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### Volume 02, Number 04 (April 1884)

Theodore Presser

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MOTTO:—*Omne tulit punctum qui miscuit utile dulci.* —Horatius.

He who mingles the useful with the agreeable bears away the prize.

# THE ETUDE

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE

 **Piano Forte.** 

VOL. 2.]

APRIL, 1884.

[NO. 4.

**THEODORE PRESSER,**

EDITOR AND PROPRIETOR,

 **LYNCHBURG, VA.** 

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## THE ETUDE,

LYNCHBURG, VA., APRIL, 1884.

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## THE SHEET MUSIC IMPOSITION.

The subject of sheet music is one that directly concerns every teacher of music. How to buy, what to buy, and where to buy, are not sufficiently understood by the average inland teacher. We propose to throw such light on this matter that teachers, in their dealings with publishers and dealers, may know what to expect, and how to defend themselves.

The cost of sheet music enters largely in the expenses of a musical education. Perhaps for every dollar paid for musical education, one-fourth goes to settle the sheet music bills. Its importance, then, to the music teacher, fully warrants a comprehensive knowledge of the business.

In a journal of this character many points can be brought out which, by most musical journals, would be quickly suppressed. Many of the leading journals of music are published in the interest of sheet music traffic, and the sentiments contained in this article might be construed as damaging to their business. There is no intention on our part to in any way injure any music firm, it is more our idea to convey such information that may be turned to good service by teachers in purchasing musical merchandise.

The original cost of publishing sheet music may at this point be useful and interesting. Let us take a thirty cent piece, with three pages of music and a title. The cost of engraving these plates is from \$1.50 to \$2.00 each, making the whole cost of the four, eight dollars. The paper to print one thousand copies would cost six dollars more, the printing of the 1,000 would be about seven dollars. The plates, paper and printing for the 1,000 copies would then cost \$21. For the collateral expenses we will add four dollars, making the amount \$25, which would be exactly two and a half cents for each copy. The piece of music marked to sell for thirty cents costs the publisher two and a half cents to issue. On the second edition the cost of the plates is to be deducted, and still further, an eight-page piece can be printed for the same price as a four-page, since a music press turns off eight pages at a time, when printed after the lithographic process now adopted by music publishers. The expense per copy is still further reduced when a larger number than 1,000 are printed. It can be reasonably concluded that a piece of music worth thirty cents costs not less than two nor more than two and a half cents to the original publisher to place on the market.

This information every teacher should possess. Were the publishers aware that these facts are known to every teacher they would not be so intolerably independent, nor so slow to accommodate their patrons. There is scarcely a reader of THE ETUDE who could not relate some wrong, some slight, or snub received from the voracious and wily publisher and dealer of music.

The price of sheet music needs revolutionizing. No class of industry suffers more from monopoly than this. The whole of the jobbing trade is done by a few leading houses, and one house alone holds the balance of power in its hands.

The five cent music publishers will never work any radical change in the matter. What is needed is not poorly gotten up editions of the worst class of music, with blunders of

some kind in most every measure, at five cents each, but reliable editions of the best music in use in this country, well edited, fingered, etc., by trustworthy authority, somewhat like the popular editions of standard works published all over Europe.

And just here, by way of parenthesis, the present form of sheet music is ill suited to the music racks of the new upright pianos. All know the propensity music has of bending over and falling in one's lap, instead of sitting upright in its place. The American public is blessed abundantly with endurance for all such petty annoyance, and a change from the present inconvenient form of sheet music can never be expected unless it becomes fashionable to shape it otherwise.

The discount received by teachers from dealers and publishers, is a matter deserving some attention. The publisher can well afford to sell at one half of the marked price, and then make a profit of from 500 to 600 per cent. The perplexing question to our mind is: *has a teacher a moral right to profit by the sheet music used by his pupils?*

In Germany it is the custom for the teacher to write on a small slip the next piece to be studied; this the pupil takes, and buys the music wherever he chooses. This, we have observed, is the practice of many high-minded teachers in this country. The profession would be elevated were this generally practiced by teachers.

The sensible man of the world, who pays his daughter's bill of twenty dollars for twenty lessons, and then finds an additional eight or ten dollars for sheet music, which could be carried off in an overcoat pocket, may not openly object to paying the bill, but he feels all the time there is something wrong somewhere about this sheet music bill. He is quite correct. The price put upon sheet music is out of all reason, and such outrageous prices would not be tolerated a moment in any other branch of industry. The shrewd publisher has a strong supporter for his high prices in the average teacher. The wrong done is not to the teachers, but helpless pupils, or their guardians, are the sufferers. The publisher knows that as long as the teacher realizes greater profit by high prices there is no one to oppose him or regulate his prices. Thus the publisher and the teacher are often in league, and thereby impose upon the helpless pupils. This view of the case calls forth the severest indignation of every fair and high-minded man and woman in the profession.

The price of sheet music is now the same as it was during the panical period of the late war. The same price is engraved on the plates in '84 as in '64. It is true the discount to teachers is somewhat more liberal, but the principle is, on that account, all the meaner.

What has been said thus far has especial reference to non-copyright music, which is the common property of every publisher. The prices on copyright music, while it cannot be regulated by popular sentiment, is, nevertheless, influenced by the general price of sheet music.

The writer has for years had an account with a music firm in Leipzig, Germany. This firm will send by mail any music published in Germany at forty per cent. off; the international mail matter being only a trifle higher than national, and travels as safely. The only draw-

back is the time it takes to have orders filled, but with a little forethought this can be regulated.

It is, perhaps, not generally known that the music imported into this country is marked up double the original price in Europe. There is, however, a duty of twenty per cent. to account for a part of this. The music received through the mail is, however, exempt from this duty. To make the matter clearer, a piece of music marked to sell for \$2.50 in Germany is bought by the importer in the United States for about \$1. The government tax of twenty per cent. will make it cost \$1.20. Now the importer marks this \$2.50 piece \$5, and sells it to teachers at one-third off, (foreign music is never subject to the same commission as domestic) making it cost \$3.34, which, in Germany, retails for \$2.50. The forty per cent. discount that teachers would be allowed, if ordering direct from Germany, would, on the \$2.50 piece of music, be \$1, making it \$1.50. So the music that in this country would cost a teacher \$3.34 can be purchased in Germany for \$1.50. This fact, my fellow-teachers, is well worth considering, and especially when nearly all our instrumental music comes from Germany, and three-fourths of all the instrumental music used by teachers could be purchased in this way.

There are some further points in this connection that we would call attention, viz.: That much of the popular copyright music of the United States is also published in Europe at greatly reduced rates. Here are a few such pieces with comparative prices, the first set of figures being the American and the second the foreign price of the same piece:

Silver Springs, Mason.....	\$1 00	37c.
Tarantelle, Mills.....	1 00	37c.
Le Reye, Wallace.....	1 00	37c.
Dying Poet, Gottschalk.....	60	37c.
Home, Sweet Home, Thalberg.....	1 50	50c.

Not alone these pieces, but nearly all the pieces by the same composers and every prominent American musicians' composition, can be purchased in Europe at proportionate prices.

The greatest difference between American print and European is found in the studies for piano. Thus, Heller's op. 46 stands \$4.00 to \$1.00; Duvernoy op. 120, \$2.00 to \$1.00; Herz Exercises, \$1.00 to 25 cents; Loeschorn op. 52, \$3.65 to \$1.12.

The subject of sheet music is so intimately connected with the musical profession that a full exposition is needed, but impossible in one article. It is hoped that these remarks may call forth a general discussion, and thus hasten the time when the traffic will be conducted according to the principles that control other branches of industry.

#### A CHAT WITH PUPILS

##### ON THE NOMENCLATURE OF MUSIC.

The terms used in connection with music are, for the most part, Italian. Italy is the fountain-head of modern music. It gave us our present system; it invented, developed and disseminated the notation we now employ. Until about a century ago it supplied all Europe with composers, conductors and singers, somewhat as you now find our orchestras made up principally of Germans. Italy does yet considerable for music in the way of furnishing opera singers; but with Verdi and Patti falls the glory of the Italian school of

music. They appear now in the firmament of music like bright morning stars that shed their lingering lustre into the dawn of day. The Italian school has grown frivolous and corrupt, just as their progenitors had at the beginning of the Christian era, when the Teutonic race, with the assistance of numerous lesser tribes like the Gauls, the Franks, the Goths and the Huns, swept down on them and brought desolation and annihilation to the whole nation, and now the same sturdy race is engaged in a higher warfare with the same people, and again has the assistance of the neighboring nations—the French, Scandinavian, Russian, English, etc. The same doom hangs over them; the same invasive and destructive forces threaten the total extinction of the Italian school of music.

It is fitting, since music is a universal language, that it should have a common language for technical phraseology. This, doubtless, can never be sustained. The school that holds the supremacy will dictate the technical terms. Our music dictionaries are beginning to abound more and more with German terms. Schumann had such an antipathy towards the Italian school that he would not use Italian terms in his composition, or, at least, very few of them. His music is published chiefly with German terms. Wagner, in his published works, discards Italian phraseology; and much of the German instrumental music has only technical terms in German.

Put in whatever language the terms are written their importance cannot be overestimated, and to these terms, used in instrumental music, we invite your attention. The wanton indifference of the average pupil to these foreign terms is sufficient apology for this article.

To interpret music properly involves more than the observance of the written or expressed marks. These are only general hints. The subtle beauties of a composition lie back of these, which nothing but an artistic communication of spirit between performer and composer can reveal. The written terms are stepping-stones into the inner and hidden glories of inspired thought. These terms are definite hints of an indefinite language. They are clues into the composer's frame of mind and mood. In them lie the hidden meaning of the tones—some shade of meaning which the notes themselves do not convey to the mind. To observe faithfully the hints given on the printed page is nearly the same as a lesson from the composer. Much of the teacher's valuable time is spent in enforcing the meaning of these technical words. If the term *il basso marcato* is printed under the base, it somehow does not occur to many pupils that the base must stand forth prominently, until the teacher comes along and says the passage must be played so and so. Perhaps, in the very next piece, the same trouble will occur. The difficulty lies just here: pupils have not a clear idea of the meaning of these terms. This must be taught before they can be properly observed. There is considerable more hope for that young lady who played *fortissimo* when the passage was marked *pp.*, who, in answer to why she did so, said: "I thought *pp.* stood for pound, and if *pp.* does not stand for pound louder, what does it mean?" than for the one who plays through everything in a dreary, hum-drum, sing-song manner. It is, therefore, of the greatest consideration that

every pupil have a correct idea what these terms mean. Possess an understanding of the terms, and the observance will naturally follow. To be watchful of them sharpens your observation and judgment, and has the effect of making your general playing more conscientious and exact. It is to the strict observance of the terms that our taste is cultivated in the right direction.

During the formation period of a student no better advice can be given than this, namely: *Play every note, every interpretation mark, every sign, every tempo, just as indicated on the printed page.* To do otherwise is a direct defiance of the good judgment of the composer. A disfigurement and a monstrosity is usually the result when an immature player attempts to carry out his or her own notion of interpretation. The older we get, the more importance is attached to all signs, characters and terms, but at the same time these are often violated, changed or substituted. This can be done when the judgment is matured, and our taste carries with it a force and originality of its own. The spirit of a composition is transcendently of more importance than the bare notes. Strive, then, to grasp at the spirit of the composer through these guides he has left for you; otherwise, your playing will be nothing more than a dead, cold, soulless jingle. Without the proper spirit infused in your playing, music is shorn of its finest beauty—it is the rose without its perfume, the fire without its heat, the salt without its savor, the world without its 'sun'. Oh! would there were more striving after the spiritual essence of a composition—a nearer view of the soul of the composer; less desire at parade and show; less display of mechanical dexterity; more appreciation of the elevated and pure, and less of the poisonous mid-dle that passes for music! Let there breathe out from under your touch a flood of sweet tones that shall carry with it a double blessing, on him who gives and he who receives. Somehow, technical difficulties vanish before a current of strong feeling.

