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THE ETUDE.

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VOL. IV.

PHILADELPHIA, PA., FEBRUARY, 1886.

NO. 2.

THE ETUDE. PHILADELPHIA, PA., FEBRUARY, 1886.

A Monthly Publication for Teachers and Students of the Piano-forte.

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DULLARDS.

WHEN we investigate nature we find very many hard facts, facts that are repugnant and cruel to our senses, antagonistic to our desires. We must, nevertheless, accept facts as truth, and build our belief on them, even if our hopes be crushed by the weight of the structure. It is, for example, a hard fact that, by death, we must be separated from the association of our loved ones; and yet we are daily reminded of the verity of this severity. There is another, and, in some respects, a similar, fact to this in nature—a law that has been in operation since the world began, just as surely as was the law of gravitation, but which, by all men, up to a very recent date, has been ignored, and even now is quite revolutionary to the common way of thinking. It is the law known as "the survival of the fittest." The propounder of this law, probably the most astute thinker of modern times, has in its discovery found the key to the mystery of human creation and progression. It is not our purpose, dear reader, to write a metaphysical discourse. We find, however, in this law, a solace for many of our sorrows, a balm for bruises. Let us take a bird's-eye survey of the human family.

There are two grand divisions, uncivilized and civilized. We will have enough to do to look to the latter, which, though greatly inferior to the former in point of numbers, is yet much more powerful, by reason of its intellectual development and attainment. The civilized division has received its distinction from the influence of a comparatively few men. These men are the great intellectual lights that diffuse their intelligence abroad, who, by their philosophy, their inventions and their discoveries, have improved the condition of mankind, or of that part of it who are advanced enough to be benefited by such influence. But, aside from this higher-thinking class of people, there exists another and a much larger horde that might with impunity be termed barbarians. They live more like animals than like men. They are what is known as the poorer classes; not poor, merely, but impoverished and degraded. There arises here a great social question—a question that is agitating the world today to a great extent, viz.: Ought these people to live, or ought they to die? And now the student has but to "read the rocks" and see how that, in

all ages, the law of fitness has survived, and he will conclude that it is not a question of duty, but of necessity, that these people must pass away and give room for a more intellectual and competent race. If these things be so, why not work in conformity with this law, assisting only the worthy and suppressing the unworthy. If a person is poor, barring, of course, many cases of poverty through misfortune and accident, he ought to be poor. It is usually because he has no ability to enrich himself; nor is it possible, in most cases, to impart to him that ability. There are a thousand societies, formed on humanitarian principles, to support such poverty, and we claim that the support merely fosters it and increases indigence by palliating a real crime. To warm and feed a certain class of people is like nourishing serpents; a sting is the reward, and more objects of like charity the subsequent result.

Again, if a person grows up ignorant, in the majority of cases he is willingly so, and deserves no commiseration from his betters.

There is an old law or maxim which saith: "To him that hath shall be added, but to him that hath not shall be taken away even that which he hath." Evidently it meant that the last man did have a little, but in competition with his more endowed neighbor had to yield what little he had to the other, thus enriching the latter's store.

And this is that hard fact, so hard that it draws tears from the eyes of the philanthropist and curses from the lips of the tramp—the fact that that scum of modern society, that exist only accidentally anyhow, must vanish before the rising of a more worthy class of people.

Charlatanism is one of the crimes that may be considered under this head. There are plenty of kind-hearted people who positively fail to see the sin of perpetuating incompetency, and continue to support the "poor things" by their patronage. And we, the very teachers that suffer from this unrighteous competition in the present, are yet preparing our children to endure the same infliction when we are gone, by allowing ourselves to teach a class of dullards—pupils that we conscientiously know will never attain to mediocrity, and yet will be the very ones to put their little knowledge on a ten-cent counter and display it in the heart of the city, to the detriment of the salesmen of more legitimate and higher-priced wares. It is a duty we owe to ourselves and our children, and to the world at large, in this generation and in the next, to refuse to instruct a sluggard. We do not believe in foreordination, but we do in heredity. And for this reason we know that that hole-digger is born as well as the poet, and no amount of pedagogic pommeling and plastering can transform the mole into the mountain.

Genius is like electricity. It exists latent in the metals, and requires only contact for its development. Strike the steel upon the stone, a spark flies off that may ignite the world. Strike two stones, and you may continue to strike if you enjoy the pastime, but you will freeze before you will get fire.

Our art demands peculiar latent, characteristic elements of mentality for its profitable mastery. These elements are apparent in the smallest child. The musical embryo exhibits itself at a very early age indeed. There are enough of these embryonic forms to give employment to the competent teacher.

It would be not only right, but politic, for every teacher to dismiss all untalented pupils and devote himself to the gifted. Of course, it takes judgment to draw the line of demarcation, and different teachers might differ, and the same teacher would learn by experience to separate the "sheep from the goats." It is a hard fact to tell a fond parent that it is useless for the child to prosecute the study of music. It may lead, and doubtless will lead, to argument and indignation and censure; for the majority of people are determined to educate their children in music, at all hazards, and, "If you, sir, won't teach them, I know who will." Well, indeed, it is consoling to feel what we know to be true, that nobody can teach them what they can never comprehend, and that in the end the irascible mamma will be forced to acknowledge that our judgment was the keenest, and that in giving our decision we were actuated by motives of honesty alone. Better thus than to drag such pupils along, and in the end be accused of incompetency or of mercenary motives. People are not so silly about any other branch of study. No young man is forced into law or medicine if he has no predilection that way, but every child must acquire enough music for "home amusement" (torture!), if nothing more.

Not all people are so foolish as this, however. There are sensible people enough in every town or district to cooperate with a sensible teacher after he has proven himself to be such a one.

Our experience is that it is best to sift one's class continually, to keep the talented pupils and to drop the others. Talented pupils stay from three to five years, and redound to the reputation of the teacher continually. Dullards never linger more than a term or two, or a year at most, and are a source of continual annoyance and detriment.

Our plan is to accept anybody and everybody on trial, and then, by having a high standard of work, and by bringing pupils continually together, putting them into one hopper, and creating a violent agitation by turning the crank of competition; they are shaken well together; our screens being so fine, the chaff is quickly blown off, while the solid wheat passes smoothly through, and remains to us a treasure and a blessing forever.

HERE are two little bars of gold of the same size. You desire them welded. A bungling goldsmith will do one of two things; he will make a ridge between the pieces, or he will leave a slight crack.

The experienced smith, on the contrary, will so weld the pieces that the naked eye cannot detect that the one piece was ever in two. So in pedaling; the amateur continually makes ridges or gaps between his tones in playing. It is, indeed, a delicate task, and requires a practical ear and a fine technic to so unite the tones by this welding process of pedaling that they seem like one continuous sound. It is barely possible to do this on the piano-forte, from the *sforzando* character of the tone. Nevertheless, with an instrument of fine singing-tone quality and a performer with a fine sense of "clinging touch," a very beautiful "cantabile" is possible with the aid of the pedal. This species of touch and tone should be most cultivated, because it is most employed, and is perhaps a nearer index of the player's expressive content than any other.

FINGER AND WRIST GYMNAS- TICS WITHOUT THE USE OF A PIANO.

MUSCULAR development away from the keyboard is assuming, with remarkable result, definite form on a scientific basis. Ward Jackson years ago published an exhaustive treatise on the gymnastics of the hand, which, however, is not a very practical work. A German work by Ernst is also in our possession. It is still less practical than the one by Jackson. Recently there has been published a short and useful work of this kind by A. R. Moore, of Troy, N. Y., Chas. W. Wood being the author, which more completely meets the wants of teachers and students of our times. There is no conflict of aim in the different mechanical means that have recently been brought to light to aid in acquiring technical control of the key-board. Liberation of the ring finger by surgical means, the techniphone, the technician, mute pianos, etc., have all the same end in view; all can be applied to the same hand without the slightest conflict one with the other.

Feats of strength and agility have been considered for centuries the acme of gymnastic training. Delicacy of force and swiftness of movement have been comparatively neglected. The scientific control of muscular elasticity and energy inexorably required by the arts and mechanics have been the result of work rather than exercise. Yet it is more difficult of attainment than the greatest achievements of athletics. The time and effort required to enable the pianist to execute a sustained trill with the third and fourth fingers, if devoted to the development of muscular strength, would enable a man of medium size to surpass any recorded manifestation of physical power. Muscular strength has been within the reach of the multitude. Muscular delicacy has hitherto been considered the prerogative of the princes of legerdemain and piano kings. Until recently, the training of the pianist has not only been without any gymnastic aid, in any proper sense, but it has also been in direct violation of the fundamental principle of the science of gymnastics, that the exercise must be greater than any given work. This is illustrated fully in the training of the various classes of professional athletes.

From the nature of piano playing, there is not a single movement which permits the full exercise of the muscles employed. The treatise on Finger and Wrist Gymnastics for Piano Students and Teachers, which is the subject of this article, is a noteworthy contribution to the technical literature of the piano.

Careful analysis of the exercises shows that Opposition of Muscular Tension is the fundamental principle upon which the finger movements are based. The position of the fingers as shown in plate A illustrates this principle. Holding the end of 5



against the palm, and extending 4, 3, 2, 1, as straight as possible, produces an opposition of muscular tension that is felt in the muscles of all the fingers. This makes the hand its own gymnastic apparatus. The results produced upon the muscles of the fingers are similar to those produced upon the muscles of the arms by the use of clubs and dumb bells. Elasticity, power, and flexibility will be developed in proportion to the amount of judicious exercise. The exercises for single fingers culminate in one which prepares all

the fingers for trilling, the most beautiful and difficult of musical embellishments.

The third section contains exercises for the fingers in couples, preparatory for the execution of double thirds and double trills. The initial position of these exercises is shown by plate B.



The position of the extended fingers represented in plates A and B can only be approximated to by beginners. By the repetition of gymnastic exercises the muscles become permanently developed, and capabilities of action and position result which before were not possessed.

The sections devoted to wrist exercises contain valuable matter for the pianist. The ability to execute chords and octaves with a purely wrist action is rare. The perpendicular motion of the hand, combined with the lateral movement of the forearm, is difficult. The tendency, and common practice, is to strike from the elbow with a rigid wrist. Some of the perpendicular wrist exercises are indicated by plates C and D—plate C representing the initial, and plate D the closing, position.



In executing the movement indicated, the hand is shut quickly and bent downward with a jerk, exercising fully the muscles of the wrist and the forearm. The same movement of the wrist is also to be made with the hand open throughout as in plate C, and with the hand closed as in plate D. The exercise preparatory for octave playing is also illustrated by plates.

In the fifth section the exercises are intended to facilitate the execution of scales and other running passages. This involves the horizontal, or lateral, motion of the wrist. Bending the hand in, as represented by plate G, and out, as shown by plate H,



gives to the muscles of the wrist an extension twice as great as that required in the execution of running passages upon the key-board. In all of the wrist exercises the hand itself serves as the gymnastic weight necessary to extend the muscles to their full capacity.

To show that the movements illustrate the general principle that gymnastic exercises must be greater than any required work, the author gives the following table:—

MUSCULAR EXHIBITS.

First. In the Finger Exercises, the Tip of the Second Finger has a sweep of 1½ inches. On the Piano its sweep is only 2 inches. The Tip of the Third Finger, a sweep of 10½ inches. On the Piano, only 1 inch.

Second. In the Up and Down Wrist Movement, the Tip of the Second Finger has a sweep of 16 inches. On the Piano, only 24 inches.

Third. In the Horizontal Wrist Movement (with the turn of the elbow required in Piano practicing), the Tip

of the Second Finger has a sweep of 16 inches. On the Piano, 7½ inches.

The seventh section contains exercises for the hands and fingers combined, the design of which is to develop the muscles of the fingers, hand and forearm by longitudinal tension.

It is unfortunate that many teachers have thoughtlessly sown the seed among their pupils for the most unwarranted license, by citing the fact that great composers and players have totally disregarded all conventional rules. It must be considered, and it will not be so by the giddy young student, that men are competent to set aside a rule only after they have thoroughly masticated, digested and assimilated it. A rule is like a guide-board in a strange country—very essential, indeed, to the traveler who is unacquainted. It may point out a long route to the village, but the strange traveler is only certain to reach there by following its directions implicitly; while the native, familiar with the highway and the byway, may choose the latter and reach the same point much sooner, but indeed no surer. A rule is only a means to an end, and may be discarded when the end is reached. But does one ever discard the rules he has learned? He may in after years forget their wording or the instance of his committing them; but if they were such as pertain to his life business, they soon become incorporated within him and become a part of him. An architect may with his eye measure the proportions of a building and decide thereon, but is he not really applying his square and rod pole that he has used so many years in practical carpenter work?

Let us seek to find a rule for everything, striving to make it as brief as possible, and then thoroughly commit it, repeat it and re-repeat it. In this way alone may we become practical and wise, and in the end, having accumulated the wisdom of the ages, we may be able to strike out new paths undiscovered by the philosophers of the past; but let us not ignore our early teachings while penetrating the unexplored wilderness of art.

To turn the pages of music with ease, celerity and certainty, requires a bit of legerdemain—demanding considerable practice. The gaps that are made in the music by the performer letting go to turn his pages produce on the listener something the same effect as when the elevator-boy carelessly drops the rope during an ascension to the fifth story. It is unpardonable to play up to the end of the final bar of the page (save in sight reading), and then stop to turn over. The V. S. at such a point is usually literally interpreted as "veritable scrambling"; at any rate, here is right where the player is apt to get "very scared," and turn two leaves, or pull one off entirely, to float leisurely over the footlights, down over the heads of the audience. Now, all this vexation is avoided by those who play from memory, as well as by those who memorize enough of the following page to permit them to turn at a pause. In the best printed editions of music, great care is taken to bring these cadences at the bottom, or to arrange the music so that one hand may be free to turn the page. Nevertheless, many contingencies arise where a facile tripping-over of the leaves is demanded. The metronome will be found a useful aid in accelerating the sluggish movements of the hand in turning, and in admonishing one that "time waits for no man."

ONE of the most prevalent and pernicious vices among pupils and players in general is the habit of eyesynopsis everything. This immediate cause of this is to be found in an unbalanced training of the two hands. The left being more uncertain in its touch is held more closely to the keys, and, as a result, strikes first. Nothing can so quickly obviate the defect as persistent practice with the left hand alone.

PUBLISHER'S NOTES.

THE time draws near for activity in the Bureau for engaging of music teachers in colleges, etc. We will in our next issue give fuller information regarding this department of THE ETUDE. See advertisement elsewhere.

WE have circulars stating conditions and information regarding music on sale. Those teachers who have not access to a stock of music should write to us. We are fully aware of the great difficulty of selecting music from a catalogue, and no doubt this arrangement will benefit a great many in small places.

THE music issued each month we still send separate, with appropriate cover, for fifty cents a year, twelve numbers. Many have received the impression that only one copy may be ordered by each subscriber. Subscribers can have any number, provided the subscription is paid in advance and no back numbers are desired.

THERE will soon begin a serial in THE ETUDE, namely, "New Lessons in Harmony," by Dr. Hugo Riemann; translated by John C. Fillmore for THE ETUDE. The works of Dr. Riemann on Theory of Music are attracting great attention in Musical Germany, and no doubt many of our readers are familiar with the German edition; but this is the first time the English readers will have an opportunity of examining and studying the works of the great modern theorist.

THOSE who are willing to make up clubs for THE ETUDE should write for premium list. We are always willing to allow cash premiums to teachers who interest themselves in behalf of THE ETUDE. THE ETUDE is in a most flourishing condition, and it shall be our endeavor to provide our readers with the best thoughts of practical thinkers. It will be observed that we have for months published only original articles, written especially for THE ETUDE, which is another proof that THE ETUDE has become an important factor in music journalism. Our object is to present those things that cannot be found elsewhere. We have, from our initial number, avoided biographical sketches, which can be had in various forms for less expense than a subscription to a journal. If you are benefited by THE ETUDE, make up a club among your pupils, as many have done and are doing.

THE introducing of musical literature in our homes is one of the prerogatives of the teacher. The family physician not only attends in times of attacks of disease, but he has supervision over the general health of the whole family. Teachers of music hold a similar position to the family in respect to its musical well being. Place in every household, therefore, a musical journal devoted to the interests of that especial department of art which you represent, and you have thereby given yourself a large advertisement, and have, in nine cases out of a dozen, insured the recognition and retention of your services in that household. This consideration, while it may be a bit selfish in itself, is yet none the less important and practical to every teacher who has to live. Certainly in some manner must he win the esteem of the public, and the surest way to do this is to "educate the public up" to a standpoint where it can appreciate him and his work. A word to the wise is sufficient.

WE have purchased the exclusive right to publish two most important works of piano-forte literature, namely, "History of Piano-forte Music," by J. C. Fillmore, and "How to Understand Music," by W. S. B. Mathews. Both works are enjoying great popularity with teachers, as text-

books. They are just such works as should form the nucleus of the library of the piano teacher. They are especially designed to aid students and teachers in the acquiring of that knowledge most needed in piano playing. They contain all the valuable developments made in modern piano playing and teaching. They are books up to the times. In order the further to increase the sale of the books, we will send to those who are already subscribers both works for seven subscribers; or, "How to Understand Music" for three subscribers, and "History of Piano-forte Music" for three subscribers. The books will cost each fifteen cents extra for postage. We claim the privilege of withdrawing this offer at any time. Send in your list of subscribers.

