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Theodore Presser

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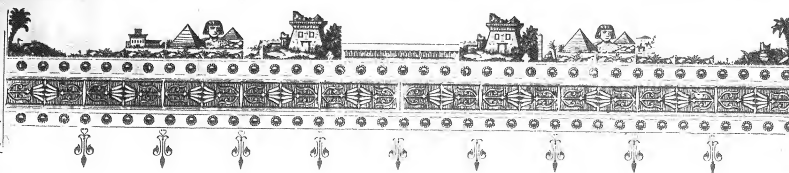
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THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE

—  **Piano Forte.**  —

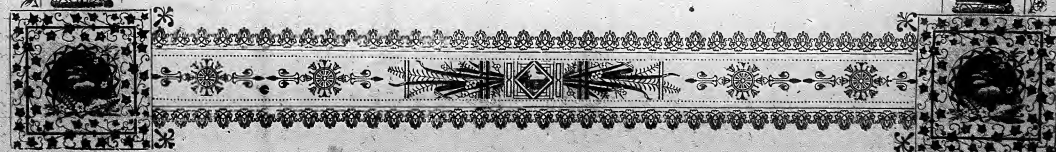
Vol. III.]

OCTOBER, 1885.

[No. 10.

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THE ETUDE.

ISSUED MONTHLY BY THEODORE PRESSER.

VOL. III.

PHILADELPHIA, PA., OCTOBER, 1885.

NO. 10.

THE ETUDE.

PHILADELPHIA, PA., OCT., 1885.

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

The summer vacation, with its pleasures and picnics, together with its dust and drenchings, has passed away, and teachers settle down once again to the activities of the old life we once led. But how new and fresh and beautiful it all seems. And what a feeling of contentment and joy comes over us as we welcome one by one the students back again. Why, indeed, it is a reunion of labor and love, and with how much energy and life do we enter into the work.

Ah, rest, thou weired magician, thou fairy messenger, how canst thou change dull care and weary monotony into blithe joy and stirring freshness! 'Tis the struggling plant, withering under the piercing sun, and half smothered with dust, that, washed by the dews and invigorated by the cooling breeze of night, looks up refreshed and greets the rising sun with gladness!

Strengthened now is this our resolution, often made, mayhap often broken in the past, to be more resolute, more hopeful, more cheerful. To wear bright faces, that our pupils may reflect the brightness. To think more clearly; to be more exact; to do better work. What incentives have we to do all this? Why, present pleasure, future happiness, self-aggrandizement, popular improvement. Whether we receive censure or applause, be it all the same, our duty lies straightforward, and thither must we go.

Should the American College of Musicians succeed in establishing itself as a permanent and successful organization, the reflex influence which its examinations will exert upon teachers in the way of making them careful in their

instruction of those under them who may some day become candidates for membership in the college will be no inconsiderable factor in the progress of musical art in this country. How many teachers are there who will not strive earnestly to so prepare their pupils as that they may pass the impartial examinations proposed with credit to their instructors as well as to themselves? Very few, indeed.

In the course of human events, when the College of Musicians shall have perfected its organization and enlarged its borders, examinations for the initiatory degree (associateship) should be conducted under the auspices of the State Music-Teachers' Associations in every State having such an organization. In the mean time, State Associations should be organized whenever needed, and resident teachers in those States should apply for membership in the central organization, so as to become eligible to appointment or election as examiners of candidates for associateship in the State to which they belong. To become eligible as State examiners the intermediate degree (Fellow) should have been acquired.

We publish in this issue the first examination papers of the University of Trinity College of Toronto, Canada, for the degree of Bachelor of Music. The examinations are conducted by Dr. F. L. Ritter, of Vassar College, Poughkeepsie, N. Y. There are three more papers to complete the examination; these will appear in this journal, in their order, each month. Those desiring copies of the whole set can have them by sending to us, for ten cents. If a number of copies of any single examination are desired they can be had for twenty-five cents per dozen. These papers will be found valuable to music schools and colleges for final examination in theory and history, and also for those contemplating becoming candidates for the degree of Bachelor of Music. Those expecting to try for a degree of the American College of Musicians will also be benefited by studying these questions.

The American College of Musicians is expected to shortly issue its prospectus, which will contain all desired information respecting the examinations to be held in Boston next June. We would earnestly advise our readers to write to E. M. Bowman, President, corner Jefferson Avenue and Benton Street, St. Louis, Mo., and request him to send a copy of the same as soon as issued. The A. C. M. has before it an important task. Its object is primarily to confer degrees on those in the musical profession who shall successfully pass the required examination. Much useless discussion has been going on as to the question of authority of any one of the musical profession to

set himself up as examiner of his fellow-teacher, and also on the advisability of the whole scheme. We most heartily endorse the movement. It is yet not fully in operation, and needs the support and encouragement of all in the profession. The plan of operation is a matter that can adjust itself to the requirements and needs necessary to accomplish the end in view. That the officers of the College can provide for every contingency in a matter of this kind is impossible. Only begin active work and meet the exigencies as they occur. What if the present plan is found totally inadequate to reach the object aimed at. What if, when the first examination is over, it is found necessary to reconstruct the whole arrangement. What if even popular favor deserts the movement. What if even the present movement fails, the principle of the movement remains the same. The times may not yet fully demand the establishment of such a college, and it may with great difficulty be sustained for a few years to come, but our cry is *stick till victory* crowns the effort. The nature of the movement is such that it can create a necessity for its existence even in advance of any positive reason for something of the kind. There is professional pride that will welcome the movement because there is distinction to be gained. There is ambition enough among the musical profession to foster such an institution. The fraternity that will result from the undertaking could exist very well, even if many in the profession were opposed to it. The necessity for examinations is a matter that must grow, and will take years before their importance will be recognized. We must be content with a modest beginning, and by our earnestness of purpose and sincerity of action convince the public of the worth of our institution. We wish the American College of Music and all similar enterprises that have the elevation of the profession as their object, God-speed.

FOREIGN FINGERING.

It will be remembered that last winter we made an effort to have the American or English system of fingering abolished, and urged the adoption of only one, and that the foreign mode. The success that attended our effort was most encouraging. It is only a question of time that the "American fingering" must go. Then, why not hasten that time, and thus do away with this untold amount of inconvenience to teacher, pupil, publisher, and dealer. Mr. Meyer was the first last year to sound the war-trumpet, and the above letter brings him a tin first to the front. We are informed from dealers in this city that never before was there such a call for foreign fingering from teachers, and no doubt this change is in part due to the discus-

sion of the matter in these columns last winter. We now invite a renewal of the same discussion. We will print as many of the letters as our space will now each month. There is not a teacher but is more or less annoyed by having the two modes of fingering, and it should be a duty of every one to lend his or her influence to exterminate this inconvenience. Let us hear from you.

Dear Mr. Presser:

My article on foreign fingering, which you so kindly inserted into your ETUDE, and the discussions resulting therefrom, have caused quite a widespread response from teachers who have adopted the simple plan therein recommended. Many teachers who even prefer so-called English or American fingering have adopted the foreign on account of the great advantages offered in the selection of music, and also on account of being in unison with a movement that will in a few years result in its general adoption.

At the same time a few explanations are necessary from the publisher's side. The change of fingering on the many thousand plates is a work of time, and as many teachers yet adhere to the American fingering, the encouragement to publishers to hurry the change is as yet a weak one. Some teachers also word their orders so that no latitude is allowed dealers to send any but the one kind of fingering. Now, many separate pieces reprinted in this country with American fingering only, occur only in books or volumes, or with no fingering at all in the foreign editions. If teachers desire such separate pieces with foreign fingering before the change is made by the publisher, they cannot be furnished by the dealer except the teachers are willing to make, for a time, the necessary changes with lead pencil, and so word their orders that dealers may send them in any way they are as yet published. A failure to distinctly mention such matters in orders causes much delay and avoidable correspondence. If all teachers would follow the plan I first proposed, viz., to use foreign fingering, at least with each new pupil, and similar discussions were taken up by the other music journals to hasten matters, the publishers would not be lag behind to make the necessary changes.—LOUIS MEYER.

THE AMBIGUITY OF OUR MUSICAL NOMENCLATURE.

EVERY science must of necessity have a large number of technical terms with which to explain itself. In Botany, for instance, it would be impossible to name and classify the extended species of the floral kingdom without recourse to some system of technicology. But while it undoubtedly savors more of university erudition to speak of a common daisy as the *Bellis perennis*, yet we cannot help but feel that the simplicity of the poor daisy is much impaired by the pompousness of its learned appellation; and doubtless the little innocent posy feels quite as uncomfortable under the new title as did simple Pocahontas when transplanted into English society as Lady Rebecca Rolfe.

So many people, however, have an insatiable desire to ape foreign manners, to lisped foreign words, seeming to imagine that it imparts to them some new dignity or style!

Consider this and couple with it the fact that most people cling tenaciously to old forms and customs, words and expressions, and you can easily understand why our colloquial is burdened with so many Latin and French expressions.

We come now to consider the nomenclature of our present musical system and some of its inconsistencies. From whence comes this nomenclature? "From Rome," replies the devotee; "therefore let us say our mass as the Roman fathers did."

Because Rienz addressed his followers in the dialect of Italy is it, therefore, necessary to oblige every American boy to learn that dialect before he can understand and interpret those noble patriotic sentiments? Yet this is precisely what the writers of music are demanding of our youth who are struggling to gain an insight into musical lore.

Is not the science of music itself difficult enough without burying it under a cabalistic system of symbols derived from foreign lands? Ye mediæval fossils! Let me address you once in ancient Greek, and we would say with Xenophon, *Ego phemi Tanta pluaris einoi*.

That is my last anathema upon you. We turn now to the present needs of the population of the United States of America, in the year 1885. We say the present progress of music in America is greatly retarded by the retention of foreign idioms of expression. Who will not laugh if we would compose a sonata and indicate the first movement, very fast 180 quarter notes per minute, and the second movement quite slow, 60 quarter notes per minute; and how much prestige it would give our little piece if we should substitute for the above, *Allegro di Molto*, M. M. $\text{♩} = 180$, and *Adagio ma non troppo*, M. M. $\text{♩} = 60$.

We will now speak in plain English what we spoke a moment ago in Greek, to wit, "I say this is nonsense."

Every musical term whether it be Italian, German, French, or Greek, far better stand out in English, if an English-speaking person has to read it, and thus would be obviated the necessity for the continual employment of an interpreter.

If in a class, for a few moments' diversion, we take up a piece of music and "go through" its technical terms, and we are really astonished to find how little attention pupils have paid to this subject.

Following is an accurate list of the mysteries contained in one composition:

Op. 38, par H. A. Wollenhaupt. Introd. Moderato, 8va., p., sf., f., ff., accelerando, ritard. ritenuto, brillante, bien rythme, quasi arpeggio, a la capriccio, martellato, risoluto, poco ritard e con abbandone, teneramente, leggerissimo e poco a poco accelerando, crescendo, molto ritenuto, animato, tempo primo, piu cres. f. e. pedale, tranquillo, poco agitato, ritardando, quasi echo! How many pupils that read this article can begin to tell what all this means?

There is, of course, in the use of these terms a sort of international convenience, making it possible for a Frenchman to express his ideas to an American through this medium. But this advantage which can be realized only by the musician of culture, anyway, does not offset the great disadvantage that the employment of the foreign idiom is to the thousands of learners who are ignorant of these terms, and who for the greater part remain ignorant. We would have American and English composers write in their own language and Germans likewise. Schumann, as all know, totally disregarded the Italian terms of music and used his mother-German in his composition. Eventually all nations having a distinct language will come to Schumann's way of thinking on this matter. We would have, then, an international copyright law between all civilized nations, and oblige each nation to purchase the right of translating and publishing the works of other nations; thus would our musical literature become denationalized and purified, and at the same time American composition would become more and more respected everywhere.

There is, too, a great reform needed in the marking of pedals and in indicating the correct punctuation of music.

Who but a well-trained musician can give any conception of the real or unreal meaning of slurs, as they are indiscriminately used in our printed music. A publisher who will stand out and publish a clean edition of music, properly pedaled and punctuated, will merit and receive the everlasting plaudits and patronage of his countrymen!

We come now to notice a number of incon-

gruities in the use of our own language, things that may seem trivial, but things nevertheless that have darkened the pathways of many a youthful aspirant to musical fame. Take the terms—

Note, tone; letter, syllable, degree; tonic, key-note, key-tone; key, mode, scale; whole tones, half tones; sharps, flats, naturals, accidentals; time, rhythm. Let each teacher write down a definition of these terms and watch himself closely, and see how long he sticks to his text. Another interesting result will be obtained by writing down all the remarks made by his class in reference to these simple words during one week.

Following is a list of definitions and a few remarks:—

1. Notes, characters representing musical sounds to the eye.

2. Tones, musical sounds conceived by the ear.

3. Letters, names of the lines and spaces of the staff.

4. Syllables, do, re, mi, fa, sol, la, si, used in singing.

5. Degrees, the numbers of the scale tones,—1, 2, 3, 4, 5, 6, 7.

6. Tonic, the name of the first degree of the scale. (Key-note and key-tones being synonymous should be entirely discarded.)

7. Key, a lever; a part of the mechanism of the piano and of other instruments.

8. Scale, a succession of tones or notes. Every piece of music being written in some scale or scales, we should ask, From what scale is this piece derived? Or simply, What is the tonic (not key) of this piece? To say such a composition is in the key of E2 Minor, while it is a very customary expression indeed, is nevertheless open to much criticism. Say simply, The piece is in E2 Minor; that is sufficient and much more perspicuous.

9. Modes, major, minor and chromatic.

10. Whole Tones and Half Tones. Without defining, let us ask,—If a tone is a musical sound, what is a half tone, and can one tone be more "whole" than another?