In conclusion, let me ask you to examine yourselves and see what you have accomplished, and what you are doing towards cultivating a refined sense of the beautiful in music. We close by giving the pronunciation of a few of the common musical terms, which are most frequently mispronounced. Nothing betrays unsoundness in music quicker than slovenly pronunciation. The sound of *ah* in the following words is the same as *a* in father and *ay* as in may:

Accelerando ( <i>Ah-chel-lah-ahn-do.</i> )
Adagio ( <i>Ah-dah-jee-o.</i> )
Allegro ( <i>Ah-lay-gro.</i> )
Andante ( <i>Ahn-dahn-te.</i> )
A quatre mains ( <i>Ah-kua-ter-mahn.</i> )
A Piace ( <i>Ah-Pe-a-char-ay.</i> )
Cantabile ( <i>Kahn-tah-be-lay.</i> )
Crescendo ( <i>Kray-shayn-do.</i> )
Dolce ( <i>Dohl-chay.</i> )
Etude ( <i>Et-ood.</i> )
Finé ( <i>Fe-nay.</i> )
Grave ( <i>Grah-vay.</i> )
Quasi ( <i>kwah-se.</i> )
Scherzo ( <i>Schair-so.</i> )
Vivace ( <i>Ve-vah-chay.</i> )
Staccato ( <i>Stahk-kah-to.</i> )
Facile ( <i>Fah-is-ley.</i> )
Piano Forte ( <i>Pe-ahn-no Four-ray.</i> )
Mezzo ( <i>Mei-szo.</i> ) Piu ( <i>Pew.</i> )

## MUSIC TEACHERS' BUREAU OF EMPLOYMENT.

This department is greatly in need of a greater number and variety of candidates—especially in the vocal department. In no instance will information be given, or nominations be made, until the person has been duly registered. Blanks used in making application will be sent free to any address; and for future correspondence a stamp should be enclosed.

We would be greatly obliged to our patrons for the information of vacancies to be filled that may come under their notice.

The following vacancies are now recorded in our books, for which we have no suitable candidates for nomination:

**VOCAL INSTRUCTOR—Female—In a State (Western) Normal School.** Salary, \$600. Must have done similar work. The grades extend from Primary through High School.

**ORGANIST—Episcopal Church—In one of the finest Southern cities.** Salary, \$900 per annum. The position will open the way to a good and profitable class of pupils. Engagement to begin at once.

**PROFESSOR OF MUSIC—Male—Salary from \$400 to \$1,000.** Location in one of the Southwestern States; a member of the Presbyterian Church desirable. In the same institution, an assistant, to teach perhaps two classes in modern languages and calisthenics. Salary, about \$1,000.

**DIRECTOR OF MUSIC—Ladies' College—Male, preferred.** Salary, about \$1,000, on the per cent. basis. Location in one of the larger Western cities. The candidate must have had successful musical experience. Must be a thorough, competent, and enthusiastic person will answer.

**VOCAL INSTRUCTOR—Ladies' College—Salary, the same inland colleges usually pay.** Location, in one of the Northwestern towns. A young lady preferred, who can also give instruction on Piano or Violin. A live, conscientious and faithful instructor demanded.

**TEACHER OF VOICE—Salary \$75.00 per month.** Location, in one of the far Southern States; University. Methodist preferred (Southern). An experienced teacher demanded.

**TEACHER OF VIOLIN, VIOLONCELLO, GUITAR AND BANJO—Salary \$50 per month.** Location, in one of the Southwestern States. Lady or gentleman. Methodist preferred. Services to begin September 1st, '84.

**TEACHER OF PIANO, ORGAN AND VOICE—Salary, \$400 and boarding;** to be increased second year. Single gentleman preferred. Member of Presbyterian Church. No concert performer required. Location in Ohio.

## MUSICAL LITERATURE

We have undertaken to promote this branch of the musical profession. Musical literature has never been rightly appreciated by the musical world, and what we shall do in this department will be more of a labor of love than business. Musical literature has for years been as a sweet morsel under our tongue. Every book publisher in the United States and Great Britain is being written to for the titles of books they publish on the subject of music. These lists will appear in the columns of THE ETUDE as they are collected, and afterwards published in catalogue form. Mr. Frank Marling, of New York City, has done about all that has ever been done to promote the reading of musical literature. We have his assistance in the work of collecting this catalogue of "Work on Musical Literature in the English Language." His article in this number on the subject, and those that will appear in subsequent numbers, show how thoroughly the gentleman is acquainted with the subject.

ERNEST FRIEDHARD, President of the Grand Conservatory of Music of the City of New York, is publishing, in sheet form, the course of study in Piano technique, used at that institution. The work, what we have seen of it, is to be highly recommended for the adoption of similar institutions. We have the promise and permission of a part of the course, which we will take pleasure in placing before our readers at an early date.

TEACHERS will find it to their interest to make application to the Music Teachers' Bureau of Employment now, and not wait until vacation. It is rather singular that this Bureau should have more vacancies than applicants, especially so when we consider that THE ETUDE reaches, directly, thousands of teachers.

EXTRA COPIES OF THE ETUDE will always be furnished to teachers for instructive purposes at one-half price, or 12¢ cents a piece. When ordered in quantities of five an additional discount of 10 per cent. is allowed. We make this statement again, as we are in daily receipt of inquiries for the price of extra copies.

MUCH valuable matter has been crowded out this month. The News of the Month we are obliged to omit altogether. We will, however, give in the next issue all the current news that is worth remembering. The "One Hundred Aphorisms" are also greatly curtailed in this issue.

## ONE HUNDRED APHORISMS.

28. In reference to fingering, do not allow yourself to be servilely bound by what is indicated in the printed music; but, on the other hand, make use of that only which you feel satisfied is best for the individual pupil under instruction. The reasons for this are as follows:

(1.) Printed fingering is often incorrect, on account of typographical errors.

(2.) Composers themselves do not always employ the best fingering.

(3.) The fingering of a passage in one particular way might be the very best possible method for one pupil, and, at the same time, totally impracticable for another, in consequence of a different shape and formation of the hand.

29. The following is an excellent exercise in note reading: Have the pupil to read a passage of some considerable length without playing it at all, calling one note after another in regular succession, giving the same time to each. This should be done slowly at first, but more rapidly with each succeeding repetition. Count the time, or indicate it by a motion of the hand; or simply read along with the pupil, not permitting the slightest pause or hesitation, and taking no account of a note miscalled, now and then, by a pupil. This should be practiced until fluency and absolute correctness are attained.

30. A few easy exercises, in which the movement in both hands is parallel, may be played occasionally, by way of variety or pastime, with crossed arms, the right hand playing in the base, the left in the treble. The playing is then more difficult, because there exists, in most instances, a tendency to strike the notes of the left hand a little before those of the right, which must be carefully guarded against and corrected.

31. There are two classes of finger exercises:

(1.) Those which progress by regular intervals; for example:



There is a vast number of this kind, and in playing them it is of the greatest importance that each finger should be raised the very instant the next note is struck.

(2.) Those which consist of harmonic intervals, or a tone of chord. For example:



In playing these it is not necessary to raise the fingers so promptly. They may even remain down until it becomes necessary to use them again. But when a change in the harmony occurs, they must be raised immediately. To illustrate this: as soon as the third finger strikes *c* the second time in the second group of the last example, it must be promptly raised, because, in the third group at *b*, the harmony changes.

Such movements sound very mechanical if made too soon; and, as they frequently constitute the accompaniment to a melody, it is desirable that they should be played quite *legato*, which makes a much more pleasing effect.

## The Wisdom of Many.

What is not understood is not possessed.—Gotho.

The siren voice of flattery has ruined the bright promise of many a young artist.

We like those to whom we do good better than those who do us good.—De Saint-Real.

Faults originate from carelessness, of which human nature is not sufficiently aware.

Toil, feel, think, hope; a man is sure to dream enough before he dies without making arrangements for the purpose.

How sour sweet music is when time is broke, and no proportion kept! So it is in the music of men's lives.—Shakespeare.

Be always employed about some rational thing, that the devil find thee not idle.—Jerome.

One of the saddest things about human nature is that a man may guide others on the path without walking in it himself.

There is no danger that we shall know too much, though considerable danger we shall think we know too much.

Men of genius are often dull and inert in society; as the blazing meteor, when it descends to earth is only a stone.—Longfellow.

The nature of every human being, even though born in fetters, reveals an ineradicable impulse to self-determination freedom. Whoever seeks to repress that, undertaken to murder the day of his life. The artist can neither be nor produce more than in him lies. The inner man must be held upright and strengthened, in order that the artist may be vigorous in life and deed. Above all, the youth must preserve self-consciousness and self-reliance, self-determination as to his tendencies, his will, and the total—his purpose; his character must be steered and strengthened, not crushed, not suffered to be consumed by the rust of doubt, nor led to waver in his forward endeavors through either consequentiality, or dialectic arts of persuasion, or an over-dazzling array of examples to the contrary of that after which he strives.—Dr. A. B. Marx.

The Rev. Dr. Dewey said: "No chord of music ever touched any evil passion. He had heard of, but never listened to, any music that would, with propriety, be called voluptuous. Words would tend to music often are, but melody—never. All sweet sounds—bend the soul up into the world of pure moral feeling and sense; hence, music is the noblest minister to religion. I would have music well taught in every family, as I would establish the family altar."

The subject of music is the union of spirit with the inexpressible something of motion. Painting can not emancipate itself from the dark chaos of materiality, and poetry gives the light in too dazzling brightness; but music dwells in the twilight, the true sphere of feeling, and among the elements of presentiment, which overpreads the outlines of the objective world with the brightest charms of imagination.—Dr. Adolph Kullak.

Self-reliance and courage are special arts within art. Within his four walls the artist should be modest with regard to himself, and most conscientiously diligent; but toward the public he must display courage—nay, even a little gay boldness, and the fair one will immediately yield.—R. Schumann.

The capability of discerning the psychic relations of music is extraordinarily restricted in its diffusion. It is a matter of great experience that entire audiences assembled in the opera house, whom a false tone would at once set in an uproar, will listen not only without displeasure, but even with delight, to compositions, of which the expression is false throughout.—Berlioz.

It has been said that the Italian employs music in love, and the Frenchman in society; but that the German cultivates it as a science. This might, perhaps, be better expressed as follows: The Italian is a singer, the Frenchman a virtuoso, the German a musician! The German has a right to be designated exclusively as "musician," for of him it may be said that he loves music for its own sake, and not as a means simply to delight, or to attract money or notoriety; but instead, because it is a divinely beautiful art which he revere, and which, if he yields himself up to its service, will be all in all to him.—Richard Wagner.

"Continual dropping wears out a stone, not by force, but by constant attrition." Knowledge can only be acquired by unremitting diligence. We may well say *multa bene vixisse* is the only way to wisdom. Every day that we spend without learning something is a day lost.—Beethoven.

