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### Volume 02, Number 05 (May 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.]

MAY, 1884.

LN<sup>o</sup>. 5.

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## THE ETUDE,

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Issued Monthly in the interest of the technical study of the Piano-forte.

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## A CHAT WITH PUPILS.

## FOR YOUNG LADIES.

## III.

Few young ladies pursue the study of music with a view of teaching it at some future time, and yet the lady teachers far outnumber the "Professors." The average young lady is not much concerned with the thought that she may have to shift for herself some day; every avenue of thought to which her mind is directed is in no way connected with her future well-being. No thought is given the morrow; she studies placidly and complacently along.

The young man, on the other hand, who has not a whit more talent or love, if as much, goes vigorously to work, and, with his tremendous earnestness, rises to eminence in his profession. The concentration and devotion of the young man is greatly supported by the thought: It is to be my calling; as my attainments, so will be my respectability, he reasons. Then, helplessness, dependence, is one of woman's negative charms, which charm is by no means generally neglected by the sex, but studiously cultivated. Here you have two active agents, which impress themselves on all our musical activities. The young man, with his mixed motives, we will not now discuss, but turn our attention to the young lady, who has talent, a musical organization, and, withal, a sincere love for the Art, and yet fails to arrive at any satisfactory attainment. Every teacher has experienced the aggravation produced by such pupils. It is difficult to tell which pupil is worse, the one who would but could not, or the one who can but will not.

It is somewhere said that the only thing we are certain of is the uncertain. Change only is unchangeable. Wealth, friends, position, beauty are uncertain and fickle things on which to rely for future maintenance. All these may be swept from us by the destructive and corrosive influences of time and circumstance. The whole history of humanity is one of failure and misfortune; the positive successes are the exceptions. How many avenues do we enter? but we abide in none. We spend our time from youth up obtaining glimpses into almost every department of learning. A young lady is expected, and society almost compels her, to occupy her precious mind and time in numerous things that afford neither discipline, profit nor recreation. She comes out from a four-year course of study in some institution with but little additional training or ambition. The result is by no means commensurate with the time spent. Her training does not equip her for life. After her school days are over she makes another feeble effort, which ends with no better results. Should there come an unfortunate turn in the tide of her affairs she is not prepared to meet it. She has been trained to feel keenly all bitterness of reverses, but not been taught to fortify herself against them, and hence she becomes a wild play before an ill wind. It is a pitiable sight to see a woman, with, perhaps, several depending on her, standing all alone with the grave responsibility of life staring her in the face, and she utterly helpless and unarmed—a mere waif, tossed and dashed about on the cruel sea of misfortune. Thousands of such cases resulted from the ravages of the late war. A typical case occurred with the daughter of one of the wealthiest and most influential plant-

ers in the South. She was reared amid every luxury and elegance. In her youth she revelled in a sea of social bliss; being appropriately called the belle of the State. But, alas! there came a blight over her life. War came on, and devastated the once beautiful plantation; parents died; her marriage proved unfortunate; the husband gambled away what little of the estate was left, and she soon found herself deserted and penniless, and finally driven, in her dire extremity, to plead before a certain colored Representative at Washington that he use his influence in procuring a position for her in one of the Departments there, which he kindly did. The lady is now a Government clerk with a meagre salary, and the credit of even this is due to one who once was her slave, or, as one has expressed it, "no more than a dog in her sight." Does not every young lady run the risk of just such a career? We cannot stem back the inevitable rulings of fate. Misfortunes are bound to beset us; we can only guard against them and be prepared to meet them. Parents lure to sleep the anxiety for their daughter's welfare—no provision of any kind is made for their self-maintenance.

The following extract gives a true description of the wanton neglect in the education of girls in this particular. "No one," says the writer:

—will dispute the abstract assertion that any given girl may some day have herself, and perhaps her family, to support; and yet our schemes of education for girls are framed precisely as if this were not and could not be true. As a rule, no provision whatever is made for such a contingency in the education of girls, no recognition whatever is given to the fact that the chances exist. We shut our eyes to the danger; we hope that the ill may never come, and we put the thought away from us. In brief, we trust to luck, and that is a most unwise—I was about to say idiotic—thing to do. Each one of us has known women to whom this mischance has happened, and each one of us knows that it may happen to the daughter whom we tenderly cherish; yet, we put no arms in her hands with which to fight this danger; we equip her for every need except this sort of all needs; we leave her at the mercy of chance, knowing that the time may come when she whom we have not taught to do any bread-winning work will have need of bread, and will know no way in which to get it except through dependence, beggary, or worse. She can teach? Yes, if she can find some 'politician' to secure an appointment for her. She can prick back poverty with the point of her needle? Yes, at the rate of seventy-five cents a week, or, if she is a skilled needle-woman, at twice or thrice that pittance. Is it not beyond comprehension that intelligent and affectionate fathers knowing the dreadful possibilities that lie before daughters whom they love with fondest indulgence, should neglect to take the simplest means of securing their relief? We are a dull, precedent-loving set of animals, we human beings. We neglect this plain duty at this terrible risk simply because such has been the custom. Some few of us have made up our minds to set this cruel custom at defiance, and to give our girls the means of escaping from this danger. It is our creed that every education is fatally defective which does not include definite skill in some art, or handicraft, or knowledge in which bread and shelter may be certainly won in case of need. If the necessity for putting such skill to use never arises, no harm is done, but good rather even in that case, because the consciousness of ability to do battle with poverty frees its possessor from apprehension, and adds to that confident sense of security without which contentment is impossible. All men recognize this fact in the case of boys; its recognition in the case of girls is not one which is necessary. It seems to me at least, every girl is grievously wronged who is suffered to grow up to womanhood, and to enter the world without some marketable skill."

That is a wise precedent established by some of the crowned heads of Europe, that all in the royal family should be skilled in some one of the ordinary vocations of life, so that, should the emergency at any time in life arise, they always have a respectable means of gaining a livelihood. The principle is not alone for Princes and Princesses, but for every one alike. While in former times scarcely any of

the callings of life were open to women, now she is free to enter almost every one. Music stands at the head. The object in presenting the subject before our readers, is to inspire greater zeal and higher ambition in young ladies. Perhaps four-fifths of the music pupils in the United States are girls. Our musical activities are greatly confined to ladies. If this vast number of female pupils were impressed with the conviction that music should be studied with the idea of teaching, what grand results would thereby be attained. The moment anything is attacked with the idea of future use, that moment a new life is thrown in the work. The excuse the dog in the fable gave for not catching the hare, was that there was a great difference in running for supper and running for life. So there is a great difference in the object for which we study music. Should our object be, as that young man who studied only to be able to turn over the pages at the right time for the young ladies, our attainments are bound to correspond. If music is looked upon as a bulwark of defense against the invading misfortunes of life; as a fair yielding capital that cannot be snatched from us; as an annuity that will forever debar the dread monster—poverty; as a friend to whom we can flee when trouble overtakes us, and find not only comfort and succor, but a deliverer, how differently would its study be pursued. How we would grasp the subject in all its phases; how we would buckle on to us this power. How everything connected with it would be filled with interest. What a delight the whole subject would become.

There is a false delicacy that prevents many young ladies from entering vigorously into any pursuit. Many have a horror for strong-minded women. The principle does not, however, apply to music. Not one charm in a woman's character is lessened one degree by a thorough and masterly attainment of music; on the contrary, all are heightened and made more lovely thereby. Music possesses every attraction as a vocation for women. First, its universality, in every home the influence of the music teacher should be felt. It is remunerative—the labor of a teacher is always richly rewarded. It is largely concerned with children, who need the sympathy, the patience and tenderness of a woman's heart. It affords a display of all her social charms. It is distinctively a feminine calling.

Let this be adopted for a motto of every girl who is studying music—"This one thing I do, forgetting those things which are behind and reaching forth unto those things which are before."

#### MUSICAL LITERATURE.

We present this week the second instalment of works on musical literature. The subject will, hereafter, be taken up in a systematic way, and the list arranged strictly according to the different branches of the Art. We begin this month with biography, and purpose to give, under this head, the most complete collection of lives of the great composers, musical artists and writers, ever compiled. In future numbers the following divisions will be amply treated: History, æsthetics, criticism, analysis, sketches and essays, national music, musical anecdotes and stories and sayings, songs

and song writers, acoustics and sound, science of music, the opera, Bible music, church and sacred music, ancient music, music in literature and poetry; musical fiction and tales; the pianoforte, its literature and techniques; the organ, the violin, and its family; musical instruments, flute, guitar, &c.; the voice and singing; glee and madrigal writers; thorough, bass, fugue, counterpoint, instrumentation, composition, dictionaries, encyclopedias, and catechisms, instruction books, technical works, methods, systems, handbooks, &c., with others which may develop as the work goes on.