But you say, "We mean certain spaces between the tones;" then by all means let us say what we mean. Compare: On the street are ranged three men, A, B, and C, respectively, six and three feet apart; suppose now, we say, From A to B is a whole man, but from B to C is a half a man, will you not open your eyes at me and exclaim, "What on earth do you mean, sir?"

11. Sharps, a character used to indicate the next tone above.

12. Flats, same; indicating the next tone below.

Since now the tones of the scale are fixed, we cannot sharpen or flatten a tone. This may literally be done on the violin, but not on the piano, therefore a sharp does not raise a tone nor does a flat lower it, as according to the prevailing impression, but these characters indicate rather the substitution of new (different) tones.

13. Natural. If A is now made natural, was it before unnatural? This term is quite ambiguous. Say A for A, A sharp for A#, etc., and call this character (♮) a cancel, not a natural.

14. Accidentals. Nothing occurs accidentally in music.

When you find a sharp, a flat, etc., throughout a composition, say, "Here is a modulation," and always stop and consider into what new scale you pass.

15. Time, the movement, fast or slow, of a piece.

16. Rhythm, the regular division of time into equal measures, each containing a definite number of beats.

William Mason's definition "measured flow" is at once concise and elegant. The incorrect

use of these words was explained in the July issue.

We will now explain the foregoing to a pupil as we once had it explained to us.

"The letter F sharp, you see, is a black key, and is made by raising F natural half a tone. When only this sharp is used it makes the key of G. There are other scales in which the key-tone is sometimes a black key and sometimes a white key. Then there are different modes. You are now in a major mode; the minor mode contains accidentals and has its whole tones and half tones differently arranged. C natural has no sharps or flats; C is made natural in the key of C minor," etc.

Is it really any wonder that so many minds are befogged in reference to small matters of musical understanding?

Another subject that might be treated under this head is, foreign *versus* American fingering. This "mixture" has received considerable agitation and attenuation by the profession recently. We would say let us adopt something at once and forever, and stand by it; if foreign, let us domesticate it. (For further particulars, see another column.)

We will not enter the domain of harmony and counterpoint to "pick flaws," an exposition of which would fill an entire volume.

To revise this nomenclature throughout would be a gigantic scheme. To secure the immediate adoption of a new system would be an impossibility. There must, however, be a concerted effort on the part of composers and teachers to simplify our musical system as much as possible, by using one word instead of a dozen, when one suffices to express the idea, and by being precise in the selection and use of words. Thus by a continued diffusion of light comes at last an evolution from darkness.

THE MUSICIAN.

WHAT IS THOUGHT OF IT.

"THE MUSICIAN," A Guide for Piano-Forte Students. By Ridley Prentice. This book is divided into six grades, the first of which, with excellent introductory remarks by Professor F. L. Ritter, has just been published by the editor of this paper. That music is taught more rationally is testified by the many works on technique which have appeared in the last decade, and which treat this part of the instruction pretty exhaustively. Less attention has hitherto been paid to the contents of musical compositions, their forms, meaning, etc. Any book which treats of these subjects in a clear and instructive way ought to be welcomed by the musical profession. The above book is designed to help the student in that direction.

The first grade, now ready, analyses fifty-six easy, mostly short pieces of sterling value, such as three easy Preludes by Bach, seven Album Leaves by Gurliert, eleven numbers of Schumann's Album for the Young, Sonatinas by Beethoven, Clementi, Reinicke, Schmidt, and others. It presupposes no knowledge of harmony, but, starting with the simplest forms of compositions, explains the most essential points just as occasion presents itself in the different works under consideration, using such concise and lucid language as will be understood by mentally less-developed scholars. Besides a clear exposition of the formal construction, the tempo of each piece is indicated by metronome marks, short notices about the composer or the piece, with valuable hints as to the performance and meaning are dispersed over the whole book, making it so much more interesting for study, and adding greatly to the right interpretation.

No doubt many good teachers give similar information to their pupils, but the benefit derived from such a work as this in the hands of the pupil must be more lasting, as the scholar can always refresh his memory with the subjects already explained, by referring to his book. The book cannot fail to do a great deal of good if rightly used, and ought to be in the hands of all the scholars of the lower grade.

I find "The Musician," Book I., which you sent me, a clear, helpful, most attractive little volume, full of charming instructions for either teacher or pupil, and altogether interesting to any one who is thoughtful about piano-forte music.

BOSTON.

B. J. LANG.

"The Musician" is a great and unique acquisition for teachers and students. Intelligence in grasping and dealing with the materials and properties of music is no longer to be monopolized by the few master-artists of each age as a craft-secret, and works like Tidley Prentice's "Musician" contribute greatly to the spread of the dawning popular enlightenment.

Next to the service rendered by the author in elaborating so valuable a work, ranks that which is rendered by the publisher who enables the public to come into possession of the author's labors. You are, therefore, to be thanked for, and congratulated upon, the part you sustain in this enterprise in transplanting to America's rich musical soil this last product of the theorists' and teachers' art in England.

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FOR THE ETUDE.

TO IMPROVE THE QUALITY OF STUDY.

AN ADVANCE STUDY.

BY W. S. B. MATHEWS.

EVERY teacher should know that the only two things which he can himself, in a measure, do for a pupil are these: To teach them *how to study*, and to *awaken an appetite for knowledge*. All the rest of it, be it much or little, the pupils must do for themselves. By their own "elbow-grease" they must limber up their fingers, and by their own application acquire whatever of musical knowledge and skill they may. Even if they persevere until they become concert players, and if during the process their whole repertory shall have been restudied and minutely criticised over and over again, *de novo*, it will still remain true that beyond the two points I have named the teacher will have done nothing for the pupil but to facilitate his perceiving relations and meanings in the music which with maturity and artistic feeling he must inevitably have found out for himself a little later. That such a facilitation might be of the very greatest practical advantage I know very well. I also know that the teacher does much for the pupil by judiciously coordinating the subject-matter of study in such a way as to bring strongly-imaginative selections into productive juxtaposition, so that each piece assists the pupil to com-

prehend something in some other that went before it. This is what Dr. William Mason meant when he advised me to study Schumann, and said that without knowing Schumann many points in Beethoven would pass unnoticed. But for all this the main fact is as I have stated above. The great things which any school, high or low, big or little, can do for its pupils is to teach them how to study, and to awaken in them an appetite for knowledge.

I might go farther and say that a closer analysis of a piano-forte teacher's work will show it to consist of three things which are inter-dependent, and which have to be carried on simultaneously. They are improving the *quality of study*, developing the *technic*, and awakening and cultivating the *musical susceptibility*. For, as I wrote long ago in *Dwight's Journal*, the problem of the music teacher is different in America to what it is in Europe. There the pupil is made musical, to a good degree, by outside influences, independent of teacher's control or inspiration. All that he has to do, therefore, is to form a habit of intelligent study, and develop the technic. But here the third point takes almost as much time and skill as both the others. For the pupils outside of a few of the larger cities have heard so little good music and so much poor music that their ears are corrupted to stale and meaningless progressions, vulgarized by having lived in an atmosphere of musical slang. Understand me, please; I do not object to "simple music" because it is simple. I quite agree with what Professor McNaught, of the English Royal Academy of Music, said to me when we were speaking of Wagner, that "we cannot always be hearing music with wet towels around our heads." Must I explain it? But I do object to the inherent vulgarity of much of the American music, by which I mean nearly all the current psalmody, and anthems, and the common run of drawing-room music for the piano-forte. There is a great difference between the phraseology of such simple pieces as those of Mendelssohn and Heller and those of (if he will pardon me for using the name of one of our best popular composers) Karl Merz. I quite agree with Dr. George F. Root, that children must have children's music. The crude must have a certain amount of crude music in order to take hold of and quicken their sluggish perceptions. My only quarrel with Drs. Root and Perkins is upon the question whether they raise the standard as rapidly as they might. It is a literary point. Can any amount of Mark Twain and the *Detroit Free Press* educate the taste up to Wordsworth and Browning? I am on dangerous ground, so I pause here.

I am in danger of losing my main point, which was to speak more in detail of the means of improving the quality of study. There is only one foundation for artistic interpretation of master-works. It is the perfectly accurate reproduction of the author's subject-matter. I recognize three stages in performance: First, that in which the notes are all correctly played as to intonation and time. Second, that in which the individual ideas are correctly expressed; in other words, the piece is *well phrased*. Third, that in which the individual ideas are correlated to each other according to their relative importance, and according to the intention of the composer. This is what is meant by *interpretation*. Therefore everything depends upon an accurate study, for without this we do not reach the author's idea at all. This is the key to the whole matter. It is the strategic point of rapid progress. I have known many pupils who practised ever so many hours a day, who never played any one piece well, and all for want of good study. I remember a case that we had one year at Binghamton, when I knew much less upon this subject than I do at present. A young girl of thirteen or fourteen took two or three lessons upon exercises, and then Dr. Mason gave her Jungmann's "Spinning-Wheel." She used to take one lesson a week of him and one of me. She was kept on it until the last lesson of the six weeks, by which time she played it very prettily. When she came to me to settle her bill I consoled with her upon her hard time, but she replied, with the utmost good humor, that she did not mind it at all, for now she knew how to study, and could learn as many pieces as she chose. At present I think I learned as much that term as the young lady did.

And so, not to prolong this article unduly (for my time is pretty much up, however it may be with the reader's patience), I come to the point. The first thing to get is an accurate study of the pitches and time. In the earlier stages these must be taken separately, and the teacher must be sure that the pupil sees and recognizes all the signs of the notation. Then after this, one has to combine them; and, later, to discover the implications, etc., etc. And this is the sum of it. My experience teaches that after the elementary habit of correct seeing has been established *nothing improves the study so rapidly as the practice of memorizing*. This process will be much easier to pupils who practice some system of technical exercises in which forms are developed out of a small printed example, such as Mason's (which I believe to be most fruitful of all) or Tausig's, etc., than to others. Memorizing should first begin with short forms of decided originality—Beller, etc. And it is fortunately true, from first to last, that it is easier to memorize and to retain highly original music than weak productions. Through this operation of the "survival of the fittest" the habit of memorizing conduces powerfully to the development of taste. But be that as it may, I am quite sure that in thirty years' experience as a teacher, I have found no practice so improving to the pupil's quality of study as that of memorizing.

Pupils' Department.

BACH'S FUGUES.—As a fugue writer Sebastian Bach is unrivalled. In fugues of the ordinary kind there is nothing but a certain very insignificant routine. . . . But Bach's fugue is of another kind. It fulfils all the conditions which we are accustomed to demand even from the more free species of composition. A highly-characteristic theme, and uninterrupted principal melody, wholly derived from it, and equally characteristic from the beginning to the end; not mere accompaniment in the other parts, but in each of them an independent melody, in accordance with the others also from the beginning to the end; freedom, lightness, and fluency in the progress of the whole; inexhaustible variety of modulation, combined with perfect purity; the exclusion of every arbitrary note; unity and diversity in the style, rhythm, and measure; and, lastly, a life diffused through the whole, so that it now-and-then appears to the performer or hearer as if every single note was assimilated; these are the properties of Bach's fugues—properties which excite admiration and astonishment in every judge who knows what a mass of intellectual energy is required for the production of such work.

All of Bach's fugues composed in the years of his maturity have the above-mentioned properties in common; they are all endowed with equally great excellences, but each in a different manner. Each has its own defined character, and dependent upon that, its own turn in melody and harmony.

When we know and can perform one, we really know only one, and can perform but one, whereas we know and can perform whole fülls full of fugues by other composers of Bach's time, as soon as we have comprehended and rendered familiar to our hand the turns of a single one. Through such worthy employment of the arts of counterpoint he was enabled to leave to posterity a great number of works of the most various kinds, which are all models of art, and will remain so till the art itself shall be no more.—FORKEL.

"*Ad astra per aspera*," is the brave and suggestive motto of Kaisas, and means "To the stars through difficulty," or "success through hardship." The English poet, Miss Havergal, tells a story in verse of a young girl named Alice, whose music-master insists upon her practising very difficult music.

To Alice it seems cruel that she may not play easy pieces like other girls. The chords are difficult, and the melody is subtle. Her hand wearies, her cheek flushes, and with clouded brow she makes a protest. The master will not yield, and she writes home to her father, who answers kindly, but firmly, that her teacher knows what is best.

"Trust and obey," is her father's advice.

Persuaded to try again, she at length mastered Beethoven's masterpiece.

Years afterwards, at a brilliant assembly of musical artists, when the gentle twilight fills all hearts with thoughts of peace, Alice is invited to play some suitable strains. She selects the very piece that was once so difficult, but which, thoroughly learned, has never been forgotten.

She plays it with pure and varied expression, secures the rich approval of one of the masters of song, who confesses that even to him Beethoven's music had never seemed so beautiful and so suggestive as in her rendering.

My dear pupil, do you know what annoys the teacher more than anything else? It is, after he has selected a piece or a study for you, and kindly played it over at your childish request, for you to exclaim, "Oh, that ain't pretty!" or, "I don't like that." Whether he be a kind and patient or a cross and irascible master, it is much the same: his feelings are wounded, and he is bound to express his displeasure in some manner. It would seem that such impolite remarks must be confined to thoughtless children; but when we at times hear them from grown-up young ladies, we feel there is a lack somewhere in early education. Let every pupil consider the relation he bears to his teacher. You are, in the first place, not competent to know what really is or is not pretty in music or in art; and in the next place you must consider that the teacher has, in giving you a piece, some higher object in view than to simply tickle your ears, or set your toes a tingling for the dance.