## THE COURSE IN HARMONY.

With this issue we begin the introduction to the promised practical harmony lessons. We invite the earnest attention of every one of our readers to this introduction of the work, which has special reference to the forthcoming lessons, but contains, however, many thoughts for the conscientious teacher and student.

These lessons are not of an ephemeral, passing nature, but of an enduring value. Every inch of ground has been tested by actual experience. Mr. Howard, the author, has written no fewer than one hundred lessons with this object in view. Much of the material on hand will be used; much rejected, or entirely recast. The subject will be divided into the following sections: 1. Melodic Relationships (scales, keys, intervals, tonality, etc.); 2. Harmonic Relationships (simple and compound); and chord structures; 3. Voice Relationship and Voice Leading; 4. Chord Treatment and the Harmonic Phrase; 5. Suspension; 6. Modulation; 7. The Choral; 8. Elementary Composition.

Mr. Howard is a musician whose ability and experience eminently fit him for such an undertaking. He is connected with the New England Conservatory of Music, Boston, where his services are very much valued. He is endowed with an emphatic musical organization; supplemented with the rare gift of imparting knowledge in a pleasing and intelligible manner. His education has been most severe and thorough. Very much of Mr. Howard's success as a teacher, his clear insight and comprehension in all musical matters, can be traced to the solid foundation established by the eminent masters, Kullak and Haupt, of Germany, and no less to that of John W. Tufts, of Boston, in former years. He was honored with the position of professor in the Royal Normal College and Academy of Music, London. All those acquainted with the difficulty of obtaining positions of this character in England will thoroughly appreciate the nature of such an honor being conferred on an American. He relinquished the engagement on account of his wife's health. His departure from the college was deeply regretted by all the faculty, who earnestly expressed a desire of his speedy return. In appreciation of Mr. Howard's services, his remarkable success as a teacher, his qualities as a gentleman, and his intellectual no less than his musical attainments—Olivet College conferred on him the degree of Master of Arts. The forthcoming "Course in Harmony" carries with it the significance that it is the result of years of practical teaching and the highest musical attainments. Howard's linguistic attainments enable him to have access to the works on musical theory published only in a foreign language.

There are many colleges and private teachers who have ordered *The Etude* in large numbers; in which this "Course in Harmony" will be particularly beneficial, since it can be studied in classes. We strongly advise those teachers who have never introduced the study of Harmony in their classes to make the start with these lessons; each month's instalment will, as far as possible, be complete in itself, and in length that the average class will not be pushed too rapidly forward. To those teachers who desire to pursue this course in great detail, and who desire the whole journal, separate pages containing only the actual lesson will be furnished at the cost of paper and printing—about twenty-five cents per dozen sheets.

## THE LITERATURE OF MUSIC.

At the present day, when the American nation, having passed through the period of infancy, is making such rapid progress in the acquisition and culture of the fine arts, it is high time that a more careful attention was given and a deeper interest aroused in the Literature of Music.

In speaking of literature here, we use the word in a restricted sense, referring not to musical compositions of any kind, technical treatises, or instruction books, all of which of course are bought and sold, but to works relating to what may be called without offense the higher branches—the history, biography, romance, poetry, criticism, and all kindred themes treating of music as an art.

We fear that the proportion of our people who are conversant with these aspects of music is much smaller than is that of the best physicians, best distinguished features of the average musical student. And this is rendered more strange, by the fact that there is a large amount of musical literature in existence, which is not very difficult of access. We do not wish to infer, of course that nothing is known or read on the subject by the musical public, for this would be equally untrue. The musical public has a large amount of musical knowledge, which much-needed information on all topics mentioned above, but these, owing to their limited space, and more fragmentary nature, cannot, however excellent in their sphere, take the place of the

bound volume, which devotes itself thoroughly and systematically to its subject matter. But the number of people who buy and read musical books is not, we have reason to believe, a large one. For a number of years past the writer has had exceptional opportunities for observing the demand for such works, and is surprised to find how small, with few exceptions, is the circulation. We mean, of course, relatively, as compared with the number of people in this country known to be interested in music. Many of these, it is true, are only superficially attracted, but when we think of the vast host of professional musicians, orchestral players—music teachers and music pupils on every instrument—the scores of organists, the hundreds of choir singers, the thousands of concert opera and oratorio goers, we are puzzled that among all these various fields and tastes, there is not a louder call for musical knowledge and information as it is found in books.

There is a cultivated minority, it may be said, who keep up with the literature of the art they admire, and take delight in having on their shelves musical works which they can either use for reference, or read for the pleasure derived; but these are few and far between, and are lost among the crowd who are satisfied to go without any help of this kind. That a more widespread and popular interest might be aroused may be illustrated by a reference to a sister art—that of painting and drawing. Now although we believe that the number of people who are engaged in these pursuits is but few contrasted with those who devote themselves to musical study and also the public which loves and appreciates paintings, is much less numerous than the public which responds to the universal power of music, yet we venture to say, in estimating the sale of works on the respective arts, that there are five books on painting and its related subjects sold to one on music in all its various phases. What may be the reason of this disproportion we do not know, but is a fact which experience has proved.

It is true that much more has been written on painting than on music, and it is also the case that such themes can be better handled in books requiring the aid of the engravings and pictures to interpret them and bringing up a wide range of connected topics, but, on the other hand, musical books can also be illustrated to a very large extent by musical examples introduced into the text, and the number of ideas and questions suggested by the art is certainly not to be compared. However, we have had as yet, no Ruskin in musical literature, towering up above his fellow-writers, and by his wonderful eloquence compelling all to listen, while he directs general attention to the claims and beauty of art, nor have we yet seen a Hamerton, whose keen, vigorous criticisms increased largely the readers of art works. Nevertheless, in spite of the smallness of the number of books upon this commanding genius and intellect among the writers of musical books, there does remain a respectable body of musical literature from which both instruction and delight can be gained.

What this literature consists of, and the reasons which should impel us to its study, we will consider in our next article.

FRANK MARLING.

Much has been said lately about musical degrees, and attention has been drawn to the questions submitted to those who desire to acquire these distinctive marks of honor. As a rule, the tests appear well suited to gauge the depth of the knowledge of the student; but may not a person have thoroughly mastered the subject upon which he invites examination without being able to answer the following queries, which we find in a recent paper prepared for candidates seeking the degree of Mus. Doc.?

"Describe briefly the contrivances in the human ear for recording musical sensations."  
"Write down one of the extant Greek melodies."

"Give examples from the works of Gounod of the following:

- Delayed progression.
- Variation of a key as a means of intensifying expression.
- Use of the harp in orchestra.
- Indication of natural sounds by instrumentation.

"Why can the song of birds be very seldom written down musically?"—*London Musical Times*.

Hans Von Bulow has written to Herr Gustav Erlanger, the celebrated composer and critic: "I have read your 'Quintet and Sextet,' and must confess with the frankness of the best physician, that I am disappointed. Paul, tell me that I find your music, from beginning to end, hollow, colorless, pretentious, cold and extravagantly over-elaborated whenever you try to emerge from the rut of 'academic' commonplace." That's what a man gets for being a critic.

The square piano is being so rapidly superseded by the upright, that it will in a few years be lost to sight until it comes above the horizon again as "bric-a-brac."

## MUSICAL LITERATURE.

**BERLIOZ (HECTOR), SELECTIONS FROM.**—Hector Berlioz. Selections from his Letters and *Esthetique*, Humorous and Satirical writings. Translated and preceded by a Biographical Sketch of the Author. By W. F. APTRHOPE. 12mo. \$2.00.

"An opportunity for becoming personally acquainted with a remarkable man as Berlioz should be welcomed by all, and musicians, people who have hitherto known him only through his compositions, will be glad of the close companionship which Mr. Aptrhops's volume affords. Apart from other interests which may attach to this entertaining volume, the pungent satire, sparkling wit and comical absurdities with which it abounds entitles it to a place beside the best productions of modern humorists."—*Atlantic Monthly*.

**THE GREAT TONE POETS:** Being short Memoirs of the greater Composers. By F. CROWEY. \$1.50.

A valuable, convenient and beautiful work for musical readers; a perfect compendium of information concerning the most eminent musicians and their works. The volume contains inspiring sketches of the following composers and their works: Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber, Rossini, Schubert, Mendelssohn and Schumann.

Nothing could be of greater service to the musical student than this elegant work.

**HAWES'S MUSIC AND MORALS.**—Music and Morals. By REV. H. R. HAWES, M. A. With Illustrations and Diagrams. 12mo. Cloth, \$1.75.

A book which is full of interest, and may be of great use to a large class of readers. He has grasped his subject with much width and clearness of conception. "Music and Morals" is a comprehensive term; and it is made here to convey an elaborate analysis of the connection of music with emotion, as well as some critical comment on its position with reference to individual morality, and to its influence and significance in society at large. We cannot commend too highly Mr. Hawes's general exposition of the theory of music as the most powerful and subtle artistic instrument for expressing emotion. \* \* \* We cannot part from him without an expression of sincere thanks for his sound exposition of principle, and his wholesome criticism, often conveyed with great force, sometimes with real beauty as well.

**THE GREAT COMPOSERS.** By HENRIKIA BUTTERWORTH. Fully illustrated with portraits and drawings by F. H. LUNGER. \$1.00.

A concise history of the development of music and musical instruments, with biographies of the most celebrated composers.

**WAGNER'S (R.) ART LIFE AND THEORIES.**—Art Life and Theories of Richard Wagner. Selected from Writings, and translated by EDWARD L. BURLINGAME. With a preface, a catalogue of Wagner's published works, and drawings of Bayreuth Opera House.

"Mr. Burlingame has performed a most useful task with great tact and taste. The difficulty of rendering Wagner into intelligible English is almost insuperable, but he has overcome it, and has given us a book which will not only be interesting to all lovers of music, but entertaining, at least, in some of its chapters, to the general reader."—*N. Y. Tribune*.

"Unusually interesting and valuable work."—*N. Y. Evening Mail*.

**MOSCHELES' (IGNATZ) RECENT MUSIC AND MUSICIANS.**—Recent Music and Musicians, as described in the Diaries and Correspondence of Ignatz Moscheles. Selected by A. D. COLERIDGE. 12 mo. \$2.00.

"Not only musical enthusiasts, but every one who has the faintest glimmer of a love for music and art will welcome with delight this volume. It is a personal history of music for sixty years of this century—full of the names of artists and composers, each of them a centre of pleasurable emotions."—*Examiner*.

**POTHEGILL'S (JESSIE) THE FIRST VIOLIN.**—A Musical Novel. \$1.00.

"This story is a romance strong Woman's heart. One of the kind who made the world better for their life, their suffering and their writing. Her power to conceive vivid scenes, her sympathy with honor and with suffering, her enthusiasm for art, are all intense."—*Boston Advertiser*.

**DREWS' (CATHERINE) THE LUTANIST OF ST. JACOB'S.**—The Lutanist of St. Jacob's. A Tale. By CATHERINE DREWS. \$1.00.

"This charming story is a breath of pure air compared with unhealthy contemporary romances. It is a love story of singular purity and sweetness, and it is also much the best." \* \* \* No one who repines over the novel with a musical character or motive will suffer this delightful tale to remain unread."—*Christian Union*.



## QUESTIONS AND ANSWERS.

[Questions pertaining to the study of the Piano-forte will receive attention, and answers appear, usually, in the following month, if received before the FIFTEENTH of the current month. The writer's name must accompany letter to insure an answer.]

