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The Etude Magazine: 1883-1957

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2-1-1885

Volume 03, Number 02 (February 1885)

Theodore Presser

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Recommended Citation

Presser, Theodore (ed.). The Etude. Vol. 03, No. 02. Philadelphia: Theodore Presser Company, February 1885. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/280>

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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.]

FEBRUARY, 1885.

[No. 2.

THEODORE PRESSER,

EDITOR AND PROPRIETOR,

PHILADELPHIA, PA.

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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.

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VOL. III.

PHILADELPHIA, PA., FEBRUARY, 1885.

NO. 2.

THE ETUDE.

PHILADELPHIA, PA., FEB. 1885.

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PRIZE COMPETITION.

FOR PIANO-FORTE INSTRUCTOR.

The publisher of THE ETUDE will award a prize of ONE HUNDRED DOLLARS for a *Primary Text-Book for the Piano-Forte*.

All competitors must send their fictitious name and address to this office by July 1st, 1885. No manuscript will be recognized unless this registration has been made. A sealed envelope should accompany the manuscript bearing the same fictitious name and address, on the outside, as registered, with the real name and address of the author on the inside. Should correspondence be necessary before the decision is made, it will be conducted under the fictitious name.

The time for closing competition and the names of the judges will be announced in the July (1885) issue of THE ETUDE. The work will be published free of expense to the author immediately after a decision shall have been reached by the judges. A *Royalty of ten cents per copy will be paid to the author* after the first edition has been exhausted. The competition, on account of copyright, will only be open to American citizens. The judges will reserve the right to reject all manuscripts. Manuscript should be written with foreign mode of fingering.

AMERICAN COLLEGE OF MUSICIANS.

THE Examining Board of the American College of Musicians is working steadily towards consummation the plans for the July meeting. The list of reference books, etc., is expected to be ready by our next issue. In the meantime those contemplating trying for a degree will find the questions now current in THE ETUDE *apropos*.

Our literary, medical, and technical institutions have almost a perfect standard to which they uniformly submit. A student in going from one institution to another knows precisely where he will stand and what is expected of him, etc. In our musical institutions all is vague and mixed as to any uniform standard—no general curriculum of study, no fixed attainment to be reached. One of the good results of the American College of Musicians is to crystallize, for the benefit of conservatories, music schools, etc., a specified course of music studies. We are glad to announce that many of the readers of THE ETUDE have signified their purpose to prepare for the examinations in July. The incentive the "college" will engender in the ambitious student and teacher for thorough study is alone a worthy argument for its existence. The charlatan will ever continue to flourish, notwithstanding an approximate standard is established, but the worthy teacher will have a sharp weapon with which to combat the impostors and mountebanks. The simple existence of such an institution inspires dignity and ambition in the members of the profession. What is now needed is the earnest co-operation of the influential musician and a united and earnest purpose of the Board of Examiners. We most heartily desire to see the American College of Musicians an established institution in our land. The croaker, the "kicker," and the bolter are all putting in their work of destruction, but the determination, zeal, and purpose of the managers will rise superior to the ridicule and derision of all opposition.

MUSIC TEACHERS' BUREAU.

WANTED—A gentleman voice teacher, competent to conduct choruses. Location in the West in a large college. Salary, \$1000 at least. None but thoroughly cultivated musicians, one capable of sustaining himself in the society of cultivated men and women need apply. Address Music Teachers' Bureau of Employment, this office.

BRAHMS AND MOZART.

A BRAHMS quartette for piano and strings and a Mozart quintette for strings and clarinet, heard at one sitting, gives an excellent opportunity for comparisons. The old and the new need not, however, wage war between the deep, thoughtful utterances of Brahms and the lovely melodies and flowing measures of Mozart any comparison would indeed be invidious. This piano quartette of Brahms is not of very recent date, as a glance at the Op. 26 will tell; but it contains some of his richest thoughts. The second movement appears to be the gem of the whole work, with its curious "cello" theme and passionate passages for the other strings and florid arpeggios for piano. That turgidity that unfortunately characterizes some of his later works is here conspicuous by its absence. The third movement is notable for its wonderful development of the chief themes, while the last movement is broad and fiery, and fairly carries one away. Mr. Jarvis, Philadelphia's principal pianist, assisted by the equally well known artists, Messrs. Stoll, Schmitz, and Hennig, gave a beautiful rendition of the work, and we only hope that the interest it aroused will induce Mr. Jarvis to give it a second hearing. The clarinet quintette of Mozart is too well known to write much about. Suffice to say, it received ample interpretation at the hands of the above mentioned artists, with the valuable assistance of that veteran clarinet player Mr. Henry Scheider.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

* THERE is, in the midst of our musical activities, an apathy and almost a neglect of our public school music. The attention given it is by no means commensurate with its importance and possibilities. No one thing can do more for the cause of music than our public schools. It is safe to say that every musician is fully convinced that it is by educating the children in music in our public schools, generation after generation, that makes it possible for us to become a musical nation. No nation to-day has more music taught in its public schools than Germany, and to that can be attributed its wonderful growth in music. Had England made music a compulsory study, it would doubtless have been as great in music as in literature. Music cannot be separated from general education. Not only from the disciplining qualities it possesses, but the refreshing and refining influence on the youthful mind. The crude systems of music of the earlier nations were made an organic part of their system of education. The

Egyptians taught it regularly in their famous schools. The Greek followed them and went a step higher and made it a requirement in the training of the youth.

Plato desired that the knowledge of music should spread widely among the people. Among the Romans the youths were taught to accompany their own voices in singing. In the Monastic schools founded in Europe by Charlemagne and his successors, and in the Universities growing out of them, music was one of the so-called "Seven Arts" in which instruction was given.

On the fostering and cultivation of it depends our future musical growth. No real progress in art, science, sport, or anything where the interest of the minds of the people has to be enlisted, can be made until they become a national institution. The pulse of the whole nation must beat in sympathy with it.

Music in our common schools is a national question, and can very properly be taken up by our national musical organization. Every educator and particularly musicians would welcome the effort. To create and awaken an interest, to convict the judgment and stimulate to action the School Boards and superintendents, is a task needing philanthropic impulses, tact, influence, and a great amount of perseverance. What can the National do in promoting the matter? On this we have the following suggestion to offer:

That some Horace Mann of the present day undertake, with the assistance of a committee, composed of educators and musicians, under the sanction and power of the Music Teachers' National Association and Commission of Education at Washington, the issuing of a pamphlet to be sent to every school director and superintendent in the land. The pamphlet to contain essays by eminent educators and musicians. The report of public schools that have made music a regular study. Statistics of music in foreign public schools. Plans for educating teachers, etc. The pamphlet might well be called a plea for vocal music in our public schools. The authorities at Washington might be induced to print and send out such a pamphlet at the Government's expense. The Commissioner of Education, the Hon John Eaton, interest should be asked and be invited to be present at the July meeting in New York, his presence and influence would greatly assist in promoting the movement here suggested. We would be pleased to hear from parties on the desirability and feasibility of the plan here set forth.

AMERICAN VERSUS FOREIGN FINGERING.

The following was sent us by Louis Meyer with the request to insert, which we most heartily do. We have been waiting for an opportunity to open the discussion of this subject. This appeal of Mr. Meyer's rather precipitates the matter. Let this be an introduction to the discussion in which we request our readers to take part. All we would suggest is to be concise in expressing your opinion and grievances:

The use of two kinds of fingering in the United States is the occasion of considerable useless expense to publisher, and oftentimes extreme vexation to teachers and the public. This could easily be avoided if all teachers would resolve to use only foreign fingering with each new pupil. By pursuing this plan only the one mode of fingering would be used after a short time.

We specify foreign fingering for the universal one, as it gives very superior advantages to the pupil so taught in their selection of the publications of the musical world.

If the teachers would make a concerted movement in this matter the publishers would speedily publish both new and existing editions with foreign fingering, and so at last do away with more than one kind of fingering.

Older and more advanced pupils can easily accustom themselves to the foreign mode of fingering.

At present when two modes of fingering are in use it is often the case that desirable compositions cannot be had with American fingering, and *vice versa*, thus compelling some teachers to use the kind of fingering they do not prefer, or else refrain from teaching these compositions to their pupils.

W. H. Sherwood has been on an extended concert tour West, playing in Northfield, Minn.; Warren, Ohio; Cincinnati; Indianapolis; Terre Haute; Bloomington, Ill.; Champagne, Ill.; Burlington, Iowa; Atlantic; Indianola; Des Moines; Mt. Vernon; Cedar Rapids; Fayette, Iowa; and other places. These piano concerts are rapidly growing in popularity, and at the same time the seeds of true art are sown. It has been suggested that Mr. Sherwood, with the assistance of a strong corps of teachers, hold a summer music school in one of our large cities, at which the Technicon should be taught by the inventor himself. We hope the idea can be carried out. It is a timely suggestion. One of the mistakes the managers of summer schools have made, is that of holding their schools in some isolated country town. Cities are no warmer, no more expensive, besides having many attractions outside of music. There are the church choirs, the orchestral music of the summer gardens, operatic performances, etc., together with the musical atmosphere of the city itself. From the letters we receive from teachers asking "where shall I go to study during the summer," something of the kind is surely demanded. On this question of summer schools we will have something to say in a future article.

Dr. Louis Maas has been on a concert tour South. His playing made a deep and lasting impression wherever he appeared. He has not filled all engagements on this trip. Two engagements in colleges in Georgia remain to be filled on the next trip, which will be undertaken some time in March. If other colleges desire his services we shall be glad to book them. (See advertisement elsewhere.)

Owing to the pressure of the Technicon and mute piano material our regular departments are not as large as usual. The importance of the subject warrants us in making this sacrifice.

We have received from the secretary, A. A. Stanley, a number of pamphlets of the proceedings of the last meeting of Music Teachers' National Association. Send three cents in stamp and receive one.

William Mason has expressed briefly his views on mechanical appliances in connection with piano playing in a letter, of which the following is an extract. When a full exposition of the Technicon is made we will publish the opinions of the prominent musicians on this subject. The following extract will prove interesting as a conservative view from one honored by the whole profession, whose words are received *ex cathedra* among piano players:

I see that in the current number of THE ETUDE the old question as to the merits of mechanical contrivances for muscular development has been revived. This matter comes up periodically every few years, and there is something to be said in favor of as well as against. Mr. Brotherhood has in a lengthy communication given me some ideas of his Technicon. I replied to him that "if given in very small doses" and judiciously administered, I should not object to merely mechanical gymnastics, but my own experience favors the maxim, *never to practice without listening, and never to play pieces or even mere finger exercises without carefully observing both heart and feeling (or expression) as well as head and reason, or, in other words, never to divorce the intellectual from the emotional element.* The two

are man and wife, belong together and should not be put asunder. The old-fashioned doctrine, "First get the notes right and then put in the expression" should be nearly reversed and read thus: "First learn to play with expression and then attend to the technique." This last, however, is not quite practicable. The truth is that both things should be simultaneously considered and attended to from the outset and beginning, and thus go on hand in hand in their development.

I do not wish to place myself in an absolutely antagonistic position to all mechanical contrivances for muscular development, but merely to say a word of warning as regards their over use or abuse.

W. M.

We give in this issue the second and last installment of James H. Howe's course in Technicon. From what we have printed a good idea of the whole work can be formed. The forms of scales, chords, arpeggios, etc., here given are carried through all the major and minor scales with every note and finger-mark written out. Every teacher is aware of the difficulty of getting the average pupil to practice things that are not before him in black and white. This Technicon can be used with advantage in almost any grade of advancement, and be given in connection with any set of études. They are more daily exercises than études, that are once studied and then laid aside for something else. Wherever they have been introduced the greatest satisfaction has been the result. We give a few extracts from those who have given them a thorough test.

From Massachusetts.—"It is a nice thing and I wish it success. It is a step in advance of Plaidy because more comprehensive. I shall make use of it, and substitute it for Plaidy."

From a Seminary in New Hampshire.—"We have adopted it in our piano-forte course."

From Indiana.—"My pupils are anxious to get ahead in order that they may be able to take the technicon."

From Indiana.—"I have given it a thorough overhauling and am convinced of its merit and power for technical development."

From Massachusetts.—"It is the best work of its kind I have ever seen."

From Massachusetts.—"I find it to be what it professes, a compilation of the best exercises of our best technical composers."

If you do not send to us directly, ask your dealer to do so. We make a liberal deduction to teachers, conservatories, and colleges.

TRIUMPH OF THE TECHNICON.

SCIENCE AND ART UNITE—THE UNQUALIFIED ENDORSEMENT OF ALL WHO HAVE EXAMINED IT—A NEW EPOCH IN PIANO METHODS.

DURING the past two weeks the inventor of the Technicon, Mr. J. Brotherhood, has visited Boston, New York, and Philadelphia, at each of which cities he has exhibited his very interesting apparatus, as to which so much curiosity has been excited amongst piano-forte players throughout the United States. At Boston, Mr. Brotherhood lectured upon the subject both in public and by invitation at the houses of professors to audiences in which Boston's best professional talent was represented. After propounding the theories upon which the Technicon is founded the apparatus was exhibited and explained by the inventor. The lively interest awakened among Boston's pianists in regard to the Technicon is very significant of the merits of this new invention.

Mr. Brotherhood also lectured and exhibited the Technicon at the New England Conservatory by invitation of Dr. Tourjee, and we learn

that the result of the same has been the adoption by the conservatory of the Technicon for the use of its students.

At New York the Technicon has been also received with much favor, Mr. Brotherhood having given two lectures to appreciative audiences at Chickering Hall, and we learn that the merits of the Technicon have been recognized by some of New York's greatest artists.

At Philadelphia, Mr. Brotherhood by invitation from the Utopian Club, lectured and exhibited the Technicon at the club rooms to an audience in which Philadelphia's most eminent pianists were to be found. After lecturing for about an hour upon his important theories Mr. Brotherhood explained the working of his invention. Mr. Zeckwor, the Director of the Philadelphia Musical Academy, then informed the audience that he had personally tried the effects of the Technicon that afternoon, and was surprised to find beneficial results to his hands after the first time of using the Technicon. Mr. Zeckwor intends adopting the Technicon for his own use and that of his students. The comprehensiveness of Mr. Brotherhood's invention was the subject of general remark among those present, and that there is a great future for the Technicon is warranted, not only on account of the important theories upon which it is based, but also in that it gives such quick results to those who use it.

At the termination of his lecture Mr. Brotherhood read some letters showing the great interest shown in his theories and invention by the most eminent pianists in the United States, including B. J. Lang, Carlyle Petersifer, William H. Sherwood, Frederic Archer, E. M. Bowman, Cecilia Gaul, and others.