Many of the finest compositions that educated people appreciate and enjoy sound ugly to you at first because you do not understand them. You must listen again and again, and try to like them anyway, and at last you will do so. If you have played German music long enough to like it, you will yet find much that is new, and let us now say instead of ugly, interesting in the music of the various nations, the Hungarian, the Polish, the French, for examples. Think that the music is a picture of the country. If you travel through Scotland or Norway you will see many odd sights, much that "isn't pretty." The girls will be singing such strange melodies; you don't like them? But you are travelling for the sake of seeing and hearing things as they are. Wouldn't it get tiresome if you saw just the same sights as at home, and heard continually the same songs? So it is in travelling through the realm of musical study. You must eagerly seek for new things, strange things. Have in your repertoire a collection of melodies from all lands, and exhibit them to your friends as you might a collection from the countries of farther India and Japan. Soon you will find your work of collecting growing very interesting.—D. DE F. BRYANT.

It is not a pleasant question to ask, but why is it that so few of the great number of piano pupils ever succeed? Only about one in ten ever learn to read music, or ever learn to play more than a dozen pieces, and these are soon forgotten after the lessons (?) stop.

Why is it? About two of the nine who fail should never attempt to study music. Cheap teachers, who always lay a poor foundation, both technically and mentally; parents who, impatient to hear their children play a piece, interfere with the teacher's work; teachers who yield to the ignorant demands of such parents, and thereby fail to develop the pupil's true intellectual and technical abilities; these are to be charged with the other failures. This is a sad picture, indeed, but is it not true? Is there no remedy?

Parents should employ the best teachers they can find, and pay a liberal price for the skill such a teacher has acquired by long and faithful study and a large outlay of money. Do not interfere with the teacher's work. If you do not have sufficient confidence in a teacher's ability and honesty, without your interference, discharge that teacher at once and employ one in whom you have sufficient confidence.

One of the great German proverbs truly says, "All beginnings are difficult," and in a line with this axiom

our best musical writers are certifying that the teacher who is best able to impart the proper knowledge to beginners, is the one who is really the most competent in his profession, for herein is required a vast amount of judgment, skill, and patience, which the advanced student rarely calls out. If the ground work or foundation of a student's musical education has been improperly determined, there is little sense or economy in trying to proceed, for it becomes a *physical impossibility to progress* until a right order of things has been established (an assertion that admits of no contradiction). We have no moral right thus to tamper with the possibilities of those placed under our care to educate and protect; we know not the future which lies before them, the circumstances which in after-years may require much at their hands, when, if properly educated, they will always have the advantage of the situation; if otherwise, the situation will have the advantage of them, for society is becoming so organized and instructed that it demands the very best in all the various branches of art, science, literature, etc., and so many and exacting are the requirements that mediocre educators will find very little sympathy or encouragement from those who would otherwise become their patrons.

EXAMINATION QUESTIONS.

MOZART.

1. Tell of Mozart's artistic struggles.
2. What can you say of the universality of Mozart's genius?
3. What were his principal operas?
4. Can you tell anything remarkable about the overture to Don Juan; about the opera of Magic Flute?
5. What other great vocal compositions did Mozart produce besides operas?
6. Name all you can remember.
7. Did he compose any great instrumental works?
8. Tell something of the Requiem.
9. What is his place in musical history; his style of composition; his characteristics and his place in the esteem of succeeding musicians and composers?

BEETHOVEN.

1. Give dates and localities of birth and death.
2. Tell what you can of the life and sufferings of this genius.
3. What of his artistic life; the regard in which he was held by his contemporaries?
4. In what form of composition was Beethoven peculiarly great?
5. How many oratorios did Beethoven write?
6. How many operas did he compose?
7. Tell what you can of "Mount of Olives" and "Fidelio."
8. How many masses did he write, and in what keys?
9. Did he compose any other vocal works?
10. Of what value are his great piano sonatas?
11. How many symphonies did he compose, and in what respect is the last different from all the rest?
12. What relation does Beethoven sustain to his predecessors and successors, Schubert, Schumann, and Franz?

CHOPIN.

1. Give dates as usual (Birth and Death).
2. Tell something of his social artistic life at Paris.
3. Tell something of the character of Chopin.
4. For what instrument did he almost exclusively compose?
5. Can you name his most famous composition?
6. In what respect do his compositions differ from those of Beethoven?
7. How do they differ from Schumann's?
8. What characteristics belong alone to Chopin?
9. Upon what great masters did Chopin build?
10. In comparison with Robert Schumann, what impression upon the musical world do the piano compositions leave?
11. Why is Chopin called a romantic composer?
12. What is his place in musical history?

(Continued on page 219.)

FOR THE ETUDE.

A MUSICAL EDUCATION:
HOW SHALL IT BEST BE ACQUIRED?

BY S. N. PENFIELD.

"What a question," says each music teacher. "As though there was any man at large in this nineteenth century who did not know!"

Press the question here and there and everywhere. Each and every teacher is prompt with an answer.

Reply No. 1. "Study the piano with me for a few years. My method is the German, and there is no other worthy the name of method. As for singing, don't waste time and money, unless you have the voice of Patti, for people only care to hear ballads, anyhow."

No. 2. "Study the piano with me, for I studied at the Paris Conservatoire, and the French are the only people to appreciate and cultivate the niceties of true music. Avoid the stiff and ponderous German touch and style."

No. 3. "Musical education is mainly the education of the mechanism, so that the mind can act through trained fingers. Therefore get a technician and set all the children at it, even the baby."

No. 4. "Spend your time mainly in the playing of pieces, and do not waste much time in dry scales and exercises, which chill all musical ideas."

No. 5. "Studying the voice is the true education, and the Raderdoff method is the correct one. I am its best representative."

No. 6. The "Italian school is the only one for the voice, and I am the only Italian teacher in the place."

No. 7. "Do not go to a foreigner, whatever you do. They are all frauds. It takes a live Yankee to appreciate and supply American needs."

No. 8. "These screamers and piano-pounders. Bah! What do they know about a musical education? Come to me and study harmony. That should underlie everything."

No. 9. "Music is the language of emotion. The opera is the highest expression of this. Therefore the school of opera is the true musical education."

No. 10. "Tonic sol-fa is the great panacea for all musical ailments. Do not waste a moment on the nonsensical staff system."

No. 11. "Spend four weeks at a Summer Normal, and do not worry yourself and neighbors for the other eleven months."

But, clearly, all these are but specialties or teaching methods, and unsatisfactory as representing a true and liberal education in music. Must one study all these masters and methods, and, perhaps, with each be taught to despise the teacher or system over the way? Turn away from the teachers, and still push the inquiry.

No. 12. "Don't bother with teachers. They care only for their pay, and are hide-bound in their teaching rut. Use self-instructors and your mother wit."

No. 13. "Musical education is a training of the ear. The important thing is to hear all the music you can, not to make all you can."

These, and a hundred other, are answers to the question. Which is truth in this conflict of testimony? Where is harmony aimed so much discordance? Harmony? Yes. The highest and most interesting development of harmony is in the employment and resolving of discords. In each reply we can find an element of truth, perhaps like a grain of mustard seed, perhaps more. Let us sift them, and formulate our own answer from the residuum. At once, then, let us disabuse ourselves of the idea that a musical education is merely studying the piano, or cultivating the voice, or learning the organ, or venturing on the boundless sea of harmony, or studying orchestral scores and instrumentation, or even in acquiring a smattering of each and all these specialties, and, of course, proficiency in some. Yet a man may, with only a fair knowledge of some one instrument, have a good musical education. Let us not forget that music appeals only to the ear. Therefore a musical education is primarily the quickening and educating of the ear. All else should be subsidiary to this, and even here the work is twofold. First, the ear should distinguish and locate musical

sounds in relative pitch, such as tonic or musical centre, and the others, such as dominant, leading tone, etc., grouped around it as satellites. This helps greatly in memorizing music and aids amazingly in transposition. To many this is a gift, but all may cultivate it. A knowledge of absolute pitch is also of great value. But, further than this, all these formations, groupings, colorings, are representative of thought, feeling, emotion, aspiration, and here we come to the real study of music as such. The teacher who can analyze a musical work not only technically, but significantly, and interest his scholars in the same, is the true teacher. But the second must depend upon the first. Color must be applied only to suitable forms. Nothing disgusts more than exaggerated sentiment or a passion torn to tatters.

The piano-forte has become a national instrument, and while it certainly furnishes enjoyment to a vastly increased multitude as compared with the days of our grandparents, and is indirectly quickening musical thought, it is directly doing away with the necessity of thinking music, and thereby of really comprehending it. Piano students are everywhere. How many of them can take the pitch-pipe or tuning-fork of our ancestors and correctly start a tune as they did? The fact is, that a majority of piano students learn and play their music in a perfunctory way, mechanically transferring the notes of the piece to the proper keys, frequently, indeed, rendering music, easy or difficult, in a manner quite creditable. Yet this is not true education. Indeed, to just the extent that the piano saves thought and imagination, it retards real culture. Herein lies the drawback in the study of piano and organ, which teachers should understand. When these instruments come to be rightly regarded, not as the ultimate object, but as merely the mechanical aids to true education of the ear, just as fingers and throats are, so soon shall we be on the right road to our goal. In this respect the study of the violin is better. The necessity of tuning and making the correct finger-steps is alone of great value to the ear, although the neighbors may not rate violin study at a high value. The study of the voice may be made a means of high culture. I say *may be made*. In truth, it is not often so. Singers and even singing teachers are comparatively few who can analyze the harmonic or even the melodic structure of their songs. Yet singers have the advantage in directly studying sentiment and emotion and in thinking musical tones; and how true it is that the music of the human voice appeals to mankind far more directly and irresistibly than that of any mechanical instrument, no matter how perfect and sweet-toned.

But it takes singers no long time to discover that ballads are generally best liked, and that the quickest way to learn these, and, indeed, all vocal music, is to drive it into the head with a piano-hammer. Thus they seldom learn to sing at sight. Again the fault of the piano. Then in vocal or violin music the temptation to overdo in emotional effects, tremolos, and light and shade, is as great as in piano and organ music to underdo.

In organ study, the temptation is to measure everything by a commercial standard. The chief question thought, if not expressed, "How many dollars must I spend upon teachers and blowers before I can earn a \$400 salary, and how many more before the \$1000 is attained?" Small wonder at the prevailing dryness from the organ gallery in all our cities.

Now, whatever instrument one is studying (the voice is an instrument), we find the study of harmony very important as an adjunct. No piece of music is understood until its harmonic structure is comprehended. Piano and organ playing, to some extent, cultivate the sense of harmony, but violin and vocal music require the knowledge no less. The solo rests always on an accompaniment expressed or understood. A good practical knowledge of harmony and counterpoint, invaluable to the composer and the organist, is also of great aid in all other specialties. Yet, when we commence the study of harmony, we directly discover of how great assistance is the ability to *think music*, and if we are by this time grown men and women, we find this is more easily said than done. Sight-singers always think music. How few

accomplished sight-singers do we have? And this brings us back to first principles.

Childhood is the time and the school-room the place for this work to be done, and thoroughly, too. A child will learn in one hour sight-singing that will require several hours for a man or woman. Then take this child from the school to the piano or vocal teacher, and the work of the latter is but the dropping of the s-aeed into a field all plowed and harrowed. Then is required only the cultivating, watering and weeding to make the accomplished musician. Use the tonic sol-fa if you will, with its quick and accurate results; better, however, to wait until the teachers of this system show how successfully and quickly they bridge over the chasm from their nomenclature and signs into that in which is contained the great and growing mass of the world's tone wealth. Study with a Frenchman, an Italian, a German if you choose, for music is cosmopolitan, and America's music is built upon the foundations furnished by the Old World; but bear in mind that, other things being equal, an American will better teach Americans, for he has the advantage in knowing American wants, temperaments and habits of thought and life. Take every occasion to hear music of all classes (except bad music), and when you hear, listen for pitch and quality and, withal, for effects and appropriateness. Do not make the mistake of supposing that the mass of light operas with which the land is now deluged are operas at all. They are no more so than is the clown's stump speech oratory.

"Art is long and time is fleeting," and if one attempt to learn everything in music, he will have nothing learned. Therefore make a specialty of the one class of music for which you have a special gift or taste, study it to understand as well as perform, and with it get at least a reasonable knowledge of harmony. Then with opportunities for hearing all styles of music, choral and orchestral as well as solo, you may claim to have solved the problem under consideration.

EDUCATIONAL PRINCIPLES.

From a small pamphlet, entitled "A Thorough Musical Education," by Geo. H. Howard, 84 West Rutland Square, Boston, Mass., we clip the following valuable extract:—

- "1. Let the easy come before the difficult.
- "2. Let each step, so far as possible, rise out of that which goes before, and lead up to that which comes after.
- "3. *Base all skill on Understanding.*
- "4. Introduce the Common before the Uncommon.
- "5. In training the mind, in reduce the real and concrete before the ideal or abstract, and follow the order of the growth and development of the faculties.
- "6. But strive to make pupils attain an ability to grasp the abstract and ideal as early as is consistent with a right growth.
- "6. Present wholes before the parts, in order to awaken greater interest, curiosity, and pleasure, and to lead the mind more readily to see the relation of the parts.
- "7. But in developing skill, mental or physical, teach the elemental before the compound.
- "8. Do one thing at a time and do it well."
- "8. Present the thing directly to the pupil's own observation before either its name or sign is given; but as soon as the thing is clearly apprehended, give it a short, distinct, and expressive name, and, if possible, an equally expressive sign.
- "Make students so familiar with things that any kind of a name will rarely puzzle or confuse them.
- "9. Let freedom, rather than prohibition, be the prevailing tone of the teacher's counsel.
- "Say 'Do this,' rather than 'Don't do that.'
- "Keep the image of the good to be sought or done constantly before the mind's eye, rather than that of the evil to be avoided.
- "If possible, encourage the pupil to find out the right way by his own thinking.
- "10. Strive to awaken pleasure and enthusiasm in all study and practice. Let the heart of both teacher and pupil be in the work."