**C. A. R.—QUESTION.**—What are the best exercises or studies for an advanced pianist, who has only one-half hour per day in which to keep in practice?

**ANSWER.**—The better plan is to practice pure, solid technique, which maintains the acquired technique far better than any devised set of studies. A plan of this kind, if persistently followed, will do much for the technician as is possible in the half-hour's practice, namely: Monday, scales in octaves and contrary motion; Tuesday, arpeggios in different forms; Wednesday, scales in thirds, sixths and tenths; Thursday, double-thirds and octave practice; Friday, a general practice of technique, the material to be taken from the four preceding days; Saturday to be devoted to pieces. This process, repeated from week to week, is what we recommend. Should a set of studies be desirable, Tausig's edition of Clementi's "Gravitas" is, taken all in all, the best work for your purpose, and numbers 1, 2, 17, 23, 24 and 25 in particular.

**S. A. R.—QUESTION.**—Will *The Etude*, through its columns, give me some idea of the Sonata form?

**ANSWER.**—The Sonata form has particular reference to the first movement of a Sonata. The other movements partake of other forms like the Rondo, Minuet, Song, etc. The last movement, however, is often found in strict Sonata form. The Sonata form is the one used in symphonic studies, quartets, trios, concertos, etc. First, observe the double bar in every Sonata. This divides the two parts of a Sonata. The first part is known as the exposition or presentation of the subjects; the second as the development or treatment of the subjects. The first part is again divided into two parts, one part contains the tonic subject, the other, the dominant. These two themes form most of the material for the whole movement. Between the two subjects modulatory passages are often introduced leading to the dominant key; and, at the end of the dominant subject, a close or coda is often found. When the Sonata is in a minor key, the second subject is commonly in the relative major. In fact, to comprehend the Sonata, before the piano, the concerto, etc., requires a practical analysis, which would, however, lead us too far.

The second part—the development—is also in two parts. One is the working out of the tonic and dominant subjects just explained; the other is the recapitulation, usually closing with a coda. The development is the most important part of the whole movement, requiring the greatest skill from composer and performer. It is nothing more than a "free fantasia" on the two themes of the first part. Fragments of the subject are taken up and treated in various ways, oftentimes in the nature of canon fugue variation, etc. The recapitulation is a recurrence of the original themes. The second subject is not now in the dominant. The Sonata has thus, in its treatment of the themes an exact imitation will not be found, but the harmonies and settings are slightly altered. This is a faint outline, which can be traced out in most classic works. It cannot be too highly recommended in studying a sonata to analyze its form, without which the whole work is uninteresting. The legitimate use of this form also is in a very simple manner. If interesting, it may be set up any Sonata you may designate and analyze it according to this outline.

**W.—QUESTION 1.**—Will you be kind enough to give me a list of pieces suitable for concert and the drawing-room, from the pianissimo to fortissimo, first, second, third, fourth and fifth grades of difficulty? Also a list of hand-pieces of the same grades?

**ANSWER.**—The first part of your question you will find answered in the last issue of *THE ETUDE*. The following four hand-pieces will be found useful and attractive, the "Wires of Winders," 4 (overlaid), Nohal; "Marche des Tambours," 4, Smith; "Merry Street," 4, Galt; "Op. 193, Chwatala; On the Beautiful Rhine Waltzes," 3, Keller-Bela; Dance Espagnole, 4, Ascher; "Tornado Galop," 3, Lange; William Tell Overture, 5 (Gottschalk); Rossini; Galop Brillante, 4, Sponholz; 11 Trovatore, 4, Melnotte; 4 Opus of Strauss, Where the Citron Bloom, Du and Du, and others.

**QUESTION 2.**—What Sonatas of the fourth and fifth grades do you consider the best for study and recreation?

**ANSWER.**—For instructive purposes use Köhler's Sonaten Studien, Books 6, 7, 8, 9, 10. For recreation the following are the best: Clementi (Peter's edition) Nos. 11, 13, 16, 17, 18. Haydn, in E-flat—the one beginning with G below the

treble staff, right hand; also, the more difficult one in E-flat, beginning with a full chord of E-flat in both hands; the one in D beginning with a grace note on C-sharp. This last one is particularly sparkling and spring-like. The easiest suitable for your purpose is the one in F major.

Moart (The Cotta's edition) Nos. 4, 7, 9, 13, 18. Beethoven—(See answer to A. H. W. in last issue.) Also add op. 9, Nos. 2 and 3, and op. 38.

**QUESTION 3.**—Whose method of thorough base, harmony and composition would you advise for self-teaching?

**ANSWER.**—It is much better to have a good teacher without a text book than the best text book without a teacher. However, if the study is to be pursued without the guidance of a teacher, use "The Student's Text Book of the Science of Music," for the use of the student, and for purposes of Self-Instruction," by John Taylor, published by George Phillips & Son, 32 Fleet street, London, England.

**QUESTION 4.**—What is the estimation of Sidney Smith's compositions and which of his works are considered the best?

**ANSWER.**—Sidney Smith's compositions are highly esteemed by young Misses and their mothers, who must deem it reflecting a matrimonial alliance, but those who are serious and really love music will reach out for something else. His arrangements of operas, melodies, etc., are to be classed higher than his original works. His original compositions are growing fewer and fewer, while his arrangements are following fast one after the other. This is a bad sign for the composer. When the stock of originality has exhausted itself, they take to rearranging other men's ideas. This principle is clearly proven in Sidney Smith's case. He is by no means an old man, being born in 1840. The objection the conscientious teacher and student find in his pieces is this—namely, the right hand has nearly all the work to do, while the left merely sounds out a very unimpressive base. A course of that kind is ruinous to a rounded technique. Among his better works will be found Tartanella, op. 7; The Mountain Stream; Le Jet d'Eau; Gaite du Cour; Marche des Tambours. In his later writings he has not, as intimated, sustained himself.

**M. S.—QUESTION.**—Will you please give me the names of some songs which I may order without first examining them?

**ANSWER.**—The following songs can with safety be ordered without first being examined, the figures denote the grade of difficulty, technical rather than aesthetic. My Queen, Blumenthal, 4; Message, Blumenthal, 3; There is a Green Hill far Away, Gounod, 3-4; Mother's Prayer, Thomas, 2; O My Charming, Sullivan, 2; Figaro Voi Che Saprete, Mozart, 3; The Rose, Spohr, 3-4; The Two Grenadiers, Schumann, 4; Honor and Arms (Samson) Handel, 1; The Flower Girl, Beethoven, 3; Angel's Serenade, (violin obligato) Braga, 3-4; Dost Thou Know? (Mignon) A. Thomas, 4; Le Carnaval de Venise, Benedict, 5; My Mother Bids Me Bind My Hair, Haydn, 4; Ave Maria, Schubert, 3-4; I Know a Voice (concert waltz) Presser, 5; With Verdure Clad, Haydn, 5; My Love, I'll be with You, Bach, 3; Lost Child, Sullivan, 3; O the Clang of the Wooden Shoon, Moller, 3; In Quest of Simplicity (Betty), Donzetti, 4; Wanderer, Fesca, 3; First Violet, Mendelssohn, 3; The Beautiful Blue Danube (Strauss), Wekerlin, 4-5; Thou Art Like Unto a Flower, Rubenstein, 3; Am Meer, Schubert, 3; The Palms, Faure, 3; Come Where Pleasure is Beaming; I'll be with You, Bach, 3; Lorelei, Liszt, 3; Queen of Polka, Mulder, 3-5; Aria from Attila, Verdi, 5; I With all Your Hearts, Mendelssohn, 4; Ah, Sweet, My Love, Brahms, 4; Una Voce Poca Fa, Rossini; Fair Miller's Daughter, 20 Songs by Fr. Schubert (English edition); Faith and Hope, Millard, 2; Swallow, Piusatti, 2; A Rose Tree, 2-3; The Rose Tree, descriptive Russell, 3; But the Lord is Mindful, Mendelssohn, 2-3; Thou Ring Upon My Finger, Schumann, 3-4; Ye Wanderer, Breezes (Loehngrin), Wagner, 4; The Evening Star (Tannhauser), Wagner, 3-4; She Wears a Rose in Her Hair, Osogood, 3; O Ye Tears, Albi, 2-3.

**J. S. B.—QUESTION.**—In Elements of Harmony, by Stephen A. Emery, the first remark in chapter I is this: "Degrees refer to lines and spaces—visible distances." I never taught this, and cannot accept it as a truth without raising a question. An interval is a distance. A degree is a thing conveying to my mind no idea of distance. From my house to my neighbor's, across the way, is a distance; but I get no idea of distance as I contemplate one house. I find Moore's Encyclopedia of Music calls lines and spaces degrees. The definition of "tetrachord," in the Middle Ages, speaks of "degrees of intervals," thus making the two terms synonymous. Will you give me your opinion—is a degree a visible distance?

**ANSWER.**—A single degree conveys no idea of distance. The book does not state that any one degree is a distance; but, as you have quoted, "degrees refer to lines and spaces visible distances." It is a distance, therefore, these several degrees are visible distances from one another.

**C. A. R.—QUESTION.**—What is the two-finger exercise used by Liszt?

**ANSWER.**—The following is the two-finger exercise as written and fingered by Liszt:

	1	2	1	2	1	2	1	2
Right Hand	3	2	3	2	3	2	3	2
	4	5	4	5	4	5	4	5
	4	5	4	5	4	5	4	5
	C	D	E	F	G	A	B	C
Left Hand	3	2	3	2	3	2	3	2
	4	3	4	3	4	3	4	3
	5	4	5	4	5	4	5	4

To be played through two or more octaves and in all the major and minor keys.

**W. A. W.—QUESTION.**—Will you be kind enough to inform me what such signs as the following signify?

$\text{♩} = 88, \text{♩} = 128, \text{♩} = 100$

**ANSWER.**—They are metronomic marks. The metronome is an instrument shaped somewhat like a pyramid. It was invented by Maelzel, in 1817, and consists of a clock-work, which is wound up by the hand, and on the face of the instrument. On the pendulum is attached a movable weight, and according as this weight is placed, higher or lower, the oscillations of the pendulum are slower or faster. The direction  $\text{♩} = 88$  means that a half note in playing must coincide with the pendulum when the weight is placed at 88. These marks are placed on the face of the instrument. The other examples you give are similar.

## NATIONAL COLLEGE OF TEACHERS.

We print below a number of valuable endorsements from some of the leading men and women in the profession, relating to conferring degrees on the music teacher. There can be no doubt that the consummation of the scheme will result in elevating the standard of the musical profession. The quiet dignity, the honest zeal, the unselfish devotion of the gentlemen appointed to work up the movement is, indeed, most commendable. They receive not only the public support of musicians of reputation, but the same spirit is re-echoed in the heart of every conscientious and progressive teacher throughout our broad land. Many favorable letters have been received at this office during the past few weeks commenting on the articles in the last issue. These letters indicate very plainly that the institution will be recognized and approved by the general profession. At the meeting of the National Association of Music Teachers, at Cleveland, Ohio, in July, the whole matter will be presented for the approval of that body. Let every one make arrangements to be present at that meeting. In our next issue we are promised the complete programme—which will be unusually fine.

My whole heart is with you in your present work, looking toward good and wholesome teaching and honest and competent teachers. Any work which I can do, from time to time, to forward the cause will be most heartily and cordially done.

I think that it is the very institution needed, and you have my most cordial co-operation.

