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Theodore Presser

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THE ETUDE.

PHILADELPHIA, PA., DECEMBER, 1891.

A Monthly Publication for the Teachers and Students of Music.

Subscription Rates, $1.50 per year (payable in advance).

Vol. IX.

No. 12.

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A Monthly Publication for the Teachers and Students of Music.

A series of concerts at the Chicago Auditorium in January.

The Pennsylvania Music Teachers' Association hold its annual meeting at Pittsburg, December 29, 30, and 31.

Dr. Rock will take charge of the National Conservatory of Music until the fall of 1892, it is now reported.

Mr. H. E. Kinsley has published the Wagner lectures delivered last winter in the form of "Studies in the Wagnerian Drama."

Lotus C. Eason lectured on "The Troubadours and Their Descendants" at Miss Porter and Miss Dow's school at Farmington, Conn.

The Iowa Music Teachers' Association holds its annual meeting at the Auditorium, Chicago. There are 300 engagements at the Eastern States this season.

The Remenyi company was first heard in Philadelphia on Oct. 4th, and will travel as far as the Pacific Coast, including nearly every large city in the Union in its concert tour.

ALBERT BRODSKY, of Leipsic, the present concert-master of the Symphony Society, was the soloist at that society's first concert of the season. His selection was Brahms' violin concerto.

A PIANO CONCERTO, by Ludwig Schvytze, new to this country, was played at a recent Seidl concert in New York by Arthur Friedheim. The work was re-orchestrated by Mr. Friedheim.

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A PHILHARMONIC CONCERT was given at the Chicago Auditorium on Nov. 9th with "LOHENGRIN," this company's New York season at the Metropolitan Opera House will begin on December 14th.

A STANDARD MUSICAL PITCH, uniform throughout the country, was adopted at the November meeting of the Piano Manufacturers' Association of New York. It is to be known as the "International" pitch, and is 435 A. Thousands of pieces have been looked over for these selections, which have been finally settled upon to be known as the "International" pitch, and is 435 A.

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LIST OF PIECES.

I. SCHUMANN.


A SERIES OF MEETINGS was recently held in London to celebrate the semi-centennial of the Tonic-Fa movement.

THE FIRST TEN PERFORMANCES of "LOHENGRIN" at the Paris Grand Opera have realized an average of over $4000 for each performance.

LEOPOLD AUSTIN is to succeed Rubinstein at the conductor of the symphony concerts of the Imperial Music Society of St. Petersburg.

REINECKE has written a book giving his opinions on musicians and music. The work will soon be issued simultaneously in America and Europe. He is also writing a new opera, "The Gypsies."

ABOUT EIGHT HUNDRED YEARS ago an Italian monk, Guido Aresio, invented a set of symbols for the tones of the scale then in use to aid the student in learning the notes. Upon these are based our modern systems and the Tonic-Fa.

THE DEATH OF ROUBINSTEIN'S mother is reported from Odessa. She was a native of Prussia, and 84 years old, and had many friends in St. Petersburg. She was a great lover of music, and had given many concerts for the benefit of the poor.

THEOPHILE KWITKOWSKI, the Polish painter, and one of Chopin's most faithful friends, died in Paris, aged 83 years. Chopin died in his arms while Countess Potocka was singing Schubert's "Ave Maria," accompanied at the piano by the Princess Czartoryska.

MRS. LILY VON FABER, once a highly distinguished singer, died in Paris, aged 73 years. It was she who created the part of the Peri in Schumann's "Paradise and the Peri," and also took the soprano part in St. Paul at its first performance, and to whom Mendelssohn and Schumann dedicated a number of songs.

LIST OF PIECES.

I. SCHUMANN.

Schumann. Op. 68, No. 1. "Nature," "Life," and "Love." (These pieces having foreign titles are almost all out of the old rut, as to content and style, although a few of the old favorites are retained with great care.)

Among the concerted music were Rubinstein's Cello Concerto in G minor piano 1893, "Einzi" is to be given among the other concertos, and Mendelssohn's Variations Concertante, Op. 17.

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for a fine musician, as you are for a good place. Representatives of these, now and then, come to your house on business or pleasure, and hear of you and your work, perhaps hear your organ-playing and your directing, and an engagement grows out of that. More and better fields of this kind would be filled if teachers were always working up to their ideals. Too many allow themselves to drift with the popular desire for mediocrity, and so do not try to do better work and be better musicians in the sense of doing anything towards elevating public taste. They give no musicals and concerts, they play the same old hackneyed voluntaries on the organ, their friends and pupils speak of them with no enthusiasm, and thus they miss the call to higher positions and wider fields, forming the thought that "if you want a better place, get it by filling the poorer place so thoroughly well that it is self-evident that you have the ability to fill a larger place." 

Some of the most useful articles that we publish are a record of the teacher's every-day experience in lesson-giving. We ask that the teachers among our readers will write out such things and ideas, ways of meeting difficulties, interesting pupils, teaching time, stories to pieces illustrating their content, illustrations needed to make easy the obscure and difficult points to a pupil—in short, whatever has proved of value and a help in your own work.
HELPS AND HINTS

Teach, do not preach.
Attention is drawn—never driven.
Do not be whimsical and fidgety.
A successful teacher is a mental philosopher.
Study music as you do mathematics, and the mental benefit is as great.
The teacher who can interest his pupils most in their work will succeed best.—Musical Messenger.

Nervousness, fustiness, jerkiness—these are the things which help teachers to fail.—Spurgeon Herald.

In selecting pieces for the pupil, have alternately one in sharps and flats.—Goldbeck.

Avoid playing or even listening to meaningless or badly constructed music; else the taste becomes vitiated.
The measure of one's success often depends not merely upon what he does, but equally upon how he does it.

Parents, do you realize that a teacher cannot furnish your child with brains, nor supply the place of diligent application and research?—George D. Buchanan.

Teacher, do you realize that many times when your pupils are making slow progress, the fault lies in the course which you are having them pursue?—George D. Buchanan.

Dust practice is one of the best and most interesting ways for increasing the power of reading at sight, and every opportunity of the kind should be taken advantage of.—T. C. Jeffers.

Every player who studies the pianoforte earnestly must, when duly matured, take up Bach's Prelude and Inventions, without which the art of piano playing would not be solid.—Kohler.

A performer must be inspired to inspire others, and therefore must necessarily feel the effects and place himself, in the emotions which he desires to produce and impress upon an audience.—Em. Bach.

The struggle through which a musician has to pass cannot be regarded as a very great hardship. If music is not his natural calling, he will give it up for want of success; but if he is a favorite of the Muse, he will triumph in spite of it.—Hauptmann.

The requisites of a beautiful touch are two: a highly developed sensibility and a perfect control of all the muscles of the hand and the arm. That the instrument on which the performance takes place should possess a fine action and be in perfect tune is obvious.—E. von Adlung.

