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THE ETUDE.

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PHILADELPHIA, PA., MARCH, 1886.

NO. 3.

THE ETUDE.

PHILADELPHIA, PA., MARCH, 1886.

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ETUDES OR PIECES.

THERE seems to be an ill-founded prejudice existing amid scholastic minds in favor of Etudes and against Pieces. While, indeed, nothing ought to be said against the former as a means of musical culture and development, yet a word of caution should be interposed lest our views on this subject become one-sided and stereotyped. We know that many of our best teachers have made the observation that, after one hundred of the opera of Czerny, the "one hundred and oneth" can, in some cases, be dispensed with. There is a great deal in the curriculum of a school course, musical as well as literary, that is there, not because there is any well-assigned reason for it, but because some of the fathers (perhaps an idiosyncratic crank) placed it there.

The question might, with propriety, be raised, How were the masters formed before Czerny's time? And again, Why in this age of diffusive literature doth not a multitude of masters arise? The explanation is, that in those good old times of Bach and Handel the amount of good music was limited, and bad music had not been devised. The principles of the art stood forth prominent and natural, divested of ornament and undisturbed by excrecences. The ancients worshiped images pure and perfect in form and quaffed art's highest inspiration from a single living font.

The moderns never get a sight at the original form of the artistic image, being lost in admiration of the magnificent drapery thrown about it by the poetic creations of an army of fresco painters and masque costumers. Nor do they do more than inhale the exotic vapors from inspiration's font.

The greatest minds are those that are turned loose into the pastures of art, for there they are free to roam at will. They will not always seek the shaven lawn to feed at certain hours, but will plunge into the lowlands, amid the rich grasses that are to be found alongside the eternal river bank. Anon, when satiated, they will climb the rugged and sunny hillside and find delight and nourishment in nibbling the tufts that spring up amid the rocks, or, again, will rest sheltered from the burning sun, within the dark glades of the forest, browsing amid the tender leaves.

No one denies the discipline of study, and all must admit the danger of unrestraint. Yet study

and restraint may be carried a step too far. They may build wire fences about the genius and hedge it in forever.

The question arises, Ought there to be a line of demarcation drawn in the pupil's mind, between Etudes and Pieces? We think not. For the tendency is to create in the pupil's mind the impression that the Etude is a hard shell with no kernel—a thing on which he is to exercise his teeth and maxillary muscles merely, in order that, by and by, he may acquire sufficient power and precision to masticate a piece which is held up before his already half-famished eyes, as a piece of taffy or a bon-bon.

The result is the child hates the Etude and distrusts your logic and course of procedure, and, to satisfy himself, goes straightway to a shop and buys a piece, and, taking home the same, forthwith chews away at it, to his intense satisfaction as well as to the supreme neglect of the hard, disagreeable Etude you have assigned.

No; our opinion is, the very first exercise should be a piece. The pupil should be taught to consider that any composition that ends on a certain tone called the tonic, is a piece, and is worthy of his highest appreciation and ardent study. In connection with the piece you may invent all the exercises directly bearing upon its execution you like, and the child will go at them with avidity, grasping intuitively that great principle which incites all practice, even in the greatest artists, viz., "The Etude in order to play the Piece."

One of the distinguishing features, to a child, between Etudes and Pieces, is that the former have no names, while the latter have very pretty and romantic ones. What's in a name? Why, everything is in a name. How much do the names applied by Heller to Mendelssohn's *Lieder ohne Worte* enhance their beauty and interest to the general student!

How much oftener is the Moonlight Sonata called for than the others by the same author that are known only by an opus number!

We once composed little "exercises" for a certain little girl time and again, and frowned as she returned with them only half practiced, or with an apology that "mamma swept it out of doors," or "Baby tore it up." Again, we have smiled when the next time the same little girl came hurriedly in with a similar exercise, this time on the top of her roll of music, or more likely in her hand, so eager that she can hardly wait to play it. We smile as we read at the top a few words we wrote a week ago, "Jennie's Birthday March, composed for and dedicated to her by her teacher."

We believe in few Etudes in general and in few Pieces in particular; but these must bear a thousand, yes, ten thousand repetitions. The reading of stack upon stack of Etudes with a view to surrounding all that have been written is extremely pernicious. It makes very uncertain readers and impairs the memory.

Several young ladies have come to us with a bundle of studies—all of Bertini's, Czerny's Op. 229, and his *Finishing* (P. Studies, all of Cramer's, some of Taubert's and Moscheles—through which they have been rushed with the attempted velocity of $\frac{1}{2}$ = 108 or faster, who utterly fail to read with respectable correctness the smaller pieces of Schumann and Mendelssohn. All this is inco-

herent and wrong. Form must ever remain paramount to movement, otherwise the latter descends to pantomimic caricature.

Form is the artist's model that is ever posed before him and lends an inspiration to his every movement.

THE THALBERGIAN METHOD.

We hear of a system that is known as the Thalbergian, and are asked our opinion of it.

The question recalls an incident. Some few months ago we were invited to listen to the performance of a young lady who had returned from

Seminary, having graduated from that institution, we were told, with highest honors. A camera, or an ability to sketch from nature, would be requisite to faithfully portray what we saw. The young lady having, after much ado and coaxing, bashfully seated herself at the piano, and having placed both elbows close to her side a little in front, elevated her fore-arm to an angle of some 36 degrees, relaxed her wrists and posed, awaiting meanwhile for mamma to tell her "what to play," and for Gustavus, who fluttered near, to select out the music and turn it. It was too bad, we know, but we couldn't help smiling at the situation, as we were reminded, in looking at the young lady's attitude, of sister's pet poodle when he suppliantly begs for a cracker. We will not mention the selection played; no matter; but such playing!

At the first chord, down fell both hands, the left a trifle first, by the force of gravity it seemed, so perfect was the relaxation. Her fingers were mostly straight and stuck downward, from the highly elevated wrist, into the keys. There was little or no movement of the knuckle-joints, and all the tones were pressed with an agony of push.

In scale passages the hands were turned out instead of in, in the endeavor to keep the elbows in proper position. The result was a jump at every pass of the thumb, greatly augmented in arpeggio passages. Altogether, it was an incoherent jumble of the most ordinary piano-threshing we were ever tortured with. There were no three notes played legato, but very many super (XXX) legato (which means a lazy pressing of three keys together).

At the close of the performance, the young lady, much exhausted, was properly seated by Gustavus, and numerous compliments followed (society compliments). We asked her to name her method, and she replied, "The Thalbergian."

Since that incident we have had our private opinion of such a method, dub it by whatever name you may. But such a method, or any similar one, is not Thalbergian or Chopinian, and it is an insult to the memory of these noble artists to refer to it as such. There is an immense amount of empiricism and charlatanism hid behind Knighted (benighted) Methods. Somebody listens to the artistic playing of a Rubinstein or a Liszt; perhaps takes a few lessons from the master or from a favorite pupil, and soon discovers and promulgates the Rubinstein or the Liszt method. Do such men play by a "method"? By no means. Their playing is an individualism that has surmounted all methods, and is practically imitable, insusceptible of analysis or appropriation. Is there a secret key to such eminence, and have

these great artists unlocked the door of fame alike? If there be, 'tis all unconscious. Certainly no compact exists to hide so valuable a truth from the world. The plain fact is that all men like Rubinstein or Liszt have arrived at eminence only by diligent and persistent self-study and complete self-mastery. "Know thyself," written by the ancient Grecian philosopher, is indeed the key that unlocks the mystery.

