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### Volume 03, Number 01 (January 1885)

Theodore Presser

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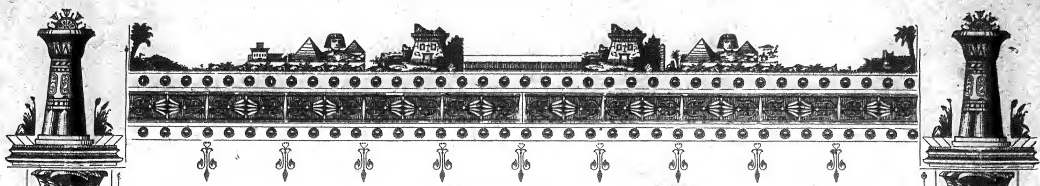
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MOTTO:—*Omne tulit punctum qui miscuit utile dulci.*—Horatius.

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

# THE ETUDE

AN EDUCATIONAL MONTHLY  
FOR TEACHERS AND STUDENTS OF THE

 **Piano Forte.** 

Vol. III.]

JANUARY, 1885.

[No. 1.

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**THEODORE PRESSER,**

EDITOR AND PROPRIETOR,

PHILADELPHIA, PA.



BOUD & STOCKHAUSEN, Printers, 823 Filbert Street, Phila.

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### TEACHER'S TABLETS.

The following schedule for practice will commend itself to every conscientious teacher and student. The idea is not new, but its adoption is only now becoming general. We have avoided a complication in the formula. The two inches blank space under "remarks" will answer for any particular direction, etc., a teacher might wish. We have found in our own teaching formulas of this kind of incalculable benefit to pupils. We have used for years only blank pieces of paper indicating with the more unmethodical pupils the exact number of times we expected each thing to be practiced. A course of this kind soon produces system in a pupil's practice, and puts a speedy end to the aimless and careless study. It will take a short trial to convince teachers that a plan of this kind will get more and better work out of pupils.

|  |  |
|--|--|
| <p>In this space will be printed the name and address of the teacher, or anything desirable.</p> | <p>METHOD<br/>OF<br/>Daily Practice.</p> |
|--|--|

Technics, .....  
Scales, .....  
Studies, .....  
Pieces, .....  
Review, .....

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# THE ETUDE.

CONDUCTED BY THEODORE PRESSER.

VOL. III.

PHILADELPHIA, PA., JANUARY, 1885.

NO. 1.

## THE ETUDE.

PHILADELPHIA, PA., JAN., 1885.

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By a Blue or Red Pencil Mark drawn  
across this paragraph subscribers will under-  
stand that their subscription to this publication  
expires with that issue, and, unless it is promptly  
renewed, will be discontinued.

### PRIZE SONG.

Just as we go to press the judges on the  
Prize Song have sent us their opinion. The  
following are the names of the gentlemen who  
compose the committee: Dr. Louis Maas, Herr  
Gericke, and Wm. W. Gilchrist. The decision  
of two judges give the prize to Fred C. Hahr,  
of Richmond, Va., and the decision of one to  
Charles D. Carter, of Brooklyn, N. Y.

It has been thought advisable to award two  
prizes; the first, a gold medal, to Fred C. Hahr,  
and a second, a silver medal, to Charles D. Carter.  
This will give justice to both competitors.

The following were, out of a great mass of  
manuscripts, deemed worthy to be placed in the  
judges' hands: "Veltong," "A. W. J. Wisconsin,"  
"Delungay," "Atkinson," "Nemo," and  
"Anon." These worthy manuscripts are held  
by us and will be returned to any name on  
receipt of the proper amount of postage.

Mr. Hahr is not unknown to the readers of THE  
ETUDE. His contributions since the establish-  
ment of THE ETUDE bear testimony of an un-  
usual intellectual force and perception. He is  
a true musician, as well as a remarkable piano  
player. While studying with Theo. Kullak, of  
Berlin, he distinguished himself on several im-  
portant occasions by his great technic and mu-  
sical feeling. He prefers remaining in his Southern  
home. We know of his being offered a magnifi-  
cent salary by some of our prominent institu-  
tions, but in every case has refused acceptance.

Charles D. Carter is at present teacher in the  
Pittsburgh (Pa.) Female College. He returned  
from six years' study in Leipsic and Munich  
only two years ago. In the latter city he  
studied under Rheinberger. His instrument  
is the organ, for which he has written many  
excellent compositions.

In our next issue we will offer another prize.  
Full plans will then be given. It will be of a  
different style, and one for which every teacher  
can compete.

### OUR SYSTEM OF TECHNIQUE.

We print in this issue the first eight pages of  
James H. Howe's "System of Technique." The  
complete idea of the work we can give in two  
installments, and is somewhat as follows: The  
six first pages of this installment forms the in-  
stitution. On page 9 the course proper begins,  
which, as will be seen, consists of a variety of  
forms of scales, arpeggios, chords, etc. These  
forms are written out in every major and minor  
key, and carefully fingered.

The average pupil will cause more or less  
annoyance to the teacher if obliged to carry  
even the slightest figure through all the keys,  
and in remote keys, with an awkward figure, it  
becomes an irksome task.

The work will commend itself to all teachers  
who exact thorough work from the pupils. The  
course might be gone over a great many times,  
first taking up the simple forms of scales, then  
on the second time over an arpeggio, and so on  
till every figure in the course is mastered. The  
price of the work is given in the advertisement  
in another column. Do not forget to write for  
terms.

### CHATS WITH PUPILS.

#### VI.

##### ON INGRATITUDE.

GRATITUDE is only another form of justice, and  
is a virtue in some way connected with profit,  
but in itself it is the memory of the heart. Few  
pupils realize the constant care they are to the  
teacher, and fewer still show any thankfulness  
or concern about it. Gratitude is a matter that  
rests entirely in the conscience, and no rule, law,  
or custom can reach it; all that can be done is  
to show by the judgment the claims the teacher  
has on the pupil for gratitude. It is the link  
that chains us together as moral beings. When  
a teacher throws his heart into the work of de-  
veloping the musical capabilities of a pupil and

for that pupil not to heed the instruction, is ask-  
ing for bread and receiving a stone; but for that  
pupil to heed the instruction and receive benefit,  
is asking for a fish and receiving a serpent that  
stings. What teacher has not been stung by  
ingratitude? The poet complains,—

How sharper than a serpent's tooth it is  
To have a thankless child.

Gratitude is the pupil's moral pay to the  
teacher for benefits received. A teacher expects  
gratitude as much as money for his tuition, and  
furthermore, unless the higher sensibilities are  
awakened in both teacher and pupil, music can-  
not be carried very high, and the lack of these  
make teaching and learning of music dreary and  
irksome. The teacher must have a warm heart  
and a cool head (alas! how often is the reverse  
the case), the pupil gratitude and esteem. All  
the graces of the heart are constantly used in  
teaching and learning of music.

The man that pulls out your aching tooth  
or administers a dose that relieves a pain, ex-  
ercises his skill and judgment, which does not  
call for any special gratitude on your part, but  
your teacher, and especially your music teacher  
exercises not only his skill and judgment on  
you, but has almost parental care and anxiety  
for you. If you are disheartened, he cheers you  
up; you are overtaxed he infuses your enthusi-  
asm anew; you are troubled, he gives you his  
kind sympathy; you are impatient he consoles  
you; you are fretful and stubborn, he bears  
with you; you are perplexed, he diverts your  
mind from the annoyance; you are too eager  
and over ambitious, he gently curbs your spirit;  
you forget, he repeats; you err, he forgives. He  
arouses you to industry, and praises your faith-  
fulness. He holds himself responsible for your  
advancement, and delights in your progress.  
Beside these, he has the higher and more im-  
portant part to perform,—the nursing and un-  
folding of the artistic germ in you,—which re-  
quires the most delicate treatment. All these  
call for heart and interest in you personally and  
individually. For you to receive all these from  
a teacher and show no gratitude is unjust and  
cruel. Teachers who feel keenly for your pro-  
gress are sensitive, and suffer untold pangs in  
silence from thankless and heartless pupils. In-  
gratitude is crushing to him,—a kind of guilty  
feeling comes over him that he has done some-  
thing wrong,—when one little word of appreci-  
ation from you—the slightest token of gratitude  
—would abundantly satisfy him.

Pupils make the mistake of thinking a teacher  
is prompted only by mercenary motives. This  
is not true. After once engaged, he sinks his  
own interest and looks for the real reward in his  
pupil's progress. Money may buy a teacher's  
time, but not his interest, his patience, his en-  
thusiasm, his energy, his heart; these are the  
all-powerful factors in teaching. Some of the  
most useful teachers are little known. They live



in art to do good, and care little for the concert hall or national fame or glory; but their work is irreproachable. They carry pupils from the first rudiments to the highest artistic perfection. And what base ingratitude they have often to endure from pupils who owe them all thankfulness and honor. Just as they are blossoming into artists they take their leave and go to Herr Blitzenschlager or some "Royal Conservatory" abroad and announce themselves as pupils of the "Herr" or the "Conservatorium," ignoring entirely the one who gave them the only real instruction they ever received.

This is one of the meanest species of ingratitude of which a pupil can be guilty. Pupils have been known to look upon the life-sapping toil of a conscientious teacher with perfect apathy, as something which, they flattered themselves, the teacher should consider as a privilege granted. His honest and continual effort is interfered with by the harking mother. His zeal and enthusiasm, notwithstanding, arouses the pupil's interest in the work at hand. The pupil works, she knows not why, she improves, develops, and arrives at a satisfactory attainment, and then the teacher is dismissed without the faintest show of appreciation or gratitude. Why is this? The school Miss is even more inconsiderate and heartless towards the music teacher. College teaching has many things in its favor, but appreciation and gratitude are virtues that do not flourish within college walls. The straight-jacket rule does not call forth that gentle virtue—gratitude—which is "the music of the heart when its chords are swept by kindness." The life of the college teacher is a dreary tread-mill existence, principally on account of the non-appreciation of music, and its votaries have to suffer in consequence.

There are many ways in which a pupil can show his appreciation of the teacher's worth. The manner in which the excuse, for not taking a lesson, is worded can convey much more than a formal excuse. The cold parlor is chilling not alone to the nerves, but the sensibilities. The stalking off at the end of a four-years' course of study in a college without coming and bidding the music teacher *adieu* is not only ungrateful, but uncivilized.

How many pupils remembered their music teacher at the festive times just past? If gratitude is in the heart, it will not want for a means of showing itself.

We believe the average teacher is deserving of more gratitude than he receives, and it is very just to complain of this, for if the pupils would but reflect a moment, they would see where great injustice is done the teacher. Of all the trials and tribulations a teacher of music has to suffer, ingratitude strikes the deepest and lasts the longest.

### BROTHERHOOD'S INVENTION.

We give our readers, with this issue, some information of the "Technicon," an apparatus invented by J. Brotherhood, of Canada. We have had considerable correspondence with the inventor, and have made every effort to inform ourselves of the merits of this new invention. We are convinced that Mr. Brotherhood has something that every teacher and student of the piano should know something about. We will give our readers a full exposition of his (Brotherhood's) theories. He is a gentleman of marked intelligence, and thoroughly practical in his views.

The invention is the result of eight years of scientific study. He has worked from within outward,—has analyzed the process by which the

mind operates on the muscles,—and then invented something to assist the action of the mind. That the invention has many a barrier to break down, that many will denounce it as a humbug, and sneer and ridicule at the idea, but we only ask that you read carefully what will appear in this journal on the subject.

Those who are interested in the subject and desire to see the apparatus we earnestly invite to this city in January, when Mr. Brotherhood will be here. We have prepared a reception for him, on which occasion he will illustrate the working of the Technicon. The exact date of the reception will be given on application. In the next issue we expect to present engravings of this invention, and continue the writings of Mr. Brotherhood. The invention has attracted the attention already of some of our leading musicians, among them are W. H. Sherwood, Wm. Mason, B. J. Long, F. Archer, Thomas A. Beckett, John Orth, E. M. Bowman, Carlyle Petersile, and many others. In a letter we received from Mr. Sherwood he writes as follows:

"The Technicon is the only mechanical apparatus I should ever care to buy and use. Mr. J. Brotherhood is the coming man. . . . It is just about time that it dawns on the intellect of the pianist that he does need thorough strengthening, loosening, and individualizing of his muscular and nervous system, and must have these powers in order to play either with expression, delicacy, elasticity, and power. I can do all of the fundamental teaching clearer and quicker (except teaching the key-board) than at the piano, where the students see notes and keys, but so seldom consider other questions of equal or greater importance, but removed from the eyesight more or less. We need a new deal in piano methods anyway, and it is rapidly approaching. People do not half understand the arm and wrist, and their relations to the weaker fingers, nor the necessity of the holding up or sustaining powers of delicate, quiet touch, nor the accurately separated motions, when one joint acts at a time while the rest are taught steadiness and solidity."

Mr. Sherwood has been to Canada and examined the apparatus, others also who have been there express themselves equally well pleased with what Mr. Brotherhood has accomplished. Arrangements are about completed for the manufacture and sale of the apparatus; of this we will speak in the future. Our aim now is to awaken an interest in this "scientific child," and we trust that we will have many here to see and hear for themselves what Mr. Brotherhood has given to the piano world.

### ARTIST'S CONCERTS.

DURING the past month some eight or ten institutions of learning enjoyed piano concerts from W. H. Sherwood, and as many more engagements remain to be filled in January. The trip South by Dr. Maas has been postponed till the week beginning January 12th, when he will go as far South as Athens, Ga.

The reception Mr. Sherwood received West has been most cordial and satisfactory, all institutions expressed delight with his visit. We have only space for a few reports, and regret not to be able to print the report from each college. From Mt. Holyoke College, one of the oldest and best organized institutions for young ladies in the country, we have received the following report:

Mr. Sherwood's recital, given here last Thursday evening, far exceeded our expectations. His entire command of the key-board, his perfect ease in executing the most difficult passages, and more than all, his wonderful delicacy of touch delighted his entire audience, calling forth continual applause. That which added greatly to the interest and will be of benefit to many of the pupils was the remarks he made, descriptive of many of the selections. We hope to have Mr. Sherwood here again; he will always be enthusiastically received. I am sure all schools availing themselves of the privilege of these

concerts will appreciate your kind effort in establishing them.

Very sincerely yours,

CHARLOTTE M. STEELE

From the Eureka (Ill.) Conservatory of Music the director sends us the following letter.

Mr. Sherwood presented the following programme at his concert here yesterday evening, before a most enthusiastic and appreciative audience. To expatiate upon Mr. Sherwood as a pianist, and above all, as a most thorough musician and artist, which he is, would require more space than I have time to fill in this letter to you; he is in my estimation our *Rubinstein* and our *Von Bulow*, he combines the fire, the brilliancy, the glorious poetic fancy and expression, and the perfect execution of both these great artists, it seems to me that all music schools should offer to their pupils opportunities for hearing our representative artists and, if they do not avail themselves of these privileges which you have offered them, they surely are to be censured as being, to say the least, disinterested in the furtherance of high musical art in this country. Pupils gain more ideas in one evening by listening to Mr. Sherwood play than they would in weeks of study; his using of the pedals, his wonderful fingering, and in fact his whole presence at the piano command at once the undivided attention and interest of the listener, he is artist, amateur, or pupil. We hope at some future time to welcome Mr. Sherwood again. There are many points concerning his playing, interpretations, explanatory remarks which he gives as he goes along, etc., which I would touch upon but I must close for want of time to say it as I would like; I may speak of this at another time.