W. B. W. MORRIS, NEW YORK.  
I hereby accept the invitation to co-operate with you in the consideration of the proposed plan of founding a National College of Teachers, and in the establishment of the same.

DR. LEONARD J. MORRIS, NEW YORK.  
A Herculean task, but I am with you, as is, believe that it is decidedly a move in the right direction.

W. B. W. MORRIS, NEW YORK.

The object in view has my most cordial support.

GEO. E. WAIRING, Boston.

I am in entire sympathy with the plan of the N. A. to establish a National College of Teachers, and shall give the project all the assistance in my power.

JOHN S. GALT, Musical Courier.  
I am thoroughly in sympathy with the movement, and will be present at the next meeting.

S. G. PRATT, Chicago.  
I am much interested in the undertaking, and what should be its legitimate result is well worth trying for. Should it eventually aid in suppressing many "professors" who only "profess," it will be a boon to the country.

DUDLEY BUCK, Brooklyn.  
Every earnest musician should encourage the efforts of the National Teaching Association, and the establishment of a National College of Teachers, founded on a purely art basis, would do much to elevate the standard of music in our country, and to give the musician a chance to operate, and expect to be present at the next meeting in Cleveland.

I believe that the efforts of the Music Teachers National Association will prove very effective in raising the standard of music. If I can arrange it I will be present at the next meeting in Cleveland.

HENRY SCHRAEDICK, College of Music of Cincinnati.  
Certainly I will do everything in my power to further the cause which I believe to be of the greatest importance.

JOHN S. VAN CLEVE, Cincinnati.  
I am heartily in sympathy with any movement that will elevate the art, to which have devoted my humble efforts for so many years. If I can help you at any time in your good work, I will be glad to do so.

JULIE RIVE-KING, N. Y.  
I am in favor of the movement to establish a school of standard of musical education and will be glad to co-operate with it. It can be of any use, if it is helped by myself, organized or by urging some one else to be. I believe in American education. See no reason why such men as myself should

4



*In aufsteigender Folge. In ascending succession.*  
etc.



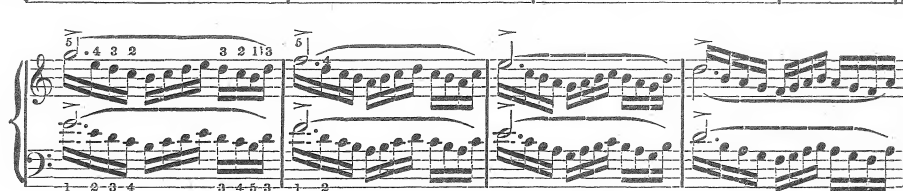
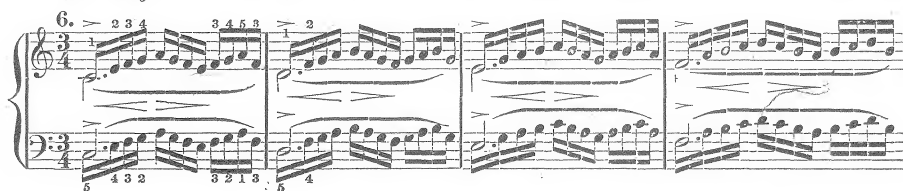
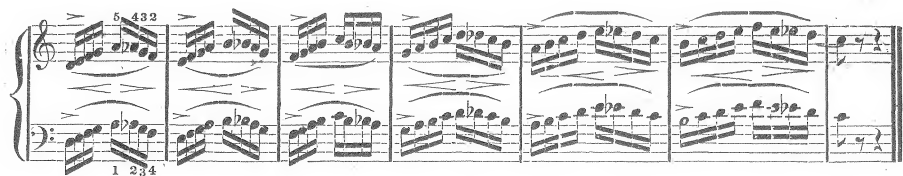
*In der Gegenbewegung.  
Aufsteigend.*

*Ascending in contrary motion.*

etc.







*Auch so zu üben.* To be played also in this manner.

etc.

18. *Sehr gebunden.*

Legato assai.

18. *Sehr gebunden.* Legato assai.

*Sra.* *leggiere.*

## 19.

19.

20. *leggiere.*

20. *leggiere.*

*dim.*

21. *Auf die Bässe zu achten.*

Particular attention to the Bass.

21. *Auf die Bässe zu achten.* Particular attention to the Bass.

*p*

## 22.

22.

*dolce.*

*1st.* *2d.*

## No. 3.

First system of musical notation. Treble clef, 4/4 time. The right hand plays a continuous eighth-note pattern with triplets. The left hand plays a bass line with notes 5, 3, and 2. A dynamic marking *p* is present.

Second system of musical notation. Treble clef, 4/4 time. The right hand continues the eighth-note pattern. The left hand plays notes 3 and 5. A dynamic marking *cres.* is present.

Third system of musical notation. Treble clef, 4/4 time. The right hand continues the eighth-note pattern. The left hand plays notes 5, 3, and 2. Dynamic markings *mf* and *dim.* are present.

Fourth system of musical notation. Treble clef, 4/4 time. The right hand continues the eighth-note pattern. The left hand plays notes 3 and 5. A dynamic marking *mf* is present.

Fifth system of musical notation. Treble clef, 4/4 time. The right hand continues the eighth-note pattern. The left hand plays notes 3 and 5. Dynamic markings *dim.*, *p*, *smorz.*, and *pp* are present.

No. 4.

Musical score for "The Rose Tree" in 4/4 time. The score is written for piano (p) and includes a crescendo (cres.) marking. The melody is in the right hand, and the accompaniment is in the left hand. The key signature is one flat (B-flat). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody consists of eighth and sixteenth notes, while the accompaniment features a steady eighth-note pattern.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two measures. The first measure is in 2/4 time, marked with a forte 'f' dynamic and a 'dim.' (diminuendo) instruction. It features a bass line with a four-note ascending eighth-note pattern (G4, A4, B4, C5) and a treble line with a single G4 note. The second measure is marked with a first ending bracket and contains a treble line with a half-note G4 and a bass line with a four-note ascending eighth-note pattern (G4, A4, B4, C5). The second system also consists of two measures. The first measure is marked with a forte 'f' dynamic and a 'dim.' instruction, featuring a bass line with a four-note ascending eighth-note pattern (G4, A4, B4, C5) and a treble line with a half-note G4. The second measure is marked with a 'dim.' instruction and features a bass line with a four-note ascending eighth-note pattern (G4, A4, B4, C5) and a treble line with a half-note G4. The key signature is one flat (B-flat), and the time signature is 2/4.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a grand staff with a treble and bass clef. The treble staff contains a key signature of one sharp (F#) and a common time signature (C). The bass staff contains a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass staff contains a bass line. The second system is a continuation of the first, also in a grand staff. The treble staff contains a key signature of one sharp (F#) and a common time signature (C). The bass staff contains a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass staff contains a bass line. The score is marked with 'dim.' (diminuendo) in the second system.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It features two staves: a piano (p) part on the left and a celesta part on the right. The piano part begins with a piano (p) dynamic marking and a crescendo hairpin. The celesta part begins with a *dim.* (diminuendo) marking and features a series of triplet figures. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

16

40.

Exercise 40, measures 16-20. The music is in 2/4 time. Measures 16-17 feature a treble staff with a triplet of eighth notes (4, 3, 2) and a bass staff with a single eighth note (4). Measures 18-19 continue the triplet pattern in the treble staff. Measure 20 features a treble staff with a triplet of eighth notes (4, 3, 2) and a bass staff with a single eighth note (4). The exercise concludes with a *ritard.* (ritardando) marking.

41.

Exercise 41, measures 21-25. The music is in 2/4 time. Measures 21-22 feature a treble staff with a triplet of eighth notes (4, 3, 2) and a bass staff with a single eighth note (4). Measures 23-24 feature a treble staff with a triplet of eighth notes (4, 3, 2) and a bass staff with a single eighth note (4). Measure 25 features a treble staff with a triplet of eighth notes (4, 3, 2) and a bass staff with a single eighth note (4). The exercise concludes with a *dim.* (diminuendo) marking.

FROM GORDON'S

182

NEW SCHOOL FOR THE PIANO-FORTE.

## STUDY FOR THE WRIST.

The study of this method of touch by means of the loose wrist, is indispensable to the technicalities of Piano-Forte playing, in order to acquire a light execution, and a beautiful and free effect of sound.

*Molto Agitato quasi Presto.*

*pp*

*p*

*f*

*cres. assai.*

*sf*

*pp*

*dimin. e poco riten.*

*pp*

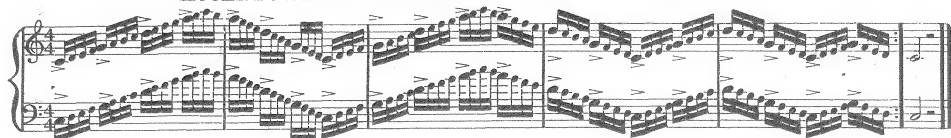


FROM GORDON'S

NEW SCHOOL FOR THE PIANO-FORTE.

229

## ACCENTUATION APPLIED TO THE DIATONIC SCALES.



Count two. Accent the first note of every group.

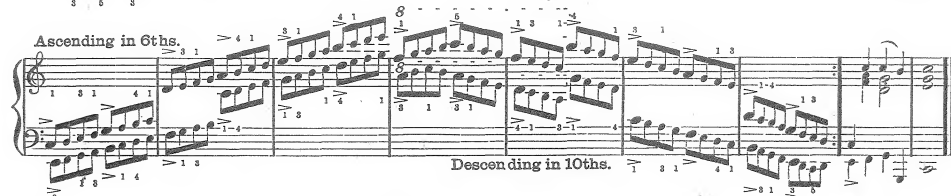


Count two. Accent the first note of each group. Practice this exercise in all the keys.

C MAJOR.  
Ascending in 10ths.

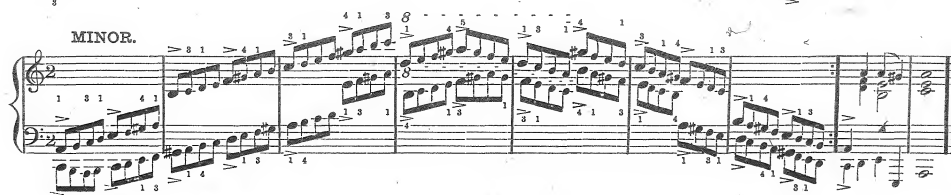
Descending in 6ths.

Ascending in 6ths.

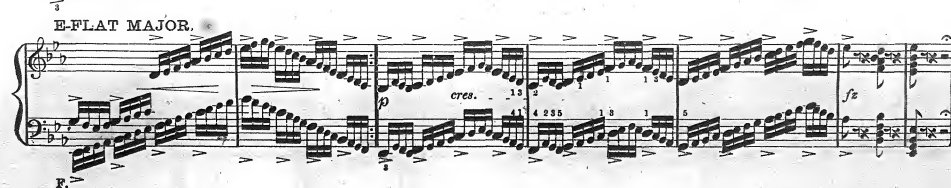


Descending in 10ths.

MINOR.



E-FLAT MAJOR.



F.

## The Teachers' Department.

Experiences, Suggestions, Trials, Etc.

(Short communications of a didactical nature will be received from Teachers. Only the initials of the writers are printed, without postoffice address.)