We must have the closest intercourse between teacher and pupil; and my earnest advice to my younger friends and to all parents is to get the very best personal instruction which they can afford; find the best teacher in their district, and pay adequately for the invaluable help which that able guide will give them.—Henry Hites.

It is extremely difficult with most pupils to secure an adequate hearing upon the first principles, that which above all things should be diligently studied by those who desire to succeed in any branch. If you desire to reach the highest possible point, move with system and moderation, but above all things keep moving. Those who reach the heights are not always the most gifted, but the most industrious and conscientious.—George D. Buchanan.

Be orderly in thought. Practice recalling past events. Test the memory continually. Work it for all it is worth. "What you desire to remember you may, if you will but try," Teach the pupil to reason clearly and at every command. "Keep your wits on the alert. Be present-minded instead of absent-minded; whtter which latter is only neglect of memory, and you will then have the ability and pleasure of bringing forth at will anything you desire from the great storehouse of the mind.—Root.

THE ETUDE.

NEW PUBLICATIONS.

EXERCISES FOR SIGHT-SINGING CLASSES.

By W. W. Gilchrist.

This work is a set of 300 exercises for all voices, in solo, duet, trio, and four-part singing. In classes, mixed, female or male, and for the pupil in private practice. Any method or manner of teaching can be applied, even the transference of tonic sol-fa to the standard notation. Interval and time reading are especially provided for the book is interspersed with helpful remarks, with no way restricting the teacher in an application of his method.

Price, $1.00. This is an unusually valuable work.

THE MUSIC REVIEW.—

This is a new monthly devoted to the review of music and works pertaining to music. It describes and gives measures of the pieces reviewed, thus allowing more clearly what a piece is like. This is published by Cluett F. Summy, 174-176 Wabash Avenue, Chicago.

Price, $1.00 per annum.

THE GOLDEN MONITOR, by Wm. C. Wright, is a useful book for teachers and students, covering much of the ground included in standard music primers, but it also contains several short essays upon teaching and playing that are of practical worth. Published by Max Meyer & Bro., Omaha, Neb.

MUSICIANS IN RHYME, FOR CHILDHOOD'S TIME. By G. Schirmer, publisher.

Children delight in rimes; taking this fact as a text, the authors, Rebekah Crawford and Louise Morgan Sill, have written the stories of the lives of the great musicians in verse. Children also delight in the doings of people that they become interested in, as a musical child does in the doings of his favorite composer. This book is elegantly gotten up as a gift book, with many beautiful illustrations by Albert D. Blassfield. $1.50, in cloth. It can be ordered through this office.


This is a new venture in the field of musical journalism, but by the veteran writer and editor, so well known to our readers, W. S. B. Mathews. In the prospectus the Editor says: "Three grades of articles will appear: serious essays upon important aspects and principles of music; magazine articles proper, of a readable character, interesting to the great body of musical readers; articles of direct practical value to teachers and amateurs.

This is a wide field and Mr. Mathews knows well how to cultivate it for the best results to his readers. There is abundant room for such a periodical, one dealing with the phases of musical art as above outlined, and Mr. Mathews extends the cordial hand of fellowship, and wishes it a long life and great usefulness.

Mr. Mathews' work on the new journal will form a useful interlude with his work on THE ETUDE.

Dr. Mason's "School of Arpeggios" received. I am more than pleased with it, and heartily recommend it to teachers. The subject is treated systematically and in a masterly manner. In fact it is a book that must stand at the head of all books of technical exercises.

GALILEO BROWN.
WORTHY OF COMMENT.

MUSIC BY TELEPHONE.

It is well known that the phonograph will record the playing and singing of the artist and thus give the teacher a model rendition for his pupils to work up to, and we can also hand down to posterity a record of the artist's style by means of this. But no less wonderful is the following announcement of a telephone firm: "Says the writer: 'I once spent a large share of the night with a telephone operator at Worcester, and know that there are many pleasant things connected with the business. Generally after twelve o'clock the calls are few and far between, coming chiefly from the newspapers and doctors. It is the custom of some of the operators to make the circuit of several places and tell funny stories, but the pleasantest part of it is when Worcester, Fall River, Boston, Springfield, Providence, and New York are connected by the long-distance wire. Most of the boys of those places are musicians. The operator in Providence plays the banjo, the Western operator a harmonica, and generally the others sing. Some tunes will be started by the players and the others will sing. To appreciate the effect, one must have a transmitter close to his ear. The music will sound as clear as though it were in the same room. It is a new and wonderful thing for a person to believe unless he has heard it.'"

Every musical person has a still more wonderful way of hearing music, but one not enough appreciated or cultivated. It is the ability to hear by the inner ear the music he has before him. He can have pupils play before him, and if he has a musical appreciation he can recall and picture past music to the mind so vividly that we can experience over and over again the delight of music heard in the past.

BOYS AND THE STUDY OF MUSIC.

The nearest approach to perpetual motion yet discovered is an active boy. His energy finds an outlet in mischief in an endless variety of ways. W. D. Howells, in Harper's Young People, says: "There is a difference between boys and men, but it is a difference of self-knowledge chiefly. A boy wants to do everything, because he does not know he cannot; a man wants to do something, because he knows he can do it. A boy is often bold and a man is sometimes bold, because the man knows the boy does not know. A man is a master, because he knows better; he has learned by experience that what is a harm to others is a greater harm to himself, and he would rather not do it. But a boy hardly knows what is harm, and he does not mind unless he realizes that it hurts the Los Angeles, the San Francisco, and other large cities. He will do it if he can get another fellow to walk into a wasp's nest, you can see him jump and hear him howl; but if you do not, then he will assume the same position. If you set a dog to chase a cat up a tree, then the dog will cease its work and walk away. If a boy could find some way of doing good so that he could be sure he would want to do good now and then; but as he cannot, he very seldom wants to do good.

"He passes his leisure in contriving mischief," and "if a boy could find out some way of doing good so that he might be active in it, very likely he would want to do it as well as he now does these things." Bishop Vincent, in his famous lecture, 'That Boy of Mine,' shows how, in many ways, to direct the boy's desire to do something. From the conclusions arrived at by experience and observation, the writer would direct the attention of parents to the value of the practice of music for their boys. An eminent educator remarked, 'If I had two children, a boy and a girl, and could afford a musical education for both of them, it would be the boy, for it would be a channel for him to work off his superfluous spirits in a way that would be of use to him.' When grown to be a man he could find profitable employment; he could play in a church organ, choir director, or singer, to say nothing of the social, moral and refining value of music upon him, as well as the fact that the practice of music is an affair to keep-at-home, as well as a pleasant employment of his time."

The January number of The Etude will contain several articles of unusual worth, written by celebrated writers.

WISDOM OF MANY.

Fortunately Art is as broad and boundless as prejudice is narrow and restricted.—A. J. Goodrich.

"How slowly learning, and how vain, is art, But as it mends the life, and guides the heart!"—Pope.