From the foregoing list, though large, the reader will get, however, but a faint impression of the interest and fascination connected with the pursuits of this line of the world's thought and achievement. We feel we are not exaggerating the case when we say that it is the bounden duty of every musician, amateur or music lover, to acquaint himself or herself with this delightful field of musical knowledge, and none who do so will fail to be grateful to the cause which first called their attention to it.

To the students and teachers of the pianoforte this study will be of especial value and enjoyment. Too often with the class is the noble art made a drudgery and a performance of mere routine work. Such persons need the freshening influence brought by a wider outlook on the world of music. To become acquainted with the story or the personality of the great masters, to breathe for a little while the ideal atmosphere in which genius lives, to make pleasant excursions into the land of the beautiful and the true—these will serve to brighten weary hours of toil and give needed strength for daily tasks. It is therefore, with genuine pleasure that we present this phase of the Art we all so well love to the readers of THE ETUDE, feeling confident that they will heartily support us in our endeavors to elevate and broaden the musical education of our people.

#### THE EIGHTH ANNUAL MEETING OF THE MUSIC TEACHERS OF THE UNITED STATES.

Perhaps one of the largest and most important meetings of music teachers will be held in early July, at Cleveland, Ohio. An official programme of the conclave will be presented next month.

Two schemes will be inaugurated at this meeting that are of vital and enduring importance to the whole profession. The one, the bestowal of degrees on music teachers by a system of examination. The other, the encouragement of native composers. In this National Association lies the power to foster, encourage and control these two schemes. Of what use is a society or association unless it shoulders on itself movements of this kind? It should be something more than a mutual admiration society. The dense ignorance that prevades the profession should be dispelled, its members should be brought to a realization of the dignity and possibilities of the calling. It is with pride and gratification that we learn that something direct, something positive, is being undertaken by the organization. It is well enough to have a liberal sprinkling of music throughout the session, but there is danger in overdoing it. Delegates do

not come the hundreds and perhaps thousands of miles to listen to the performance of virtuosi. This can be had at home. But the virtuoso should appear in another role at such an occasion. He should hold forth as a teacher or lecturer.

Many of the leading teachers and musicians will lend their aid at this meeting. We have gathered from various sources the following partial programme: S. B. Mills will read an essay and give a recital; Dr. Louis Maas and his wife will give a recital on two pianos; H. Clarence Eddy will speak on the subject, "How to study the organ;" Frederick Grant Gleason, an eminent critic and theorist, on "Harmony and Counterpoint;" Mr. Jacobson, of Cincinnati, O., will participate; also Henry Schradieck, late of the Leipzig Conservatory; Madame Luisa Cappiani, one of the most distinguished vocal instructors of New York, will lecture on "Vocal Culture;" Mr. Tomlins, of Chicago, will speak on "Chorus drilling and societies;" Author Mees, of Cincinnati, O., who is a powerful speaker, will be there. This outline is enough to indicate the character of the meeting. The President, E. M. Bowman, has been untiring in his efforts to make the meeting reflect pride on the musical profession. His exertions will undoubtedly be richly rewarded, and result in a wide-spread influence on the whole of our musical activities.

N. Col. Stewart, No. 26 Jennings Avenue, Cleveland, has been busy the whole year in the double capacity, as a member of the Executive Committee, and manager of the local affairs connected with the meeting. Information regarding hotels, fare, etc., may be obtained from him. W. F. Heath, Ft. Wayne, Ind., is general secretary, and will send programmes to all who may apply. Let all who have "life and breath" be present at this meeting and meet your brethren face to face. The inspiration you will receive in those few days will be of incalculable value to you. New life will be infused into your musical veins. The impetus received will be felt in your teaching all the next year; your zeal in your work will be doubled. The conceptions of your chosen calling widened. Your fraternal feeling be aroused, and in every respect benefit will flow in on you by the identification of yourself with the National Organization connected with your profession. Full particulars will appear in next issue.

The programmes of Concerts are important as they indicate the musical culture of the community. Local talent reflect the true state of the musical advancement. When a royal college, like the Wagner Festival Concerts, sweeps over our land princely homage is paid to these strangers for the dizzy heights of their artistic attainment; but all honor to the faithful and progressive teacher, who has directly to contend with the petty prejudices, and intruding ignorance of the people. The music given by the people, to the people, and for the people, is the all-important factorum in our genuine musical advancement. We will give space in our columns for all local concerts given by local talent during the closing season, and request that such programmes be sent us for insertion. The pieces thus brought forward afford an opportunity for every teacher to extend his or her *repertoire* of teaching pieces, as the pieces for public exhibition are generally those most useful in teaching.

## ONE HUNDRED APHORISMS.

## SUGGESTIONS, DIRECTIONS, INCENTIVES, DEVELOPMENTS.

Being the Result of Thirty Years' Experience as Teacher of the Piano-Forte.

By J. C. ESCHMANN.

Translated from the German by A. H. SNYDER, for THE ETUDE.

V.

32. BAD HABITS.—This has reference chiefly to pupils who have had deficient early training, or whose elementary instruction by a competent teacher has been interrupted. In such instances bad habits are frequently acquired without the pupil himself being aware of it. A few of the most frequent occurrence will be mentioned:

(1.) One of the worst of these habits, and one which, once acquired, can scarcely be gotten rid of, is *stammering*. (This word is used, of course, in a musical sense.) It manifests itself most plainly in the study of a new piece, passage, or scale, and has its origin in a certain mental haste or impatience to get through as quickly as possible. The following may serve to make this plainer: Let us take the difficult scale of F sharp, major, which the pupil is supposed to be studying for the first time:



The pupil who has fallen into the habit now under consideration, generally commences too rapidly. For a time all goes well; then a pause occurs; a false note has been struck, and wishing to correct this immediately, and not being able to proceed at once with the movement, the pupil repeats, until he recovers himself, the note that has caused the trouble. This is shown at \*, or in the following example,



while one hand strikes E sharp, while the other strikes E. This stammering style is, as a rule, characteristic of pupils who, having a good ear, detect a mistake quite readily and endeavor at once to correct it.

This habit is all the more dangerous because the pupil often is not conscious of its existence. The only remedy for it is a slow and *very attentive* practice of the hard places until the difficulty is overcome. In practicing difficult scales, this stammering generally occurs at the ends, where the turn is made. It is very important to begin anew without blundering, for, just at this point, the pupil, anticipating the threatened danger, becomes uneasy and goes at it too hastily, with a very disastrous result.

2. Another bad habit is careless and tentative reading:



In such cases the pupil usually strikes the nearest black key, instead of passing over it to the next one. Such intervals, whether struck together or following each other, must always sound like a minor third, not a minor second.

Moreover, it frequently happens that pupils, especially less talented ones, play a note sharp or flat with one hand, and strike the same note natural with the other. This almost invariably produces intolerable discord. Yet there are places in some compositions where it is correct for one hand to strike, say, C sharp, while C natural is struck by the other. Such compositions, however, should not be placed in the hands of a pupil until he has reached a considerable degree of advancement.

(3.) What we have just said leads us to speak of the negligence of pupils to apply an accidental sharp or flat to all subsequent notes in the measure which are situated on the same degree. This occurs most frequently in pieces written in very slow time (Adagio 4-4, 9-8 or 12-8). Extreme carefulness from the beginning is the most efficient remedy.

(4.) Many pupils are in the habit of striking the notes of one hand a little before those of the other—generally, the left before the right. This should be discouraged; or, if the habit has become deep-rooted in consequence of indifferent instruction, it must be wholly eradicated, which will require much patience. Its effect upon the playing is to give it an unsteady, vacillating character. It is best overcome by practicing (both hands exactly together) scales and finger exercises.

(5.) One of the worst faults is tardiness in raising the fingers. When they have once struck a note, they release it as sluggishly as if they were smeared with rosin. To overcome this a vast deal of patience and perseverance is required on the part of the teacher, which must be kept in constant exercise; for if this habit is not corrected so that the fingers are raised promptly at the time indicated by the value of the notes, the whole playing is not worth a farthing. The cause is to be found partly in physical awkwardness, but principally in mental sluggishness and inattention. If your pupil does not raise his fingers properly, in every instance require him to repeat the passage at least ten times, very care-

fully. If this does not have the desired effect, and the same fault makes its appearance at any subsequent practice of that passage, seize the finger sharply and draw it up with some force. There may be a similar trouble with the hand; for not unfrequently it is as tardy as the fingers in leaving the keys, like a lump of lead. Especially in detached passages, between two curved lines or with rests or by short staccato notes, thus:



is the hand always slow to leave the keys.