Go to all the famous teachers in the world and each has a different method. We do not say that this would be useless. By no means. We learn by comparison. But after we have learned all the conventionalities of the schools we must come home, settle down and study our own individuality. It is the cultivation of the gift of clairvoyance that permits us to look with spirit eyes within and view the working of the human machinery, and thus gain a knowledge and control of each and every nerve and muscle. What does the singing professor continually tell you? "Try and gain an inner consciousness of the action of the vocal apparatus." So the piano teacher says continually, "Think of that muscle in order that you may control it." Other things being equal, that person who has the finest sensibilities will gain the most perfect control of his anatomy, and will become the finest artist, but he will only do so by *self-study*.

In all true methods (individualities) there is some good thing that can serve as food for thought. Like a dew it falls upon our own organic plant and nourishes it, giving it renewed strength and vigor. Some so-called methods, emanating as they do from inferior sources, are naught but deformities, serving as a blight or rust upon the tender art-plant within us.

Such a one is the "Thalbergian" method. Thalberg cultivated a pure, clinging, singing touch. It was his nature and his speciality. Whatever might have been the innate soul-power that gave a richness to his tone coloring, it is quite probable that his method of tone production was the same as that of any other artist. Dilettanti who heard the wondrous tonal effect called it the pressure-touch, and forthwith this became the fashion.

Experience and common sense show that such a touch only results from a perfect command of the finger joints, which is gained by first raising the fingers high (hammer touch). The application of the pressure-touch can only come after there is a reservation of controlled power in the fingers. Elasticity results from tension, and must not be confounded with flabbiness. This strength and elasticity must be developed in the whole arm, and be under perfect control. The arms should be free and never jammed into the sides. The wrist should be level and the fingers curved.

BUREAU OF EMPLOYMENT.

We open the third season of the Bureau with new vigor, with increased resources, and a firm conviction that its existence will prove a benefit to many a struggling and worthy teacher. We have, in the past few years, filled numerous positions in Colleges and Seminaries with teachers of music, and, with scarcely an exception, have given entire satisfaction to all concerned. We desire only to assist those teachers who have a successful record to present. Persons of no experience will not be received as applicants. Heads of institutions of learning, in applying to us for assistance, expect only superior nominations.

There are a few developments in this matter which we will here disclose for the benefit of those contemplating a change or applying to the Bureau. The procuring of a position where no personal acquaintance exists, is a pure matter of business. Tact, judgment, and persistence are nowhere more necessary. For every vacancy, it is safe to say, there are twenty-five applicants, and competition is necessarily strong. It is wisest to state only those things you know, and not those you do not know.

Too many demands, and undue independence of the applicant, are sure to prejudice his case and lessen his chances of success.

A knowledge of vocal music is very desirable. In our work, last year, every position we filled required more or less vocal culture.

Letters of testimony should, in every case, accompany the application to the President for the position, and, if possible, one from the place where last engaged. In all cases send only copies of testimonials, keeping the original, unless a demand is made for it, and, in that case, keep a copy.

We must be first informed of the exact qualification of the applicant, so judicious nominations can be made. We have blanks and circulars, giving full statement, for this purpose, which will be sent to any one, free of charge. In all transactions, where a reply is necessary, the requisite stamp should be enclosed.

We do not guarantee any one a position. Our office is to place teachers in communication with those needing teachers, the rest lies with the applicant.

Our advice is often asked before a selection is made, which is given from the impression received through correspondence or personal acquaintance, or by investigating the references given by the applicant.

Activity in the Bureau does not begin until the middle of May. Those desiring detailed information can send for printed circular.

PUBLISHER'S NOTES.

We this month present eleven pages of music revised and fingered in the most careful manner. The original editions of the pieces will be found greatly inferior to the ones we here present. In almost every measure some improvement has been made. It is well to state that the pieces are analyzed in "The Musician," first grade, by Ridley Prentice, and can be had in sheet form. Teachers not dealing with us can order our edition through any dealer.

Teachers will not forget that the music of THE ETUDE can be had separate for 50 cents a year (12 numbers), each issue contains from eight to twelve pages of music, costing 41 cents a piece. Any number of subscriptions may be taken at 50 cents each, but we cannot promise to supply back numbers.

We print the two remaining departments of the American College of Musicians in this issue. Those wishing to have the whole prospectus in pamphlet form can have it by sending us a one cent postage stamp, or to Robert Bonner, Secretary, No. 6 Williams street, Providence, R. I.

The next issue of THE ETUDE promises to be unusually valuable. It will contain original articles from a number of most distinguished writers of music of the day.

We will extend the offer we made last month to send the two valuable works on piano playing, namely, "How to Understand Music," Mathews, and "History of Music," Fillmore, for seven subscribers. We will add to this, "Dictionary (pronouncing) of Music and Musicians," Mathews, for two subscribers. As the season is waning, let all our patrons make one more effort to secure subscribers to THE ETUDE, and at same time come in possession of a nucleus for a musical library.

THE AMERICAN COLLEGE OF MUSICIANS' PROSPECTUS.

THE Prospectus of the A. C. M. is at last issued, and is now in the hands of several thousands of the leading teachers and musicians, conservatories, schools of music and institutions of learning all over the land. Would that it might be placed in

every family in the land where there is any appreciation for the divine art, or any effort being made to study it.

Though containing only 36 pages, the Prospectus is the epitome of an amount of work which will suggest itself to any one who will think of it thirty seconds, as nothing short of prodigious. But what a grand stimulus it presents to those who wish to attain a high ideal!

It will prompt musicians, irresistibly, to a course of self-examination, and, no doubt, stir thousands to renewed effort to round themselves out according to its proportions. But, more important than this, what a grand means of encouragement it will become if every teacher tries to hold up the ideal presented in this Prospectus before his or her pupils! Teachers should lose no time in securing a sufficient number of copies to enable them to place a copy in the hands of every pupil in their classes, fully explaining to them its scope and meaning, and ever thereafter keeping the idea fresh in their minds, that, sooner or later, according to their industry and persevering painstaking, they should submit the results of their studies at an A. C. M. examination. None but the most stolid and indifferent will fail to respond, with freshly enkindled ambition, to such a suggestion. It will supply to them an ideal or goal toward which to work, which will lighten the efforts of the teacher, and produce results perhaps otherwise unattainable.

If every pupil were possessed of a copy, it would go into just those families which, in all the musical public, are the most deeply interested in the cause of musical education, duly posting them as to what their children should work toward, and thus the cause of true musical art would receive a new and powerful impetus. It would enable teachers to hold both parents and pupils up to a high ideal, and inspire them with a proper respect for the art of music, and point out to them that music cannot be mastered in "half an hour" with the aid of a "musical chart," or in a "three months' course of lessons by my new method."

From all over the country there have been coming gratifying letters inquiring about the requirements (now fully explained in the Prospectus) from those thinking about applying for examination at the inaugural examinations, June 29th, in Boston, showing that there are many who wish to prove that they are able to meet the requirements of "good musicianship." Others feel that, while they might be able to pass a portion of the examination, they might possibly fail in some other portion. Therefore, we predict a new era in the study of music which has never been equaled in the past, and if not a single examination is ever held by the A. C. M. Examiners, an amount of good, through the stimulus afforded by this Prospectus, will have been accomplished well worth the trouble and pains which the work has involved. In the Prospectus we have a practical ideal set up before musicians and their pupils, which will work great things in the musical development of this country, independent of the examinations which will be held. They will have before them continually, in tangible form, a chart by which to trim their sails and steer their course, and another decade or two will witness the rise of a new race of musical navigators, who will more triumphantly ride "the waves of sound," and more thoroughly "sound the depths of music" than those who walk the decks in this day of lesser things.