All musical people seem to be happy. It is the engaging pursuit, almost the only innocent and natural recreation.—Sydney Smith.

There is a grace of learning as well as a grace of singing; there is a passive as well as an active side. —H. R. Hawies.

The person who is unacquainted with the best things among modern literary productions is looked upon as uneducated. He should be at least as advanced as this in music.—Schumann.

The real test of the composer is what he can put on the paper, Schumann has told us, and this test means the application of practical diligence and definite effort. —E. H. Turpin.

An artist who always moves in the same style and groove becomes in the end a pedant and mannerist; and nothing does him more harm than to content himself too long with a given style, simply because it is convenient.—Schumann.

He who does the best he can is always improving. His best of yesterday is outdone to-day, and his best of to-day will be outdone to-morrow. It is this steady progress, no matter from what point it starts, that forms the chief element of all greatness and goodness. —H. R. Hawies.

Until we have learned to think of every moment of our lives as being a fit subject for music, we shall never understand the Tone Poets, those who were in the habit of regarding the whole of their inner life as melodic and symphonic, and setting various portions of it to music regardless of what the world at large was likely to say or think about it. —H. R. Hawies.

I once stood before a painting of almost priceless value. Could I appreciate it? I could not. The trouble was with myself and not the painting. Great works of Art need to be studied in order to be appreciated, and this holds no less true with the Great Tone Poems in the musical realm, than in other forms of Art. —E. A. Smith.

His whose soul soars above the contracted bounds of life, and the world, in general, into the domain of true and ideal thought, will find Bach's music always a delight (this is true of more than a single symphonic music can do), for Bach's compositions inspire the soul with freedom, self-control, and rendering it clear, taking it beyond the petty trifles of this world. —Kloster.

The pianoforte, as an instrument, will always be suited for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist, or the breath of the flutist are able to produce. On the other hand, there is perhaps no instrument which, like the pianoforte, commands by its powerful chords the whole range of harmony, and by its tremolos all their wonderful variety of form.—Hoffmann.

Music being in its very nature vague and indeterminate as a medium of emotional expression, how are we to discriminate as to the intrinsic worth of different kinds of composition in music? I think the answer must be: "By the character of the particular emotions expressed or excited." There is a style of music which appeals merely to the sensuous side of our nature. There is also music which lifts us out of ourselves toward the loftiest and purest ideal. The difference is that between Beethoven and Haydn.

MUSICAL SOCIABLES.

To be able to perform without embarrassment before a gathering of people is a very desirable accomplishment, which can be best acquired by early and repeated practice, and much of its success depends upon the very first training. Usually, the music pupil studies for a number of years without playing before any one except himself or his intimate friends. Then some day the pupil is expected to play in a recital, or perhaps in a commencement exercise. He has never appeared before any gathering of people, and therefore never experienced the sensation of facing that "many-headed monster" called the public. He is required to study his piece to perfection, for the least mistake will surely be noticed. The result of years of study is at last to be presented on a highly important occasion. The pupil feels his reputation is at stake; it seems to him of as much importance as a leap for life. Nobody will be prepared to say that under such unfavorable conditions the young player will be at ease while performing in public. Everything will help to make him "nervous." He will lose all control over his fingers; they will become lame or unmanageable. He cannot think of his music, but only of the people and what they may say. Instead of making a brilliant impression, he may make only a poor show of himself. Thus, the majority of young students fail in public, simply because they have never learned to play before any assemblage.

The question is, how can this be overcome? I venture to propose to them that they never begin with this; I would suggest that these entertainments be called "Musical Sociables." That phrase is intended to denote its entire character and purposes. The word "sociable" is a fitting one with which to call the attention of the youth to the proper drift of these entertainments. First, it is desirable that they are limited in number; for example, at most, the number of people present should not exceed two or three times the number of the pupil's pupils. Second, it is desirable that their object is to promote sociability. We shall have a chance to apply these entertainment in a spirit of genuine and unselfish enjoyment, and, if possible, be assisted by a vocalist. This ought to take place in a spacious parlor of some private residence. To this the parents and the intimate friends only ought to be invited. Every attempt will thereby be made to receive good-naturedly by the audience. Nevertheless the young players will try their best. One pupil will try to exceed the other; if he does not succeed himself so well on the first occasion he will try to do better on the next. Besides, there will be a spirit of emulation among the pupils, a feature which ought not to be overlooked. Those who are too timid to play alone ought to play a duet with a more advanced pupil, or with the teacher, in order to gain confidence, and at the second or third trial ought to attempt to play a piece by themselves. No matter how young the pupil or how easy the piece, the very first piece which he has composed really well he should play before such a gathering.

The teacher will certainly find some patron willing to let him use the use of parlor. He ought to furnish the chairs; he can easily get them for a trifling sum from those establishments that makes it a part of their business to hire them. Further, he ought to print programmes for the occasion, which he can do with little expense. By having these entertainments a number of times during the year, he will afford his pupils the opportunity of the highest educational importance—of learning to play before people. Even his very youngest pupils will become interested (and likewise their parents); they will have something to look forward to as well as a something to look back upon. These entertainments will form mile-stones in their musical career.

I would suggest that these entertainments be called "Musical Sociables," as such a title is self-explanatory. Even if Webster does characterize this last term as A. O. Colloquialism, if it embodies our intention correctly let us adopt it, so long as we cannot find a better term. Everything is desirable that promotes sociability, wherefore "Musical Sociables" ought to be desirable, and they certainly are, from every point of view.

C. W.
station o'II. Direct asked to explain even the simplest musical matters, to present the greatest obstacles in the pupil's way. Beyond the left in possibilities and capabilities. Continuing on this line, conquer first those keys, rhythms, touches, which after a general survey of the field seem to present the greatest obstacles in the pupil's way.

*m*

*As the literary standing of the home is represented by the books upon the table, or the shelves, so the musical atmosphere of the house is represented by the music on the piano and the music stand. The piano, as he goes from house to house, gathers in a glance the style of the people, musically speaking, that he has to deal with. Don't have your musical taste represented by a thin echo that is lost by the pupil only in a technical sense. If such work is desirable, give an exhibition of your scale scrambling—piano pounding, and pedal-pushing abilities, and then, in your next recital, for a change, have some music.*

*m*

But here again comes in the education of the music pupils. The writer was once so situated that attendance on the recitals of a conservatory was possible. Month after month went past, and not a performance of Handel or Mozart, nor even one from Haydn, Mozart, or Weber, did we hear. On the other hand, we had a surfeit of modern French and American compositions, and—yes—there was one Chopin played in a G major Op. 30, or a Clementi étude. What would you think of attending a literary feast and have given you only a French novel or modern American romance? If the youngsters are fed novels, can they think poetry or history? And if they are fed modern salon music can they think of music and poetry? I know Mr. Fink says the sonata form is obsolete, but then Mr. Fink seems to be in the minority in that belief.