The Deppé method will have a Conservatory of Music in Boston, conducted by Clara Steinger.

The Holiday number of THE ETUDE will be enlarged and contain an unusual amount of attractive matter.

THE PEDALS.

BY HENRY G. HANCHETT, M.D.

If there is one point upon which music teachers would be most likely to agree, in regard to the omissions and shortcomings of the profession, it is that the teaching of the proper use of the pedals is very much neglected, and that the pedals are very much abused in piano playing. In fact, there has been but one man before the public who could be called a complete master of the pedals, and that was L. M. Gottschalk. The best that can be said of other pianists is that they do not abuse the pedals—they produce no bad effects with them; they use them "legitimately." But that is but negative praise, after all, and there can be no doubt that positive and interesting effects can be produced by the judicious use of the pedals, especially the damper and sustaining pedals. The neglect with which this part of piano teaching is treated runs through all departments. The instruction books have little or nothing to say about pedals, and what they have is most unsatisfactory. The marks by which the use of the pedals is indicated are confused and inaccurate, and even the name by which the damper pedal is often mentioned, shows the utter lack of proper appreciation of its objects and powers. To call it the "loud" pedal is to say that its functions are still undiscovered, and that it is rarely considered to be not so soft, pedal, which is properly so called. The damper pedal does not increase force in any way or make the sound of the instrument any louder. In fact, it is possible to play softer with the damper pedal pressed than it is without, but of that later.

The marks by which the use of the pedal is indicated are in great confusion. The common mark is the word "ped." somewhere near the point at which the pedal should be pressed and followed by the sign "a" at the point where it should be released, but these marks are very coarse, and cannot be written with sufficient accuracy in a complicated passage to indicate any nice use of the pedal. Some authors simply write "ped." leaving out the indication for raising the foot, others again give the general direction "pedal in every measure" or "pedal with every quarter note," and, perhaps, a still better mark is that used by Schumann, who simply writes "a" at the commencement of a composition "con-pedale," and leaves the application of the mark entirely to the good taste of the performer. In compositions that are beyond the reach of any but finished performers, this is certainly a better method of marking the pedal than any of the preceding, but its best merit is one that has not yet come into very general use, but was invented by Wm. H. Sherwood. This mark consists of a perfectly straight obliquely ascending line which begins at the point where the pedal should be pressed and ends where it should be released. By this mark it can be shown whether the pedal should be pressed just before striking any note, just with it, just after it, or at some time during its continuance. It may be written under the bass, as is generally best, or it may be placed in connection with any of the upper parts, if it is to be used especially that the pedal effect is to be added and it may end freely or may be led to some particular note to show that when that note is sounded the pedal is no longer required. The use of such a line will not prevent the writing of the present pedal indication if a long passage requires continuous pedaling; it interferes in no way with any mark at present in use, and hence, need give rise to no confusion, and one can see at a glance that its use would be a great gain in accuracy. In regard to the sostenuto pedal, no mark has yet come into use by which it may be indicated, but as it is to originate this pedal, and to introduce it first to the manufacturers and the public, I may, perhaps, be allowed to suggest a mark for its use that may serve until some one can furnish a better. I would rely upon a system of double notes for indicating the use of this pedal—sets of long notes, combined with ties when necessary, to show how long the sound was to be continued by the sustaining pedal, and simultaneously with these short notes to indicate how often the finger was to repeat the stroke on the key, and how long it might remain in contact. By this plan perfect accuracy and clearness can be secured without any new or necessary marks.

In regard to the use of pedals, the limits of the present article will allow but the most superficial and unsatisfactory hints. The damper pedal may be used to color tones, to combine tones, to lighten tones, to lighten the touch, or to produce a sound characteristic of itself. It will be seen at once that it is a matter of great difficulty to say anything clearly on these various uses without the aid of practical illustrations, but any one who has a piano can satisfy himself at the moment that the quality of tone produced by striking any key with the damper pedal pressed and without, are very different, owing to the fact that while the pedal is pressed, many strings that are not struck are free to vibrate in sympathy with the overtones of the string that is struck. It was by making use of this tone-coloring power of the damper pedal that Gottschalk used to make the piano sound almost like an organ. The sound may be altered by raising the damp-

ers just before, just after, or just with the stroke, and, of course, further modification is effected by the different kinds of touch that may be used.

To combine tones is the result most commonly sought in ordinary use of the pedal, and to do this it is only necessary to be careful not to allow any sounds to be struck during the continuance of any pedal pressure that do not properly belong in the prevailing harmony.

Connecting tones is a far more difficult and artistic operation. To effect it, the pedal must be taken after the key has been struck, and must be released just as the next key is struck. The series of chords just at the close of Chopin's Impromptu in A flat are to be treated in this way. The pedal must connect the chords perfectly together, but must not change the tone-color, as it would if it were pressed just as the chords are struck. It is often necessary to connect melody notes independently of their accompanying harmonies by means of the pedal, as in Gottschalk's "Last Hope." Here the chord must be struck and the fingers raised from all the keys except the one that has the melody, and then the key he has written is as plain as possible. Under this head come the most important and the most neglected uses of the pedal.

By using it to lighten the touch, rapid and delicate runs may be made much more graceful and interesting. Take, for example, the two longer cadenzas in Chopin's Nocturne in F sharp major, No. 5. Although these involve chromatic intervals, they are greatly improved if taken with a proper touch, by holding the pedal constantly from beginning to end. The unpleasant effect of combining inharmonious tones is more than counterbalanced by the increased delicacy, the richness of tone-color and the rapidity.

The sound characteristic of the pedal itself is produced by dropping the pedal suddenly and pressing it again instantly thereafter. It is a thunder-like effect approaching the tone of a kettle-drum roll. Liszt has a passage in his solo arrangement of Beethoven's "Ruins of Athens," where a long chromatic scale is written *ff* diminishing and with the damper pedal pressed continuously. The passage is improved by letting the pedal drum in the manner just described.

The use of the sustaining pedal is to continue fundamental bass notes, melodies and harmonies change and the fingers are occupied with the production of new notes which have a relation to the sustained note, but are foreign to the harmonies introduced simultaneously with that sustained note. The pedal should be made to effect only the lower thirty dampers, that is, it should extend from the lowest A up to the C or D below middle C and no higher. The reason for this is that if it goes into the middle register it is not possible to retain a fundamental without also retaining other notes which were struck simultaneously, but which should be stopped by the dampers as soon as the notes to which they lead are heard. This will be understood by examining the pedal note B flat, which occurs on the second page of Schumann's "Kreisleriana," No. 2, which enters at the beginning of a scale passage in the alto, the first note of which would inevitably be sustained and spoil the effect if the fundamental be caught by a sustaining pedal that acts on all the dampers. This pedal not having come into general use, is not yet thoroughly understood, but it is by far the easiest pedal to use, as its effects are specific, and the person using it knows instantly whether he has used it as he intends with it or not. Moreover, it is impossible to blur the effect by its abuse, as is done by the damper pedal, except in the way I have just mentioned, in case the pedal applies to too many dampers.

OLD FOGY REVIVED.

I don't know, Mr. Editor, who was the author of the article, "Some Types of Piano Teachers," in last month's issue of *The Etude*, but I do know that the article is a question was offensive to good taste and puerile in its judgments. Why three columns of your valuable paper should be given over to such stuff is more than I can tell. The writer was evidently endeavoring to vent his spleen on some of the several well-known personalities who were very thinly veiled in his descriptions. His attack on women and foreigners, particularly Germans, was unmanly and unjust. What would American music amount to without Germany? To say there are more unnumbered and unnumbered teachers than among male is an untruth. Then, too, all his talk on touch is veritable "chestnuts." The touch talk is about exhausted, I think. Also, I would like to remark to the writer who signs himself "Old Fogy," that it would be better for him to keep his effusions for the suffering key-board. Worse stuff has seldom been penned.

Yours truly,

OLD FOGY.

The Wisdom of Many.

All things are subservient to diligence.—ANTIPHONES.

By far the best guide to happiness is wisdom.—SOPHOCLES.

The sacrifice of time is the most costly of all sacrifices.—ANTIPHON.

It is of the highest advantage for one that is wise not to seem to be wise.—ÆSCHYLUS.

The talent of judgment may exist separately from the power of execution.—DISRAELI.

Bright youth passes quickly as thought, nor is the speed of couriers fleet.—THEOPHILUS.

The gods give nothing really good and beautiful without labor and diligence.—XENOPHON.

Most pleasant is instruction when it comes from one who speaks wisely, and with it comes advantage.—SOPHOCLES.

Let the easy and the difficult go hand in hand, the one to recreate and the other to emulate; then shall your instruction succeed.

There is music so meagre and senseless in its construction that it reminds one of the sentences that children build of toy blocks.

Blame is much more useful to the artist than praise; the musician who goes to destruction because he is faulted, deserves destruction.—WAGNER.

It is the usual consolation of the envious, if they cannot maintain their superiority, to represent those by whom they are surpassed as inferior to some one else.—PLUTARCH.

It is not only by bodily exercises, by educational institutions, or by lessons in music that our youth are trained, but much more effectually by public examples.—ÆSCINES.

The public are fickle. Schumann says, "The garlands they twine, they always pull to pieces again to offer them in another form to the next comer who chances to know how to amuse them better."

But thou alone canst not engross all gifts of heaven; to one man God has granted the knowledge of what belongs to the affairs of war; to another, the power of dancing; to another, song and music.—HOMER.

Books are said to be the repositories of knowledge. Fortunate is that student who has the power to gain possession of these, to unlock their secret vaults, to bring into the full light of understanding their buried riches.

A taste or judgment does not come ready formed with us into this world. Whatever principles or materials of this kind we may possibly bring with us, a legitimate and just taste can neither be begotten, made, conceived nor produced without the antecedent labor and pains of criticism.—SHAFESBURY.

What invisible power is it that breathes forth from an ancient melody to enrapture and hold spell-bound a thousand hearts at once?

"This like a subtle perfume, concealed within the royal sarcophagus of the Pyramids, that steals out and fetters with a charm whoever dares invade and gaze thereon."

Thou wouldst not err in calling men of the olden time silly and in no way wise who invented songs for festivals, banquets and suppers, delights that charm the ear; but no one has found out how to soothe with music and sweet symphony those bitter pangs by which death and sad misfortune destroy families, and yet to assuage such griefs by music were wisdom.—EURIPIDES.

PROGRESSIVE AND MELODIOUS STUDIES FOR THE PIANO.

Book 5.

FOREIGN FINGERING.

Louis Meyer.

Allegretto vivace.

The musical score is written for piano and consists of six systems. Each system contains a piano (treble) staff and a bass (bass) staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked 'Allegretto vivace'. The score includes various musical notations such as notes, rests, and fingerings. Dynamic markings include *p* (piano), *f* (forte), and *cres.* (crescendo). The score is divided into measures by bar lines, and some measures contain multiple notes with fingerings indicated by numbers 1 through 5. The score ends with a final measure marked '8-2'.

Andante.

p *fp* *p*

fp *p* *fp* *p*

poco marc.

fp *p*

fp *p* *pp*

p *p* *fp* *pp*

Allegro.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings 2 1 5 4 3 1 4 3 and 2 1. The second system features a crescendo (*cres.*) and fingerings 4, 3, 1 5 4, 2 3, and 5 3. The third system starts with piano (*p*) and includes fingerings 2 1 5 4 3 1 4 3, 2 1, 5, 4 3, and 2 1 5 4 1 3. The fourth system begins with a forte (*f*) dynamic and includes fingerings 5 4 3 1 4 and 3. The fifth system starts with piano (*p*) and includes a crescendo (*cres.*), a forte acceleration (*f accel.*), and fingerings 2 and 2. The sixth system concludes with a pedal marking (*Ped.*), a tempo change to *a tempo*, and an asterisk (*) marking the end of the piece.

Presto.

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of six systems of music. The first system begins with the tempo marking 'Presto.' and includes fingerings 2, 5 3 1, 3 2 1, and 2 1. Dynamic markings include 'legato', 'f', and 'cres.'. The second system includes fingerings 5, 4 2 1 4 2, and 2 1. The third system includes fingerings 3, 5, 4, 1, 1, 3 1, 2, 4, 3 1, and 4. The fourth system includes fingerings 5, 3, 4, 5 3, 1 3 4, 1 3 1 5, and 5. The fifth system includes fingerings 3, 1 4, 3, and 2 1. The sixth system includes fingerings 7 1, 1, 1, and 1. Dynamic markings include 'ff' in the fourth and fifth systems. The score is characterized by rapid sixteenth-note passages and complex chordal textures.

Gon moto. Canon for two voices.

First system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics include *p* (piano) and *f* (forte). Fingering numbers 1-5 are present.

Second system of musical notation. Treble and bass staves. Treble staff continues with quarter notes D5, E5, F5, and G5. Bass staff continues with quarter notes D3, E3, F3, and G3. Dynamics include *f* (forte). Fingering numbers 1-5 are present.

Third system of musical notation. Treble and bass staves. Treble staff continues with quarter notes A5, B5, C6, and D6. Bass staff continues with quarter notes A3, B3, C4, and D4. Dynamics include *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). Fingering numbers 1-5 are present.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with quarter notes E6, F6, G6, and A6. Bass staff continues with quarter notes E4, F4, G4, and A4. Dynamics include *p* (piano). Fingering numbers 1-5 are present.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with quarter notes B6, C7, D7, and E7. Bass staff continues with quarter notes B4, C5, D5, and E5. Dynamics include *mf* (mezzo-forte). Fingering numbers 1-5 are present.

Sixth system of musical notation. Treble and bass staves. Treble staff continues with quarter notes F7, G7, A7, and B7. Bass staff continues with quarter notes F5, G5, A5, and B5. Dynamics include *f* (forte). Fingering numbers 1-5 are present.

Cantabile.