THE ETUDE urges upon every teacher and musician the importance of sustaining the efforts of the College of Musicians, not only by preparing for the examination themselves, but by constantly inciting their pupils to look forward to the day when their work shall be sufficiently advanced to be worth submitting it to a comparison with the ideal set forth in this Prospectus. In no way can they better begin this work than by presenting each pupil with a copy.

[FOR THE ETUDE.]

SOME HINTS CONCERNING
PIANO TEACHING.

AMONG the multitude of piano pupils, a small ratio, only, belongs to the class who are endowed with extraordinary aptitude for music, and the percentage of those unfortunate beings "who have no music whatever in their souls" is also correspondingly small. The great mass of students possess sufficient natural qualifications to understand music, and become moderately good performers. I presume that every experienced teacher can testify to the above fact. To the average pupil, therefore, I will now devote a few thoughts, hoping they may be of interest and assistance to some young and inexperienced teacher among the large family of readers of THE ETUDE.

Every teacher should be endowed with good common sense, and a considerable knowledge of human nature, in addition to that of music. No matter how young the beginner, he will form his own opinion of his teacher, and that very quickly.

The first impression is often a lasting one, and of paramount importance to future success. To win the heart of his pupil must, therefore, be a teacher's first endeavor. My first music lesson rises vividly before me. Almost breathless with excitement and expectation, I awaited my teacher's coming. At last the door-bell rang; an aroma of stale tobacco smoke filled the little parlor, and before me stood a short, thick-set man, with a very red face and nose, bald head, and short, grizzly mustache. Prof. S. did not require many preliminaries, not he. He began by admonishing me, poor little trembling wretch, "To mind and work hard, for, if I did not, the Lord should have mercy," and by way of gentle emphasis he shook his heavily walking-stick over my head, glaring fiercely at me all the time from under his shaggy eyebrows. The amount of enthusiasm and love for music this mode of procedure inspired in me, may be imagined.

At the very outset a habit of correct and systematic practice should be formed in the pupil. If the latter be very young, a competent person should daily supervise his practice for at least one year. The sooner, however, he can be safely left to his own resources, the better. Another important matter is to cultivate the thinking and reasoning power within the student. Long explanations and elucidations are of little value, for he generally will make no effort to comprehend them, and they will pass out of his mind as soon as he goes forth from his lesson to some other occupation. Let the pupil give the explanations, and ask him questions for information, but do not forget to give him plenty of time to collect his thoughts, so as to be able to give an intelligent answer.

For a young scholar a regular instruction book is undoubtedly better suited than Etudes with corresponding finger exercises. Among the great mass of piano-methods published in this country, there are but few thoroughly adapted to primary instruction. The majority are sadly deficient in the most important part—the elementary; the exercises succeeding each other in abrupt and unsystematic order, thus diverting the mind of the pupil from the real aim, and ending—a strict legato style—which must always serve as a basis for true piano playing. Some of the German methods are too rigid and uninteresting, and others, however excellent, are so strongly identified with the German national element, that they do not appeal to the heart and interest of the American child. It is sincerely to be hoped that the efforts made by THE ETUDE will result in bringing forth a model method for primary piano instruction.

A beginner should be made to play his five-finger exercises from memory, so as to enable him to concentrate his attention on the position of his hands and on the touch.

The habit of introducing the scales at almost the very beginning is practiced by a surprisingly large number of teachers. This is radically wrong, and entirely unnecessary, as the time of the student can be much better and more profitably employed by stationary and movable five-finger exercises, which do not require the putting of the thumb under the other fingers. The player having be-

come established in a correct touch and good legato, scale practice may commence, and should be steadfastly and unremittently adhered to. After the student has thoroughly mastered the scales in all the various similar and contrary motions, their rhythmic study may begin, thus enabling the teacher to furnish him with material for practice in almost endless variety.

A great many teachers also overload their pupils with so-called Etudes, usually of the "Czerny" style. As in many, probably the majority of cases, the children are attending school, and their time for practice is necessarily limited, such a course is certainly not advisable.

If the teacher has once succeeded in having the scholar go through a regular daily course of technical exercises, Etudes are scarcely necessary, and should be confined to such as will tend to develop taste, expression, the art of phrasing, etc. Short Etudes are greatly preferable to long ones, for a variety of reasons.

A scholar possessing considerable technique, but at the same time a depraved taste, always requires the most careful handling, and the greatest ingenuity on the part of the teacher.

It is difficult to understand, nevertheless it is often the case, why people who are well read in the best literature have no desire to hear or play good music. In many instances, deficiency in musical taste and culture results from lack of opportunity to hear good music; but the fault undoubtedly lies generally with the teacher. To immediately plunge such a pupil into a sea of classical music would unquestionably result in complete disaster. A far better and more diplomatic course would be to indulge him to some extent, and make the change for the better a gradual one. The teacher should, moreover, continually urge upon him the necessity of hearing good music, to attend and take part in reunions, and should not forget to make him acquainted with musical history and literature.

Wonderful results are often achieved by good common sense, and intelligent management on the part of the teacher.

J. J. HALLSTEADT.

Chicago College of Music.

AMERICAN VERSUS FOREIGN
FINGERING.

MARION, ALABAMA.

MR. THEO. PRESSER.

DEAR SIR.—I am so much behind the times that I must confess that I was startled when my attention was called to the discussion on the subject of "German fingering versus American fingering." It was news to me. I did not know that there were any teachers of any reputation who had anything to do with the "American fingering."

This, doubtless, is accounted for by the fact that none of the editions of THE ETUDE, or anything else that I use, ever come to me with American fingering. If my music dealer should send me anything like Kulak's "Octave Studies," for example, with American fingering, I should think that he was trying to palm off some second-class goods on me, and would not hesitate to send it back to him.

I can say, honestly, that if there is a single edition of the studies and pieces that I use, which may be found in American fingering, I am ignorant of it. I cannot agree with those who claim that it is well to use both methods, so that the pupil need never be confused when he finds either. Any person of ordinary brains may learn in three minutes the difference between the two fingerings, so that, if the emergency does come, he need not suffer embarrassment. But if a person is to accustom himself to follow the marked fingering rapidly, so that he can, at first reading, almost unconsciously finger his difficult passages correctly, he is sure to do this much more easily by adhering constantly to one method. He must learn to associate the very figure employed with a certain finger without stopping to reason it out, or count his fingers from the thumb.

I see no reason why either method may claim any special preference over the other, if we consider them in themselves merely. They are both simple enough. But as I cannot believe in teaching both indiscriminately, believing that one method is better than two, so I find the best editions of the best music published with German fingering; and as I feel sure that the best masters of the art of fingering will continue to employ the German fingering, I cannot, for a moment, think of giving countenance to the claims made by the would-be revolutionists, whoever they may be. I am not opposed to progress, but I can see no advantage in the so-called American fingering.