There are many ways in which lazy scholars may be spurred into exertion. I have, for a long time, had a monthly gathering of pupils, at which I gave little addresses about music, blackboard lessons, and when the spellings were all "the rage," held quite a number of "spelling-bees," at which musical questions were asked, the last two down receiving appropriate rewards. It was productive of great good, and the young ladies and gentlemen certainly enjoyed it quite as much as those in the beginner's class. These gatherings were always at my own rooms and liberally interspersed with music, the pupils furnishing it all. The spectators, except for the occasional parent, for whom it was also a pleasure. Besides these, about every three months I have given a larger entertainment, where the preparations are much better, and consequently more enjoyed all around. I will say that I counted more on these entertainments to incite pupils into practicing than any other device. It will not answer in all cases, but it must be a poor device, indeed, having found that he was to appear before an audience, failed to make strenuous efforts to do well, and accept the advice of his teacher in practicing with care. It had a good effect with all the class beside, since it was an honor they all coveted. Another plan: If the pupil with whom you have been striving has been content to the instructor and exercises, much may be done by giving him a bright piece of music—one suited to his tastes, even though your judgment should argue against it. In the selection of this music it must be remembered, to make this serve your purpose, you should cater to his tastes, not your own. We often forget that the taste of other people may differ widely from ours, notwithstanding our taste is unexceptionally pure and artistic. It is best to play over three or four, even though they are common, tonic-and-dominant chord pieces and allow him to express an opinion. With this as a reward you may accomplish much, and get a great amount of honest endeavor out of a lazy scholar.

May happen, also, that ambition may be aroused in the sluggish one by giving a bit of descriptive music, such as Helmsmüller's "Drums and Trumpets," Wilson's "Shepherd Boy" or Schumann's "Happy Farmer," with its couple of measures representing the peasant's laugh. There are also many pieces which have a story or incident connected with them. These things, simple though they appear, are capable of being used in the direction indicated with surprising results. The main thing is to use them with the proper temperaments, and make your story or description real. For instance, in the little bit of Schumann, your time will not be lost in describing the contented farmer, with well stored barns, fat cattle, growing herbage, and actually repeating his laughter, as represented in the descriptive measures.—O. T.

The first steps in learning to play the piano-forte are, of course, very important. A conscientious teacher will feel a great responsibility resting upon him. In the case of young children, habits are very easily formed. For this reason, therefore, the teacher should aim to establish at once those habits which are essential to a correct and facile execution. He must, if possible, in all cases from the beginning, interest the pupil's mind. If the pupil grows restive the teacher should give him a change, but recur to unfinished work, or else he will lose his pupil's respect. A strange or striking simile will arouse waning attention, and fasten upon the memory. If the pupil has, to an extent, the confidence of the teacher in regard to the musical course to be pursued, he will have a sense of co-operation, and that will be a help.

The teacher will do well to let the pupil know that he, the teacher, is master. This, however, need not be offensive to the pupil. In fact, this may be the best thing, for it is better for the teacher to discontinue the lesson, if the point must be passed over, although, if the pupil be dull, it will seem almost impossible at times to make him understand.

Of all the discoveries for which we are indebted to German professors, one just published by Professor Schmidt may claim to rank among the most useful. Herr Rubinstein played at a concert, he took it into his head to count the notes which that famous pianist had played by heart, and found them to amount to 62,990, fully justifying therefore an assertion previously made by the physicist Helmholtz, that playing the piano is the heaviest tax of any upon the memory. Herr Schmidt was, however, not satisfied with this enumeration. Applying Austrian nenkreutzers to a dynamometer, he tested the pressure requisite to strike a key on Herr Rubinstein's piano

and found it to be equivalent to 24 nenkreutzers, which is 2.15 ounces. The force exerted by the pianist in playing the 62,990 note piece he therefrom calculated to amount to nearly 94.12 cwt. Herr Schmidt then intruded into Herr von Bülow's room and tried his piano, which had a harder touch, but which no doubt Herr Rubinstein did have played on perfectly well. Here the pressure would have amounted to 118.10 cwt. The discovery may be of interest to pianists who are unaware how great an effort of muscle they go through in playing a piece, but surely it requires a German professor to draw such a lesson from a concert.

THE TRANSCRIPTION OF ETUDES.—It is greatly to be regretted that, from considerations of economy, the etudes found in various instruction books are almost exclusively written in C major, while the pupil is advised to practice them in other keys also. Some publications, like those of Plaidy, Tausig and others—for the purpose of saving the expense of a too voluminous work—give only a few bars for each exercise, and by the word "etocetera" require the pupil to proceed. Experienced teachers know the difficulty thus imposed upon young players, and would rather to transpose or to finish, but who must have before their eyes the complete exercise printed in the desired key. And as no teacher can ignore the great importance of a perfect familiarity with passages, where sharps and flats abound, it becomes absolutely necessary that pupils themselves should be taught to transpose. This task, which may well be beyond the reach of young people of average intelligence, provided the pains-taking teacher devotes at least ten minutes of every lesson—to this branch of instruction. The object of teaching is to make good players and thorough pianists, hence every agency that will tend to accomplish this end, must be called into service, and none need to reproach himself for having spent valuable time uselessly.

In order benefit a number of pupils simultaneously, the writer has for several years taught a class of his best and most industrious pupils, who come every Saturday afternoon to receive instruction in transposition and the rudiments of Harmony, free of extra charge. The *modus operandi* is simple enough. The teacher draws attention to the first note of the scale to be transposed, to ascertain whether this be the Tonic, Third, Dominant, or any other interval. Supposing number 7 of F Week's Studies is to be transposed into B flat major, the pupil, seeing that the etude begins in the original with the Tonic, will soon learn that their first note must be B flat. The relation of the second note to the preceding one is then explained, and consequently the original E becomes G. The next note being the sixth of the scale, there is little difficulty in pupils finding that the sixth in B flat must be C. etc.

A continued practice in this manner for a month or two will not only furnish the pupils with an almost inexhaustible variety of useful studies in all keys, but it will also insure a thorough knowledge of chords and intervals. Thus preparing them gradually for the higher studies in Harmony. The transposition from C in other keys does not necessitate a change of fingering. Modern piano technic requires the use of the thumb on black as well as white keys.—G. S. E.

A PRACTICAL USE OF THE METRONOME.—I have always looked upon Metronome with clockwork and bell as an intolerable nuisance, and after effects, the oft-quoted "Speech is Silver, Silence is gold," might also be justly applied to Maelzel's invention. While I should never advocate the use of the Metronome during the performance of a piece of music, I think that it can be profitably employed before playing. It is a generally known rule, that new compositions should be played very slowly at first, and speed gradually increased, when the difficult passages are mastered, and the stumbling blocks removed by careful and patient practice. At this stage, the Metronome will prove to be a reliable indicator of proficiency. The first etude of Cramer, for example, requires a speed of 112 [M. M. It is well that pupils should begin the study of such a piece, or even with a 60 if necessary. After the etude can be played smoothly in this slow movement, it should be tried with—72, then with 84, then at 100, and so forth, until it can be rendered well in the prescribed tempo—132. The counting is done by letting the Metronome swing 8 or 10 times before playing. Even simple finger exercises might be graded in this manner, whereby the worst habit of young players "hurrying" can be best eradicated. It needs no 38 Metronome for this purpose. A tape line, about 40 inches in length with a leaden weight on one end is all that is required.

The lead (whose weight is not important) must be split into four parts and the wire placed in the aleut and fastened together. The best and cheapest tape lines for the purpose are sold in hardware and bookstores for about 50 cents. They consist of a nickel plated box to hold the tape, which will serve as a weight, being provided with a *spring* and *spring* to keep the desired tempo, and a *spring* and *spring* to hold the tape. The tape, being swiveling at a length of 384 inches, will indicate 60 motions in a minute. The following is a reliable indication oscillations per minute:

A tape held 384 inches long makes 60 motions per minute.			
" 343 "	" 63 "		
" 318 "	" 66 "		
" 283 "	" 69 "		
" 259 "	" 72 "		
" 234 "	" 75 "		
" 211 "	" 80 "		
" 19 "	" 84 "		
" 171 "	" 88 "		
" 153 "	" 92 "		
" 141 "	" 96 "		
" 132 "	" 100 "		
" 114 "	" 104 "		
" 101 "	" 108 "		
" 91 "	" 116 "		
" 84 "	" 120 "		
" 78 "	" 126 "		
" 71 "	" 132 "		
" 66 "	" 138 "		
" 61 "	" 144 "		
" 57 "	" 152 "		
" 53 "	" 160 "		

—G. S. E.

Have a clear idea what you aim at, what you propose to do with your pupil. Have before your mind's eye an ideal one. Aim every day to bring your real pupil nearer to your ideal pupil. In order to do this effectually, teach the pupil how to practice, how to study. Give him a proper appreciation of his task. Infuse into your work and revive the driving power of your pupil with the energy of your own will and the sunlight of your own encouragement.—Merz.

## AN INSTANCE.

FOR THE ETUDE.

A nicely dressed, bright-eyed girl of about seventeen years, entered my studio one day this last fall for her first lesson, having applied the week previous for admission to one of my piano classes. This young lady was the daughter of a very wealthy gentleman, residing in a neighboring city, and had had every advantage which money could procure; had graduated with high honors at the Conservatory of Music in Vienna, and had returned. She had been studying with a certain well-known professor in a certain well-known city; had been paying four dollars per lesson. For her first lesson, she had brought with her Cramer, Book 1; Liszt Rhapsodie, No. 2; Chopin; A flat Ballade, and some other music. After having "scrambled" through two of these studies, Cramer's "run through" the Rhapsodie in about the manner in which Mark Twain so perfectly describes the rendering of the "Battle of Prague," by a young Arkansas bridle, at one of the hotels in Interlaken. After having endured the horrors of the condemned, I asked her—And with whom did you study all this? "With Prof. . . .," was the reply. And the Ballade—? "With Prof. . . . also." How long did you study with him? "Two years." What other technical studies did you use? "Well—I just studied Cramer this last half term; before that we studied pieces." What! pieces alone? "Yes—we did start in Czerny's School of Velocity, but did not finish it. I can't endure etudes, they are too stupid; my professors always let me learn pieces; I don't like those horrid old things without any tune to them." Suffice it to say, that the young lady was put back into five-finger exercises (liberally), Bach's two-part inventions and scales, Major and Minor, by degrees.

This pupil had never been taught anything concerning position at piano, position of hand, and the many rudimentary points had been left out almost altogether by her former teachers. Now, this is a well defined case perhaps, but then, how many others exist of a similar character, "one might say—"one instance in a thousand." Where is the conscientious, pains-taking instructor who has not met just such cases? Does not it wear upon and try any teacher to have to undo so much which has been wrongly done; and does not such instances recall to our mind the necessity of having some standard by which teachers shall either stand or fall? Is it right that teachers should so demoralize an instructor who has not met just such cases? Does not it wear upon and try any teacher to have to undo so much which has been wrongly done; and does not such instances recall to our mind the necessity of having some standard by which teachers shall either stand or fall? 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# COURSE IN HARMONY.

BY GEORGE H. HOWARD, A. M.

## INTRODUCTORY REMARKS.

The objects of this course of instruction can be briefly stated.

It is designed, first of all, to be a *guide* to young students. It is not a book which is to be learned from beginning to end. It aims rather to point out true paths and to tempt interested and earnest students to walk in them.

Properly used, it will lead students not only to become acquainted with the principles of harmony, but also to distinguish intervals, chords, progressions and treatments by the ear as readily as by the aid of the eye. It will be found that a real education of the musical faculties is feasible through methods such as are here presented. It will thus be found to be practical as well as theoretical in its aims.