Moderato.

First system of musical notation. Treble and bass staves. Treble staff contains a continuous eighth-note pattern with fingerings 2 3, 2 3, 2 4, 2 4. Bass staff contains a simple harmonic accompaniment. Dynamic marking: *mf*.

Second system of musical notation. Treble and bass staves. Treble staff continues the eighth-note pattern with fingerings 2 3, 2 4, 2. Bass staff continues the harmonic accompaniment with fingerings 2, 1.

Third system of musical notation. Treble and bass staves. Treble staff continues the eighth-note pattern. Bass staff continues the harmonic accompaniment. Dynamic marking: *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the eighth-note pattern. Bass staff continues the harmonic accompaniment. Dynamic marking: *dim.*

Fifth system of musical notation. Treble and bass staves. Treble staff contains a simple harmonic accompaniment with fingerings 5, 4, 3. Bass staff contains a continuous eighth-note pattern with fingerings 42, 131, 21.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a simple harmonic accompaniment. Bass staff contains a continuous eighth-note pattern with fingerings 5, 1, 2, 1, 4, 2. Dynamic marking: *cres.*

Musical notation for piano, featuring six systems of staves. The notation includes complex rhythmic patterns, dynamic markings (*ff*, *ff*, *p*, *dim.*, *ritard.*), and articulation marks (accents, slurs). The key signature has one sharp (F#) and the time signature is 3/4.

Moderato con espressione.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

legato

marc.

ten.

fp

dim.

p

ten.

Cres.

ff

NEWS OF THE MONTH.

Corcoran sees the whole musical world busy furnishing their weapons for the already opened campaign. A busier season has hardly ever been—so it is expected: who can tell? At all events, with three opera companies in the field, numerous orchestras and concert combinations, not to speak of local festivals, recitals and comic operas by the hundreds, it bids fair to be a lively season. The competition, of course, will be great, particularly in New York. Mr. Thomas gives two symphony concerts a week. Mr. Van der Stucken one novelty concert Sunday afternoons (by the way, a good departure, for what is lovelier than good music on a good day?) We are promised all sorts of new things from the various managers. Mapleson opens with Minnie Hauk in "Carmen." The German Opera follows next, November 22d. Mrs. Thurber's American Opera Company begins January 4th, 1886. Rafael Joseffy, who has been summing at Rye, gives a series of recitals at Steinway Hall, and has some engagements with Thomas. M. Heinrich and Medora Henson (the latter just having returned from London) will give a second season of their delightful artistic song recitals. The interest aroused last season by these recitals has not abated; they are sure to be well patronized. Henson sang, while in London, at Chevalier Bach's concert, and had a flattering success. Somewhat in imitation of M. Heinrich's idea are the piano and song recitals to be given by Signor Tagliapietra and his charming and talented wife, Theresa Caveno. They are a very couple, and it will be a genuine treat to hear them *ensemble*. Philadelphia proposes to give weekly concerts at the Academy of Music, where they have just put in a new Roosevelt organ, Mr. Simon Hassler conductor. The Germania, under Mr. Schmitz's able patron, will continue their "every Thursday" at the Academy of Fine Arts. Miss Fanny Bloomfield, the young and brilliant pianiste, while making her headquarters in Chicago, will play engagements throughout the country. This will enable people who have heard so much about her to enjoy her truly admirable piano playing in America, and, will, of course, score a point. The New York Philharmonic Club will play at their coming concert, November 17th, a new sextett by Jadassohn, composed for the club, and at a subsequent concert one by Godard. The Worcester Annual Musical Festival has taken place and was a huge success. Mr. Zerkow, the conductor, and the soloists were Mme. Fursch Madi, Mme. Blanche Stone Barton, Miss Hattie Clapper, Mr. Mockridge and Myron Whitney. Anton de Kontski, the pianist and composer, stayed in New York this season. Mr. William H. Sherwood also likes it here, going several days in the week to Boston. John F. Rhodes, the young violinist, makes Boston his home this year. Victor Augustus Benham, who comes heralded as a fine pianist and a remarkable improviser, has arrived from the other side. I see my friend, Mr. Adolph Glose, formerly of this city, made quite a hit at one of the Casino concerts recently. He is a clever pianist and an exceptional accompanist—a rare thing. Speaking of accompanists, have you remarked the skill with which Max Heinrich plays the most involved piano passages, all the while singing with the greatest freedom? It is a great feat, particularly when one considers the difficulties of Schumann, Schubert and Franz, and then, all from memory.

Madame Cappiani has returned to New York, looking fine after her summer outing. The Madame is the best vocal teacher in the city, and is my idea of a great woman. We will never forget her at M. T. N. A.

Mr. Edmund Neupert has been playing at the West End Hotel, Long Branch. Helen Hopekirk goes to Boston. Mr. Waugh Landor, another pupil of Liszt, gives a recital, at the Philadelphia Hall. Apropos of this, what a humbug this Liszt pupil business is becoming. Nearly every punisher of ivory that appears before the public has this tagged after his name, reminding one of those old-style pictures wherein the figures were conspicuous by labels. "This is a masterpiece," "this is a dog," and so forth. Verily I believe in some cases it would be better to have such a sign fastened to some of the pupils of Liszt I have heard, "this is a pianist," although, from the mereless way in which they attack the instrument, one would believe the reverse the truth. A good master is a good thing, but surely there have been pianists in the world who have not studied with Liszt, and yet played. For example, Joseffy disclaims all pretensions to Liszt-scholarship, and he plays the piano some. The controversy that raged between two well-known "Bergs," therefore, is a useless waste of ink. The musical world don't care a snap of its finger who you studied with; they want playing, not talking.

Mario Heimlicher is in London, and will stay there another year. Miss Nellie Stevens, who plays really well, has just given a recital at Council Bluffs. The death of Max Piutti, the well-known musician and teacher, is just announced; he was the brother of Carl Piutti, the organist of the Thomas Kirche in Leipzig. Mr. Mahon Franko, the talented violinist, and member

of the talented family of the same name, gave a concert at the Kensington House, Saratoga Springs, where he is musical director. After some violin solos, Mr. Franko also sang, and proved himself the possessor of a sympathetic and well-trained voice. He is a pupil of Madame Cappiani, and does her training justice.

The late Brinley Richards left an estate of \$25,000. Theodore Thurner, the Nestor of Alsatian organists, died lately, aged 79. Von Bülow is going to Rio Janeiro, where he will give concerts with the Meininger Orchestra. The irritable and fussy little man has quarreled with everybody on two continents, and now wants to conquer a new world. It is not generally known, but it is the case that Rio Janeiro is a great city for music. They even have Wagner, who is a suicide, as the average denizen of the tropics is averse to the great German master's highly-colored compositions. Anyhow, Von Bülow won't find them all barbarians. Arthur Napoleon, who was a contemporary of Gottschalk; in fact, a rival, is, I believe, director of the "Harmonies." Dvorak is the composer nowadays, and seems to be supplanting Brahms in the favor of the English. The "alien" conductor question is still being eagerly discussed in England. Beautiful language is being indulged in by English editors. For my part, I don't see what it is all about. I always thought there was no nationality, but when Richter is criticised for his oratorio conducting, it is time to draw the line. One paper says his shortcomings are due to his ignorance of English tradition in oratorios. This, said to a countryman of Handel, and the world's greatest tenor to boot, is absurd. Besides, if they want to keep out the foreign element, all they have to do is to educate English musicians enough and drive out the intruders, but until they make as good as the German musicians, people will still go and hear the objectionable Teuton play. It is the old story again. What difference does it make to you, whether you are, or with whom you studied? Can you make good music? If so, I listen. If not, I don't. That ought to be the affair in a nutshell, and all talk of nationalities should be stopped. The two Pattis are both engaged in literary work—Carlotta, who has now a twice-broken leg, is writing "My Artistic Tour Around the World." Adeline is penning her memoirs, no doubt replete with recollections. Arma Senkrah, otherwise Miss Harkness, is winning golden opinions for herself at Weimar, in fact over Germany. She is a phenomenal violinist, and is Liszt's protégé at present. Her husband is a conductor, and an admirable one, the venerable master has had in his time. We will have Gounod's "Mors et Vita" this season. The Cecilian Society, under Mr. Michael Cross, expect to produce it in December. Luigi Arditi has just passed his 66th birthday. His has been a long and useful career; may I continue to see him here.

Miss Nellie Everett, the daughter of the well-known Professor and Madame Everest of this city, and who has been studying with such earnestness under Madame Marchesi in Paris, has had the most flattering successes. She possesses a dramatic soprano, exquisitely cultivated, and in her singing has received the emphatic endorsement of Madame Marchesi as a fine teacher, one fully calculated to impart her more than successful method. Mr. Anthony Stankowitch played charmingly at a reception given by the Utopian Club in this city. I hear that Mr. Zerkow, the well-known director of the Philadelphia Conservatory, has, with his usual enterprise, procured an "audiophone," one of the novel pianos with tuning-forks instead of wires. I have not heard the instrument, but am informed it has a very sweet tone, though not as powerful as one. Among the novelties at the Philadelphia Exhibition in Philadelphia is the Hardman Upright, with the new harp attachment, invented by Mr. William H. Dutton, of this city. It is a device by which the hammers are brought nearer to the keys by the use of a small lever easily controlled by the player. A beautiful, soft tone is produced, and all kinds of music is often the case with the use of the soft pedal in uprights. By shortening the stroke the wear and tear on the instrument are reduced to a minimum, also its capabilities for standing in tune are increased. For schools, or where one does not care to have the memory of "tender" fingers, the practice, it is invaluable; it then becomes a veritable mute piano. Also for accompaniments it will prove itself an important adjunct. Messrs. Hardman should be congratulated on the beauty of tone and general finish of their instrument, which are attracting much attention at the Exhibition. Mr. James Henneke is the pianist, and gives recitals every evening. Miss Henrietta Schnbert made her debut in New York city at Mr. George W. Morgan's organ recital, and instantly made a hit. She has a beautiful voice, and a considerable culture, and won much applause for her artistic renderings.

We must not rest until we have succeeded in acquiring Art, without violence, power, without harshness, and without languor. The pianist must endeavor to make his hands so independent of each other that he may be able to play the loudest and most impassioned passages with one hand while the other plays with the greatest softness and tranquillity.

—KALKREUTH.

M. T. N. A.

It is essential to the continued prosperity of the Music Teachers' National Association as well as an indispensable condition of its future healthy growth, that the spasmodic exertions in behalf of the Association on the part of its members (which has been in the past so characteristic a feature of the profession's support of its representative organization), should give way to systematic, untiring and well-directed effort.

This is needful, not only that the high ground already attained relative to many important questions may be maintained, but also that it may be placed in such a position as to make it a veritable power for good in the future. There are many subjects which may properly come before a body like this for consideration, and surely no one will deny that an organization, whose members are ready and willing to labor in sympathy and unity with each other, can accomplish results impossible of attainment by desultory and isolated individual effort. The practical nature of the Association's contribution to the agitation of International Copyright, has brought the organization into sympathy with, and has earned for it the respect of, a large circle of professional men who otherwise would not have given the work of the Association a second thought, while the pamphlet on Music in Public Schools now in preparation, is evidence of the interest evinced in this most important phase of our musical growth on the part of the M. T. N. A. It is true that many members of the profession honestly believe that any change in existing copyright laws would be disadvantageous, as it is doubtless a fact that musicians are not entirely united upon the advisability of attempting to teach music in the schools of our land, but the fact remains that the Music Teachers' National Association as a body does believe in and actively supports every advance made toward a solution of either of the above-mentioned problems. In view of the work done the past year, we feel justified in asserting that the charge so freely and unthinkingly made that the practical outcome of the annual meetings may be defined as zero, is not substantiated by the facts in the case. Let it be understood that upon such practical questions as these we have mentioned (and there are others equally worthy of careful consideration), the weight of the Association's influence is, and will be exerted in the interest of a wise development of our musical resources and a more critical appreciation of the art by the public at large, and this one fact should and must more effectually command the attention and respect of musicians and the public, than the presentation of brilliant essays upon general topics, or brilliant displays of virtuosity at our annual meetings. While it is premature to foreshadow the future policy of the Association, it is safe to assume that the value of practical work will be more and more appreciated, and that the position assumed by the M. T. N. A. upon any subject of importance will be recognized more and more as authoritative. To accomplish all this should be done as a Society, however, it is necessary that its members should feel that it is of prime importance that the membership should be increased. May we not feel justified in asserting that at least ONE THOUSAND new members could be secured before the next meeting, if each and every member of the Association would realize the importance of individual effort, and in this way not only would the influence of the M. T. N. A. be extended, but each and every member would feel that deep interest in its development that has been shown in the past by a devoted few, through whose self-sacrificing efforts the Society has lived through discouragement and opposition of all kinds. Let every member of the Association realize the importance of personal work, and feel the individual responsibility attaching to membership, and the work of the Music Teachers' National Association will develop to such an extent that it will be—as it is—an honor to belong to this organization.

BROAD CULTURE.