E. K. AYRES.

DEAR EDITOR.—What a grand thing for us it would have been if the wisdom of our ancestry had been sufficient to foresee the needs of the present generation!

How often! present calamity may be traced to a bit of ignorance or carelessness on the part of some one, long, long ago. The matter of mixed fingering as it exists in this country to-day, is one of those lamentable instances of traditional error.

Is it expedient or possible to make an abrupt change? Certainly, no. Very y, we are reminded of that law expounded on Sinai, that follows: "The iniquities of the fathers are visited." We learn from this that we must suffer things as they are until, by the inevitable law of progression and change, all the old shall pass away, and only the new remain in its stead. Agitation is as unright. The foundation of ignorance and error shall tumble by and by.

Thousands of editions of music are published in this country and in England in American (?) fingering, and the only objection that can be raised against it is that the methodical German and the sarcastic Frenchman come over and point their five fingers at us poor greenhorns, and say, "Bah, you all thumbs, you English Yankee mendicants!"

The finger-marks on a page of music, if carefully placed there, are very useful, and, in fact, indispensable to the learner. But it is absolutely immaterial what marks be employed to repress the fingers.

I believe, as a general rule, it is best to go with the crowd; at least, it is natural to do so. I was bred on American fingering; later on I heard some strong opinions expressed in favor of the foreign kind, and I took an especial delight, therefore, in curing myself of the most egregious blunder of my youth. But, alas! all my studies, and most of my classics, were all over crosses. Oh, that ugly thumb, how I despised the name of it! I could not trade off my library nor could I buy a new one; so after fuming about awhile over my master, I set me down and recalled my mother tongue. How good, naturally the little crosses peeped out at me again! and really it did seem so homelike to think of my dear four fingers once more. Well, the result of the whole matter was, I acquired a ready knowledge of both methods, and can read either with equal facility.

When a pupil first comes to me, I ask, "How many fingers have you? five or four?" The answer determines my selection of a study. I never oblige a pupil to change at the outset. I would seldom mark over a piece. I have had pupils to whom I have referred to the difference between the two methods, when I wished to effect a change in their system of digital enumeration. All my advanced pupils read either kind of fingering equally well. I start out all beginners on the five-finger plan; thus you can detect my preference. I mean to reform the whole city in this respect and many others, but must ask a little time if you please.

Yours, programs gradually,

D. D. F. BRYANT.

ST. PAUL, MINN.

DEAR ETUDE.—It does not seem as if any words of mine could assist in abolishing English, sometimes called American, fingering. And yet when the heart is so full on subject.

My pupils and I, in the early years of my teaching, have been, indeed, victims to be pitied, in trying to be equally ready in both systems.

The subject has been ably discussed in THE ETUDE, in saying that we might as well have two systems of notation and two names for the same city. We all know how strong force of habit is, and how short life is; then why not use every means to simplify and make clear all study. If a teacher is not on the alert in teaching both modes of fingering, he will, in changing from one pupil who uses 1, 2, 3, 4, 5, to a pupil who uses 1, 2, 3, 4, 5, be constantly correcting himself for calling a finger by a wrong name, thereby confusing his pupil and mortifying himself. Again, there is no comparison between the comfort one has with a pupil who writes over his exercises in foreign fingering and the stumbling of one who has changed from the English to the German. All our best music comes to us with the German fingering and sooner or later our pupils must learn it. No one taught the German fingering ever had to change to the American.

Then why afflict pupils with a fingering which they must unlearn, for affliction it is, when the change from one to the other takes place?

If I can be forgiven for having taught American fingering through mistaken duty, I shall be very thankful. Whatever influence I may possess is now, and always shall be, in favor of one system of fingering, and that to be 1, 2, 3, 4, 5.

LAURA W. HALL.

When a pupil demurs in regard to adopting the German fingering, I say to her, "You call this (touching the third finger, German) your middle finger, don't you?" Pupil says, "Yes," of course.

"Well, teachers of both American and German fingering always call your middle finger the third finger. How is that to be the middle finger if you have but four fingers?"

Pupil sees the inconsistency and adopts the German fingering.

ST. PAUL, MINN.

MISS M. GREEN.

Questions and Answers.

QUES.—Would you oblige me by answering in the February or March ETUDE what you think of S. Sechter's "Manual of Harmony"? Which do you consider the best text-book or "Manual of Harmony" for present use, combining the old? I have Emery's and Richter's.—J. D.

ANS.—Sechter's "Harmony" is useful and interesting, especially as supplementary to Richter. You will do well to read Weitzmann's "Musical Theory" and Giesch's "Harmony," entitled, "The Material used in Musical Composition." Bach has strong points, and so have W. H. Dana's and Geo. W. Howard's very practical text-books. There is no harmony yet published in English which is abreast of modern practices. If you read German, get Dr. Hugo Riemann's "Die Natur der Harmonik," and follow it up with his "Skizze einer neuen Methode der Harmonie-Lehre." The former has been translated into English by Mr. J. C. Fillmore, who has also written "New Lessons in Harmony" on the basis of Riemann's ideas. Neither is yet published, but THE ETUDE will soon publish Mr. Fillmore's two works. His "New Lessons in Harmony" will be commenced in March issue.

QUES.—I would like to ask a question to be answered by THE ETUDE, which is: Is it considered necessary or advisable to continue the daily practice of "scales" when a pupil is already advanced in the study of the works of Bach and Moscheles? Are not the studies of Heller, especially Op. 45, considered among the best for cultivating style and expression in piano playing, also a few of Lischnorn's "Eudes"?—E. W. C.

ANS.—Daily scale practice is useful to even the greatest virtuosi, especially with accents, such as are recommended in Mason's "Piano-forte Techniques." Heller's "Eudes" are valuable for style and expression, and so are some of Lischnorn's. There is an excellent selection of Heller studies, with a few short extracts from Haydn, Mozart and Schumann, well edited by W. S. B. Mathews. They are preceded by an admirable statement of the doctrine of phrasing and interpretation as an introduction. They are called, "Studies in Phrasing, Memorizing and Interpretation," and are to be heartily commended for teaching purposes. They can be procured at the office of THE ETUDE.

QUES.—I have to trouble you with a few questions, and hope you will oblige me with answers to them. 1. Must a musical manuscript for publication be necessarily written on one side of the page only, or can it be written on both sides? 2. In using ruled music paper for a manuscript, where text is used occasionally, can the text be written on separate paper, and directions marked on the manuscript where to insert the paragraphs, or is it necessary to write music and text in regular order?—E. W. K.

ANS.—1. Copy for printers: use should always be written on one side of the sheet only. 2. Yes. The text may be on a separate sheet.

QUES.—In Schumann's "Jagdlied," Op. 82, how do you count the 38 and 45 measures? The time is $\frac{3}{4}$, but there are only $\frac{3}{4}$ with figure 2 over the last two. I do not understand, and would like explained at earliest convenience?—B. L.

ANS.—Count two in a measure, giving a triplet to one count, and two-eighth notes to the other. The $\frac{3}{4}$ time can best be counted as two triplets all through the piece.

QUES.—I would please send me names, price, etc., of about 10 Grand concert pieces for piano solo, by Liszt, Thalberg and Chopin, that you can recommend to me? 2. Also the best course of highest grade (solid) for grand finishing exercises that include a complete set of scales in double thirds and sixths, etc. Would you advise me to use Czerny, Op. 834, virtuostail, or can you recommend something better? I shall be under many obligations to you for answering above.—A. J. M.

