and newspaper in the other, constantly reading. She can criticize nothing but a wrong note.

Pupil strikes a wrong note. Countess points to the note with her umbrella, and says that must be B flat.

Pupil: "What does 5 and 1 over this note mean?"

Countess—all out of breath—standing erect—taking the first opportunity to show her knowledge in music. That means after you play the note with your fifth finger, play it again with your first finger."

Pupil: "What does this curved line between these two notes mean?" (evidently a tie.)

Prof. A.: "That means to strike the first note and leave the other one out, or you can strike the other; that doesn't matter."

Pupil: "Isn't a sonata an exercise?"

Prof. A.: "It's a heavy piece; or you might say it's a kind of an exercise."

Prospective Tenant: "Where are the rooms?"

Landlord: "Up stairs."

Pros. Ten.: "Is there a piano in the house?"

Land.: "Yes."

Pros. Ten.: "That settles it. I don't want to live here. Are there any other rooms on the block?"

Land.: "Yes; but there is a piano in every house and a brass band around the corner."

Prospective Tenant rushes away on the double quick (evidently he has heard lots of pianoforte thumping and wishes to be a victim no more.)

EDITORIAL NOTES.

MR. EMERY gives our readers help in his article, "Revised Editions of Standard Works." As all teachers and advanced students use the classics, this article is timely. It is well known that the predecessors of the pianoforte were limited in expressive powers; therefore, modernized editions are at least desirable editions, calling out the superior expressive capabilities of the present pianoforte—editions that have the appropriate expression fully indicated.

"CORRECT Practice makes Perfect," is an article of more than usual practical value; one that needs to be read more than once. The plan suggested in this article for learning a piece, will not take the great amount of time that it would seem, for in every piece there is much that is very like every other piece; but some passages that are especially difficult and new to the pupil. It is on these newer and harder passages that this repeated practice is required. Mr. Jervis gives a true caution when he says, that no one should attempt to play loud unless he can do so with a relaxed wrist and hand. The present writer's experience would suggest that, to put the piece aside for a week now and then, is a good idea. It will ripen, so to speak, and after the rest given it, the pupil takes it up with a fresh interest, and from an advanced ideal. And, too, the piece being thus laid aside, can be learned with less hours of practice than if keeping constantly at it till learned.

H. SHERWOOD VINING, in "Educational Needs of the Piano Pupil," gives, in a practical way, many useful hints. The day has passed when a teacher can gain and retain the confidence of a community without a broad and comprehensive knowledge of the theory and practice of his profession, and that in a high degree.

ONE of the difficult things in learning the piano is scale playing. Therefore, it is not best to have the pupil attempt them too early in his course. The pupil should have considerable skill before learning them. As pupils differ so much, no definite time can be given for commencing them; but the average pupil can undertake scale playing at about the beginning of his third term of lessons.

THE publisher of THE ETUDE makes an uncommonly liberal offer to our readers for clubbing rates with other papers and magazines. See the list in another column, and make your selections, and send to THE ETUDE office, thus saving largely in the cost and in the risk of sending to each publisher through the mails.

MUSIC teachers have some unpleasant experiences. Not the least of their trials come from pupils who are never satisfied with the pieces that the teacher gives them. Some pupils think that they should have a more difficult piece, and perhaps show impatience at the prospect of having to take a piece "that is so easy;" yet no mistake is more often made than in attempting music entirely beyond the pupil's ability to learn. It is not the piece so much as the manner of its performance that makes the pleasing effect. Those essential qualities, freedom and certainty, can be secured only by studying music easily within the pupil's grade. If the pupil is ambitious, let him learn easier pieces thoroughly well, as a stepping stone to the more difficult. Deppe says: "When you wish to spring over a mountain, first jump over little mounds."

It is generally supposed that parents have their children take music lessons for the purpose of learning to perform music. Yet they often seriously object to the teacher giving a sufficient amount of music to make the lessons a success. Not stopping to think that the tuition money is lost if the pupil does not have something to play and practice upon. In many other instances, the mother will bring on a lot of old music that she used to play, or that some older member of the family has

strummed on, not realizing that the music that her child studies must needs be new and fresh, that it may be interesting. It is well to remember that no child learns, except in the exact ratio of his interest, and there can be no interest when the music is not of the right kind. What is called good music to-day is far different in quality from that which was considered good music but ten or fifteen years ago. Of course, this remark does not apply to the Classics. Furthermore, the pupil must have music enough to meet the various wants of his course. It is the experience of good teachers throughout the land that, after the first term, from three to ten dollars' worth of music is needed for each term; the better the player, the more music is necessary.

THE words that indicate the expression of a piece should always be understood and heeded. These words are hints from no less an authority than the composer, on how to play the piece with the correct effect, and are therefore not to be lightly passed over. If you do not know the meaning of a word, turn to your dictionary, if you have one, and get one if you have none. They cost from twenty-five cents up to four dollars. Make it a practice, to let no word in your piece pass till you know its meaning and correct pronunciation.

WE would suggest to the teachers among our readers, that you take steps to have musical works well represented in your local public libraries. The free reading rooms should contain good music journals and magazines. Then keep your pupils reading these books in a well arranged course, meeting the individual wants of each pupil, by selecting such books as he most needs.