It is Mr. Brotherhood's intention of visiting Western cities at no distant date, where no doubt the curiosity already excited in regard to the advent of the Technicon will insure him as appreciative audiences as he has met with during his visits to Boston, New York, and Philadelphia. We insert here the words of that able organist and critic, Mr. Frederic Archer, of New York, who says that the Technicon is certainly calculated to mark "an epoch in the pianistic art."

The following is a letter written at our request by Mr. Dewey, of Boston, who has been using the "Technicon" longer than any other professional musician, which is proof conclusive that the Brotherhood "Technicon" has nothing ephemeral or of the "crash" about it, but an invention that is bound to gain a permanent foothold in the piano world by its intrinsic merit. It is gratifying to be able to state that the theories set forth in the pamphlets by Mr. Brotherhood are substantiated by his invention:

Editor of *The Etude*.

DEAR SIR,—In reply to your inquiry regarding my experience with the "Technicon"—presuming a statement of what it has done, rather than an opinion of what it is going to do in the indefinite sometime, would be most to the point,—I will say that I have practiced something more than one hour daily for the past three weeks, the accumulated effect being a very much stronger grip in the hand as a whole, and added firmness, flexibility, and freedom in the several joints. But the most surprising and date benefit it gives to the hand by dissipating friction of gratifying effect from "Technicon" practice is the immediate, so that the fifteen or twenty minutes' practice upon it for the first time leaves in the hand a freedom of feeling different and much more satisfactory for piano playing than can be gained by piano practice. And all with whose experience I am conversant have expressed their surprise and delight at the effect they felt from a single "Technicon" course.

One gentleman who had not practiced the piano for more than a month, said that the effect upon his hand was as if he had been in continual practice.

I gladly give it my heartiest endorsement, not because it deals with any heretofore unknown principles, but because it acts directly in developing those portions of the hand, which before could only be acted upon indirectly.

Very respectfully yours,

Boston, Mass. F. DEWEY.

The success and interest which the invention is making far exceeds our expectations. We have never for a moment doubted the validity of Mr. Brotherhood's invention, and an examination of the apparatus has only confirmed our previous opinion.

What is now necessary and important, to engrafting the Technicon to our piano method, is for teachers in general to procure and adopt the instrument. Without this, the Technicon will drop out of sight and be forgotten, not unlike many worthy art works that are now mouldering away on the shelves of our music publishers. While the interest of the public mind is awakened is the proper time to make a new departure in piano teaching. We hope that the trumpet blast that is sounded forth upon the piano world will blow down the walls that protect the old, cumbersome, and defective school of piano playing, and, with the power of an Amphion, raise up the walls of a new, perfect, and enlarged school and method of piano-forte teaching and playing. We believe the time is ripe to throw off many of the old ways of obtaining technic. It is only by individual investigation that this invention and all other mechanical appliances can become established. We will have the Technicon at our office on exhibition for the inspection an investigation of any one. By the time this issue reaches our readers the instrument will be ready for the general market. The main office will be in New York, in the mean time Mr. Brotherhood prefers that we attend to all business that might accrue from *THE ETUDE*. It is our intention to keep a supply of the Technicon on hand for the benefit of our readers who may wish to purchase. The price of the instrument is thirty-five dollars. A descriptive catalogue will soon be issued. A pamphlet which contains full direction how to use the apparatus, etc., is shipped with every instrument. Let those who are interested write for full particulars to this office.

DEPPEE'S PIANO METHOD ARRAIGNED.

THE DEPPEE; OR, DISH-RAG THEORY OF PLAYING THE PIANO.

WHILE the above heading has rather a humorous ring to it, we write it advisedly, and believe we can prove the relationship existing between the movements caused by the application of Deppe's system and the limps of the dish-rag referred to.

We have had an opportunity of hearing several of the Deppees perform on the piano, and, what is more, have had the extreme felicity of teaching some of his apostles' lambs, and as one of his admirers is continually dinging in the ears of an ignorant public (as regards a knowledge of this system) the great advantages of this gentleman's theories as applied to piano playing, and as we cannot look on quietly and see those entirely unacquainted with the system eagerly groping after some knowledge of such a delusion and a snare, we think ourselves justified in examining into it a little through the columns of *THE ETUDE*. Deppee, is purely and simply, a theorist, an obscure violin player, who has taken one of the points of piano playing and constructed a school on it; such as it is. The idea of turning the wrist outward in scale passages running toward the extremes of the key-board is not new with him, but the idea of a continually loose wrist through all kinds of playing, from a finger exercise to the most brilliant octave passage could have emanated only from the brain of a theorist or some player with long hair, a sort of let-me-dream-my-life-away-love pianist.

A flexible wrist is one of the most desirable acquisitions of a pianist, but this is not a loose wrist by a long odds.

A flexible wrist is one freed from any feeling of rigidity, a relaxed state of cords and muscles to a certain extent.

A loose wrist movement causes the whole lower arm to be in a state of activity,—a bobbing up and down of the hand, wrist, and arm,—that is applicable to slow tempos and long notes, such as occur in Nocturnes, Balades, and in almost all melodies, to a greater or less extent, and which, in these cases, if the hands are handled gracefully, becomes the most fascinating movement in piano playing. The flexible wrist one should always have where electrical effects are not desired. You cannot make a spark of fire by simply rubbing together two pieces of steel, no more can you produce brilliancy in piano playing with a soft, caressing touch, with a graceful, gentle movement of the hand.

This loose wrist movement ought to be designated the *Portamento*, as it bears the same relation to other and more brilliant movements that the tone we are supposed to produce for a portamento note does to the staccato. The application of the loose wrist to slow legato octaves and all kinds of chords, except those written in a fast tempo, where pure wrist action becomes a necessity, as in the finale of Beethoven's Sonata, Op. 2, No. 3, will be found to enhance the quality of tone produced. It is dangerous, however, for one to attempt the performance of chords with a loose wrist, unless the fingers be well under control, as it is difficult to keep the tone equalized throughout all the fingers. This man Deppe wishes to produce brilliancy as well as fullness of tone with the loose wrist, and this is wherein he errs. We cannot produce such opposite effects by the same means. He has one side of the question only.

To bring up Sherwood as an exponent of this theory is too ridiculous for anything! We had the pleasure of listening to him recently at an informal gathering in his rooms, and took particular notice of the stiff wrist movements he made. All brilliant passages in octaves and chords, especially the latter, he plays with a perfectly rigid wrist, but as soon as passages requiring a singing quality of tone appear they are produced with a finger pressure and a loose wrist. No man lives who can play a brilliant passage of octaves forte without a tightening of the cords in the wrist.

The exertion necessary for a quick repetition of the rising and falling of the hand causes this, and it cannot be helped. We say a man plays from the wrist when he but partially does so under these circumstances.

The author of "Music Study Abroad" (which, by the way, is an immensely interesting book, except that part referring to Deppe) raves over this Deppee, but will the reader kindly follow her as she goes from one teacher to another and notice how a steady crescendo of praise is lavished upon each in his turn! Now if she had gone to Rubinstein, who probably never heard of Deppee, an obscure violin player, what would she not have said in his praises! This enthusiast says to her pupils, "Let your wrists hang loose and limp like a dish-rag." What would Rubinstein or Bülow say to this, think you? *Dish-rag?* This is simply an exaggerated portamento touch, if taught as we suggested above. We fully believe a pianist could practice all day without disturbing a sick neighbor with this method. They say a cold, wet cloth on the neck gives rest and sleep. Rubinstein ought to be reminded of this when he has a second piano placed on the stage to take the place of the first in case of accident. Rubinstein, however, has never studied the Deppee.

Boston, Jan. 25, 1885.

I THINK *THE ETUDE* a very useful and interesting paper. It aims to be fair and true in its treatment and investigation of the merits of the various methods of piano-forte teaching and practice, and it contains an interchange of opinion based on the experience of intelligent teachers living in various parts of the country, which should certainly contribute largely to the improvement of all who are earnestly interested in the subject.

I congratulate you upon your well deserved success and enclose my subscription fee.

Yours sincerely,

WILLIAM MASON.

Orange, N. J., Jan. 18, 1885.

THE OHIO MUSIC TEACHERS' MEETING.

CLEVELAND, OHIO, January 25, 1885.
 DEAR ETUDE.—The annual meeting of the State Music Teachers' Association, which was recently held at Columbus, was a very profitable one in many ways. The mixing together of teachers in the various departments of music seems to be productive of good. The instrumental teacher in listening to the essays in voice culture and singing and participating in their discussions gains much to help him in his work. And so of the voice teacher. Again, the theorist and the rudimentalists, who study teaching as an art, and make inductions from thousands in classes, come with lessons from their experiments and necessities that causes the private teacher (who deals with those alone who come to him to learn) to wonder if "there are any set rules and principles in teaching," or whether "good instruction is not yet in infancy," and "if it is not the duty of all to study to find something still better?" All of which queries the readers of your excellent journal will conclude are the legitimate outcome of these *gatherings of the faithful*, and which augurs that properly-managed meetings of that kind must lead to a higher and better condition of things.

Among the excellent essays were "Piano Music and Piano Playing," by Edward Matton, of Columbus; "Harmony," by J. S. Van Cleave, of Cincinnati; and "Sax Solos," by James R. Murray, of the *Visitor*. Two excellent concerts were given in the hall of the Blind Asylum by members of the Association. Mr. Stewart, of Cleveland, was elected president; Mr. Dana, of Warren, vice-president; Mr. Scarratt, of Columbus, secretary; and an all energetic executive committee that promises to make a still better programme for the next meeting.—OCCASIONALLY.

MR. MOODY AND THE ORGAN.—The *Detroit Times* has the following interesting item of date, Nov. 25, 1884: "Not a little of the success, in a musical sense, of Mr. Moody's monster meetings the past week, is due to the use of the magnificent Clough & Warren Organ. This 'Orchestral,' by reason of its loud and effective voicing and ready response to every demand made upon its resources, renders it peculiarly well adapted for supporting a large body of choral voices. This has been particularly noticeable at the Moody meetings, brought to close on Sunday last with a success, as remarkable for the fullness and excellency of the music rendered, as the soul-stirring nature of the addresses delivered by Mr. Moody and his enthusiastic choirs. From Mr. Moody downwards all have had a cheering word for the valiant services rendered by the Clough & Warren 'Orchestral' at, probably, the largest evangelistic gatherings ever held in the city of Detroit."

THE TECHNICON.

STRATFORD, ONTARIO, CANADA.

December 22, 1884.

Mr. Theodore Presser, Philadelphia, Pa.:

DEAR SIR,—In answer to your inquiry as to the history or *raison d'être* of my invention, the Technicon, I beg to give you herewith some of the salient points in connection with my investigations, from the incipient stages of my studies of the subject up to the perfected Technicon.

I commenced upon the matter in the year 1875, being deeply impressed with the technical difficulties which modern pianism offered to its votaries.

In fact, the pianist labored under disadvantages of a technical character, which none of the other arts inflicted upon their students, in that there was interposed between the sources of inspirational emotion and the execution of such inspirational emotion a physical medium requiring a great amount of training before the piano student could arrive at the threshold of the art to which his aspirations were leading him.

It commended itself most forcibly to my mind that there was a subject which appealed to the scientist rather than the artist for investigation, and, belonging as I do to one of the scientific professions, I determined to probe the problem to solution scientifically, at the same time bringing my artistic knowledge (having been an earnest amateur in musical art from youth up) to bear, as regards

the requirements which constitute perfect technical skill, for the production of the pure, the true, and correct in the art of piano-forte playing.

I had used modern appliances, such as hand rests, dumb key-boards of different degrees of pressure, etc., but felt that none of these appliances could give that control by the brain over the whole of the physical medium, which was requisite for the production of the aesthetic faculties or powers of musical art latent in the mind.

In physiological science, if discoveries in its realms should ever be made so that the dumb could be given the powers of speech, it would probably be accomplished by treatment of the physical details involved, for we know that no amount of talking to a dumb person will give the powers of articulation, though the brain may contain all the elements of thought necessary to supply the channel of speech were this channel not barred by some physical obstruction. And so with the student of the piano-forte, his brain may grasp the aesthetic qualities of musical art in all its purity and refinement; but, alas! the obstructions all removed that prevent their passage into the region of sound through the physical medium to the piano-forte?

My education in the fine arts generally taught me one of the first art axioms, viz., "the value of a work of art is governed by the mental power displayed in its execution." Here then was the great end to which my investigations must lead. The brain must be their Alpha and Omega. The hand must be subjugated to the brain-power. Mental action must be given its correspondence in muscular movement. Here then was something wanting in the chapters of the pianist's elementary training, something towards enabling him to make use of the piano-forte more for the production of art itself, and less for the production of technical achievement.

It became evident to me that the first principles of training the muscular and nervous anatomy between the brain and the hand required specific attention. Its details should receive direct treatment so as to insure vitality and quick response from usually weak parts, and to secure perfect control over usually strong and obtrusive parts. This led me to a study of the anatomy of the human frame as being the only means of going to the physiological foundation of this important matter. I found the subject of great interest, and the more I studied it the more I became convinced that there was a great problem to be solved in the interest of the art of piano-forte playing—a problem which belonged more to the realm of science than of art.

Treating the hand theoretically as a piece of mechanism, I was not surprised to find that experiments upon its muscular system proved that theories correctly founded upon its mechanical working were capable of practical demonstration.

For instance, it is necessary that the flexor or striking muscles of the fingers be developed into strength; but if these muscles are made strong for *forte* passages, how is their strength to be subdued for *piano* passages,—by reliance upon their own inherent relaxation? I say, most emphatically, no; for this would be but the production of tone by insipid weakness. Their strength must be subdued by the controlling influence of their counter-muscles, which muscles must be developed into strength by artificial means so as to render them capable of holding under control the striking muscles; by such means a touch that is pregnant with life can be produced, as it will be governed direct by mental influence, as hereafter shown.

The strengthening of my digital extensor muscles (or counter-muscles to the striking muscles) by careful gradation proved this theory to be correct.

Then came the study of how was muscular action to be brought fully under mental control, so that the control of one system of muscles over another system of muscles should in their turn be brought under the influences of the brain-power, making it possible to graduate the contraction or relaxation of well-developed active muscles in accordance with mental emotion.

Here the nervous system, interposed between the brain and the muscular system, became involved, and the *modus operandi* by which this connecting link is strengthened by the "Technicon" I have given you in the article already sent you.

You will note that one of the principal features of the system I advocate is the treatment of each muscle separately, so that all muscles involved in piano-forte playing can be exercised in accordance with their special requirements so as to enrich and equalize the tone-producing qualities of the fingers.