M. T. N. A.

THE Music Teachers' National Association was founded in 1876, and will, therefore, complete the first decade of its existence at the coming meeting, in Boston, June 30, July 1 and 2, 1886. Its platform is a broad one, and it is hard to conceive of any progressive movement to which it cannot consistently become pledged, for its fundamental aim is "To broaden the culture of music." In looking over its past history, however, it must be admitted that, as an Association, it has not as yet accomplished all within its power, and in entering upon the second decade, it is fitting and necessary that the lessons of the past be carefully considered, that the needs of the Association as at present constituted may be thoroughly recognized, and a consistent plan of action formulated and determinedly carried out. In this way only, can the Association be placed in the position it should occupy.

That the shifting nature of its membership has been, in the past, a weak point in the organization, none can deny, and it needs but a glance at the membership list of past years, to show that the greater proportion of the members each year have been from the immediate vicinity of the place of meeting. This is not to be wondered at, and it behooves the Association to take some step toward such an adjustment of the memberships as shall offer inducements sufficient to establish a permanent membership, an interested constituency, to which the Association can always confidently appeal. In this connection, however, it must not be forgotten that wherever the Music Teachers' National Association has met it has been instrumental in arousing a new vigor in musical circles, and that its influence has always been a beneficial one. Within the last two years many of the evils resulting from the irresponsibility of its membership have begun to disappear, and it simply remains for all the friends of the Association to work together in harmony and with vigorous determination, to make the organization of the Music Teachers' National Association a comparatively perfect one. With a permanent membership, and a broad, liberal policy, joined with a determination to take high and dignified ground on all questions affecting musical interests, the result will be easy to foresee. The Association will become a truly representative society.

How shall this be accomplished? We have, at present, in round numbers, a membership of seven hundred. A membership, in the main, more evenly distributed throughout the country than ever before, representing a decided advance in the proportion of the highest elements of the profession (showing conclusively that the Association is steadily advancing), but, still, a relatively small membership.

The policy of the Association, as has been stated, is a broad and liberal one, and the programme of the Tenth Annual Meeting will be indicative of the Association's high aims. Never before has it been so strong in any particular. Let us, one and all, strive, to the best of our ability, to do our duty faithfully and well; and in urging most strenuously upon all the necessity of more active

work, it is with no captiousness of spirit, but in the utmost sincerity of purpose, for all must work in unity and sympathy, that the Music Teachers' National Association may become a power; because it stands for progress, and for the highest and purest in our common Art.

AMERICAN COLLEGE OF MUSICIANS.

SIMULTANEOUS with this issue of THE ETUDE is published the prospectus of the American College of Music; copies in pamphlet form may be had by addressing the Secretary, Robert Bonner, 60 William street, Providence, R. I. The greater portion of the prospectus appears in this issue; the remainder will be given to our readers in the March issue.

The interest manifested by the profession in the work of the College assures the ultimate success of the scheme. The nature of the movement is such that it requires time to mature the plans for active operation. The key-note of this movement was sounded by E. M. Bowman, at the Providence meeting of the M. T. N. A., in 1883, and since that time he has most persistently pushed the scheme forward to its present state. His zeal, judgment, and determination has placed the College on an operative basis. It has passed its crisis. Its establishment in our midst is now an assured fact. Our faith in the scheme and confidence in its promoter have not wavered for a moment, and it now remains for the active and progressive teachers to come up and give the College the support it so justly merits. It will be our pleasure to advance the interests of the work of A. C. M., believing thereby we are promoting the cause of true culture of music.

THE "Harmony Lessons," by Geo. H. Howard, are not in this month's ETUDE. The plates were not sent in time. We will most likely publish double the amount in our next issue. The work itself will soon appear completed in book form.

LEXINGTON, Mo., Nov. 5th, 1885.

MR. THEODORE PRESSER.—DEAR SIR:—After six years' experience, I can use American and Foreign fingering with equal facility. I prefer the latter, because I find that pupils who have been taught to think that they have five fingers, acquire more strength and flexibility in the use of the thumb than those who have been taught that they have a thumb and four fingers. They have a fashion of playing with the thumb, and another of playing with the fingers. The mind seems to act in accord with foreign fingering, as there is no hesitation in the perception of what to do and how to do it; as is the case where there is an alternation between fingers and thumb. To sum the above points together, the foreign method is fingering, while the American method is thumbing and fingering. Those who expect to learn good music must eventually study foreign fingering; so it is better to adopt it at once. I use foreign fingering entirely, and find no difficulty in teaching it to beginners.

I have derived great benefit from reading the ETUDE. I constantly find practical hints, to adopt in teaching.

Respectfully,

KATE K. KRAMER.

No matter how rapidly you may be able to play a piece, go over it each day, in a very slow and deliberate rhythm; this gives precision. No matter how thoroughly you may have committed a piece, read it carefully through now and then, to be sure no little errors of false tones or false rendition have crept in.

Any piece is ruined by continual rapid practice. It soon becomes hurried and blurred.

If any hesitancy occurs or repetition of tones, stop; you are playing too fast. Make haste slowly.

STAR OF THE TWILIGHT.

BY N. A. STOCKTON.

Star of the twilight,
Beams of daylight ending;
Far o'er hills and valleys
Fall the shades of night;
Come from thy concealment,
To the earth descending;
Star of the twilight
Show thy cheerful light.

Queen of the twilight,
While the stars are sleeping,
Veiled in fading glories
Of the dying day,
Through the vault of heaven
Thou, bright one, art peeping;
Faintly, through the twilight,
Falls thy lonely ray.

Star of the twilight,
Let thy beams of healing
Touch the drooping spirits
Of the sons of care.
Star of the twilight,
Light of God revealing,
Soothe the sons of sorrow,
Save them from despair.

Star of the twilight,
Countless spirits yearning,
Longing hearts, and lightless
Through the darkness grope;
On earth's care-worn children,
From their labors, turning,
Star of the twilight
Shed the rays of hope.

[FOR THE ETUDE.]
MORE ABOUT MEMORIZING.

EVERY musician or student of music should play from memory. I will not say exclusively from memory, for that would be an extreme assertion, depriving one of the peculiar benefits to be derived from the sight-reading of music; but, as a rule, pupils read too much and commit too little. You will notice that the "crack" sight-reader is usually a very superficial reader, being always more anxious to keep up the tempo than to get all the notes correct. I do not think this result is always the case, or that it need ever be if slow and deliberate reading were always maintained; but with a pile of "fresh compositions" before the player, hurried as he is by other duties, or impelled by an insatiable desire to get "at and through" them, there is little regard paid to the whispering of the philosophical old monitor to "go slow." It is the typical business man of to-day who alternately bolts his breakfast and the paragraphs of the morning paper. I am of the opinion that we would all know more if we read less. This gulping down of Shakespeare and Byron and Longfellow, of Dickens and Thackeray and Scott, of Greek prose and Latin poetry, of history ancient and modern, certainly impairs the literary digestion and clogs the memory by overloading it. The school curriculum sets us the example in our early life. A little of this, a little of that; a smattering of everything, a knowledge of nothing. Look into this young girl's portfolio. She is just verging on to timid sixteen, and, while spending her vacation from —, Seminary, thinks it advisable (at least her mamma does) to practice a little with us, not to really learn anything you know, only to keep up her practice. What do I urro!l? Bertini, Op. 100; Schmidt, Op. 16; Czerny, 100 Ex.; Heller, Op. 46; Duvoruy, Op. 120; Czerny, Op. 299; Czerny, Op. 740, Bk. III.; Crámer, 60 Studies; Clementi's Sonatas; Beethoven's Op. 27; Liszt's 2d Rhapsody; Mendelssohn's Songs without Words.

I looked at the frail child in astonishment, and inquired if she had played all this. "Oh! certainly, sir; these are my old studies. I am in the 'Gradus' at school; but mamma thought best for me to review these this summer. I have many more pieces at home."

"Will you," I said, "please play me one of your pieces?" "Oh, sir, I cannot without the music," she replied. The same old story. I had read it, but had never before seen it so startlingly verified. And what, I ask, is the utility of all this mass of skimming? There is none. It is a curse to the budding intellect, a disappointment to paternal hopes, a blight to individual possibilities. It makes the science and art of music a tangled and incoherent mass, a jangle of jingle, a chaos of crash.

Six pupils out of every ten that attempt to study music can commit, and four of these can commit very readily. Indeed, one who cannot commit, ought to be discouraged in trying to learn music, because such a person has little or no talent for music.

This verdict of being musical or unmusical must, however, not be passed too hastily. The notation and the technic of music are difficulties that frequently retard the blossoming of this inherent and slumbering bud of promise. It is sometimes best, perhaps, to restrain the memorizing faculty in cases where it is liable to run into the habit of "playing by ear" altogether; but why teachers should condemn the practice of "playing by ear," as it is termed, in general, is more than I could ever understand. Mr. Mathews says that "The habit of playing without notes is the next best to 'playing by ear.'" Turn this expression around, and I will agree with him perfectly.

What is playing by ear? Why, it is playing from memory, of course; and the only difference between this kind of playing and memorization proper is, that, in the former case, the player takes the melody "on the fly" as he has heard another play it; while in the latter case he arrives at the same impression through the medium of his own performance. The latter method is, of course, more correct, since the index of notes is always constant and before him, to point out any errors of digression; yet this very index remains an impediment to a correct performance just so long as the player is forced to rely upon it. Just the same with the penman. He has a copy before him, but he cannot watch the copy and flourish at the same time, without producing a most haggard result. He must memorize the form and produce his drawing from the memorized conception of it. Altogether, the memorization of music is a peculiar process and scarcely susceptible of analysis.

I do not think the plan of memorizing a couple of bars at a time is the correct method.

According to my experience, if a child be taught first to analyze a piece of music as to its form, marking all the phrases and periods, and then as to its harmonic construction, noting all the keys, chords and modulations, and then begins playing it very slowly, slow enough to avoid all mistakes; counting aloud, making the proper pauses, thinking intently on the harmony as she passes along, and always playing from beginning to end (except such passages as present extreme technical difficulties, which must be made a separate exercise); that as soon as the piece can be played in the marked movement (or if rapid much sooner than this), it can be played from memory as a whole and will *never be forgotten*, if rehearsed for a few weeks afterwards. This method of study transfers the picture from the book to the brain by an electrolytic process. This is the first process only. The brain itself may be competent to direct a correct performance, but being general in chief he will soon deputize his inferior officers, the ganglion lieutenants, to take charge of the matter while he busies himself about other matters of more importance. This deputization constitutes the second and last process in memorization; presenting the peculiar phenomenon known as automatism, which is certainly the only safe condition for a correct performance. When the matter has been carried thus far it will take care of itself, and if the brain stops now to oversee the matter or to suggest a thing or two, the sub-director seems to regard it as an interference with his rights, often sulking or refusing to proceed until left alone, thus bringing the unfortunate phalanges to a sudden halt until the controversy is ended and republican privileges re-established.

Automatism, or "finger memory," is a wonderful thing, and is not enough considered by piano-players and

teachers. It is the medium between mind and muscle. The mind poses and assumes all the picturesque tints, automatism grasps the fingers as a brush and paints the picture. Where? not on the keys, nor strings, but in the air; nor yet in air, but on the heart of man that throbs in unison with what is tender, sweet and eloquent.

Let every child be impressed with the necessity of acquiring the musical thoughts of the masters. Let the teacher select the pure and good, and make the child realize that each new musical form acquired is an increase to his powers and accomplishments—a sword in hand, a diadem in his crown; for only when he has it can he wield it or exhibit its radiance.

As a suggestion, let me say, I give to each of my pupils a repertoire card divided into columns, thus:

Name. | Author. | Op. | No. | When commenced. | When completed.
And as a stimulus I offer a gold medal to the pupil who fills out the largest number during the year, a good performance of the same to be taken into consideration. By this method pupils may soon be in condition to leave their music rolls at home when invited to the evening party, and be spared all embarrassment when requested to "play something, please." DEL. FORTES.

[FOR THE ETUDE.]
DARK POINTS.

BY K. VON ADELUNG.

WHILST Composition has reached such a high degree of true art as to make it appear incapable of any further improvement, Theory seems yet to be overshadowed by a cloud of uncertainty and ambiguity.

Let us start from the major scale, the Tonic of the Greeks, formed of two "tetrachords." It has seven different degrees. On each we build up a triad, a seventh chord, and, if desirable, a chord of the ninth. This scale transposed on the other 11 steps of the chromatic scale gives us 11 more, so that we seem to be in possession of 12 major scales with their 12 triads, seventh chords and chords of the ninth. If we, however, inquire into the musical nature of those 252 harmonic (?) formations, we find that a good many repeat themselves in the different scales; many of them come into actual use but rarely, some never (as they are not fit for anything); some have to be curtailed before they can be used, and others have to be slipped in under false colors. Lastly, consider that in some cases they forfeit the title of chords, and are degraded to mere "passing note combinations." What shall we say of the minor scale? First, the 7th in the Æolic was raised permanently (harmonic minor), then temporarily (melodic minor); finally, in modern times, a third modification was introduced in which the 7th is permanently raised, but the sixth temporarily.

In Composition, a great stress is laid on the relative importance of the degrees of the scale, and special names have been attached to them, such as Tonic, Dominant, Sub-dominant, Mediant and others. Yet, although we hear of tonic, dominant, and sub-dominant chords, we never meet with the names of Dominant and Sub-dominant Scales. Their existence, however, is an undeniable fact. This is another dark point. Furthermore, as the constant progression of scales and chords by fifths would lead us into infinity, a mere mechanical contrivance steps in conveniently by changing the name and relation of a chord enharmonically. Thus a compromise is effected not very flattering to our system of musical signs. Why not abolish sharps and flats; and adopt and create separate names for those 5 sounds which are represented by the black keys of the piano-forte, according to the "even temperature" introduced in the beginning of the 18th century by J. G. Neidhardt and A. Werckmeister. This would simplify the nomenclature of the chords and pave the way to a more practical and time-saving doctrine of Theory. Otherwise it is to be feared that the dark points will increase from year to year, until they envelop the horizon of musical theory in an impenetrable mist.

Questions and Answers.

Ques.—Does Liszt possess a large or a small hand?
C. A. R.

Ans.—Liszt is said to have a long hand, with slender fingers, and an enormous span.

QUES.—Is Haydn's Sonata, No. 14, worth studying—that is, for a pupil to whom it will be a six months' task? I have one who wants to take it, but it will take her some time to perfect it, and I don't want her to give the time to a piece that will in the end be not satisfactory. —E. S. L.

Axs.—It is doubtful whether it is worth while for your pupil to spend six months on that sonata. If she is especially interested in it, it might be well to give her some carefully selected portion of it, and make her learn it *well and accurately*. By that time you can tell whether it would be wiser to go on or to lay it aside for a time. It might be well to give her something of a different style to go with it. The main point is to keep her interested, and to select productive pieces for her. No one but yourself can judge how the medicine will work.

QUES.—Will you answer through THE ETUDE the following questions?

1. What is meant by the "*Harmonic Chord*" or "*Chord of Nature*?"

2. How far may we transpose the scale by fifths, by fourths?—M. M. H.

ANS.—The "Harmonic Chord," or "Chord of Nature," is the series of tones produced by the different divisions of a vibrating string or other sounding body. If you will listen intently to the tone produced by a piano string until it dies away, you will discover that the tone is complex. The string vibrates not only as a whole, but its two halves vibrate, so do its thirds, its fourths, and so on. Half of it produces the octave, one-third of it the fifth above that, one-fourth of it the double octave, one-fifth of it the third above that, and so on, thus:—



All these are present in the tone which you may have thought simpler. The relative loudness of their partial tones determines the *quality* of the tone.

Theoretically, the scale may be transposed indefinitely; practically, only to six or seven sharps or flats.

QUES.—Will you kindly answer through the columns of THE ETUDE the following questions?

1. What should be the metronome time of Raff's "Polka de la Reine?"

2. How should a passage marked "Quasi Ritard" be played?—D. M.

Ans.—Try Raff's "Polka de la Reine" at $\text{♩} = 84$. A "Quasi Ritard" ought to mean an effect equivalent to a

real retarding of the rate of speed. Your question could be more easily answered if you were to give a particular example.

QUEST.—I have received a number of copies of THE ERUDITE, and always tear off the cover with eagerness, and never put the paper down, unless compelled to do so, until I have finished the entire contents. If others feel about it as I do, it may be regarded as a God-sent to isolated country teachers who are conscientiously trying to do honest work and keep abreast of the times. I did not write to say this, however, but, if possible, to impose upon your good nature. Can you give me the names of the books on music and on music-making most essential to the teacher, and also the names of the best musical pupils wishing to be credited as forming the nucleus of a school as *condensed* as possible without losing important subject matter. Also as cheap editions as possible.—W. A. S.

ANS.—You will find brief sketches of the lives of musicians in Mathews' "Dictionary of Music and Musicians." This is published separately at \$1, and is also Part IX of "How to Understand Music," a most valuable book, which contains more elaborate biographical sketches of the greatest composers. Its price is \$2. Ellmore's "History of Piano-forte Music" has also good biographies of the leading composers, with brief sketches of living writers and pianists. It was written to meet precisely your needs. It costs \$1.50. Both books can be procured at the office of THE ERUP, and will be sent by mail on receipt of price.

QUES.—Will you kindly answer the following questions by mail, for which I enclose a stamp? I wish to buy a book concerning musical forms, with quite full explanations of Sonatas, Fugues, etc. Which should you advise me to get, "How to Understand Music," by W. S. B. Mathews, or two so-called "Primers," published by Novello & Co., entitled "Musical Forms," by Ernest Paner, and "Fugue," by James Higgs? Or is there

something else still more preferable? What is the net prices of each of these three books?—M. A. D.