It is a course which is varied enough in its schemes of work and in its illustrations to be easily adapted to the wants of various classes of students, either by a close adherence to its plans and outlines, or by curtailment, or, if need be, by amplification. Some students will need even more exercises than are given; while others may safely dispense with many which are assigned.

It is designed to present methods, not a method. It may, therefore, be hoped that it will prove suggestive and helpful to the teacher. Intelligently used, it will aid and not hamper him.

Simplicity has been carefully sought for. Short sentences and plain language are used as much as possible. In such a work technical terms are necessary to a certain extent; but where simpler ones than those in general use could be found or devised, they have been adopted.

The exercises are quite varied, many of them being introduced as an entirely new feature for a text-book, as it is believed. The following partial list will show their scope:

1. Exercises for writing.
2. Exercises for playing.
3. Exercises for singing.
4. Exercises for analyzing printed music.
5. Exercises for analyzing music upon hearing it.
6. Exercises for *thinking* sounds, chords, etc.
7. Exercises for recitation.
8. Exercises for playing from dictation.
9. Exercises for writing music which is heard.
10. Exercises for singing and playing simultaneously.
11. Exercises for transposing.
12. Exercises for improvising.

It will be seen that students who sing but do not play will be able to use this course. Students who play but do not sing can use it. It is believed, also, that many students who have not learned either to sing or to play can use it. All are advised, however, to practice the exercises both for singing and playing to the best of their ability, as they begin with very easy tasks, and progress gradually to the more difficult.

This variety of exercises has two advantages: First, the work is thus made interesting; secondly, the work trains different faculties, and by this means secures a more uniform and thorough development of the mind, and especially of the sense of harmony.

Most, if not all, of the principles which the author has aimed to observe are undoubtedly familiar to many who will use the work. But they are as useful in teaching as in writing a text-book, and, therefore, may properly be stated here as follows:

1. "Let the easy come before the difficult."
2. "Let the concrete come before the abstract."
3. "Let the concrete lead to the ideal or abstract, and not exclude it."
4. "Let the elemental come before the compound."
5. "Do one thing at a time."
6. Present the thing before the name, and the name before the sign.
7. Make the student so thoroughly acquainted with things that any kind of name will rarely puzzle or confuse him.

8. "Let each step, as far as possible, rise out of that which goes before and lead up to that which comes after."

9. Provide for education of intellect, sensibility and will. *Knowledge* of particulars, facts and principles is needful; *musical sense* is to be developed, and the *power* to use the knowledge and *express* the feeling must be acquired.

10. Let freedom rather than prohibition be the prevailing tone of all directions and counsels.

### SUGGESTIONS TO TEACHERS.

1. Rules may be repeated or not, at the discretion of the teacher. The less of parrot-like repetition the better. If rules are carefully and vividly illustrated, first by the teacher and then by the pupil in the lesson hour, and before the pupil begins to work upon them alone, they will, in most instances, be called to the memory almost at will. Frequent references to a rule and a constant use of it will enable a scholar to know it by heart without special study of it. Heart-knowledge is the best kind of knowledge.

2. Questions may be used frequently in the class, but not invariably. They are intended as much for the scholar's private use as the teacher's convenience. Formal routine tends to destroy interest. Sometimes all the questions at the end of a chapter may be used; sometimes a part of them may be used and others substituted for the remaining ones. At other times other tests can be used, such as a new kind of exercise for written illustration of the lesson, or a request for a student to state what a lesson is designed for, or what is its whole substance. A system of questions and answers is useful, but a good recitation does not always indicate a good understanding or ensure the cultivation of right habits of the mind.

3. It is often desirable to read over the text of the lesson and give explanations when it is first assigned. At other times the student's power of reflection will be brought into useful exercise by giving no additional explanation beyond that which the book gives; the lesson may be assigned without comment.

4. Hearty interest and zest in the work must be sought for at all times. Bacon said, "Knowledge is power." Let us say rather, "Knowledge is resource," and, according to Spurgeon's thought, if not in his exact words, "It is *heart* that is power." Success in this study depends largely on the *heart* in it that teacher and pupil have.

One important aid in keeping interest alive is variety in the exercises and the character of the lessons. Occasionally writing may be wholly dispensed with. Memorizing music is a very interesting exercise to some pupils. Original writing is a pleasure to some, and should be begun early in the course. Analysis has a charm to others.

The constant sympathy of the teacher in the pursuit of this difficult science should be such as may be felt, yet not too often expressed. Frequent commendation for faithful effort should be used to inspire the pupil and impel him onward.

5. All students may acquire a good knowledge of Harmony. If one set of explanations or exercises does not meet a pupil's needs, another series should be devised. Teachers sometimes say, "Oh, such a student has no ear for music," or "He has not even common sense—he cannot learn Harmony." Let us rather acknowledge that in such a case our methods have failed and our resources have proved inadequate. Let us seek to increase our own aptness in teaching, to devise new expedients and to make our systems more complete.

6. Most students work successfully and happily under *permissive* direction, while *prohibitory* direction is more or less disagreeable to all. "See how simple and beautiful this is!" "Observe what resources you have here!" "Aim at simple excellence, but do not expect perfection." How much better are these and kindred suggestions, than to be frequently saying "You must not do this," or "You must always avoid that, for it is very bad, indeed."

The author has been accustomed to give comparatively little atten-

tion even to consecutive fifths and other octaves, but rather to provide a way of escape from them at certain stages of the work.

The attention of the student should be called to the following suggestions:

#### SUGGESTIONS TO STUDENTS.

1. Have a fixed time for your hours of study, and have your study in its proper time. Be exact and regular. Harmony is as important as instrumental or vocal practice. Therefore, "it should have an equally good place, and not be deferred to the evening or to a late hour in the day, when the mind is fatigued.

2. For the first month or two many pupils succeed best in studying only half an hour at a time. Frequent change keeps the mind fresh and renders possible a higher quality of work. Quality of result is more to be valued than quantity of result.

3. No one ever learned anything well by working most on things that were easiest for him. When you find a hard exercise always say, "Now, here is a good chance to learn something." Grapple with difficulties; overcome them completely. This may often be done by very subtle and quiet methods. A frequent return to a difficult point is sometimes better than a long-continued struggle. The things you need to work on most are usually those which you find the hardest. Reflect on this, if at any time you find yourself making poor progress.

### Pupils' Department.

Usually that part of musical knowledge which is gained with most difficulty, is the part most worth knowing.

The cause of musical education suffers greatly because harmony and counterpoint are not more generally studied.

A player or singer who has not a knowledge of harmony, knows little or nothing about music, and should not, under any circumstances, be looked upon as a musician.

Polymphony writing is the brain of music, it is the soul of harmony. Listen to a string quartette and you listen to the deep life and breath of music as it exists in counterpoint.

Harmony is not a study solely for composers, but for everybody who reads or hears music, so that they may understand and enjoy it. Otherwise, they only gaze at the gaunt skeleton of the art, without feeling the warm breath of its soul.

To fully understand a musical composition, we must know of what and how it is constructed. A clear-headed writer has said that the musician must possess "an education of the eye as well as of the ear." He must educate his eye to glance at a musical score and instantly take in the harmonic and instrumental parts, which he must hear in his mind's ear.

A young lady—says the French composer, whose literary productions every one can admire—buying a piece of music at Brandus's, was asked whether the fact of its being "in four flats" would be any obstacle to her playing it. She replied that it made no difference to her how many flats were marked, as beyond two she scratched them out with a penknife.

"I can play this passage fast, but can't play it slowly." Not at all, you can scramble over it rapidly and not notice the blunders, but any mistake that is apparent when played slowly is there when played rapidly, only you do not notice it. You must play your studies and exercises slowly and carefully before playing them rapidly, in order to play them correctly and well.—F. R. W.

A pupil who plays music without having a knowledge of its harmonic construction, is mechanically speaking a language, but, like a parrot, he does not know what it says or means. Hence, it is necessary for the student of music to know harmony, that he may comprehend and enjoy music, just as it is imperative that we must know a language to read or write that language understandingly.

Some terrible man of figures is guilty of the following statistical revelations in England:

Recent inquiries into the education of girls have established the following facts with regard to music. The requirement of music on the part of the young lady seems to be the one absorbing responsibility of her school existence. Its study occupies one entire fourth part of the educational year. Upon an average, every school girl spends 5,350

hours on music during her sojourn at the seminary, and allowing two hours a day, and forty-six weeks for the school year, the parent has to pay for ten years' instruction in music, and to expend on this branch of tuition alone, a sum not much short of two hundred pounds (\$1,000). Whilst the young lady receives 5,350 hours' teaching in music, she devotes 640 to arithmetic, and about the same time to the other branches of education. In fact, music, as to time engaged upon it, is as thirteen to one with regard to history, geography, astronomy, and arithmetic.

Patience is a very important requisite for the successful piano pupil. How often do we have pupils come in with a study or piece half learned, and take their position at the piano with the remark: "O, Mr. W. I have given you a new piece for this lesson—a real pretty one!" And then, after hearing them scramble through the lesson, we are obliged to require them to finish what they have on hand before taking up anything new, to have them go out in a fit of the pouts! Pupils should be more reasonable.—F. R. W.

Nothing can be a more silly waste of time than for amateurs to attempt those slow difficulties which are the best stock-in-trade of too many professional pianists. They can rarely be successful, and if they do succeed, the game is not worth the candle, for the end is attained only at the expense of valuable time which might have been much better employed. If half the time spent by young ladies at school in excursions up and down the keyboard were occupied in learning something about music as an art, some of us might have less reason to dread the sight of "the piano in the house."

What we want in our homes and social gatherings is not to have the piano kept going like a mill, against an opposing torrent of conversation, but to have music that is worth listening to well played, if people wish for it and will listen to it, and not otherwise.

In a word let us have music that springs from the heart and flows from the fingers. Let not expression be sacrificed for show.

In a judicious practice of playing at sight, one can best acquire a faculty of reading well, soonest become skilled in playing, and most surely become possessed of a musical character. The main thing is, to strive quickly to get a clear conception of the piece. But, as quickness of apprehension is seldom a natural talent, it being in most persons only the product of a facility acquired by long practice, the following observations may not be superfluous. In order to obtain a quickness of apprehension, one must at first learn not to fear, and then to apprehend. To apprehend the thing gradually: 1. As quickly as possible, to apprehend and analyze the time; 2. As far as possible guess out the harmony, which can be done by directing the attention more to the left than to the right hand; 3. Avoid anticipations, when the passages are somewhat intricate and play them, so to speak, according to convenience; 4. Never be afraid of doing anything in too imperfect a manner, while you endeavor to play on in due succession, but rather fear not to do it, which happens when one hesitates or stops during the performance. If one only avoids being hurried from his purpose by appearances, and goes on bravely in the first commencement, he will always overcome some of them with every repeated performance, and indeed there is often in that case no further exercise necessary, or, at most, very little.

4. Seek pleasure in your study; it should not be all hard work. Harmony is more and more becoming an interesting subject. It is a great pleasure and a solid satisfaction to understand music, as Harmony explains it. It is a pleasure to have a cultivated ear. These studies and exercises train the ear and afford this cultivation. Surely, if you love music, you will be very glad for the help in playing or singing which Harmony can give you. The study will thus have a new zest at every stage.