Very truly yours,

JOHN W. METCALFE.

There can be no doubt of the usefulness of these concerts, and for that reason they are bound to become permanent, if a foothold is once gained. Our object is to have colleges include these artist concerts as a part of the curriculum of study, published annually in advance in the catalogue. The plan adopted by the artists of giving short descriptions of the music performed makes these recitals highly educational. The benefit of these recitals is not alone for the pupils, but the teachers will be credited for the interest aroused in the musical department, and finally the colleges themselves will have an additional attraction within its walls. It is generally known by college presidents that a flourishing musical department makes a successful school. Where great facilities are offered for the study of music, there you will find our best schools for the young.

### PUBLISHER'S NOTICES.

We are pleased to see so many teachers starting harmony classes. For a mere trifle a dozen "Course in Harmony" by Howard can be purchased, and now at the beginning of the new year is an excellent time to inaugurate this interesting and valuable study. We guarantee to furnish enough material to keep an average class busy till the summer vacation. We furnish all the pages thus far published of the "Course in Harmony," put up in pamphlet form, for one dollar per dozen, or ten cents each.

Pamphlets containing lectures, constitution, list of members, official report, etc., of the Eighth Annual Meeting of the Music Teachers' National Association, held at Cleveland, Ohio, July 2d, 3d, and 4th, 1884, are now ready, and can be had, for three cents to pay postage, by addressing the Secretary, A. A. Stanley, Providence, R. I., or this office. Be sure and send for it. It has 190 pages of valuable musical literature.

The changes in our "make-up" in this issue have been made with a view to improve the appearance of the journal, and give more space for reading matter.

In putting up THE ETUDE for mailing we have tried a loose wrapper, and will be glad to hear from subscribers which way they prefer. If this plan answers better for THE ETUDE, we can see no reason why all music should not be mailed in like manner, especially if only a few pieces are sent in a package.

Attention is called to the studies of this issue. They are a part of a course just published and will no doubt be welcomed to teachers who are in search of a complete set of useful technical exercises.

Bound volumes of THE ETUDE since its establishment can now be had (see advertisement in another column). The piano studies alone are worth the price of the volume, and for an ambitious and talented pupil the volume makes a good text-book. Some of the best teachers are using them for that purpose. The volume has an enduring value; the articles are as valuable now as when written. Many of the best writers of musical literature have contributed to its pages, and it is the only volume of the kind published in the English language. Every teacher's library should contain one of these volumes.

Those wishing to raise clubs for THE ETUDE for 1885, can have sample copies sent them free, state the exact number of copies desired for distribution.

THE "EXTRAORDINARY OFFER" published in December issue, we will not withdraw until further announcement. Many of our subscribers have requested, most earnestly, to hold open the offer. We are happy to state that we have made arrangements with the publishers to furnish the eight volumes for an indefinite period. For the benefit of those who have not December issue, we will restate the offer.

For \$2.00 we will send THE ETUDE for one year and the following eight volumes:

- "My Musical Memoirs." H. R. Haweis.
- "Successful Men of the Day." W. F. Craft.
- "American Humorists." H. R. Haweis.
- "Science in Short Chapters." W. M. Williams.
- "With the Poets." Farrar.
- "Charlotte Brontë." Holloway.
- "The Highways of Literature." David Pryde.
- "Our Christmas in a Palace." Edward Everett Hale.

The volumes have given great satisfaction to those who have ordered them. The offer is one to no subscriber can well afford to let pass. Many unexpired subscriptions have been renewed in order to get these books, but in no case will these books be sent by subscribers paying the difference or the additional seventy-five cents to the subscription price. Our aim is to have teachers use this as an inducement to procure subscribers among their pupils. It is the pupil as much as the teacher that should read musical journals. THE ETUDE comes nearer being a pupil's journal than any other musical publication. We hope to live to see the day that it will be the custom for a teacher to include at least one musical journal on every pupil's sheet music bill. One sentence may change a pupil's whole career. One article may do them as much good as a term's instruction. There is no use of a teacher wasting energy and valuable instruction on a pupil unless he or she is aroused. To create an interest is the teacher's first duty. We here extend to all teachers a golden opportunity to increase the interest of their pupils in the study of music. It is unnecessary to state that we make great sacrifices to give this opportunity. One book alone, we happen to know the price of, bound in cloth. It is "My Musical Memoirs," and sells in England for six dollars. The value of this offer can be seen from this. Send in your list of subscribers!

The Holiday number of the *Indicator* of Chicago comes to us in gaudy attire. The contents will be much admired for the fine illustrations. We admire the enterprise shown by the manager, Mr. O. L. Fox; to fill eighty pages of attractive matter in one issue, requires an immense amount of labor and energy. We wish our esteemed contemporary abundant prosperity during the coming year.

REUBEN R. SPRINGER the art benefactor is dead. His gifts are truly munificent. Over \$500,000 is the amount of the philanthropist's generosity, and this outside of his church, to which he was devoted. May the noble deeds of this good man inspire others to build up music colleges, music halls, art museums, etc. Will some one rise and explain what has become of the \$1,000,000 left in the will of one, Mr. Wood, for the founding of a musical conservatory in New York City.

### OUR NEW-YEARS GREETING.

In response to the promptings of reason and season we wish our patrons, one and all, a glad and prosperous New-Year. We will take the opportunity at this time to acknowledge our indebtedness to our patrons for the many kind favors we have received. This formal acknowledgment but faintly expresses our feeling of gratitude. Daily are these kindnesses renewed. Every mail brings some cheering word along with substantial support. Our whole success we owe to the profession, and we most profoundly give you, one and all, our best thanks.

THE ETUDE has now a paying subscription list. Its permanency is established, its prospects most cheering. We likewise wish to thank our leading writers in the profession who have most liberally contributed to our columns and given their valuable thoughts without money and without price. The musical press also has been unsparing in our praises. Our work has been endorsed by all the prominent musicians of the musical world. For all of which we feel unbouidly thankful. We pray for strength of body and mind to prosecute the duties that lie before us that our conduct and course may be such that we may not forfeit the good will and support we have gained. We feel most keenly the grave responsibility of our position.

Our mission is only begun. Our field of usefulness and research widens as we advance. We drive fearlessly forward; making no provision for retreat. Our purpose we feel to be honest. We have no hobbies to preoccupy about with before our readers. We have nothing to fear down, but plenty to build up. We have no private ends in view, and we can in good faith ask the same kindly support toward THE ETUDE during the coming year as in the past. Our confidence and faith in the music profession has ever been firm, and while this is not the first public experience we have had with the profession, we are glad to say our faith is now closer sealed than ever. In no profession will there be found such co-operation and sympathy, such fraternal feeling and brotherly love as among musicians. Why we should be so favored is only answered by the deep-seated pride every teacher feels for his profession and his duty to aid in promoting the cause he holds so dear. We lay claims to no astounding theories, we espouse the principles of no new school. We are not insensible to our defects, and yet from Maine and the Dominion of Canada to the Pacific States down into Mexico and the Islands of the Sea come the cheering tidings of success to THE ETUDE. It is their noble brotherly spirit shown us as much as substantial aid that we value and appreciate. We will with all that in us live to our part to the utmost of our ability.

### THE CHICAGO MUSICAL COLLEGE.

A retrospect of the past year, or more properly the season, of 1883-4, and the first half of the present season, is indeed food for pleasant thought for the president, directors, faculty, pupils, and friends of the Chicago Musical College. The enviable reputation, gained only after years of close attention to the requirements of the college, has been maintained, and it has tightened its hold on the musical-loving populace of Chicago, even more firmly than heretofore. There are nearly 1300 pupils of all degrees of advancement, from the novice, beginning bright anticipations of the future, to the more advanced and nearly graduated pupils, we hope soon to master.

"The hidden soul of harmony."

The increased patronage extended has necessitated increased facilities, and two branch establishments of the parent college have been established. The main college is at Central Music Hall, with one branch in the W. W. Kimball building, another on the west side, thus affording ample accommodations and conveniences for pupils from the different divisions of the city. None but recognized artists are employed as teachers, and every advantage is given the pupil to perfect himself or herself in the "divine art." The teachers take a pride in their work, for "of all artists, musicians are most exclusive in devotion to their own art," and the pupils, to their credit be it said, seem bent on obtaining all the knowledge possible.

Numerous concerts have been given during the year at Central Music Hall, Apollo Hall, and in the main hall of the Methodist Church Block, at all of which the fashion and elite of the city were largely represented, and "standing room only" was in demand. The music and dancing of the highest order, and many novelties have been given. At the commencement exercises the pupils play concertos with orchestral accompaniments. The following programme was given at the commencement exercises June 24, 1884, and will convey a good idea of the calibre of the college:

|                                    |                 |
|------------------------------------|-----------------|
| Overture—Marriage of Figaro.....   | Mozart          |
| Suite—Scènes de Le Baiser.....     | Debussy         |
| Concerto D. Minor.....             | Mozart          |
| Aria—Ahi! Rendimi quel cuore.....  | Francoise Rossi |
| Concerto Op. 11.....               | Chopin          |
| Violin Solo—Concerto.....          | Rode            |
| Concerto Op. 37.....               | Beethoven       |
| Sextette "Chi mi Frena" Lucia..... | Donizetti       |
| Suite, Op. 200.....                | Raff            |

The Reverend Dr. Thomas presented diplomas and gold medals, and also the extra prizes for excellency in scholarship, including eight gold medals, offered by W. W. Kimball, Edson Keith, Marshall Field, W. G. D. Grannis, A. G. Fowler, Albert Hayden, the faculty, and Dr. Ziegfeld. At that time fifteen pupils received the graduating diploma, and twenty-six teachers' certificate. This season the classes number twenty seven and sixty-one respectively. These classes have to undergo severe examination in the various details of the musical art, and the final public examination is the test that settles "the fate of nations" in the minds of the anxious students on the rack. Numerically, the Chicago Musical College stands second in America; artistically, it is second to none. As a musical journal we are proud of the Chicago Musical College, and its presence in our city augurs well for the future musical standing of our city.—*Chicago Indicator*.

### Pupils' Department.

THE real object of the study of harmony is to enable you to see the merits of the music you play and the music you hear. With no knowledge of the principles of musical construction, with an ignorance of the groundwork on which a work of art is planned, I suppose a person to be in the condition of one who goes to a dramatic performance in a foreign language. The witness of this latter may be greatly interested with the gesticulations, even the modulations of the voice, and with the facial expression of the actor; but, not knowing the meaning of a word, he will have a very small share of the pleasures which that person will enjoy who follows the sense of the words. The person who understands not the grammar of music may hear some pleasing sounds and may even be able, by natural capability, to carry in his head a rhythmic tune, but he cannot probe to the heart of the composition; he cannot perceive the poetical purport of the work if unable to trace this purport through the labyrinth of contrivances which has brought it to its perfection.

George A. MacFarren relates an amusing incident which came under his personal observation, when a singer could not be induced to sing in time she was challenged to give an account of the time signature of the song on which she was essaying her ignorance. "What is the meaning," she was asked, "Of the figure  $\frac{3}{4}$  at the head of the piece?" "Oh," she said "three notes with the right hand and four with the left."

It may easily be understood that a retentive memory is of great value to the musician, be he composer or merely performer. Talented young musicians not infrequently possess an astounding memory. Sonatas, symphonies, and even fugues, which they practice, they can soon play by heart. As they advance in years the power of memory generally becomes somewhat weaker. Blind musicians appear to preserve it undiminished for a longer period than others. The blind flutist, Dulon, knew one hundred and twenty flute concertos by heart, which he had numbered, and any one of which he could play instantly on its number being mentioned to him. True, there is musically little gained by burdening the memory with compositions which chiefly consist of compilations of passages calculated to display the dexterity and skill of the performer. The works which a musician ought to be able to recall to his memory are the classical works, such as Gluck's "Iphigenia in Tauris," Mozart's "Don Giovanni," Beethoven's Symphonies, Handel's "Messiah," Bach's "Passion" according to St. Matthew. There are not a few among our great composers who studied the master-works of their predecessors so effectually that they knew by heart a considerable number of them from beginning to end, with the instrumentation of every bar.

Masters teach us how to play, seldom how to practice. It is an art we mostly discover for ourselves, and unless we are personally acquainted with good musicians, who by chance study on our immediate hearing, we have to buy our own books at slow degrees.

Few pianists acquire additional execution after they are twenty years old. On investigating their history it will be found nine times out of ten that they played their most difficult pieces by the time they were from sixteen to eighteen years of age, certainly before they were twenty. After that they improve the manner of playing. The phrasing becomes more refined; the interpretation more mature and satisfying; perhaps the technique becomes more even and fine. But by degrees, and more and more as they get older, they lose their taste for mere bravura, and find their real pleasure in bringing smaller works to a finer finish.—W. S. B. MATHEWS.

It is some consolation to piano students to know other branches of the art are not acquired by the snap of the finger, but years of toil must be bestowed before good results show themselves. A master of violin was once asked how long it required to learn to play the violin, "Ten hours a day for ten years," was the reply. Spohr has the following words on violin playing:

Courageously press forward, then; do not tarry! Standing still would be the precursor to your going backwards. You have chosen the most difficult of all instruments (the violin), upon which it is only possible to make progress—or, indeed, to retain in after years what you have already acquired—by constant daily practice. Your instrument is, moreover, the most perfect of any, as well as the one which most amply repays the trouble of learning, but not until the player has attained the full command of it. Never, therefore, lose sight of this object. Strive at all times after that which is noble in art, and disdain all kinds of charlatanism. He who seeks only to please the multitude will sink ever lower and lower. Be also considerate in your choice of music, and perform only the finest and best of each species. By this means you will most surely succeed in promoting your further improvement.

"When I was a little boy I wanted to learn the violin, but a certain man discouraged me. 'Don't learn the violin—it's so hard!' I could kick that man now! It is easier to eat dip-tost than to play the violin; but it doesn't meet the same want."—Talks on Art.

## THOUGHTS ON EDUCATION.

FROM "KLAVIERLEHRER," FOR THE ETUDE, BY G. S. ENSEL.

HIGHER than any painter, sculptor, or any other artist I esteem him who understands how to mold the juvenile mind.—CHRYSTOSTOMUS.

What better and more valuable present can we bestow upon the country than to instruct and educate youth.—CROCKO.

Intercourse with children affords to the thinking observer a great deal of interest, inasmuch as he sees in them a picture of nature opened in a genuine edition.—HEINDEL.

If you want to gain influence upon the mind of children, it is of importance that you should love them, enjoy their company, to understand their childish sentiments, thoughts, aims, and even join in their plays.—DENZEL.

A child not trained to study while young will never attain a taste for work during a lifetime.—ROUSSEAU.

We must strive to teach youth not only to overcome laziness and inattention, but also to guard against a passionate absorption into a single study.—SCHLEIERMACHER.

Man receives nothing from life without effort.—HORACE.

To learn,—to learn scrupulously,—to exercise, and to augment constantly that which has been acquired is our theoretical task of life, especially recommended to youth, which will find in the realm of literature an intellectual world, inexhaustible in its treasures.

For your studies turn to those books which elevate the heart.

Do not read authors to criticize them, but to understand their aim and to fill your mind with their sentiments. Then you will profit by your reading, as you would in attentively listening to the speech of a great orator.—NIEBUHR.