It has often been remarked that if you take away a pianist's piano, or an organist's organ, or a violinist's violin, or a singer's voice, you have taken away everything; and there is much of truth in the homely saying. Many a musician knows practically nothing of the world around him. His whole world is bounded by the confines of his own little specialty; and even if he be reasonably familiar with various branches of the musical art, still, poetry and the other fine arts are to him quite unknown. Yet, say these specialists, no one can become a great artist in more than one branch of the profession, and to succeed in that is the work of a lifetime. True, within certain limits; yet is it nevertheless true that one's progress in such specialty is accelerated rather than retarded by devoting some time to related departments, and by a judicious course of reading and mental culture. How many piano students do we hear of who boast of practicing from eight to twelve hours a day, and how few of these do we hear of in after-life! The method is wrong. A boy will run some twelve or fifteen feet to acquire momentum and muscular elasticity to jump over a line four feet high; but if the line for him to jump be raised to five feet, he must acquire the needed additional facility, not by a longer run, but by building up his physique with other gymnastic exercises. So of two pianists. The one who sits at the piano six or even five hours, and then devotes some time to the organ or to vocal music, and an hour, or at least half an hour, to study of harmony, will in a given three or four years' time far outstrip the one who does nothing but play the piano. A pianist who also sings will soon acquire the singing-touch. A singer who has played the piano or the organ is reasonably independent of an accompanist, and has at least a fair conception of the harmonic structure underlying the song; and all these performers find that a practical knowledge of the science of harmony and of form is essential to a clear conception of any meritorious composition; and the conductor of vocal societies, the pianist, the organist, the vocalist, the violinist, all are just awakening to a conception of the fact that true eight-singing clears the ground and prepares the way by direct cultivation of the ear for all the specialties to follow.—*Extract from Welcome Address of President Penfield, of the M. T. N. A.*

There has just appeared in Paris an interesting invention, that of paper pianos, of which we give a brief description.

The entire case of these pianos is of compressed paper, having a brilliant and durable surface of cream color.

The tones of these pianos are excellent, but not powerful; they do not have the hard and short tones of the ordinary piano, but are sweet and sustained, resembling those of an organ, produced by the equality and thickness of the paper.

Up to this time, only two pianos of this kind have been constructed. One of these is still in Paris, and the other has been purchased by the Duke of Devonshire.—*From Diario de la Marina, Havana, August, 1885.*

BEFORE another issue of THE ETUDE, it is hoped that the "Official Report" of the New York meeting will be issued. As stated in another column, the members of the Association must be willing to work individually to increase its membership and awaken an interest in it and its work. We would suggest that by forwarding to the Secretary or to the Vice-Presidents of their respective States the addresses of *bona fide* music teachers, the members of the M. T. N. A. would fulfill one obligation toward the Society; and we feel that a little reflection will convince our members that the suggestion made that one thousand new members should be added to our list between this time and the date of the Boston meeting, is not a wild statement, but perfectly feasible, *providing it is earnestly undertaken.*

ACCENTUAL TREATMENT OF EXERCISES AS APPLIED TO PIANO-FORTE EXERCISES.

BY WILLIAM MASON.

The subject-matter of this paper has relation to the principles of accentuation as applied to piano-forte playing, the object being to show in some degree the benefit deriving from its careful and intelligent use in the study and practice of the instrument, and to direct attention to the importance of its influence upon the progress of the student, from early and rudimentary stages up to the highest attainment of artistic skill and expression. For some unaccountable reason, the study of rhythmic and metrical accent in its practical application to piano-forte playing has received comparatively little attention. This statement may be verified by reference to the numerous methods of instruction which have appeared from the time of Bach down to our own day. The omission is all the more strange when it is considered that the three departments of melody, harmony and measure, or metre, are of equal importance; that they belong together and demand equal care. They should go lovingly, hand in hand, assisting and complementing each other, for their sympathetic combination is necessary in order to attain the consummation of musical effect. Neither can do without the others, but, while they mutually help one another, each has its own independent laws. With reference to the law of measure, which, musically considered, is expressed by means of accentuation, it may first be stated that life is manifested by motion and pulsation. The beating of the heart and the movement of the lungs in respiration are signs of life and vitality. In a healthy condition, too, the pulsations and movements are regular and maintain a certain average rate of speed. If the movements are fugal, spasmodic and hurried on the one hand, or sluggish, inert and torpid on the other, the physician seeks to bring about a state of steadiness and regularity in which both action and repose are happily combined; a state in which the conditions of normal health and soundness are complete. Analogous to this the measured pulsations or beats which regulate motion of a musical composition. The analogy, however, is not complete, for in a state of health a person is not conscious of the action of the heart and lungs, unless especial heed be given to the matter, and a movement so violent as to excite attention is indicative of disordered action. Music enters into the understanding through the agency of the ear; it follows, therefore, that the only way of clearly defining the different kinds of groups of tones or pulsations is by means of accents sufficiently strong to be heard. On the other hand, they must not be so pronounced as to call undue attention to themselves to the detriment of the accompanying elements of melody and harmony. In such a case there would result a dry, monotonous and mathematical marking or division of the time entirely at variance with the expression of true poetic and musical feeling. Experience has shown that there is but little, if any, danger of such a result where accents are properly applied in practice.

Piano-forte passages may be comprised under the general terms—scales, or so-called five-finger exercises; arpeggios, or broken chords; and octaves, or wrist passages. Such exercises are known to all instruction books and methods; they are used in all conservatories and schools, and the favorable opinion as to their usefulness seems to be unanimous. It is confidently believed that upon due reflection it will readily be seen that the application of rhythmic forms, including the various degrees of accent, to these various passages, will greatly enhance the value and efficacy of their practice. If exercises are properly practiced without any accent, there will quickly be manifested an obvious increase in physical power and skill; but if accent is simultaneously applied, a habit of close attention to inflections and musical punctuation will also be cultivated, and this, combined with emphasis, will contribute in an important degree to the attainment of musical expression. The word of emphasis has just been used, and it is proper here to briefly note its different significations from that of accent. The latter is understood as applying to the stress placed on the first part of the full musical measure, in order to designate its proper position in the measure. It is the rule in our system of notation that the dividing bar is always placed immediately before the strongest accented part of the measure. Emphasis, on the other hand, may be defined as *transferred* or *displaced* accent, for it may occur on any part of the measure, and its peculiar province is to aid in the attainment of emotional expression. In such a case emphasis is superadded to accent, but only for the time being and merely for periods of short duration.* The normal accent must, however, be quickly restored and resume its customary position, otherwise an unsteady, irregular and chaotic movement would result.

* "The province of emphasis is so much more important than accent, that the customary use of the latter is changed when the claims of emphasis demand it." E. Porter. See "Emphasis" in Webster's Dictionary.

Furthermore, under the influence of regularly recurring accent the pupil will constantly become more sensitive and exacting as to the observance of strict time in playing, so that the least deviation from steadiness and accuracy in this respect will be observed and may be corrected. Teachers will undoubtedly agree that it is difficult to get pupils to keep strict time, especially where different rhythms alternate or follow in succession, and where rests and pauses of various lengths occur. If the rests and pauses are not altogether ignored, they are almost invariably cut short and deprived of their true value. Delinquencies in this respect are very numerous and are not confined solely to amateurs and pupils, for the performance of many professional players of advanced attainments and reputation is often marred by unsteadiness in the matter of observing the time. To play unconsciously and ignorantly out of time, and to play out of time intentionally with a purpose in view, are widely different things. The habit of strict time must be thoroughly acquired before undertaking the cultivation of *ritardando*, *accelerando*, *tempo rubato*, etc., and before permitting one's self the various deflections from mathematical exactness which give the charm and impressiveness of a finished artistic performance.

The application of accentual treatment to exercises has a direct and invaluable influence as to accuracy in keeping time, because the accents occur at regular intervals, and their careful observance tends gradually and constantly to the formation of a natural habit of steadiness and repose in thought and act.

It does not necessarily follow that the use of accents in practice, even if at times they are greatly exaggerated in force, will lead to a stiff and mechanical, or jerky, style of playing.

When in the outset the mechanism or technique of a piece is being acquired, the accents should be more than ordinarily marked. At this stage they may apply to be compared to the scaffolding used by carpenters during the building of a house, and which is pulled down when its purpose is accomplished, or to the basting-thread which holds the cloth together until sewed, after which it is removed. In like manner the accents are gradually reduced in force and toned down, graded and regulated, so that the player, little by little, acquires such skill as to be able to produce them at will in every desired degree, and as also to combine with any other device leading to proficiency in the art of phrasing with light and shade. Passages of all kinds may also be practiced with imaginary accents, and such practice will exercise a material influence in the cultivation of steadyness of thought and the acquisition of a regular, prominent and emphasis will thus finally work together and supplement each other. In their combination the degree of force must naturally correspond to and be proportionate, and have proper relation to the artistic and sympathetic interpretation of the emotional character of the piece to which they are applied, at times of so subtle a delicacy as almost to elude observation, and again of great force and decision. In lower forms of music the accent will be most marked, as, for instance, in martial music. The great advantage to the player of having all grades and varieties, and certain degrees of force between the extremes, thoroughly at command, will be readily recognized.

Finally, perhaps the most desirable and valuable result of applying rhythmic forms and accents to piano-forte passages is that, as a systematic course of study, it favors and rapidly develops a habit of mental concentration, the importance of which can hardly be overestimated. The way in which this is accomplished will perhaps receive best illustration by a leaf from the writer's experience as a piano-forte teacher. About thirty years ago, while engaged in a professional career as teacher, the first serious difficulty encountered was the securing of good, rational and intelligent practice on the part of the pupil. The ordinary practice was spasmodic, unsteady and interrupted, lacking continuity and connectedness, and without rhythm or measure. The first effort, therefore, was to devise a form of exercise which would compel the attention of the pupil and cultivate a habit of mental concentration simultaneously and in correspondence with the physical and muscular development of the fingers; and the foundation of these indispensable conditions could only be equal and adequate attention from the very beginning. Upon investigation it was observed that if the scale was played throughout the compass of one octave continuously, ascending and descending without interruption, in sextuple measure, i. e. 6-8 time, or, otherwise expressed, in groups of six tones, of which the first in each group receives an accent, it would be necessary to pass through this form three times successively before the accent again falls on the tone with which the exercise begins. Under the same conditions the compass of the scale was extended to include four octaves. Compound time measure, i. e. 9-8 time, or, otherwise expressed, groups of nine tones treated in similar manner, requires nine times up and down the scale without interruption before the accent falls again upon the initial tone, thus completing the rhythmic form or section.

(To be continued.)

(Concluded from page 206.)

WEBER.

1. Gives dates and localities (Birth and Death).
2. Tell something of the life of Weber.
3. For what form of composition is Weber chiefly famous?
4. Give the names of his best operas.
5. What other local works did he leave?
6. How does Weber rank as an instrumentalist?
7. What can be said of his piano compositions?
8. Mention the chief characteristics of Weber's operas.
9. Can we call Weber a follower of the classic or romantic school?
10. In what respect do the operas of Weber differ from those of Mozart?
11. In what respect do they differ from the Italian school, such as Rossini, etc.?
12. What is Weber's true place in musical history?

MISCELLANEOUS.

1. Tell something of the life of Schubert.
2. In what style of composition is he pre-eminent?
3. How many songs did he compose?
4. What can you say of his success in other fields of musical compositions,—operas, oratorios, masses, or instrumental; piano compositions, symphonies, etc.?
5. What are Schubert's prominent characteristics as a composer, and what is his true place in musical history?
6. Tell something of the life of Schumann as a virtuoso, as a critic, as a composer.
7. In what field did Schumann show his greatest skill as a composer?
8. What can you say of Schumann's songs, or other vocal composition of Schumann's?
9. What can you say of Schumann's great instrumental works (especially for piano)?
10. What is Schumann's true place in musical history?
11. Tell what you can of Robert Franz and his style of composition.

SOME SENSIBLE SUGGESTIONS.

LET every teacher organize a class called the Etude Class. At a stated time each month, after THE ETUDE arrives, let this class meet together, and having selected certain members of the class to read the various articles of interest, listen and discuss the topics therein presented. Frequently, to be sure, the teacher, especially in the first of the organization, may have to do the principal work, both of reading and of discussing, but it will reap its speedy reward.

Such a course has been practically pursued by the writer, and has been attended with the most magnificent results. Such interest, such enthusiasm, such awakening of new thoughts, such inspiration to live nearer to the ideals represented in those pages! If some live, broad-minded teacher in every place would organize such a club among the other teachers, and all meet together for a similar purpose, to exchange ideas, what a glorious move it would be. How many vile weeds of jealousy, of envy, and of hatred that grow rank and bitter in the cellars of seclusion, and would quickly wither and die away, if exposed to the scorching rays of that great luminary, THE ETUDE!

The best method of organizing a club among the pupils is not to go around and meekly ask them or the mamma if they would like to subscribe for a music paper. No, such a course will result in snubs and failure. You know your pupils need it and do not stop, therefore, to argue the expediency, but furnish THE ETUDE as you would one of Czerny's Etudes or Heller's Etudes. Furnish it yourself and place the amount on each pupil's music-bill.

Afterwards if any one questions your right, you may argue the point. Quietly turn over the young lady's folio till you come to a Potpourri (opera-buch) by Sidney Smith or the like. Call attention to the cost mark (15), and then remark that it seems to you that \$1.50 for 12 numbers of such a paper as THE ETUDE is a far better investment of money than the same amount for such a piece of music as this.

Yours, admirably,

PEGASUS.

THE HAMMER OR PRESSURE TOUCH—WHICH?

Editor, Etude.