It will frequently have a wholesome effect in obstinate cases, when reproofs and remonstrances have proven unavailing, if the teacher will seize the hand at the instant it should be raised, and jerk it up. But, if even this, repeated several times, fails, the teacher may as well, inwardly groaning, resign himself to his fate; and if the circumstances permit, and his courage is sufficient, he had better send such a pupil adrift, because he will never in this short life, learn to play the piano correctly.

The pupil may be very easily impressed with the importance of raising his hands and fingers. The following method is suggested: Let him strike C sharp or any other black key in one of the lower octaves, where the sound continues longer after the key is struck; immediately afterwards have him strike the next half tone, above or below, so that both (a minor second) will be heard sounding together. The discord produced will show him that he is acquiring a style of playing highly offensive and, indeed, intolerable to cultivated ears.

The following will serve as an illustration to the foregoing:



It is necessary at a to raise the left hand as soon as the second note is struck. This is especially important in passages like the following, which are of frequent occurrence:



On an organ, where every note continues to sound as long as it is held, this can be made very plain; but the ear must be practiced until it is able to detect this fault, even in the higher octaves of the piano.

The Music Teachers Bureau of Employment is now in full operation, and we are prepared to fill vacancies with, perhaps, more judgment than any similar agency. Any responsibility imposed upon us by Institutions of Learning will be faithfully and earnestly performed. Give us a trial.

The Technical work of Liszt's, we learn from a private correspondent now studying in Germany, will not be issued for two years yet, Jul. Schuberth & Co., Leipzig, will hold the copy-right. The publisher may have private reasons for stating that the work will be so long forthcoming.



## QUESTIONS AND ANSWERS.

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

**T. B. C.—QUESTION.**—Can you tell me the lowest cost of a year's study in Leipzig, Stuttgart, etc.? What school in Germany would you advise? Is it necessary to speak German? When does the school year begin, etc., etc.

**ANSWER.**—\$500 to \$800 is what it will cost the average American citizen to study music in Germany one year. The expenses, as the writer has found them to be, are about as follows:

Cost on establishing yourself in some musical centre, including fare from New York to Liverpool, hence by rail to Germany, and all the attending expenses.....	\$100.00
Tuition per year, which includes all departments.....	75.00
Living expenses, board, room, washing, etc., \$24 per month.....	288.00
Piano rent.....	50.00

Total.....\$513.00

This does not include the various and sundry expenses that we must meet, nor does it include return expenses.

Leipzig is not the Mecca for the Musical Pilgrim it once was, neither is Conservatory so famous. Hauptmann, Richter, Moscheles, Plaidy and others who gave it its present reputation, are now dead, and their places are filled by inferiors. Stuttgart has not the advantages of hearing music that Leipzig, Berlin, Vienna, afford. It is not the superior instruction that impresses you, but the whole music life. Their musical atmosphere, their severe standard, their untiring devotion; this you unquestionably have in Leipzig. For specialist, a selection of a place is an advantage. Leipzig and Stuttgart for Piano; Berlin for Violin; Vienna for Voice; Munich for Orchestral instruments; London for Organ, etc. It is folly to go to Leipzig for voice or organ.

It is not indispensable to speak the language, but it is a very great convenience and advantage.

The school year is divided into two terms; one beginning at Michaelmas, and the other at Easter. Vacation in summer is about four weeks.

**H. C. M.—QUESTION.**—What works or thorough base will explain the one hundred questions in Harmony in March number?

**ANSWER.**—Richter's Manual of Harmony and Emery's Elements of Harmony.

**E. A.—QUESTION.**—Can you inform me of an English work or Instrumentation and the price of it?

**ANSWER.**—Berlioz Instrumentation, price \$4.00; Prout's Instrumentation, price \$1.00, is also a useful work on the subject.

**T. E.—QUESTION.**—In Litolf's edition of Weber's duets, vol. 185, in the "Invitation a La Valse," first line, second and third measure, first page, I am in doubt whether the lower notes (a) are turned or tied; also the third line, first and fourth measure, the lower note seems to be tied, but the mark of accent under the second leads me to think it cannot be?

**ANSWER.**—The lower notes (a) of all these chords should be tied. The accent you mention is a typographical mistake. It should come on the first (a).

**C. A. R.—QUESTION 1.**—Please give the names of a few of the best figured and most reliable technical works?

**ANSWER.**—Knoor's, Materials; Köhler, Technisches Material; Zwischner, Scales Arpeggios, Chord; Plaidy, Techniques; Merthe, Technische Übungen; Czerny, 40 Daily Studies; 41st, Techniques, (not yet appeared); Krug, Technical School; Fischer, Die Fundamente der Technik; Tausig, Daily Studies; Herz, Gamme; Conroy, Virtuoso Techniques (?); Schmidt, (A) 5-finger exercises and his scales and chords; Emery, Foundation Studies; Newport, 100 Original Daily Exercises.

**QUESTION 2.**—Will Mason's or Plaidy's techniques supply all the necessary technical exercises for the first four grades?

**ANSWER.**—The term "technic" comprehends more than mere mechanism. These works contain material in abundance for all mechanical control of the piano, but technic is made to include the combining and utilizing of the mechanical force thus gained in the interpretation of tone-pictures. If, for instance, a pupil were called to study only these works, and not strike a note of anything else until every difficulty was overcome, and then suddenly place a Beethoven Sonata before that pupil, and the lack of technic will be apparent; mechanism is the bare technic, while these threads woven into a web, ready for use in any garment.

**B. S.—QUESTION 1.**—Why do the semitones in a Diatonic major scale occur between three and four, seven and eight; and why do they occur differently in the minor scales; also, why is there an augmented second in one of the minor scales and not in the other?

**ANSWER.**—For a reason of the half-steps between 3-4 and 7-8 in our major scale, we must look to the mathematical or acoustic origin of our tonal system. A string of any given length that will give forth a sound, say, for instance, F, will produce the octave of the F if a bridge be placed exactly in the middle. If the string be divided into three divisions, each division will sound forth the fifth of the F, viz: C. Our system was established on these consonant fifths. Out of the whole mass only those that were a consonant fifth, from one another, were originally used. From this grew the series of fifths, as follows:

F, C, G, D, A, E, B.

Further than B the tonal system did not extend, and for centuries only those tones were used, and in six different modes, as follows:

1.	F	C	G	D	E	F	G
2.	G	A	B	C	D	E	F
3.	A	B	C	D	E	F	G
4.	C	D	E	F	G	A	B
5.	D	E	F	G	A	B	C
6.	E	F	G	A	B	C	D

The series on B was not used. It was found impractical, not having a consonant fifth, which would require the F to be elevated to F sharp. The system stopped short on B. The series on F was seldom used because it lacked a consonant fourth (B flat). The mode on D was the last to disappear. Bach and Handel still wrote in this mode. Finally, modern music emerged out of these antique modes altogether, and only two have been adopted: the one on C and A. From this you get an answer to the first part of your question.

The reason for the accidental tones in the minor mode, and the two forms of the same, can be very briefly stated, as follows: The natural minor scale, A B C D E F G A, lacks the character of a scale or family of tones. The tonic is not fully established. The tones of a scale should revolve around one common centre, the tonic. The natural minor needs more of this, which is gained, as in the major, by having a half-step between the 7th and 8th degrees, thus:

A B C D E F G sharp A.

To avoid the disagreeable and unmelodic skip (between F and G sharp), of an augmented second on F sharp was introduced. This foreign tone is only for singers and players, and imparts more of a melodic flow to the whole succession of tones. The effect in ascending is not so noticeable, since the third (C) from the tonic imparts the peculiar minor character of the key. The last four tones of the major, and to have this occur again in descending would destroy, in a great measure, the needed in the minor mode, that sorrowful, mild, dejected character; hence, in descending, F is made natural, and also, G, to avoid the disagreeable effect of the augmented second.

The melodic form is:

(ascending) A B C D E F sharp G sharp A  
(descending) A G F sharp E D C B A

The scale character was fully established in ascending, but in descending there is no minor third (C) as in ascending, and the effect of this foreign tone (F sharp) is not so noticeable. This accidental tone (F sharp) can only be used when it does not interfere with the harmonic element of a composition. You will infer from this that the one having the augmented second in it is the true minor scale.

**QUESTION 2.**—What is the reason that a signature for the minor scales, which will include the sharp seventh or leading tone, cannot be given, but, on the other hand, an accidental must be used to raise the leading tone?