ANS.—1. Use Thalberg's "Home, Sweet Home" and Don Juan Fantasia; Liszt's Rigoletto, Waldenrauschen, 2nd, 6th and 12th Hungarian Rhapsodies, Moszkowski's Tarantella and Polonaise, Brassin's arrangements of "The Magic Fire Scene" and "Siegmund's Love Song," Value Caprice, Rubinstein. 2. Czerny's Op. 834 is useful, but it may fairly be questioned whether you will not get better results by concentrating your technical work on special points, using, say, Mason's "Piano-forte Techniques." Then you can give more time to real music. But if you must have a course, you had better make selections from Tausig's edition of Clementi's "Gradus ad Parnassum" to suit your needs, and also from Chopin's Etudes, Op. 10 and Op. 25.

QUES.—Be kind enough to give me in your columns an idea of how to grade my school. I wish to give prizes at end of term, and want to give them in each grade; also, what points in teaching should follow each other in order to

have a thorough, clear system of instruction, so that the pupil's mind may be fully prepared by the one to receive the next idea, without there being a vacancy of too much of that which is so advanced that the mind cannot yet grasp it. What I want is a systematic, instructive plan of teaching, I have a very clear, comprehensive style, but it is entirely original, and I don't feel altogether satisfied, for I labor to place the art to an advantage instead of disadvantage?—K. K.

ANS.—Your question is too large to be answered in a letter. A good instruction book, like Mason and Headley's "Easy System," or Urbach's "Prize Method," will take your pupil systematically up to a certain point, then use Mason's "Piano-forte Techniques" and Mathews' "Studies in Phrasing, Memorizing and Interpretation," selecting other pieces according to the special needs of each pupil. I emphasize this last point, because of a general tendency to run all pupils into the same groove. A system may be a good one or a bad thing, as it is used. No two pupils are alike, and all routine teaching is apt to be bad teaching. The best way to grade is to set a certain standard of attainment both as to amount and quality of work. This standard will depend on how many grades you make. You will find an extremely suggestive article on the subject of graduating courses, by W. S. B. Mathews, in THE ETUDE for December, 1886.

QUES.—1. For beginners, is it better to use a small book prepared for Plaidys' "Technical Studies"? If so, can you recommend Czerny's "Method Practice," or any thing better for that purpose?—A. M.

ANS.—According to our experience, it is extremely tedious, dull work to give a beginner a purely technical study like Plaidys, which is apt to result in much mutual discouragement. Our best teachers, we believe, have made a similar observation, and accordingly have eliminated various "methods" or "books of instruction," more or less meritorious; the aim in all these books being to diversify the course of study by interspersing amid the dry gymnastics, little buds and blossoms of melody to interest and please the musical nature of the child. There are several of these books that are especially well arranged. You may use Urbach's "Prize Method," Mason & Headley's "System for Beginners," Lebert & Stark, "First Book," etc., or the very best way is to write to the pupils all the requisite technical exercises, and have each committed to memory and played daily, and repeatedly from memory, first with the eyes on the fingers, later, with the eyes closed and the "spirit eyes" guiding the hand. Notation should be taught from a blackboard, and the art of music-reading should be taught in some very easy pieces. Pieces that are some complete musical pieces, such, for example, are the little pieces from Schumann's Op. 68, recently appearing in THE ETUDE. A perfect mine of these pieces will be found analyzed in Ridley Prentice's "Musician," from which the above named pieces are taken.

Such a course will be found far better than Czerny's "Method Practice."

QUES.—2. Is Lobe's "Catechism" as good as any book of the kind for beginners?

ANS.—Palmer's "Primer" is to be preferred above all similar catechisms heretofore published.

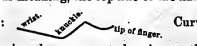
QUES.—3. Does Grove's "Dictionary" give the pronunciation of composers' names?

ANS.—It does not. The new work published by T. Jones, entitled, "Dictionary of American and Foreign Music and Musicians," or W. S. B. Mathews' "How to Understand Music," would serve your purpose.

QUES.—4. How can I obviate an elevated wrist with depressed first joints and knuckles?

ANS.—In plain Irish, "By lowering it." The habit you refer to is most usually noticed in small hands, and is the result of "straining for octaves." It often grows to a deformity equalled in appearance only by the "Greecian Bend." Such a wrist is usually flexible enough when broken down, which must be done by pressing upon the keystone of the arch until it gives way. The fingers will always be found to be in deplorably weak and stiffened condition.

If we understand your meaning, the top line of the hand is something like this:

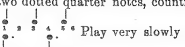
The diagram illustrates the top line of a hand, showing the wrist and fingers. A curved line represents the wrist, starting at the first joint, going up to the middle joint, and then down to the tip of the finger. Labels include "first joint", "middle joint", "tip of finger", and "up of finger".

the first joint out, bringing the pressure to bearing on the end of the finger, the nail touching the key; bear down on the wrist until the back of the hand presents a straight line, sloping a very trifling way toward from the center of the wrist to the middle joint. Use staccato exercises to loosen and strengthen the ligaments of the knuckle joints. Liszt's well known two-finger exercise is admirably adapted to this purpose.

QUES.—Please tell me the best way to learn to play two notes in one hand against three in the other.

ANS.—Lebert & Stark, Book II, p. 225, No. 7, give an excellent Etude for this object. If you have not this at

hand, you may write the exercise on any figure (the scale is the best) as follows: Write in $\frac{3}{4}$ time. In one hand three quarter notes, counting two on each; in the other, two dotted quarter notes, counting three on each, thus:

Play very slowly at first, accenting one and restraining the accent on three, and by increasing the tempo the triplet will soon stand out clear and smooth. Get your triplet right, and the two equal notes will usually fall in correctly. Another good drill is to play two or three measures in the one hand (triplets) rapidly, and then alternate similarly with the left hand (two), without pausing dash into the passage with both hands. Schubert's Serenade is a good study for this, also, Mendelssohn Lieder, Op. 63, No. 2. At first, the pupil should play one hand, the teacher the other; in this way the ear may be cultivated to hear the exact division, and thus avoid the usual "hists" that is apt to interrupt the flow of the triplets. Pages 61 and 62, Palmer's "Primer" will prove valuable reading in this connection.

QUES.—Please tell me through THE ETUDE which is the heaviest and loudest piece of music ever played on the piano.—G. T. C.

ANS.—Your question is hard to answer. The Herr Doctor Franz Liszt is responsible for a good deal of piano banging on the part of players who appreciate the *fff* marking in his pieces more fully than any other directions of his. The weight and loudness of a piece depend fully as much on the muscular strength and thickness of skull of the player as on the intentions of the composer.

QUES.—I have been using Wood's "Gymnastics for the Fingers," and find it is simply impossible to make my fingers do what he requires. He says, put the little finger against the palm of the hand, and keep the other fingers perfectly straight; and they won't do it. Do you know whether he intends to hold them in place with the other hand, or approximate the position without help?—E. L. S.

ANS.—The difficult positions of Wood's "Finger and Wrist Gymnastics," Sections 1 and 3, can only be approximated at first. The positions are drawn perfectly, and are to be imitated as nearly as possible. However, crude the effort may be, the benefit to the muscles stretched is as great as if any given position were perfectly taken. A short time will make a great difference in the position of even the most obstinate hand. The exercises are all independent, except those in section 7, and are to be controlled entirely by the will, the "secret" of all successful technique.