Throughout the long period over which my labors have extended it has been my endeavor to consummate that which shall be towards the production of the highest artistic results in the art of piano-forte playing, and to reduce the monotony, drudgery, and the nervous debilitation attendant upon the pianist's technical chapters of education.

I ask for the unprejudiced investigation by the musical profession of my theories and their mechanical and practical embodiment as represented by the "Technicon," and if the outcome of my earnest endeavors to aid art are found to have no value towards the production of the pure and true in musical art, then my labors have been in vain, and as an art lover I should wish that they be excluded from art teaching; but I venture to believe that, when thoroughly understood, the value of the "Technicon" will be readily admitted and its merits appreciated.

Yours truly,

J. BROTHERHOOD.

MECHANICAL APPLIANCES AS PROMOTERS OF PIANO-FORTE TECHNIQUE.

BY CARLYLE PETERSHILL.

At the flattering request of *THE ETUDE*, it affords me pleasure to discuss this interesting and important subject.

It is entirely unnecessary in my humble opinion to descant on the necessity of developing and increasing the flexibility, celerity, delicacy, and muscular power of the fingers, hands, wrists, and arms of the student of the piano-forte, as those diffuse and prolix writers of the day are doing. For that is all granted. No body disputes it. But how shall it be done most perfectly and in the shortest time is the question.

A mechanical device to assist in this "consummation devoutly to be wished" is no new thing. Pianists have to this end turned inventors, and we have had since the beginning of this century the *Chiroplast*, the *Dactylon*, the *Digitarium*, dumb pianos, and many other appliances too numerous to mention. One of the most meritorious inventions now before the public is the Technicon, invented by Mr. Brotherhood, of Canada. It is described by the *Transcript*, of Boston, "as nothing more nor less than a complete finger and wrist gymnasium for the use of piano-forte students."

Its inventor claims much more for it than that however. He holds that it individualizes the muscles by exercising one or one set of muscles, and fixing the mind on that one, and thus subjecting it to the control of the mind. By the use of the Technicon he says the weakest part of the hand can be strengthened and all the fingers and other parts of the hand *equalized*. The Technicon has no key-board, and has no resemblance to a piano whatever, and is not intended to teach the fingers to perform certain difficult movements or a combination of movements on the key-board of a piano, but to give the pupil the means of exercising each and every muscle of the arm, wrist, and hand, either separately or in conjunction—principally separately—and teach them to obey the player's will.

This it is proposed to do by the various contrivances of the Technicon, principally ingeniously arranged resistance to the various movements of fingers, wrists, etc. I mention the Technicon particularly, because it is the superior and the *optimum* of all the contrivances heretofore invented for the improvement of technical power, except the dumb piano. Many persons whose opinion is entitled to weight have opposed all mechanical appliances for the perfection of technical power.

They claim that time is wasted in exercising one muscle or one set of muscles on a piece of dumb mechanism when one might be exercising these same sets of muscles on a *bona fide* piano with both hands instead of with one, and be learning music at the same time. They claim also that too much and too exclusive attention to purely mechanical movements is apt to make piano playing *mechanical*. That may be so, but in admitting that I do not by any means admit that it is necessarily so. Under proper guidance exercises that increase and strengthen the flexibility, the celerity, the independence, the delicacy of touch, and the subjection to the mind of the powers that produce all these should not necessarily deprive the soul of its power to feel and to express its feelings; on the contrary, having acquired the perfection of technique the pianist has simply indefinitely multiplied his means of expressing his soulful ideas.

Because a pianist has acquired great muscular power it does not follow that he must always and everywhere use it. This is aptly illustrated in Mr. Brotherhood's words: "The ponderous steam hammer is capable of striking a blow of many tons, and yet it is so completely under the control of the human brain that its ponderous mass can be made to descend with such subdued force that it will crack the top of an egg as delicately as if it were done with the gentle touch of a spoon."

But there is no royal road to piano playing. These appliances will not take the place of practice on the piano key-board entirely. Great piano players have been without them, and they have acquired their great technique by hard and persistent practicing on the real piano. These appliances are to lessen the amount of that practice and to do in a short time, and better, what takes so long and so much work to do in the old way. They are to save the wear and tear on the nervous system of the learner and his neighbors, who are not less tried by the continuous rattle of the piano-forte than the performer.

But the subject cannot be considered entirely apart from the study of music. No one desires to learn even the perfection of finger, wrist, and arm movement, and remain in ignorance of the art of piano-forte playing. It was with this idea uppermost in my mind that the mute piano was invented. After studying all the mechanical contrivances of the past and present it seemed to me that some instrument was needed that should combine the means of exercising and strengthening all the muscles of the arm, wrist, hand, and fingers that the most exacting piano-forte playing could call into use, with the means of studying and practicing actual piano-forte playing.

It is self-evident that piano-forte playing *does* bring into use all the muscles necessary to piano-forte technique. Then the question may arise, is it not at the expense of those muscles, if time and labor be bestowed on muscles not necessary to piano-forte playing. Does not the hand of the gymnast become very strong, but stiff and clumsy? And does not the hand, wrist, and arm, specially developed for piano playing by the identical movements proper to the key-board, better fit it for its work than any other exercise? To afford this practice and to secure this result, the mute piano has a full seven and one-third octave key-board. The keys are so weighted and furnished with springs and so arranged as to offer a greater or less resistance (as desired) to the touch, and thus strengthen the arms, wrists, hands, and fingers as much in one hour as the ordinary piano would in three hours. One can concentrate the whole mind on any one muscle or set of muscles by properly selected studies, and subject their movements to the mind; the advantage being that in a study the mind has something definite before it to accomplish, and at once, through the nerve-power, directs the muscle, which tries again and again to accomplish it until successful. By judicious studies any one defective finger is exercised until all become strong, equalized, independent, and completely subject to the operation of the mind, with this inestimable advantage that the pupil may save time tenfold when desirable by exercising all *ten fingers at once*, and while he is thus increasing his muscular power, etc., he is actually learning music and acquiring technique.

For on the mute piano the most exacting piano compositions can be performed, and without a sound. Thus the pupil or the artist can go with an unwearied ear to the enjoyment of the piano-forte, conscious of having met at the mute piano all the difficulties to be found on the real piano, and all the resistance and exercise to be had in any mechanical contrivance for the perfection of piano-forte technique, besides having saved an amount of wear and tear on a fine piano-forte difficult to estimate. Nearly all the great pianists have had some dumb contrivance to practice upon in order that they might be relieved of the sound of the piano and be enabled to think music, and hear it down in the depths of the soul rather than hear it continually by the material ear. I believe the time will come when the piano-forte will be used only to study expression, and not as now to be maltreated until musical sensibility is deadened and the ear "sick unto death" of the sound.

The advantages of the mute piano may be stated briefly, thus:

1. It insures that accuracy of touch that no merely mechanical device can.
2. It strengthens the muscles necessary for piano playing at least four times as much in the same length of time as practice on the ordinary piano does.
3. The action can be graduated to the strength of the performer, and thereby promotes delicacy of touch.
4. Unlike merely mechanical appliances it develops only the muscles actually needed in piano playing.
5. It is equally as effective in developing a single muscle or set of muscles, or strengthening a weak finger as any merely mechanical instrument.
6. It saves an immense amount of time in affording exercise for all the technical powers at once.
7. All technical work can be done on it better than on the piano-forte.
8. Being mute it prevents the strain on the nervous system that the continuous sound of monotonous technical work on the piano-forte occasions.
9. It prevents the performer who is memorizing a piece from becoming wearied of the sound of it before he accomplishes his object.
10. Being a seven and one-third octave key-board the most exacting programme can be performed on it.
11. It teaches the pupil to think music and not practice it from ear.
12. It saves its own cost in two years in the wear and tear of a fine piano.

SOMETHING ABOUT PIANO-FORTE TECHNIQUES.

FOR THE ETUDE, BY T. L. KREBS.

THE merits of collateral means of acquiring technique have again been revived in *THE ETUDE*. We will present a few observations. There is a class of teachers who advise the pupils to practice technical studies of all kinds and grades on tables, boards, window-sills, in fact on almost anything, only not on the piano. Common sense teaches that we cannot expect satisfactory results from such methods. The key-board of the piano is a surface which yields to the touch and gives way to the pressure of the fingers, where a board or anything of the kind does not yield in any way, thus almost forcing the person practicing to move the knuckles to a position which is absolutely wrong.

We have on each hand three naturally strong fingers (1, 2, 3) and two naturally weak fingers (4, 5). Putting aside all consideration of the position and movement of the arm and wrist, how can we expect to have scholars acquire equality of touch when they practice on anything which does not produce a tone? (Here we refer not alone to tables, etc., but also to the so-called "dumb piano-fortes" or any such devices.) The hand must be developed so that all the fingers produce an even, round one, no finger striking with greater or less force than another. How are children to tell when they strike more

firmly or more softly with one finger than with another? By the tone they produce? Can scholars be expected to produce a good tone on a piano after they have for months been compelled to practice on a board? Surely not. We might with the same propriety expect a violinist to practice shifts and positions on a brownstick, and then play his violin in tune.

Although the "dumb piano-fortes" are infinitely superior to a mere board or table, as they have at least a key-board which yields to the touch, they are indeed a poor excuse for a piano where such an instrument is available, and it would be very unwise for any teacher to recommend their use to scholars who have not at least mastered music to such an extent that they are able to form a correct idea of a composition by merely looking it over without the aid of an instrument. Nobody can think music before they know what music is, and it will take some time before a scholar becomes so familiar with music that the mere looking through a composition will be sufficient to let him have as good an idea of it as hearing it can give. When this point is reached we may derive some benefit from the use of the "dumb piano-forte," but even then there is no plausible reason why we should not derive at least just as much benefit from the use of a real piano.

It is wrong to suppose that in order to acquire a firm, vigorous touch it is only necessary to have a piano with a stiff action, as experience teaches that in most cases such pianos give scholars a stiff, clumsy touch when put to a piano with a normal action, whereas too light actions are very apt to produce a weak, flimsy touch.

We are almost surprised to hear that a man like Mr. Petersilea is the inventor of a "mute piano-forte," and hope that he has not intended it to be used by any others but persons who may want to practice some without being obliged to hear the tone of the piano, after perhaps having listened to piano playing (and mostly poor playing) for a whole day, but if this invention was intended for the piano student we sincerely wish it had never been made. Right here we will say that we would be pleased to hear what Carlyle Petersilea himself has to say on the subject.*

The idea of a virtuoso practicing while traveling is very good, but in almost every case impracticable, as in order to be able to give proper attention to what he is doing, or rather to what he would like to do, it is necessary to be in a place where he is not disturbed by the noise of a rumbling train or annoyed by staring fellow-travelers. Just imagine a person with one of Mr. Petersilea's mute piano-fortes on the lap practicing a nocturne of Chopin with rumbling-railroad-train-and-chattering-fellow-travelers' accompaniment! What a source of benefit and enjoyment that must be to the player and amusement to those looking on.

We will close by calling attention to Schumann's words: "You cannot learn to speak from the dumb," to which we modestly add: "Neither can you learn to play the piano by practicing on anything but a piano."

THE SHORT-COMINGS OF PUPILS.

WRITTEN FOR THE ETUDE.

WE might perhaps, and very properly, have substituted as our subject for this talk, *The Short Comings of Teachers* instead of turning the attention of the reader entirely toward the poor much-imposed-upon pupil; but the teacher will be reserved, perhaps, as a subject for some future writing. Pupils, as we all know, differ materially. We will compare them to vases of pottery; some are of a very delicate ware to mould into any required shape, some are very plastic, yielding rapidly to the touch of the potter's hand, some on the contrary are of a very brittle texture and must be kept in an unusually even degree of temperature, otherwise they snap and crackle, flying into bits upon the least touch of the moulder. Others again are composed of a very curious clay, which

* See article just before this.—Ed.

endures all manners of knocks and falls; but it seems that to do what the artisan will, he cannot fashion them into anything; they have been in the same oven with the others, and have been watched and tended even as carefully; but they will not retain their shape as they leave his hands, they are all out of proportion, they abound in defects and flaws, their surface is so rough that no amount of work from the decorator's finish will succeed in restoring them to the smoothness and symmetry of the other ware.

Imagine this comparison, reader, and you have before you the representative classes of pupils with which teachers have to deal, not one day in seven, but all through their career as instructors. The beautiful vases of Sevres, Limoges, and Dresden manufacture have required certainly no incompetent hand or imperfect art to produce them, they have necessarily undergone many slow and tedious processes before appearing to the eye as we behold them, so is it with-art, and especially so with music; it is a *gradual growth*, and it is not attainable in a short time, they must begin with the mud and water or clay period and go patiently through the many moulding processes, the several baking and burnishing kilns, ere we attain to that degree of perfection toward which every ardent student should strive.

Compare the difference in pupils to the difference in hands; there are no two hands exactly alike in all God's creation; the fingering marked by one hand will not adapt itself to all cases, it must sometimes be changed to suit the individual; the formation of the hand in one instance is such that it is enabled to grasp easily the most extended chords, and it wanders peacefully, as a Venetian gondola, through the most intricate expansions, taking runs in double thirds or sixths or in octaves with a degree of rapidity and smoothness, which reminds one of rockets or meteors in their brilliant flight. This is the *piano hand*; it is at home in all kinds of piano technique, it can accomplish the most difficult tasks with apparent ease; but that which can be done with or by this hand can never be accomplished in the same way by other hands; they may study untiringly the same fingering until Doomsday, it will avail them nothing, but let us change the fingering to suit these other hands (not always possible perhaps), and they are enabled to approximate somewhat the effect produced by the *piano hand*, although with the aid of different means employed.

Without enumerating the many *short-comings* of pupils it will be perhaps sufficient to apply these two illustrations where they belong, remembering that *different* pupils need *different* treatment; that which accomplishes *everything* for one, may be only a *detriment* to another; *reproof* in one case is *approved* in another; *discouragement* for one pupil becomes *encouragement* for another.

The teacher can advise, correct in a measure, and guide; but the pupil if he would see his short-comings and have them corrected, must be observing, hard working, and patient, keeping always before him some *high ideal*; then if at last he shall have failed in attaining the grand heights to which he had presumed, he will have accomplished, at all events, *much*; he will have arisen above the slough of mediocrity, and if he cannot reach up to the silver lined clouds which float above him, he can stand on some fair height and there breathe of the inspiring atmosphere in which they dwell.

JOHN W. METCALFE.

THE MORAL STANDING OF THE MUSICAL PROFESSION.