There is no reason why the altered seventh should not appear in the signature. The iron arm of custom, is ready to ward off any innovation whatsoever, good or bad; and fortunate it is that it is thus. New theories, new notations, new systems, new representations are ready any moment to sweep down upon our established system and utterly annihilate it if the bars were once let down. There is something noble in the way the Germans cling to their established customs. To this day they call B flat, B, and B natural, H. While this change you mention is about the only one that we would like to see adopted, yet there is danger in tampering with our notation.

**QUESTION 3.**—Please give reason for the adopted names and those of the attendant harmonies, as Tonic, Dominant, Mediant, Leading tone, etc.?

**ANSWER.**—The syllable names are agreeable for solmization, containing as they do, all of the pleasing vowels used in singing. They were used first, it is said, by an Italian Monk, Guido d'Arezzo (1000), in a hymn popular in those days, each line began with a higher note of the scale. The scale was remembered by recollecting the first line of this

hymn. The hymn was to St. John the Baptist, and is as follows:

Ut queant laxis  
Resonare fibris  
Mitra gestorum  
Famuli thorum  
Solve polluti  
Labi rectum  
Sancte Iohannes.

The syllable *sa* was changed to *so* at 500 years later; it is still used by some nations, but *do* has been in use since 1640. Tonic simply means tone or relating to tones or sounds; hence, chief tone or key tone as it is commonly used. Dominant, the fifth of the scale, receives its name because next to importance to the tonic in ruling or governing the key. Subdominant, the fourth of the scale, meaning below the dominant, not below it is below it in the scale, but having less of the dominating influence in determining the key or tonic. Mediant, the third note of the scale, is so named as being medial between the tonic and dominant; likewise the third under the tonic or sixths of the scale is called sub-mediant, as it serves to bind the sub-dominant with the tonic. Leading tone (sometimes called sensitive) is so called from its strong tendency to lead into the tonic. Thus you will learn the names are all derived from their relationship to the tonic.

**E. F. M.—QUESTION 1.**—In teaching the violin it is best to teach beginners all the minor scales before giving them the first, second and third positions?

**ANSWER.**—The usual method is to teach in the first position one key, then its minor, and so on, with as many keys as desirable, afterwards take up the keys in same manner in the second and third positions.

**QUESTION 2.**—In the scale of F sharp, major, first position, should A sharp be played with fourth finger on third string, or first finger on second string?

**ANSWER.**—Play A sharp with fourth finger. The same scale may be written in the key of G flat (six flats). Then F sharp would be G flat, and be made with third finger; G sharp would be A flat, and be made with fourth finger; A sharp would be B flat, and made with first finger; B would be C flat, and made with second, &c.

**QUESTION 3.**—All instruction books for the Banjo say: "Tune fourth string to A, then place finger on 7th fret, and tune third string in unison; again, place finger on fourth fret of third string and tune second string in unison. The second string, third fret, and first string in unison." Now, this being done, I find that the fourth or A string is nearly a quarter of a tone too low. By placing finger on first fret of second string we have A, which should be exactly an octave higher than the fourth string, but, by this method of tuning, is more than that, and I now teach my pupils to tune, beginning with third string, and run up the chord of E major, thus:

3rd	2nd	1st	5th
E	G sharp	B	E

For third, second, first and fifth strings, then tune fourth string last; a fifth below the third string E. Is this improper?

**ANSWER.**—In the first method of tuning by octaves you conflict with the equal temperament of our scales, which requires that every fifth be tuned a little flat, but in your first method of tuning this is not done; hence, the discrepancy of nearly a quarter of a tone you mention. Your method is the practical one, only that third string is usually turned to A and not E. Many tune, beginning with the second string, but all test the tuning by striking a chord.

**C. A. R.—QUESTION.**—Would you be kind enough to give a few practical rules for the fingering of the major and minor scales?

**ANSWER.**—The following rules will be found easy to impress upon the pupil. Care must, however, be exercised in this matter. In giving a pupil too many rules the whole matter becomes very unclear. These rules are partly taken from November's issue of *The Etude*:

1. The thumb must not be placed on a black key.
2. The second finger never passes over the thumb or the thumb under it, (except, perhaps, at the beginning and close).
3. The fingers 1, 2, 3, alternate regularly with the fingers 1, 2, 3, 4, throughout every scale.
4. Observe particularly upon which key the 4th finger (the most unmanageable) occurs, since it is used only once in every octave while the others are used twice.
5. Adjacent fingers must always follow each other; never skip a finger except in passing the thumb under or over.
6. The C major, scale while it has no black keys, is by means the easiest; the keys serve as a certain support, but nevertheless the C major, on account of its simplicity and that other nine scales have similar fingering, is best adapted for practice, not only for beginners, but for the acquiring of facility in scale passages.
7. The fourth finger in the right hand is placed on B flat, in scales of F, B flat, E flat, A flat, (G sharp), B.

(while the same tone is called A sharp,) both in major and minor, and in D flat, and G flat (F sharp), in the major keys.

8. In the left hand in B flat, F flat, A flat, and D flat, ascending, the fourth finger is the one that is placed over the thumb first and not the third, which habit is doubtless formed from the practice of C, and similar scales where the third finger is the first to cross over the thumb.

9. The ascending scales are fingered similar, to the descending, the harmonic minor scales of F sharp and C sharp in the right hand and A flat minor in left differs, however, from the melody.

10. In the scale of F (in major and minor) in similar motion, the thumbs of both hands fall at the same time and C and F, likewise in all scales having four or five black keys the thumbs fall together in similar motion; also, in E flat major in contrary.

11. The minor scales are fingered like the major, with same tones, except E flat, B flat and A flat. For a concise classification for fingering, see Mason's Technique, pages 43-45.

I. E.—QUESTION 1.—Should double thirds be struck from the knuckle-point or wrist?

ANSWER.—To produce legato effect the finger action must be employed; in staccato effects the wrist is used. Double thirds cannot necessarily be as closely connected as in simple scales; in ascending the connection is broken in the lower series, in descending the upper series is broken, but there is always one note that must be used as a pivot. Staccato double thirds are often played entirely with the first and third fingers. It is safest to treat double third scales as you would simple scales, and allow no more liberties with one than with the other. Even chord succession should be worn together into one smooth mass of tones.

QUESTION 2.—What studies ought to be taken by a pupil who has finished Gordon's Piano Method? She is quite an apt pupil.

ANSWER.—She must be given that which she most needs. Does she lack taste? try some of op. 47, Heller's studies. If her technique is bungling and awkward, continue with Czerny, op. 636, or Döring, op. 8. Does she need both, try Wieck's Studies.

QUESTION 3.—What studies ought to follow Loeschhorn (which are exceedingly dry), op. 8?

ANSWER.—If the three books have been conscientiously studied, try Le Couper, op. 20, or Czerny 8 measure exercises, op. 1, only. The latter set of studies of Czerny deserve to be better known in this country. You will find them useful in teaching those who have not much continuity. The opus number is 821.

G. A. M.—QUESTION.—What instructive pieces or exercises (in duet form) would you recommend to immediately follow Heinrich Henckhausen's three books, op. 72; something rather more melodious and progressive, and pupil's part (primo) in various keys? How are Beren's, op. 62, Duets, or will you please give a sort of graded list of Duets for Teacher and Pupil, embracing the Sonatas, Sonata and Canon Form.

ANSWER.—We here give a graded list of instructive four-hand music. Do not fail to tell us what you answer in your case: *Grade I*—Diabelli, op. 149, in two books, having a compass of five tones for the upper part. These pieces cannot fail to charm the pupil and amuse the teacher. Krause, op. 8, in three books, also having a compass of five tones; Czerny, op. 824, *Exact Time Soli*, in three books; Kohler, op. 141, *One Hundred Melodic Instructive Pieces*, in progressive order of thirteen books. *Grade II*—Diabelli, *Prüfung Stücke*, in nine books, and op. 821, same author, *Sonatinen Facile*; Reinecke, op. 54, having a compass of five tones; Brunner, op. 466, three *Sonatinen*; Beethoven, op. 41, *Spieldüster*; Grossebach, twelve pieces in four books; Brauer, *Leichte und angenehme Übungstücke* (light and agreeable instructive pieces), progressive; Volkman, op. 11, *Musikalisches Liederbuch*, in two books; Fischer, op. 1. *Les Liebes Recreatives*, four *comic and instructive pieces*, both parts for pupils. Andri, op. 28, three marches. *Grade III*—Henckhausen, op. 84, melodic and instructive pieces; Mozart, three original Sonatas in D, B and C; Schubert, marches, op. 40, 66, 181 and 51. Do not omit a selection from these. Weber, G. M., op. 3, *Pettis pieces*, No. 1 and 2; Bachmann, op. 18, six tone pieces. *Grade IV*—Abt, op. 77, *Jugend album für Junge pianists*; Haydn, *Maestro et Zol*, (teacher and pupil); Theme, with variation, somewhat old-fashioned; Clementi, six Sonatas. Diabelli, op. 169, the *Kentnaisse aller Dör Molton-arten*.