DEAR SIR,—This subject, to which some of us have devoted the best energies of our lives, is worthy of more than passing attention since it involves principles of vital importance to the present, as well as the future generation of piano students. My earliest recollection of the severe training is that the movements of the fingers, wrists and arms were of greater importance even than the playing of the correct notes. The idea of beginning the piano instruction of a young pupil with the *pressure* touch is a very serious mistake, involving many years of useless labor, and resulting in the end in positive failure to become an expert in piano playing. The great difficulty in piano teaching is the lack, on the part of the majority of teachers, of a definite system. The playing of the greatest artists cannot always be advantageously analyzed to the benefit of the ordinary piano student, indeed, when frequent attempts to imitate result in a similar fate that attended the frog in his frantic efforts to expand to the size of the ox, it ends in the absolute discouragement of many talented pupils, who, with a sensible mode of education, might become an honor to the musical profession. Let us first briefly examine the mechanism of the piano-forte. The word piano means soft, forte means loud; therefore the effects to be produced from the instrument are either soft or loud, and of course we must be able to vary the sounds from the very softest to the very loudest degrees. If we look at the action of the hammers, we observe that sound is produced by the *stroke* of the hammer against the wire, and the prolonged sound when the key is held down by the finger or the damper pedal is owing to the sounding-board, which reflects the sound. Now, on the same principle that the hammer moves, in order to produce the varied degrees of soft and loud sounds, the fingers must approach the keys. If we want a sharp, forcible sound, we must give a quick, nervous movement of the finger from the knuckle joint. We cannot possibly produce this effect by *pressing* down the key; in fact, when the key is once down, a pressure of twenty tons will not add one shade more tone than that produced by the movement that caused the tone in the first place. The piano is not like the organ, an instrument that can be manipulated by *pressure*, and the sooner we learn that simple fact the better it will be for the thousands of misguided teachers and pupils who are wasting so much valuable time, strength and money. Now the simple facts of the case are these: If we want power we must *strike* the keys of the piano either from the fingers, wrists or elbows, and if we want softness we must *caress* the keys in a gentle, affectionate manner. These are the simple elementary principles, but the proper application of them is a life study, and although any person can become, with any system of training, a very proficient executant, only very few are gifted by nature with really artistic temperaments, and those few, as a rule, are not possessed of sufficient patience to endure the martyrdom of a thorough technical training. This technical training should be gone through with before a young man reaches his twentieth year, or a young woman her sixteenth year, and then as the judgment ripens and the emotional sensibilities become stronger, we might reasonably expect a larger and a better crop of artistic pianists than we have at the present day.

CARLYLE PETERSILEA.

Teachers' Department.

DURING the first few weeks, and in some cases months, of instruction, a child should not be confused with many notes. Forming the hand to the piano is the thing first to be done, and to do this requires but few exercises. These the teacher should be able to write and adapt to the needs of each separate pupil.

In case you cannot readily improvise such, select little figures (forms) from any technical work.—Plaidy, for example, and teach the pupil to transpose these into a

variety of positions. Write at first by figures, 1, 2, 3, 4, 5, corresponding to the fingers of the hand. Examples: Place thumb on C and hold while you play 5, 5, 5. Illustrate and write out thus: $\overset{5}{C} \overset{5}{G} \overset{5}{E} \times$. Explain the \times and the \times , the latter meaning "go on up" on white keys, of course, at first. Left-hand exercises reversed, i. e., proceed downward, the object being to keep the thumb as the fulcrum of the hand.

A great variety of useful and interesting combinations may be made out of 1, 2, 3, 4, 5. Little melodies may be introduced to please the little ones." Say, 32321, 224321, 55432, 21231, may be so adroitly read and responded to by the pupil as to cause a cry of delight. "Why, teacher, I know that tune!" The arrangement of figures should be such as to produce the best technical development of the fingers.

Each exercise should be first called off and then written down for the pupil's practice. When some familiarity with the key-board is attained the pupil should be required to close his eyes while the same dictation proceeds. The locality of tones and the mastery of the staff notation should be carried on contemporaneously but separately. The idea of rhythm may be best inculcated in the singing class.

When, after such preparatory instruction, the pupil has notes placed before him to play, the teacher will be astonished to find how readily and easily the task will be accomplished.

IMITATION must do a large part of elementary teaching. In fact, we can say it must do all. Mental impressions must be made entirely through this medium until the power of abstract thought and reason is gained by comparison of things.

The question is often raised, "At what age ought a child to begin the study of music?" The child begins to receive musical impressions very young, probably as soon as it opens its eyes. At three years, if surrounded with music culture, it will listen little songs. At four it will pick out little tunes on the piano. At five it may be taught to sing and play little melodies "by ear." At this age, too, many children will exhibit the power of defining the absolute pitch of tones, a thing that seems astonishing to older people, very few of whom can tell one tone from another with any certainty.

Actual study must be postponed till six or seven years of age, or even later, unless the physical constitution is vigorous. But up to this time the child has had the foundation of tune and time, of tone and touch most solidly laid, and all through its imitative faculty. If this has been well done the rest is easy. Alas for the young child, though, that has been following a false model!

The much-abused pedantry of many teachers has its justification, if it is only regarded in the right way and used correctly. This is especially the case during the first few years of the study of music, when the main object is to lay a good and substantial foundation for intelligent after-study. Then is the time for the pupil to learn "to see everything," and to play what is before him in black and white; not only the notes and rests, but also dots and dashes and finger-marks, etc. When the pupil uses a finger that is not indicated in the text, his attention should be called to it, and he should be admonished to do exactly what is before him, no more nor less. This exactness is *really* pedantry, but not when regarded from a correct standpoint. Hurrying is abolished by this method, and the sense of exactitude is greatly cultivated.

So, learn to see that everything is a necessary but difficult discipline, whose omission from the course of study often has the most disastrous results in after-study. This omission often is the cause of the great fault which many pupils have of playing whole passages of *adacato* notes as if they were *legato*, without noticing the mistake they are making.

At first they begin by the non-observance of a single dot over a note ("what is one dot, anyhow") or a single finger-mark ("what can one finger-mark matter?"); but the habit grows upon them more and more, until at last

FOR THE ETUDE.

WHY DON'T I LEARN FASTER?

A TALK WITH PUPILS.

LET us ask you, "How do you take your lesson?"

"I just take it, of course."

"But how do you take it?"

"Why, my teacher gives it to me."

"Can your teacher give you instruction unless you receive it?"

"I am nearly always on hand at the lesson hour."

I will make the meaning of this last question plain by illustrating: Suppose your teacher offered you a piece of gold, but "your wits were out wool-gathering," or you were so inattentive that you did not notice his offer; would you be any the richer for his generosity? I think not. The truth which I wish to impress on your mind is that your teacher can teach you only when you are giving attention, and are trying to learn. In fact, taking a lesson means interest and endeavor on your part, as well as faithful work on the teacher's part. You demand of your teacher that he shall be a musician. That while he is with you he shall clearly explain all difficulties, and teach all you can. He is to be patient with your blunders and mistakes. We hope he has no occasion to excuse carelessness or inattention; and you demand that he must possess all the qualities and attainments of the good teacher. If your teacher was to name over what he considered your part of the work of taking lessons, he would say, "Be on time and never miss a lesson if possible to avoid it. Play over your lesson just before the lesson hour. In reciting, do not play extra fast or in any way different than you have practiced."

All difficult passages are to be perfectly learned by your having practiced them over and over. Fingering and touch are to be kept in mind, for it is not possible to perform well, unless you have a good technique. There is but one way to accomplish this, and that is to listen critically and attentively to your practice and to do artistic work on every phrase you perform. Brain and heart, thought and conscience must be active. I emphasize conscience because it certainly is wrong to practice carelessly, for waste of time and money—the cost of your lesson—is a matter to be conscientious over. You must learn the "difficult art of being severe with yourself." Zelter, who was one of the greatest teachers of Europe, said of his pupil Mendelssohn, "It is not his genius which surprises me and compels my admiration, for that was from God, and many others have the same. No; it is his incessant toil, his bee-like industry, his stern conscientiousness, his inflexibility towards himself, and his actual adoration of art. He will gain a name in everything he undertakes." No habit can be of more value to you than to absorb yourself in the work before you, to make your will-power, control thought, nerves, and body, and to do it at once, as soon as you are seated at your instrument. Spencer says, "In the supremacy of self-control consists one of the perfections of the ideal man."

You should make it a rule with yourself to let nothing of your teacher's instruction pass until you clearly understand every word of it, and to never leave a passage of music until you know how to perform it correctly. Inattention is the pupil's worst foe. The interest you exhibit will spur your teacher to his best work; indeed, the amount of your interest and attention is a gauge of the good he is doing you. Let me digress a moment to ask you to recommend your teacher to your friends if you know him to be a good one. Any interest you may show in his welfare will be many times repaid in the better work he will be able to do for you. Appreciation is a wonderful inspiration to the good teacher.

To return, Sir Isaac Newton said, "If he had made any discoveries, it was owing more to patient attention than to any other talent." The wisest men of the ages have said that genius is but to concentrate and hold a fixed attention. Helvetius said, "Genius is nothing but a continued attention." Chesterfield said, "The power of applying an attention, steady and undivided (undivided) to a single object is the sure mark of superior genius." Anybody can acquire this "mark of superior genius" if

he will. Ask questions about your lessons from the beginning through to its end. Learn the meaning of the Italian words of expression, how to do correctly the passages of hard time or fingering. Be sure you know which are the hard passages, and for what special points you are to practice them. Learn how fast you are to play your études and pieces. If you understand the phrasing and content, especially of the obscure passages. (By "content" I mean the artistic or emotional sentiment, the musical thought that the composer intended to impress on the hearer). To learn how the piece is composed, its motives, climaxes, points of repose, cadences, and periods. If thematic, (made up of a short group of notes, as a "musical text") or lyrical (song-like), principal and secondary subjects, episodes, cola, and of what parts of the piece the coda is constructed. Schumann says, "Do not judge of a composition on a first hearing; what pleases you in the first moment is not always the best. Masters should be studied. Much will become clear to you for the first time in your old age." Take whatever is given you, and work hard at it, and you will always find that your teacher has given you a piece well worth the learning. Many exercises, études, and pieces are given for a special purpose. Be sure you have a clear impression of what this special purpose is, and how to accomplish it, what style of touch to use, and if the touch is new, be careful that you have a perfect understanding of what it is and exactly how to do it. Ask your teacher to explain and illustrate it until you have a clearly-defined, sharply-impressed ideal in your mind; not a confused muddle of what and how to do, but an artistic ideal. Let Jenny Lind be your model. Signor Garcia, her teacher, said: "Her only genius was in the power of continuous application. I will tell you in what she was greater than any pupil I ever had. I could play over a cadenza or phrase, saying, 'Do it so.' She always listened very attentively, never interrupted. Then when I had finished, she said, 'I have thought it over, and do not quite understand. Would you tell me again?' I would tell her a second time. She studied it slowly minutely, and then had the courage to say, 'I think I have some comprehension of your meaning, but it is not yet clear.' I have any amount of patience, and I told her a third time. She at last seized upon the true meaning, and although slow in learning, she never forgot. The reason of Jenny Lind's enormous progress in so short a time was this, that after a first and thorough explanation she knew how to apply herself in the right way to study. I do not remember to have repeated the same thing a second time to her after the one lesson. In consequence, she learned more in one year than other pupils will in ten years, or a lifetime." Observe if the self-satisfaction that you enjoy while doing good work is not worth the cultivating. The more perfectly you understand your lesson, the more interest and pleasure you will take in your music, and therefore the faster you will learn. There are too many poor performers. Ask yourself if you are to be one of the thousand common performers, or the one above the thousand. The clearness and perfection of your ideal, taken from your teacher's instruction, and how every moment's practice is governed by this ideal, will be your answer to the opening question, "Why don't I learn faster?" You will have learned much when you know how to take a lesson.

CHARLES W. LANDON.

* From a novel, "Stage Struck," by Miss Blanche Roosevelt.

NEW PUBLICATIONS.

"McPHAIL'S ANTHEMS," by M. L. McPHAIL. JOHN CHURCH COMPANY, Cincinnati, Ohio.

A collection of anthems for choirs of moderate attainments. The editor has a keen appreciation of the needs of American choirs. He gives you "Mighty Jehovah," arranged from an opera chorus of Bellini, which occupied a conspicuous place near the end of church music books twenty years ago, with the more modern of Tours and Barnby.

The work savors too much of undevotional church music heard at the closing concerts of the Musical Convention of Root, Palmer, etc., to meet with our full commendation. It is, however, far in advance of the ordinary

nary convention anthem book, and fully up to a little in advance of the standard of most choirs. There are many choirs that are not equal to the severe church music, but are more pretentious than the country choir; to those this work is just what is needed.

"ST. NICHOLAS SONGS." THE CENTURY COMPANY, New York.

Specimen pages of the above work are before us. This work has quite a number of features about it that distinguish it from the great mass of musical works that flood the market. First, the contributors are recognized representative American composers. We here append a full list: Leopold Damrosch, W. W. Gilchrist (J. L. Molloy), Samuel P. Warren, Richard Hoffmann, Joseph Mosenthal, Harrison Millard, Eduardo Marzo, J. W. Palmer, Homer N. Bartlett, Arthur E. Fisher, F. Boott, N. H. Allen, J. H. Cornell, G. F. Bristow, G. A. Burdett, Waldo S. Pratt, Albert A. Stanley, G. W. Chadwick, G. F. Snick, Hugh A. Clarke, J. R. Fairbank, Arthur Foote, Helen A. Clarke, F. J. Hatton, E. B. Story, W. J. Henderson, G. J. Stoeckel, George Ingraham, S. B. Schlesinger, Wilson G. Smith, F. G. Isley.

Second, it is the first time children can have American music by legitimate composers. Children are supplied generally with music from a class of writers that many of the writers in this volume would not accept as pupils. It is with considerable pleasure we welcome the volume, as it is a good sign to see composers of sterling merit providing children with healthy, nutritious, musical food. There is more or less a tendency for American talent to exhibit itself in pretentious works. The same as it was years ago, for most every American writer to model after Mendelssohn. What is now needed is a work of instrumental music such as the Century Company have now issued in vocal.

Third, The attraction the work has typographically. In the 112 songs of the book there are 140 illustrations; these are appropriate and artistic.

The credit of editorship is due to Professor Waldo S. Pratt, of Hartford, Conn. The only objection that can be urged against the work is its price. It is only to be had in costly binding suitable for Christmas presents, at \$3.50 and \$5.00 a volume. A neat paper binding would bring the work into greater popularity.

The collection is specially intended for home use, not only for children, but for all tastes and ages are still young. Sentimental and pathetic themes are generally omitted, while the naive and humorous fancies of childhood are extensively represented. Many lullabies and mothers' songs are also included. The music is meant to be truly interpretative of the words and is designed of various degrees of difficulty.