FOR THE ETUDE, BY F. O. JONES.

THOUGHTS for this article have often presented themselves to my mind during the past year, but it is more immediately called forth by reading the dispatch concerning Adeline Patti's divorce affair, which appeared in the daily press about three months ago. After years of separation from her husband, the Marquis de Caux, whom she married in 1868, during which time she has

to say the least, pursued a very reprehensible mode of living. It seems that she applied for a divorce in the Paris courts; the Marquis, in self-defense, commenced a counter action. The court refused to consider Mme. Patti's petition, but granted him an absolute divorce. Through this decision he also becomes entitled to all her property in Paris, amounting to some \$40,000. For once at least the Parisian court has not proved insensible to the sanctity of marital relations.

The ravings about Patti's voice and beauty, which have found their way into nearly all of our city papers, have always seemed to me not only devoid of all sense, but difficult to account for. Were she an ordinary society woman, she would long ago have been ostracised in most communities, but by virtue of her talents she passes uncondemned. I confess that the greatest talents lose their charm for me when not wedded to uprightness of character. The old aphorism that "only the good are truly great" is as true now as ever, and exactly applies in the present case.

It has been my lot, as biographer of nearly two thousand musicians, to become better acquainted with their lives than is done by the casual reader, or even by the ordinary student. A mere reading of the text, no matter how carefully done, will not suffice, even in the best of biographies. The biographer must "read between the lines," if he would gain the necessary thorough knowledge of the character, talents, and works of his subject.

In my extended study I have been forcibly impressed by several things. One of these is the number of musicians, both foreign and American, who were either intended for the ministry, studied therefor, or even entered upon the office. In this fact, however, I find no argument against their moral character; and in a large majority of the cases the ministry has been the desire of the parents, who have not had a proper conception of the matter, rather than the choice of the subject. I am not prepared to assert that music has proved more seductive than literature, though perhaps of those who have risen to eminence in both professions music contains the larger number.

An evil which has quenched the flame of many a musical genius ere it reached maturity is intemperance. Almost a score of instances come to my mind as I stop my pen to think a moment. A stirring temperance appeal might be constructed from the incidents and lessons furnished by the lives of these unfortunate persons, but the task were an unpleasant one. A moderate indulgence in drink is, I am sorry to say, deemed indispensable by many singers and even instrumentalists. And yet, the number of those who have died confirmed inebriates is comparatively small. Intemperance is less prevalent in the musical profession, taken as an entirety, than in many other professions, though it is, sufficiently, so for painful contemplation. It carries with itself there, however, as everywhere else, its attendant evils.

It may seem strange to some persons that the votaries of an art, which ought everywhere to inspire and strengthen the highest and holiest aspirations, should be subject to such vices, but the explanation is simple. The fault lies in the forced and unnatural life led by public performers and the consequent severe, though perhaps unequal, strain, both mentally and morally.

Musicians are, almost without an exception, generous even to a fault. No needy member of the profession or worthy charitable object has often appealed to them in vain. With characteristic free-heartedness they are ready to help the struggling aspirant. More than one great artist owes his rise or fame to the timely aid afforded by some discerning friend in position to render it. Many times they are too generous for their own good in financial matters. Money is often easily earned, but very poor means of spending. As a rule, musicians are very poor financiers. Hundreds have died in poverty, even after earning an amount which, properly taken care of, would have made them independently rich; and too often is the case that they are allowed to sink into obscurity—sometimes so dense that the biographer's pen utterly fails to penetrate it.

Probably the many newspaper stories of the favors showered upon some pleading street beggar by some of

the great singers are largely apocryphal. And yet, whether authentic or not, they are illustrative of a phase of character not altogether pleasing to the conservative class of persons. Such fawish displays of feeling often index a nature unevenly balanced. At one moment it almost smothers the object of its affection, and in the next moment the affection is, perhaps, replaced by a corresponding degree of envy or hatred,—all, it may be, through some very trivial cause. The need of the musical, as of every other calling, is monitors in the shape of persons of strong, noble, elevated characters.

Thus far I have not touched upon the largest class in the musical profession; I mean the scores of thousands of music-teachers whose reputations are only local. An extended acquaintance with them is impossible; but among them I have many friends and acquaintances who would be a credit to society anywhere, and who are conscientiously and patiently working for the advancement of their chosen art. Though my circle of acquaintances (beyond which, of course, I cannot authoritatively speak) is comparatively small, it may be a fair representation of the whole class in America. It is, I think, the conscientious teacher and the diligent composer who are the leading exponents of music, and whose lives mark the true course of the art, and furnish examples for our inspirations.

Perhaps some of my musical friends may think that this article contains strictures that are severe, but I have not intentionally overstepped the boundary beyond which my extensive study and observation forbid my treading. There are departments in the musical profession which every candid and conversant person will agree with me in saying might be improved. I have not, however, written this article as being in any measure a justification of other professions, for my experience warrens me in saying that the musical profession will compare very favorably with them, and that not alone morally.

ON JUMPING.

FOR THE ETUDE.

In several articles of THE ETUDE I took occasion to impress on pupils the importance of learning to play without looking at the key-board. I also mentioned that the blind can play as well as the seeing. Although I am convinced that under the guidance of a strict teacher the very beginner can learn to play "without looking," I nevertheless allow some of my pupils at times to look at the keys when playing for the first and second times through, but this permission I grant only to those whose musical ear, if they possess any, is yet in an undeveloped condition. "But how," pupils ask me frequently, "is it possible to play an accompaniment in the left hand where I have constantly to jump up and down?" To these I give the following advice, which, when followed, produced *always* the desired result.

Take care not to change the angle formed by the hand and arm by turning the hand from the wrist to either side. As soon as the lowest key has been struck remove the hand with a *rapid* motion to the place where you guess that the high note is situated; stretch out the long fingers so that you can touch or feel the black keys. By this you will ascertain at once the true position of the (un)looked-for key; then, and not before, the proper time has come,—strike it, and *move as rapidly again* to the left to find the low key in the same manner. It is very immaterial what the right hand has to play at the same time, provided the downward and upward motion of the left hand is so rapid as to be over the place of the next key not in time but *before* time. That graceful lifting up of the hand, gracefully without at the same time moving to the next place is only a waste of time, followed by a very doubtful result. "Time is money." Fly over the keys like a duck fleeing from the hunter, not like a lark rising into the sky to warble.

E. V. H.

A minor. Relative minor of C major. (Harmonic Form.)

In tenths.

In sixths.

Melodic Form.

Mixed Form.

These, and the melodic and mixed minor scales which follow later on, should also be executed in tenths, sixths, &c.

1st Form.

2nd Form.

3rd Form.

II

III

8

8

*Use the fourth finger on black keys, where the pupils hand will admit, without straining, or stiffening. (Execute the Melodic and Harmonic Forms.)

G major.

This page contains six systems of musical notation for a piece in G major. The notation is arranged in two columns, with piano (piano) and violin (violin) staves. The music is written in G major, indicated by one sharp (F#) on the key signature.

The systems are as follows:

- System 1:** Features a piano staff with a treble clef and a violin staff with a treble clef. The piano part has a bass clef. The music is in 4/4 time. Fingerings are indicated by numbers 1-5 above or below notes.
- System 2:** Continues the musical piece with similar notation and fingerings.
- System 3:** Includes a piano staff with a treble clef and a violin staff with a treble clef. The piano part has a bass clef. The music is in 4/4 time. Fingerings are indicated by numbers 1-5 above or below notes.
- System 4:** Continues the musical piece with similar notation and fingerings.
- System 5:** Includes a piano staff with a treble clef and a violin staff with a treble clef. The piano part has a bass clef. The music is in 4/4 time. Fingerings are indicated by numbers 1-5 above or below notes.
- System 6:** Continues the musical piece with similar notation and fingerings.

The notation includes various musical symbols such as notes, rests, and bar lines. The fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line.

2d Form.

3d Form.

Dominant seventh of G major & minor.

1st Form.

2d Form.

Diminished seventh of G major & minor.

1st Form.

2d Form.

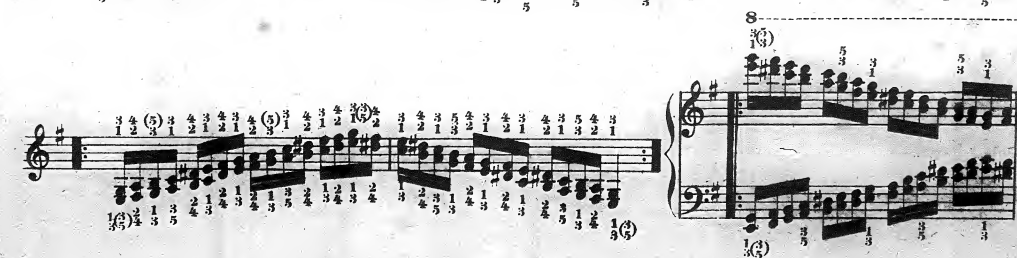
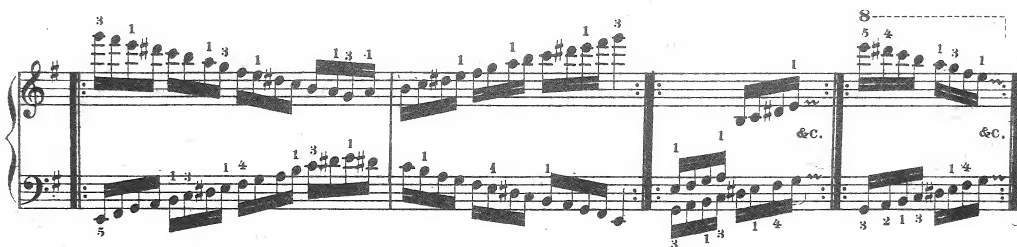
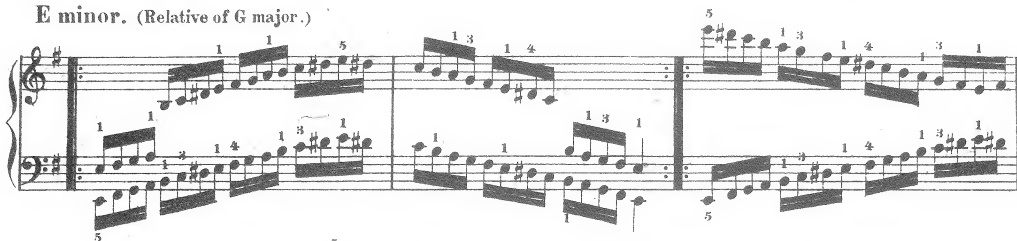
3d Form.

4th Form.

This Formula of fingering can be applied to B^b C^b and E^b minor, which have two white and two black keys.



E minor. (Relative of G major.)



8

17

1st Form.

2nd Form.

3rd Form.

I II III

D major.

This page contains six systems of musical notation for a piece in D major. Each system consists of a piano part (left hand) and an organ part (right hand). The notation includes various fingerings (1-5), ornaments (e.g., 3 1 4, 2 5 1), and repeat signs (&c.). The systems are arranged in three pairs, with the organ part often featuring more complex, rapid passages than the piano part. The key signature is one sharp (F#), and the time signature is 4/4.

System 1: Piano part features a descending scale in the right hand and a more active left hand. Organ part features a rapid, ascending scale in the right hand and a steady left hand.

System 2: Piano part features a descending scale in the right hand and a more active left hand. Organ part features a rapid, ascending scale in the right hand and a steady left hand.

System 3: Piano part features a descending scale in the right hand and a more active left hand. Organ part features a rapid, ascending scale in the right hand and a steady left hand.

System 4: Piano part features a descending scale in the right hand and a more active left hand. Organ part features a rapid, ascending scale in the right hand and a steady left hand.

System 5: Piano part features a descending scale in the right hand and a more active left hand. Organ part features a rapid, ascending scale in the right hand and a steady left hand.

System 6: Piano part features a descending scale in the right hand and a more active left hand. Organ part features a rapid, ascending scale in the right hand and a steady left hand.

GEO. F. BRISTOW UPON THE STUDY OF HARMONY.

I HAVE noticed for some time past a growing desire on the part of our musical students (especially the females) to study the *Theory of Music*, thereby knowing what they are playing or singing; in short, they wish to become musicians. Now, it is a great comfort to a music teacher to find a pupil who is desirous of knowing what he is playing or singing, because, as he progresses, it saves much hard work in the way of explaining and, to a certain extent, destroys the anxiety which every conscientious teacher feels for the advancement of the scholar. To the student I would say a few words. In the beginning, probably, there is nothing so dry as the study of harmony. But do not be discouraged, because, as you progress, you will find it become very fascinating, and, at the same time be of the greatest possible benefit to you. Don't be in a hurry to compose an opera or a symphony, for sometimes in being too ambitious you will forget the "weightier matters of the law," and do some very ridiculous things.

Your teacher (if he is a good one) will carry you on as fast as your understanding will allow. Let him be the judge, for the simple reason that you may think you understand all the different chords, etc., etc., but perhaps you do in one key, and know nothing whatever about them in another. This question of understanding is one of the most difficult to overcome, for many reasons. For instance, any one who studies harmony must write exercises; that is, he must find and he must create others. One cannot see or feel anything, but only hear, so it is more perplexing on that account.