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## The Wisdom of Many.

As a man thinketh, so he is.

One must suffer much to make others feel.—Paganini.

In every child there lies a wonderful depth.—Schumann.

D'Iraceli says: "Music is a stimulant to mental exertion."

Live free from envy, and without a wish for glory.—Ovid.

He who sets limits to himself will always be expected to remain in them.

Pearls do not float on the surface: they must be sought for in the deep, often with danger.

There is scarcely a single great composer whose works I have not diligently studied.—Mozart.

"Let us do our work as well."

Both the Unseen and the Seen."

—Longfellow.

The first conception is always the most natural and the best. The understanding may err, but not the feelings.—Raro.

No man enquires how you have got your learning, but it is necessary to possess it. "Life, without learning, is death."

Music is the only sensual qualification which mankind may indulge in to excess without injury to their moral or religious feelings.—Addison.

It is no disgrace not to be able to do everything, but to undertake or pretend to do what you are not made for, is not only shameful, but extremely troublesome and vexatious.—Plutarch.

Mendelssohn, when asked what was the root of a certain chord which he had employed with great effect, is reported, and probably correctly reported, to have replied, "I'm sure I don't know, and I'm sure I don't care."

Ye peddlers in art, do ye not sink into the John when ye are reminded of the words uttered by Beethoven on his dying bed: "I believe I am yet but at the beginning," or Jean Paul: "It seems to me that I have written nothing as yet!"—Schumann.

A large proportion of the public have neither taste nor understanding for anything above mediocrity. So I should not be disposed to criticise so harshly certain songs now fashionable, as some have done. I simply ask those who can only understand and appreciate indifferent music to abstain from judging works of genius.—Thibault's "Purity in Music."

The most opposite characters in History worshipped music. If the great Augustus was made better by it, so was Nero made less vile. The good Alfred loved music; so did Henry VIII. The same of Elizabeth of England and Catharine of Russia. Indeed there is no end to such notable characters. Luther declared music to be "the most magnificent present God has given to mankind," while Mirebeau said: "Let me die amid sounds of sweet music." I must offer two more contrasts—first of Richter, the humane, and Bonaparte, the despot; the former said: "Childhood comes back when we hear fine music, and speaks us of things which we can never find in this world." The latter said: "Of all the liberal arts, music has the greatest influence over the emotions, and is that art which the law-maker should give great attention." The second is betwixt Dr. Johnson, the cynic, and Addison, the amiable. The former set his heart against music through the loss of his life, but took lessons in it towards the close. Addison said: "Music is almost all we have of heaven on earth."—Neave.

"While we acknowledge that the old masters were fully justified in adhering to simplicity, we cannot desire to imitate them in their blind obedience to arbitrary laws, some of which are more mischievous than the neck of imagination, only serving to dignify the beginner and impede his progress. Times go on, and what sufficed for one age appears to the next as a woeful shortcoming. Let me not be supposed to advocate an impertinent contempt of the great principles of Art, which are unchangeable. I would only say that as time advances, Art has also advanced in many things. Invention and fancy must not be denied the rights and privileges of which schoolmen, theorists and barren critics would gladly deprive them. It would be absurd to confine ourselves to the narrow bounds in which ancient Art was forced to move. Why should a modern composer hesitate to employ the far greater resources placed at his command? Why restrict himself to an antiquated simplicity, when both instruments and voices are so apt to interpret the most obscure conceptions with perfect accuracy? And yet I would advise a composer rather to be common-place, than far-fetched, in his ideas, or bombastic in his expression of them."—Beethoven.

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This musical score is for a piano etude titled "No. 5." It is written in 4/4 time and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The right hand (treble clef) features a continuous, flowing melody of eighth and sixteenth notes, often with slurs and accents. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The score includes various musical markings such as *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Fingering numbers (1, 2, 3, 4) are indicated for many of the notes. The piece concludes with a double bar line and a repeat sign.

## No. 6.

*p*  
*f*  
*f*  
*cres.*  
*ff*

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Each group must be played smoothly. Raise the hand slightly at the end of each slur.

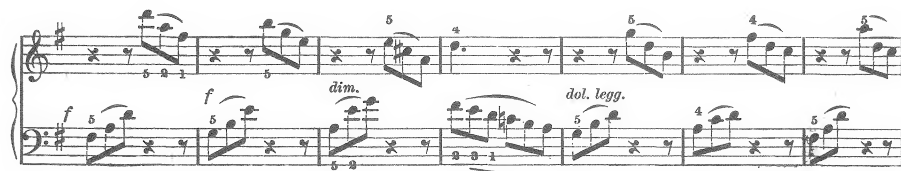
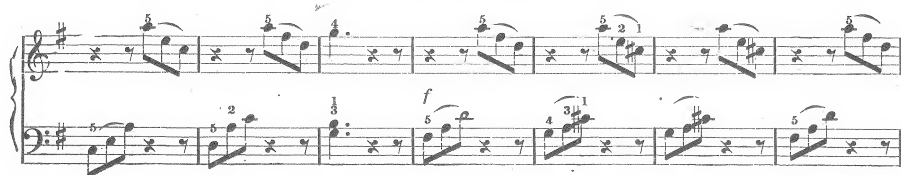
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## ETUDE. Continued.



## No. 7.

The musical score for No. 7 consists of six systems, each with a piano (right) and bass (left) staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as dynamics (*mf*, *p*, *f*, *dim.*, *pp*), articulation (accents, slurs), and fingerings (numbers 1-4, 4<sup>th</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>). The piece concludes with a double bar line.



## No. 8.

This musical score is for a piano etude titled "No. 8." It is written in 4/4 time and consists of six systems of music. The notation is in treble and bass staves. The piece begins with a piano (*p*) dynamic and features a complex, rhythmic bass line with many triplets and sixteenth notes. The right hand plays a more melodic line with some triplets and slurs. The score includes various dynamic markings: *p* (piano), *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo). There are also articulation marks like accents and slurs. The piece concludes with a *pp* marking and a final chord.

## 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.]

A leading teacher in one of our large Western cities—he was at the flood-tide of prosperity, and noted for his pupils—while I was just starting on my professional career, said to me once: “Well, I’ll tell you the secret of my success: Always be patient to your appointments; never disappoint your pupils if you can possibly help it. And don’t, on any account, retain a pupil who will not work or who has not the musical ability to make progress for you.” “But,” I interrupted, “their money is just as good as that of any one else, and if I don’t take them some other teacher will.” “Yes, that’s all right,” said he; “you must learn to look a little further ahead, and see more than the dollar lying right under your eyes—let some other teacher have them—so much the better for you; such pupils will ruin the reputation of the best teacher living, and I must not keep one such on my terms; besides, it is but fair and honest to a patron if his child will not or cannot make any progress, to tell him so, frankly, and that he might as well save his money. You will thus not only be doing the part of an honest-dealing man, but will give him satisfaction as a teacher who turns out successful pupils, and in short you will find that honesty is literally the best policy.”—F. R. W.

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

A pupil may be dull only in the particular branch of music which he is learning, as, for instance, he may prove but slowly on the violin because he hates it, but give him a piano instead and note the change in his progress, or vice versa. If a pupil be really dull—I mean by that un musical, having only an ordinary ear for time and tune, and you are obliged to be his teacher, on the violin—I pity you. In this case the pupil’s “brightening up” process will probably be slow, if sure.

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

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

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

**POWERFUL TOUCH OF MODERN PIANISTS.**—The modern technique of the pianoforte differs from that current in the time of Bach, or even Beethoven’s early time, in three respects: It requires a more powerful touch, greater nervous concentration, and a different mental operation in thinking the music.

The reason of the greater force is plain enough. The modern piano is larger, has heavier strings and a heavier hammer, and is played in much larger rooms. Opinions may differ as to the amount of this increase. From the best data I can bring together, I am of opinion that in playing a simple modern “texture” (characteristic character), Mozart probably used a touch in no case exceeding the equivalent of two pounds avoirdupois. Moscheles must have exceeded this—perhaps reaching six pounds. Rabinstein, Mason, Rive, and Sherrwood frequently use finger touches equal to from ten to twelve pounds avoirdupois. I

have tested this touch with Mason, and know it to be a literal fact as stated above. I have myself young lady pupils who can produce a finger touch of as much as eight pounds, whereas you will scarcely ever hear a touch exceeding six pounds from a pianist educated in the French school.