Ans.—You will find a very good treatment of the Musical Forms, including the Sonata Form, in Weitzmann's "Music Theory." Mathews' "How to Understand Music" will be valuable to you. The latter recommends Higgs' Fugue. If you can get Richter's Fugue in English it will be of great use to you. It is full and technical. There is a brief summary and outline of Fugue and Form in Fillmore's "History of Piano-forte Music" which you would probably find useful. It is well to get the treatment of different minds on such subjects. The prospectus of the American College of Music will be of service in this connection.

Weitzmann's "Theory" retails at.....	\$2.50
"How to Understand Music".....	2.00
Fillmore's "History of Piano-forte Music" retails at.....	1.50
Musical "Forms," Pauer, retails at.....	.75

I haven't the prices of the others at hand.

QUES.—Will you please inform, in your next issue of THE ETUDE, what S. D. means? I find it in Ed. Hoffman's transcription of the Sweet By and By.—M. B. B.

ANS.—S. is the abbreviation for *sinistra*, meaning left—left hand. D. for *droite*, meaning right—right hand.

QUES.—I cannot find out the meaning of a little char

acter which is sometimes placed over notes. Will you kindly explain? It is this, viz., a dot over a short horizontal line, or *vice versa*, thus, — or —. I will be greatly obliged to you if you can spare time to tell me about it. How much I enjoy *THE ETUDE*. I would not be without it.—L. E. W.

ANS.—The sign \sim or \sim means "*legato staccato*," or as some call it, rather illogically, "*portamento*." It means that the notes are to be very slightly detached and played with a good deal of weight. The touch is generally made with the help of the forearm. If you try to play a passage (say a scale) *legato* with *one finger* you will get about the effect intended. This sign means the same as \sim

QUES.—Will you please answer the following question in the correspondent column of THE ETUDE? Who is Dvorak? how is the name pronounced? and what means the mark over the v?—E. J. H.

AKS.—Antonín Dvořák is a Bohemian composer, who lives in Prague. He was born in 1841. His father was an innkeeper in the village of Mülhausen, and was also the village butcher. In his boyhood he served as potboy and also as assistant in the slaughtering of cattle. He was afterwards employed as a waiter in a restaurant. His gifts showed resulted eventually in his going to Prague to study music scientifically. This study developed his powers and disclosed great original genius. He has become one of the most thorough masters of the technique of composition, and his compositions are of a high and so remarkable the manner of it. His "Stabat Mater," his "Spectre Bride," and his symphonies are among the most remarkable productions of the present time. His name is pronounced Dvorskáák. The marks over the vowels are Bohemian characters, which have at the effect of letters.

QUES.—Wouldn't I like Bach? I administer him to advanced pupils because you say he is the thing, and I would dose them with tonics and pills for a year and you the trusted physician. But the Preludes are (to my heightened ears) as exercises, and the Fugues reminding me of a spring-board in a circus, when an acrobat leapt off with a flip-flop and others follow, doing the same thing with a different twist, but not with the same open confession? And please tell me how to comprehend Beethoven thoroughly. I feel his grandeur in the highest degree. But when one gets "on the heights," don't he often let them down suddenly on to a five-figure exercise or arpeggio chords? In the symphonies he gets a little theme, and tries it on a, b, c, d, e, f, g major and minor, and then with a, b, c, d, e, f, g minor, and then the same picture in blue tints, then yellow, then red, etc., or an elocutionist read one theme very high and low, grumble it and squeak it.

I do listen with delight to Chopin, and never tire of his infinite sweetness and melancholy. I am so glad I can really appreciate one artist—so I know I am not musically an idiot. I want to get "an rapport" with these old masters, and feel humble enough over my stupidity, but can you tell me the way.—E. W. T.

ANS.—It is as hard to answer your two questions as for a physician to make a diagnosis of a difficult case without being able to make a personal examination of the patient. Even with that opportunity, success is not always certain. I am either to doctor or teacher. But, perhaps, you may find the following remarks more or less helpful.

I suspect that you have thought of Bach thus far mainly from the intellectual side. I do not know how much through your knowledge of the technical construction of his works may be; but it seems to have occupied your attention mainly. But the truth is, that, although Bach was a great master of the technic of composition as practiced in his time, his greatness, like that of every other creative artist of the highest rank, lies in the imagination.

and feeling embodied in his forms. Of course, not all his works are equally conspicuous for these qualities, and you may have been rather unfortunate in your selections. Do you know the *Prelude* and *Fugue in C sharp*, in these two pieces, the *Andante* and *Allegretto* movements, or perhaps even if you do, I advise you to take the *Prelude* and master it thoroughly. Get clear about the technical difficulties of it, analyze it, and bring out the ideas in their relative proportions, and play it up to speed. Then, if you have time, take the *Andante* and *Allegretto* done, you will find yourself enjoying it in a purely musical way. But you cannot let your own feeling and imagination deal with it freely so long as you are hampered by mechanical difficulties; and these are the faculties which are the most important in the playing of the piano. Then it must have time to *settle* in your mind. Three or six months after you have thoroughly committed it to memory, you will find yourself dealing with it very differently from what you can sooner. For real artistic freedom you will need time. I have seen you play the *Andante* and *Allegretto* to hear from you after it had had time to work. Meanwhile, I suggest that you study *nothing else* of Beethoven except this *prelude*; unless you take up his "Loure," from the third violinello suite. That is so different that it might help you by throwing a side-light on the *prelude*. Better treat it in the same way as the *prelude*.

As regards Beethoven. If you really are impressed by his grandeur, the reason why parts of his symphonies seem to you unworthy of the rest is probably because you have not yet seen their true relation to the whole. It is true enough that detached passages, taken out of their connection, might naturally impress you as faulty; but I think you are overlooking the fact that your study of these *separate* parts is not an end in itself, but only a means to an idea for the mere sake of beauty. Each successive phrase brings out new beauties, or serves as a foil for its neighbors, or prepares the way for a climax. His elaborations often need much study and repeated hearings from a good orchestra to make their true relations understood. But there is nothing in them really obscure, when you have once penetrated his thought. You will find the first movement of the Ninth Symphony, for instance, a most extremely helpful study. For your own study alone, apply the same process to the first movement of the *sonata appassionata*, Op. 57.

QUES.—Please tell me in your next *ETUDE* of some good work on "Modulation," also on the "Embellishments."—C. A.

Ans.—You will find embellishments well treated of in Chap. XI of Palmer's "Piano Primer," and also at the end of Mathews' "Dictionary of Music and Musicians." Modulation you will find well explained, according to the ideas commonly accepted, in Chap. XXV of "Weitzmann's Musical Theory," and in Part III of Gutschalk's "Material used in Musical Composition." T. L. Krebs has recently issued a work on Modulation. JOHN CHURCH CO. Publishers.

QUES.—Can you suggest any form of certificate which it would be proper to give a piano pupil who can play Mendelssohn's G Minor Concerto creditably, and also the Studies of Cramer and Clementi?—C. S. P.

Ans.—
To whom it may interest:—

This is to certify that Miss ——— has studied with me for a period of three years, during which time she has had the most careful instruction in all the branches connected with piano-forte study and teaching, and has evinced herself at all times to be faithful, ambitious and talented.

The course of study pursued has been as follows:—

First year, _____	_____	_____
Second year, _____	_____	_____

At the close of the third year's course, the following examination was successfully passed:—

A correct rendition on the piano-forte,					
From memory, No. 1,	2,	3,	4,	5.	
From notes,	" "	" "	" "	" "	" "
At sight,	" "	" "	" "	" "	" "

Also, 100 Questions in Harmony, and the same number in the Theory of Teaching, were correctly answered. Believing the young lady thoroughly competent at this point either to enter a higher institution of learning, or to devote her services to the work of teaching, it is with pleasure that I recommend her to the kindest consideration of her future teachers or patrons.

Very respectfully,

Teacher.

QUES.—Will you please advise me what exercises to use for the pupils that take lessons on the organ. There are some that have taken two terms, and they need exercise for training the hand. I don't know what to get for them to use on the organ. Will you please advise me? Answer soon as possible, please.—E. G.

ANS.—Simple five-finger exercises, scales and arpeggios will probably get the hands of your organ pupils in as good condition as anything. You can give them orally. Try accenting them in various rhythms as explained in "Mason's Piano-orte Technique." Louis Meyer's piano studies are very well adapted to the cabinet organ.

QUES.—Please give me in *THE ETUDE* a list of pieces originally composed or arranged for four hands, two pianos. I already use the following:—

"Danse Macabre," Saint-Saëns;—"Phetion," Saint-Saëns;—"Gavotte," Glück-Reinecke;—"Andante et Var," Schumann;—"Rondo," Chopin;—"Sonata and Fugue," Mozart;—"Homage à Handel," Moscheles.—G. W. K.

ANS.—I don't see anything of Schubert in your list. His opus 140, 107, 144, 85, 54, 103 and 66 are some of the finest works of this species. The following are to be recommended: Brahms's Hungarian Dances, Schumann (Op. 66), Bilder aus Osten (charming), Raff, Op. 82, No. 4, Wanda, Moszkowski, Op. 11, three piano pieces, Polonaise, Waltz and Hongroise. Jensen's Wedding Music. You will find additions to this list in the catalogues of G. Schirmer and Julius Schuberth & Co., N. Y.; Arthur P. Schmidt, Boston; Augener & Co., London; C. F. Peters, Leipzig; and Litolf, Brunswick. Any dealer will give you these catalogues, or we will send them from the office of *THE ETUDE*.

[FOR THE ETUDE.]

AN INCIDENT.

The other day, just after dinner, while taking our accustomed brief siesta, and meditating over the technical defects of our poor phalanges, we fell to bemoaning the obtuseness of our fourth finger, and began twisting it this way and that, and pulling it straight out till it cracked. At that came a sharp cry of pain, and raising itself to an erect position, a height we had never been able to raise it ourselves, and facing straight about, it cried out in stentorian tones, "Stop, sir. For mercy's sake, do give me a rest, and look for a while at the imperfections of my companions in bondage. I have been subjected to enough cruel treatment at your hands to drive a less willing creature into abject despondency and obsequy. You accuse me of too much. There is my near neighbor, the so-called little finger, that has been humored and petted and spoiled by being allowed to lazily turn over on its side and to flatten out entirely at pleasure. Does any reasonable person imagine I can work to advantage with such a dead-weight companion? Suppose I were a horse, and another horse working beside me should lie down, ought I to be whipped, even if I were compelled to do likewise?"

"Again, there is my companion, the middle finger, who is so attached to me that he never moves without taking me along, nor even permits me to make a movement without hanging close to my side and pulling me backwards.

"Of course, it would never have occurred to me to grumble at my relatives for their affectionate support, were not you so intent upon separating us. I hear you muttering all the time something about 'individualism,' 'accessory tendons,' and then you go hammering away at me until I am completely exhausted and out of patience. Why don't you try to imbue that old stiff poker of a thumb with some of your ideas of ductility and docility? Look at it; what a clumsy affair, any way, with two joints, and these hinging the wrong way. Besides, the second joint of it is often out of joint and drawn so close to the hand that I think it ought to be cut loose; in fact, the little finger suggested the same thing to me, the other day, while straining every nerve to reach an octave, and calling in vain to the thumb to spread out and assist a little; but no, he hugged closer and closer under the shadow of his superior, the index. How we all admire and envy this index—straight and lithe and powerful. You seem to admire him, also, and rely very much on him; a little too much, oftentimes, for our benefit. By over-indulgence, you allow him to straighten out or to hump up or become flabby at the first joint, faults you are quick to torment and reprove in us.

I wish I could be a favorite, any way; I would do much better work, and do it much more obediently, if it was not made so onerous, and if the other fingers were made to do their share. While I am perfectly willing to submit to anything that will render my station equal to that of my neighbors, I must confess that I have a hereditary disinclination to bloodshed, especially if I am to be the victim. I should much prefer pounding and stretching, and almost anything. I know that by proper gymnastic training I can rise as high and become as powerful as my fellow-fingers. The old methods of five-finger exercises

have helped me only a little, since it benefited my neighbors equally at the same time. Franz Liszt discovered the secret that was to elevate my condition. He imparted his knowledge to Dr. William Mason, and he in turn, a generous philanthropist that he is, has disseminated the truth far and wide in his book called 'Pianoforte Technics.' An old gentleman by the name of Ward Jackson—I revere his name—also discovered a method more sure, if anything, than that of Franz Liszt.

Another gentleman (a Mr. Wood, of Albany, N. Y.), has invented a very simple and effective system for attaining flexibility and strength. The world already knows of the fame of the Technician, and I wish to state, while I am up, that nothing has been discovered equal to the Technician. Now you know this to be a fact, sir, that I have improved more in three months by the Technician than by all previous pounding and pommeling of the piano keys. If you can't see it, I can. Three months ago I could not raise my hand half an inch. To-day I can lift myself, as you see, fully one inch, and see what increased power and flexibility I possess. Oh, I beg of you, have patience; do not hastily sever me from my fellows. I tell you, the thumb is more an impediment to your execution than I am. You might dispense with the thumb—before Bach's time they did that—without me you could do nothing. I—"

"Carriage, sir." We awoke and rubbed our eyes. Bless us, we had been drowsing, and there stood our liverman, whip in hand, calling us loudly.

OHIO ASSOCIATION OF MUSIC TEACHERS.

EDITOR OF THE ETUDE.

Our meeting at Columbus was not very well attended, because of insufficient working up, but was of great interest and full of promise. The meeting opened Monday evening, December 28th, with a reception, general hand-shaking, and miscellaneous musical selections. Tuesday morning, at 9 o'clock, R. W. Stevenson, Superintendent of the Columbus schools, gave a most cordial greeting to the members of the Association, in which he spoke frequently of the advancement that had been made in music teaching, of the necessity of universal musical education, and of the certainty of cooperation on the part of educators generally. The President, N. C. Stewart, of Cleveland, for the Secretary, thanked Mr. Stevenson heartily for the cordial greeting, and proceeded, in a fifteen-minute address, to outline the work for the session, to speak of the relationship of the State to the National Association and the College of Musicians, and pointed out, in a convincing manner, the ways of building up a thorough musical education and an appreciation of the same on the part of the musical profession and the public.

Mr. Jenkins, of London, England, and Bachelor of Music, etc., gave a very interesting talk on "Musical affairs in England," explaining, clearly, tonic sol-fa and what it had done. It is evident, however, that in no essential point, except that of notation, merely do the features claimed as "special to the tonic sol-fa" differ from the best methods of teaching the staff notation. Nor does one of the points claimed pertain specially to the tonic sol-fa. Mr. Jenkins spoke, also, of the advantage in teaching harmony, especially in writing for full orchestra of the tonic sol-fa method of indicating chords.

The afternoon of Tuesday was employed in discussing various subjects presented by different members. Tuesday evening a concert was given by members of the Association, at the Blind Asylum, the blind pianist, using two numbers in fine style, viz., Gonnod's Ave Maria, with organ, violin, piano, and voice, and the Gloria from Mozart's 12th Mass.

Wednesday morning, Mr. S. C. Bennett, of Toledo, read an excellent essay on "Voice Culture, Theory, and Practical." He stated, among other good things, that "too much time is devoted to theorizing about the throat, breathing, etc., and not enough to singing, and making good tones." The debate was energetically participated in by Messrs. McPhail, of Akron, Jenkins, of London, England, and others. Mr. Wolfram, of Canton, next gave an essay on "The Intellectuality of Musicians," to which all could say "Amen."

Otto Singer, of Cincinnati, then read a well written essay on "Bach" (Johann Sebastian). In the evening concert, Mr. Singer, with Mr. Jacobsohn, played most intelligently the Bach Sonatas for violin and piano, in B minor and E major, also the Rondo in B minor, by Franz Schubert. This, with solos by Messrs. Glover, McPhail, and Mrs. Berwe, of Circleville, and some two or three quartette pieces, made up an entertaining as well as instructive concert.

At the election of officers, Mr. Wolfram, of Canton, was elected President, and Otto Singer, Karl Merz, Jos. R. Murray, and N. S. Glover, Program Committee. These Associations might be made, as you and I have often talked, most profitable. They are doing great good as it is, but only a tithe of what they might.

Fraternally

N. C. STEWART.

[FOR THE ETUDE.]

INCONSISTENCIES IN NOTATION.

REPEATED attempts have been made to invent a simpler system of notation, and it is generally conceded that it is difficult to teach children to understand the system at present in use. At the same time, little reflection is needed to perceive that some of the difficulties are brought about through a thoughtless manner of writing, of which many composers are guilty.

Why could not, for instance, prelude No. 3, in C sharp major, of Bach's Well-tempered Piano, Vol. I, be written in 4 instead of 3-8 time; and why could not, in No. 4, C sharp minor, each measure of 3-4 time be divided into two measures of 3-4 time? The music would not suffer by this in the least, as we can see in the Scherzos of Chopin, where every four measures of 3-4 time make, in reality, only one measure of the phrase.

In Haydn's compositions it is to be found another useless mannerism. In the sonata in E flat (Peters ed., No. 1), Movement I, eight-measure periods are crowded into four measures. By dividing each measure into two measures of 4-4 time, the movement would be easier to read, as the many black cross strokes for the 32d notes, which so fatigue the eye, would fall away. The last movements of his sonatas are mostly written in 2-4 time; these would be easier to read in 4-4 time, while the slow movements would become clearer and more transparent by a notation like that in the Scherzos of Chopin.

Beethoven likewise makes too much use of notes of small value. What a host of cross strokes, for instance, in the Largo of the C minor concerto!

It is not necessary to cite further examples, as they abound everywhere; and yet there is no reasonable defence for such a manner of writing. Nobody would dare to assert that he can hear whether you play in 3-4 or in 3-8 time.

Now, as regards the musician, we can probably only say that the many cross strokes, the many notes of small value, fatigue the eye and present, especially to near-sighted persons, an unnecessarily intricate and confused appearance; but a serious drawback is this inconsistent manner of writing in the instructive musical literature, especially in that for the lower grades, as it presents aimless difficulties.