Enthusiasm is the dark lock, wisdom the silver-gray hair. The one adorns youth, the other meditative old age.—GUTZKOW.

Nothing weakens the authority of the instructor more than a threat of punishment not carried into effect.—JEAN PAUL.

Though I am growing older I still like to be taught; but only by the wise.—PLATO.

## WHO SHOULD STUDY MUSIC.

OF all the arts, music is that which is most extensively cultivated, and though part-singing should perhaps be taught to all boys and girls who possess any ear for music, it is extremely questionable whether so many girls as are at present taught, ought to be taught to play the piano-forte whether they have any musical ear or not. Girls who dislike music surely should not be compelled to devote much time to it, says the *London Musical Review*. Take an ordinary school of sixty girls and it will be found that fifty out of the sixty learn the piano-forte, and out of this fifty there are forty who never can become even tolerably good players; why should such girls waste an hour or more every day in acquiring the art of playing badly? If a girl possesses no taste for painting, there is more reason in letting her learn to paint than there is in teaching an unmusical girl to play the piano-forte, because if the one paints bad pictures people perhaps are obliged to look at them, but if the other plays bad music, or plays good music badly, they must escape from the sound of it or put up with the infliction. Some time ago an accomplished amateur, in reply to a question as to the musical education of his three little daughters, said, "I do not intend that they shall learn because they have no ear."—"Why," answered his interrogator, "I heard one of them singing a tune only five minutes ago."—"Yes," was the reply, "but she did not sing it in time; the leading note was utterly flat."—"And continued," "you may depend upon it that a child who cannot sing a tune in time will never do any good as music." The probabilities are that when parents grow wiser they will substitute the theory for the practice of music in the case of children who have an imperfect ear in order that they may derive some enjoyment from the performance of others instead of inflicting pain upon those who possess a higher musical organization.—Exchange.

## The Wisdom of Many.

THOU, Music, has the power denied to speech, The vague, intense, ineffable to reach, Rise ever higher, wider swell, more wide, Till born aloft on thy restless tide We feel as though the harmony of heaven Were part of us! Then, that high vision given, Ah wake it not, but sweetly, gently cease, And leave our hearts with God and man at peace.

Trifles—there are no such things.

It is difficult to attain beauty, but much more to attain brevity.

Without struggle there is no victory. Without labor no success.

Music ought to strike fire from the souls of men.—BEETHOVEN.

The old French proverb says, "It is the first step that costs." "It is the last one that pays."

As the fire-fly only shines when on the wing, so it is with the human mind—when it rests it darkens.

McFARREN says it is the pianist's touch which distinguishes him as much as the quality of voice distinguishes the singer.

Labor is the true alchemist which beats out in patient transmutation the baser metals into gold.

Neither water nor art can rise higher than its source. If the artist is *mechanical*, then his work will be; if he is simply *imitative*, he remains only a camera.

Put a man into a factory as ignorant of how to prepare fabrics as some of our music teachers are to develop the youthful, and what havoc would be made of the raw material.

Closing is something else than stopping, and commencing is no beginning. If you, in the A flat Nocturne of Chopin, have not charmed your hearers by the short prelude, he is not for you.

The best musical performer is he who can play the most simple melody with the greatest expression, and the next best is he who can play the most difficult passages with the greatest correctness.

Art remains art, who has not thoroughly studied dare not claim the name of artist. In this realm conjecture avaleth not. Every perfect work of art is the result of profound and intimate knowledge.

The mind that is in pain or in anxiety, the mind that is absorbed in study or in speculation finds no pleasure in art. Quiet and rest are needed in order to effectually cultivate the art.

Repose is the first duty of the player. It is also the last. In the storm you should be steadfast to the rudder, and your heart be like the ocean, which resists ever under the waves, however high they may go. If you in your rapture rise to excessive heights, who can have any objection.

Bach, in his extreme old age, in answer to the question how he came in possession of his great learning, and the inexhaustible storehouse of ideas, replied, "through unremitting toil have I obtained the preponderance for which you have credited me. By constant analysis, by reflection and much writing I have continually improved—this, and this only, is the secret of my knowledge."

## THE BACK-BONE OF TRAINING IN MUSIC READING AND RENDITION.

FOR THE ETUDE, BY W. H. NEAVE.

THERE are many reasons for deprecation of individual and gratuitous efforts to teach or prompt music teachers concerning "how to teach." One is, that fully efficient teachers do not need such "good-Samaritan" help, and the opposite class, including "pin-money teachers," neither deserve, nor could, nor would improve by any salutary suggestions, however humanely and clearly presented. *Per contra*, I favor energetic work, by which the whole people, who constitute the great market of buyers and consumers of music, shall be thoroughly enlightened about the essential and obligatory qualifications for teaching accurate and fluent reading and performance of music, which are, in the main, identical in every tutorial domain in musical art; and then the moribund parasites that now creep into the entrails of music, fasten themselves in its viscera and eat out its vitals will be paralyzed and drop out, or be drastically cleaned out; a consummation which, though "rough on rats," would be an inestimable boon to pure art.

The opinion is too prevalent that a knowledge of any branch of learning is full evidence of tutorial ability. That a knowledge of what is assumed to be taught to others is an imperative essential in a teacher cannot be disputed; but this condition is comparatively pleasurable in acquirement and easy of attainment, and is the least in importance of an efficient teacher's many qualifications. This assertion is simply a truism, and is applicable to the whole tutorial profession in every field and range of knowledge; but in training pupils in music reading and rendition there are principles and conditions, an intimate knowledge and instantaneous perception and use of which are most vitally requisite to full success, that have no connection with or direct application to any other province of the tutorial art. I will allude to one only, but I consider it the very back-bone in musical training; and that without a self-disciplined efficiency—almost to intuition—in this *sine qua non* qualification, a teacher, however honest and earnest, will, I know, destroy the musical germs in most of his pupils at once or gradually, while in the others the musical germs will only grow, under his blighting supervision, into puny, deformed, sickly, and short-lived sprouts. This is cultivation of the faculty of absolute attention, a mental concentration that is complete in form and instantaneous in action; the ability to focus the whole spiritual being, intellectual and emotional, into a "white heat" fervor under a sort of "life or death" feeling of responsibility, to the entire exclusion, for the time, of everything else, while engaged in musical reading and performance. Ability to direct and guide a pupil in the work of accomplishing this invaluable regeneration of crude human nature, composed, as its dual being is, of wrong or faulty instincts on the one side, that develop of themselves and grow with almost irrepressible vigor—"prone to evil, as the sparks fly upwards"; and on the other, of only latent germs of good that, without careful, untiring, and intelligent elicitation, lie dormant, and die or decay through neglect. I repeat, that tutorial fitness for this paramount duty implies a broader and deeper culture of mind and philanthropy of heart than is peremptorily demanded in any other mental work; and yet, according to my observation "of men and things," music teachers are, generally, more deficient in this respect than are any other class of "mental gardeners."

Unlike the work in other accomplishments neither the memory nor the reasoning powers are greatly taxed; it is almost wholly a thorough discipline of concentrative mental force, and is the only effective means that can be used to gain this grand desideratum, so potent in every detail of life work from highest to lowest; and, *par parenthesi*, scientists, authors, preachers, lawyers, *et al*, should make a note of this mode of training mental convergence instead of resorting to such abortive aids as chess play-

ing and other equally sluggish, time-wasting illusions. From the many mediums of musical rendition, each having its own peculiar set of physical or technical manipulations to master, I will select voice culture in its content. First comes throat conditions and control, implying intelligently strict attention to entire body poise from the sole to crown; 2nd, every point involved in mouth setting and government; 3d, proper adjustment and management; 4th, the art of healthy, effective, and easy respiration. These four main conditions, requiring unremitting attention to their operative maintenance, must be conformed before a sound is emitted or a musical movement made; then comes accurate intonation of the first note of sound, followed by essaying to produce and carry a resonant, but pure, even, articulate, and congruous voice tone, or straight line of sound, with a clear, clean lifting, or carrying of the voice over the intervals, from step to step, up and down the scale or stairway of sound; inseparably connected with this voice movement is a practical application of a well-digested study and incorporated knowledge of the exact construction of nature's scale of sound and the inexorable laws observed in its transposition into the several keys, different in pitch and appearance, but literally alike in form, by pitching or lifting the voice on to the exact step or half-step indicated; then there are the stern conditions imposed by the general and symmetrical time movement of a composition, its measures, the relative value or length of notes or their combinations in syllables, phrasing, expression, force, etc., and all of these only comprise the minimum of conditions demanding such strict and simultaneous operative attention that a slight blunder in any direction ruins the whole fabric of rendition beyond retrieval, and this strain of minute, comprehensive attention in the solution of a musical problem is severely guarded by a precise time limit. None other of mental efforts are even analogous to it.

In the initiatory trials or early stages of the severe mental drill the faculties of attention cramp or knot, more or less, in all beginners, of whatever age or previous schooling, and naturally are more frequent, rigid, and protracted in some than in others; and, inasmuch as no one can write while hand cramped, nor walk nor swim while leg cramped, neither can brain work be done while the mental faculties are locked with cramp. The only remedy for this is a short respite from effort, during which the numbed mind will unknot of itself. It follows, therefore, that a music teacher, to be competent, should not only know of and understand this important principal in mental science, but should be able to perceive the first symptoms of "mind lock" in pupils and at once use the restorative means of a temporary suspension, whose duration will be timed by the tact of the teacher, who should also improve such lulls by kindly and clearly enlightening pupils meanwhile concerning such attacks and their treatment during private practice, in which they are sole supervisors of their own efforts; this course also accelerates the return of mental equipoise to afflicted pupils.

Now I appeal to all observant readers, if the reverse of such judicious and humane treatment of pupils is not generally prevalent among music teachers? *par* example, take child piano pupils and their tutors. The training in position and action of arms and wrists, fingers and thumbs in much that is the very reverse of their instinctive bent; both hands co-operative in spirit, but each antagonistic to the other in action; but it is needless to list the many exacting points that the child pupil's mind has to clutch *all at once* and hold together tensaciously; let it suffice to state the fact that a mental collapse is frequent, causing a temporary fatuity as complete as if it had a wooden head. Too many teachers, wholly oblivious of such conditions or their causes, soon lose all self-control, wax furiously angry, and try to *drive* the pupils so belodoned by taunting them as obstinate, or insulting them as stupid; and some even go so barbarous as to chastise them as culprits! many pupils, so mistreated, are actually driven into a conviction of their own stupidity, and lose heart forever; others resent such gratuitous insults by becoming steadily hostile to music

practice; while those who plod on under such auspices never even attain to mediocrity.

I need say no more at present, except that a dull but willing pupil is the especial *protège* of a teacher of true disposition and full acquisition, while bright, ambitious ones shed rays of spiritual light on the daily life of the genuine mentor in music.

## HOW TO TEACH TIME.

FOR THE ETUDE.

THERE is, perhaps, no more perfect index to the possession of a genuine musical talent than the exhibition of an innate rhythmic perception.

Usually the faculty for the correct apprehension of various divisions of time goes hand in hand with that which leads to the exact comprehension of different tones, but not always. Frequently time is well developed while tune seems to be quite deficient, or *vice versa*. How different in degree is this faculty in different individuals! To illustrate; I have a pupil but six years of age that can with the utmost ease and accuracy play scales in groups of four, six, eight, or nine notes, while another of advanced age cannot combine two notes to a single count without inserting that inveterate hopping-pole "and" between the counts. It is not always certain because a pupil does not play in time that she cannot. Not unfrequently a parent will bring me a pupil and declare that her only fault is, "She has no time," when, upon examination, I find the difficulty to lie in her not being able to tell, mathematically, the value of notes and rests; in not having had impressed upon her the necessity of counting time; in not having had the proper foundation laid in touch or technic whereby, from elusiveness of fingers, the rhythmic expression is rendered indistinct; or, again, when all these matters have been attended to, the fault has been found in the neglect of accentuations.

The development of this all important faculty should begin with the study of music and receive the more care in proportion to its natural weakness.

The first thing to learn is to count evenly. Irregularity of respiration is often a great impediment to an easy articulation of the counts; hence pupils should be taught to breathe only before the accented count, and to retain the breath for as many measures as convenient. The counting should be firm and clear and the accents emphasized. Counting is not always sufficient to establish the sense of rhythm. The impression is frequently better conveyed to the mind of the pupil through the medium of the eye, by beating the time than by counting it; or, through the sense of touch, by lightly tapping the hand, arm, or shoulder. With some pupils I have found it exceedingly efficacious to draw with my pencil a line under the notes to be played, breaking it at equal distances by a slight jog to denote the recurrence of the count and then passing my pencil over this line while the pupil counts aloud. Increased difficulty will many times be experienced in extending this evenness throughout the entire exercise.

What teacher has not had to fight a desperate battle with these accelerandos that pupils indulge in, wherein an *andante* resolves itself into an *allegro* at the close.

The use of the metronome in the first exercises, after the technical difficulties of the same have been thoroughly overcome, will be found of great advantage. Better than this, even, is a plain rule. Sharp raps in accurate time upon a book cover will generally be found most effective in "waking up" the dormant sense of rhythm in a pupil. Accent should be marked by an additional stamp of the foot. In doing this, be not influenced by the pupil's irregularities, thus hurrying or slowing the movement.

When the hand is pretty well formed, and the pupil plays a good firm *legato* with perfect evenness, then the subject of accentuation should begin to receive special attention. A word here in reference to the technic of an accent. It requires much greater care to preserve the *legato* when accented than otherwise. Avoid those murderous accents produced by lifting the hand at the last



note of one measure and falling down with a thud on the first note of the next. Hold the last finger firmly while the next is raising and hold it long enough to blend the unaccented with the accented tone, and then your accent is soft yet forcible and characterizes your rhythm with true expression.

Practice a long time on the primary rhythm (one note to each count), until this technical point is thoroughly mastered, and then proceed to the combination of notes into groups of two, three, six, eight, nine, twelve, sixteen, etc., regarding each group as a unit.

\* As I have intimated, some go on to do this with perfect readiness, combining almost any number of notes as once. We have, however, at present a very stupid, or more properly speaking, a very undeveloped pupil to deal with. He can say, "One and two and," and articulate at the same time four notes with his fingers; but he cannot say "One—two," and not tally the intermediate notes with some movement of his tongue. Remedy: Write down the alphabet for him in succession and have him point to A and count one; then skipping B, place the pencil on C and count two; omitting D, count the next letter one, and so on until the idea is fully inculcated that two letters are to be regarded as one. Proceed in perfect time and you may soon apply the idea to a five-finger exercise or scale without difficulty. Choose always the simplest melodic figure possible to which to apply rhythm. First, within the compass of the five fingers, then a scale, and then an arpeggio. Let the chromatic scale proceed the diatonic, and the four note arpeggios the three note. These, however, are technical and not rhythmical distinctions.

To whatever figure rhythm be applied the figure should be repeated continuously until the rhythm completes itself, which is announced by the primary accent falling on the first note of the figure as it began. This repetition gives practice, and is the surest means of developing a faculty for correct musical measurements.

The difference between rhythm and tempo should be clearly defined. Teachers should bear in mind that much is impressed by example. Do not, in playing an exercise for a pupil, execute it in the marked movement if it be an allegro; not even to gratify a pupil's eagerness to know "how it will sound." Play it very slowly, just as you will expect it to be practiced by the pupil, otherwise he will spoil the rhythm in his endeavor to imitate your tempo.