In the second place, the modern technic requires a higher degree, or, at least, a *larger amount* of muscular automatism. It is probably known to all that very many kinds of passages are played by mere force of habit, the mind ordering the playing by an entire group, as a *e.g.*, “an octave of the scale of G,” “four octaves of the scale of D,” “three octaves of a diminished chord,” etc. When the passage is so ordered, the fingers proceed to play it, the necessary muscular contractions being ordered and coordinated by a lower nerve center, and not each note for itself by a distinct act of the mind. It is a prime condition of this mode of action that a group of tones will be successfully performed in obedience to a general order only when the necessary motions have been established by a large number of repetitions in *unvarying order*. When the foundation for such an automatism has been laid in this way by the necessary number of *infatigable repetitions*, the passage can then be played by mere force of habit, with much greater rapidity and force than it ever could be with a separate volition for every act.

It will be found, however, that after a certain number of repetitions of such a passage, at its proper speed, the weaker muscles will gradually “flunk out,” and the passage will become uneven and uncertain—a condition to be remedied only by the same kind of slow practice as that which originally established it.—“*Modern Technic of the Pianoforte*.”—W. S. B. Matthews.

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

At first glance there is some appearance of plausibility in the idea; but when we take into account that music is an art, as well as a science, and that habits are imperiously formed in the art skill, while the scientific part is being acquired, it is plain to see that a thorough teacher is as much required for a beginner as a more advanced pupil. It takes a person who is quick to perceive and detect the first tendency of an evil habit, and this only can be done, we claim, by a good musical scholar, not a mere tyro. But some may say, Suppose a child has acquired some false methods of playing, at the outset, can’t they be easily eradicated when the scholar has advanced so far as to require a more learned, and *par consequens* a more experienced teacher? Economy, of course, is at the bottom of all such reasoning, but little reflection will prove that it is false economy.

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

**CHOPIN ON TOUCH.**—Chopin considered the first requisite for a good touch to be a good position of the hand; he was extremely particular about this matter. Though there were some remarkable virtuosi at that time, the method employed in teaching was far from the perfection which it has attained in our days; and in this respect Chopin outstripped the then existing German school, and surpassed it perhaps in other respects.

He prepared the hand by forbidding the pupil to permit it to reproduce musical ideas. In order to give the hand a position at once advantageous and graceful (and in his estimation these two qualities went together), he caused it to be thrown lightly on the keyboard in such a manner that the fingers rested on the notes E, F sharp, A sharp, and B; this he considered the normal position. Then, without change of position, the hand was required to play exercises calculated to ensure the independence and equality of the fingers. He almost always instructed the pupil to produce these exercises by playing the notes *staccato*. The staccato effected by a free movement of the wrist is a wonderful means of counteracting heaviness and clumsiness; the hand should be so held over the keys that the teacher placing his own hands under the wrists of the pupil feels scarcely any pressure. This is besides the kind of exercise which most certainly conduces to an equality of power in the fingers; it is likewise that which most quickly counteracts the natural inferiority of the third and fourth fingers.

Let no young teacher be discouraged from the pursuit of her profession because she does not happen to be a first-rate pianist; it is a very vulgar error to suppose that this qualification (although, of course, desirable) is absolutely necessary in order to teach well. How few great players have been produced by great players! How often do we stop to ask who are the masters of those eminent artists to whose playing we listen with such delight?

Their instructors must have been very clever men; but as externals cannot the senses much more deeply than in inward superiority, so the merit of these great teachers is wholly eclipsed by their brilliant scholars.

Many causes may prevent a person from being a splendid performer; for instance, nervousness will altogether spoil the best intentions. It is reality, then, that a skilled teacher can form and guide the hand of her pupil, though her own powers of execution be very limited.

A thorough knowledge of the works to be taught is, however indispensable. Many say that they know a piece quite well enough to be read, that is, that it is a piece which a person must have a very complete knowledge of what she has to impart, otherwise it is a case of the blind leading the blind.

Teaching is, to a great extent, a gift, and all the advice in the world will do no avail until the germs of the art exist. When elements which serve as the ground-work of communicating ideas are wanting, and there is no natural capacity for imparting knowledge, young people will do well not to attempt so arduous a profession.

It is notorious that the most common mechanical trades require several years’ apprenticeship to be learnt in any perfection, yet teaching, which requires exceptionally peculiar qualities for its successful pursuit, is entered upon without thought or preparation.

## ON FIRST SIGHT READING.

FOR THE ETUDE.

From many years of experience in teaching pupils I am led to believe that the talent for reading music easily does not originate so much in natural intelligence, or in the pursuit of much music, but in the manner in which music is first taught. Persons will determine the name and place of a note by the line or space on which it stands; and so it happens to beginners, and I do not hesitate to say) even to advanced players, that they read a treble note for a bass note, and a bass note for a treble note, although they play the first in the treble and the latter in the bass. Such mistakes would not happen if the player would compare each note with the preceding one, as always has to be done in score-reading. To illustrate this: Let the first note be E on the first line in treble, and the following F, one step higher. The F might be mistaken for an A (on the second line in bass), but one glance at the preceding E will correct the mistake at once, as A would be four steps higher than E, or five below it.

Similarly I take it for granted that in transposing we determine only the first note by counting so many degrees above or below the printed note, but all the rest we certainly read by comparison with the first, thus insure good reading by commencing with exercises without note with clef, and thus compel the beginners to compare note with note. Easy finger-exercises may be written on common ruled letter-paper; the pupil is then told to start the first note on any given key, at the option of the teacher, in any octave as directed; even two-hand pieces may be written in that manner and will prove very useful.

The transition to the treble and bass clef can then be made without any difficulty, for after the place of the first note has been determined by the clef, the rest of the notes are read as if there were no clef, viz: by comparison, unless a sudden change in the clef occurs. Transpositions and score readings will then require but little practice, whilst now they are a terror or even an impossibility for many. Music-paper would not answer the purpose so well as there is always the danger of the pupil mistaking the eye which tempts the pupil to read by counting the lines without comparing.

The reader, I suppose, knows that by our present treble and bass system we make use of false lines (I refer to the lines above bass, and below treble), and the only remedy for this is to show the note in a false position. Look at the A on the second ledger line below treble and compare its position with that of E written on the second ledger line above bass; does not the A appear to be higher than the E, whilst the reverse is the truth? Again, the C on the first ledger line below treble, and that on the first ledger line above bass, look as if one were higher than the other; yet, both are identically the same.

History tells us that music was written on three, four and five lines, as well as on one, and the only remedy which produces the above-mentioned “illusion” is that the five lines of bass are printed too far apart from the five lines of treble to correspond with the positions of the respective keys on the keyboard. For, if there were only spaces enough left for no more than one ledger between treble and bass (the central C of our modern notation) there would be no occasion nor necessity for more than one ledger line. I am, however, no advocate of any change in the present system; for if the pupil were prepared for reading in the way above described, he would find that transposing would soon cease to be a decidedly difficult task.

E. VON ASERDORF.

**CHOPIN.**—Frederick Chopin. His Life, Letters and Works. By M. Karasowski. Translated from the German by Emily Hill. With portrait. 2 vols. 12mo, \$5.00.



A STANDARD FOR THE MUSICAL  
PROFESSION  
AS ESPOUSED BY THE COLLEGE OF TEACHERS.

Editor of THE ETUDE:

DEAR SIR: Allow me to acknowledge the receipt of your favor, together with the communication from a correspondent of yours, referring to the quality of examination proposed by the College of Teachers. Your correspondent makes use of these words, which were doubtless called forth by an article of mine, published in the March *Etude*, outlining a possible examination for piano-forte teachers: "I think that Mr. Bowman is a little hard on us teachers who don't pretend to play. A teachers' qualification, should be marked according to his ability to instruct, and not simply to play," and then proceeds to cite a well known pianist whose playing is of the highest sort, but "whose instruction is said to be below par." [Your correspondent is misinformed in this respect.]

To begin with, let me say that the whole intent and purposes of this movement is voiced as the expressions and labors of the Committee, and so far as we know, of everybody identifying with it, it is to set up a proper standard for those professing to be, or preparing to become, thoroughly good teachers. It certainly is not our desire or purpose to be "hard" on even the least capable member of the profession, but we do purpose trying to establish such a standard as will make it honorable to hold a College of Teachers degree, and that standard, in order to accomplish the purpose for which this movement was organized, and which will cost no inconsiderable sacrifice to those who do the work involved, must of necessity be higher than the present average standard. Otherwise, it will not "elevate the profession," and our work will be in vain, and the effort become a by-word and a mockery. The purpose, then, is to establish as high a standard as is consistent with the end to be gained, and the possible attainment of those who are willing to strive for it, and then to encourage, excite, exhort, invite, incite, fire, inspire, persuade, provoke, and by all other legitimate means stimulate all below this standard to rise to the initiatory (associateship) degree, and press on to the superior (fellowship) degree.