M. T. N. A.

In answer to a call signed by C. R. Adams, J. S. Dwight, Julius Eichberg, G. W. Chadwick, S. A. Emery, Carl Faellen, Arthur Foote, J. W. Hill, B. J. Lang, Calixa Lavallee, Louis Maas, G. H. Osgood, J. C. D. Parker, Carlyle Petersilea, E. Tourjee, G. E. Whiting, S. B. Whitney and Carl Zerrahn, a meeting of the professional musicians of Boston and vicinity was held at the Hotel Brunswick on the evening of Friday, February 19th. About fifty responded to the invitation. The meeting was called to order by Mr. Arthur Foote, who was then elected chairman of the meeting; Mr. O. B. Brown being made secretary. After a few remarks by Mr. Foote, briefly stating the objects of the meeting, Mr. A. A. Stanley, President of the M. T. N. A., was introduced, and made an interesting speech, in which he gave the history of the Association from its inception, ten years ago, and spoke in some detail of its various purposes, under the heads of Church Music, Music in the Public Schools, the Copyright question, the production of Compositions by American composers, etc. On motion of Mr. C. R. Adams, a committee was appointed to obtain the money necessary for the two orchestral concerts, which are to be devoted to American works. After some further remarks by Mr. Chadwick and Mr. Lavallee, the meeting was adjourned. A large majority of those present enrolled themselves as members, and a number of subscriptions were obtained toward the Orchestral Concerts.

Mr. Henry L. Higginson, 40 State street, Boston, has kindly consented to act as treasurer of the orchestral fund, and any who may wish to contribute to that object are requested to send their checks to him.

CONCERT PROGRAMMES.

Mozart Recital. Minnesota Academy, Owatonna. Miss E. M. Rich, Teacher.

1. Duet, Sonata in C, No. 2; 2. Piano Solo, Figaro; 3. Vocal Solo, Who Treads the Path of Glory; 4. Duet, Minuet, Trio, Finale, from Symphony in E flat; 5. Sketch of the Life of Mozart; 6. Fantasia in C; 7. Holden's Silver Quartette, Magic Flute; 8. Vocal Solo, Almighty God, when Round Thy Shrine; 9. Pastoral Variations; 10. Duet, Overture to Don Juan; 11. Chorus, Gloria from Twelfth Mass.

Philadelphia Conservatory of Music. R. C. Schirmer, Director.

1. Sonate, Piano and Violin, Kücken; 2. Piano Solo, Impromptu, Op. 90, No. 3, Schubert; 3. Vocal Solo, Recitativo and Aria from Iphigenie auf Tauris, Gluck; 4. Piano Solo, (a) Dance Villaggio, Boely; (b) Gavotte, Niemann; 6. Piano Solo, Straniera, Thalberg; 6. Piano Solo, (a) Nocturne, Chopin; (b) Walzer, Reinhold; 7. Vocal Solo, Liebesglück, W. Spohr; 8. Piano Solo, Marche Militaire, E. Tsch. Schubert. (Taussig).

Detroit (Mich.) Conservatory of Music. J. H. Hahn, Director.

1. (a) Des Abends (Evening), (b) Aufschwung (Exaltation), Schumann; 2. Song, Forgetfulness, Tosti; 3. Trio for Violins, Op. 99, Dancz; 4. Song, (a) Vorsatz, Lassen; (b) "When Thou sleepest," Kjerulf; 5. (a) Souffrance, Ravina; (b) The Chase, Rheinberger; 6. Petite Fantaisie March, for Violin, Op. 126, No. 6, Dancz; 7. Song, Marie, Jensen; 8. Concerto in C Minor, Mozart. (No. 18, Cotta Edition.)

Piano-Student Recital by Pupils of Mr. Edgar H. Sherwood, Rochester, N. Y.

- Anemone (Rondeau), E. H. Sherwood; Eld Frolics, No. 8, A. Parlante; 1st Tarentelle, S. B. Mills; Pas quinde, L. M. Gottschalk; (a) Pastorale, Op. 21, No. 4, Wilson G. Smith; (b) Loure, from 3d cello suite, Bach-Heine; (c) Last Night, Halldan Kjerulf; (d) Romance, W. de Rothschild; 1ere, Valse de Salon (just published), Calixa Lavallee; Bleib bei mir (Stay with Me), Franz Abt; La Sylphide (caprice), Op. 19, J. M. W. Whelli; O Loving Heart, Trust on, L. M. Gottschalk; (a) Romance (just published), M. M. Telen Hoppe; (b) Polonaise (A. Minor), new, E. H. Sherwood; (c) Valse Poetique (Sospiro), L. M. Gottschalk; Valse Song, Selected.

Western College, Toledo, Iowa. Herbert Oldham, Director of Music.

1. Piano Duet, Trot de Cavalier, F. Spindler; 2. Vocal Solo, "Sweet Flowers I Bring," Gounod; 3. Essay, Subject, "Mendelssohn"; 4. Piano Solo, "Workmen's March," Mendelssohn; 5. Piano Solo, Leider No. 26, Mendelssohn; 6. Vocal Duet, "The Lord is my Shepherd," G. Smart; 7. Vocal Solo, (a) "Jerusalem, Jerusalem," (b) "Be thou faithful unto death," Mendelssohn; 8. Piano Solo, Leider, 34 and 36, Mendelssohn; 9. Vocal Solo, "I know that my Redeemer liveth," Handel; 10. Piano Solo, Andante and Rondo, Op. 14, Mendelssohn; 11. Vocal Trio, "The Mariners," Handegger.

Piano Recitals by the Pupils of H. A. Kelo, Paxton, Ill.

1. Mother's Song, Pattison; 2. Duetto, Mendelssohn; 3. If on the Meads, Gmpt; 4. Polka Mazurka, Loeschhorn; 5. Sonta Pathetique, Beethoven; 6. The Scapgrace; 7. Second Nocturne, Loeschitzky; 8. Spring Song, M. Liszt; 9. The Knot of Blue and Gray; 10. (a) Prelude and fugue, C Minor, Bach; (b) Grillen (whims), Schumann; (c) Valse de Concert, Op. 8, No. 1, Wieniawski.

Vassar College, School of Music. Dr. F. L. Ritter, Director.

1. (a) Madrigal, "Come, Let us Join the Roundelay," Beale; (b) Glee, Nymphs of the Forest, Horsley; 2. Sonate, F sharp Minor, Op. 11, Schumann; 3. Glee, "The long day closes," Sullivan; 4. (a) Impromptu, A flat, (b) Nocturne, D flat, (c) Ballade, G Minor, Chopin; 5. Indian Serenade, "I arise from Dreams of Thee," F. L. Ritter; 6. Glee, The Letter, Hatton; 7. (a) Toccata, D flat, Mayor; (b) Slumber Song, Weber-Liszt; 8. Glee, "Sleep, Gentle Lady," Bishop; 9. Rhapsodie Hon-graise, No. 12, Liszt.

American Composer. Calixa Lavallee, Boston.

- Pensee d'Amour; Mazurka Caprice, Op. 25, W. G. Smith. Gavotte Moderne, Op. 11; Album Leaf, Op. 18; Grand Valse de Concert, Op. 12. Emil Liebling. Valse. It was a Lover and His Lass; The Pleasant Summer's Come; Milk Maid's Song, Arthur Foote. Suite for Piano and Violoncello, (Ms.), Calixa Lavallee. Album Leaf; Gavotte; Polonaise, No. 2, Milo Benedict. Vocal; Spring Flowers; Bolero, Calixa Lavallee.