And again do not run into that most egregious of all errors, viz., giving to undeveloped pupils pieces containing a great variety of rhythmic combinations; two in every measure, now and then a triplet, and here and there a scale passage in fours. How can you expect them to divide it properly, and feel the rhythmic force of its elements in combination with no previous drill in counting, grouping, or accenting?

Then, too, the matter of dotted notes and tied notes, and syncopated notes is not a little abused and misunderstood by pupils.

In order to come to an understanding of all these peculiarities a course in that department of mental arithmetic, known as common fractions, is earnestly recommended; afterwards subdivide; subdivide until the shortest note becomes a unit, and then estimate how many of these units the larger notes in the measure contain. It takes careful study and originality of illustration in order to make it plain to pupils. One student who stares abstractly while you are zealously dividing up that trite old apple to illustrate the division of time, will jump and open his eyes with a gleam of intense interest if you remark, "I will give you a dollar—that's a whole note—and fifty cents more, that's a half note," etc.

One thing more I will reprimand in teachers and pupils, and that is, the marking of time by nods of the head or dropping and raising of the wrists in time while playing. These faults have frequently been known to become habitual. Finally, persevere, write, read, think, talk, sing, and play in time. With your pupils rap the time, beat it, stamp it, count it. Make them feel it. Otherwise they are failures and so are your efforts.

D. DE FOREST BRYANT.

FORT SCOTT, KANSAS.

## THE MUSIC TEACHERS' ASSOCIATION AND ITS DUTIES.

To the Editor of THE ETUDE:

Of all the arts music is the most abused, particularly in young countries, where it is considered merely as a pastime. The progress of this art in this country has been wonderfully rapid, especially within the last twenty years. The time is not far back when the appearance of a foreign artist in this country was an event of great importance. He was heralded and feasted as if nobody could equal his genius. Now the time has changed, for among us have dwelt for many years as good, if not better, artists than those former importations, many of whom were they to come to-day might find their reception of a different nature. The reason of all this is that we are educating ourselves every day, and that we require more than the tickling of the ear.

The influence of resident masters has been felt in more than one city. Still those artists isolated would have accomplished but little, and nothing but an association like the one existing could have helped the cause of music in this country, for it afforded to those masters the opportunity of meeting together and of exchanging their views on the most vital questions of our art. As a body it became a power, and as such it will help the advancement of music and crush the thousands of musical humbugs who are crowding the country and getting people's money under false pretences by assuming to teach what they do not understand in the least. What if other professions were treated in like manner? The result would be indeed a sad one.

What the Association has done so far has brought already a great deal of good, but as it grows older its duty and responsibility will increase according to the demand of the continual progress throughout the country.

Its object should be to allow only competent musicians as active members, it should encourage the foundation of a National School of Music by inviting composers to produce their works at each convention. In fact, there should be less theoretical arguments and more practical efforts. Every member should work hard in hand for that purpose. Let there be committees appointed in every State under the chairmanship of its vice-president; let them strengthen the Association by calling on every worthy musician to join hands with them in the good work. Musical entertainments should be given during the year to show the public their real worth, and then report at the annual meeting the result of their labors.

There should be fewer essays and shorter discussions; less display of advertisement, of which there was too much last July in Cleveland. The concerts should be more of a national character. Most every teacher is acquainted with the classical repertoire, therefore I see no benefit in repeating year after year the same works just to show the virtuosity of the performer.\* The producing of new works would be a departure which would be of the greatest advantage to the Association, and it would afford talented composers to come from obscurity to light, it would stimulate authors to work with more ardor when they would find the opportunity of a hearing. If I was to say that within the last two years I have collected over three hundred compositions made in this country, some might doubt it; still it is the truth, and out of that number at least one-half are worthy works which will compare favorably with European ones. Those works are unknown, and most of them lay in some dark corner of publishers' stores.

The next convention of the Teachers' Association will take place in New York, on July next. It will be the best opportunity they will ever have to prove their real worth by producing the works of its own members. Everything can be procured in New York, such as orchestra, chorus, etc. The Association possesses composers of all grades, from the symphony to piano and vocal works. Each evening during the convention should be devoted

\* We most heartily endorse this proposition. A music teacher's meeting is not a musical festival. Display of virtuosity on occasions like these is all out of place, and we hold this to be the opinion of the average teacher, but he is too modest to express his opinions when the association is in session. Let us dispense with concerts and give native talent a chance.—Ed.

to such concerts, and the programmes may be arranged so that each author conducts or performs his own compositions. The public should be admitted at a nominal price to help pay the expenses of these concerts.

Firmly I believe that such a course, if adopted by the Music Teachers' Association, would not only insure the success of that worthy body of musicians, but would do more in one week to help the cause of music in America than has been done for many years past.

CALIXA LAVALLEE.

## TACT.

### TREATMENT OF PUPILS, CHANGE OF TEACHER.

BY DR. GUSTAVE SCHILLING.

It is to the teacher that the *labor* of learning should be given, while the pupil should only receive pleasure in the instruction. For example,—an adult pupil is brought to us who has already received instruction from another teacher. The lessons have, then, been discontinued in consequence of the want of ability on the part of the teacher is as natural as the charm of our being thought to possess superior ability and skill. What is the consequence? The pupil is requested to play or sing what he has hitherto learned; his faults and shortcomings are carefully watched, his capacity is tested, and generally an opinion is formed that "all is wrong, and everything must be changed." To this, if it leads to something better and more agreeable than what has occurred in the past, the pupil will seldom make any objection; but if he finds that he must begin anew, or nearly so—that he must descend from that mountain-top which in imagination he had so nearly scaled, and retrace his steps amidst many new difficulties, he at once becomes discouraged.

Nothing can be more absurd than for a teacher to adopt such a course, it would only tend to destroy all desire to learn; and it might create a positive intent that the new lessons under a new teacher should not be attended with success. On the other hand, if the new teacher is possessed with good taste and judgment, and manifests an earnest desire that the pupil should benefit by his instructions, can he not see that such a course would be destructive of the very object in view in making the change of masters? If the pupils are of an age that can be reasoned with, would it not then be better to say, "All that you have learnt is well. Your house is erected, the architect and builders have done their work, and it now only remains for the painter and decorator to finish and ornament the house to render it habitable." It is the work of the latter that we propose to do; let us commence, then, where the former teacher has left off. By adopting this method, the pupil does not feel put back, but rather elevated to a higher position; it adds new pleasure to his course of instruction, and gives an opportunity for the imparting of just the information which the pupil requires. In order to preserve the higher position which the pupil has gained by this change, it will be necessary to use higher and superior materials; but the new teacher must be very careful not to make disparaging remarks about the method of the former teacher; for he will assuredly not gain in the estimation of his pupil by so doing, but just the contrary effect. In this respect, the ambition which shows in young people feel quite naturally and right; they are influenced by a peculiar sense of moral obligation. Even if the former teacher have taught something positively wrong, it is most advisable not to speak of it; but rather to present to the pupil lessons which shall have the effect of correcting the evil, and demonstrate by his superior method that the higher principle now aimed at is being carried out with effect. Thus the pupil will appreciate the motive even if he should not fully understand its object. The ambition which it excites will stimulate his interest to learn, and as his respect for his teacher increases, it will become a powerful lever to benefit by his instructions. There is no ground more fertile in producing love for his art and a desire to learn, than that confidence in the teacher which goes hand in hand with esteem. It is in this way that the subjective portion of our task is often best accomplished. The teacher must be one and all with his pupil; if he will excite in him the highest desire to learn, he must adapt himself to the character, temper, and individuality of his pupil, apparently submitting, yet never neglecting, the great rule of tuition which says, "resist."

What cannot be done slowly cannot be done at all. This has been said once before, but it cannot be said too often.

### Remarks.

These Preliminary Exercises have been added to the Scales, Arpeggios &c., that the pupil may accustom the hand to a correct position, as well as to free the fingers; before commencing the regular daily practise of Scales &c. Practise considerably with each hand separately. Practise first at the rate of M.M. ♩=60 then ♩=120, ♩=180 &c. i.e. 60 quarter notes in a minute or one a second &c.

The exercises are to be transposed into all keys, and executed in the following different ways; being careful to play them entirely by the movement of the fingers, and by gliding the hand, but not turning it; especially when passing the thumb under the fingers, or the fingers over the thumb.

Practise in the following manner.

First *slow* and *soft*,

Second *slow* and *loud*,

Third *quick* and *soft*,

Fourth *quick* and *loud*.

Also *very slowly*, having perfect command of the fingers at any point of their rise and fall.

James H. Howe, Boston, April 1884.

### PART I.

#### Finger Exercises without moving the hand.

Slow, with a firm, precise touch, raising the fingers rather high. Repeat each measure at least 8 or 10 times.

M.M. ♩=60 then ♩=120 ♩=180. &c.

\* This sign called the *direct*, means to continue in the manner of the preceding exercise, or for two, three or four octaves.



4 Curve those fingers which press the keys.

# Exercises with hand firmly fixed.

9.

10.

11.

12.

## 13. To cultivate independence of finger action.

Give the whole notes their full value.

14. 15. 5

16. 8

17. *Slow, firm, with precision.* 18. *Hands steady, execute from the fingers.*

19. 20. 21.

22. 23. 24.

25. *Changes of the finger upon one key. (Tremolo)* 27. 28. *Preparatory to scale practice.*

30. 31.

Very quick, with a perfect legato touch.

32.

33.

Preliminary to Arpeggio practice.

Preparatory to double thirds.

34.

35.

36.

37.

38.

39. Accent, as indicated.

40. Prep. to dou. 41.  
ble thirds.

42.

43.

44.

From the wrist. Preparatory to octave practice.

\* 45.

46.

47.

48.

49.

50.

\* For small hands, exercise 45 at first from the wrist.

\* Continue in 4th, 5th, etc.

## PART II.

### Remarks.

The Scales are to be practised in the following manner, as written below, after they have been learned in the compass in which they are written, as on page 9. Although the scales are given for the most part for only two octaves, the pupil should continue them for three, four, and even six octaves (by beginning with the lowest octave on the pianoforte).

Also practise scales without accent up and down the key board, not always returning from the key note, but from some other degree of the scale, as the 3<sup>d</sup>, 5<sup>th</sup> or 6<sup>th</sup> &c. Where only one staff is used — as in the Chords of the Seventh, melodic and mixed Minor Scales, double thirds &c. — the fingering *above* is for the *right hand* — *below* for the *left*. They should also be played in contrary motion, in 3<sup>ds</sup>, 6<sup>ths</sup> &c. Major and minor keys having the same tonic = as C major and C minor, A major and A minor — have the same Dominant and Diminished Sevenths. This last, it will be understood, is for practical, not theoretical use.

### Formula for accenting scales.

1. Accent *one* in every *two* degrees of the scale, for *two* octaves.
2. " " " " *three* " " " " *three* "
3. " " " " *four* " " " " *four* "
4. " " " " *five* " " " " *five* "
5. " " " " *six* " " " " *six* "
6. Both hands *crescendo* from *pp* to *ff* ascending, and *diminuendo* *ff* to *pp* descending.
7. " " *diminuendo* " *ff* to *pp* " " *crescendo* *pp* to *ff* "
8. Right Hand *cresc.* " *p* to *f* " " *dim.* *f* to *p* "
- Left Hand *dim.* " *f* to *p* " " *cresc.* *p* to *f* "
9. Right Hand *dim.* " *f* to *p* " " *cresc.* *p* to *f* "
- Left Hand *cresc.* " *p* to *f* " " *dim.* *f* to *p* "

also in the following manner with and without accent.

First  $\text{♩} = 60$ ,  $\text{♩} = 120$ ,  $\text{♩} = 180$ , &c.

Two notes against one, &c.

*crescendo, diminuendo &c.*

10. For two octaves. 11. For three octaves. 12. Four octaves.

13. Six octaves. 14. For later practice.

15. 16.

### Formula for accenting Arpeggios.

17. Grand arpeggios of the common chord should be practised accenting one out of every four notes for four octaves.
18. In Grand arpeggios of the Dominant and diminished seventh, accent one out of every three notes, for three octaves.

The duration of the pupils practice should not exceed one hour and a half at one time; and for many, but one hour, or even less; this, as well as the daily amount of practice, is to be governed by the health and strength of the pupil.

### \* Daily Practice \*

systematically arranged, according to the number of hours practised.

#### For One Hour. (per day)

|            |                                 |
|------------|---------------------------------|
| 15 minutes | — Technical Exercises.          |
| 15 "       | — Study.                        |
| 20 "       | — Classical Piece.              |
| 10 "       | — Lighter Piece. (Drawing Room) |
| 60         |                                 |

#### Two Hours.

|      |                        |
|------|------------------------|
| 30 " | — Technical Exercises. |
| 30 " | — Study.               |
| 40 " | — Sonata or Concerto.  |
| 20 " | — Drawing Room Piece.  |
| 120  |                        |

#### Three Hours.

|      |  |
|------|--|
| 60 " | — Technical Exercises.                 |
| 15 " | — Review Study.                        |
| 30 " | — Advance Study.                       |
| 45 " | — Sonata, &c.                          |
| 30 " | — Drawing R.P., Reading or Memorizing. |
| 180  |  |

#### Four Hours.

|            |            |                                   |
|------------|------------|-----------------------------------|
| Morning.   | 40 minutes | — Technical Exercises.            |
|            | 40 "       | — Studies. (Review and Advance.)  |
|            | 30 "       | — Sonate, &c.                     |
|            | 20 "       | — Drawing Room Piece.             |
| Afternoon. | 20 "       | — Technical Exercises.            |
|            | 20 "       | — Studies                         |
|            | 30 "       | — Concerto, &c.                   |
|            | 20 "       | — Lighter Piece.                  |
|            | 20 "       | — Memorizing or reading at sight. |
|            | 240        |                                   |

#### Five Hours.

Lengthen the time for the Technical Exercises and also for the Concerto, &c.

#### Six Hours.

|            |            |                                    |
|------------|------------|------------------------------------|
| Morning.   | 60 minutes | — Technical Exercises.             |
|            | 20 "       | — Study. (Review)                  |
|            | 40 "       | — Study. (Advance)                 |
|            | 40 "       | — Concerto.                        |
|            | 20 "       | — Drawing Room Selection.          |
| Afternoon. | 30 "       | — Technical Exercises.             |
|            | 30 "       | — Studies                          |
|            | 60 "       | — Sonata or Concerto.              |
|            | 30 "       | — Lighter Pieces.                  |
|            | 30 "       | — Reading at sight and memorizing. |
|            | 360        |                                    |

### \* Finger Exercises, Scales &c.

arranged by keys for the week, so that they all may be regularly practised during that period of time.

| Day of the week. | Major.        | Relative Minor. | Major.      | Relative Minor. |
|------------------|---------------|-----------------|-------------|-----------------|
| Monday, —        | C. page 9     | a. page 12      | G. page 14  | e. page 16      |
| Tuesday, —       | D. " 18       | b. " 20         | A. " 22     | f#. " 24        |
| Wednesday, —     | E. " 26       | c#. " 28        | B.(Cb) " 29 | g#. (ab) " 31   |
| Thursday, —      | F#. (Gb) " 33 | d#. (eb) " 35   | Db(C#) " 51 | bt. (a#) " 53   |
| Friday, —        | Ab. " 47      | f. " 49         | Eb. " 44    | c. " 46         |
| Saturday, —      | Bb. " 40      | g. " 42         | F. " 37     | d. " 38         |

\* Note. The finger exercises, and exercises in the appendix, should be executed in all keys, as well as the scales. &c



# SCALES, ARPEGGIOS &c.

**C major.**

**PIANO.**

**In Tenths.**

**In Sixths.**

**Double Thirds.**

**Broken Thirds.**



## Double Sixths.

Double Sixths exercises, featuring two systems of piano accompaniment with treble and bass staves. The notation includes various fingerings and articulations.