This being the attitude of the Committee, and as such, the attitude of the Teachers National Association, it may be worth while to discuss for a little what constitutes a good teacher. We shall all agree, I think, on the statement that the art of teaching involves the ability to lead others through the technique of Art to its spirit, or, in other words, to be a good teacher one must be able, first of all, to lead others through the technique of a good technique, in order, afterwards, that the higher and better part of music, its soul, the breath of its real life, which the composer has breathed into it, may find adequate expression. Here are two qualifications necessary: the one mechanical, analytical, and the other intellectual and interpretive. This granted, the next question naturally suggests itself, "What are the best means of training a pupil into a good technique and artistic interpretive powers?" Can there be more than one answer to this question? Will not every unbiased musician reply at once, "Example and analysis." Let the teacher who desires to follow a short-cut to success, show the pupil, by example, just how to meet the difficulty in question, (be it a matter of technique or of interpretation) and then analyze to him as far as words may go, the process. Example first, analysis afterwards.

No doubt a certain degree of skill, technical and interpretive, may be imparted to an apt pupil by the teacher who "understands music thoroughly but does not play," but as to training a pupil into a higher order, especially of interpretive art, the teacher, of course, is of little use; a thing can no more be done, in my opinion, than could a sculptor talk a new Apollo out of a block of marble. The subtleties of musical expression so far elude the analytical power of language that to attempt to describe just how a masterpiece ought to be played, were as absurd as to "paint the lily or perfume the violet." A pupil who develops into an artist, under a teacher, who is not himself an artist, does so in spite of his teacher, or by hearing the frequent performances of artists.

Now, granting the use of reasoning to be logical, to be dictated by practical common sense, to what conclusion are we forced? Simply that a high standard of preparation on the part of the teacher ought to demand that it include a reasonable degree of performing ability, together with the power of giving deductions and answering the questions in the contemplative written examination with that water-tight consciousness and impenetrability which will argue the possession of the capacity to teach with accuracy and thoroughness. It certainly is the duty of every teacher, and to his privilege, so, if he will follow out the suggestions made here from Providence this year, (published in the *N. Y. Musical Courier*, July 4th), to keep up and improve in his playing. It will lessen his labors, increase his efficiency and add largely to his enjoyment of his profession.

Yours, very truly,

E. M. BOWMAN.

## HOW TO STUDY—HOW TO TEACH.

By GEO. T. BULLING.

The profession of teaching is a line of work for which few people are fully adapted. It requires a different set of faculties to forth truths in teaching than to receive them. Therefore, the good theorist and accomplished practical musician is not necessarily a teacher. There are a great many people whose minds are filled with knowledge, yet, because they have not the faculty of expressing it to others in understandable language, they always fail as teachers. Many pupils make a great mistake by presuming that a good singer or player is necessarily a good teacher.

The musician of to-day does not go about unheaven and unshorn, trying to make a too-easily-galled pupil believe that he is full of the conceit of musical genius. Fortunately, this is too practical an age to tolerate such ill-disguised charlatanism. The successful music teacher of modern times looks just like any other professional or business man, and is just as tidy and methodical in his dress and habits as the most precise of bookkeepers.

Every effort should be made to awaken the musical feeling of the pupil. The good teacher will know how to do this by numerous little methods which he must fit to the individuality of the pupil. Many players and singers are mechanical musicians because they have been taught to play and sing in that manner and too little music. It should be taken that the pupil's soul be not smothered in the dry, dry of finger exercises, however indispensable they may be in their proper place.

Another point to be insisted on is, that the student must learn to always produce tone and not mere sound, for a musical sound may be produced mechanically, while tone must be produced with artistic expression, which must far overstep mechanical means.

The relation between teacher and pupil should be the same as that between the doctor and his patient. The teacher should be the wise physician who must learn the weakness, needs and ailments of his patient, the pupil, and put him on the right path.

Do not imitate the singing or playing of your teacher. Strive for an individuality for yourself.

Respect the teacher who helps to refine intellectual as much as your mechanical progress in music.

Can't and pretension in music are systematically being pushed to the wall by the vigorous strides which common sense is making in the Art. We have too long been talked and written to in the dead languages about music. We demand plain Anglo-Saxon as a medium of communication between musicians and music lovers. There is nothing mysterious about music but the ignorance which some people bring to it.

Young pianists and organists should cultivate the practice of improvisation. To improvise is often to rouse the creative energies, and by this means sometimes powers of composition are awakened which would else have slumbered through life.

Many a musician has found, to his benefit, that the best cure for his superfluous egotism is to associate with musicians who know more than himself and yet make no unbecoming parade of their knowledge.

Sympathy and deservedly bestowed praise are two of the necessities for the proper development of the musician's Art life. Without them his working ambition is apt to become stagnant.

The musician should never permit himself to become a recluse. He should move round among the people, and keep abreast of the every-day topics of mankind.

The true musician should have capabilities far beyond those of a composer. If he be a song writer he should be reserved within him at least the technical ability, if not the innate genius, to compose an oratorio or a symphony.

Such are the rapid strides that classic music is making among the masses that the composer of the true and pure in Art will soon no longer be offended by having his compositions designated as popular.

Music teachers, who are worthy of the name, make as much money by teaching as the workers in any other profession can. Many a man in business for himself does not clear as much money in a year as plenty of hard-working competent music teachers do. It is only the lazy, shiftless, incompetent, so-called teacher of music who tries to live on air alone when he should be a man and a practically lucrative profession. The possession of talent is nothing unless it is accompanied by that energy and industry which give it a place in the busy world. It stands to reason, that to secure success in life, the musician, like every other man, must be a man and a money-earning talent like other men. Musicians must learn to take practical views of Art life. Whether they are willing or not, the world will force them to learn the hard lesson of life.

When a music teacher who is not in love with his profession, and who is continually pointing out its drawbacks, will be a malcontent in any business or profession.

## THE LITERATURE OF MUSIC.

We would heartily urge the readers of these columns to make the acquaintance of the musical literature which lies within their reach, and which promises a rich fund of enjoyment and profit. We feel that its investigation will help those who are generally interested in music, and give a new dignity and interest to the labors of all who have enrolled themselves as its students. Every man ought to take a just pride in the history and traditions of his craft or profession—if he has any respect or love at all for it, and we pity the man who has not, for he misses a great incentive to work—and so in this manner every musical student should go beyond the technical details of his work, and his individual efforts, and seek to know something of the great men who have created and perfected the art, and the triumphs and vicissitudes which it has experienced during its history. He should likewise desire to learn what keen minds have analyzed and explained its principles and structure, and defined its beauties and its defects. To instance the way in which a fresh sympathy will be excited we will suppose ourselves a piano or organ student. We have little or no acquaintance with musical literature, but are studying a fine composition with the name Mendelssohn on the title page. To us that name suggests little or nothing. But if we have read his biography with attention and interest, whenever we take up his work there will come before us a remembrance of that fine intellectual face, with its noble brow and spiritual expression, all speaking of the great man who dwelt within and which will always give to his writing a personal charm.

And so in the case of Handel; to the labor of the world-renowned Messiah. Of the composer we have only a vague idea but he lives as vividly before us as of any other great man. We think the music magnificent, of course, but how much is our pleasure enhanced when we have come to know the life of the grand old man, with its chequered incidents and constant conflicts, out of which he comes at last happily triumphant. We may even recognize in his music something of the sturdy independence which characterized all his actions. We listen at the opera to Rossini's William Tell and enjoy its picturesque and moving strains, but, unless a musical reader, cannot picture to ourselves the heavy sensual features of the vain Italian Maestro, whose indolent, selfish and dissipated nature was thus depicted on his countenance and reflected in his music and life. And so we might go at length, but enough has been said to prove our point: that reading on these subjects adds a back-ground to our knowledge which is continually yielding us a harvest of pleasant and approving thoughts. It is for this reason that we have been considering the question under the head of biography. But its divisions and subdivisions are necessarily manifold. Closely intertwined with biography is history, the two often merging into one, when the history of the artist or composer becomes the history of the nation. We are either meeting in the musical world, hearing from the lips of musical people, or reading in musical and other journals, constant references to terms and expressions in music which require not so much a knowledge of its technique as a general acquaintance with its history.

Take for example the word "madrigal," which sounds very uninteresting to the uninitiated, but to others opens up a new vein of thought, bringing in its train memories of dainty glees, musical songs, and graceful sixteenth century writers.