If now and then you should happen to make a consecutive fifth or eighth, do not be crushed, but remember all composers, both great and small, have made them, and you will be no exception to the rule. It is easy to correct them, which your good teacher will do by using a little rubber, and then telling you to try again. Another obstacle presents itself, which is the chromatic change. Many people cannot understand why C E flat and G sharp will not be the chord of A flat. There can be sharps in a flat key, and vice versa. This question of quarter-tones is a very difficult one to measure, as well as to understand. Another drawback is, the Americans want to do everything in a hurry. Now, one cannot become a good composer in a hurry. It requires much time and patience. Frequently the student who is telling anecdotes will serve as an illustration: I once had a pupil who was enthusiastic in the extreme. She took a few lessons in harmony, and one day, to my horror and astonishment, she brought a song she had composed (she could not have had more than ten lessons). I looked at the so-called song, and then at her, completely dumfounded. Now, to the casual observer, there is but little difference between confidence and impudence. That she was not impudent I was certain, but was confident that she was a composer. She said she belonged to a musical society, and was requested to write something for it. In vain did I try to convince her she was not far enough advanced, for such a hodgepodge in the way of a composition was never seen. No rhythm, no accent; in fact, no nothing—how could there be? In answer to my objections she replied, she had read somewhere that "*first thoughts were always best*." I replied "True, but one must learn how to put those thoughts on paper." This part of it, poor girl! she did not understand. If you have a talent for composing, your teacher will soon find it out. Commence with writing a chorale, and if it is good, ask the organist of your church to have it sung. If he is of a liberal turn of mind he will do it. If your chorale should be as good or better than he could compose himself your chances for performance are small, because organists, like conductors, do not like to have any one in a church or orchestra whom they are not sure they can out-knowledge knows as much or more than they do. They are not to be blamed, for many of our organists and conductors are in reality no musicians, and what must be the state of mind to have in a church or band one or more who may be excellent musicians and composers, criticising every motion they make, they themselves knowing little or nothing about the theoretical construction of that which they are conducting. Verily they are not to be blamed. A word in the way of encouragement. Encouragement administered in most cases is of no use, particularly to a student of limited capacity. If he is in earnest it will make him try harder to do something, and a better result will be obtained; but every good teacher fully understands this. The discouragements are many; for instance, if you have made in your composition something worthy of a public performance. It is accepted and performed. A few personal friends will give you their approbation, whether they know anything about it or not. But the public will sneer at you, and though forced to admit that you have done something, you will say, "It is American." In proof of this any one can see the estimation of American composers are held in by reading the programmes of the various concerts and entertainments. Seldom do we see an American name thereon. No; this country is permeated with

foreign music from one end to the other, and full one-half of it is not worth the paper it is printed on. Why, we have composers, both native and adopted, who have proved themselves worthy of a hearing. Can they get it? Oh, no, the public do not want them (so say the conductors). The true reason is, the conductors do not want them, for should an American prove a musical success, the European market is to an extent interfered with, to say nothing of the "peculiarly perplexing predicament" the conductor is placed in with cannot compose. Their position is not enviable. (Boston may be considered an exception.)

The true cause of this is the criminal ignorance of the public. I say criminal ignorance; for nations, like families, should have home provision first. The man who does not provide for his family commits a crime; therefore the public in neglecting its own is responsible for this sad state of things. A convention was held recently in Cleveland for the purpose of finding out some better mode of teaching, together with other things which were considered of consequence. Now, I will guarantee that every man and woman present at that convention were competent teachers and knew their business thoroughly. Then why go to Cleveland or any other place to find out how to teach? I would suggest at the next meeting that some way may be found out to put brains into the heads of a stupid public, so that appreciation will follow that which is taught; then the State will be done some service. These are only a few of the discouragements pointed out, and I hope will have no effect in deterring the student from saying, for I say "Go on; be like the Indian who never flinched at the arrow that never hit him, but he shot further than all the other Indians." So I say, "Go on; study hard, and if you do not receive the appreciation which you have worked for, you will at least have the glorious consolation of knowing that you have deserved it."—*American Art Journal*.

WOMAN AND MUSIC.

BY REV. H. B. HAWKES.

No words can express what music has done for women. Expression is ever the imperative mood of her soul; repression the constant and wearing discipline to which she is mainly constrained. Her education, her domestic training mainly consists in learning what she is not to do, not to say, not to read, not to think, not to feel, and, above all, not to show. Her brother may run, and jump, and climb. She must walk demurely and never scumble; her brother can go about when and where he likes, and she must never go out alone; he can talk to any girls he pleases, she can only talk to those men who choose to talk to her; he can show his preferences, express his opinions, and utter his sentiments freely, she must always have her guard up, never be too enthusiastic, too talkative, or too staid; she is where she is bid with whomsoever she may be told off, only love when she is loved, and only marry when she is asked. And were there "a fair field and no favor," and did all women get their chance and have their day, perhaps there would not be so much hardship in the unnumbered restrictions and vigilances—many of them wise and wholesome ones—to which a well-brought up girl is nowadays subjected. But her "field," as it is now, is narrow, and often not "fair" at all. How many girls in our over-crowded, over-civilized age at a loss to know how to do anything, and at a loss to please, and most of all at a loss for husbands. They absorb all the stimulating influences around them. The possibilities of life are constantly forced upon their notice in newspapers, poems, novels, and dramas. Their eyes are opened, their hearts are stirred, their imaginations kindled—and then? Nothing to do but to sit still. Poor little bird, beating thyself to pieces against the wires of thine inexorable cage; poor white slave, who cannot fall in love with thy fetters, though they be golden; eager life that may not speak; stormy leech that needs must break in silence; pent-up energies without any outlet, that fain would unfold in some career of active usefulness or love or sacrifice, only there is no career; fill a home with joy, only there is no home but the one; and the only thing that offers any hope of peace and contentment have come to such as these through the hearing and cultivation of music. You active business creature, who lounge into an afternoon concert of classic music, and stand listlessly about the door for a few minutes just to see if there is some one here whom there whom you are on the lookout for, music is nothing to you; but your eye is caught by that unconsciously pathetic face in the third row of stalls. You do not know her, you never saw her before, perhaps you will never see her again; but you never forget her. She is sitting with both her hands tightly clasped upon her lap; the yellow rose has fallen unregarded and shattered from her bosom, her eyes have the dreamy, distant look of a preoccupied soul, she has a little smile, a little, a little, but her cheek is pale, a little flushed—not in her first

youth no doubt, say, about twenty-seven, with just a shadow of care about the eyes—large soft eyes, too, that might wear persuasive tears, and look you through inquiringly. Well, there has been such a parting there as might well shake one of sturdier mould than she is. And then there comes an afternoon of music—a Schumann symphony, a wild and stormy Chopin polonaise, a fragment of Rubinstein, a song of Mendelssohn. You listen, creature, at the door there; you admire that girl, she is profoundly unconscious of you and all around you. You watch the changes of color, the sweet expressions and then there comes that ceaseless and aching throb that flit across her face, like the shadow and shine that passes over meadow lands on a windy day; 'tis a fair, soft, thoughtful face. You wonder how she can sit there so still, so rapt, and silent, for what seems to you a long, long time. Well, these are the first moments of happiness, of fruition, she has experienced for days and weeks. Suddenly some of the terrible, terrible because suppressed, phases of her life have found embodiment. At last she has known the unspeakable relief of expression. She possesses her own soul, the music is the very voice of her passion; it is her passion! Then and there, with the rending cry of her own heart. Then and there comes a change, and with the calm and glory as of a full moon in midsummer, she seems to bathe her wounded spirit for a season in deep peace. There is now only the far-off whisper of a pain, like a wind blown in from the sea; presently that ceaseless and aching throb pulses of the music continue to rise and fall. Her eyes glister, but it is with happy, peaceful tears that do not fall—the music has expressed for her the unwritten, the unspoken secret of her life; her pain has been lifted for a little while. As the expiring echoes fade away, her bosom heaves unconsciously with a sigh of deep relief. She goes home changed, resigned, almost cheerful for a time, and that night sleeps so well.

A great deal has been said about the folly of teaching all girls to play the piano. Quite apart from the excellent discipline of that exercise, and the good results involved, I say deliberately, let every girl who has an ear for music learn the piano. If at the age of twelve she finds it simply a nuisance, or takes no delight in hearing music, she can but leave it off and adopt some other congenial pursuit; but if she finds that the chance of such a solace, such healthful emotional outlet for her pent-up life. How many tears it may save her, how many hours of insane brooding, how much irritability will it not soothe, how much dullness will it not lift, how much perilous idleness will it not prevent? No doubt the piano-pender meets her in a terrible scourge. She made poor Carlyle madder with her desolating handiwork than did the incessant crowing of the Chelsea cock. But people must protect themselves, and I leave to others, or to another time, the discussion of the piano-forte as a social evil. I am convinced that the whole the multiplication of the cheap cottage pianos has been an inestimable blessing to our English homes. It has kept boys at home, employed girls, brought young people together happily and innocently, cheered and amused old ones. As an assistance to the voice it has become almost indispensable. And time would tell of the whole the multiplication of the cheap cottage pianos has been an inestimable blessing to our English homes. It has kept boys at home, employed girls, brought young people together happily and innocently, cheered and amused old ones. As an assistance to the voice it has become almost indispensable. And time would tell of the whole the multiplication of the cheap cottage pianos has been an inestimable blessing to our English homes.

Still, I am convinced that this article as I began it, "the piano is a better teacher of truth and sobriety than would say, but with the words of truth and sobriety, let us hope, not sourness.

He who has suffered many things at the fingers and voices of musical women may perhaps be allowed to give them a bit of advice. I am sure that the piano would

If you play, do not pride yourself on having had so very few lessons and never practicing: so much the worse for your hearers.

Do not boast of being able to play by ear, and do not get into the habit of playing without music, unless you frequently refresh your memory, and thus make sure that you are not palming off your own slovenly inventions under the great names of Schumann or Chopin.

Do not go on playing when no one wants to hear you, and do not offer to perform in the presence of artists superior to yourself.

Do not suppose you can keep up your music without practicing, or your playing without listening to the best pianists.

Do not learn to sing if you have got no voice, or an essentially unpleasant one.

Do not leave off playing the piano because you have got a good voice.

Do not think that any dabbling on the piano will do for any of accompaniment so long as you play the right notes, and do not learn music at all unless you have got a good ear to start with.

I think with these few simple hints Music and Women will get on very well together—and I hope I shall get on very well with both of them.

Pupils' Department.

1. **TROUBLESOME QUESTIONS FROM BEGINNERS.**—What is music? A college friend of mine, a great mathematician, declared that it was "the most endurable of noises." But is music a noise? If not, how do you distinguish noise from music? and may there not be, is not there often very noisy music? And what are dissonances but noises? Yet are not dissonances a recognized part of music?

Another friend of mine, a lady, wrote a book showing how "to teach a child music." When I came to examine it, I found it was a plan she had thought out for teaching a little girl to play on the piano. But is music identical with the piano, even supposing it to be properly played? Surely there was music in the world before it dreamed of pianos, which are quite modern inventions. Indeed, they did not come into use till the last third of the 18th century. I am afraid we are too apt to identify music with the sounds to be elicited from the piano. We associate the musical scale with successions of dozens of black and white keys (five of the former and seven of the latter). Many young ladies "try a song" by playing the notes first on their pianos, and imitating their sounds. But do they imitate them? are the sounds they utter in any respect like those of the piano, except in being, more or less, of the same pitch. What's the cause of the difference of effect? and what's the meaning of sameness of pitch? And, to go back, is the piano-forte scale of pitches a heaven-imparted gift which always was and always will be? and if not, how did it come about?

What's the meaning of the piano being "out of tune?" How in the world does the tuner know when he has got it in tune? Does he really know, or does he only guess? Can the young lady tune her own harp, or guitar, if she ventures beyond the piano? and, if so, when and how and why is "her ear satisfied?" And then there's the fiddler and his tribe, whom you hear at concerts, and who makes a frightful noise when he "tunes up?" does he judge in the same way? And how does he know how to "stop" rightly, when he has no "frets" to guide him, as the guitarist, or single strings and keys, like the harpist, and pianist? Why should he put his fingers in one place rather than another? Why is his scraping frightful at times? Why is an harmonium so gritty in tone? Why does it sound, note for note, of the same pitch as the piano to which it is tuned, and yet make all the chords so ugly? And by-the-bye, what is a "chord?" Why are some notes suitable for a chord and others not? Are they not all musical notes?

What induce composers to put in those horrid "accidentals" which cause the young lady so much more trouble to play than they are worth, so far as she can see? And why are pieces written in different keys? Why do we have "signatures of five flats and six sharps," which puzzle one so? And why call a note B at one time and C flat at another? or C at one time and B sharp at another? What is the use of having two or three names for every note, it is so puzzling? And, please, why are there no black notes between E and F, or between B and C on the piano? And why can you play Scotch tunes by playing on the black notes only?

LISTEN TO THE WATER-MILL.

The following verses are not exactly musical, but every student of music will find a warning against the mischievous waste of time:

Listen to the water-mill all the live-long day,
How the creaking of the wheels wears the hours away;
Languidly the water glides, useless on and still,
Never coming back again to that water-mill.
And a proverb haunts my mind as the spell is cast,
The mill will never grind again with the water that is past.

Take the lesson to yourself, loving heart and true,
Gleeh years are passing by, youth is passing, too;
Try to make the most of life, lose no honest way;
All that you can call your own lies in this to-day.

Power, intellect, and strength may not, cannot last,
The mill will never grind again with the water that is past.

Oh, the wasteful hours of life that have flitted by!
Oh, the good we might have done—lost without a sigh!
Love that we might once have gained by a simple word,
Thoughts conceived, but never penned, perishing unheard!

Take the lesson to your heart,—take, oh, hold it fast!
The mill will never grind again with the water that is past.

In this country where the fall from opulence to poverty is often so sudden and so unexpected, young people should heed the advice of older ones when they give them advice which perhaps has cost the gray beard a life's failure to acquire.

Not the least important of such advice is this: set yourself to work to master some one avocation which will yield a subsistence, if not a fortune; so that in case adversity overtakes you, you may have something to rely upon, that cannot be taken from you.

Master that avocation we say. Be not content with a superficial knowledge of it. Be thorough in it from the foundation up.

There is always a demand for skilled labor or a master of his business or profession, whatever it be.—CARLYLE PETERSILIA.

CONCERT PROGRAMMES.

State Normal School, Millersville, Pa., W. H. Sherwood.

1. Sonata, Pathétique, Op. 13, Beethoven; 2. Wartum, Schumann; 3. Norwegian Bridal Procession, Grieg; 4. Allegro Patetico, Op. 12, M.S.S., Idylle, Op. 5, No. 2, W. H. Sherwood; 5. Minuette De Kontski, A. Scherzo, E. H. Sherwood; 6. Vocal Solo and Clarinet Obligato, Schweitzer's Heimweh, Prof. Heinrich; 7. Nocturnes, G. Minor and G. Major, Ballade in E Flat, Polonaise in E Flat, Chopin; 8. Rhapsodie, No. 6, Fauré; Waltz, Gounod, Liszt; 9. Vocal Solo, Waltz Song, Pattison; 10. Staccato Etude, Rubinstein, Spinning Song, Wagner, Polonaise in E, Liszt.

Mrs. W. D. Hinckley, Warren, Pa.

1. Selected Melodies, Urbach; 2. Etude, No. 7, Op. 50, Gritsch, "Simplette," Favarger; 3. Rondo Mignon, Baumbfelder; 4. Mountain Blossoms, Bonn; 5. Alpine Bells, Oesten; 6. Etude, No. 13, Op. 100, Bertini, Le Tortorelle, Arditi; 7. Joyous Peasant, Schumann-Thomas; 8. Duet, The Peasants Dance, Baumbfelder; 9. No. 7, Op. 157, Nos. 9 and 10, Op. 243, Koeber; 10. Lucia de Lammermoor, arranged by Freeman; 11. Madriene, Meyer; 12. Evening Chimes, Kafka; 13. On, Gentle Waves, Op. 59, Hennes; 14. A. Allegretto, Kuhlau, A. Allegro, Op. 65, No. 3, C. Buds, Spindler; 15. Trio, Les Trois Sœurs, Oesten.