Children who have hardly learned the first principles of arithmetic, have often no clear idea of a half or a quarter, and cannot learn to count the time by calculation, whereas they easily learn to count four to a whole note, two to a half, and one to a quarter note. They also have no difficulty in learning to count three to a half note with a dot.

With these four characters could be written in 4-4 and 3-4 time all the pieces which are necessary for the first year of a pupil. The addition of the eighth note and of the quarter note with a dot, would furnish musical characters enough to write the studies for two more years.

In the Sonatas of Clementi (Ed. Peters, No. 146), No. 1, the third movement should be written in 3-4 time instead of 3-8; No. 2, first movement, in 4-4 in place of 2-4 time. In No. 3, first movement, each 4-4 measure should be divided into two 4-4 measures.

Then we would have a consistent system, in which a note of a certain value would count as much in one piece as in another, while at present the pupil has to count in a piece in 4-4 time two to the half note, and in many pieces in 2-4 time, two to the quarter note, as they, in reality, often contain four parts to the measure, or cannot in double time be readily understood by pupils. Besides, it is of frequent occurrence that one has to let them count eight in 4-4 and six in 3-4 time.

A great difficulty could thus be removed, and when pupils have grown older, and have learned, to some extent, to calculate and also to play, they could then more readily surmount the difficulties of the present irregular system.

It would be well if composers and publishers, in issuing new editions of old works, would consider this question, especially as regards publications intended for instruction. There are very few compositions which could not be written in 4-4 or 3-4 time. Pieces in 5-8 or 5-4 time are, of course, exceptions. Why should we then use so many different signs to represent the same thing?

CARL E. CHAMBER.

[FOR THE ETUDE.]

A NATURAL SYSTEM OF FINGERING.

PREMISSING that the key-board of the piano-forte is arranged in the most natural manner possible, how does it happen that there exists so much irregularity in the method of fingering? This irregularity is chiefly noticeable in the fingering of the scales according to the prevailing fashion, which has, for its recommendation, the hoary endorsement of a century's practical testing by the greatest musicians.

Let us consider how great is the validity of such an endorsement. When a child is born, he is educated, by word and example, in all the customs—good and bad, sublime and frivolous—of his father and of the society in which he lives. He comes up to the age of reason entirely prejudiced by his surroundings; and if, perchance, his natural logic reveals to him some of the discrepancies which he has been taught to sanction, there remains yet a protective policy within that restrains him from submitting himself to the ridicule and odium of his associates—a thing that every would-be reformer must suffer. Hence, it is easily understood why the world rolls round and round in the fingering of the scales, with a very slight eccentricity and insensible progression. From this reasoning, it may be seen that nothing is assuredly correct simply because it is a hundred or even a thousand years old, not even our cherished system of fingering the ivory keys.

If antiquity is a guarantee of excellence, let us go back before Bach's time and adopt the excellent method then in vogue for fingering the keys of the clavierchord, viz., all fingers and no thumbs, while the former tumbled over each other in what seems to us the most peculiar and ridiculous manner. Hardly, however, can any one read the history of scale fingering up to the present time without becoming affected with the conviction that possibly some further changes might be introduced with advantage.

The following is a very simple rule for fingering the scales: 1. In all Sharp scales put the thumbs on B and E; and 2. In all Flat scales put the thumbs on F and C. Minor scales are fingered precisely as their tonic major; C is treated as a flat scale, i. e., comes under the second rule; D and G minor are the only two exceptions to the rule, which are occasioned by the two leading tones C sharp and F sharp respectively. To avoid putting thumbs on these black keys, the thumbs on D and G minor are placed on the white keys, A and F, respectively. This method is of great argument in favor of this system is *uniformity and ease of acquisition*. A child of ten years may master this system in one lesson and be able to finger every scale correctly, providing, of course, she was previously familiar with the formation of each scale. By the old system this can be accomplished only after some months of instruction.

The new system, when once learned, is accurate, and remains so; the old system requires careful watching to keep the thirds and the fourths right.

The uniformity of the new system serves to assist that important species of control known as automatism, or action that is carried on without the immediate or voluntary direction of the brain. Such movements are common and numerous in every-day life. Example: walking, talking, breathing. In all purely natural movements, of which respiration is, perhaps, the best illustration, great regularity and precision is noticeable; any irregularity is unnatural, and is produced only by some abnormal condition in the human system or for certain effect, being measured carefully directed by the will. Example: You may walk naturally for a mile and never think once of your feet; your steps, if measured, will be found equidistant; on the contrary, if you desire to make every alternate step longer or shorter, it will require the constant and undivided attention of the mind to regulate their desired irregularity.

In the new system of fingering, the thumb, that great fulcrum or balancing lever of the hand, is habituated to one position; and this position being the same in both hands, it is easy to see that great relief is afforded to the brain of the performer. It will be noticed that this method really differs from the old only in considering the black key rule as the only practical rule, and admitting of no exceptions. Let us institute a critical comparison of the two systems by making a table as follows:—

	Right Hand.	Left Hand.	Right Hand.	Left Hand.
C major,	New, Old.	F sharp minor, Old.	New, Old.	New, Old.
C minor,	New, Old.	G major, Old.	New, Old.	New, Old.
D sharp major,	New, Old.	A minor, New.	(see)	(see)
D sharp minor, Old.	New, G minor, Old.	New, Old.		
D major,	New, Old.	A flat major, New.	Old.	New, Old.
D minor,	New, Old.	A flat minor, New.	Old.	Old.
E flat major,	New, Old.	A major, Old.	Old.	Old.
E flat minor,	New, Old.	A minor, New.	Old.	Old.
E major,	Old, New.	B flat major, New.	New, Old.	New, Old.
E minor,	Old, New.	B flat minor, New.	New, New.	New, New.
F major,	New, New.	B major, New.	New, New.	New, New.
F minor,	New, New.	B minor, New.	New, New.	New, New.
F sharp major,	New, New.			

30 to 18 in favor of the new system!

And why these 18 exceptions? I know what the reply

will be: "To avoid awkward fingering." Let us see. The four prominent hindrances, C, G, D and A, present a difficulty. The main difficulty is in B flat, F flat, A flat major in the left hand; but it is any more difficult to place the thumb on F, and pass the fourth over to G in the scale of B flat, than in the scale of F, which latter thing we have done from time immemorial and never grumbled? Again, in F sharp minor right hand descending the thumb is on B sharp, and the pass of the third to D is provoking; but is it more so than in the scale of E flat minor, left hand ascending, where the thumb is on C flat and the third must pass over the same interval to D? Yet no one finds any particular difficulty with the E flat minor scale after a little practice; in fact, this pass of an augmented second has been considered (and very justly) as an excellent technical practice.

Now suppose we adopt the new method, what is the difficulty? Why all the books are printed the other way. But we can at least teach the new fingering without a book. We can explain it to any intelligent person in fifteen minutes, so that he will not need a book.

He will derive the same, if not a greater, technical practice in playing scales; and, really, that is about all scale practice is for. It forms the hand to the key-board, gives the muscles of the hand suppleness and dexterity. Now, then, when one comes to the study of musical literature, can he apply any system of scale fingering to all the passages he finds? Certainly not.

In what studies is there a strict regard paid to any set system of fingering? Every passage is fingered in conformity with its own requirements, and in all cases by the rule of common sense, in which qualifications we find even the masters differing.

In conclusion, we would say that this article is written not as a "settler," but as the leader of a discussion which it most earnestly hopes will follow. Let us stop quibbling about what seems to us a very unimportant matter, comparatively speaking, i. e., the matter of Foreign vs. American (?) fingering. Let us at least change the subject to something eminently more practical. This is an age of utilitarianism. We must all be ready to come to the front and advance an opinion, to give a command, to make a charge, to turn the world bottom side up or inside out, if necessary, in order to improve the condition of affairs among mankind.

Yours, AD PARNASSYM.

[FOR THE ETUDE.]

HINTS AND SUGGESTIONS.

(Translated by A. J. GANTVOORT.)

It is advisable to designate the pupil's work for the next lesson as accurately and precisely as possible; to say, for instance, "The main thing for you to do for the next lesson is to play this part without stopping or stammering, and with as much of the shading as is prescribed there." It is thus the pupil learns to look for one mistake at a time, and to correct it as soon as it is observed.

Teachers, generally, do not give enough attention to the production of beautiful tones, or, when they do, it is already too late, and the pupil too far advanced, when really this beauty of tone should be sought for in the very simplest pieces.

The musical quack rarely distinguishes himself by giving "too few" pieces, but, on the contrary, by giving "too many;" and right there lies the danger for the musically uninitiated, and also for the centre of existence for the dabbles and quacks everywhere.

The (musical) laity, whom the "how" (the quality) of the performance escapes, are attracted and deceived by the quack by means of "the many" (the quantity). The quack surpasses and exceeds the modest expectations of ignorant parents far more than the real, genuine music teacher. I honor the motto, "Not many, but much," not quantity, but quality.

When a child can play three pieces well, and with a thorough understanding of them, it has learned more than if it could play a number of pretty pieces without understanding a single one of them, and without playing any one of them correctly or tastefully.—KASNER.

The directions for the use of the pedal are not always correctly given; in old pieces, written in the time when the pianos did not have long-sustained tones and thinner strings, the directions for the pedal are sometimes the very opposite of what should be used with the present pianos. Teachers should correct this carefully.—L. KIEHLER.

CONCERT PROGRAMMES.

George W. Kelsey, Sioux City, Iowa, Teacher.

Septette, Beethoven; Christmaside (chorus of little girls); Pastoral Variations, Mozart; Etude, Heller; Tarantelle, Reinecke; The Skylark (chorus of little girls); Gipsy Rondo, Haas; Le Zephyr, Hamilton; Salangata (chorus of little girls); Valse, Brillante; Delivery Rondo Brillante, Weber; Absence, Kelsey; Miella di Balloeto, Gluck-Joseffy; Down by the Mill, Buck (vocal); Thine eyes so blue and tender, Lassen (vocal); La Charité, Liszt; Gavotte, Gluck-Reinecke (two pianos, four hands).

Mr. and Mrs. J. H. Simonds, Alpena, Mich., Teachers.

1. Marche Aux Flambeaux (piano), (four hands), Clark; 2. The Baby and the Fly (vocal solo, with violin obligato), Molloy; 3. Deck We the Pathway (quartet for ladies' voices), Schumann; 4. Bubbling Spring (piano solo), Rive-King; 5. Largo (trio for piano, violin and cello), Handel; 6. Little Ensign (piano solo), Bendel; 7. Maiden Mine (soprano solo), Kuecken; 8. Lucia Borgia (fantasia, piano solo), Loeschhorn; 9. Serenade (soprano solo), Schubert; 10. Margery Daw (quartet for ladies' voices), Schelleiffarth; 11. Rhapsodie Hongroise No. 2 (piano, four hands), Liszt.

Miss Amy Ray's Piano Conception, Chicago, Ill.

1. Suite B-flat Major, Handel; 2. Fantasia C Major (left hand), Schumann; 3. Sonata Op. 2, No. 3, C Major, Beethoven; 4. Ballade Op. 10, F minor, Chopin; 5. "Devotion" (song without words), Seebach; 6. Le Rossignol (the Nightingale), Liszt; 7. Ricordanza, Liszt.

A. R. Hallet, Spencer, Mass., Conductor.

"St. Cecilia," Mass in D, Wels; Organ Solo, Andante, from fifth Symphony, Haydn; Chorus, Watchman, what of the Night, Sullivan; Song, To-day and To-morrow, Marchant; Duet, I will Magnify, Mosenthal; Song, Ave Maria, Mendelssohn; Chorus, And the Glory of the Lord, Messiah.

Miss Julia L. Caruthers, Ft. Wayne, Ind.

1. Sonata, Op. 31, No. 2, D Minor, Beethoven; 2. (a) Gavotte, (b) Barce, J. S. Bach; Impromptu, Op. 142, No. 2, Schubert; (a) Warum? (b) Aufschwung; Novallette, in E Major, Schumann; 3. Gavotte, in A Minor, Morey; Gavotte, in E Minor, Silas; 4. "Duetto" (from Songs without Words) Mendelssohn; (a) Nocturne in F Minor, (b) Valse, Op. 42, Chopin; 6. Capriccio Brillant (for piano and orchestra), Mendelssohn.

Hahr's School of Music, Richmond, Va.

Piano recital, by Mr. Hahr: Waldstein Sonata, Op. 53, Beethoven; Ballade, G Minor, Chopin; Prelude, F. C. Hahr; Spinning Song, Flying Dutchman, Wagner-Liszt; Reading from Ritter's Lectures on Musical History; Warum? Schumann; Nocturne C Minor, Chopin.

LIBERATING OF THE RING FINGER.

Testimony of JAS. H. HOWE.

GREENCASTLE, IND.,
De Paul University.

Editor of THE ETUDE.

Dear Sir:—Dr. W. S. Forbes performed the operation upon my left hand, on both sides of the fourth finger, Jan. 24, in your presence. Immediately after the operation was performed, at the request of Dr. Forbes, I went to the piano-forte and performed with the left hand, and found the finger to be more articulate more freely, and more independently than before. I could lift the finger but little higher, and not so high as I expected.

In this many persons will be disappointed, especially those who expect a much larger articulation after the operation than before the same; but we must remember that the flexor tendon must accommodate itself to the extra stretch brought to bear upon it by the increased power and freedom of the extensor muscle; also, the joint, which plays an important part, must gradually accommodate itself to the new circumstances surrounding it.

The greatest and most satisfactory benefit I have received from the operation is the feeling of independence in the finger which I do not feel in the right hand. I have, as it were, a better, more mental control of the finger. No one need fear any harm from the operation if it be done by an experienced person. I was surprised at the speedy healing of the hand; and how quickly I was able to continue difficult and trying practice. I intend to have my right hand examined when I return east from my summer vacation. I sincerely hope Dr. Forbes will be asked to repeat his lecture, and the subject will receive proper treatment and discussion, at the next Music Teachers' Meeting, to be held in Boston, July 1st.

Yours Sincerely,

JAMES H. HOWE.

NEW PUBLICATIONS.

"MANUAL OF MUSICAL HISTORY FROM THE EPOCH OF ANCIENT GREECE TO THE PRESENT TIME." By FREDERIC LOTIS RITTER, Mus. Doc. New York: CHARLES SCRIBNER'S SONS, 1884.

This little book, of only 44 pages, with an appendix of 18 pages, all in large type, is intended, as we are informed in the preface, "as an introduction to more elaborate and voluminous works on the history of music, and especially to Dr. Ritter's own works," which he goes on to specify. These works certainly needed such an introduction, for neither "The Student's History of Music," nor Dr. Ritter's works on music in England and in America, are well adapted for use as text-books. They lack somewhat in clearness and vividness of style and lucidity of arrangement.

Young music students need to know not only the characteristics of the great natural epochs into which the history of music divides, but how each epoch was conditioned on what preceded it, and how it in turn made the succeeding epoch possible. The formative principles at work ought to be clearly defined and their results traced, and this ought to be done in a manner so systematic and clear, that no student capable of comprehending history at all could fail to grasp them. But the experience of the writer in using "The Student's History of Music" as a text-book, has been that pupils are apt to come to class with very confused and inadequate ideas of the subjects they have studied. The book needs to be supplemented by the work of a good teacher.

This defect is not due to a lack of knowledge on Dr. Ritter's part, for the evidences of learning and scholarship are everywhere present. The partial failure of the book arises from lack of clear and systematic presentation of the results of the author's learning in such a shape as to forcibly impress principles and facts on the mind of the young student.

The little book at present under review is a decided improvement on Dr. Ritter's former works, as regards clearness and conciseness of statement. The facts of musical history are better grouped and better arranged in brief, pointed paragraphs, and the style is clearer. It is a very much better text-book, so far as it goes.

The most important defect of it is its meagreness; but considering Dr. Ritter's reputation we see it as a mere introduction to his great "Student's History," perhaps one ought not to complain of this. However, if the author would fill out this mere outline in a clear style, giving more prominence to the great formative ideas, a fuller and clearer statement of them and a more complete characterization of their results, he would produce a book more valuable to the student than all his other books taken together. If to these requisites he would add vivid and characteristic sketches of the leading composers, and add also illustrations, such as pictures of obsolete instruments and portraits of composers, his work would leave little to be wished for.

One thing, at least, he ought to have done in this little "manual;" he ought to have informed his young readers what other historical works besides his own would be of value to them. There are now in English a good many works, original and translated, which would greatly amplify and supplement the knowledge obtained from Dr. Ritter's works, besides giving students the advantage of coming in contact with different minds. Among these are Macfarlane's "Musical History," reprinted from the Encyclopedia Britannica; D'Alvarez's admirable little "Elementary History of Music," "Lectures on Musical History," by John Hullah; Chappell's "History of Music," and Fillmore's "History of Piano-forte Music." These ought to be supplemented by other works expounding the formative principles at work in music, critical and biographical works, letters of musicians, etc. These exist in great numbers, and are easily accessible. Scribner & Welford's "Select List of Standard and Miscellaneous Works on Music" will give information concerning them.

One more point must be noted. That part of the supplement relating to musical forms is so meagre as to be nearly worthless. It might easily have been made valuable without increase of space.

J. VON PROCHAZKA, New York, N. Y.

"DANSE ARABESQUE," Op. 24, No. 2; "MENUETTO," Op. 24, No. 1. By WILSON G. SMITH.

While these compositions of Mr. Smith remind one irresistibly of Chopin, still, they are so cleverly made, and withal contain such a vein of originality, as to make them interesting. Mr. Smith is certainly a rising composer. The above menuetto in canon form is graceful, and shows the thorough musician. They are both published in the Erite edition, which is rapidly becoming a general favorite on account of the beauty of its type and get up.