[FOR THE ETUDE.]

FINGERING OF THE SCALES.

A FEW SIMPLE RULES TO ASSIST THE MEMORY.

So much paper is wasted in printing scales, page after page, in instruction books, that I venture to send you a synopsis that I have used for years successfully, and which pupils can easily memorize.

As there are seven different notes in each diatonic scale, and the first, second and third fingers always play two notes each, there remains but one note to be struck by the fourth finger. If this finger is correctly used, there can be no mistake in fingering any scales.

The following rules are complete for the major scales:

Right hand, fourth finger:

1st. Right hand fourth finger always comes on A sharp or B flat whenever it occurs on a scale.

2d. When that key ($A\sharp$ or $B\flat$) is not used in a scale, the right hand fourth finger comes on the subtonic or seventh note of the scale.

Left hand, fourth finger:

1st. In the three enharmonic scales $6\sharp$ or $7\flat$; $6\sharp$ or $6\flat$; $7\sharp$ or $6\flat$, it strikes $F\sharp$ or $G\flat$.

2d. In the scales of 2, 3 and 4 flats it strikes the subdominant or fourth note.

3d. In all other scales it strikes the supertonic or second note.

Harmonic minor scales are fingered just like the majors of the same name (not the relative keys), except the following:

Right hand, $F\sharp$ minor, $C\sharp$ minor, where the fourth finger strikes the supertonic or second note.

Left hand, $E\flat$ or $D\sharp$ minor, when it strikes the mediant or third note, and $B\flat$ or $A\sharp$ minor, when it strikes the submediant or sixth note.

As this system is complete and concise, I hope it may lessen the labors of my professional brethren.

R. DE ROODZ.

[FOR THE ETUDE.]

THE SIMPLICITY OF TECHNIC.

CHAPTER I.

In view of the multitude of exercises, and of the great quantity of study and of practice required to acquire a good *Technic*, persons are apt to imagine that there is something mysterious and connected with high philosophy about it.

Perhaps it is well for a teacher to affect a mystery with his pupil, and to impress upon him the very great difference in musical intellect between teacher and taught. It seems, however, still better to explain the "why" of things, to show the necessity of finger training, and to prove that certain motions, long continued, invariably render the joints flexible, the nerves and muscles perfectly under control, and the whole playing-machine ready and able to follow the finest gradations of taste in the mind of the composer or the player.

The Use of Gymnastics.

If we should see, as any one can see, a West Point cadet climbing ropes, swinging on bars, or vaulting over a carpenter's horse, we might not perceive any special connection between these tricks and fighting battles. Yet, in two or three years, the security of that young man's scalp, or that of an Apache brave, may depend on his ability to run fast, climb quickly or strike hard.

There is no very evident connection between drumming on a table and Beethoven's Sonatas. But there is a close one.

Training the First Finger.

By the "first finger" we mean the Zeigefinger, the index finger; in fact, we mean the *first* finger, and not the *thumb*. The first finger is composed of three bones, fastened to each other and to a bone in the hand at three joints, and duly provided with cushions or pieces of "gristle" at the joints to prevent chafing; with tendons to fasten things together; with muscles to bend it; with

nerves to spur on the muscles (these nerves being controlled by the brain); with blood vessels, skin and a nail and all other things that a finger needs.

The Bones Need no Training.

Taken out of the finger, dried, and laid end to end, you can move them any way; there is nothing to prevent it.

The hard flesh that fastens the bones together, that forms the joints, and that has to give, more or less, at every motion, needs a great deal of training.

The joints of the forefinger may be compared to rusty hinges.

In common life we are constantly grasping and holding things, and it is true that the joints get considerable bending and the muscles much exercise, in a slow way, in the acts of closing and opening the hand. Possibly the two end joints of the finger, in this way, get most of the training they need; but the knuckle-joint does not!

We very seldom (in common life) even hold the fingers out perfectly straight, much less do we bend them up backward. We never have occasion to throw the finger up and down with a quick, hammer-like motion in common life. We do it all the time in playing the piano. The joints of a baby's finger are usually very flexible. In after life the comparison of the "rusty hinge" is a good one for untrained joints.

To easy a rusty hinge, we bend and bend it. We bend it very many times. We bend it as far back and forth as it will go. We do not forget to put a little oil on it.

In order to train a finger-joint, we must bend it, bend it thousands and tens of thousands of times; bend it as far as it will go; bend it patiently, month after month, and year after year, until the finger will swing on it as easily as if all the flesh were made of floss silk or of the most flexible india-rubber.

Human flesh, in the form of ligament and cartilage, is not like the rust on a hinge, that turns, in a few minutes, into smooth iron or brass. Human flesh changes slowly, grain by grain, as it is pressed upon, pulled and strained upon, and worn out. The healing blood comes in, drop by drop, and builds up new, better, more flexible and longer ligament or tissue; but it does it very slowly.

Here appears the nonsense of the theory of those who profess to "teach the piano in twenty lessons." As well teach a child of five to be ten years old in twenty weekly lessons.

How Shall We Bend the Finger?

Take hold of the finger with your disengaged hand and bend it. That will do for the extreme motions. But the finger has very nice muscles of its own, that run up through the hand, wrist and arm, to the neighborhood of the elbow. These muscles all need exercise.

Place your arm and hand flat on a table. Now draw the fingers together as if you were drawing a lot of corks into a beer under your hand. All the finger tips touch the table; the thumb lies flat; so does the wrist and the arm.

Now raise the finger, bending the knuckle-joint as much as possible. Now tap smartly on the table. Do this again and again, until your finger is quite tired.

No Exercise is Really Effective that does not Tire You.

Perhaps you can strike one hundred times before resting. In a few days you may be able to strike one hundred and fifty times, and, as time goes on, you may be able to strike, without stopping, two hundred, then three hundred, four hundred, five hundred, six hundred, and finally, after some years, one thousand times without resting. Then the finger is perfectly trained to strike any music that was ever written.

Remember that you must not rest at all until the last stroke.

If you are tired of drumming on a table, drum on a book, a fence, a plate, a rock, a drum, a pane of glass, or, if you wish to, on a piano key. One is as good as the other.

This is all that Liszt or any other great player ever did to train the first finger to strike. This, or something that amounts to this, is all that any one can ever do to train the forefinger to strike.

Just as you train the forefinger, train all the others. The thumb needs a little different treatment.

Boston, February, 1886.

The Wisdom of Many.

THERE is nothing more powerful than silence. Sympathy is more than silver or than gold. Doubt is necessary to progress.—CHAPMAN. Presumption is the daughter of ignorance.—RIVAROL.

Liberté, égalité et fraternité is a good motto for the fingers.

* No composition ought to be laid before the pupil which his mind cannot fully grasp.

Cords that vibrate sweetest pleasure
Breathe the deepest notes of woe.—BURNS.

Have the courage to acknowledge your ignorance rather than seek credit for knowledge under false pretense.

"The Musician" cannot abide that which borders only on the "trashy," for teaching purposes.—L. B. LITTLE.

To-day we bury the ideals of yesterday; to-morrow we may bury those of to-day, and still we dream on.—H. S. V.