Mrs. M. B. Hines, Mount Airy, N. C.

1. Alpine Bells, Oesten; 2. Grande Valse Caprice, Wollenhauff; 3. The Butterfly, Spindler; 4. Norma, Leybach; 5. Blue Bell of Scotland, B. Barcarolle; 6. Merry Christmas, G. Lange; 7. Oberon, Oesten; 8. Home, Sweet Home, Meininger; 9. Dixie, Mack-Webb; 10. Titania, Wely; 11. Rondo in E Flat, C. Moon-Weber; 12. Polka de la Reine, J. Raff. Songs and Recitations interspersed; 13. Evening Trio, Smart; 14. Till I Wait my Love (solo), Howard; 15. Bambury Cross, Wellings; 16. Epistle to a Young Friend (recitation), Robert Burns; 17. Who's at my Window? (solo), 18. Milton's Hymn to the Nativity; 19. Christmas Carol; 20. Selections from Taming the Shrew, Shakespeare; 21. Duet, Good Night, Abt.

Miss Gordon's School, Philadelphia, Pa., by Dr. Louis Maas.

1. Sonata, G. Minor, Op. 22, Schumann; 2. Berceus, Polonaise, Op. 63, Chopin; 3. Reverie du Soir, Op. 20, Maas; 4. Valse de Concert, Wieniawski; 6. Venetia in Napoli (Tarantelle Canzonetta), Liszt; 6. Des Auteurs, Op. 12, Schumann; 7. Folke Dans (Norwegian National Dance, Maas; 8. Barcarolle, G. Major, Valse Brillant, Rubinstein; 9. Spinning Song, Wagner-Liszt; 10. Wedding March and Dance of the Elves, Mendelssohn-Liszt.

Hamilton Female College, Lexington, Ky., Miss Emily Stencker.

1. Chorus, Let us to the Fields; 2. Polish Dance, Scharwenka; 3. Vocal Solo, Waltz Song; 4. Instrumental Duet, Tannhauser's March, Beyer; 6. Vocal Trio, The Land of Dreams; 6. Last Hope, Gottschalk; 7. Vocal Duet, When ye gang awa', Jamie; 8. Vocal Solo, Arle, Bel reggio, Loughier, Rosen; 9. The programme of music was interspersed with literary selections.

Department of Music, University of Kansas, Lawrence, William MacDonall, Director.

1. Sonata, Op. 36, No. 3, Clementi; 2. Never Again, Cowen; 3. Two Spanish Dances, Op. 21 (four hands), Moszkowski; 4. Good-bye, Toati; 5. Swedish Wedding March, Soderman, Last Movement from Sonata, Op. 26, Grieg; 6. (Rond) Gypsy Rondo, Haydn; 7. (Trio) Hear our Prayers, Abbott; 8. Les Preludes—Symphonie Poem—(arranged for two pianos), Liszt.

Virginia Female Institute, Staunton, Va., F. R. Webb, Director.

1. Anna Bolena, Leybach; 2. Solfeggio Exercise in G, Class; 3. The Mill Wheel, B. Smith; 4. Allegro, Sonata, Op. 36, No. 6, Clementi; 5. Essay, Clementi; 6. Cradle Song, Kullak; 7. The Thoughts are Best, Randegger; 8. Recitation, Church Reverie; 9. Rondo from Sonata, Op. 20, No. 1, Kullak; 10. Vocal Duet, The Mountain Riders, Bordese; 11. Stille Liebe, Lange; 12. Allegro from Concerto, Weber.

Pupils Recital of Music by German Composers at Lucy Cobb Institute, Miss Emma J. Jones, Teacher.

PART I.—1. Gavotte, E. Viol, Sonata 6, J. S. Bach; 2. Air with Variations, Harmonious Blacksmith, Handel; 3. Minuet, Don Juan, Mozart; 4. Moonlight, Sonata, Op. 27, No. 2, Beethoven; 5. Polacca Brillante, Op. 72, Von Weber; 6. Soirees de Vienne, Schubert-Liszt; 7. Andante Furto, Schumann; 8. Andante from Concerto in G, Op. 25, Mendelssohn; 9. Beauty Polka, Lichner; 10. Love Reverie, Jungman; 11. Song, The Rose, Spolir.

PART II.—1. Duet, Radeisky March, Strauss; 2. Duet, Beautiful Blue Danube, Straus; 3. Songs—On Wings of Song, Mendelssohn, The Lotus Flower, Op. 25, Franz, Thon't like unto a Flower, Rubinstein; 4. The Chase, Riehnberger; 5. Carouche Caprice, Raff; 6. Aria, Lichner; 7. Song, The Brightest Eyes, Sigel; 8. Bouquet of Violets, Spindler; 9. Duet, Tannhauser's March, Wagner; 10. Bridal Chorus from Lohengrin, Wagner.

School of Music, DePauw University, Greencastle, Ind., Prof. James H. Howe, Director.

1. Chorus, Arise, Shire, Elvy; 2. Piano-forte, Sonata in C Major (Allegro-Andante), Haydn; 3. Piano forte, Valse Brillante, Schullhoff; 4. Chorus, It Came upon a Midnight Clear, Schumann; 5. Song, Styenne, Wolz; 6. Lohaupt; 6. Chorus, Song of the Triton, Molloy; 7. Piano-forte, Daise Macabre, Saint Saens; 8. Piano-forte, Concerto in G Minor (Andante-Presto Allegro-Molto), Mendelssohn.

Southern Normal Musical Institute, Dayton, Ga., Prof. J. A. Shomatter, Director.

PART I.—Chorus, From Bright Lands I Come, Donizetti; 2. Soprano and Alto Duet, See the Pale Moon, Campagna; 3. Chorus, Waltz Song, Murray; 4. Piano Solo, Overture to Dame Blanche, Brildien; 5. Quartette, Come where my Love lies Dreaming, Foster; 6. Bass Solo, A Freshening Breeze, Randegger; 7. Anthem, Hark the Song of Jubilee, howatter; 8. Piano Duet, German Triumphal March, Kunkel; 9. Soprano Solo, The Wood Nymph's Call, Williams; 10. Duet and Chorus, The River, Rosecrans; 11. Chorus, Lullaby, Mueller; 12. Quartette and Chorus, From His Home on the Mountain, Root.

PART II.—1. Chorus, On, Gallant Company, Schooler; 2. Piano Solo, Polka Bravura, Kule; 3. Trio, Angel's Serenade, Concone; 4. Tenor Solo and Chorus, Warrior Bold, Dunbar; 5. The Masses and Locksmith's Overture, Auber; 6. Soprano Solo, Louing, Millard.

Female College, Christiansburg, Va.

1. Impromptu, No. 4, Schubert; 2. Nocturne, Op. 62, Laugel; 3. Some Day, Wellings; 4. Siegmund's Love Song, Wagner; 5. Stephanie, Czibulka; 6. La Manola, Leclerc; 7. Night-Song, Randegger; 8. Waltz, D. Flin, Chopin; 9. What a Little Bird Said, Rockett; 10. Serenata, Moszkowski; 11. Gavotte Moderne, Tours; 12. Because of This, Tours; 13. Ballade, D. Flats, Liszt.

THE success and real value of THE ETUDE far surpasses what I believed it capable of when its enterprising publisher first broached his plan to me two or three years ago. I find it a valuable aid in my professional work, and also, as Horace Greeley used to say of the dividend notes in which he was peculiarly concerned, "mighty interesting reading." As it is the only journal in our vernacular devoted to its particular sphere, a piano-forte teacher for special reasons, and any teacher of music for general reasons, can no more afford to be unidentified with than he or she can afford to be unidentified with the Music Teachers' National Association.

What a musical millennium it will be when every one of the (in round numbers) ten thousand professional teachers of music in this country are active members of our National Association, or its inner court, the College of Musicians, and are attentive readers of well-conducted musical journals, like THE ETUDE, for example, and diligent students of substantial musical and musical literature. Yours truly,

E. M. BOWMAN.

ST. LOUIS, Mo., Jan. 17, 1885.

THE BROTHERHOOD
TECHNICION.

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

BY J. BROTHERHOOD.

The benefits claimed to be derived by the use of the "Technicon" are principally eight-fold.

1st. To loosen up the hand and excite the muscles into action, before piano-forte playing, thereby giving the performer great freedom and independence of finger and power of technique. In fact, to strengthen and make pliable the hand's anatomy in a very short time compared with the time required to accomplish the same by key-board practice alone.

2d. By its continued daily use, to develop a gradually increasing strength of technique.

3d. To "equalize the tone-producing powers of the fingers."

4th. To develop the muscles which control the several movements of the thumb.

5th. The development of "a power of producing sympathetic finger tone."

6th. The development of "delicacy of touch."

7th. To develop "facility and strength in octave playing."

8th. To prevent finger paralysis from over practice.

1. In regard to the first item: It should be remembered that the hand is the machine or mechanical appliance used by the brain for the production of tones by means of the key-board.

In piano-forte playing this machine (the hand) is run at "a high rate of speed" (as mechanics say). Now no mechanic starts a machine to work at a high rate of speed with tight joints or bearings, or without first lubricating its parts. This is just what the "Technicon" does for the hand before it is put into motion on the key-board.

It starts the machine to work with its parts prepared for action.

By starting off on the piano-forte with the hand thus lubricated (so to speak), the performer is enabled to enjoy the pleasure of piano-forte playing to a much greater degree than otherwise, besides which he is also free from the weariness (perhaps headache) so often occasioned by the effects of intolerable repetition exercises, etc.

2. It is of great importance that a pianist attain such strength in the production of finger tone that he can command a considerable "reserve of power." Now the power of striking a key with the finger is in accordance with the ultimate power of contraction in the flexor muscle (or striking muscle), i. e., the contractive power of the muscle between the point struck and the continued power of contraction until the maximum of contraction is reached. In short, the *contractive power remaining in the flexor muscle after the striking point is reached*. Therefore, to gain strength in the flexor muscles, their power of ultimate contraction should be augmented, and this the "Technicon" provides for.

3. The fourth and fifth fingers being naturally weaker than the other fingers, it is most essential that they be strengthened so as to correspond as much as possible with their neighbors "in tone-producing power."

What professor, or what student, is there that is not aware of the annoying collapse of the fifth finger in playing octaves, or when it is required to produce a sforzando. This weak member of the technical machine should be so strengthened as to one of it to bear its parts, which are frequently of an onerous description.

This desirable end can be attained by means of the "Technicon," as each finger can be exercised and its muscles strengthened individually and independently of the other fingers. Consequently, by an increased expenditure of time devoted to the exercise of the weaker fingers, they will gradually accumulate strength until they become of the same power in producing tone on the key-board as their naturally stronger neighbors.

4. Of all the fingers, the thumb is brought most prominently into action in piano-forte playing is the first finger or thumb. It may also be said that the technical difficulties to be overcome by the thumb are greater than those which present themselves to the other fingers, owing to the various movements or directions in which the thumb is called into action.

The "Technicon" is capable of exercising and developing each of the muscles which control the several movements of the thumb, and by strengthening them, renders them ready *at fit for action* when called upon, besides which it gives a general pliability to this usually refractory member of the "technical machine."

5. It is well known how comparatively few pianists are able to produce a rich and sympathetic finger-tone. The reason of this is that in the majority of players the muscles of the hand which enables the production of such sympathetic tones are not sufficiently

developed, and in fact are sometimes denuded or forced into a semi-dormant state, owing to the undue development of their counter muscles by continued practice of an unprofitable nature upon the key-board and otherwise. The "tone-producing power" then becomes harsh and unsympathetic.

Now the "Technicon" brings into action the whole set of muscles that control the movements of the fingers, and by strengthening them individually renders them ready and fit for action when called upon by the brain power.

Therefore those muscles which are usually the means of creating a harshness of tone become controlled by their counter muscles, and a sympathetic touch is thus enabled to be placed at the disposal of the brain power.

In this manner lightness or delicacy of touch become also developed, until at last the working of the hand's anatomy becomes by means of well developed muscles and nerves under perfect insulation with and under perfect control of the "process of thought."

The tone-producing power should be so developed that the mechanical action of the piano-forte, from the key to the hammer, becomes in the performer's manipulation a part or continuance of a subtle medium, commencing at the brain, thence through the nerves and muscles to the key action, and hammer, terminating at the string, bringing thereby the string under the perfect control and influence of the emotions emanating from the brain.

Mechanical execution has reached a high state of development, and too frequently execution proper receives undue attention to the subversion of "tone-producing power."

The "Technicon" is intended to so develop the hand's anatomy as to render it eminently fitted as the brain's exponent of its subtle musical emotions, and to enable it under the brain's influence to paint these exquisite shades of tone-coloring, and give that spiritual conception and passionate expression which the greatest compositions demand.

6. There is a natural tendency in our usual daily life to unconsciously develop the flexor muscles of the fingers, whereas their counter muscles (or extensor muscles) are very inadequately exercised, and consequently they become too weak to exercise any control over the well-exercised and strongly developed flexors.

This evil the "Technicon" remedies by developing strength in the extensor muscles (or muscles which elevate the fingers), and with increased strength of these muscles it enables the brain power to use them, to control, or rather subdue, the power of their counter or striking muscles, thereby enabling the player to produce great delicacy of touch.

7. The "Technicon" also exercises and strengthens the muscles which control the movements of the hand at the wrist, thereby giving freedom and strength in octave playing. It is, in connection with this, especially valuable in strengthening those muscles which have to overcome the weight of the hand in elevating it, and which by one development enable the pianist to produce delicacy in octave playing. The muscles of the fingers which pass through the wrist are also strengthened by means of this exercise of the wrist.

8. Piano-forte players are aware that after a certain period of time devoted to practice on the piano-forte the fingers become fatigued, and it is very important that they then receive a period of rest, as over exerting the muscles under such fatigue may result in finger paralysis and cause a permanent disability to the hand.

This arises from a well known fact in anatomy, viz., "After a period of muscular activity there follows a period of fatigue." The "Technicon" is very useful in postponing this period of fatigue, or rather in extending the period of activity, in that it gradually strengthens the muscles of the hand, thereby enabling them to sustain a longer duration of activity before the period of fatigue sets in.