W. H. BOKER, Philadelphia.

The compositions of Dr. Isaac Barton—a well-known amateur and organist of this city—show the hand of a trained musician, and if some of them are a trifle amateurish, there is ample excuse. Many professionals cannot do half as well.

"THE WEDDING MARCH," for Piano or Organ.

This is a nicely written specimen of its class, too numerous class. It is, however, effective, and reminds one pleasantly, at times, of Mendelssohn.

"MARCHE MILITAIRE."

This is evidently written for the popular ear, and has probably fulfilled its mission in that respect, as it is common-place to a degree.

"THE MELODIE."

In A flat, is a graceful, song-like composition, flowing and musical, and, although its Opus is only 9, it is far better in every respect than the two first compositions named. A beautiful change is made by suddenly altering the key from A flat to E Major; altogether, the "Melodie" is well worth study.

F. A. NORTH & Co., Philadelphia.

"PRINTEMPS PREMIER MAZURKA." MAZURKA RELIGIOSO. By NORMAN W. H. SHAFER.

Mr. Shafer has evidently a penchant for the mazurka form, and particularly the Chopin one, that is, judging from the above Mazurka Religiosa (why religious?), which is evidently suggested by that one, in G Minor, of the great master of the piano, even to the modulation in the second part, which is copied boldly. It is, however, not at all bad. The *Printemps* is weaker and more commonplace.

OLIVER DITSON, Boston.

"THE SPRING." Reverie for Piano. By BOONE.

This composer has a special preference for the upper part of the piano—trashy.

"TWELVE EASY PIECES." By JOHN FRIDHAM.

Mountain Fern and Fairies Schottische are the two easy pieces out of this set, and good for beginners.

"GOOD-NIGHT, MY LOVE." Serenade. By RUDOLPH KING.

The market is flooded with this species of composition.

"UNLESS I CHANGE MY MIND." Song. By FRED. T. BAKER.

A song of the genuine minstrel sort. To be effective, it must be sung through the nose and with the usual twang.

THE RING FINGER.

DEAR MR. PRESSER.—I have an intense interest in the discussion going on in your paper concerning the "Liberation of the Ring Finger." I am most violently opposed to the operation as recommended by Dr. Forbes. I do not for a moment question the honesty of his purpose, but he may be misguided, like many another great man. Why, only a few blocks from where this letter is written, and while I am writing it, there is a man dying from the operation of cutting one of the muscles of his hand! To be sure, he is not a musician, and had no "liberation of the ring finger," or any other finger, in view, but he had a simple operation of cutting one of the finger muscles, performed for another purpose, and, having lost one finger (and the whole hand, too, I believe) by amputation, is now going to "join the great majority." You may depend upon it, while one here and there may escape, that the operation is extremely hazardous. The dangerous, and often fatal, disease of *Tendo-synovitis* is liable to supervene and terminate the process by death. Further, of what use is the liberation of that one finger, when in most hands (my own, for example, as I can easily show) a similar accessory muscle exists between the muscles of every finger? The thumb is the one exception. This finger (the thumb) is free enough, but what player is there who does not know that this "unruly member" is, by far, the hardest to conquer?

I believe the operation entirely unnecessary, and in some future letter will give you my reasons in full. Your paper is so splendidly useful, and so widely read by the music students of our land, that I confess I have most positive regret, and, perhaps, I may as well say, *alarm*, that you advocate so dangerous an expedient. As a medical student of many years, I trust I may enter a not ill-timed protest. I know you have at heart the welfare of all our profession, but, for heaven's sake, don't recommend a process which may endanger the lives of your readers.

With best regards, yours, as of olden time,
EUGENE THAYER.

NEW YORK CITY, Jan. 23, 1886.

The anatomy of Mr. Thayer is entirely at fault. It is not true that accessory tendons exist between every finger in the hand, or between any other fingers than the ring-finger and its two neighbors, for if such did exist, the fingers having them would be restrained in their movements, just as the ring finger is restrained.

Such accessory tendons or muscles as are said by Mr. Thayer to exist between all the fingers, are not known to anatomists. There is no record of them. They have never been discovered.

As to the person said to be dying, though he is not yet dead, who had "one of the finger muscles" cut, who has lost his hand, and now may lose his life, it may be said, with equal force, that there are instances, well known, where the stick of a splinter and the prick of a pin have caused death. In no way do such instances affect the advance of improvement or the subject in question.

In simply dividing the accessory tendon or lateral vincula of the ring finger, Dr. Forbes does not touch nor even approach any synovial membrane whatever; hence, there can be no synovitis, much less any tendo-synovitis, which Mr. Thayer speaks of. In the sixty-two cases operated upon by Dr. Forbes up to this time, and these are all he has operated upon, there has been no such thing as synovitis, nor any semblance of it, or any other evil tendency whatsoever. If it had been, we should have made it our duty to inform our readers.—Ed.

ASCENDING is striving, physically as well as morally. It is raising one's self to a superior elevation, against the tendency of our being. The more the ascent is steep, bristling with obstacles and asperities, the more force is required, the more rapidly our pulses beat, the greater becomes our animation; but, also, the sooner we are exhausted. Once the summit being attained, we experience a certain well-being (*bien-être*); we breathe with ease—the victory makes us happy.

This comparison furnishes us with a simple and rational explanation of the inclination which musicians have, of hastening, at the commencement of ascending phrases, and hurrying on to the movement.

Descending, on the other hand, is reaching an inferior degree, physically as well as morally. It is following one's natural bent. And the impetus is in proportion to the length and uniformity of the descent.

From this arises, with the musician, the inclination to accelerate and the necessity to retard, on uniformly descending passages.

If, in this kind of passages, the executant, following the impulse of accelerating, does not hold back the movement, he runs the risk of being precipitated with headlong velocity.

When, however, descending groups of similar contour occur at the end of a piece, this danger of following one's natural impulse disappears; the impetuosity loses itself, so to say, in space, without impairing the momentum or the movement.

The movement, or rather, the gait of execution, is then similar to the march of a foot-traveler. As the traveler regulates his step according to the ground he passes over, so should the executant modify his movements to conform to the structure of the composition. But, however even or uneven the surface may be which the traveler passes over, if his course is long, fatigue will come and paralyze his march; and his step will become re-maintained only at the appearance of the desired end, which excites all his strength, all his energies.—M. LUST.

BEAUTY in music is of three kinds: Sensuous beauty of tone, symmetrical beauty of form, and the beauty which comes of the adequate expression of a worthy emotional content. Of these three kinds, compositions which embody simply an ideal of the pleasing in sensation, the lowest in the scale, because the production of them involves the minimum of intellectual effort and of technical attainment, and also because the emotional content is inferior. Compositions which combine with this the embodiment of an ideal of formal beauty, stand higher; because form is the result of high intellectual processes.

J. C. FILLMORE.

To my pupil
Miss Martha Wolfenstein.

HUMORESQUE.

WILSON G. SMITH,
Op. 28. Nº 1.

Con moto. $\text{♩} = 132$.

PIANO.

marcato
R.H. 3

giojoso

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

lusingando e poco meno mosso

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

p e dim. *pp* *p cresc.* *f*

Tempo I.

marcato
R.H. 3

gioioso
Ped. *

Ped. * Ped. *

8

f e risoluto
Ped. * Ped. *

stringendo al fine
* Ped.

pesante
R.H. 3
* Ped. * Ped. * Ped. *

First system of the musical score. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a steady accompaniment of eighth notes. Dynamics include *mf* and *p*. A measure number of 24 is indicated at the end of the system.

N.B.

Second system of the musical score. The right hand features fingerings (3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1) and slurs. The left hand has a simple accompaniment. Pedal markings (*Ped.*) and asterisks (*) are present. Dynamics include *p* and *mf*.

Third system of the musical score. The right hand has fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1) and slurs. The left hand has a simple accompaniment. Pedal markings (*Ped.*) and asterisks (*) are present. Dynamics include *f* and *dim*. The lyrics "in - u - en -" are written below the right hand.

Fourth system of the musical score. The right hand has fingerings (5, 4, 3, 2, 1, 2, 3, 4, 5, 2, 3, 4, 5, 2, 3, 4, 5) and slurs. The left hand has a simple accompaniment. Pedal markings (*Ped.*) and asterisks (*) are present. Dynamics include *p* and *mf*. The lyrics "do" are written below the right hand.

Fifth system of the musical score. The right hand has fingerings (2, 1, 2, 3, 4, 5, 2, 3, 4, 5, 2, 3, 4, 5, 2, 3, 4, 5) and slurs. The left hand has a simple accompaniment. Pedal markings (*Ped.*) and asterisks (*) are present. Dynamics include *f* and *pp*. The lyrics "L.H." and "R.H." are written below the right hand. A measure number of 44 is indicated at the end of the system.

N.B. The phrasing in this part is not marked by ☉ or ☉, as it consists only of doubled two-bar and one-bar phrases, and is sufficiently indicated by the curved lines.

3 4 2 1

p *Ped.* *

Ped. *

mf *Ped.* *

Ped. *

f *Ped.* *

dim - in - u - en -

Ped. *

** - do* *Ped.* *

p

mf

ff *Ped.* *L.H.*

R.H.

pp *Ped.* *L.H.*

R.H.

64

p

②

mf

③

p *Ped.* *#*

cres - - - - *een* - - - - *do* *Ped.* *f* *#*

mf *dim.*

p *p*

(Extended close.) *pp* *Ped.* *dim* - *in* - *u* - *en* *do* *#*

Ped. *pp una corda* *#*

The following pieces must be played *legatissimo* throughout and in moderate tempo. The hand and arm must be held as quiet as possible. Their object is the development of melodious (*cantabile*) playing in the simple degrees of power (*p, mf, f*) *Crescendo* and *diminuendo*; as in general all nicer shadings will not be studied before the scales.

Moderato.

No. 1.

mf

Moderato.

No. 2.

mf

STUDY.

Intended to strengthen the 3rd and 4th fingers of the Left Hand.

Left Hand Solo.

2. Bass clef, C major, 2/4 time. The exercise consists of six measures of eighth-note patterns. The first four measures are in the bass clef, and the last two are in the treble clef. Fingerings are indicated by numbers 1-5 below the notes. The exercise is designed to strengthen the 3rd and 4th fingers of the left hand.

Study for the Left Hand.

3. Bass clef, C major, 2/4 time. The exercise consists of six measures of eighth-note patterns. The first four measures are in the bass clef, and the last two are in the treble clef. Fingerings are indicated by numbers 1-5 below the notes. The exercise is designed to strengthen the 3rd and 4th fingers of the left hand.

4.

Study for the five fingers of the Left Hand.

5.

Allegro vivo con bravura.

6.

ff

The musical score consists of six systems of piano exercises in octaves, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The exercises are marked with various dynamics and articulations:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment.
- System 2:** Continues the eighth-note pattern in the right hand with a *Soa* (sostenuto) marking.
- System 3:** Introduces a *Sf* (sforzando) dynamic in the right hand, with a *Soa* marking.
- System 4:** Features a *Sf* dynamic in both hands, with a *Soa* marking.
- System 5:** Includes a *p* (piano) dynamic in the left hand, with a *Soa* marking.
- System 6:** Concludes with a *cre.* (crescendo) marking in the left hand, followed by *f* (forte) and *mf* (mezzo-forte) dynamics, and a final *Sf* dynamic.

THE AMERICAN COLLEGE OF MUSICIANS.

The American College* of Musicians is an association of musicians, having for its aim the elevation of the standard of musicianship, and the conservation thereby of the higher interests of musical art and the improvement of the professional, social and financial condition of the Musician. It is a lamentable fact that thus far in the history of this country, we have had no uniform standard of attainment for those preparing themselves for, or already following the vocation of a Musician. Especially may it be said of the private pupil, or ungraduated conservatory pupil, that he has studied for a longer or shorter period, according to his opportunity, means or inclination, and then entered upon the difficult and responsible duties of a Teacher, without, in perhaps a large majority of instances, any well-defined idea as to whether his preparation has been sufficiently thorough or not. The idea seems to be common that if one knows a *little* about music he can at least teach those who know *less*. In other words, it is by no means rare that the student of a course or two of lessons thinks that he knows enough to "teach beginners," when, indeed, to do that judiciously, the wits of the most experienced instructor are often taxed to their utmost.

How many promising pupils have been utterly ruined, or, at least, irretrievably stunted in their growth, by these "Think-they-know-enough" teachers, will never be revealed until the day when talents and returns shall be weighed against each other, but that the number will be by no means inconsiderable, few can doubt.

As already remarked, there has been hitherto no unified, pronounced opinion on the part of musicians, regarding this state of affairs, nor any proper conception, in the minds of the public, of the evil results consequent thereupon.

Each teacher and each school of music has created an original standard, and the inevitable result has been diversity, where there should have been and may be uniformity. Upon this diversity of standard and lax condition of things musical, may be placed the blame of a lack of that public opinion which ought to demand, as its simple right, skilled musicianship and competent instruction.

It must be manifest to any unbiased mind, upon a moment's consideration, that if the musical profession (both inside and outside the schools of music) can be brought to unite upon some standard of attainment, which shall be high enough to dignify those who attain to it, and not so high as to be unattainable, it will be an easy matter to secure the endorsement of the public. If musicians themselves will say, with the emphasis of united voices: "A musician, to be worthy the patronage of the public, should be able to pass an examination according to such and such a standard," the public would very quickly understand that this would mean better service to them. Under conditions which appeal not only to the natural public desire for improvement in the fine arts, but also to a commendable selfishness, will it not be a matter of insignificant difficulty to create just that public sentiment which will readily lead to the reform and correction of the evils which certainly exist and as certainly cripple the progress of musical art in our country, and obstruct the path of the worthy musician to that place as citizen and artist to which his gifts justly entitle him?

THE AIM OF THE COLLEGE OF MUSICIANS.

The aim of the College of Musicians, therefore, is twofold, viz.:—

1. To establish a proper Standard of Attainment.
2. To encourage those intending to follow the art of music as a profession, to prepare themselves according to that Standard.

Through a Board, elected for the purpose, a Standard of Attainment has been prepared, in the form of a series of graded examination papers, and the purpose of this Prospectus is to extend a broad invitation to all respectable persons of either sex, native or foreign, who may desire to become members of the organization, to apply for examination, according to this Standard and agreeably to rules elsewhere given.

DIPLOMAS.

In order to properly authenticate the fact that a Candidate has successfully passed any of these examinations, it is proposed to issue a suitable Diploma, to which will be affixed the seal of the College of Musicians and the signatures of the Examiners.

It is hoped and confidently believed that an official endorsement of this kind will enable its possessor to more readily secure his proper place amongst his professional brethren, as well as to more easily command the confidence and esteem of the public, and thus, through real skill and improved professional and social position, to realize by so much the objects aimed at in the founding of this organization.

With the foregoing brief description and statement of the purpose of

* The word College (from the Latin, *collegium*, "to collect") is used here in its generic sense, viz.: a collection, or association, of persons engaged in similar pursuits, and having in view a similar aim.

the College of Musicians, it will be proper to proceed to a more detailed account of the method of conducting the examinations, the requirements for each class of candidates in each grade of examination, the rules for application, time of holding the examinations, and such other information as may be desired by intending candidates.

CLASSES OF MEMBERS—GRADES IN EACH CLASS.

The membership of the College of Musicians, as contemplated for the present, will consist of Pianists, Organists, Violinists, Theorists and Vocalists, the latter to include Teachers of Music in the Public Schools, for whom is provided a special examination. Thus, there is provided a Standard of Attainment for pianists, organists, violinists, theorists, vocalists and teachers of music in the public schools.

This Standard of Attainment, presented in the form of examination papers, is divided, for each class of members, excepting the last-named, into three grades, viz.: Initiatory (Associateship), Intermediate (Fellowship), and Senior (Mastership).

Thus, for example, a Pianist (and member of the Music Teachers' National Association), having passed the Initiatory examination, would be eligible to election as an "Associate" in the College of Musicians. Having been elected an Associate, he would be eligible to the Intermediate examination, that for "Fellowship." Having passed that examination, he would be eligible to election as a "Fellow" in the College of Musicians. Having been elected a Fellow, he would be eligible to the Senior examination, that for "Mastership." Having passed that examination, he would then be eligible to election as a "Master" in the College of Musicians, with the degree, Master of Musical Art.

The work of Teachers of Music in the Public Schools being rudimentary and of a special nature, there has been provided a special examination, and a candidate having passed that examination will become eligible to election as an Associate. Having been elected an Associate, he can proceed to Fellowship and Mastership by passing the examinations provided in the Vocal Department.

THE EXAMINATIONS TWOFOLD: DEMONSTRATIVE AND THEORETIC.

Each examination, in each grade, will consist of two principal divisions; one part to be known as the Demonstrative, and the other as the Theoretic.

THE DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination, as the term implies, will call for a practical demonstration of the skill of the candidate, either as a Pianist, Vocalist, Organist, Violinist, or Theorist and Composer.

In the case of the Theorist who applies for examination in that specialty alone, the Demonstrative Examination will consist in the presentation, by performance (at the expense of the candidate), of an original composition. The Demonstrative Examination for the other classes named will consist in the performance of a programme of solo or concerted pieces, to be selected by the candidates themselves from the lists given in this prospectus. Various other items, such as Sight-reading, Transposition, etc., will be included in the Demonstrative Examination.

THE THEORETIC EXAMINATION.