**MUSIC IN ITS RELATION TO INTELLECTUAL LIFE.**

*BY E. P. L. B.ER.ER.*

All our greatest composers were men of high intellectual force and character, whether they could boast of a successful musical school education or not. Quick—not to go further back for the present—gained his deep knowledge of the requirements of true dramatic art by the close observation and study of French dramatic art; and, once convinced of the truth of his efforts, energetically endeavored to bring the musical forms of his country's music into substantial agreement with those higher standards. Mozart wrote charming letters about his art. Beethoven diligently studied and read all the writings of the philosophers of his time, and was well versed in the teachings of his great contemporary authors. The romantic Carl Maria von Weber was an able literary writer, and composed well-formed verses; his operas, and especially his master work, "Euryanthe," bear the traces of his broadly cultured mind. Robert Schumann, as say analyses, who is acquainted with his charming essays in "Music and Musicians," was a suggestive original fish. All that he has done, and all that he can do, his labours greatly influenced his pen as a composer. The same is true of Spohr, Mendelssohn, Berlioz, Liszt, Wagner, and others. In all these cases, intellectual studies broadened the teacher and his desire to make a display on his teacher, but his position gives him a greater degree of authority and enables him to be far more independent. He has not the fear of rival teachers to influence him, and should, therefore, be free to proceed in the manner best calculated to impart a thorough musical education.

Another great consideration is the fact that students, coming, as they do, from widely separated parts of the country, will, if carefully and conscientiously instructed, exert an influence over the musical atmosphere of the town in which they reside, and thus do much towards the formation of musical taste. But, alas! the confession must be made that the standard of musical instruction in the average boarding school is lamentably low.

In a great measure the evil can be traced to the parents of pupils, who, ignorant of the careful, earnest work which the young musician is expected to do, are pleased to call the fruit of genius. It is the fruit of industry and perseverence.

I will not dwell upon the vast field open to the instructor in the field of Musical History, Harmony, and Counterpoint, subjects which are so essential to a proper understanding and adequate preparation of the musician. It is a fact that boarding school musical advantages will not receive any great amount of consideration until there is a radical change in the class of compositions used for study and public performance. While the majority are inclined towards music of the "Sylvie Strand," and "Whispering Winds," order of the other, it in no way occurs that the ambition of the teacher is to make a display on his programmes leads him to give to his pupils (who should be devoting their energies to five-finger exercises) the Sonata Appassionata of Beethoven, or some other composition equally beyond their comprehension.

It has been my good fortune to have a child of fourteen, who was unable to properly name and play the scales, execute the Chopin Etudes in A-flat. It is needless to remark that it was done in a manner calculated to weaken the most profound intellect.

It requires but little effort to find plenty of compositions, simple in construction, correct in form, and melodious and pleasing, which can be used as stepping-stones quite as satisfactory to the pupil as the rudimentary suggestions and "airs and variations" which form the repertoire of the average school-girl.

Surely the great masters have written easy music; it is not necessary to wait until the pupil has attained great proficiency to introduce him to sonatas.

A first-class conservatory is able to possess great facilities for musical instruction; harmony, theory, and ensemble playing are among its possible advantages, and it lies within the scope of these schools to do much towards moulding the musical future of this country.

**GENIUS AND LABOR.**

A celebrated American statesman once said to an intimate friend: "Men give me some credit for genius. All the geniuses I have in this country, I have put them in my hand; I study it profoundly. Day and night it is before me; I explore it in all its bearings. My mind becomes nervous when I can't think of it."

Daniel Webster once said: "There must be such a work as you represent is a joy to you because you do not allow myself to speak upon any subject until I have imbued my mind with it." The law of labor is equally binding on genius and mediocrity.
Theory of Music Explained for Piano-Forte Players.

By Hugh A. Clarke, Mus. Doc.

II.

LESSON IV.

INTERVALS.—FIFTHS.

Q.—Strike C-G. How many letters are included?
A.—Five. Therefore C-G is called a fifth.
Q.—How many can you find on the white keys?
A.—Seven.
Q.—How many tones are there between C-G?
A.—Six.
Q.—Find if there is the same number in all these fifths?
A.—There is, except in the fifth, B-F, which has three tones.
Q.—Now the fifth is a very important interval, therefore try to remember that all the fifths that may be struck on white keys are alike but one, the fifth B-F. These six are called perfect fifths, the fifth B-F is called diminished, never mind why just now. Now if C is perfect, what will it be if we make it C-E?
A.—Still perfect.
Q.—What is D-A, D-F?
A.—All perfect, because if both letters of a perfect fifth are raised, or both lowered, there will still be the same number of tones between them, so they must still be perfect.
Q.—Now suppose I take the fifth C-G and make the tone between them.
A.—Diminished, because there are only three tones between them.
Q.—Suppose we take C-G and make G?
A.—It is diminished, because there are three tones between them.

Now make those same changes with all the remaining fifths, thus: D-A, D-F, A-G, G-D. Now observe that when you have a fifth with one black and one white key, it is sure to be diminished (augmented are neglected as yet) except in one case, the diminished fifth B-F, in this case if the B is flat or the F is sharp, it becomes a perfect fifth, thus: B-F, three tones and a half, or B-F, three tones and a half.

It will be found, as a rule, that the fifths will be learned very rapidly, more so than the thirds, but they must be left while there is any uncertainty.

LESSON V.

INTERVALS INVERTED.

Q.—Strike the letters C-E, now strike them with the G above the E. How many letters are included?
A.—Four.
Q.—If you turn a third upside down, what is it called inverting it, it becomes a sixth. Now, how many tones are there between E and G?
A.—Four. A.
Q.—How many between C and G?
A.—Two.
Q.—Then how many between C and G?
A.—Six.
Q.—Now play C-G, now invert it, how many tones are there?
A.—Four and a half.
Q.—How many between C and E?
A.—One and a half.
Q.—And four and a half one and a half make?
A.—Six.
Q.—So we find that when we invert an interval, that by adding together the number of tones it had before being inverted and the number it has when inverted, that we always get six. This is because there are six whole tones in an octave and an interval and its inversion just make an octave, thus:

\[ \begin{align*}
3 & \quad 6 \\
6 & \quad 9 \\
\end{align*} \]

One thing more, if a major third is inverted it makes a minor sixth; if a minor third is inverted it makes a major sixth. Now, if it is the same thing with the fifths—what intervals do they make?
LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

Piano playing may be a fine art. But it frequently is a time-consuming process of neither use nor beauty; a waste of money for the student and of nerve-energy to play, listener, and all concerned.

This is not so much from general want of talent as from a lack of correspondence between will and action, and a reckless disregard of the fact that notes, phrases, melodies, etc., are but the outward and visible signs of tone and sense in music, and will not express the true intended significance until this significance is imprinted by the player.

Lister to the piano strummer. Rather do not listen. Stop your ears and hear in spite of yourself.