## Broken Sixths.

Broken Sixths exercises, featuring two systems of piano accompaniment with treble and bass staves. The notation includes various fingerings and articulations.

## Chords.

Chords exercises, featuring two systems of piano accompaniment with treble and bass staves. The notation includes various fingerings and articulations.

## Arpeggios.\*

## 1st Form.

Arpeggios exercises, featuring two systems of piano accompaniment with treble and bass staves. The notation includes various fingerings and articulations.

## (Grand Arpeggios)

## 2nd Form.

Grand Arpeggios exercises, featuring two systems of piano accompaniment with treble and bass staves. The notation includes various fingerings and articulations.

Four Forms exercises, featuring two systems of piano accompaniment with treble and bass staves. The notation includes various fingerings and articulations.

## Fourth Forms.

Fourth Forms exercises, featuring two systems of piano accompaniment with treble and bass staves. The notation includes various fingerings and articulations.

\* Broken Chords or short arpeggios.  
Attend carefully to the fourth finger.

## THE PIANO-FORTE TEACHER.

FOR THE ETUDE, BY HAMILTON C. MACDOUGALL.

It is well to keep before our minds the ideal piano-forte teacher. We may not reach the standard, but it should be our business to approximate it as nearly as we can. Let us consider in a plain and practical way some elements in a piano-forte teacher's work.

First, as teachers, let us remember that we are not to put something into the pupils' mind, but are to arouse and develop dormant powers. To ascertain the pupils' mental strength and weakness, to approach him in the right way to win his fealty, to give him principles and not rules, to be frank with him, to strengthen his perceptions, and encourage his independence,—these are praiseworthy in any teacher. We should not give a command without a reason. If we are ignorant of the matter in hand, let us say so; if we do otherwise, our pupils will detect our hypocrisy. We must not be fickle, but must firmly hold to any outlined course; we forfeit our pupils' respect by vacillation. Young teachers especially need warning on this point. They try, in a superficial way, one set of studies, and find them too difficult, or they try to get the pupil to practice scales and he rebels. We can all on looking back see our many mistakes in this direction. Finger development is the first thing and the principal thing to be attended to, and the teachers' plans must be persistently carried out. Let us try and interest the mind of the pupil, teach him to see, think, and feel; thus will he master himself. We should not give many pieces nor too hard studies; and, most important, should see that the studies are played up to time. Superficialities are the curse of the music teaching of to-day. Our pupil has a pile of pieces, none of which he can play respectably; his studies are painfully tottled through note by note, scales are left after the notes are located, and sometimes before, fingers and minds are untrained. We need to heed our steps if we are to become teachers in deed and in truth.

Second, as teachers, let us as far as our circumstances and time will allow, strive to become musicians. What is a musician? The word is difficult to define in its broad sense. We may, however, say that as far as mental characteristics are concerned a musician is one who has a genuine love for music as an art, and who will zealously and unselfishly promote its interests. As far as regards musical education the musician is one who plays or sings well, being a master in his department, and who is familiarly acquainted with harmony, counterpoint, fugue, etc. We can emphatically say that no piano-forte teacher can afford to be without a knowledge of harmony; and that not merely a knowledge of the rules of the study, but a practical, every-day knowledge. We can also emphatically say that, all other things being equal, the better educated the musician the better the teacher. Do not let us become narrow-minded. The piano-forte is a useful instrument, but it is not everything; it is simply a medium. It is not music. We must be first musicians, and then teachers; for if we are fired with the love of music we shall be more than mere pedagogues. Our instruction will be alive, and not perfunctory.

Third, as teachers, let us not forget that we are also business men. Let us be punctual at our lessons, not only punctual in going to them, but punctual in leaving. Irregularity in any of these points may embarrass the pupil and cause him dissatisfaction. If we desire to make all the money we can, in any way we can, and if we desire to trade on the credulity of the ignorant portion of the community, there are many ways in which we may do it. It is a sad fact that in the ranks of music teachers there are a considerable number without enthusiasm in their calling and without honor in its prosecution. Then, there are some who are shiftless and irregular in money matters. These last, equally with the first, bring disrepute on the profession. A musician's improvidence is proverbial and also unnecessary. A man is not the less a musician because he is prudent. Rather is such an one to be praised; for his life is a reputation of the common verdict of mankind, is to a musician's value as a man. It is nobler to be a man in the full sense of the word, than to be a musician and nothing more. If we

wonder why we have no more pupils, let us ask what we do to deserve them. Are we abreast of the times? Do people know that we are prepared for our work? Let us give concerts, pupils' recitals, or anything else that will modestly and legitimately bring ourselves into notice. No man has a right to complain of his financial success as a musician, no matter how good a musician he may be, if he is lazy or lacks push or is unbusinesslike in his dealings with his patrons.

Finally, let us remember that as teachers, we are yet students, and it is only through constant striving that we can develop our characters. We must practice and study, practice and study, practice and study.

## THE EXPRESSION OF THE IDEAL, THROUGH THE MEDIUM OF THE PHYSICAL, IN PIANO-FORTE PLAYING.

FOR THE ETUDE, BY J. BROTHERHOOD.

HAVING recently issued two pamphlets to the musical profession, giving some of the important theories upon which my invention ("the Technicon") is based, and these essays having been received with marked approval by eminent artists (as shown by the many letters which I have received in reference thereto), I intend shortly to publish my third and last treatise upon the subject, under above heading, and which will be found to contain the most important results of my long investigation, viz., the modus operandi of bringing the muscles under the conscious control of the brain power.

The two last issues of THE ETUDE having made reference to my invention, its readers may perhaps feel interested in the subject, and I therefore give herewith some more of the deductions from the long series of experiments which I have made, together with some extracts from my forthcoming treatise.

And I right here, would ask my readers to understand that I take up the matter from a technical and utilitarian standpoint, for the results of my investigations must be considered as emanating from the laboratory of the scientist, rather than the studio of the artist.

The specific and effective studies of amateurs has frequently proved of assistance to professional men, and if rightly effected, it secures an extended co-operation in the perfecting of any special study. Some of the most important of art appliances have been the outcome of study; not of artists themselves, but of those least trammelled by art theories and precedents, and therefore by friendly union and mutual support the musician and the scientist may gather strength and advancement. Our predecessors in every age had their own work to do, and we have ours; not by servile imitation, but by studying the wants of the age with the enlarged means at our disposal. Shall we be able to leave to posterity the best signs of our progression?

John Stuart Mill defined art as "the endeavor after the perfection of execution." This is, of course, a wide and generalizing perception of the essentials of the arts, applicable to piano-forte playing, if the word "execution" be allowed to include all that is pure, true, and correct in the art, and not technical execution only. In consummating the Technicon, it has been my aim to develop that refined sensibility in our physical medium which is requisite for the production of true art. Musical genius draws from the fount supplied by nature, and if it were possible that its inspirations could be transferred into tone without passing through a physical medium, we could then realize music in her "original heavenly purity." But while on earth the soul of musical genius is chained to a mortal frame; material wants must be supplied; the laws of nature must be studied; a clog is put upon the musician's imagination; the poetic is burdened with the prosaic. Here the ideal and the real meet, and they cannot be severed. This restraining influence must be overcome if the musician's work is to be of true artistic excellence.

Highest art must always deal with its essentials, and

in view of the technical difficulties which the works of modern piano-forte composers present to a student, it is essential that the most comprehensive means for the development of the physical medium be used to enable students to attain the requisite proficiency of technique as will enable them to enter into the highest developments of their art studies.

It is the development of this physical medium, in an economical, direct, and scientific manner, that the Technicon is intended to accomplish. Existing systems include too much that encumbers, and exclude much which would assist the progress of the student.

Now the physical medium which the piano-forte player is obliged to make use of (and which we know is capable of development) is that part of his nervous and muscular system which lays between the sources of his ideality and the key-board; i. e., between the brain and the hand's extremities. I have endeavored in my writings upon the subject to emphasize the high functions which the human brain should exercise in musical art, and it must be admitted that both in the fine and the industrial arts the more that manual dexterity is subjected to mental influence, the greater will be the artistic results. Here, then, we meet a most vital point as regards the production of true art, viz., the connection of the sources of ideality (or the brain power) with our physical nature; the point where the ideal passes into the real. Let us, therefore, analyze this all-important, though much-neglected, portion of the piano-forte player's "technical medium."

We know that movements of the human frame are caused by the contraction and relaxation of muscles. Each muscle has its counter-muscle, the one being placed on the opposite side of the limb to the other, thereby allowing a limb to be moved in the direction of contractive muscular action, backwards or forwards, up or down, as the case may be. When a muscle is called into a state of contraction, its counter-muscle responds by relaxation, thereby allowing motion of parts. In piano-forte playing a complex system of muscles is brought into play; all movements of the arm, wrist, and fingers being caused by muscular action.

Now it is a physiological law that before a muscle can exercise its powers of contraction or relaxation the brain's act of volition must exercise its function, by sending, as it were, a telegraphic message through the system of nerves which connect it (the brain) with such individual muscle. Here, then, we meet the cardinal point of our investigation,—the point where the psychic forces pass into the physical,—where ideality passes into the region of reality. The Technicon is intended to strengthen this chord of connection between the mental and the physical, and the principle upon which this desirable object is attained is as follows: each muscle that is brought into action in piano-forte playing is exercised by the Technicon separately,—a certain pressure is brought to bear upon a muscle under treatment (which pressure, as the muscle accumulates strength, is increased). Now it can be plainly seen that if the full intensity or concentration of the brain's imperative volition be made to pass through an individual system of nerves connecting with a muscle, instead of its volitive action being divided up among a quantity of systems of nerves (or in quick succession, as is the case in key-board practice), such individual system of nerves gains in its powers of induction, for it is a physiological law that the function of an organ increases with its use. Therefore, as the muscle with which such system of nerves connects is accumulating strength, so is its nerve connection to the brain increasing in its powers of transmitting the mental volition, so that the result is "an increased muscular power of activity and strength, brought under the conscious control of the brain power." If a muscle is in a strong, healthy, well-developed condition, it can respond promptly and without evident effort to the mental call. On the contrary, if it is in a weakly undeveloped condition, it will be sluggish in its response, and before it can rouse itself from its lethargy its stronger neighbors have overtaken it in the unceasing, onward march of the tempo, which demands instant action.

The whole of the technical muscular and nervous system being placed under the above treatment, the weak parts can be made to accumulate strength and brought under the direct influence of the mind, so that "technical power" becomes the result of increased contractive mus-

cular strength, and "technical delicacy," the result of consciously graduated relaxation of muscular power.

It must be admitted that the greater the intensity of supply from nature's fount of inspiration, the greater will be the powers of the brain's volition, and the continued passage of strong emotional qualities through the nerves of the musician's physical medium tends to make them deeply sensitive conductors of the brain's emanations, and the development into vitality and strength of the whole of the muscles with which these nerves connect, enables the transfer from the nervous to the muscular system to be effected without sensible effort, and this *effortless control* of the mental power over the muscular system whether for strength or delicacy is productive of that repose and effortless grace of execution which is characteristic of the highest art.

I venture to believe that the time is not far distant when the value of *specific treatment of the details* of the piano-forte player's technical medium will be fully recognized by all lovers of the art, whether professionals or amateurs, and that the fact will be admitted that by such specific treatment, thoroughly understood and intelligently conducted, the mental and physical forces can be united to a degree which present technical systems cannot approach. Then may the professor appeal to the student, to the effect that "the mind must express itself thus," not as is now the case "it must be played thus," which latter reminds the student that he has *hands*; but, alas! what about *brains*? As I said in my second pamphlet, "bring your mediæstine mechanism to its highest state of perfection, and then show your contempt for it, by hiding it behind the screen of the brain-power, as represented by true artistic feeling." Let the time be past when mere technical excellence is the measure of the acme of perfection, for it is the valuable results that follow in the train of a technique that necessitates its perfection—results that will work upon the understanding and the heart of a student, if the training be based on correct principles. Not a sentimental effect, which is detrimental to repose and artistic decorum, but the production of pure emotional feeling should be the goal in view. Under such training the piano-forte player will create productions to which he could never have attained by unsentient method or uncultured effort.

The greatest of musical art, with all its glories, is but the work of man, and therefore to be comprehended and possible of imitation. To implant *original ideas* into the student's brain is beyond the power of the teacher, if the receptive faculty is wanting; but, although the inventive faculty cannot be implanted in the mind, yet, if the embryo is there, it can be developed and cultivated by education, where it would otherwise grow wild and produce no good fruit. To provide musical genius with that which will give *material results rapidly produced*, for bringing the principal medium to that state of perfection which will enable the production into the regions of sound of original musical ideas, with all their beauties and crowning graces, is of the greatest possible importance to the art.

In concluding, I would say that the subject is too important for anything like adequate explanation within the limits of this article, and to those interested, I must refer to the contents of my three pamphlets, herein referred to. I hope, however, that I have said enough to show, as the result of my labors, that a problem exists in the elementary chapters of the technical curriculum, the solution of which does not appear in the Art's text-books of the present day, neither is it taught by its professors.

It is the *scientific* solution of the problem which I have endeavored to reach, and in my second pamphlet, I have given evidence to show that science and art are not antagonistic, but rather twin-sisters, and captivating as art is to her votaries, science is equally so to hers, both can give in the pursuit of them growing delight and an ever-increasing fascination.

THE piano player breathes through his hands.

Reproof is a medicine, like mercury or opium, if it be improperly administered, it will do more harm than good.

## THE TECHNICON.

### A TREATISE UPON THE DEVELOPMENT OF PIANO-FORTE TECHNIQUE WITH THE AID OF A MECHANICAL APPARATUS.

BY J. BROTHERHOOD.

THE apparatus above alluded to is called the "Technicon," and is intended to develop strength and pliability in the various muscles and ligaments of the forearm, wrist, hand, and fingers, with a view of relieving piano-forte students and others from the monotonous and laborious systems in vogue, and also to perfect the hand for the necessities which the highest class of piano-forte compositions demand from the performer.

The "Technicon" is the result of much study, investigation, and experiment upon the subject, and during the earlier part of such investigations, the writer became convinced, from the results of experiments made, that there was a scientific solution to the problem which he had set himself to solve.

It is true that absolute perfection of Technique has been attained by some great artists; but it has been attained by an application of unusual intelligence, or the discovery and use of unusual secrets, which are not known to the general musical public or profession.

Some of the greatest artists have been blessed by nature with more than usual development of a beautiful muscular and nervous system, and endowed, in addition, with an intuitive musical perception and a strong will power to control their beautiful muscular and nervous force; but such cases are the exceptions, and in a few cases even phenomenal.

It is for those who are not so blessed by nature with a combination of these attributes that the "Technicon" is intended to assist.