The Theoretic Examination will consist of a series of questions, more or less exhaustive, according to the grade of examination, in Musical Terminology, Acoustics and Musical History, together with the solution of problems in Harmony, Counterpoint and Fugue, Analyses in Musical Form, Scoring for Orchestra and the presentation of original Compositions. There will also be included a separate paper containing a list of questions bearing upon the particular branch followed by the candidate, and, in the Fellowship and Mastership grades, there will be required a Written Thesis on some topic pertinent to the art. As it is intended, by this requirement, to emphasize the advantage to musicians of a good literary, as well as a good musical education, the candidate's command of the English language, as well as his knowledge of the topic treated of in his thesis, will be taken into account by the Examiners in their ratings.

For candidates, however, whose specialty is Theory and Composition alone, the examination papers will be more exhaustive than when Theory is combined with some other branch (Piano-Porte, Voice, etc.), examination in which the candidate has applied for as a specialty, and to which Theory may stand more as an accessory.

THE EXAMINATIONS—HOW CONDUCTED.

The examination of candidates for membership in the College of Musicians will be conducted in such a manner as to realize as perfectly as possible the conditions of an absolutely impartial test. The candidate, therefore, will not come into personal contact with the Examiners, either in the Demonstrative or in the Theoretic examination; consequently, his identity will not be revealed to them until after he has passed a successful examination.

THE SUCCESSFUL CANDIDATE.

Should the candidate successfully pass the examination, he will have the satisfaction of knowing that he has met the requirements of the

Standard of Attainment, under conditions which render collusion or partiality highly improbable, if not entirely impossible.

THE UNSUCCESSFUL CANDIDATE.

On the other hand, should the candidate fail to pass the examination, there need be no embarrassment to discourage him from making another or repeated trials, and there can be no possible cause for charging a failure to secure a diploma and membership to prejudice or partiality on the part of the Examiners, or to any cause whatsoever, other than his own present inability to meet the requirements of the Standard of Attainment.

Thus, successful or unsuccessful, the candidate may feel that the decision has been reached on a basis of strict impartiality, and that all he has to do, if successful, is to enjoy and profit by his well-earned honors, or, if unsuccessful, to profit by the experience gained, to fortify his weak points, and thus go prepared, at the next trial, to win the honors to which he was not justly entitled before.

TIME AND PLACE OF HOLDING THE EXAMINATIONS.

The Examinations will be held in the city selected by the Music Teachers' National Association for its annual meeting, and on the day prior to the convening of that body.

TIME ALLOWED FOR THE THEORETIC EXAMINATION.

Six full hours will be allowed the candidate in which to work out the Theoretic Examination, and, having received his examination papers, it is required that the candidate shall not leave the examination room, except by permission of the Secretary, until he shall declare his work completed or his desire to withdraw from the examination.

Preliminary to the examination, the Secretary will arrange to have the candidate draw at random a number, by which alone he will be known to the Examiners. At the Demonstrative Examination there will be an Assistant, to whom the candidate will announce the number he has drawn, and by whom he will be conducted through the various items of the syllabus.

To the Theoretic Examination papers the candidate will sign the number he has drawn, instead of his name or other means of identification.

RULE.—Any candidate who shall, intentionally, employ any means whatsoever to disclose his identity to the Examiners, with a view to thereby prejudice their decisions, will at once forfeit the privileges of the examination.

Manuscript compositions submitted in any of the examinations should be marked with the candidate's number alone, and accompanied by a sealed envelope, bearing on the outside the same number and containing inside the proper name and address of the composer.

In the case of a candidate who is blind, such of the tests at the Demonstrative Examination as involve the use of eyesight will be omitted, and an amanuensis will be provided to assist him in his Theoretic Examination.

On the written application of an unsuccessful candidate (giving his proper name and number), the Secretary will inform him in what items of the syllabus he has fallen short of the required standard.

EXAMINATION-FEES, DIPLOMAS AND DUES.

Examination fee for Associateship Examination (payable with application).....	\$10 00
Diploma and Certificate, declaring the elected candidate an Associate of the College of Musicians (abbreviated A. C. M.), payable after election.....	3 00
Annual dues.....	2 00
Examination fee for Fellowship Examination (payable with application).....	15 00
Diploma and Certificate, declaring the candidate a Fellow of the College of Musicians (F. C. M.).....	3 00
Examination fee for Mastership Examination (payable with application).....	25 00
Diploma and degree, declaring the candidate a Master of Musical Art (M. M. A.), in the College of Musicians....	3 00

NOTE.—It may be proper to state that while the Examiners undertake their arduous duties for a three year's term without compensation, the basis upon which these fees were determined was simply that of a necessarily random estimate of the probable expenses incidental to the examinations, such as stationery, printing of prospectus, circulars, examination papers, special music, diplomas, etc., outlay for suitable examination rooms and instruments, and to reimburse the actual losses entailed on the Examiners through their enforced attendance at the examinations.

APPLICATIONS FOR EXAMINATION.

Intending candidates are required to file their application* for examination with the Secretary, at least two full weeks prior to the examination, and, as an evidence of good faith, this application must be accompanied by the fee for examination, only. The fees for dues and diploma

* Application blanks may be had at any time, from the Secretary.

will be payable subsequently, should the candidate pass a successful examination.

Candidates for Associateship must first become members of the Music Teachers' National Association.

Candidates for Fellowship must first acquire Associateship.

Candidates for Mastership must first acquire Fellowship.

Candidates who may fail to pass the entire examination, both Demonstrative and Theoretic, but who may succeed in passing one or the other of these two divisions, will receive a Certificate declaring the fact and exempting them from that portion of the syllabus at a succeeding trial.

Attention is now directed to the following detailed statement of the requirements for each class of members and for each grade of examination. Lists of compositions are given, from which the candidates are to form their solo and ensemble programmes, together with all the information needed, or which could be imparted without impairing the rigid impartiality which it is proposed shall characterize these examinations. An intelligent, careful compliance with the conditions laid down in this prospectus, and inherent in the mind of every conscientious person, will greatly facilitate and expedite the duties of the Directors and Examiners.

MUSICAL THEORY DEPARTMENT.

EXAMINATION FOR ASSOCIATESHIP.

I. The Candidate shall evince a fair working knowledge of Harmony, the test exercises of which shall be as follows:—

- (a.) Complete Tables of Intervals.
- (b.) A given Bass, to be worked out in four parts.
- (c.) A given Melody, to be harmonized in four parts and figured.
- (d.) Modulation, to be worked out between two given keys.

II. The Candidate shall evince a fair working knowledge of Simple Counterpoint in two parts, in the following forms:—

- (a.) Note against note.
- (b.) Two notes against one.
- (c.) Three notes against one.
- (d.) Four notes against one.
- (e.) Syncopation.
- (f.) Mixed or Florid Counterpoint.

III. The Candidate shall analyze various rhythms, covering Dance, Song, March and Sonata forms, examples of which shall be furnished by the Examiners.

IV. The Candidate shall answer some questions in elementary Acoustics.

V. The Candidate shall evince a knowledge of the principal epochs in Musical History.

EXAMINATION FOR FELLOWSHIP.

I. (a.) The Candidate shall evince a complete knowledge of Harmony, Counterpoint, Fugue and Musical Form.

(b.) The Candidate shall evince an extended knowledge of Musical History and the influences of the principal composers.

(c.) The Candidate shall evince a good general knowledge of Acoustics.

(d.) The Candidate shall furnish a written Thesis on some topic relating to the theory or practice of Music.

(e.) The Candidate shall furnish a composition, either an instrumental or choral work, with an instrumental accompaniment, requiring not less than eight minutes for its performance.

EXAMINATION FOR MASTERSHIP.

I. The Candidate shall evince a thorough knowledge of Harmony, Counterpoint, Fugue and Musical Form.

II. The Candidate shall score a given excerpt for complete modern Orchestra.

III. The Candidate shall score a given excerpt for voices in six real parts.

IV. The Candidate shall submit a complete Orchestral work in some large form, and an Anthem, or other extended Choral work, for Solo and Chorus, with Orchestral accompaniment; a part of said choral composition to be of a polyphonic character. Copies of said works (composer's autograph preferred) are required to be deposited in the library of the College of Musicians; no proprietary rights, either of copyright or publication, being conveyed thereby.

While it is not the intention of the Examiners to rate the work of a Candidate according as it may or may not conform to the prescribed method or system of any particular author, it may be proper to suggest the following works, among others, may be consulted by those contemplating candidacy for membership in the College of Musicians:—

Harmony.—Weitzman, Richter.
Simple Counterpoint.—Ouseley, Richter, Weitzman.
Double Counterpoint.—Bridge.
Fugue.—Higgs, Richter.
Musical Form and Analysis.—Bisler-Cornell. "How to Understand Music," Mathews.
History.—Bonavia Hunt, Ritter, Grove's Dictionary.
Instrumentation.—Frout, Berlioz.
Acoustics.—"The Student's Helmholtz;" "On Sound," Tyndall.
Terminology.—"Dictionary of Musical Terms," Nick.
The Piano-forte.—"History of Piano-forte Music," Fillmore.
The Voice.—
The Organ.—"Organs and Organ Building," Edwards; "The Organ—A Comprehensive Treatise on Its History, Structure and Capabilities," Hopkins.
The Violin.—

PIANO-FORTE DEPARTMENT.

DEMONSTRATIVE EXAMINATION FOR ASSOCIATESHIP.

I. The Candidate shall show a thorough understanding of the fundamental forms of Piano-forte Touch, and the fundamental forms of Piano-forte Passages, to be proven in the performance of a series of test exercises based on the Major and Minor Scales, various kinds of Chords and their derivative Arpeggios. (The music for this item may be obtained from the Secretary).

II. The Candidate shall perform a programme of Solo Pieces, to be selected by himself, from the following list of compositions by representative classic and modern composers.

NOTE.—In selecting this programme, it is obligatory that the Candidate shall be prepared to play for the Examiners at least one work by each of the composers named. Although not obligatory, the performance of the solo programme from memory is desirable, and will entitle the Candidate to a larger number of credits in the ratings of the Examiners.

LIST FOR SELECTION.

BACH—Select Pieces (edited by Kullak).
 "Fugues in C minor, D major, or B flat major. (Wohltemperirte-Klavier.) (Nos. II, III, IV. Edited by Tausig.)
 BACH—Prelude, Fugue and Allegro. (Edited by Tausig.)
 SCARLATTI—Select Pieces. (Edited by Bulow.)
 MOZART—Sonatas.
 MOSCHELES—XXIV Etudes, Op. 70.
 BEETHOVEN—Sonata in A flat, Op. 26, or C minor, Op. 13.
 MENDELSSOHN—Rondo Capriccioso, Op. 14.
 WEBER—Polacca, Op. 72.
 F. HILLER—XXIV Rhythmic Studies.
 CHOPIN—Nocturnes, Waltzes, Mazurkas.
 LISZT—Rhapsody No. 11, Rigoletto, Liebesträume ("Three Nocturnes").

NOTE.—While the Examiners do not propose placing undue stress upon any particular edition of the works selected, it is, nevertheless, recommended that the Candidate make use of such as are acknowledged to be standard—Bulow, Tausig, Riemann, Kullak and Klindworth, for example.

III. In addition to the above obligatory selections, the Candidate may, if he chooses, hand in a list of such other compositions as he may be prepared to play at the Examination, and it is recommended that this list be made up of compositions by contemporaneous composers, American and others.

IV. The Candidate shall read at sight a composition to be furnished by the Examiners, of about the difficulty presented in Beethoven's C Major Rondo, or Clementi's easier sonatas.

V. The Candidate shall transcribe a short excerpt, key and music to be selected by the Examiners.

THEORETIC EXAMINATION FOR ASSOCIATESHIP.

VI. The Candidate shall answer, in writing, certain selected questions relating to the Science and History of Piano-forte Playing, and Piano-forte Literature.

VII. The Candidate shall supply, in a piece of music to be furnished by the Examiners, all such marks of expression (Phrasing, Fingering, Dynamics, use of Pedals) as would be necessary to indicate an artistic and correct technical performance of the piece in question. He shall also give a written analysis of its Musical Form.

VIII. The Candidate shall pass an examination in Musical Theory (see Musical Theory Examination for Associateship), general Musical History and the Principles of Acoustics, corresponding to this grade of examination, Examination Papers for which will be furnished by the Examiners in Musical Theory.

DEMONSTRATIVE EXAMINATION FOR FELLOWSHIP.

I. The Candidate shall show an advanced proficiency, by his ability to perform the tests in Item No. I of the Examination for Associateship, in accelerated tempo, and with greater artistic finish.

II. The Candidate shall perform a programme of Solo Pieces, to be selected by himself, from the following list of compositions by representative classic and modern composers.

NOTE.—In selecting this programme, it is obligatory that the Candidate shall be prepared to play for the Examiners at least two works (if two or more be mentioned) by each of the composers named. Although not obligatory, the performance of the Solo programme from memory is desirable, and will entitle the Candidate to a larger number of credits in the ratings of the Examiners.

LIST FOR SELECTION.

BACH—Fugues in E flat minor, E minor, or G sharp minor. (Wohl. Klavier, Nos. XIX, XVII, XXII. Edited by Tausig.)
 HANDEL—Gigue. (Edited by Bulow.)
 CLEMENTI—Gradius ad Parnassum, Nos. 6, 16 and 18. (Tausig's selected numbers.)
 MENDELSSOHN—Prelude and Fugue in E minor, Op. 35.
 "17 Variations Serieuses, Op. 54.
 "Concerto in G minor, Op. 25.
 SCHUMANN—Sonata in G minor, Op. 22.
 "Faschingschwank aus Wein, Op. 26.
 BEETHOVEN—Sonata Appassionata, Op. 57.
 "Sonata in C sharp minor, Op. 27, No. 2.
 "32 Variations in C minor.
 CHOPIN—Ballades in A flat, and G minor.
 "Fantasie, Op. 49; Scherzos, Op. 31 and 39.
 "Etudes, Op. 10, Nos. 1 and 11; Op. 25, No. 7.
 LISZT—Rhapsodies (except No. 11), Waldesrauschen, Etudes de Concert, Polonaises, Transcription of Bach's G minor Organ Fantasia and Fugue.
 TAUSIG—Transcription of Bach's Organ Toccata and Fugue, in D minor.
 KULLAK—Octave study in E flat.

III. In addition to the above obligatory selections, the Candidate may, if he chooses, hand in a list of such other compositions as he may be prepared to play, and it is recommended that this list be made up of compositions by contemporaneous composers, American and others.

IV. The Candidate shall read at sight a composition to be furnished by the Examiners, of about the difficulty presented in the Sonata in A Major, by Mozart; or Variations in F Minor, by Haydn.

V. The Candidate shall transcribe a short excerpt, key and music to be selected by the Examiners.

THEORETIC EXAMINATION FOR FELLOWSHIP.

VI. The candidate shall answer, in writing, certain selected questions, relating to the Science and History of Piano-forte Playing and Piano-forte Literature.

VII. The Candidate shall supply, in a piece of music to be furnished by the Examiners, all such marks of expression (Phrasing, Fingering, Dynamics, use of Pedals, etc.) as would be necessary to indicate an artistic and correct technical performance of the work in question. He shall also give a written analysis of its Musical Form.

VIII. The Candidate shall pass an examination in Musical Theory (see Musical Theory Examination for Fellowship), general Musical History and the Principles of Acoustics, corresponding to this grade of examination, the Examination Papers for which will be furnished by the Examiners in Musical Theory.

DEMONSTRATIVE EXAMINATION FOR MASTERSHIP.

I. The Candidate shall evince the skill and conception necessary to artistically perform Piano-forte works of the most exacting character. The programme for this examination will, therefore, consist of the following list of representative works, which the Candidate is required to be prepared to play ENTIRE and FROM MEMORY:—

SOLO PROGRAMME.

BACH—Fugues in C major, C sharp major and C sharp minor (Wohl. Klavier, Nos. I, XIII, XVIII. Edited by Tausig), in original and at least two other keys, to be named by the Examiners.
 BEETHOVEN—Sonatas, Op. 106 and 111; Concerto in E flat, Op. 73.
 CHOPIN—Ballade in F minor, Sonata in E minor, one Concerto (optional).
 SCHUMANN—Toccata, Op. 7; Etudes Symphonique, Op. 13.
 LISZT—One Concerto (optional); Sonata in E minor.
 HENSELT—Concerto in F minor, Op. 16.
 WEBER—Konzertstück, Op. 79.

II. In addition to the above obligatory selections, the Candidate may, if he chooses, hand in a list of such other works as he may be prepared to play at the Examination, and it is recommended that this list be made up of compositions by contemporaneous composers, American and others.

THEORETIC EXAMINATION FOR MASTERSHIP.

III. The Candidate shall evince, in a written Examination, an extended acquaintance with the Science and History of Piano-forte Literature and Piano-forte Playing.

IV. The Candidate shall supply, in a piece of music to be furnished by the Examiners, all such marks of expression (Phrasing, Fingering, Dynamics, use of Pedals, etc.) as would be necessary to indicate an artistic and correct technical performance of the work in question. He shall also give a written analysis of its Musical Form.

V. The Candidate shall pass an examination in Musical Theory (see Musical Theory Examination for Mastership), Examination Papers for which will be furnished by the Examiners in Musical Theory, and submit the Orchestral and Choral compositions called for by the Requirements of that examination.

VOCAL DEPARTMENT.—RUDIMENTARY.

REQUIREMENTS FOR TEACHERS OF MUSIC IN PUBLIC SCHOOLS.

DEMONSTRATIVE EXAMINATION FOR ASSOCIATESHIP.

I. The Candidate will evince a thorough understanding of the principles of Singing, as well as a satisfactory command of the art of Tone production, to be proven in the performance of a series of test exercises (Intervals, Scales, Solfeggi), having special reference to a proper method of Breathing, proper Emission of Tone and accurate attack of Pitch.