THINKING teachers among our readers will find suggestive articles this coming year, prepared especially for them, at our request. Carl Hoffman is writing an article on the "Power of Habit in Pianoforte Playing." We have an article on the "Underlying Principles of Rhythm" in course of preparation. These and several other papers on advanced subjects which will appear in THE ETUDE, will be of great value to those of our readers who enjoy going into, rather than over, the underlying principles of pianoforte teaching.

SOME of the best teachers of our country are preparing series of special articles for our readers. These articles are on practical and helpful subjects. They not only point out what is desirable, but show the best way to bring it about. Each writer is instructed, "to show how to accomplish whatever is mentioned as being a good or better method." Every subject will be made as practical as possible, so that students and teachers can apply it to their work.

HOME influence is all powerful in directing and encouraging the child. If the first attempts at singing of a very young child are not entirely successful, he should never be laughed at for his failure. Many have been driven from music in this thoughtless way. The tunes that are first tried should be of but limited compass, and never go higher than the D on the fourth line of the treble staff. Child-like words and words of a pure sentiment, or at least words that are not objectionable or nonsensical, should be used. As a general rule, any child that can sing, can make a good performer on an instrument. And children that sing make the superior performers.

In another column will be found something about rhythm, written by Mr. Van Cleve. We all know that there is no music without time, yet teachers are not fully awake to the importance of rhythm, taking the word in its broader meaning. There is a certain swing of rhythm that, if we can get it into our heads, carries us on and beyond our ordinary self in surmounting difficulties, and the effect of a piece on a listener depends largely on the swing of the rhythm. When a passage seems obscure, nine times out of ten it is a matter of rhythm, either nesty playing or an absence of accents, or the passage

lacks climax points, a fault of the composer. In fact, that quality that makes the playing of one set us on fire with enthusiasm is largely rhythm, and the smooth and cold playing of another, that falls on passive ears, has a lack of rhythm, that is, accent and climax, with a due proportion of light and shade. Rhythm is the body, bone and muscle, yes, the very breath of life of music, without which expression and all that makes music enjoyable, is impossible.

MR. J. REHMANN gives our readers an article on "Teachers Playing the Pupils' Pieces for Them." The present writer has made a practice of never playing a piece to show what it was, especially to a young player, for he would but imitate; but when a piece is learned, so far as the notes and time are concerned—but he fails to understand the musical content—then it is well to play it for him and to tell him of the phrasing, touch, degrees of power, show where the climax of each phrase is, etc., etc. If a pupil is taught the principles of phrasing and expression, he will seldom fail to bring out the emotional content of a piece, but when he does so fail, to either point out the expression or play for him if he still fails, is the better way. To sum up: Never play to show what a piece is, especially for a young player, if he has a quick or musical ear, but play to show the content when obscure. To an advanced pupil, it is sometimes desirable to give a piece now and then, especially for its expression. In such a case it should be played for him, if at all obscure of content.

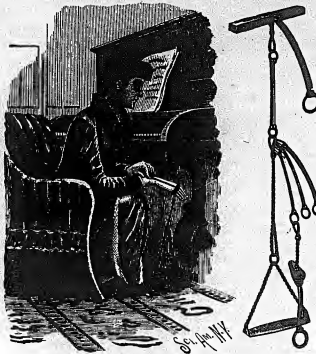
THE second meeting of the Pennsylvania State Music Teachers' Association will be held in Philadelphia, Monday, Tuesday and Wednesday, Dec. 29th-31st. A superior programme of essays and recitals is arranged, their educational value being kept prominent. Every music teacher in the State should prove his or her progressiveness by attending. In these days of improved methods and advanced ideas no teacher can afford not to attend and get the advantage afforded by the Association.

PAUL VON JANKO, the inventor of the Janko Keyboard, has recently given several concerts in this country on a piano with his improved keyboard. The profession and the music journals give the verdict for his invention. A leading critic of New York says that the keyboard will be in universal use within five years. There is no doubt but it does away with a large amount of the technical difficulties that have heretofore stood in the way of the ambitious as well as the ordinary pianist. In fact, the keyboard fits the hand rather than the hand fitting the keyboard, and this latter process, as we all know, is only attained by long years of assiduous practice, if ever fully attained. We shall endeavor to keep our readers fully informed of the progress and use of this great invention; therefore we have given a full and complete description of the arrangement of the keys, and an outline of its possibilities.

MR. W. S. B. MATHEWS has written four lectures, which he is ready to deliver in a course for seminaries. The subjects are: I. A General View of Musical History; II. The Rise of Harmony; III. Opera, and the Representative and Descriptive Element in Music; IV. The Pianoforte and its Principal Composers. He recently delivered them at Bloomington, Ill., where the conservatory has about 600 pupils, and the press spoke of them as being remarkably interesting to non-musicians as well as musicians. The illustrations are easily prepared wherever there is a musical faculty.

WE are indebted to the Manual of Music Co., of Chicago, for the electros used in the supplement of this issue. They are from the new edition of the Manual of Music shortly to be issued. We understand that the volume will contain 60 or 60 of such portraits.

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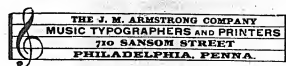
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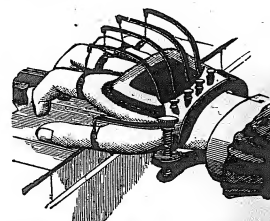
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