A difficult piece is before him, for, though lacking in discrimination, he has ambition. He sees notes, and more notes, and still more notes. He strikes, hits, and gets the keys; puts the pedal down hard to stay; and rushes and tears to the thrilling end. A performance as stunning to the ear as are a bright green and purple combined to the eye. It is as senseless, and as clear as the most insipid fog. It is pandemonium. It is tone-chaos.

But how could it be otherwise? He played the notes. True, but he failed to make sense of them. It was a rattling of the a, b, c's of music without the first idea of its tone coherence as language.

Ground-base, proceeding chord, and evolving melody have the vital connection of root, stem, and flower. Piano composition, by its completeness and independence of other instruments, offers one a fine opportunity for the important study of organic relationship, in music. A study most important to original conception.

The musician-pianist (and there are so many pianists who are not musicians) is an artist who first perceives and then makes music, and then plays out the inner idea of its significance. The spirit informs the mind, the mind informs the touch.

But how? After what manner does this information proceed? Who can analyze inspiration? We will not find in the vain attempts, nor deny that the meaning of every action is irreducible. Nor can we learn, but only where and how to look.

Drummond says, "That which is mystery to many men, that feeds their worship and at the same time spilt, is the immovable truth, which is really capable of expression, and into which every mind is permitted and commanded to go with a light. We can find one to teach him a pretty chromo-order of touch, may suffice without the need of intellectual analysis."

For ourselves, members of the teaching profession, we must strive not only for physical relaxation, but for mental, moral and spiritual integration as well. To us it means the reflection of man's every mood and emotion, and of the intricate relations in the schemes of life.

No other art can be found more abundant indication of a final Divine solution and adjustment of human wrong and distress.

"The discords that inharmonious
Some startling change of key,
The Master's hand must fashion
In richest harmony."

We find all this in the study of piano music. More recognize and feel it in violin, voice, and orchestra, but draw the line at piano. Why? I think we must admit that the reason why it is so often preferred to Beethoven rests, nineteen-tenths of the time, with the player. Either he is not a musician—an interpreter—he plays on a bad piano, or he lacks the giant physique of a pianist, or he has not attained perfection in piano technique, but finds so many melodies and methods in the musical, that final triumph of spirit and mind over matter.

To teach children well is a great art. —T. P.

If "bravery" is the soul of wit, then simplicity is the essence of beauty. —C. B. Cary.

Without virtuosity and without integrity the finest talents and most brilliant accomplishments can never gain the respect and consolidate the esteem of the truly valuable part of mankind.

Every scholar can, under a proper guidance, be brought to a certain degree of perfection. It is the duty of the teacher that every scholar should reach this degree, and at the same time it is also his duty not to place the goal too high. —A. Huxley.

The lowest class of dance music has only to do with the feet; in a higher grade it addresses itself to fancy, to feeling, even to intellect. To do justice to this higher class it is necessary that the composer should raise himself from the merely gymnastic point of view of the dance to its social and ideal importance. —Hambach.

The world will find a wholesome reaction in the study of music from its spiritual side, its inner life. In the laws of tonality the most musical and the least musical will have a common ground of interest. By study of tone character or "mental effects," we are led to realize that the marvelous intuition of Pythagoras, Plato, and Aristotle was correct, that music is the basis of all human development.
LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

A BATCH OF DIFFICULT CASES.

"I HAVE a number of pupils whose failure to make proper advance in their studies is a cause of anxiety to me. Will you assist me?"

No. 1 is a girl of ten, of a mysterious disposition. She seems totally unmoved when you tell her she has played well or horribly. Every effort is being made by her parents to develop her musical talent, and they are generation of music, which she had received upon his system. He said: "I am perfectly satisfied with her."

No. 2 is another little girl who seems of a phlegmatic disposition. The fourth and fifth fingers are extremely weak on both hands. Will you tell me how to proceed?"

Case No. 2 is another little girl who seems of a phlegmatic disposition. The fourth and fifth fingers are extremely weak on both hands. Will you tell me how to proceed?"

Case No. 3 is another young lady who seems unable to control the position of the hand. She has, for instance, a tendency to spread her fingers. Her hand sinks at the knuckles, thus giving a very strained appearance to the fingers. She asks for help and advice, and I do not know that there is any remedy. Have her stop her lessons, or have her brayed in a mortar, according to the Scriptural expression. Any way, you might as well end your time in sprinkling a duck's back as to go on giving alleged musical instruction to an unsuitable and unwilling child. Wake her up in some manner. Does she sing? Has she any playmates with whom a rivalry could be arranged?"

When you have found a piece that pleases her, or even a single musical effect that pleases her, you have the germ of a musical life, out of which all the later development will have to come. There is much that can be done by the judicious use of exercises. Dr. Mason expressed this in a letter to me the other day, in reply to one in which I had communicated some criticisms I had received upon his system. He said: "I am perfectly satisfied with your work."
PERSIAN MARCH.


Allegro moderato. $J = 96$ to $104$. \textit{staccatissimo}

Copyright, 1891, by Theo. Presser.
A) This fingering insures the proper touch and correct phrasing.

Rustic Waltz 8
LA CAPRICIEUSE.

Edited by
CHARLES W. LANDON.

Allegretto con espressione.

Ch. Mayer, Op. 147, No. 2.

A) While this composition is Lyrical in effect yet it is made from the motives of measures one and two.

B) This piece furnishes a fine example of the cresc. necessary for making reiterated notes expressive. The climax of each phrase is indicated by the expression marks.

Copyright, 1881, by Theo. Presser.
C) The second motive is used from here to the Fine.
D) Accent somewhat the first tone of this motive, and make its last tone softer and a very little shorter that it may be separated from what follows.

In Capriccioso 2
EVENING STAR REVERIE.
Abendstern-Traumerei.

Andante.

RICHARD GOERDELER.

A) The phrase marks demand careful attention.
B) The use of the pedal is peculiar.

Copyright, 1884, by Theo. Presser
C) The first note of each group should be clearly brought out. A good mellow touch is essential here.

D) Pull down the keys for these chords with the force from the arm with the wrist loosely yielding.

*Evening Star Reverie*
The expression marks demand attention when the piece is learned.

*Evening Star Reverie*
F) Hold the wrist high and loose, allowing the finger tips to strike the desired keys as the hand passes towards the right, or treblewards. The fingers should not be spread out for chords of this kind.

Evening Star Reverie.5
MUSIC LESSONS FROM THE PUPILS’ STAND-POINT.

BY MRS. FLORA HUNTER.

We read and hear so much advice to students and teachers of music, how to study, how to teach, what to do and what to leave undone, what to play and what not to play, that I thought it might be of interest to question the pupils themselves as to their aims, ambitions, and what they thought of the study of music in general. I prepared four questions which I addressed to four pupils, selecting pupils of average abilities.

Question 1. Why are you studying music?

The Usual Way.—"Well, I am studying music because I want to become a great pianist." Miss L. "I declare! Just think of me, playing music, when I always had to work at my father's store."