As perfection is of slow growth, every known advantage for assisting a student to reach the important goal of "complete independence of technical difficulties" should be eagerly sought and made use of by the profession, so as to get the student through the A. B. C. and grammar, as it were, in a minimum amount of time, thereby leading up to an earlier and more perfect realization and power of artistic interpretation of the greatest musical compositions. The art of piano-forte playing is thereby made more attractive to the musical student.

The writer presumes that he is right in assuming that for piano-forte playing it is necessary that the muscles of the hand be strengthened; but it is necessary that the piano-forte key-board be used as the only means for strengthening these muscles? Because that is using "the end" for accomplishing "the means"; whereas, good and specific means should be found and used to accomplish the end.

The muscles can be strengthened to a greater degree, and in less time, by good mechanical means scientifically adapted to the purpose than by the means of key-board practice only.

By a large expenditure of time and energy upon key-board exercises, etc., on the piano-forte, the muscular system of the hand can become strengthened to a certain degree; but the "Technicon" is intended to give to the muscles the maximum of strength in a minimum amount of time, thereby economizing time and labor. Besides which, it insures the perfect development of each individual muscle, and brings it under the *conscious control* of the brain-power, and so perfects the technical machine (the hand) that the mind exercises full, but *effortless control* over its parts, thereby relieving the brain from devoting any strain of action upon the working of the technical machinery, so as to allow the mental organization to remain undisturbed in the region of "musical emotions" and "sense of touch."

To those who know not only the monotonous labor undergone and amount of time occupied by students and others in the practice of scales, exercises, etc., but also the bad effect upon the ear and nervous system of a sensitive musical nature, caused by the continual repetition upon the piano-forte of similar sounds of unsympathetic quality of tone, the student will be derided by the use of an apparatus which curtails the necessity of such monotonous practice to a minimum will be very apparent.

The "Technicon" is intended to supply this want, in the much-needed reform, for the development of Piano-forte Technique.

The attention of a long-suffering public has been called a good deal of late to a subject which certainly requires reform, viz., "The intolerable too much piano nuisance." It is not long since that we learned that as aggregating had this nuisance become in Berlin, that civic action was invoked, in order to bring the evil within rational and bearable limits.

In how many other cities and towns (yes, and also private houses) would it not be a public benefit if the period were curtailed, during which key-board studies, exercises, and scales are allowed to hold high carnival?

As the number of those who learn to play upon the piano are on the increase, may it not be presumed that the evil in question will have a tendency to increase, rather than abate?

Now is it right to suppose that all the infliction and forbearance is on the side of those who happen to be within hearing of a constant flow of monotonous repetition exercises upon the piano-forte? The probabilities are that the poor student who has been set the task of repeating such monotonous sounds suffers as much; yes, and in some cases more, than the hearers, in that it may be that the student has been attracted to the study of the divine art by the promptings of a sensitive musical nature, which is undergoing a thrilling and corrosive process while performing such a continuance of unsympathetic tones; in fact, a process whose tendency must be towards killing that all-important factor in the course of a musical student's studies, viz., "enthusiasm."

Could not, therefore, this "too much piano nuisance," be curtailed in such a way as to be of *mutual benefit* to all concerned?

The systems for attaining piano-forte technique now in vogue do not differ materially from those of a quarter of a century ago, and the piano is doomed to waste three-fourths of its vitality and life upon exercises, scales, etc., leaving only the remaining one-fourth, with its worn-out action, etc., for "the music, which hath greater charms."

Now, what is the result which is sought to be attained by the continuous practice of key-board exercises, etc., is, largely, a tired and nervous system, which is brought into action in piano-forte playing may be developed into vitality and strength.

Considering the beautiful mechanism and complex arrangement of the human muscular and nervous system, from the finger to the foot, surely there is room for science to step in and claim some right in providing means for developing the muscular organization of the arm, wrist, and hand, in an economic manner, so as to prepare it for the necessities of modern piano-forte playing.

The "Technicon" has proved itself capable of producing a combination of good results in a short period of time, and it is of value not only for giving good technical results, but also in saving a vast amount of unnecessary monotonous practice, as above alluded to, thereby making the piano-forte a more attractive instrument, both to the musical student and also to the listening public.

It must be acknowledged by all that the brain is the source which should have perfect control over the production of musical sounds, whether by means of the piano-forte key-board, or any other instrument. The brain is being but the means by which the brain uses for its purpose. It is therefore of vital importance that this medium be so developed as to be completely under the control of the brain power.

It is a physiological law that before a muscle can exercise its function of contraction, a telegraphic communication, as it were, must be transmitted to it, through the nerves, from the brain, calling such muscle into activity. If, however, its power of activity are in a sluggish, undeveloped state, it cannot readily respond to the mental call, and consequently it becomes a factor of inutility, and a bar to the proper working of the technical machine.

It is also a physiological law that "the function of an organ increases with its use"; consequently, by a proper development of the *whole* of the muscles of the hand, wrist, and arm, the brain, in conjunction with the nerves, will respond most sensitively to "the process of thought"; in fact, a perfect insulation of sensitive action between the brain and hand can be obtained, so that the mind can hold to its command the muscular action of the hand, together with the sense of touch. As a proof of this, it may be mentioned how sensitive the touch of the blind becomes by constant development of the nerves and muscles of the hand, so that their loss of sight finds a substitute, by a constant system of telegraphy to the brain by means of the nerves and muscles.

Now this telegraphy can be reversed, and instead of being conveyed from the nerves and muscles to the brain, it can, by careful development, be made to pass from the brain, through the nerves and muscles, carrying the brain's expressions to the hand, and thus the performances of the greatest artists this must be apparent. Modern piano-forte music is very exacting upon the capabilities of Technique, and the hand and its muscular system requires great development to enable it to acquire the strength and pliability of finger and wrist requisite to cope with the difficulties, not only mechanical, but also what may be called "psychological," which modern compositions contain.

From the "il più forte possibile" of a "Liszt" to the "delicatissimo" of a "Chopin" is such a vast range that it appears almost incredible that any human hand could be developed to such a consummate degree, as to be capable of producing two such extremes. It is from "Titanic power" to a "sphyros delicacy," with the beautiful mezzo-tinto between.

It finds, in human mechanical invention, its parallel in the ponderous steam hammer capable of striking a

blow of many tons, and yet so completely under the control of the human brain operating it that its ponderous mass can be made to descend with such a force as to crack the top of an egg as if it were done by the gentle touch of a spoon. Its gigantic strength lays subdued, but is ready at the instant call of its operator.

Solt is bound with the hand for piano-forte technique, and it is with such ends as these in view that the "Zech-ikon" has been invented.

## 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 expiration of the current month. The writer's name must accompany letter to insure on answer.]

QUEST. 1.—In giving names of scales why was the natural scale called C instead of A?—L.

ANS.—In one of the back numbers of THE ETUDE this question was answered in full. It can be briefly answered as follows: When music and notation were yet unformed, A of the first octave, bass clef, was the lowest note used. It was called A because it was the first note of their tonal system. Afterwards, as music advanced, much lower notes were introduced. The name A was retained, but the point of reckoning changed; and for many years there was no normal or natural scale. Bach and Handel still used the key of D without the C or F being sharpened. Before their day there were five different scales in general use, in some churches music in these old church scales can still be heard, but since Bach and Handel's time they are generally dropped, except two, called Major and Minor. Since A is no longer the lower or first letter that all the scales except the one on C have fallen into disuse, the piano has been constructed with reference to it, hence our modern scale begins on C.

2.—Will you explain through THE ETUDE, how the first few measures of "Monastery Bells" are played?



ANS.—The notation in the treble of the first measure of "Monastery Bells" appears mathematically incorrect (see example A), but if we consider it written for two instruments arranged for one, its meaning becomes quite clear. The one instrument would take the two quarter notes, F, and the two eighth notes, E flat, which fill the measure. The other instrument would take the four thirty-second and the two dotted sixteenth notes. The dot after E flat belongs only to the up-stem (sixteenth note), not to the note as an eighth. To make the part of the latter instrument complete, an eighth rest with two dots should precede each figure of three notes joined together (as at B of the example). In piano music of the free style, such rests are often omitted, as is the case in this music. It is perfectly clear that the G flat is played just before the third beat, and the A flat just before the fourth beat.

QUEST. 1.—What is the general rule for finding the key and mode by the first note?—M. A. D.

ANS.—If the thirds from the final Bass note are major, then the key is major; if the thirds are minor, then the piece is minor.

2. Why is the piano-forte so called?

ANS.—Because it is capable of producing soft and loud sounds, which was not the case with its predecessors, the harpsichord, clavierchord, spinet, etc.

3. Who wrote the "Tempest"?

ANS.—Baff wrote one; also J. K. Paine.

4. About what is the average metronome mark for Chopin's Nocturne D, Op. 27, No. 2.

ANS.—The best authority give it ♩ = 50.

5.—Is the accent on the second beat of this measure in Chopin's Mazurka.

ANS.—Generally there is a strong accent on the second beat of mazurkas. Chopin, however, elevated and purified it that much of the coarseness and vulgarity of this national dance is covered up; hence an absence of usual strong accent at times, see Op. 6, No. 1, of his mazurkas, where all traces of the original dance have vanished.

QUEST.—I should like to know something of Dr. Gustav Schilling, the author of the valuable article on music teaching found in THE ETUDE.

ANS.—He was a voluminous writer on music, born in Schweigshausen, Hanover, in 1805. He is the founder of the Stuttgart Conservatory of Music, wrote an encyclopedia of music of seven volumes. It is said that Moore compiled his encyclopedia principally from Dr. Schilling's work, and yet Moore does not mention his name among the persons worthy the honor of a record in an encyclopedia. He also has a Theory of Harmony. Edited Em. Bach's great work "Die Wahre Art das Clavier zu spielen." He came to America in 1857, on account of pecuniary difficulties in connection with his music school at Stuttgart. He settled in Davenport, Iowa, where I believe he died about 1872.

QUEST.—Please give me the standard rule how long lessons should be, and how many lessons a month?—M.

ANS.—There is no standard. Class lessons are usually one hour in length. One-hour lessons are not given by teachers as much as formerly. Forty-five minutes is more usual, giving fifteen minutes in which to reach the next pupil. Thirty minutes is the usual time for a private lesson in colleges, where the pupil has three or four other studies. Voice lessons are also not usually as long as piano. If a teacher is engaged by the month with two lessons a week, he or she is bound to teach the whole month, not twenty-eight days, or either. To be engaged by the month and then teach by the week is to be condemned as much as to be engaged by the quarter and then teach ten weeks and call that a quarter. A teacher has a right to call ten weeks a term, but not a quarter. The public is not slow in seeing the wrong of such practice. We cannot call giving twenty lessons for a quarter (year), or eight lessons for a month, anything else than cheating.

QUEST.—What are the metronome marks for Gottschalk's "Last Hope"?

ANS.—About ♩ = 80 for the principal melody.

QUEST. 1.—Is Berlin the best place in Germany in which to study piano and theory?

ANS.—Several years ago Leipzig was credited with being the best place to study music. Munich, Cologne, Vienna, violin; Berlin, theory; and, if I am not mistaken, Dresden was the place to go for voice training. Berlin offers excellent advantages in piano and theory, and I doubt whether it is excelled by any other city in Germany. A change from one place to another is advisable; not because one is superior to another, but the different views you will obtain of the same subject is highly beneficial.

2. Who are the principal teachers there, and is the teacher Deppe still living there?

ANS.—The following are some of the best teachers in Berlin: Kiel, Bargiel, Scharwenka, Bischoff, Kullak (Fr.), and Moszkowski. Deppe is not now doing much of a great deal. He has charge of some provincial orchestra, and, according to all accounts heard, you had better "fight shy" of him. One of his favorite pupils has written in extravagant praise of him; while others, who have had equally good opportunities of judging, see nothing remarkable in his method, and find much to condemn. In the next issue of this paper will appear an article in which some of his principles, as taught by his ardent disciple in this country, will be attacked. Two things are admitted by those in a position to judge, namely, that Deppe's teaching, as so glowingly and beautifully described in a favorite book published by one of his pupils, and Deppe's teaching as it is generally accepted and recognized abroad, is quite different, and that Deppe's teaching would not be known by the playing of his disciple and author of the book alluded to.

3. What is the best dictionary of German musical terms with English definitions.

ANS.—Steinmeyer & Barnett's Dictionary of Musical Terms is a very complete book of the kind. Lueden's Pronouncing Dictionary is a very serviceable book for this purpose; but the technical terms of music is the least troublesome thing about the German language, since the words themselves convey the idea they represent, thus, *Vorgabe* is foreplay, a *prolonge* is a prolong (♩) is called a *b*, because it resembles that character.

4.—Where is the accent of Polish music? On the second beat?

ANS.—Not always. It is found, however, on some uneven part of the measure, thus the Polonaise has the accent on the second eighth note. The Mazurka, as you will find, on the second beat of 3-4 time.

QUEST.—Why is it there are two distinct methods of using the trill, the turn and shake. For instance, C. D. Wagner, in his illustrations, Op. 88, gives it, 1st, That the trill should be played using the principal note for the upper and accented note, as B flat and A natural; 2nd, Making the accent come not on the principal note, but the one above, as B flat and C natural. An illustration is also made use of in the Funeral March, Op. 26, Beethoven, which is in an entirely different manner from Von Bülow, who has the same illustration in his edition. Again, Von Bülow's use of the trill in Cramer's Etude, No. 11, 24th measure, is entirely different from Wagner's illustration. In the same measure there exists two methods for the voice, one trilling up from the principal note, the other trilling down. Which is considered the best method, and can you give me a list of the best studies published for the trill? The same discrepancies may be applied to the use of the turn and shake.—E. A. S.

ANS.—The trill can be executed in many ways, and every one be correct. The ability of the performer must determine the rapidity, and what comes before and after the trilled note generally determine which notes are to be used in trilling. All irregularities you will discover can be traced to these two things. Lebert in his edition often gives three or four ways of playing the same trill. To simplify the trill he often has to change the accent. The peculiar passage governs the liberty allowed. In the Funeral March, to which you refer, Von Bülow's trill is the less rapid, and for that reason has not such difficult termination. In the Cramer Etude, which you mention, Von Bülow has added two notes to the original harmony, and makes the trill conform to this change, while Wagner makes the trill or the note just as Cramer has written it; but a case of this latter kind would rarely occur. The trill with the voice is treated with the same liberty as with the finger.

The following studies are intended especially for the development of the trill: Moscheles, Op. 70, Nos. 7 and 10; Thalberg, Op. 26, Book I, No. 1; Krause, Op. 7 and 10; Chopin, Op. 325, No. 6; Hiller (Ferd), Op. 15, No. 23; Clementi, Grand Op. 23, 38, 88; Bertini, Op. 33, No. 5 (double trill). In the thirty-second part of Lebert and Stark's School, many trills are found for advanced students.

## CURVED OR STRAIGHT FINGERS.

A discussion has arisen of late as to the proper position of the fingers in playing. A thorough investigation of the subject leaves no doubt as to the desirability of the curved position above all others, yet there are many teachers and professionals who contend that the better method is to play with the fingers straight, or nearly so.

It is true that some of our best piano players use this method, if it can be called one; but investigation will show that they are good players in spite of the manner of playing, and not because of it. There are a large number of good pianists, some of whom now adorn the concert stage, who play well with very bad methods, and some of whom have no methods at all. Born to play, and lacking the proper instruction at the start, little, if any attention is paid to position as long as the fingers produce the desired "effects."