When we come to the department of musical criticism, none will fail to recognize the value of the information of a sound judgment and taste of the works of men like Chorley, Hullah, Dwight, Hueffer, Haves, and many others, who have written with great discrimination and weight on this department. The enlargement of our musical horizon by encountering the opinions and views of others, is always an object greatly to be desired. Although these views may often differ from each other, from us, and in some instances may have erred in their conclusions, yet cannot the same be said of writers in every branch of literature since the world began?

And, lastly, the poetry and romance of music belong to it naturally as they belong to calm moonlight nights. The whole art is connected by subtle links to the æsthetic and poetical side of our natures, and our emotions and sensibilities are stirred by it as by nothing else. Acknowledging this as a fact, and admitting its power, we seek to enliven our usually prosaic method of study by an occasional visit to the sphere of dreamland and music, and solace ourselves with the wonderful tales and romances which are to be found in the musical world, and which abound in ingenious fancy and mournful beauty.

FRANK MARSH.

The Bureau of Employment for Music Teachers in connection with THE ETUDE has a number of vacancies for those who are able to take charge of the music in Institutions of Learning, also for a number of assistants who can teach vocal culture and piano-forte. For further particulars Conservators will find it to their advantage to have this Bureau aid them in selecting teachers for the next season.



## COURSE IN HARMONY.

## LESSON I.

Harmony teaches how to form chords and how to listen to them when played or sung. It teaches how to compose certain kinds of music. It teaches how to understand music. To either players or singers it is as necessary to *understand* music as to *feel* it. A good performer has both understanding and feeling.

Harmony does not teach how to compose melody. One learns something concerning melody from this study, it is true, yet not enough to enable him to compose any kind of melody he may desire.

The following works prepare one to compose melody: Wohlfahrt's "Guide to Musical Composition," Cornell's "Musical Form," and Pauer's "Musical Forms."

In order to learn how melody and harmony may be skillfully combined, one should study such works as Weitzmann's "Musical Theory," Haupt's or Richter's "Counterpoint," Richter's "Fugue," and Cherubini's "Counterpoint and Fugue."

No perfect acquaintance with the subject of Harmony can exist without a thorough knowledge of Melodic Relationships. In a certain sense Harmony may be said to be founded in and derived from Melody. Three subjects must be studied in order to become familiar with Melodic Relationships, and thus become prepared for the study of Harmony. These subjects are: Tonality, Intervals and Inversions.

## TONALITY.

Tonality as a study embraces the principles of the formation of all scales and keys, their relation, and their appropriate notation. All perfect instruments, and even the human voice, may produce many more tones than are commonly used in music. In the whole range of musical instruments of all kinds, thousands of tones are possible. But if we should attempt to use all possible tones, we should not be able to discern the differences in pitch; hence certain tones are selected.

A tone is a musical sound. A musical sound is a given number of regularly recurring vibrations, received by the ear. The lowest tone ever used is the result of 16½ vibrations per second. Such a tone is produced by an organ pipe thirty-two feet in length. The next tone higher is the result of 18½ vibrations per second. The next is 20½ vibrations. These differences in the number of vibrations are differences in pitch, as the number of vibrations always makes the pitch.

The number of different pitches is 97. These 97 tones have been selected, from among the thousands possible, to form the material for our tonal system. They are found in successive groups of twelve, which, with all the intervening spaces, are called Octaves. Among these twelve, seven are *principal*, and five are *auxiliary* or *secondary* tones. The *principal* tones may be named by numbers or by letters. When referred to by number they are named First, Second, Third, Fourth, Fifth, Sixth and Seventh. When they are named by letters it is necessary to use letters in groups (triple and double letters) in some Octaves, and in others to use other modifying expressions. The octave which is lowest in pitch is called the Triple Octave. The next above is the Double Octave.

The *auxiliary* or *secondary* tones will be explained later, when exercises for writing are given. They will now be represented by parentheses, thus ( ).

The following diagram will serve to represent our tonal system, without attempting in this lesson to show its proper notation. The vertical lines stand for tones. The numbers *above* the lines show how high or low the tones is according to the number of vibrations producing it. The numbers *under* the lines show the numerical name for each one in the series of twelve, or the Octave. The letters are the names for general use. (It should be understood here that the names of all tones may vary. The tone commonly called C is sometimes called by another letter-name, and even a third letter-name is sometimes applied. It is not difficult to understand these differences in naming tones. All will be explained in due season.) Distinctive names for each Octave are given in the Diagram. The parentheses represent the *secondary* or *auxiliary* tones.

The Triple Octave is so called because each tone is represented by a triple capital. Each octave is named from the kind of letters used to name its tones. In the one-lined Octave a small letter with one line is used for the sign of each tone. In the two-lined Octave a small letter with two lines over it is used for the sign of each tone. In the three-lined Octave a small letter with three lines over it is used for the sign of each tone, and so on through all octaves.

Thus the first (that is the lowest) note in the Triple octave is called "Triple C," or "C of the Triple Octave." The first note of the small octave is called "small c," or "c of the Small Octave." The first note of the one-lined Octave is called "one-lined c," and so on.

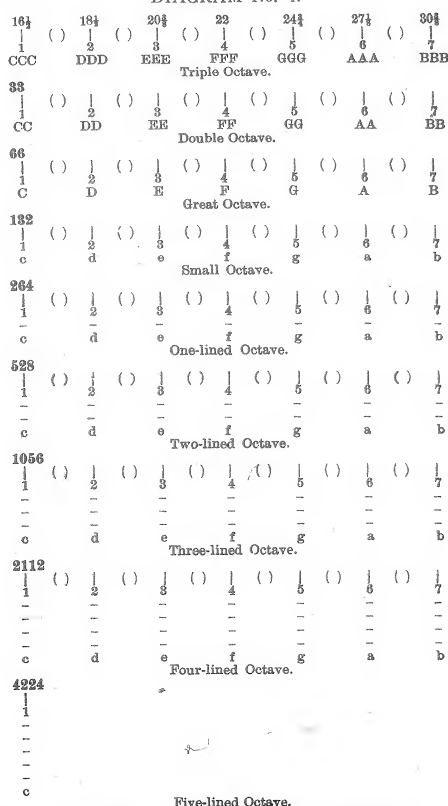
Many students, whether players or singers, who are not familiar with these technical names which serve to name each-tone distinctly, will find themselves relieved of some vagueness of ideas by thoroughly studying this diagram. Naming a tone simply E or G or B, does not indicate which one is meant, as we have several E's and G's and B's in our tonal system. But if the octave-names are applied, no uncertainty can remain.

The following questions and answers will serve to make this knowledge of the tonal system practical.

1. What is the lowest tone of the tonal system?  
Ans. One which is the result of 16½ vibrations per second.  
What is its name?  
Ans. C of the Triple Octave, or, more briefly, Triple C.

2. What is the highest tone of all?  
Ans. One which is the result of 4924 vibrations per second.  
What is its name?  
Ans. Five-lined C.
3. What is the lowest tone of the two-lined octave?  
Ans. One which is the result of 838 vibrations per second.  
What is its name?  
Ans. Two-lined C.

## DIAGRAM No. 1.



## QUESTIONS.

1. What is a tone?
  2. What is a musical sound?
  3. What is the lowest tone ever used?
  4. What instrument produces such a tone?
  5. What makes the pitch of any tone?
  6. How many different pitches are used?
  7. In what groups are they arranged?
  8. What are these groups with the intervening spaces called?
  9. What, then, is an Octave?
  10. In what two ways are the principal tones in an Octave named?
  11. If referred to by number, how are they named?
  12. If named by letters, what signs are used?
  13. What is the name of the Octave which is the lowest in pitch?
  14. What is the Octave next above it called?
  15. Give the names of all the Octaves as shown in the Diagram.
- EXPERIMENTAL QUESTIONS.
- TOTAL.
1. What is the lowest tone you can sing?
  2. Give its Octave name?
  3. What is the highest tone you can sing easily?
  4. What tone do I now sing? (Teacher sings a tone, and if necessary, aids students to decide what it is, giving its Octave name. He can begin, if the simplest exercises are necessary, by giving the same pitch that is given by the student in answer to question 1, and immediately following before question 2 is asked.)
  5. What tone do I now sing? (Teacher sings another pitch, higher or lower than before.) Give its Octave name. Other exercises in large number may follow.
- INSTRUMENTAL.
1. What tone do I play? Give its Octave name by ear, if you can; if not, look at the key-board and the teacher will name it.
  2. What tone do I now play? (Teacher will play the same letter in another Octave, and proceed in the same manner with all letters. The student may point out all the keys having the same letter name on the key-board, giving both letter and octave name.)



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