II. The Candidate, as an Ear-test, will write down, from a known tone, such other tones as the Examiners may sound in his hearing.

III. The Candidate will sing at sight, without instrumental aid, the Leading, Middle and Bass parts of a composition to be selected by the Examiners.

THEORETIC EXAMINATION FOR ASSOCIATESHIP.

IV. The Candidate will present a written Thesis, in which he shall fully illustrate by music and explanatory text how he would teach the following points:—

(a.) How he would teach the Pitch of tones and the Relative Length of tones.

(b.) In what order and in what manner he would explain to the pupil the use of each character in Musical Notation, including terms relating to the rate of movement, terms and signs of Expression, Accent, and the germs of Musical Form; i. e., Phrase, Section and Period.

(c.) In what manner and in what order he would teach the Intervals and Scales.

(d.) In what manner he would teach Sight-reading.

(e.) He will detail the subject-matter of a complete course of study suitable for each of the usual Common School grades, including High Schools.

V. The Candidate will write two or more original Solfeggi for Sight-reading, in one, two and three parts, in accordance with the rules of Harmony and Musical Form.

VI. In a composition suitable for public school use, to be selected by the Examiners, the Candidate will write an analysis of its Musical Form (Phrases, Sections and Periods), and will supply all such marks of expression and interpretation as would be necessary to indicate to his class a proper rendition of the piece selected.

VII. The Candidate will mark the approximate Grade in five pieces suitable for public school use, to be selected by the Examiners.

VIII. The Candidate will answer, in writing (on a printed form furnished by the Examiners), a series of questions relating to the treatment of children's voices, and the elementary principles of Vocal Culture, as to Position, Respiration, Tone Production, Articulation of the various elements of speech and the Pronunciation of words.

IX. The Candidate will pass an examination in Musical Theory (see Musical Theory Examination for Associateship), general Musical History, and the Principles of Acoustics, corresponding to this grade of examination, Examination Papers for which will be furnished at the examination by the Examiners in Musical Theory.

ORGAN DEPARTMENT.

DEMONSTRATIVE EXAMINATION FOR ASSOCIATESHIP.

I. The Candidate will perform a programme of Solo Pieces, to be selected by himself from the following list of compositions by representative classic and modern composers:—

LIST FOR SELECTION.

CLASS I.—SONATA FORM.

BACH—Sonata in E flat, No. 1.

MENDELSSOHN—Sonata in C minor, No. 2.

HANDEL—Concerto in B flat, No. 6.

CLASS II.—POLYPHONIC STYLE.

BACH—Prelude and Fugue in E minor; Peters Ed., Book III, No. 10.

BACH—Fantasia and Fugue in C minor; Peters Ed., Book III, No. 6.

BACH—The "little" G minor fugue.

MENDELSSOHN—Prelude and Fugue, Op. 37, No. 2.

MERKEL—Canon in F sharp, Op. 39, No. 3.

WHITNEY (S. B.)—Canon in G major.

CLASS III.—FREE STYLE.

MERKEL—Christmas Pastorale.

GUILMANT—Marche Religieuse.

BEST—Pastorale, Op. 38, No. 6.

SMART—Andante in G, No. 1.

" Andante in A, No. 2.

" Andante in E minor, No. 3.

SILAS—Andante in C major.

NOTE.—In selecting this programme, it is obligatory that the Candidate shall be prepared to play for the Examiners at least one selection from each of the three classes named. In addition to the above obligatory selections, the Candidate may, if he chooses, hand in a list of such other compositions, of similar character, as he may be prepared to play at the examination.

The Candidate will be allowed an opportunity beforehand to become reasonably familiar with the organ to be used at the Examination.

II. The Candidate will give out a Hymn-tune, to be selected by the Examiners, and accompany it in several stanzas with varied and appropriate registration.

III. The Candidate will give out a Chant (Anglican) and accompany some canticle in ordinary use.

IV. The Candidate will read at sight a piece of organ music suitable for church use as a Prelude or Postlude, of about the difficulty presented in Prelude No. 149, Book 3, Rink's Organ School.

V. The Candidate will transpose a simple Hymn-tune or Chant, the key and music to be selected by the Examiners.

VI. The Candidate will read at sight a piece of music in Vocal Score (four staves), employing the Bass, Treble and Tenor (C) clefs.

VII. The Candidate will read at sight a piece of music in Vocal Score (four staves), employing the Bass, Treble and Alto (C) clefs.

VIII. The Candidate will play in Four-part Harmony from a given Figured Bass.

THEORETIC EXAMINATION FOR ASSOCIATESHIP.

IX. The Candidate will answer, in writing, selected questions (to be furnished on a printed form by the Examiners) regarding the general handling of the Organ, the treatment of stops in Solo Playing and in Choir Accompaniment.

X. The Candidate will supply, in writing, in a piece of organ music to be furnished by the Examiners, all such marks of expression and execution (Registration, Phrasing, Fingering, and Pedaling, etc.) as would be necessary to indicate an artistic and correct technical performance of the work selected. He will also give a written analysis of its Musical Form.

XI. The Candidate will pass an examination in Musical Theory (see Musical Theory Examination for Associateship), general Musical History and the Principles of Acoustics, corresponding to this grade of examination, the Examination papers for which will be furnished at the time of examination by the Examiners in Musical Theory.

NOTE.—The Candidate will be allowed an opportunity beforehand to become reasonably familiar with the organ to be used at the Examination.

DEMONSTRATIVE EXAMINATION FOR FELLOWSHIP.

I. The Candidate will perform a programme of Solo Pieces, to be selected by himself from the following list of compositions by representative classic and modern composers, the Candidate to be prepared to play at least one selection from each of the three classes named.

LIST FOR SELECTION.

CLASS I.—SONATA FORM.

- BACH—Sonata in D minor, No. 3.
 MENDELSSOHN—Sonata in F minor, No. 1.
 HANDEL—Concerto in B flat, No. 2. (Ed. by W. T. Best.)
 RITTER, A. G.—Sonata in E minor, Op. 19.
 GUILMANT—Sonata in D minor, No. 1.

CLASS II.—POLYPHONIC STYLE.

- BACH—Toccata and Fugue in D minor. (Ed. Peters, Book III).
 " Toccata and Fugue in D minor. (Ed. Peters, Book IV).
 " "St. Ann's Fugue."
 " Prelude and Fugue in C minor. (Ed. Peters, Book II).
 MENDELSSOHN—Prelude and Fugue in C minor, Op. 37, No. 1.
 GUILMANT—Elegy Fugue.

CLASS III.—FREE STYLE.

- HESSE—Theme and Variations in A major.
 GUILMANT—First Meditation in A major.
 SAINT SAENS—Elevation in E major.
 SMART—Choral Variations in B flat.

NOTE.—In addition to the above obligatory selections, the Candidate may, if he chooses, hand in a list of such other compositions as he may be prepared to play at the Examination.

II. The Candidate will give out a Hymn tune, reading it from Vocal Score (four staves), and accompany it in several stanzas with varied and appropriate registration.

III. The Candidate will give out a Gregorian Chant from the Four-line Staff (Plain-Song Notation), and accompany it with appropriate harmonies.

IV. The Candidate will read at sight a piece of organ music, to be furnished by the Examiners, of about the difficulty presented in the Adagio, from Sonata No. 2, Op. 42, by Gustav Merkel.

V. The Candidate will transcribe at sight a short excerpt, key and music to be selected by the Examiners.

VI. The Candidate will extemporize, on a given theme, a Service Prelude at least sixteen measures in length.

VII. The Candidate will harmonize at sight a given Melody of sixteen measures.

VIII. The Candidate will play at sight in Four-Part Harmony from a given Figured Bass.

IX. The Candidate will play at sight an example of Vocal Score (four staves), employing the Bass, Treble, Alto and Tenor clefs.

THEORETIC EXAMINATION FOR FELLOWSHIP.

X. The Candidate will answer, in writing, a series of questions (on a printed form furnished by the Examiners) regarding the general handling of the Organ, the treatment of stops in Solo Playing, in Solo and Chorus Accompaniments, and in playing Orchestral Works on the Organ; on the History and Construction of the Organ; on Organ Literature and the History of Church Music.

XI. The Candidate will supply, in writing, in a piece of music to be furnished by the Examiners, all such marks of expression and execution (Registration, Phrasing, Fingering, Pedaling, etc.) as would be necessary to indicate an artistic and correct technical performance of the work selected. He will also give a written analysis of its Musical Form.

XII. The Candidate will pass an examination in Musical Theory (see Musical Theory Examination for Fellowship), general Musical History, and the Principles of Acoustics, corresponding to the grade of examination, the Examination papers for which will be furnished, at the time of examination, by the Examiners in Musical Theory.

DEMONSTRATIVE EXAMINATION FOR MASTERSHIP.

I. The Candidate will perform a programme of Solo Pieces, to be selected by himself, from the following list of compositions by representative classic and modern composers, the Candidate to be prepared to play at least one selection from each of the three classes here given.

CLASS I.—SONATA FORM.

- BACH—Sonata in G, No. 6.
 MENDELSSOHN—Sonata in A, No. 3.
 HANDEL—Concerto in G minor, No. 1. (Edited by Best.)
 MERKEL—Sonata in G minor, No. 2, Op. 42.
 REINBERGER—Sonata in F sharp, No. 5, Op. 111.
 WIDOR—Symphony in G, No. 6, Op. 42.
 BUCK—Sonata in G minor, No. 2, Op. 77.

CLASS II.—POLYPHONIC STYLE.

- BACH—Passacaglia.
 " Toccata and Fugue in F major.
 " Fantasia and Fugue in G minor.
 HESSE—Toccata in A flat, Op. 85.
 MENDELSSOHN—Prelude and Fugue, Op. 37, No. 2.

CLASS III.—FREE STYLE.

- THILE—Theme and Variations in A flat.
 " Concert piece in C minor.
 GUILMANT—Morceau de Concert, Op. 24.
 MERKEL—Concert Adagio, Op. 35.

NOTE.—In addition to the above obligatory selections, the Candidate may, if he chooses, hand in a list of such other organ works as he may be prepared to play at the Examination.

THEORETIC EXAMINATION FOR MASTERSHIP.

II. The Candidate will answer, in writing, a series of questions (on a printed form furnished by the Examiners) covering an extended survey of Organ Literature and Church Music.

III. The Candidate will supply, in writing, in a piece of music to be furnished by the Examiners, all such marks of expression and execution (Registration, Phrasing, Fingering, Pedaling, etc.) as would be necessary to indicate an artistic and correct technical performance of the work selected. He will also give a written analysis of its Musical Form.

IV. The Candidate will pass an examination in Musical Theory (see Musical Theory Examination for Mastership), the Examination papers for which will be furnished at the time of examination by the Examiners in Musical Theory, and submit the Orchestral and Choral compositions called for by the requirements of that examination.

(The examination in the rest of the Departments will appear in next issue.)

University of Trinity College.

SECOND EXAMINATION FOR DEGREE OF BACHELOR OF MUSIC.

B.

COUNTERPOINT, CANON, AND FUGUE.

Time, three hours.

Examiner:—Professor F. L. RITTER, Mus. Doc.

1. What are the principal constituents of a Fugue?

2. Write a correct answer to the following subject and state whether it is real or tonal.



3. Name that Beethoven opera which contains a quartet in Canon form.

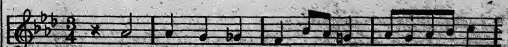
4. What is the difference between the (modern) form of the Canon and that of the Fugue?

5. At what period in musical history were the two words, Canon and Fugue, used to designate the same form.

6. Continue the following Canon in the octave below; make it infinite, and add free coda.



7. Write the exposition of a four part Fugue on the following subject. Can it be used for stretto?



The Wisdom of Many.

MASTERS teach us how to play, seldom how to practice.

Early and continuous struggle fits the man to become a leader and a teacher.—H. S. PERKINS.

Only such as possess a thorough musical education can bestow criticism without prejudice.—JULIA NICOLS.

Talent either exists, or it does not; it rarely slumbers, and if it does not manifest itself when appealed to, it will never waken.

No one can rank so high in the scale of mental excellence, that it will be a letting down of his dignity to guide and inform any of his fellow-creatures.

Just where painting is weakest—namely, in the expression of the highest moral and spiritual ideas—there music is most sublimely strong.—MRS. BEECHER STOWE.

Upon accents the spirit of music depends, because without them there can be no expression; without them there is no more melody in song than in the humming of the bee.

Kullak says, in his excellent work on the "Beautiful in Music," No one has ever felt more devoutly than Bach, more happily than Mozart, or with more gigantic power than Beethoven.

Let us beware of losing our enthusiasms. Let us ever glory in something, and strive to retain our admiration for all that would ennoble and our interest in all that would enrich and beautify our life.—PHILLIPS BROOKS.

Musical talent may and may not imply pianistic talent; but, taken separately, the former is of a higher order than the latter. A pianist may be a great specialist without being much of a musician, but to be a truly great artist, he should be an accomplished musician also.

It is a very great error to suppose that my art has been so easily acquired. I assure you that there is scarcely any one who has so worked at the study of composition as I have. You could hardly mention any famous composer whose writings I have not diligently and repeatedly studied throughout.—MOZART.

Character is the internal life of a piece, engendered by the composer; sentiment is the external impression, given to the work by the interpreter. Character is an intrinsic, positive part of a composition; sentiment, an extrinsic, personal matter only.

Character is innate, steady, precise; and, inasmuch as it is wholly expressed by the rhythm, more particularly by the time and tempo, the rendering of a piece can only be true to the character, if the time and tempo are generally upheld.

Sentiment, on the other hand, is extraneous, unsteady, varied; and, though it may be appropriate and true, yet it is frequently inappropriate and false.

It is, therefore, necessary to keep the sentiment under control, and to always maintain the character. In fact, sentiment should never be allowed to assume a prominence over, or be detrimental to, the character of a composition.—CHRISTIANI.

The bird that sings on highest wing
Builds on the ground her lowly nest,
And she that doth most sweetly sing
Sings in the shade when all things rest!
In lark and nightingale, we see
What honor hath humility.

[FOR THE ETUDE.]

RULES TO AID PUPILS

IN REMEMBERING THE FINGERING OF THE SCALES IN DOUBLE THIRDS AND DOUBLE SIXTHS.

This system of fingering here intended is that in which, in the scales in double thirds, the first and third fingers alternate with the second and fourth, the third and the fifth finger being used only once in each octave of the diatonic (and twice of the chromatic) scale; and in which, in the scales in double sixths, the first and fourth fingers alternate with the second and fifth, the first and third being used once in each octave of the diatonic (and twice of the chromatic) scale.

The hands are symmetrical to each other, and the keyboard of the piano divides symmetrically from either D or from G sharp. When, therefore, the right hand in the chromatic scale in double minor thirds uses the fifth finger on E and A (in major thirds on F and A sharp), the left hand uses this finger in minor thirds on C and G—symmetrical to E and A (and in major thirds on B and G[♯]). So also in the chromatic scale of double sixths, where the right hand uses the third finger on C and G in minor (on C[♯] and G[♯] in major), and the left hand symmetrically on E and A in minor (and on E[♯] and A[♯] in major) sixths.

The diatonic major scales are likewise symmetrical to each other on the key-board, that is, those with sharps to those with a corresponding number of flats. G with one sharp (F[♯], the lowest of the three black keys), to F with one flat (C[♭], the highest of the three black keys); note of the scale in flats, and so on, as can easily be seen on the key-board.

See "Virtuos and Dilettant," by Dr. Carl Fuchs, page 55, where this principle is utilized for various technical exercises.

It will be interesting as well as instructive, for pupils who may not have considered this subject previously, to make themselves thoroughly familiar with it on the key-board.

The fingering which is suitable for the right hand in a major scale with sharps, is symmetrically suitable for the left hand in a minor scale with an equal number of flats, and vice versa.

The scales in single notes are not, like the scales in double notes, uniformly fingered with regard to this principle of symmetry, as by following the black keys do not offer so much of an impediment to the advanced fingering of beginning and ending with the thumb, and with the fifth finger on the tonic.

In formulating the rules for the fingering of the major scales in double thirds and double sixths, we may divide them into two classes:—

I. Those scales in all of which the same fingers are used for the same letters, that is, for the keys on the piano which are named by the same letters, but natural, sharp or flat, according to the scale, viz.:—

In thirds with flats, right hand, fifth finger on G (and G[♭]), thumb on F, A, C, G, or E.

In sixths with flats, right hand, third finger on A (and A[♭]), thumb on D, F, A, C, G, or E.

These are F, B[♭], E[♭], A[♭], D[♭], G[♭] (G²), C². See ⁽²⁾ and enharmonic C[♯], F[♯], B[♯], E[♯], A[♯], D[♯] (F[♯], G², C²).

In thirds with sharps, left hand, fifth finger on A (and A[♯]), thumb on B, G, E, G, or F.

In sixths with sharps, left hand, third finger on G (and G[♯]), thumb on D, B, G, E, G, or F.

These are G, D, A, E, B, F[♯] (G², C²). See ⁽²⁾ and enharmonic C[♯], F[♯], B[♯], E[♯], A[♯], D[♯] (F[♯], G², C²).

As the thumb in all the scales of this class is used for the same letters, it is easy to see with which fingers to begin.

II. Those scales in all of which the same fingers are used for the same degree of each scale, viz.:—

In thirds with sharps, right hand, fifth finger on fifth note of scale.

In sixths with sharps, right hand, third finger on sixth note of scale.

These are G, D, A, E, B. (B coincides with its enharmonic C[♯]; F[♯] and C[♯] are fingered like their enharmonic G[♯] and D[♯] of Class I.)

In thirds with flats, left hand, fifth finger on sixth note of the scale.