Some of our best composers and literary authors produce most exquisite compositions in a thoroughly almost unreadable to ordinary mortals. Methods in writing are not thought of; it is the result, the musical idea, the plot or story that absorbs the writer. In some such way as this some of our noted pianists have been "roped in" to a method which is to our mind a very bad method at all.

Nature delights in curves. The line of beauty is one. Force and strength is obtained by them. Curves hold things. Try to pick up a basket with straight fingers. Attempt to carry a hod of coal or a pail of water with the arm in a vertical position, or carrying heavy weights the curve is always employed.

It is the same in striking. The blacksmith's hammer is curved or at a right angle, for the present purpose amounts to about the same thing. Why does he not employ a straight piece of iron? Try to drive a nail with a bar of iron; then try a hammer and note the difference. Nature taught the ancients the secret of strength. All their implements for striking are curved or at right angles, or become so when used in the hand, the hand and the implement together forming the curved method all.

A curve or angle resists opposing forces where a horizontal line would fail to do so. The athlete acts upon this principle in all his sports and games. In piano playing the curved fingers can produce more force, since the words themselves convey the idea they represent, thus, *Vorgabe* is foreplay, a *prolonge* is a prolong (♩) is called a *b*, because it resembles that character.

In order to get a good grasp of the organ and piano as to become their master and make them do one's bidding, one must follow nature's methods in the use of curves and angles.—Musical (Church's) Visitor.



## BOOK NOTICES.

## THE MUSICIAN. A GUIDE FOR PIANO-FORTE STUDENTS, by RIDLEY PRENTICE.

This work has for its object the assisting of the teacher and student to a better insight into well-known, history, construction, etc., of nearly all the best-known classical piano compositions. Somewhat on the plan of Sir Grove's "Beethoven's Nine Symphonies." The work will be in six grades. Three of these only are now published. The author has thus far done his work well. For a pupil, before studying a new piece, to read or to have explained the information connected with the pieces selected for explanation in this work will awaken a greater interest in its study, and lead to a more intelligent understanding of its meaning. A book containing short explanations of the popular teaching pieces has long been wanted. The usefulness of the work does not depend on any previous theoretical knowledge. Nothing is taken for granted; at the beginning of each book or grade such information is given that is needed to understand what little knowledge is necessary. There are in the three grades published about one hundred pieces analyzed and arranged in the order of difficulty. The following is an outline of every lesson or piece: name; opus, number, composer, the date of his birth and death, the metronome marks of the different movements, a list of the numbers of measures to which reference will be made. Then follows a description of the piece, then an analysis as to form, a diagram showing the construction of the whole movement, and finally a list of questions on the whole lessons.

Musical form receives attention in almost every lesson, and it is this that gives it its greatest value. We give two paragraphs which explain two pieces of Schumann, "A Pleasant Landscape" and "Wayside Inn;" of the former he says,—

"Overhead the blue sky is flecked with flying clouds, a gentle breeze rustles the leaves of the poplars, making them whisper softly among themselves; the old castle in the distance has assumed a smiling aspect, abandoning its frequent frown, and looking down benignantly on the lads and lasses sitting it merrily on the village green, to the sound of pipe and tabor. Opposite stands the homely inn, the clean-sanded floor, an well scrubbed table and chairs with promise of good food, and tall, quaint glasses of foaming ale; it is welcoming the wanderer, pleasantly wearied after his long ramble in the leafy glades and winding footpaths of the great forest. Such a scene Schumann may have had in his mind when writing a pleasing landscape."

At the inn the traveler rests after his wanderings, and it has been rather unkindly suggested that he apparently found this the pleasant spot in the whole forest, inasmuch as the number bearing this title is longer than any other of the forest scenes! Without sharing this view, "the inn" must undoubtedly be considered one of the most graceful and charming of the set of pieces."

If a piano teacher can only possess one work to assist in teaching, this work is the one to purchase. The work is published in England, and we will furnish them at eighty-five cents a volume. At some future time we will reprint one whole lesson from the work, but for the present this short review must suffice.

O. Ditson & Co. are getting out a new work on technique by Fred H. Lewis, which is claimed to be a work up to the times. Plaidy has long been the autocat ruler in the domain of piano technique, and it is about time that the law-giver depart from between his feet. A detailed review of the whole work will appear in this journal next issue.

The work aims to present to the student a detailed study, with analytical notes and hints.

The systemization of the work is not the least of its merits.

The study of harmony is brought into practical use, especially in Arpeggio study.

The various chords, triads, and seventh-chords are all treated; the various kinds receiving the due attention.

The work, as a whole, the result of a determination to force upon the musical public the necessity of technique for modern piano-forte playing.

Endeavors have been made to place this work on a footing consistent with the most advanced and modern ideas as regards fingering, position, etc.

We have before us an interesting set of short studies of modern difficulty, consisting of four compositions for left hand only. The first, a Bourgeoiselle in F major and the last a Nocturne, are the most interesting from musical point of view, but the others, the second and third, contain technical difficulties which all left hands should be trained to overcome. Those at once familiar with A. D. Turner's "Studies for Piano" need not be told any more than that there are equal to the others in their musical and technical adaptability to the wants of students.

Another set, "Six Brilliant Arpeggio Studies Op. 26," more difficult and is adapted to the wants of more advanced students. They are "designed as a brilliant finish to arpeggio forms." These studies are really fine, and will be found exceedingly useful in preparing the student's execution for modern works. They can be given with the "Grades" or Moschiesi Op. 70, and studies similar in technical difficulty. Price of "Left Hand Studies, Op. 26," 65 cents; "Six Brilliant Arpeggio Studies, Op. 26," \$1.75. Send to us for them.

## THE FOUR-HAND TREASURE. O. DITSON &amp; CO., BOSTON, MASS.

A collection of four-hand pieces, containing the best of the recent light and popular pieces, with here and there a sprinkling of Jen-en and Gounod and other legitimate composers. The work is intended for the masses—for the large army of boarding-school and boarding-house Misses, reducing at the same time the standard of our musical taste and culture, which is indeed encouraging. No one can judge better than the shrewd publisher what the public need, and in this work we have it. It will no doubt circulate largely in the back-complex and villages, yet there seems to be a demand even there for a good class of music.

1. Song, "Much Ado about Nothing," by Dick.
2. "The Day is gently Sinking," Wagner.
3. "Jens be near Me," Luchner.
4. "Florian's Song," G. Godard.
5. "She is so Fair," Wiggin.
6. "Tell Him I Love Him," Loud.
7. "Ilumoreske for Piano," A. B. Whiting.
8. "President Cleveland's March," E. J. Clark.
9. An imitation of the old English song, which Malloy, Marzani and others have popularized. Commonplace in the last degree.
10. An adaptation from Lohengrin suitable for tenor and church service.
11. A fairly good song for contralto and baritone, full of religious sentiment.
12. Godard always writes well, and this pretty lyric is no exception. It is charming in its personal simplicity.
13. Very much in the same style as No. 1. Accompaniment slightly brighter.
14. This is decidedly in the "Mollie Darling" School of music.
15. A very clever piece of writing for the piano. This is a good beginning for an Op. 1. It is fresh and lively, and the composer, Mr. A. B. Whiting, ought not to be ashamed of his first fruits.
16. A trashy campaign song, whose music makes one earnestly wish the Presidential campaign would not come about once in a hundred years.

## THE PETERSILEA MUTE PIANO.

This piano, as its name implies, gives forth no sound; it is mute. It is only three feet and six inches in length, two feet wide, and less than five inches in height, and weighs about thirty pounds. It may be placed upon a table, or on one's lap, and used to great advantage, particularly by concert players while traveling. The keyboard is seven and one-third octaves, so that the most exacting music may be practiced upon it. The action is adjustable, and can be made hard or easy, at the will of the performer, although it is generally very hard, in order to strengthen the fingers, hands, and wrists. The inventor believes it to be most useful in the all-important matter of practice, and careful observation has convinced him that one hour's practice on the mute is equal to four hours in the ordinary piano.

The object of the study and practice of the mechanical part of instrumental playing is to get perfect control, physically and mentally, of all the muscles of the arm, wrist, hand, and fingers, and subject them to the will and intelligence. The ordinary piano does not offer resistance enough to the touch to bring this about as fully and effectually as the mute piano does. But muscular strength and perfect subjection to the mind are not all, nor the most essential ends of practice, however important they may be. The mind itself must be trained to think music. This can not be done so successfully when the ears are filled with the sounds of the piano, as if the sounds were thought out and heard only in the depths of the intellect and soul.

The rhythm, phrasing, color, sentiment, poetry, and all other points of expression need to be studied. In a word, the conception of a piece must be born in the intelligence, and that can be best done under the conditions offered by the mute piano. It is invaluable to the teacher who wishes to study and practice himself at night, but to whom the sound of the piano has become irksome in the prosecution of his profession during the day. To state in brief the advantages of the mute piano.

1. It teaches the thinking of music.
2. It strengthens the arm, wrist, and hand four times as much in the same time as the ordinary piano.

3. It gives to the mind better control of those members.

4. It gives a more elastic touch, and the power to produce a sympathetic quality of tone, indispensable to artistic playing.

5. It prevents the performer, who is memorizing a piece, from becoming sick of the piece and indifferent to the sentiment of the piece before accomplishing his purpose.

6. It saves the wear and tear of a fine and expensive piano-forte, and is therefore a decided economy. In the ordinary course of practice the middle of the instrument receives the most exercise, and consequently the piano becomes uneven and loses its freshness.

7. It is mute—and one can practice with the comforting assurance that he is not calling down upon his head the anathemas of his neighbors. The mute piano has been placed at a very reasonable figure (\$35) in order to enable students of moderate means, as well as teachers of music, to procure it for their own study.

## CONCERT PROGRAMMES.

E. A. Smith, Fargo, Dakota.

Wedding March (two pianos), Mendelssohn; Sonata, No. 1, Gielbel; Duet, Op. 173, No. 1, Lichner; Waltz (Faust), arranged by Wels; Ballad, Alone, E. A. Smith; Op. 38, No. 3, Op. 38, No. 3, Clement; Figure, Tannhauser (Wagner), arranged by Wels; Valse, Op. 34, No. 1, Chopin; Un Ballo in Mascara (Verdi), Leybach; Duet (Septet), No. 20; a, Adagio; b, Minuet, Beethoven; Allegretto, Sonata No. 4 (Peters) edition, Mozart; Song, Flower Girl of Florence, Campana; Spring Song, Mendelssohn; Duo, Traviata, arranged by Alberti.

Neave Music School, Salisbury, N. C., W. H. Neave, Director.

Diplonic Canons, Nos. 1 and 2 (vocal), Cherubini; Antante and Waltz, Reintzel; Triphonic Canons, Nos. 6 and 7, Cherubini; Rigoleto, Krug; Etude (two pianos), Beyer; Military Polka, Ascher; Life is but a passing Dream, Heim; Waltz, Mere Sport, W. H. Neave; On the Water, Schubert; The Last Adieu, Hart; Orchestral Piano (Emily and Best Shot), J. Levy; Retour au Printemps, Meiling; Waltz Song, Abt; Satellite, Alden; Good Night, my Love, Abt; Heaven hath young a Tear, Kucken; Marche Hongroise, S. Smith.

Mrs. F. V. V. Dorsey, Fredericks, Md. (given by young pupils).

Carnival of Venice, Bellak; Joyous Farmer, Schumann; Peri Waltzes, d'Albert; Melodious Exercises, Meyer; Mephisto Galop (by request), Labitzky; Frak-Tah Galop, Hasselberg; Nocturne for the Sea, Perle d'Allegre, Ascher; Standing on the Platform, Mack; Let me d'amour, Abbott; Recitation, Miss Mamie Cramer; Etude, Straebog; Lucia di Lammermoor; Frederick belle Schottisch, Stuehler; Heather Rose, Lange; Stephanie Gavotte, Czabulka; Galop Brillante, Spomholtz; Remember Me, Brinkmann; La Traviata (by request), Dorn; Then You'll Remember Me, Balfe; Heimweh, Jungmann; Titania, Wely.

Mount Holyoke Seminary, South Hadley, Mass., W. H. Sherwood.

Sonata Appassionata, Op. 57, L. V. Beethoven; Andante from Sonata, Op. 39, C. M. von Weber; Hunting; F. Mendelssohn; Nocturne; Nocturne, G. Major, Op. 37; Etude, A. flat, Op. 25, No. 1; Grande Polonaise, A. flat, Op. 53, F. Chopin; Suite, Prelude, Idylle, Allegro Patetico, Op. 12, W. H. Sherwood; Minuet, A. flat, E. W. Sherwood; Scherzo, F. Minor, Chevalier Anton de Kontski; Etude, Op. 23, No. 2, A. Rubinstein; Spinning Song (from Flying Dutchman, by Liszt), R. Wagner; Polonaise in E, F. Liszt.

A. A. Hadley, Montpelier, Vt.  
Martha, Beyer; Smiles and Tears, Ryder; Polka Brillante, The Spark, Clark; Organ Solo, Evening Prayer, Smart; Delta Kappa Epsilon, Pease, Trio, Ave Maria, Mendelssohn; Piano Duet, Away to the Hills, Wallis; Song of the Sea, G. Major; Polka, Album Leaf, Kirchner; Organ Solo, Offertoire, Op. 5, No. 2, Thayer; Polka Brillante, La Perle, Clark; Nocturne, Op. 55, No. 1, Chopin; Anthem, Arise, Shine, for Thy Light is Come, Elvey; Radiance, Gottschalk.

Conservatory of Music, Eureka, Ill., W. H. Sherwood.

Sonata Appassionata, Op. 57, L. (son) Beethoven; Im-promptu, G. Major; Minor, Op. 90, F. Schubert; Warum? (Why?), Op. 13, No. 3, Schumann; Nocturne, G. Major, Op. 37; Etude, A. flat, Op. 25, No. 1; Grande Polonaise, Op. 53, F. Chopin; Suite, Op. 5, Nos. 1 and 2, Prelude Idylle (new), W. H. Sherwood; Mennet, A. flat (new), E. H. Sherwood; Scherzo, F. Minor (new), Chevalier Antoine de Kontski; Waltz, Op. 34, J. W. Wawrski; "Tener Zuer" (Magic Fire), from the "Nibelungen"; R. Wagner-Braun; Staccato Etude, Op. 23, No. 2, A. Rubinstein; Polonaise in E, F. Liszt.

## The Teachers' Department.

Experience, Suggestions, Trials, Etc.

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

THE desire of making a good impression must not be tampered, but to try to make a false one is beneath the dignity of a man. Appearances may deceive awhile. When the shell is found to be empty, it will be crushed in contempt; and so fares he who would appear to be what he is not. He deserves to be so treated. He is a deceiver—he wants to be taken for what he does not try to be.—J. R. HOFFER.

The following is an extract from a letter from a pupil "studying abroad" to F. Mueller, Jr., of Boston, it may prove interesting to those contemplating the same thing: "Have very good board, a good piano, and study piano-organ, voice, and harmony. My tuition costs me for these four subjects \$175 per year. Board, room, piano, sheet music, tuition, and incidentals will cost me about \$600 per year."