Musical professors will find the "Technicon" a valuable aid in teaching their students, not only for its great benefit to the hand, but also for the general reason that it is a valuable medium for explaining to pupils the details of mechanism of the wrist, hand, and fingers, and brings to their notice certain muscles, as to the utility of which (and even as to the possession of which) they frequently ignore, but which play an important part in the technical machinery.

It also shows plainly to students where the weak portions of the hand exist, and gives them the means of strengthening said weak parts, by means of "soft notes."

It will also be found of great assistance in developing in pupils the power of producing the many contrasts of tone coloring which is of such vital importance for a perfect technique.

It is valuable in relieving students from a vast amount of key-board exercises, thereby giving them more time to devote to the æsthetic portions of the art, and thus making the piano-forte an instrument of greater attraction to the student.

To those professors and students who, by reason of circumstances in which they are placed, are unable to devote sufficient time to keep up their practice the

"Technicon" will be found to be invaluable owing to its great efficacy in lubricating the hand and exciting the muscles into a state of activity.

In using the "Technicon" each muscle of the hand is exercised separately, and while a muscle is being thus exercised and strengthened, the mind can concentrate itself upon each individual muscle during the process, so that the mind gradually gains a conscious control over each muscle. This, of course, is one of the most important ends to be attained for a perfect technique.

The strengthening of the extensor or elevating muscles of the hand and fingers is especially provided for in the "Technicon," and the writer maintains that these muscles have not heretofore received the attention which their importance in the working of the "technical machine" demands. If the extensor muscles of the fingers are not well developed the technical machine is imperfect because the muscles have not then the necessary control over their stronger counter muscles, or striking muscles, and consequently in the production of "pianissimo passages" the mind becomes occupied in constant effort to restrain the fingers from striking too loud; whereas the mind should be insulated solely in the emotions of the musical phrase under interpretation, instead of descending from its high sphere to attend to mechanical difficulties, or what may be called "friction in the bearings or workings of the technical machine."

Teachers' Department.

Experience, Suggestions, Trials, Etc.

Short communications of a didactic nature will be received for our Teachers. Only the initials of the writers are printed, without the post-office address.

THOSE in search of a brilliant graduating composition we would recommend "Hexameron" by Liszt and five other composers. To give a better insight into it we will append Herr Pauer's description of it.

The Princess Christine de Belgiojoso, an excellent amateur and patroness of the art, once formed the happy idea to ask these gentlemen to compose variations on the well-known duetto, "I Puritani," and her request being complied with, Franz Liszt, at that time in the full bloom of his reputation as a wonder-player, performed them in a concert given for the poor. This piece stands alone in the history of music, although the celebrated waltz by Diabelli, in C, was varied by different composers, and even immortalized by Beethoven, with his thirty-three variations; the different compositions were not published together, and have, therefore, collectively, less interest. The "Hexameron" gives the impression of a discussion between several intellectual men upon a given theme; each declares his opinion, and the chairman for the occasion—the great Hungarian Liszt—concludes it by summing up, and passing in review, the whole arguments—for the better understanding of this interesting composition, I will introduce this distinguished set of writers in the order in which they follow:

1. Extremely lent, quasi Recitativo . . . Liszt.
This introduction prepares us for, and leads with the first four bars of Bellini's air to the . . .
2. Theme—Allegro marziale . . . Liszt.
Given with all the splendor we expect from a virtuoso like Liszt.
3. First variation.—Ben marcato . . . Thalberg.
Written in the peculiarly brilliant and agreeably style of Thalberg; an excellent relief to the noise and pomp of the introduction and air.
4. Second variation.—Moderato . . . Liszt.
Is founded on harmonious changes, and is extremely interesting and highly original.
5. Third variation . . . Pizis.
Very brilliant, but after Liszt's romantic treatment, displays too much finger-work. The "Ritornello" introducing the phrase of No. 1, is by Liszt, and leads into the . . .
6. Fourth variation.—"Legato e Grazioso" . . . H. Herz.
Serpentine, gliding smoothly and easily over the keys.
7. Fifth variation—Vivo e brillante . . . Czerny.
The respected author of the "Études de la Vierge," has taken pains that he may not stand in an inferior

place to his younger colleagues, but his treatment of the theme would suit the school better than the concert-room. When Czerny's most accomplished pupil, Liszt, takes the variation in hand, we feel at once the stronger nerve. He leads in an interesting but rhapsodic way into the

S. Sixth variation.—Largo. *Chopin.*
The melancholy Pole will not agree with the noisy Italian. Never was there a greater discrepancy between right and left hand than in this variation. The right is diatonic and bright; the left, chromatic and gloomy. Happily, the variation is short, and Liszt proceeds to the finale with material most ingeniously taken from his introduction.

9. Finale.—"Molto Vivace". *Liszt.*
This is the most interesting of the whole piece, and reflects the highest credit on Liszt as an intelligent compiler. He passes in quick and concise review all that the other composers have expressed, and finishes the work in the most brilliant and masterly manner.

It is related that Frederic Chopin could always quiet his father's pupils, no matter how much noise they were making in the house. One day, while Professor Chopin was out, there was a frightful scene, Baresini, the master present, was at his wit's end, when Frederic happily entered the room. Without deliberation he requested the roysterers to sit d-w'n, called in those who were making a noise outside, and promised to improvise an interesting story on the piano if they would be quite quiet. All were instantly as still as death, and Frederic sat down to the instrument and extinguished the lights. He described how robbers approached a house, mounted by ladders to the windows, but were frightened away by a noise within. Without delay they fled on the wings of the wind into a deep, dark wood, where they fell asleep under the starry sky. He played more and more softly, as if trying to lull the children to rest, till he found that his hearers had actually fallen asleep. The young artist noiselessly crept out of the room to his parents and visitor, and asked them to follow him with a light. When the family had amused themselves with the various postures of the sleepers, Frederic sat down again to the piano and struck a thrilling chord at which they all sprang up in a fright. A hearty laugh was the finale of his musical joke.

EXAMINATION QUESTIONS.

155. Define the following terms: Root, Inversion, Syncope, False Relation.
156. Give the chord of the dominant seventh and its inversions in the key of G Major, with the resolutions of each.
157. Write Perfect and Plagal cadences in the keys of B \flat and D respectively.
158. Name any contemporary of Handel who wrote Oratorios.
159. Give the approximate date of the invention of the piano-forte.
160. Give the meaning of the following terms and state how they are generally abbreviated: *Accelerando*, *Ritardando*, *Crescendo*, *Diminuendo*, *Forzando*.
161. Write a bar of music in each of the following times, and place accent:
 $\frac{2}{4}$ 6 9 3 4 3 $\frac{12}{8}$ C, 9 2 2 $\frac{3}{4}$ 9 12 6 6 12
 $\frac{24}{16}$ 45 85 25 45 C, 45 85 165 85 85 165 165
162. Resolve the diminished seventh chord of C sharp and F sharp.
163. Use dominant seventh chords in modulating from C to A, and from A flat to D. Write on two staves.
164. Harmonize the scales of G, A flat, and B flat, using scale harmonies, viz., no modulation.
165. The same with modulations.

BOOK NOTICES.

REVIEW OF SONGS, Published by DITSON & Co., Boston.

1. "First Love," by Willard Burr.
2. "My God, My Father, while I Stray," Moskowski.
3. "An revoir," Giulio Alary.

4. "Come back to Me, Love," Louis Dielh.
5. "In the Lane," Charles S. Hamlin.
6. "Friends only," Levey.
7. "Annie Polka" (instrumental, for four hands), by Hadley.

1. A song in the thoroughly-composed German style, melody good, and accompaniment excellent.
 2. An adaptation from No. 2 of Moskowski's beautiful four-hand piece known as "Foreign Lands."
 3. In the true French style, by the celebrated master, Alary. The English version is well done by Mr. C. Everest.
 4. Sentimental and commonplace, poor melody and cheap harmony.
 5. Very much as No. 4. Accompaniment decidedly better.
 6. This pathetic ballad may bring tears to the eyes of some. It certainly will to the unfortunate musician who is compelled to listen to it.
 7. A pretty little four-hand polka, suitable for beginners; unpretentious and bright.

PERKINS' EASY ANTHEMS. By W. O. PERKINS. Published by OLIVER DITSON & Co. Price \$1; 89 per doz.

Mr. Perkins, in his short preface to the new book, indicates that he finds books of his composition in every town, and that the only fault found with former anthem books is that they contain matter a little difficult for the average country choir, and that they are somewhat expensive.

While it is true that very few literary books contain so much for the money as do music books, still it is desirable to shade off the price where possible, and three dollars a dozen on choir books is worth saving.

So this is a very good, easy, and comparatively cheap book, and is full of good pieces, eighty-four in number. The full chorus of the choir has plenty to do, and the village blacksmith's "daughter in the choir" will find plenty of sweet solos that her father will like, as well as good duets and trios to sing with the sons and daughters of other worthies. 192 pages. Words from the Scriptures and from well-known hymns.

PETERSILEA'S TECHNICAL STUDIES. WHITE, SMITH & Co., Boston, Mass.

These studies, or rather exercises, are designed for students of the middle and upper grades. They are published in two volumes, and are progressive, short technical figures carried through various forms and keys. In the two volumes there are two hundred and twenty-seven distinct exercises given. The directness of these exercises is their great merit. The student is allowed not the least freedom, and would be possible to practice these severe exercises and not be benefitted. They are solid meat through and through. Teachers and students who are in earnest will seek out these exercises. They will be found, without, interesting to those who are prepared for them. We bespeak a long and popular career for these exercises.

THE TONIC SOL-FA METHOD OF TEACHING MUSIC. F. H. GILSON, 226 Franklin Street, Boston, Mass.

The above is a brief account of the tonic sol-fa notation of music, embracing its history, the present extent of the movement, tonic sol-fa principles, the college, the certificates, the notation, relation of the tonic sol-fa to the staff, English and American testimonies, exercises in the tonic sol-fa notation. The same firm has recently published a complete set of text-books for schools in this notation, and is the headquarters for Novello's (England) Tonic Sol-fa Series.

RHYTHMICAL PROBLEMS. Special studies for mastering rhythms, by HEINRICH GERMER. English version by J. H. CORNELL. Published by G. SCHIRMER.

This is a work eminently calculated to fill a long-felt want. Many teachers, good musicians, too, are often compelled to let the explanation of many rhythmic problems slip by simply from their not having carefully thought the matter over, so as to be able to make it clear to the pupils, but get over the difficulty themselves by some inward sense of rhythm, and then tell the despairing pupil to "go and do likewise," which, of course, in nine cases out of ten he or she never does. Now Germer in his interesting book leaves no stone unturned, and the inquiring student will find every variety of rhythm carefully analyzed and made so patent to the understanding that they wonder at the thing ever being difficult only remains. The work abounds in such clear musical examples for the method of execution of such rhythms as seven against two and five against three. All are made clear and easy. In some of the old classical and many of the modern composers such difficulties are to be found in abundance, therefore the value of this treatise. Various rhythmic studies have been published from time to time, but don't give the faintest

idea of execution, and the much-befogged student will know no more at the end than at the beginning, unless he chances on the work of Germer, and then it will be like Columbus' egg, all very easy when you know how. The book is sold at a moderate price by G. Schirmer.

NEWS OF THE MONTH.

JUDGING from our correspondent's enthusiasm Berlin is alive with music. Concerts of all kinds are of nightly occurrence, and among the noted German masters we see the names of many foreigners, aspirants for fame. One, Fabian, a pianist, whose home is in San Francisco, has made a success. While a Russian boy, named Liszt, plays the piano, Joachim says, "too much like Liszt."—*The Courier.*

The Boston Globe of September 26 says: "A dumb piano is the latest device for the enjoyment of the neighbors of a musical family. It is an instrument the sound of which is so far reduced by a strong felt border between hammers and strings that the music can only be sufficiently heard by the player to enable him to distinguish between the chords. It was invented in Dresden, where the 'piano nuisance' is a serious matter."—*Boston Globe.*

Leopold Godowsky, a boy pianist of fourteen years, made his debut in America at Boston last week. He was well received.

The new statue of Bach, unveiled at Eisenach, is unanimously declared to be one of the finest in Germany. It is cast in bronze, and represents all Bach in an upright position at a music desk, which is in the form of a little genius as Caryatide. A high relief in bronze shows St. Cecilia at the organ.

The Royal Conservatory, Leipzig, has been presented by a donor, who desires to remain unknown, the sum of 300,000 marks for the erection of new premises.

Hans von Bülow has been silenced by the police in Vienna. This may keep him from making an exhibition of himself.

LISZT. It is said that Franz Liszt intends to emerge from his retirements and give some concerts in Rome. But the fact that the illustrious pianist is passing the winter at Tirvoli may have given rise to the report.

Professor Schraderick, of the Cincinnati College of Music, claims to have discovered the lost secret of the Cremonese. He has been pushing his investigation vigorously before he came to this country. He and his friends sacrificed a valuable Stradivarius and a Guaragnini violin. An analysis of the substance of the wood proved the secret to lay not in varnish, as generally believed, but in the wood itself, a balsam pine, which in the day of Stradivarius grew in Italy, but now disappeared. He found the balsam pine of our northern latitude possessing the balsamic properties of the extinct Italian tree.

Violins have been made from the American tree, and lo, and behold, there sounded forth the sweet silvery tone of the Cremonese violin with not as much power, but all the qualities. It is difficult to estimate the importance of this discovery.

THE *Million* is the unique title of a little paper advocating a queer musical notation for vocalists. It is published at Dayton, Va. Samples free on receipt of a two cent stamp. Address Ruebisch, Kieffer & Co., Dayton, Va.

DR. SIGMUND LEBERT is dead. He, with the assistance of Louis Stark, wrote the great piano school that struck the death-blow to that miserable compilation entitled "Richardson's New Method." Lebert was born in 1822, and studied in Prague under Tomaschek and Dionys Weber, but since 1857 he has been an active teacher in the Stuttgart Conservatory. His reputation rests principally on the elegant editions of classic works which he edited.

In Germany there is a society formed for the purpose of providing homes for superannuated music teachers. Five of the leading cities have two branch societies, to which belong many of the best in the profession. There are some 2500 members, who pay a monthly due of 37 cents. The society has funds to the amount (which embraces the estates of all members) of 1,062,950 marks, or \$265,737.

The Charleston (S. C.) Conservatory of Music, though a new institution, is in a flourishing state, with two hundred and forty-six students on the roll. The faculty is well chosen, consisting of some of the best New York teachers. There is a place for such a school in the South.

W. H. Sherwood contemplates bringing out a book of piano studies, embodying some advanced ideas in piano technique.

The Wisdom of Many.

MEN of talent usually are more conceited than men of genius.