She studies "so that when she goes to parties she can think of something besides dancing." Expects to study "until she is an expert." When asked which Bach Preludes and Fugues she could play, she replied, "Not an inch." "What do you mean by playing them well?" asked the musician. "Yes, ma'am."

Question 2. How long do you desire to study?

Mrs. Brown—"I have not thought of it, and that is not what I want to know." A young lady who came to me who had "taken" the first book of Bach's Preludes and Fugues in one term of twenty-four lessons. She had "been taking" this course from a doctor of music. A sinuous, pure doctor of music. He told me so himself. I think he was of the alopathic persuasion as regards doses. Shades of Bach, think of it! A Prelude and Fugue a week! Was there a prelude in the book that she could play? Not an inch of one. And yet we are expected to stand awake when we have to play a piece of real musical worth, with all the tricks in it. If the teacher neglected his business long enough to permit the gentleman to write himself up as the learned Doctor (well-head) and carry it to the newspapers for publication, and they published it, of course.

The recall of this fagade incident led me to question again one of the earnest pupils hereinbefore mentioned, as follows:

Q. How many of the Bach Fugues can you learn in a year?

A. "Top of the ladder." Study music you won't study music. While the composition was doing its work for the young lady technically, the music was doing its work for the young lady. She was making progress on that movement. Why not? But you can't think of it, replied Mrs. L. She has such a sweet disposition, and I don't want her to become quarrelsome.

Question 3. What do you desire to know of musical studies, and of the art?

A teacher in the usual way—"A Miss of 18 studies " that she may learn to teach others. Would like to play better than other girls of her age. Thinks she does not care to know more of theory than she will learn in her weekly piano lesson."

I give these answers to my questions almost verbatim, and do not each of the several answers, excepting, of course, the Miss of 10, reveal the general character of the pupil? One whose love for her mother has made it aside, but I don't like to do that. To be able to play you would "let your daughter join the choir." If she could do that, but I don't like to do that. "I have almost made a practice of looking at it." With a smile, "I have almost made a practice of looking at it."

Question 4. What do you desire to know of musical studies, and what to leave undone, what to play and what not to play?

A young lady who came to me who had "taken" the first book of Bach's Preludes and Fugues in one term of twenty-four lessons. She had "been taking" this course from a doctor of music. A sinuous, pure doctor of music. He told me so himself. I think he was of the alopathic persuasion as regards doses. Shades of Bach, think of it! A Prelude and Fugue a week! Was there a prelude in the book that she could play? Not an inch of one. And yet we are expected to stand awake when we have to play a piece of real musical worth, with all the tricks in it. If the teacher neglected his business long enough to permit the gentleman to write himself up as the learned Doctor (well-head) and carry it to the newspapers for publication, and they published it, of course.

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HE WAS PLEASED.—"But what do you mean, Mr. Brown, by playing at my piano playing? I'm trying to show I'm pleased with it. People always smile or laugh when they're pleased, you know."

MUSICAL PROOF.—A teacher in the usual way was telling his children in music, "What does it mean when you see the letter 'F' over a bar or a slant?" asked the pupil, "'Forte,' answered the musician. "And what does the character 'F' mean?" There was a period of deep thoughtfulness on the part of the children, and then one of them shouted triumphantly, "'Forte!'"" Chicago Tribune.

There is a sense of solid enjoyment in pianoforte practice that I think no one but your thoroughly practical, industrious practitioners can fully understand. He is so busy with mind, eye, ear, and fingers. The sense of growing power is so perceptible. The feeling of gaining ground every moment is so satisfactory. One hardly wonders at the numberless students toiling day in and day out at an apparently endless task. Then, too, as the composition gradually reveals itself to the ear, as new beauties come to light—new curiosities of structure, rhythm, and harmony break in upon the mind—she feeling as well as hearing pleasure grows upon the ear, and work is done for the day, and good progress has been made, what bliss there is! what a spring in the step, what a consciousness of music within, of acquired musical wealth! —T. G. Jeffers.
GOOD MUSIC NEEDS STUDY.

BY SIMON DREVELL.

Why do not people in general appreciate so-called classical music? Is a question often asked; and even among music students, or rather pupils, a great antipathy to the practice of classical composition is often exhibited. The answer is readily given by stating that a lack of knowledge concerning the underlying principles of well-written compositions renders a proper estimate of music's true value impossible.

The student of music must be able to grasp the design and motives of the composition, without which the performance falls short of the wonder of the art; hence, the information of the student that he will be met beautifully mended at and found round out a symmetrically ap

The French philosopher Cousin says: "These faculties enter into that complex faculty that is called taste—ethical voice, pours forth its dreamy song as a soft and

In all its variety of tension, time, and style it pleases; for it is harmony and melody still, and leads the mind a willing captive to its bewitching power.

Thus it can be readily seen that diligent study and close application to the principles contained in master and style are absolutely necessary—of course, in connection with God-given talent—to a complete appreciation of classical music as well as any other art. And one who is not musically acquainted with the productions of genius sees no more in them than commonplace compositions, and listens to them only through curiosity or a mere fashionable fad. But, on the contrary, one who listens intellectually to a musical composition hears not only a leading melodic thought, but a beautiful picture is presented to his imagination, wherein, in addition to the one chief figure or idea, various interesting minor ideas will pass before his mind in panoramic view. And again, other musical compositions will appear as beautiful pieces of tapestry, wherein intertwining and interlacing strands and thematic threads of different colors shot through the harmonic warp, thus exhibiting the formation and texture of the wonderful art work produced by the great music weaver's shuttle.

Therefore, let each real student of music seek to gain admission to the grand, intellectual conservatorium wherein his intellect, as well as his emotions, will be so beautifully blended as to accord out a symphonically appreciative love for the beautiful in musical art—"Paris Dispatch."
Aura noticed the rich voice of the young man, singing solved on faithfulness, bend the thought toward the re-What matters it how long this takes? Life is, if you are man working at his trade.

Young man sang nowhere, had had no instruction or edu-church and if he sang in public. Learning that the ments. We shoot thoughts out by the millions. Gener-ness we consider it. Thought is a messenger of the will end only when we pass over the River. A portion, and lived to see him become the leading oratorio basso rectly, hit the mark each time and each thought brings our effort, eventually return to him, added to, and made beautiful because of the Heavenly Art—music—which we have absorbed to ourselves. Nor is this all, for in the world of art the thing we have received is the whole world unconsciously moved nearest the pure, the beautiful and the true—_Voices Quarterly._

A HABIT OF ACCURACY A NECESSITY.

Teachers should impress upon the minds of their pupils the power of habits over their lives, and the necessity of forming good habits in order to be successful. Our lives are to be estimated according to the habits we may form. A bad character or reputation is the result of bad habits. A good character or reputation will come from the cultivation of good habits.