"MANUAL OF MODULATION," for the use of Pianists and Organists, by T. L. KREBS. Published by JOHN CHURCH COMPANY, Cincinnati.

A little book that takes the plain side of the question, and talks right off in a straight-forward, comprehensible manner. It is very unpretentious and attempts to explain only the fundamental principles which underlie the science of modulation, and of music for that matter. It would be very advisable for students to master these principles, as they are thus easily presented before they become entangled in the complications of larger works.

From S. BRAINARD'S SONS, Cleveland.

"Mennetto" (From Op. 7), Edw. Grieg, in one number of a fine set of prices, designated as Modern Classics, and edited by Wilson G. Smith. The series consists of 20 pieces, and is an exceptionally excellent collection that will be found very valuable to the student and the teacher. Some notable features of the series are heavy paper, clean type and accurate punctuation. The title of each is handsomely lithographed.

"FAMILIAR LESSONS IN THE THEORY OF MUSIC," by THEODORE L. CRANE. Published by the author, at Camden, N. J.

A small book, the subject matter of which is of the right stamp, but the diction of which is very poor. The definitions are labored and the explanations often misleading thereby greatly impairing its usefulness as a guide to "beginners," for whom it is intended.

"MUSIC TYPOGRAPHY AND SPECIMENS OF MUSIC TYPES." Published by F. H. GILSON, Music Typographer, Boston.

Contains much that would be of interest to musical students and the general reader, and is invaluable to the composer of music. It gives a concise history of music typography from the earliest times to the present, and explains clearly the various methods employed in the production of printed music.

The book is interspersed with illustrative cuts, and at the close is a handsome display of specimens of different kinds of music type, representing the excellent style and workmanship of Mr. Gilson's house.

"THE SIMPLE AND COMPLETE PRIMER FOR THE PIANO-FORTE," by H. S. VINING. Published by G. SCHIRMER, 35 Union Square, New York.

Of the many primers and musical catechisms now before the public, this little work is decidedly the best we have examined. Part I. is intended as a self-help to children, or rather a guide that parents may follow in directing the early musical steps of the children. It treats of Position at the Piano, Notation and Rhythm. Part II. is intended as a guide preparing students for study of harmony. It explains Scale Formation and Order, Fingering, Intervals, Formation of Chords, Transposition and Modulation, Graces, Definitions of Musical Terms, Forms of Composition, etc. An appendix gives a complete fingering of all forms of scales and an outline of technique. Altogether the little work is well written and inductively arranged, and will prove a great assistance to the student.

"OVER FIELD AND MEADOW; OR, THE BOBOLINK'S SONG," by Professor Geo. H. Rowe. From JOHN CHURCH COMPANY, Cincinnati, Ohio.

Song for soprano (2) COMPASS E. F.

Evidently an effort to compose a symphony. Aside from its melodic monotony, it contains several disconcerting cul-de-sacs. The notation from the Dominant to the Relative Minor of the Tonic seems quite unnecessary to express "not a tint sadness."

FOUR SERIO-SACRED SONGS, by JAMES M. DEEMS, Baltimore.

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3. "Remember Me; or, Thou Rock of My Salvation."
4. "Bey The Truth and Sell It Not."

The first three are arranged for cornet ad lib. All these songs are of medium grade of difficulty, and are written for voices of moderate compass, not exceeding E⁷. This attempt at expressing both sacred and secular sentiment by the same musical thought would seem to indicate either a scarcity of music or a superabundance of poetry, and seems more convenient than expedient. For, aside from the fact that it is barely possible to ally the emotions of human and divine love, such an attempt on the part of any composer has a tendency to foster the already too common habit of adapting the church music from that of the opera, thereby rendering the nature and significance of music itself impotent and meaningless. The compositions are well constructed and display considerable insight into purely musical effects.

"OLONAISE," No. 1, Op. 2, by MILO BENEDICT. Published by White, Smith & Co., Boston.

Those who had the pleasure of hearing Mr. Carlisle Petersen play before the Music Teachers' National Association will remember well this massive Polonaise by the above-named composer, and the subsequent astonishment of the audience when they discovered it to be the work of a slender lad about nineteen or twenty. The Polonaise lies before us, and while it is a work of unequal merit, shows great promise. That a young man of that age can write so boldly, even though it has a suggestion of Chopin, augurs well for the future. He handles the main theme largely, and while there is little attempt at dramatic work, still it is evident that he can see his subject from all sides when necessary. The trio or sostenuto, in F sharp, major, is a lovely, appealing melody, well worked out. In fact the whole work, as a whole, shows the grasp of a man, and one to whom we take with interest for something else, soon, we hope.

"ONLY A LITTLE SHOE," No. 1, Op. 2, by ALICE DELIA TORRE-CONE. Music by GEORGE F. BRISTOW. Published by J. VAN LOAN, New York.

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THE ONE-SIDED EDUCATION OF MUSICIANS.

That music has so low a place among the professions, while it holds so high a place among the arts, is due to the one-sided education of musicians. Certainly a very small proportion of those who are popularly considered professional musicians are musicians, and no larger proportion of the amateurs are musically in their ideas and methods. Perhaps there are two ways in which one may have a "one-sided" education.

First, he may be well-informed on some particular subject, but know scarcely anything else. For example, he might know much about mathematics and nothing about literature or art. Secondly, he may know well some branches of a subject and know nothing of other branches that are equally important to his education in that subject. It is this sort of one-sidedness that is the most serious, and especially is this true in regard to the study of music.

The one-sided education of musicians exists in the fact that only the faculty of sensibility is developed. There is very little intellectual activity required in the education of the average musician. The amount of rudimentary knowledge possessed by him can generally be mastered by a school-boy; after this all is left to the direction of the sensibility.

A few musicians like Clementi, who, in the earlier part of his career, developed the intellectual part of the mind at the expense of the sensibility. But the greatest musicians, Bach, Handel, Beethoven, and later, Schumann, Mendelssohn, Wagner, and Liszt, possessed educated minds, minds in which no one faculty gained at the expense of the others.

In the exhaustive study of music one may find a complete education. Through the thorough study of a single instrument and one branch of musical composition, the piano-forte and piano-forte compositions, for example, all the powers of the mind may be developed. For what, more than that the study of music develops the powers of perception, memory, imagination, deduction, creation, judgment, attention, and since music is the language of the feelings, the expression of the inexpressible, what can more highly develop the sensibility?

This is possible of attainment by the study of *one branch*, but is one then a musician? To be a musician one must be a scientist, a philosopher, an artist. Perhaps that is equivalent to saying that to know one thing perfectly one must know all things, but if we strive for perfection, we are certain to reach a higher place than when the aim is lower, and to be an educated musician, in the sense that every one who tries, one must study the science of music, which deals with the physical facts of sound, and includes a technical knowledge of his art and of the instruments through which his art is made known to others; he must study the philosophy of music, which deals with the mental effects and searches for their first causes; he must study the history of music, its growth, its relation to the other arts and sciences, its position as a factor in education, its possible power as such. He should not be content with knowledge of the lives of musicians only, but learn the characteristics of noted men of all classes, for since music deals entirely with mental powers and influences, it is especially necessary for the musician to study mental characteristics. When one *knows* music, it will not be said detractingly, "a musician never knows anything but music," because to know one must look at it in so many lights and compare it with so many things.

And what strong likenesses exist between literary and musical compositions! Schubert and Schumann in their fitting accompaniments to some of those beautiful poems of Goethe and Schiller, have shown us that not only can the same ideas be conveyed by music as by words, but that the interest and vividness of the mental picture and emotions called up by the poem are increased many fold.

Until musicians learn to consider music as a science as well as an art, to be studied as other sciences and arts are studied, and not only but to be studied *with* them, and made a development and a factor in education, instead of a something put aloof from everything else, and to be absorbed in some mysterious way, after habits of thought and habits of muscles are formed, just so long will music as a profession be considered scarcely fit for educated people. It depends upon the music-teacher to raise the standard. He must prove in his work that music should be considered more than an accomplishment—an amusement; that the student of music must work and work earnestly; that he can never come to the end of learning *vera* music.

Besides the individual study which every one can and must give to the subject, I believe a great deal can be done by the formation of clubs similar to the literary clubs which exist in every community for the study of the history of music and musicians, musical form, etc. This interchange of ideas not only gives the members something new, but incites each individual to more and deeper study by himself. Such, at least, are the con-

clusions I draw from the very little experience I have had in that direction.

As musicians, as teachers, as lovers of music, we should strive in every possible way to raise the profession of music to its proper dignity, and by our own earnest work influence the work of others.

CORA STANTON BROWN,
Verna Haute, Ind.

[Extracts from a paper read before the Music Teachers' State Association of Indiana, June 25, 1885, at Evansville.

CONCERT PROGRAMMES.

A. A. Hadley.

1. Sonata, Op. 90, Beethoven; 2. Chorus of Dancing Dervishes, Saint-Saens; 3. Il Bacio (waltz song), Ardit; 4. Menuet, Op. 15, Delahaye; 5. (a) Berceuse, Op. 57, (b) Etude, Op. 10, No. 12, Chopin; 6. Organ Fantasia (on airs from Meyerbeer); 7. Idylle, Op. 5, Sherwood; 8. Waltz, Op. 17, Moszkowski; 9. My Mother Birds Me (canzonetta), Haydn; 10. Burearelle, No. 4, Rubinstein; 11. Toccata de Concert, Dupont.

H. A. Kelo, Jr.

1. Chromatic Fantasia and Fuge, Bach; 2. Warm-Gruen, Schumann; 3. Spinning Song, Raff; 4. Impromptu, C sharp Minor, Chopin; 5. If I were a Bird, Henselt; 6. Invention No. 8 (two part), Bach; 7. Ballade No. 3, Chopin; 8. Norwegian Bridal Procession, Greig; 9. Gavotte (for left hand alone), Bach-Joseffy; 10. Op. 3, No. 1 (valse de concert), Wieniawski; 11. Spinning Song, Wagner-Liszt.

Miss Julia Lincoln.

1. The Ingleside, Weisenthal; 2. Land of the Swallows, Masini; 3. Lovely Moon, Merling; 4. Spring Song, Andre; 5. Swing Song, Abt; 6. Tyrolean Song, Froeh; 7. The Alpine Herdsman, Abt; 8. The Happy Gipsy, Nelson; 9. (a) The Evening Song, (b) What Makes the Spring, (c) The Blue Bell, Abt; 10. Down Among the Lilies, Glover; 11. Welcome to Spring, Silcher; 12. The Sailor Boy, Zundel; 13. Quarrel Among the Flowers (cantata).

Miss Julia L. Caruthers.

1. Sonata, Op. 31, No. 2, Beethoven; 2. Der Lindenbaum (song), Schubert; 3. Duettino (song without words, No. 19), Mendelssohn; 4. (a) Wagners (Valse), (b) Abschied (Aspiration), Schumann; 5. Spring Song, Julia L. Caruthers; 6. (a) Nocturne in F Minor, (b) Valse in A Flat, Op. 42, Chopin; 7. Mandolin Song (from Blandina), Gounod; 8. Allegro con Brio (from the Concerto in C Major, with Reinecke Cadenza), Beethoven.

Miss Larkin and Pupils.

1. Galop (piano duet), Behr; 2. Highland Gems, Bonnie Dune and Dundee (piano solo), Pope; 3. Ernani (vocal solo), Verdi; 4. Fairies Song (from Midsummer Night's Dream), Chorus; 5. International Fantasia (piano duet); 6. Soires de Vienne (piano solo), Liszt; 7. Una Voce Poco Fa (vocal solo), Rossini; 8. Anvil Chorus (from Il Trovatore (chorus), Verdi; 9. O Italia, from Lucrezia Borgia (chorus).

Mrs. W. D. Hinkley.

1. La Fille du Regiment (piano trio), Rossini-Beyer; 2. Barbara Fritchie (contralto solo), Sloman; 3. Bonnie Dundee (piano solo), Rimbaud; 4. Ballade (piano solo), Burgmüller; 5. Sonatina, Op. 36, No. 4 (piano solo), Clementi; 6. Little Flowers (soprano solo), Gabriel; 7. On the Meadow (piano solo), Lichner; 8. Sweetheart (soprano solo), Baile; 9. La Chasse Infernal (piano duet), Kölling; 10. Lady of the Lake (piano solo), Baker; 11. Oh, Rest in the Lord (contralto solo), Mendelssohn; 12. Pas Redouble (piano solo), Smith; 13. Denzkenie Nocturne (piano solo), Leybach; 14. Within a Sacred Dwelling (hess solo), Mozart; 15. E-peranza (piano solo), E. Sherwood; 16. Trumpets of War (piano solo), Smith; 17. L'Alliance (piano trio), Mozart-Beyer.

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1. Overture to Zampa (piano sextet, three pianos), Herold; 2. Twittering of Birds (piano solo), Billema; 3. Scene and aria from Freischütz (vocal solo), Weber; 4. Concerto in C (piano solo), Beethoven; 5. (a) Cradle Song (vocal solo), (b) Capriccio in F sharp Minor (piano solo), Mendelssohn; 7. Magna Finta (piano trio), Mozart; 8. The Winter hath not a Blossom (chorus), Reinecke; 9. Andantino from First Symphony (octet, three pianos and two organs), Gade; 10. Concerto in D (violin solo), De Bériot; 11. Vocal solo, with violoncello obbligato, Gounod; 12. Trio, for piano, violin and violoncello, Haydn; 13. Air from Freischütz (vocal solo, with violin obbligato), Weber; 14. Roméo in C (piano solo), Beethoven; 15. March, Op. 27, No. 3 (piano duo), Schubert; 16. Heaven (chorus), Smart.

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