Some noted musicians talk like fools, but play like gods.

Musicians are sometimes thought to be unstable and changeable people. This is not true of successful musicians. There is no profession or business which requires more steady concentrated application than that of music.

Studies serve for delight, for ornament, and ability. . . . There is no stand or impediment in the wit that cannot be worked out by fit studies.—BACON.

"To know if a kingdom be well governed and if the customs of the inhabitants be bad or good, examine the musical taste which prevails therein.—CONFUCIUS.

Music is the universal language, a language of soul to soul that needs no translator.—AUERBACH.

Intolerable and contemptible is everything that appears to be more than it is, and that aspiration which is not founded on the true and beautiful in art, and seeks only the crown of popular applause for vain self, and also that object which is not for nobleness and truth of thought, not the genuine thoroughly constructed art work, but that which would seek to charm and corrupt by all kinds of ornament and deception.

THE HEINRICH-HENSON SONG RECITAL.

No musical event of this year has created as much interest as these song recitals. The idea itself is unique, and the masterly rendition of Mr. Heinrich assisted by the gracious presence and rapidly-budding talent of Miss Henson make these evenings a genuine musical treat. Last Saturday's concert at the hall of the Academy of the Fine Arts was the second of the series. The programme was fully as fine as at the preceding soirees. Schubert, Schumann, Mozart, Gounod, and Makenzie, the last named on the list being represented by a lovely duo from his new and successful oratorio, "The Rose of Sharon." Mr. Heinrich's singing of the favorite "Pax Vobiscum," of Schubert, and the beautiful "Ich Grolle nicht and Gondolier," of Schumann, was a revelation. These songs do not depend on mere vocalism, but need in addition to voice, head, and heart; in other words, while the musical, the sensuous, must necessarily predominate in musical songs. They need at the same time the intellectual variety of treatment that their manifold themes require. Thus a good voice merely will never do alone, and while Mr. Heinrich is the possessor of a supple, beautiful organ, still it is the intense emotion with which he informs every song that makes them living pictures to his hearers, and so both poet and musician are exquisitely interpreted. Mr. Heinrich has also solved the doubtful problem of playing his own accompaniments, which he does with the greatest delicacy and consummate good taste. Miss Henson is improving rapidly, although not to the "maison born" in the matter of the German lied. She has a brilliant, flexible voice, which came out finely in Gounod's effective aria from "Reine de Sab." It might be here well to state that in purely song recitals, as in all that actors of the stage should be strictly excluded. They mar the harmony of the surroundings. However, these song recitals are a great success, and Mr. Heinrich is to be congratulated on his new artistic venture.

A GOOD PAPER.—The Youth's Companion is a paper which it is a pleasure to praise. For it demonstrates that it is not necessary to poison a boy's mind in order to stimulate him. The pulse is made to throb, but with an impulse to do right and to fill a high place in the world's estimation. That this can be done and that The Companion has been able to achieve a circulation of 325,000 copies, is no small testimony to the skill and liberality with which it is edited. Those who know the paper best would how an American family is willing to do without any other copies of all the remaining issues of the year. The price is \$1.75 a year. (See our clubbing rates.)

THOUGHTS ON EDUCATION.

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

INTEGRITY OF CHARACTER.—The true merit of man is manifesting itself not so much in what he gives, but in what he is. Teachers, therefore, will never attain anything solid and complete, if they are in themselves hollow and imperfect. Our mental characteristics must be like so many radii—all converging into one common focus, "utilitarianism." First of all is *equality* and *composure*. "Keep cool!" We are apt to become vehement, if we suffer our passions to gain control over us. Our self-command will not for a moment forsake us if we only calmly watch our deeds and actions. How we walk, how we look at things, the modulation of our voice, etc., all these ought to testify to the desire of controlling ourselves and those around us. Others will then willingly submit to our authority.

Tenacity of purpose must go hand in hand with Firmness in the pursuit of our aims. "I will wait I must, and what I will I can." To no profession is this maxim more essential than to the teacher; it will surely prevent him from retreating in the face of seemingly insurmountable obstacles. Decision is like an elevated position, from which we can look down composedly upon those who vainly try to make us deviate from what we consider to be right. It seems as if our conscience would remind us:—"I cannot alter my course," hence, aims that seemed to be hopeless, will be accomplished.

Next to *equality* and *firmness*, a well-balanced character gives also evidence of *purity of motives*. Vulgar people often ridicule the aphorism, "a good man does the good without being biased by a vision of reward." And yet, there is sound logic in this sentence.

Our best actions and endeavors do not often find appreciation at once. It takes time before we can discern signs that our aims have become successful. It is the fruit, that teaches us the value of the tree, and not the seedcorn. Our simple duty is to plant these seeds continually and profusely at the right time, and in the right place, and to patiently wait for the fruit to ripen.

What does it matter that by this time we have grown old, feeble, and gone to rest from the labors of life! Let others reap what we have sown, let others enjoy the fruits of our toil.

Above all, let us be true to ourselves and sincere to others. No deceit, and no equivocation! Let us not deviate a hair's breadth from the path of duty, and let us defend the right with all the powers in us.

The man of such sterling character is a teacher in the best sense of this word implies.—JUNG-KUSEN.

A MUSICAL DOGGEREL verse reads thus:

"Never tire, your scales to play,
That they'd do so—every day."
And indeed, one could notice this in his concerts. Whenever he played scale passages, as, for instance, at the close of his second Don Giovanni Fantasia with the Serenade, there it appeared as if they were run *glissando* with one finger over the key-board. Scale practice is so useful, because the utmost equality of tone successions is hereby insured, thus influencing the whole composition. In playing scales one must have a sensation kindred to the moving up and down on a smooth silk cord, or over a highly polished level surface. Doehner, when already recognized as an accomplished artist, used to say that he was practicing scales every day for one hour. The monotony of such a task may, however, be relieved by placing an interesting book on the music-rack to read while playing. Henselt used to do so for a long time; he studied scales—and French. Such a double utilization of time may, perhaps, be harmless to an artist; to a pupil, never. The entire attention must be directed upon the proper position of the hands, the various forms of accent, and the smoothness and equality of tone; hence, the pupil is required to give his whole soul and undivided energy to scale practice, never to allow the least diversion from without.

Never tire your scales to play
Ten minutes daily—says Miss Amy Fay
L. KOEHLER.

Questions and Insiders.

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

QUEST. 1.—Will you please give a sketch of the life of Edward Batiste in THE ETUDE.

ANS.—Edward Batiste was born in Paris in 1820, and died there in 1876. After having made brilliant progress in his studies at the Conservatoire he took the first two prizes for *solfege* when only twelve years old, at seventeen he was appointed teacher and professor in the *Conservatoire*, where he was held in high esteem. Of his works we cannot speak, as that belongs more properly to a general musical journal and not one specifically a piano-forte publication.

QUEST.—I shall be under many obligations to you to give names and composers of a number of brilliant instrumental quartettes, also two pianos (four hands) and organ, suitable for college exercises.—A. H.

ANS.—For eight hands the following we have found useful and attractive: Chopin's Op. 40, No. 1, Polonaise in A Major; Brahms's Hungarian Dances in two books; Turkish March by Beethoven; Villa d'Alme (rather easy) by Fumagalli. The following four pieces by Liszt: Galop (Chromatic), Hungarian Rhapsody, No. 3, Rakoczy March, and Concert Paraphrase. Mayer's (Ch.) Galop Militaire, Op. 117; Loreley by Neuvade; Schubert's Galop di Bravura; Swedish Wedding March by Soderman; and Spindler's everlasting Husarenritt; Waffentanz by Spohr; March Celebre by Lachner. This last one is quite acceptable. For two pianos (four hands) the following: Grand Marche Triumphant, by Kuhn; Allegro Brillante, Op. 325, by Löw; Tarantelle Napolitaine, by Liszt; Don Juan, by Lysberg. This is a solo with an accompaniment on the second piano. Souvenirs de Russie, by Ravina; the Second Rhapsody again by Liszt; Le Tourbillon, Op. 37, by Gutman; Die Wacht am Rhein, by Goldschmidt; Chaconne, Op. 150, by Raff; Caprice Hongrois, Op. 7, by Ketterer.

In this connection might be named Czerny's, Op. 816, for four pianos; Galop-March three pianos (eight hands), by Lavigna; Tyrolenne (three pianos, twelve hands), by Ravina; Overture to Oberon (three pianos, twelve hands), and lastly Semiramide (eight pianos, thirty-two hands). *Pianoforte Cabinet Organ*.—I Dreamt I Dwelt in Marble Halls, by Bowman; Schubert's Serenade, Battman; Faust, by Ketterer; and Durand Nocturne, Op. 9, Chopin; Miserere from Trovatore; Les Veilleurs de Nuit, by Wely; Meditation, by Gounod. Theodore Thomas has arranged a large number of suitable pieces, which are published by Mason & Hamlin, Boston. The list we have not now convenient.

QUEST.—Please give me the name of the best musical dictionary, also the means of obtaining information in regard to the lives and works of composers of the early period, Bach, Haydn, etc.—E. L.

ANS.—Stainer & Barrett's Dictionary of Musical Terms is the most comprehensive work of the kind. Biographical sketches of eminent composers, arranged in chronological order from 1510 to 1871, by Urbino.

QUEST.—Will you please give me in THE ETUDE the metronome time for the following pieces: Cacocha Caprice, by Raff, Op. 70; Moments Musicaux, by Schubert, Op. 94, Nos. 1, 2, 3, 4, 5, 6. By so doing you will confer a great favor.—D. M.

ANS.—Cacocha, by Raff, ♩ = 116.

Moments Musicaux, No. 1, ♩ = 100.

" " " 2, ♩ = 72.

" " " 3, ♩ = 126.

" " " 4, ♩ = 104.

" " " 5, ♩ = 116.

" " " 6, ♩ = 84.

QUEST.—I would like to inquire through THE ETUDE what studies would best keep up the flexibility of the fingers when one is teaching and has not more than an hour a day for practice.—M. W.

ANS.—Read answer to the question of B. S. Besides the daily practice of solid technic, work up some studies with which you are familiar to the highest possible degree of finish. Practice sparingly of new studies. With one hour's practice you must be closely systemized. Have Clementi's "Gradus" in view, attack a few of them as soon as possible.

QUEST.—What exercises should be studied, especially when the fingers are not naturally flexible.—B. S.

ANS.—This question we asked once of a renowned pianist. He said, "take any thing that is white and black." He meant to convey that it was the vigor and directness of the practice more than any particular set of studies that subdued the unruly members. It would be useless to specify; but this we can safely advise, choose pure, solid technic like Tausig's Daily Studies, Mason's Technics, etc., rather than etudes. A graded course of such exercises we have given in these columns, and if desirable we will revise that course.

QUEST.—Our music class has had quite a controversy about the word *eye* in the couplet

"In the holy land of heaven
We for aye shall meet and rest."

I was taught to pronounce it as if spelled *eye* in singing, but not in reading. As I have a large class and some of them older than myself I am anxious to have all things right.—T.

ANS.—The authorities we have consulted give the pronunciation "eye" when it means *yes*, and "aye" when it means *forever*.

QUEST.—Please answer the following through THE ETUDE. Has any decision been reached which clefs to use in writing for the violinello.—E.

ANS.—Clefs should represent absolute pitch, and any use of them that subverts this end must be condemned. The proper use of the G Clef in violinello writing is after the tenor clef. If used immediately after the bass clef, or at the commencement of a composition, it is made to represent the octave (higher) of the real sound, which is not according to the best authority, and leads to errors and confusion. The use of *S*va should not be recommended. Use the bass clef to the one lined *c* or *f*, then the tenor clef to the two lined *c* or *d*, and then the G Clef for the rest of the notes. By conforming your writings to this you will not go astray.

CLIMAXES.

THE other day a household was made proud and happy by the introduction of a cabinet organ. The mother could play a little, and there was a "popular collection of music" included in the purchase, she lost no time in getting every note and stop into practice. The organ groaned and wheezed and complained with the most astonishing of music night and day, day and night for a week. Then one morning there was a knock at the door, and a little girl from the next house shrilly asked:

"Please, marm, mother wants to know if you won't lend her your music book?"

This was a surprising request, inasmuch as the woman next door was known to be organless. After gasping once or twice, the amateur organist asked:

"What does she want of it?"
The child hadn't been loaded for this question, so she straightforwardly replied:

"I don't know, I'm sure, only I heard mother tell father that if she had hold of the book for a day or two mebbe somebody could get a rest."

The woman softly shut the door in the little girl's face and went and carefully locked the cabinet organ with a brass key.

No, "Matron," no; Patti has no babies. The family can't afford 'em. When they realize that it would cost the youngster in the crib \$3000 every time he wanted his mother to sing him to sleep, cash up at the door or no concert, they decided that no baby could stand it unless he mortgaged the nursery.

In a recent notice of a church concert a misprint caused the account to read, the opening him was rendered by a mule chorus.

HARK! It's coming! The President's Inauguration March, three hundred thousand strong! Forte, fortissimo, marcato, animato, impetuoso, furioso, tremendi, do, dum, do, fizez, boom! Thirty-five cents each, one-third off to teachers.—*Boston Globe*.

A Pittsburg contemporary relates the following amusing incident, which illustrates the fact that *loze* for Wagnerian music is not so much an *acquired* taste as is generally supposed:

"At a *musicales* recently given in Allegheny City, the non-arrival of several of the musical participants placed those who had made their appearance in a rather embarrassing situation; but being fond of a practical joke, three of them determined to play on their respective instruments—each a different tune! They announced this music conglomeration as a selection from one of Wagner's masterpieces. Few of the delighted auditors hesitated to express their thorough appreciation of it, and, it is said, fairly melted with admiration."

Rafael Joseffy, the pianist, who is known almost everywhere, was in a small Ohio town during the last year. One evening, after tea he strolled idly into the parlor of his hotel, and sitting down before the piano, began running over the scale. Half a dozen young ladies and gentlemen dropped in to listen, and finally one of them asked if he could play them a waltz. Joseffy thought he would try, and so he played while they danced.

"That was first-rate," said one of the young ladies when he finished playing; now can't you play us another waltz?"

He was willing, and he played and played until at last the dancers stopped for mere weariness.

"We're ever so much obliged," said the young ladies as the musician rose to go, "you played real nice. You must have taken lessons," and she graciously smiled as she thus unconsciously patronized him.

When he had gone they went to the hotel clerk and asked who had played for them.

"That was Joseffy."

Then there was a great silence.

Liszt denies the report that he is becoming feeble. All the same, his housekeeper avers that he has not broken a piano string for a week.

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