In sixths with flats, left hand, third finger on fifth note of the scale.

These are F, B[♭], E[♭], A[♭], D[♭]. (D[♭] coincides with its enharmonic C[♯]; G[♭] and C[♯] are fingered like their enharmonic F[♯] and B[♯] of Class I.)

As in this class the same fingers fall on the same degree of each scale, it is obvious that the same fingers must begin, viz.: The first and the third fingers (in both hands) the scales in thirds, and the second and the fifth fingers (in both hands) the scales in sixths.

Supposing the major scales to be fingered according to the rules given above, and not exceptionally, the harmonic minor scales are in the left hand, with the exception of E and B[♭], A and A[♭], fingered like their relative major scales—the same fingers to the same letters, viz.:—

Minor scales: C, G, D, A, E, B, F[♯], C[♯] A[♯], E[♯], B[♯], F[♯].

In thirds, left fifth finger to C, G, D, A, E, D[♯], A[♯], A, A[♯], G[♯], B[♯], F[♯]. ⁽²⁾ ⁽³⁾ ⁽⁴⁾ ⁽⁵⁾ ⁽⁶⁾ ⁽⁷⁾ ⁽⁸⁾ ⁽⁹⁾ ⁽¹⁰⁾ ⁽¹¹⁾ ⁽¹²⁾

In sixths, left third finger to B, F[♯], C[♯], A, E, G[♯], C[♯], G[♯], E[♯], F, A, E. ⁽¹³⁾ ⁽¹⁴⁾ ⁽¹⁵⁾ ⁽¹⁶⁾ ⁽¹⁷⁾ ⁽¹⁸⁾ ⁽¹⁹⁾ ⁽²⁰⁾ ⁽²¹⁾ ⁽²²⁾ ⁽²³⁾ ⁽²⁴⁾

In the right hand a harmonic minor scale is fingered like its tonic major, if this has one, two, three or four black keys, viz.:—

Minor scales: G, D, A, E, A[♯], B[♯], B[♯], F[♯]. In thirds, right fifth finger to D, A, B, E, G, G[♯], G[♯], A, A[♯]. ⁽²⁵⁾ ⁽²⁶⁾ ⁽²⁷⁾ ⁽²⁸⁾ ⁽²⁹⁾ ⁽³⁰⁾ ⁽³¹⁾ ⁽³²⁾ ⁽³³⁾ ⁽³⁴⁾ ⁽³⁵⁾ ⁽³⁶⁾

In sixths, right third finger to E[♯], B[♯], F, E, A[♯], A[♯], A, A[♯]. ⁽³⁷⁾ ⁽³⁸⁾ ⁽³⁹⁾ ⁽⁴⁰⁾ ⁽⁴¹⁾ ⁽⁴²⁾ ⁽⁴³⁾ ⁽⁴⁴⁾ ⁽⁴⁵⁾ ⁽⁴⁶⁾ ⁽⁴⁷⁾ ⁽⁴⁸⁾

And like its relative major, if its tonic major has five black keys, viz.:—

Minor scales: B, C[♯], F[♯]. In thirds, right fifth finger on A[♯], B[♯], E[♯]. In sixths, right third finger on B, C[♯], F[♯]. ⁽⁴⁹⁾ ⁽⁵⁰⁾ ⁽⁵¹⁾ ⁽⁵²⁾ ⁽⁵³⁾ ⁽⁵⁴⁾ ⁽⁵⁵⁾ ⁽⁵⁶⁾ ⁽⁵⁷⁾ ⁽⁵⁸⁾ ⁽⁵⁹⁾ ⁽⁶⁰⁾

Not included in the above rules is C major (without any black key). In thirds, the fifth finger takes the fifth note of the scale in the right hand and the tonic in the left; in sixths, the third finger takes the third note of the scale in the right and the fifth note in the left hand. Advanced pupils will find it beneficial to apply this fingering as a supplementary one to the other scales, as well as the uniform alternation of the first and third fingers with the second and fourth in the scales in thirds, and of the first and fourth finger with the second and fifth in the scales in sixths.

The major and minor scales with one black key may be considered as making a class themselves. The best fingering for them is to put in thirds, the third finger on the black key and the fifth finger on the third (degree) above it in the right, and on the third below it in the left hand; and in sixths, to put the third finger on the second below that black key in the right, and on the second above it in the left hand, thus:—

In thirds, ⁽¹⁾ G major, fifth finger, right, on A; ⁽²⁾ fifth finger, left, on D.

In thirds, ⁽³⁾ F major, fifth finger, right, on D; ⁽⁴⁾ fifth finger, left, on G.

In thirds, ⁽⁵⁾ A minor, fifth finger, right, on B; ⁽⁶⁾ fifth finger, left, on E.

In sixths, G major, third finger, right, on E; third finger, left, on G.

In sixths, F major, third finger, right, on A; third finger, left, on C.

In sixths, A minor, third finger, right, on F; ⁽⁷⁾ third finger, left, on A.

The exceptional fingering of several minor scales (as above).

Left hand—⁽⁸⁾ D minor, fifth finger in thirds on D (Tausig, and according to the rule, instead of on G, as usual), seems better for legato.

⁽⁹⁾ E minor, fifth finger in thirds on D[♯], instead of on A, as usual, favors legato.

⁽¹⁰⁾ B minor, third finger in sixths on E; avoids thumb on black keys.

⁽¹¹⁾ A[♭] minor, fifth finger in thirds on F[♯]; third finger in sixths on E[♯]—exceptionally like its tonic major.

⁽¹²⁾ E[♭] minor, fifth finger in thirds on G[♯], third finger in sixths on F, is irregular.

Right hand—⁽¹³⁾ C minor, fifth finger in thirds on C, third finger in sixths on D.

⁽¹⁴⁾ E minor, third finger in sixths on E, to avoid thumb on black keys.

⁽¹⁵⁾ F minor, fifth finger in thirds also on D[♯], like the exceptional fingering of F major.

F minor, third finger in sixths usually on E[♯], may also take C.

General, more or less serviceable, rules formed on the number and position of the black keys in a scale:—

1. One black key (see remarks above).

2. Two black keys, which are seconds to each other in the scale (seconds—E[♭] minor excepted). In thirds, the thumb falls on the lower one of the two in the right hand and the thumb falls on the lower one of the two in the left hand. (This with two pairs of such black keys seconds not on that one which is the lower of the two in the right and on the higher of the two in the left hand. With two pairs of such black keys seconds, the third finger falls on a black key only when the thumb, in connection with it, can fall between the black keys.)

3. Three adjoining black keys (F[♯], G[♯], A[♯]). In thirds, the thumb takes G[♯], and no other black key, the fifth finger F[♯] in the right and F in the left hand. In sixths, the third finger (also the thumb) falls on G.

4. In a scale with less than three black keys, the thumb does not take a black key, except when two black keys are seconds to each other. 5. In no scale in thirds is the thumb used on more than one black key in the same octave.

MONTGOMERY, ALA.

C. L. DOLL.

Pupils' Department.

EXECUTION is a term applicable to every species of musical performance, but more particularly used to express a facility of voice, or finger, in running rapid divisions, and other difficult and intricate passages. Taking the word in this latter sense, execution is not uncommon quality; but if we give the term its due latitude, and include in its meaning just intonation, taste, grace, feeling, expression, and the other higher requisites to fine performance, we must acknowledge that the examples of real execution are very rare.

THE musical composer, like the poet, gives expression to his own personal character in his compositions. One in whom the devotional and spiritual faculties predominate will give us sacred music; while another, in whom the ideal and the imaginative predominate, will give us something more fanciful and light. The social affections predominating give us love songs; the executive or propelling faculties in the ascendancy lead to war songs and martial music. So with those who listen: one appreciates most the sacred, another the sentimental, another the sympathetic, another the social, and another the martial. A person with all the faculties harmoniously developed would appreciate the serious, sacred, sentimental and the energetic. One with mindfulness predominant, without the devotional element, would prefer the comic, and so throughout the catalogue.

We place Haydn at the top of the group of great composers, as being one of the most worthy. There are no evidences of excessive or deficient development here. His head was even and well formed, with expressive features, indicating clearness and definiteness with height and breadth. He evidently had large Sublimity, Ideality, Imitation, Benevolence and Devotion, and he doubtless drew from a kind of inspiration the strains he manifested. He was evidently "his mother's son," inheriting her great susceptibility and intuitions. He was both devotional and emotional, and a fine specimen of humanity.

Mozart was energetic, emphatic, enthusiastic, and all alive to sounds and harmonies. He had the mental motive temperament. From his strongly marked profile one would look for action, emphasis and directness. It is not the subdued, passive look of a mere worshiper, but rather of the soldier who would lead his troops to the fray, and with his spirit animate them to achieve victory and honor. Had he lived to middle age, he would, probably, have accomplished still greater works than his comparative youth enabled him to compose.

Handel had a predominance of the vital temperament. He was stout, even corpulent, and this must have had some influence on his mental manifestations. He was fond of the soft and subdued and sacred rather than the bold. His was what would be denominated the sympathetic and affectional nature, easily moved through Benevolence, Veneration, and the social feelings. He had high moral sentiments, including Faith, Hope, and Integrity, together with Ideality and Sublimity. Hence he would discover an echo in the majesty of the heavens, the greatness and the goodness of God, the humility, meekness, and sympathy of the Saviour, and would fascinate the listener with appeals to his gentler nature. The phenomenal faculty of Tune was especially large, bulging out back and above the eyes and through the temples in the region of Constructiveness, which must also be used by the composer, for there is a mental as well as a physical manifestation to this inventive and mechanical faculty.

There were large perceptive and large reflective, and in the moral, intellectual and imaginative. Handel's head seems only less conspicuous than the immortal Shakespeare's, was like poetry as Handel made music. There was large Language, giving freedom of expression, and a strong affection, giving warmth and enthusiasm to the whole.

In Beethoven there is energy, activity, earnestness and

force expressed. The head is broad and full in the sides and temples rather than at the top—something like that of Julien. There was evidently large Destructiveness, Ideality, and Sublimity, with moderate Secretiveness and Cautiousness. He was analytical, critical, pointed, and definite. The nose was something like that of Mozart, and the entire contour indicates a high degree of mentality combined with bodily vigor. The mental and motive temperaments were in the ascendant here, with the vital somewhat deficient.

We should look for martial music—for that which stirs one up to the bottom of the soul—rather than for the plaintive and tender. Observe the features! The cheeks are thin, the nose and chin sharp, the lower forehead prominent, the eyes moderately full and expressive, the mouth regular but fixed, lips indicating firmness, decision, and that cool self-possession which comes from a full development of the crown.—From the *New Physiognomy*; S. R. WELLS, N. Y.

NEWS OF THE MONTH.

MINWINTER and we are in the full swing of music. When I say "we," I mean the globe in general and not Philadelphia in particular. I quite agree with our friend of the "Musical Courier," that the City of Brotherly Love is the most unusual of any city in the Union. This is a sad fact, but a patent one to any of the residents of this city who are not blinded by prejudice.

The German opera had only a deficit of \$12,000, and while Colonel Mapleson has not announced his deficit, there was one, without doubt, as his season was poorly attended and with a total lack of enthusiasm, which is, however, to be accounted for from the fact that, of all the poor troops the Colonel has gotten together, this is the worst.

Of course, I except Minnie Hauk, Del Puente, De Anna, Ravelli. They are always acceptable, but the chorus—old, venerable chestnuts, out of tune, "out of time and out of mind." Carmen, the initial performance, was a surprise to me, after the German opera. The prevalent impression being that the Teutonic combination could not sing the tuneful measures of the Gypsy opera. But never was there a more grievous mistake. Lehmann was a superb "Carmen," acting and singing to part better than Hauk, whose voice is going. Of course, the German's conception was different, more dignified.

The American opera has not made such an artistic success of "Lohengrin" as was expected. The trouble is, people have heard the work from such good companies as to make them hypocritical. Some of the papers are very severe, unnecessarily so. I think, as this is a new organization. Whitney's voice was shown to advantage, and, of course, Emma Juch was a good Elsa. Miss Juch has quite recovered from the painful accident that occurred with the calcium-light tank that fell. Candidus, the tenor, is not altogether satisfactory, having a thin tenor, and a cold one, I think. Madame Hasterre made a good "Ortrud," but the rest of the cast was poor, with the exception of Mr. Stoddard as "Telramund." The orchestra, of course, was splendid, although I see already a disposition on the part of many people to rank Anton Seidl above Theodore Thomas as an operatic conductor. This is not right, and comparisons were never more odious than in this case. Thomas is distinguished as an orchestra leader, while Seidl has had special training in Wagnerian operas. They are both magnificent leaders: *chacun à son goût*.

Mr. Edward Mollenhauer has produced a symphonic poem, founded on Collins' "Ode to the Passions." It is a good, though by no means remarkable work, but shows the thorough musician.

New York has had some interesting piano recitals. The indefatigable Chevalier De Kontski, whose energy ought to put to the blush hundreds of younger men, has been giving one of his big recitals during which, of course, was heard the roaring of the "Lion."

Sherwood, who has settled in New York, has played several recitals to delighted audiences. Mr. Sherwood is certainly like old wine, improving with age. His technique is finished and his interpretations melting every day. All the hard corners of his playing are vanishing, and he can justly be looked on as the American pianist.

The Carri Brothers have also had an interesting concert in which they played very well.

Leopold Godoy's playing at his own concert created a furore, for when a boy of his age is able to interpret Beethoven's *Waldstein* (Op. 68) Sonata as he did, he can hardly be classed as that musical anomaly—the wonder child. He has, in addition to a brilliant technique (as

shown in the E flat polonaise of Chopin), much repose, and his conception is broad and dignified. He must be heard to be appreciated. John Rhodes, who now resides in Philadelphia, assisted at the concert, and played in his well-known vigorous style.

Another pianist, Herr Ziegler, played at Steinway Hall, January 10th, and created a favorable impression as a player of the classical school, whose readings were precise, scholastic, clever, but not great.

New York has a veritable music fever, everybody is musical. It is the fashion, and the Metropolis can now certainly lay claim to having more music than any city in the United States, Boston coming in a close second.

Van der Stucken begins a second series of Novelty Concerts, so successful have the first series been.

At the London season is not blooming just now the Monday Pops, a pianiste, Miss Fannie Davies, being the only novelty. She played Schumann's *Etudes* Symphonique in an excellent manner. Madame Neruda delighted her audience with some Spohr and Paganini.

Princess Dalgorkurki, the aristocratic amateur, about whom so much fuss was raised in Berlin, has also played in London, and is spoken of as a fine violinist, although without a large tone.

Madame Essipoff has been playing in Berlin to most enthusiastic audiences. Her playing is at its best, and she is a general favorite.

Bilow has disappointed the Berliners again by his non-appearance at a concert, where he was to have played the G Major and E flat concertos of Beethoven. He pleaded illness, but everybody is coughing and fever. At St. Petersburg, the irascible Doctor undertook to correct, in a composition of Gluks's, the clarinet from F natural to F sharp. Such a row was, however, raised, that the Director had to give in, but on the night of the concert, just before the commencement of the piece, he lifted his hand and cried, "By order, you will play F sharp." He is the great musical uncrowned.

Liszt is in Rome composing a new concert pathétique for piano and orchestra, and a memorial piece to the memory of Wagner.

Sophie Menter, the millionaire pianist, has been playing in Scandinavia, and has won the northern heart everywhere. Popular demonstrations being made wherever she goes. They certainly have a hearty way of doing things in Europe that English-speaking people should imitate. Artists are, as a rule, warm-hearted people, and like to be warmly returned.

Scharwenka played at the Beethoven memorial concert in Berlin two of the great master's greatest works—the *Appassionata* and the *Emperor Concerto*.

Christine Nilsson sang for the first time in Berlin this month, but not to the expected success. Her selection of solos was unfortunate.

Eugene D'Albert has played Brahms's tremendous second piano concerto in B flat Major in the same city, and is the same favorite as of old. What a young giant he must be. What a memory and what a technique.

Mrs. Weldon has gone to Paris to make poor Gounod pay up the \$50,000 damages awarded to her suffering affections by a British jury, but Mons. Gounod is working at a new work, "Joan of Arc," and doing penance for his early sins by making a pilgrimage of the churches of Paris. What a mean affair the whole thing is. It seems now that Gounod's claim to fame in the future will rest, after all, on his "Faust." His oratorios, particularly the last one, will not, in the critics' opinion, hold the test of time. The French and our esteemed contemporaries are putting their foot in lately. One indulges in a violent diatribe against Rubinstein as a Russian daring to play Chopin—who hated the Russians; and another gentleman, in a New York Journal, under the heading of "musical fools and fanatics," makes some very ignorant remarks against Dr. Forbes and Prof. Zeckwer. Apropos of the operation of liberating the ring finger, an operation I underwent with the best of results, why don't these gentlemen wait until they know something about the operation before they speak so rashly. And how absurd it sounds nowadays to hear any one who knows anything of the imperfections of the human frame and its various shortcomings, talk about the perfection of the hand and interfering with the deus of Providence; they should read their Darwin better.

Thomas, with Jossely as soloist, gave an interesting concert on the 30th, at the Academy of Music, in this city. Jossely, while not at his best in Beethoven, still plays the G Major concerto the best of the great composer's compositions. Its style suits him better than any of the others. He played for an encore that most fragrant nocturne of Chopin, the one in B Major, Op. 9, No. 2; too seldom played. It is superfluous to add that it was done exquisitely. The *Deutscher Symphoniker*, No. 3, in D minor, I would like to hear again. It impresses one, however, as an earnest, noble work, full of life and color. It was well played. Some of Rubinstein's brilliant dance music closed a delightful concert. Thomas's visits to the city are also too rare.

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