I do not claim every one would or could get through on this amount—these are his words. Organ students can certainly gain nothing by going to Germany, where you may learn to play fugues very well, but not the modern science of registration.

The piano stool is undoubtedly a very common article of furniture, yet few are met with that give complete satisfaction. There have been patents taken out upon stools, and no doubt will be in the future, but not until very recently have these necessary articles been made comfortable. A stool with a spring back put upon the market some time ago cannot be said to have solved the problem. The old stool raised by means of a screw is generally as unsteady as it should be otherwise. On account of the difficulty experienced with stools in general and in particular, the best artists prefer to use a common ordinary solid chair, which is at least firm and roomy enough. Improvements are being steadily made in stools every year, but when shall we have before us one that is perfect and satisfactory.

Teachers, we appeal to you to have more self-respect, to value your labor higher, and to love the profession better. Do not selfishly cut down prices, caring not what is to become of the next generation of teachers. If you love the art you teach, if you regard the profession to which you belong, then keep up its reputation and standing, not only by doing honest work, not only by self-improvement, but by sustaining reasonable prices for your professional labors. If others are proud to call themselves lawyers, doctors, or ministers we would entreat you to be also proud to call yourselves teachers of music, and if lawyers, doctors, and preachers value their labor and set a good price thereon, it is an example worthy of your imitation. If all teachers would show proper professional pride or self-respect, our professional condition would soon improve. But then there is the rub, that so many teachers lack professional pride and self-respect, because in their hearts they feel themselves to be mere parasites, mere shams and pretenders. It is the result of all evil that the innocent must suffer with the guilty. So good music teachers must suffer because of the short-comings of the poor ones, and this condition of things of course must continue just as long as there are poor teachers.—*Musical World*.

A music teacher cannot be too often reminded that if a pupil cannot be brought to perform his task with a patient bearing on the part of the instructor, he will be very certain not to do much by virtue of constant repetition or harassing the testy exclamations.

"A music teacher cannot be too often reminded that if a pupil cannot be brought to perform his task with a patient bearing on the part of the instructor, he will be very certain not to do much by virtue of constant repetition or harassing the testy exclamations."

Do not expect the same uniform excellence in each rendition. The teacher must remember that he is not always in the same mood for work and study, and therefore should make due allowance for a similar variance in his pupils.

Whatever gratification the teacher may feel at the progress which the pupil has made under his instructions, let him never allow himself to speak of it in the presence of his pupil, but simply let him assume that what he has learned has been by the exercise of his own ability, and his desire to profit by the lessons imparted. By the former proceeding we make the pupil dislike us, and that is likely to mar his interest in our instructions; by the latter course, the pupil is assured of our interest in him, and that rouses his ambition to further exertions. For the sake of this pleasure we must not be too strict with the time we devote to him. The few minutes, the quarter of an hour that we stay longer with the pupil than we are bound by our contract to do is often more profitable than the whole lesson which preceded it. And it proves to the scholar that we care more for his progress than for our own profit. We should always do, and appear to do, more than we are obliged to do. The eyes of children are often quicker than those of adults, and they seldom do anything with pleasure unless their eyes are pleasantly occupied.

NOT RIGHT.—Many teachers there are who measure their success by the facility with which their pupils acquire tunes. They train the fingers, but leave the mind untouched. Too often, the sole ambition of the professor is to teach vaults, marches, and variations, and, at the end of each quarter, he able to enumerate the number of pieces the scholar has "taken." So anxious are they in this direction, that to the pupil the most ordinary terms in music have no meaning whatever. The superficiality is something to be deplored. It is not unusual to find a young lady who is able to execute dashing piano selections, and yet is unable to name the key in which they are written. It will surprise many a conscientious teacher if he will investigate a little in this direction—I know that it did me. In a few weeks, rambling the amount of ignorance among tolerable, and even among the more advanced performers on the piano, was astonishing. Not only was there a lack of knowledge about intervals, but even a misty apprehension, and, more often, "no knowledge" of the very simplest musical signs and marks. There were those who dashed through pages of difficult runs and intricate chords in a technically correct manner, who had no more idea of the meaning of the Italian expression marks than they had of Arabic. As for musical history, or musical biography, they were as innocent as doves, and serpents were wiser. I feel that all right-minded teachers will agree with me in denouncing this as all wrong. The teachers who are responsible for this were negligent in explaining these things, as well as the significance of music. They had fitted to imitate that music means anything at all, but confined themselves to such hints as "faster," "slower," "louder," etc. It is part of their duty to translate not only the signs and expressions, but to make the music itself an intelligible story.

### EXAMINATION QUESTIONS.

132. Give, in their proper order, the Italian terms used to denote the various degrees of speed, commencing with the slowest and ending with the fastest.

133. What is an Oratorio? Mention some of the best known works of this class, giving the names of the composers.

134. Give definitions or descriptions of the following: *Musica di Camera, Sonata di Chiesa, Suite de Pieces, Minuetto, Canzona*.

135. Explain the following terms: *legato, andante con moto, ben marcato, Presto tempo, perendosi, più mosso*.

136. Give the names of any six celebrated composers for the harpsichord or piano-forte in the eighteenth century.

137. Give the following particulars of J. S. Bach: the date and place of his birth, the name of one set of his compositions for the organ, the name of any one set of his compositions for the harpsichord or clavicin, the date of his death.

138. What movement in a sonata sometimes takes the place of the minuet? Name the composer who first used it.

139. Name any oratorios in which double choruses occur.

140. What important vocal works did Haydn write besides the *Creation*?

141. When, and on what occasion, was Mendelssohn's *Klijah* first performed?

142. What are the usual movements in a Symphony?

143. Name three of the principal contemporaries of Gluck, and state in what department of composition each was most distinguished.

144. Give the name and date of Beethoven's last important work.

145. Name any contemporary of Handel who wrote Oratorios.

146. Give the approximate date of the invention of the piano-forte.

146. Arrange the names of the following composers in chronological order: Mendelssohn, Handel, Beethoven, Gounod, Mozart.

148. In what kinds of composition was Haydn pre-eminent? Name one or two of his most distinguished pupils.

149. State in what year Mendelssohn died, and what were his most important compositions.

150. Name the composers of the following works: *Easter, Moonlight Sonata, Le Nozze di Figaro, Christmas Oratorio, Seven Last Words, Anacraon*.

151. State briefly what you know of L. van Beethoven.

152. On what instrument is Handel known to have been a performer.

153. What keyed instrument was the precursor of the piano-forte.

154. Name two or three of Mozart's most famous operas.

## A VISIT TO A BOARDING-SCHOOL MISS.

BY J. G. HOLLAND.

MISS GEORGINA ARTHUR ATKINS GREEN was an intimate friend of mine, or, rather, perhaps I should say, her mother's brother boarded my horse, and I bought my meat of her father. It was the determination of Mrs. Green that her daughter should be a finished lady. During the finishing process I saw but little of her. It occupied three years, and was performed at a fashionable boarding-school, between the ages of fifteen and eighteen, regardless of expense. When she was finished off she was brought home in triumph, and exhibited on various occasions to crowds of admiring friends. I went one evening to see her. She was really very pretty, and took up her role with spirit, and acted it admirably. I saw a portfolio lying upon the piano, and knowing that I was expected to seize upon it at once, I did so, against Miss Green's protestation, which she was expected to make, of course. I found in it various pencil drawings, a crayon head of the infant Samuel, and a terrible shipwreck in India ink. The sketches were not without merit. These were all looked over, and praised, of course. Then came the music. This was some years ago, and the most that I remember is that she played *Ouverture Concerto* with the variations, and the *Battle of Prague*, the latter of which the mother explained to me during its progress. The pieces were cleverly executed and then I undertook to talk to the young woman. I gathered from her conversation that Mrs. Martine, the principal of the school where she had been finished, was a lady of "so much style!" that Miss Kittleton, of New York, was the dearest girl in the school, and that she (Georgina) and the said Kittleton were such friends that they always dressed alike, and that Miss Kittleton's brother Fred was a magnificent fellow. The last was said with a blush, from the embarrassments of which she escaped gracefully by stating that the old Kittleton was a banker, and rolled in money.

It was easy to see that the parents of this dear girl admired her profoundly. I pitied her and them, and determined, as a matter of duty, that I would show her just how much her accomplishments were worth. I accordingly asked of my wife the key to invite the whole family to tea, in a quiet way. They all came on the appointed evening, and, after tea was over, I expressed my delight that there was one young lady in our neighborhood who could do something to elevate the tone of our society. I then drew out, in a careless way, a letter I had just received from a Frenchman, and asked of Miss Georgina a favor to read it to me. She took the letter, blushed, went half through the first line correctly, then broke down on a simple word, and, confessed that she



could not read it. It was a little cruel; but I wished to do her good, and proceeded with my experiment. I took up a piece of music, and asked her if she had seen it. She had not. I told her there was a pleasure in store for both of us. I had heard the song once, and I would try to sing it if she would play the accompaniment. She declared she could not do it without practice, but I told her she was too modest by half. So I dragged her, protesting, to the piano. She knew she should break down. I knew she would, and she did. Well, I would not let her rise, for as Mr. and Mrs. Green was fond of the old-fashioned church music, and had been singers in their day and in their way, I selected an old tune, and called them to the piano to assist. Mrs. Green gave us the key, and we started off in fine style. It was a race to see which would come out ahead. Georgiana won, by skipping most of the notes. She rose from the piano with her cheeks as red as a beet.

"By the way," said I, "Georgiana, your teacher of drawing must have been an excellent one." I did not tell her that I had seen evidence of this in her own art, but I touched the right spring, and the lady gave me the teacher's credentials, and told me what she had said of her. "Well," said I, "I am glad that there is one young woman who has learned drawing properly. Now you have nothing to do but to practice your delightful art, and you must do something for the benefit of your friends." I presented a sketch of my house to a particular friend, at a distance, and you shall come to-morrow and make one. I remember that beautiful cottage among your sketches, and I should prize a sketch of my own, even half as well done, very highly." The poor girl was blushing again, and from the troubled countenance of her parents, I saw that they had begun indistinctly to comprehend the shallowness—the absolute worthlessness—of the accomplishments that had cost them so much. Georgiana acknowledged that she had never sketched from nature—that her teacher had never required it of her, and that she had no confidence that she could sketch so simple an object as my house. The Greens took an early leave, and I regret to say a cool one. They were mortified, and there was not good sense enough in the girl to make an improvement of the hints I had given her.

The Green family resided upon a street that I always took on my way to the post-office and there was rarely a pleasant evening that did not show their parlor alight, and company in it. I heard the same old variations of *O Dolce Concerto* evening after evening. The Battle of Prague was fought over and over again. The portfolio of drawings (such of them as had not been expensively framed) was exhibited, I doubt not, to admiring friends until they were soiled by thumbing. At last, Georgiana was engaged, and then she was married—married to a very good fellow, too. He loved music, loved painting, and loved his wife. Two years passed away; and I determined to ascertain how the pair got along. She was the mother of a fine boy whom I knew she would be glad to have me see. I called, was treated cordially, and saw the identical old portfolio, on the identical old piano. I asked the favor of a tune. The husband with a sigh informed me that Georgiana had dropped her music. I looked about the walls, and saw the crayon Samuel, and the awful shipwreck in India ink. Alas! the echoes of the Battle of Prague that came over the field of memory, and these fading mementoes around me, were all the remains of the accomplishments of the late Miss Georgiana Aurelia Atkins Green.

## NEWS OF THE MONTH.

Herr Elias, a piano manufacturer of Stuttgart, Germany, is the inventor of a new instrument, which is played the same as a piano, but gives forth a sound like a harp, or more like the zither.

The Conservatory of Music in Mexico has over two thousand pupils, and a high degree of musical talent, with all necessary means for its cultivation exists in that country. Nearly every house has a piano, music is taught in the schools and the military bands are unsurpassed.

Dr. F. Ziegfeld, of this city, has accepted the invitation to act as chairman of the American committee for the erection of a monument for Carl Maria von Weber, at his birthplace, Eutin, in the northern part of Germany.

The "apparatus for turning over music" craze has reached Sweden, and a Mr. H. B. Lindborg has added another to the multitude of devices for this purpose.

Frank Chickering and Emma Thursby have each subscribed \$100 to the fund for erecting a monument to Brignoli. Patti, who wept profusely when she heard of tenor's death, subscribed \$25. If Brignoli had saved the money paid him for services during his lifetime he would have no need of charity after death.

The late Joachim Raff has left behind him four grand Shakespearean overtures, "Romeo and Juliet," "Othello," "Macbeth" and "The Tempest," all of which the composer's widow has given to the dual orchestra of Meiningen.

Miss Amy Fay will shortly give a piano recital and conversation at Omaha.

Hans von Bülow intends, it is said, accepting an invitation to play next April at the Colonne Concerts, Paris.

Louis Maas, Leopold Damrosch, and F. L. Ritter, are selected prize judges for the \$1000 composition for soli, chorus, and orchestra offered by the North American Singersbund of Milwaukee, to be performed at the festival in 1886.

## CLIMAXES.

"MAESTRO," asked a nonentity of Rossini, "do you remember that famous dinner given to you at Milan when they served a gigantic macaroni pie? Well, I was seated next to you." "Indeed," replied Rossini; "I remember the macaroni perfectly, but I don't remember you."

Professor—"Can we conceive of anything as being out of time and still occupying space?" Student—"Yes, sir; a poor singer in a chorus."

Governors: "Now, really, you must pay attention. There is the treble clef—that's your right hand. Now what is the other hand?" Little girl: "The wrong."

"I'm on the sea; I'm on the sea," roared a bad singer. "You're not," cried a musical punster in the company; "you would be on the C if you sang in tune; but you are on the B flat, confound you."—*Ex.*

The Boston symphony concert programmes greatly resemble the office of a newspaper, with several unsold editions. There are a good many Bach numbers.

A St. Louis girl at a summer resort musicale had by her very loud and demonstrative style of performance at the piano scored a success over her less showy acquaintance from Cincinnati, and the Cincinnati girls didn't like it, but one of them managed to say to her:

"Your fortissimo passages are quite remarkable, Miss Mand."

"Thanks," she said, with an air of triumph, "and I play entirely by ear."

"Indeed?"

"Oh, yes."

"Ah! Then the volume of the tone is easily accounted for."

Prince George, who played very badly, once asked his teacher, Handel, how he liked his playing on the violoncello. "Why" said the frustrated musician, "your highness plays like a prince."

"Gentlemen," said a medical professor of a neighboring college to his students assembled in the hospital, "I have often pointed out to you the remarkable tendency to consumption of those who play on wind instruments. In the case now before us we have a well-marked development of lung disease, and I was not surprised on questioning the patient to learn that he was a member of a brass band. Now, sir," continued the professor, addressing the consumptive, "will you please tell the gentlemen on what instrument you play?" "I play der bass drum," replied the sick man.

In the concert room: She—"Isn't it lovely? I never did hear such delicious music. So tender, so plaintive, so refined, so soul-possessing!" He—"I am delighted to know you are such a music-lover; but this is nothing to what you will hear when they have got through tuning their instruments." She wishes she had not begun her ecstasies quite so soon; but, poor thing! how was she to know that this wasn't a fugue, or a sonata, or gavotte, or something or other?

It was a promising *prima donna*, and the critics said of her that she had a fine upper "register" and a good "range," but lacked "fire." What wonder, if, after that, she went and married a coal-dealer!

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