What some people credit to fate, or luck, or genius, or talent, is, in the majority of cases, only, or at least largely, the result of habits. For example: You go to hear some celebrated pianist. As he runs his fingers rapidly over your keyboard, your admiration is divided between his beautiful music he produces and the skill in technique necessary to produce such music. You say, "What a genius! What talent!"

Now look at the actual facts in the case and what do you find? You will find that if he has genius, it is only genius for hard work; if he has a talent, it is a talent for application and perseverance. The results you see in him are due to certain habits which he has formed and cultivated. Before he could execute so perfectly that manner he had to subject himself to a long course of vigorous training. Hour after hour, day after day, for years, he had to play slowly, finger exercises and studies, over and over again, carefully, accurately, now slowly, now rapidly, etc., in endless variety.

Without this careful, persistent, and accurate practice, he never could have been able to execute those pieces which cause you so much delight and wonder, no matter how much talent he may have possessed. It was this same careful, persistent and accurate practice that gave him what can only rightly be called a habit of playing. It is a part of his very nature so to do.

The reason why there are not more people who display remarkable abilities in music, is not because there are only a few who have the necessary brains, but it is because too many fail in persevering practice and application.

These facts should be impressed upon the pupils' minds by the teachers. Give them to understand that it is possible for them to do well in music, but that their success depends mainly upon the habits of practice that they form. Let them know that habits are not formed in a day, but are the results of steady growth. By performing an act in a certain way to day, and repeating it daily for months, it will become an involuntary act or a habit. When once the habit is formed, it will be easy to do it, and hard to do otherwise. If the habit formed is a good one, well and good; if a bad one, ill.

Call the pupils' attention to a few facts in their own experience. They have found that there was a certain habit which at first was difficult, but with steady growth became easier and easier until at last it became an easy task. They have broken down. Now, if they will go back to the time when they first played that piece, they will remember that they made a mistake at every place. They went on, instead of stopping to correct it. As a consequence, when they played the piece the second time they made the same mistake, and every time until they lost the habit of playing it wrong and could not play it right.

What is the remedy? Always try carefully to do a thing exactly right the first time. Less care will be required to get it correct with succeeding time, and finally it can be done exactly right without any effort at all. For, it will have become a habit, a second nature, do it right.

Another thought to impress upon the minds of beginc-iners is that it is much easier to cultivate correct habits in the first place than it is to expunge bad habits in good cases.

Finally, have them know that their bad habits are exactly the opposite of the good habits their best friends.

Muriel Messenger.
ABOUT THE LESS-TALENTED PUPILS.

BY F. W. WESTHOFF.

I have gleaned a number of observations through my teaching. The material of music is abstract, and therefore difficult to show, as much as possible, appeal to the eye, and not to the eye, at first. I take it that when a child begins the study of music, at the age of, say, ten years, the ear can be as equally trained in music with the mind in any other branch of education. If ear-training is necessary, the dull pupil, or better said, the less-talented one, should certainly be induced to undergo such training. Number-music in place of word-music is an excellent thing to use. They are easily taught, comprehended by any pupil, and since they make everything appear so simple and easy, the teacher can almost always interest an indifferent pupil or把他。The art of transposing music becomes an easy, readily learned task, through the use of numbers; harmony is dependent upon them. The relations of tones are always expressed by numbers. With their use, a teacher can lay a foundation for a musical future, and give the pupil an insight into music such as cannot be gained by the use of notes. I deem it an unwise thing to lay before the pupil, especially the indifferent one, that which he has yet to learn; rather would I always point to what he has already accomplished. Let the pupil learn, as soon as possible, to become his own critic; leave everything to him, yet guide him. If anything good can be gained in the end, yield to him in the selection of the pieces for instruction. Occasionally, allow the pupil to study an easy piece without your aid. Yet, nevertheless, let your authority as teacher be felt in the atmosphere around your pupils at any and at all times. To sometimes hold a short musical conversation during a part of the lesson-time, with such pupils as were progressing slowly, and seemed to have lost nearly all interest in their music lessons, has proven to be a good plan. It not only is stimulating and instructive to the pupil, but it also gives the teacher an opportunity to study the pupil's nature, disposition, his likes and dislikes for music, and, in general, such points as the teacher should know. — The Echo.

HOW TO STUDY BACH.

"Take Bach home with you and commune with him the over your own piano piece; study him with loving diligence, taking first what happens most to strike your personal fancy—for even in Bach there are some things which almost any one can like—and thus habits yourself to his style. I know of no finer, deeper, or more musical education. In a word, sweeping the statement may seem, I make it circumspectly, and with complete conviction, that there is no more trustworthy guide of a man's musical nature and love for Bach. In him you find what is highest, noblest and best in music, and furthermore it is through him that the other great composers are to be appreciated. — W. F. Astorff.

THE ETUDE.
MISA HENSION OF MUSIC noticed at its office is to operate the dampers, to lift them from the strings, and thereby allow all sympathetic strings to vibrate when a key is struck. Fulness and richness of tone come in consequence and are entirely compatible with soft effects as with loud.

That roll mark  allows the notes of a chord to be used as individual notes, each in turn dropped from the grasp. All should be held to the end of the chord value and lifted simultaneously.

That another fingering is as good as the one on the page.

It may be as good; but the work of the reviser who carefully selects the best fingering and who is a man of large experience and accurate judgment is of the highest value. This is far rather be trusted than the individual wish of the inexperienced student. Strict attention to the fingering given will therefore prove most profitable, giving control of passages in shortest time.

That the signature indicates the key of a piece. It only gives a choice between two keys, a major and a minor, but does not tell which. The last bass note of a piece (which is invariably the key note, the exceptions being so few that they are not worth mentioning), and the signature are needful to an accurate knowledge of the key.

That the addition of a sharp or flat to one in the signature creates a double sharp or flat anywhere in the piece.

Each incidental is a character by itself, and, displacing any other preceding one, even though it be a sharp or flat note, does not destroy its identity, but is written directly in its own way the note before which it stands.

That such notes as these , , are tied. Two notes of the same name are said to be tied when they are connected by a curved line; but the second only is the tied one, the first being struck. In the above mentioned notes we have an illustration of one grade of staccato, where each note is allowed three quarters of its value of sound and one quarter of silence. The other two grades are represented by the dot without curve, which shortens each note one-half; and by the point, which permits one of its two quarters of sound and one of its two quarters of silence.

That notes directly over each other are always to be played together.

The aim of the engraver is to place simultaneously sounding notes in a vertical line; but mechanical considerations frequently require him to place a note a little to one side of each vertical line, and this is therefore the safest to notice values rather than appearances. This leads to a further suggestion, that individual parts should be studied separately, each accurately according to the common ideal of time measurement, and then the combination of parts cannot fail of success.

That a half note is equal to half a measure. It is in C and in Q time; it is not in any other, but it is equal to as many counts as of values of the kind of note indicated by the letter written in the signature.