5. One thing well done is worth more than a dozen half done. One exercise well written for your teacher is worth more than many carelessly prepared. Yet you should, after a time, become able to write and practice a good number of exercises in an hour.

6. All the exercises are equally important. Rightly studied or practiced each may be found interesting. It is not well to practice or study a favorite one at the expense of one which is less pleasing. Study and practice are both needed by every person. The teacher will decide how much of each kind is needed.

7. Many persons who are fine performers merely, fail to obtain or keep good positions as teachers. Had they attained knowledge, taste and culture, as well as technical skill, they might have had better success. America needs thoroughly educated musicians. There is always room for one more "at the top of the profession."

8. Faithful effort always brings rich reward.

#### THE POWER OF ATTENTION.

In proportion to a pupil's power of attention will be the success with which his labors are rewarded. Inattention has blighted more musical educations than the want of talent. Nothing is so disastrous to a pupil's progress and discouraging to a teacher as a vague, listless stare that is often found on pupils when the teacher is endeavoring to instill in their minds some valuable truth. This inattention is usual at the beginning of the study of music. All commencement is difficult, and this is true not only of the study of music but all intellectual effort.

When we turn for the first time our view upon any given object, a hundred other things still retain possession of our thoughts. Our imagination and our memory, to which we must resort for material with which to illustrate and enliven our new study, assert us their aid unwillingly—indeed, only by compulsion. But if we are vigorous enough to pursue our course in spite of obstacles, every step we advance will be found easier, the mind becomes more animated and energetic, the distractions gradually diminish, the attention is more exclusively concentrated upon its object, the kindred ideas flow with greater freedom and abundance, and affords an easier selection of what is suitable for illustration.

The difference between a bright pupil and a slow, heavy one resolves into mere matter of attention. The inattentive is not, necessarily, lack mind. It is more the inability to force the power of the mind on the subject before it. This power of attention, which is so valuable to every student of music, is greatly a matter of habit and training. And so the difference between an ordinary mind and the mind of Newton consists principally in this: that the one is more continuous attention than the other—that a Newton is able, without far less interference in one of his long series toward a determinate end; while the man of inferior capacity is soon obliged to break or let fall the thread which he has begun to spin. This is, in fact, what Sir Isaac, with equal modesty and shrewdness, himself admitted. To one who complimented him on his genius, he replied that if he had made any discoveries it was owing more to patient attention than to any other talent. Like Newton, Descartes also arrogated nothing to his intellect; what he had accomplished more than other men, he attributed to the superiority of his method. Nay, genius itself has been analyzed by the slowest, observers into a higher capacity of attention. "Genius," says Helvetius, "is nothing but a continued attention." "Genius," says Buffon, "is only a protracted patience." "In the exact sciences, at least," says Cuvier, "it is the patience of sound intellect, when invincible, which truly constitutes genius." And these observations have also observed that "the power of applying an attention, steady and undisturbed, to a single object, is the sure mark of superior genius."

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## A TALK ABOUT THE MUSICAL PROFESSION.

BY GEO. T. BULLING.

FOR THE ETUDE.

For some years past I have been accustomed to receive letters from musical aspirants in all parts of the country, who had become more or less acquainted with me as a musician and writer. The general tone of these letters struck me as being remarkably sincere and intelligent, and often bespoke marked talent in these writers who lived in far off country places.

Some were music teachers, and some were musicians only. I make this distinction, because I believe there are a great many music teachers who are not real music-lovers. However, they were all interested in their progress, material or musical, or both. The great question which seemed to worry them all was the silver line which binds the real with the ideal, the practical with the aesthetic. It is the balancing of those two important factors of the musical life which worries most musicians.

To be practical and useful, while being sincerely artistic, is a possible thing, even if it is not always easy to attain. But we have had a class of musicians in this country who, while attempting to be severely artistic, succeeded in becoming immensely impractical, and thus were negative agents in our musical progress. This is the nineteenth century, however, and these musical fossils have well nigh run their selfish course. I have proportionately met just as much sincere musical feeling, and a great deal more humanity and breezy common sense, in some music teachers, from whom I had letters, than the musical fossils I speak of, ever showed.

The fact is, to spread a love of the highest—and we should never attempt to spread any but the best in musical art—music, those among us who have devoted our lives and best energies to the deepest musical study, should not selfishly remain on the top of the mountain austere preaching high musical art to the people, but we should go down, take them by the hand and help them climb the heights. To do this properly we must be possessed of a double strength, namely, the highest and completest musical knowledge, and a rich supply of uncommon common sense.

Some musicians complain that their profession is, in the eyes of the general public, an isolated one—that the people look on the music teacher as a sort of nomad. The public, after all, is not so much to blame. It is the music teacher who makes the cap which the public bids him wear—often a fool's cap! Being a musician, I have often had to blush for musicians who called themselves men and women.

It is the delight rather than regret, of some musicians to be impractical and shiftless. These excrescences disgrace the high and honorable profession of music. A musician, while being an artist, must also be a man, earn money, save money, be respectable, and thus do his share to keep up the solidity of the social fabric. The general public, I hold, has the highest respect for the legitimate musical profession. I always note that the respectable musician is everywhere courted by the best and most intellectual society. The nature of his profession throws him into good society continually. He ought to be a gentleman by nature and education. Too often he is nothing of the kind. When he is not, why blame the public for judging the profession by the sample members they become acquainted with?

I have endeavored to point out, so far, two classes, which are of comparatively little use to musical progress; the too much dignified, keep-all-the-high-art-for-himself musician, and the other extreme, the too undignified, shiftless musician, who believes that he ought to live on the suffrages of society, and not by hard work.

The third class includes a grand musical mob—the

musical quacks. To mould these three incongruous elements into a harmonious whole, becomes the onerous duty of the fourth and last class, which is least, perhaps, only in point of numbers. I mean the well-studied, clear-headed and practical musicians, who can be men outside of the musical world, as well as in it. These are the men who can make the grandest and highest musical ideas popular, because they will invest them with a simplicity and common sense which will effectually appeal to the sympathies of the masses.

Experience has taught me that the musical pulse of the people indicates that they are ready and willing that such a reform should be carried on. Music has made an onward march during the past decade or two which has by no means ceased. I believe that the slightest effort an individual makes to advance the musical profession is never lost. Some narrow-minded musicians are apt to doubt the potency of such effort. They have not nerve and hope enough to believe that every line written, and every sentence spoken in the right vein, never fails to help on the good cause.

Having glanced in a general way at the rather lamentable condition of the profession, let us look for a remedy, and having found it, let us attempt to apply it. The first great need of the musical profession is organization, and I might almost add, all its other needs are organization.

Too many musicians live isolated lives, and then absurdly blame their profession for being isolated, so far as the public is concerned. They do not seem to be fully aware of the dignity and grandeur of their profession, or if they do, they fail to practically assert its importance to the public. The only way left is to unite and compel the public to look upon the musical as on a par with the medical, legal and other indispensable professions. A distinguished lawyer interested in my welfare once suggested to me that I should transfer what intellectual energy I had to a more dignified and fertile field than that of paltry music. I told him that I vainly would agree with him if he would substitute "musical profession" for the word "music." Beyond that, he did not know what he was talking about.

There is no more worthy art in the world than music—none more deserving of a man's best energies. But the "musical profession," as the term goes, is of doubtful repute as a profession, if we are compelled to admit into its sacred precincts, the waltz-playing, "Peek-a-boo"-singing army of professors and professors-esses.

We do not need to become too intensely aesthetic nor too prosaically practical. Musicians need to unite their strength—and a great number of the legitimate profession possesses strength of the most admirable kind—and while not permitting their dreams of art to vanish, invest them with good, every-day, common sense. The tone of feeling in musical aspirants throughout the land—and many of these aspirants will be the future musical rulers in this country—is such that they are eager for the most conscientious work in music, conducted on a common sense plan. The pretenders in the profession are by no means competent to hold the field, and the young student in music to-day is able to distinguish between the true and false teacher much more readily than the student of thirty or forty years ago.

It remains for all this good scattered here and there throughout the country to become organized into one powerful phalanx to protect the musical profession, and thus elevate musical art. Good men in the profession are already doing this, and if the musical press and every able musician can be pressed into the good service, the musical millennium will be nearer than we had any idea of, and the day will soon come when the musical profession shall cease to be the most disorganized body of workers in existence.

New York, March 18th, 1884.

## SO-CALLED INSTRUCTION BOOKS.

EDITOR ETUDE:

Dear Sir,—A great deal has been observed by all practical teachers of the piano-forte regarding the perverted musical taste of many pupils whom they receive. This perversion is ascribed to various causes, among which may be enumerated. 1. Lack of natural endowment. 2. Vulgar musical culture. 3. False teaching. Undoubtedly these are correct assumptions in many cases, but experience has led me to discover another cause, which I think is often overlooked or disregarded. It is the introduction and use of certain so-called "Instruction Books" for the piano. Not to reflect upon the laudable efforts of numerous editors and compilers of such books, it is, nevertheless, just to state that, too frequently, such compilation was undertaken from mere mercenary motives, regardless of the advancement of art.

One pertinent objection to the use of these books is that they are to be compendious. So many teachers religiously adhere to the course laid down in their favorite "method," that nearly every pupil coming under their instruction becomes discouraged at the thought of wading through such a vast number of five-finger gymnastics, page after page of scales, arpeggios, octaves, recreations, etc. It is these last to which I wish to call special attention. Those "recreations," for the most part, are mutilated plagiarisms of some classical work. Their pernicious effect rests on the fact that the pupil plays them as studies, ignorant of their character or authorship, and they become monotonous and distasteful. Afterwards when introduced to the same things in their original form, the pupil hears nothing but an exercise, not a piece, as he anticipated. The fault lies in the establishment of a false ideal of true musical form. There is no necessity of this. Give to every pupil at the outset a good technical training, and be judicious in the selection of technical works. There is more development in Mason's two-finger exercise than in Plaidy's five-finger practice. I have a pupil that reads readily and interprets correctly the easy sonatas of Lichner and Clementi, and enjoys them too.

How much instruction has she received? Fifteen lessons! What was her course? Five lessons in the Elements: notation, touch, tone, scale formation and transposition, (Major and Minor), rhythmical and accidental development; five lessons in The Etude alone, with a further extension of harmonic work and five lessons in the above named sonatas. This is a single instance; I could enumerate many similar ones.

Life is short and art is long;

Choose the right, reject the wrong.

Yours for progress, DE F. BRYANT.

## THE TRUE IDEAL OF TECHNICAL TRAINING.

The true ideal of technical training is that of intelligent efforts and careful discipline leading to sure and exact results. Correctness of position, motion, or touch, are to a very great extent unnecessary; and when necessary, detract seriously from one's success. When they must be made, they should be prepared for by a careful restatement of the principles of position, motion, or touch, which are involved, thus preparing for a better comprehension, and a true instead of false action of the will. A false habit must not be allowed to linger. Wrong tendencies may be destroyed at once and right tendencies established in their place. The habits may be, and often are, revolutionized in an hour's effort of teacher and pupil. This can occur when the heart, mind, and soul are all enlisted. The power of good is infinite, the power of evil is infinitesimal; therefore, a right habit in its actual inception has power to establish itself which a wrong habit, after years of growth, can never possess. Others will seek good and avoid errors, for the sake of good and the experience of its power. Conscientiousness in the practice and study for the development of Technique, are the strength of the soul in its experiences of the power of music.—Geo. H. Howard.

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