That the aesthetic side of one's work can be successfully cultivated first. Beauty of character must have a solid foundation of honesty and uprightness; beauty of tone must have a foundation of discriminating touch, secured by thoughtful, earnest practice of the different qualities of touch, and beauty of interpretation must be rest upon a foundation of accurate knowledge of the various portions of music written by the composer, even to the minutest particular, and this requires heroic, painless searching after small details as well as a full acceptance of them. Dr. Baror, in his poem on "The Divine Order," gave us this thought in a very beautiful form:

"This first the true and then the beautiful, Not first the beautiful and then the true. First the wise man, with rock and well and pool, Then the garden, rich in scent and hue."

That the good and then the good.

First the rough wood, then to the rougher, Then the flower-blossom or the branching wood.
Publishers' Notes.

Beautiful holiday presents are offered at low prices in our Premium List.

Readers to whom The Etude is new, please look over the index and see what a wide range of practical subjects have been in our pages the past year.

We can save our subscribers trouble if they will be prompt in advising us of change of residence, not forgetting to give the old as well as the new address.

Please to always address us with the same initials or given names—not in one letter as Mrs. Chas. E. Smith, and then as Mrs. Julia A. Smith. Much needless trouble could thus be saved.

Musical people feel particularly pleased to receive a musical present from a friend. Have you looked over our Premium List and noticed what a choice variety of musical goods are there offered for sale as well as for premiums?

Letters without number are received here giving expression to appreciation of The Etude, and telling of its value and help in the writers' work. We would be much pleased if our friends would speak of their value and help in the writers' work. We would be much pleased if our friends would speak of this, as well as technical ability. It is now held by progressive teachers that the taste and the innate musical germ must be as ably developed and cultivated as technical style. This is the reason that the teachers of the past generation worked for.

Composers have tried to meet this need, but the writings of no one composer are as completely adapted to all-round development. To get the best from the best composers is an impossible task for the teacher who is remote from musical centres, and then the expense of buying collections and using but a small part of them would be more than pupils could meet. Therefore the W. S. B. Mathews has taken the whole field of studies and from them selected such as are most valuable for a musical and technical development. From his wide and successful experience as a teacher he has been able to select those that meet every necessity in the teacher's experience.

There are ten books in ten grades in preparation, each book containing about thirty-five pages, consisting of the one grade and the separate books progressively arranged. The selections are most carefully fingered and annotated. The first book is now in the engraver's hands and the second is ready as soon as the other is finished, and the others are in rapid preparation. In each is given a list of the best known teaching pieces to go with each grade. This is a help that will be particularly appreciated, for they are selected with the help of a large number of the most eminent teachers and musicians. Notwithstanding the large number of pages in the books they will be sold at $1.00 each, and will be in the best style of engraving; paper, and printing.

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Dear Mr. Editor—I am pleased to know that The Etude always gives great pleasure, and you have, at any rate, one reader in London who appreciates the good work you are doing. Yr's faithfully,

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We are now making more favorable offers than ever before. The variety of premiums is large enough to meet the wants of all. We have especially endeavored to offer premiums suitable for Christmas and birthday presents.

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**A WORD TO OUR READERS.**

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By special arrangement we are enabled to offer the popular monthly magazine, The Housewife, devoted to the home, fiction, fashion, flowers, fancy work, home decoration, art needlework, knitting, painting, designing, cooking, housekeeping.

In short, everything pertaining to woman's work and woman's pleasure, given for four subscriptions with $4.00; one name may be your own. Prices: $5.00; $5.75; $6.00; $6.75.

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ANNOUNCEMENT FOR 1892.

THE ETUDE.

ESTABLISHED IN 1883.

AN EDUCATIONAL JOURNAL OF MUSIC. Single Copies, 15 Cents; Subscription, $1.50 per Yeear.

A Word to Our Subscribers.

IT IS THE LEADING EDUCATIONAL MUSICAL MAGAZINE, AND HAS WON SUCCESS ON ITS OWN MERITS and in a field peculiarly its own. Its aim has been, from the initial number, to encourage a love for all that is best in music ; to give needed help to the struggling teacher, earnest student and ambitious amateur, and especially to inspire those remote from the musical centers of our country; to treat only practical subjects that are connected directly with the study and advancement of music. Its articles are all helpful to the teacher, pupil or general musical reader. It treats every subject in musical art interestingly, practically and helpfully. Dry and speculative subjects find no place in THE ETUDE. It is not a magazine of current events; its articles have a permanent value, so much so, that there is a large demand for back numbers. It allows no business interests.

The Etude is conducted solely in the interests of its readers. The Etude has a large and growing subscription list, yet; it has never been extensively advertised or brought to the notice of the general musical public. Its intrinsic worth has been its only claim for patronage.

There are in THE ETUDE several special departments, but the main portion of the magazine is devoted to short and original articles by our leading American teachers and musicians and by the best writers in Europe; in short, the best musical writing in the English language. Mr. W. S. B. Mathews will continue to conduct his "Practical Letters to Teachers," which have proved so stimulating to the young members of the musical profession. John S. Van Cleve will continue the helpful and interesting "Letters to Pupils." The valuable "Question and Answer" Department will be conducted, as in the past, by the entire corps of Editors and a number of specialists, as the case demands. "Worthy of Comment" will still be conducted by Charles W. Landon. In the "Musical Items" mention will be made of the principal musical events, thus keeping the reader fully informed on the musical events of the world.

The column of "Helps and Hints" will be continued. This column will be made especially helpful and suggestive to teachers and pupils. Space will be given to Concert Programmes, for the purpose of showing what compositions are suitable for public use. In the "New Publication Department" have been reviewed the principal musical works as they are issued. We desire to keep our readers fully informed about all that is new and worthy in musical science, theory, history, biography and literature.

The music of THE ETUDE alone is worth many times the subscription price—there is about twenty dollars' worth a year, if bought at regular sheet-music prices—there being sixteen clearly printed pages in each issue.

Every composition will be selected with the greatest care to meet the needs of teachers, pupils and amateurs.

There will be no radical change in any part of the magazine, although its field will be somewhat broadened, that there are untold riches still unexplored, and the best writers available will give our readers their thoughts upon them. Everything published in THE ETUDE will pass through Mr. Presser's hands before publication. The Editor's motto is, "The greatest good to the greatest number, and something for every reader."

THE ETUDE is not a trade journal, but relies on the subscriptions received for its support. Its patronage has been very liberal and we hope for its continuance, and shall do all in our power to be worthy of the best wishes of our readers, therefore we confidently expect our subscription list to increase still more rapidly, by being more than ever worthy of patronage.

To all of those who desire to extend the circulation of THE ETUDE we will send free sample copies. Those who desire to act as agents will please send for a circular of special terms, which we have issued for this purpose.

Please see our new and very liberal Cash Reductions. Get your pupils and friends to subscribe.

PARTIAL LIST OF CONTRIBUTORS.

THE FOLLOWING PERSONS HAVE CONTRIBUTED ORIGINAL ARTICLES TO "THE ETUDE."