Fancy and feeling go naturally together, and, indeed, ought to be united; but such union is rare, and is one of the surest signs of true genius.—PAUER.

Learning maketh young men temperate, is the comport of old age, standing for wealth with poverty, and serving as an ornament to riches.—CICERO.

The modern student should master the laws of counterpoint, and so approach the fundamental or massive harmonic school by the path of history.—MACFARREN.

We should never lose sight of the fact that in music we are not only teaching that which we cannot see, but that of which we can give no idea by any picture or drawing.—HOLT.

For the musician the eye does more than the ear, and the most intimate acquaintance with works of which they have never heard a note, is, among musicians, as common as possible.—HULLAR.

What a mistake it is to suppose music one of the easiest acquired of all arts! The true musician must work all his days, and even then may not have mastered all details of his intricate science.

The better music is known and understood the more it will be valued and esteemed; and a love of the higher school of musical composition is one of the surest tests of a refined and elegant state of society.—MOORE.

Above all things, the pupil should make himself familiar with the best musical literature, by losing no opportunity of listening to fine music, or of attempting to unravel its beauty in his moments of private leisure.—STAINER.

One of the errors into which most persons commonly fall when they attend the representation of a new opera, consists in confounding the ornaments which the singers add to the melodies with the melodies themselves, and in persuading themselves that the merit of music consists in these ornaments.—FETIS.

I am not inclined to the sanguine belief that such a subtle and imaginative art as that of composition can be "acquired," by those not possessed of the innate faculty, by simply studying from books; but it is certainly true, that even those who are born to compose are not exempt from the necessity of a careful training, systematic arrangement and studious development of their ideas.—GOETTERICH.

[FOR THE ETUDE.]

AN OPEN LETTER TO THE PIANO-FORTE STUDENT.

BY H. SHERWOOD VINING.

It is a common saying that an instrument may be made to talk to us; it would be more in accordance with the musical intention that it should be made to sing to us.

The first care must be the cultivation of the touch, and that every tone shall be clear and sweet and well sustained and connected. The touch is best cultivated by playing slowly, softly and as *legato* as possible. A continual loud tone is far from pleasing; it is usually hard and harsh, and often becomes a bang. We can sympathize with the parent, Wiek tells us about, when he said, "he would rather his son should break stones than pound the piano." The tone should generally be soft and full, while the occasional loud effect for contrast should retain its sweetness.

Exercises, like the scales, cannot be practiced too much. They may be made very interesting by varying them by the means of accents and the contrasts of *legato* and *staccato*, slow and fast, and loud and soft. Care must be taken never to move any portion of the body in sympathy with the movement of the fingers. They cannot play rapidly and smoothly if they are not allowed to do all the work without the least interruption. Compel the fingers deliberately to master a difficulty as soon as it occurs, that they may play it firmly ever after.

Every lesson contains some difficulty which should be the portion sought for at once and practiced the most, instead of being carefully ignored. The pupil knows quickly enough what part to dread in performance, but is slow to remedy the trouble, which is simply to practice that portion by itself until the hardest part becomes the easiest. It is usually the habit to go over and over the part that runs smoothly; when the difficulty occurs, to begin again and come to the trouble with the same result, confirming the error instead of correcting it—a waste of time and patience.

In reading music, it is a fault to emphasize a note that corrects a mistake. Do not hurry from one note of a melody to the next, in order to bring out the melody, but connect such notes by sustaining each tone, either with the finger or pedal, till the next is played, letting the accompaniment be played softly, smoothly and connectedly, but always subservient to the melody, which will then be rendered clearly and satisfactorily.

Early cultivate a habit of self-criticism, and keep the highest standard of excellence ever in view, that there shall be no possibility of self-satisfaction impeding progress. Let both discouragement and praise incite to still greater exertions. Progress is the best encouragement and reward for every effort, and it is sure to follow earnest and persistent work.

The study of light music and any that depends solely upon rhythm for its interest is a mere waste of time. Dance music and opera, therefore, should be avoided, and well written pieces in strict form and purely harmonized should be carefully chosen from the first. An acquaintance with sonatas and Mendelssohn's "Songs without Words" is advised. The most desirable course for solid study is the classical course. Schumann wisely said, "Let the Well-Tempered Clavier be your daily food." It is considered one of the most remarkable of Liszt's wonderful achievements that he early committed all of these to memory and transposed them; and his extraordinary success is no doubt largely owing to this fact. It is also of great advantage to study the best modern composers in connection with the classical. The broadest culture will always include every desirable style and school.

In playing, it is the most satisfactory to play yourself into the piece, and not to play yourself out of the piece, and always to play "out of the piano rather than over it." Schumann said, "When you play, do not trouble yourself as to who is listening; yet always play as though a master listened to you." This is a happy thought, in-

spiring a noble enthusiasm, while not disturbing that complete repose through which alone perfect mastery is possible.

Three things are of the most vital importance to the well rendering of any musical composition—rhythm, technic and expression; and the developing of these three requirements, side by side, must be the object and intention of all practice; while technic must be mastered, it must be only as a means to an end, while expression is that end. It is said that Beethoven would always excuse his pupils a wrong note, but the failure to give the right expression to a phrase which indicated a want of intelligence, he could never forgive. Mere mechanical effect is a poor substitute for the true spirit and pure essence of music.

Our instrument will become to us a means for the expression of the otherwise inexpressible, when we can "play," as Schumann said, "not only upon our instrument, but with it."

"TECHNIC" AGAIN.

EDITOR OF THE ETUDE.

DEAR SIR.—As you invite discussion and communications on the above subject, I write to say that I have been an interested reader and observer of the many articles (some of them very worthy ones) that have appeared, from time to time, in THE ETUDE, and, with all due respect, it seems to me the matter is being rather "overdone," by which I mean the tendency is, that Technic is everything.

Now, I would not by any means decry a good Technic; it is very desirable, in fact, all important, and yet but "the means to an end." No one denies that a young pupil or a beginner must, for some time, have daily practice with various kinds of finger work, but after a fair control of the finger is obtained, something that will tax more than the finger is both desirable and profitable.

Volume first of your "Short Technical Studies," when a pupil is ready for them, is worth more than three times the same amount of time on purely finger exercises. (Where is the second volume?) The very excellent studies (technical) of Petersilea are another set of useful ones, as all these not only train the fingers, but do much more by giving an independence to both finger and hand that can come in no other way.

I have taught music for twenty years, and, except with beginners, do not use finger exercises, as such, nearly as much as at first, and with better results. Let me explain. I have, during my experience, selected from various sources a few that cover more ground than Schmidt's "Pianist's best Companion," and such other works; that I write in a manuscript book, and have pupils transpose them into the different keys as they learn them, and in so doing the old exercise serves a new purpose, and does not become wearisome, and helps to keep a pupil, in some measure, familiar with all the keys. Still, another plan I have used successfully for some time, viz., using music made up of finger work, largely or wholly, such as the first Etude of Czerny, Op. 740, having a pupil practice say, one page fifteen minutes daily for one or two weeks; then the second and third in the same manner. In this way one learns the Etude and at the same time has good finger work. In the same way I use some of the Preludes from the "Well-Tempered Clavier," such as the second in C Minor, the fifth in D and E, using only a few measures at each lesson; and, by the way, the fifth finger from the above is about as good finger work as any one needs.

I will not occupy more of your space, but have given some of my experience and methods in teaching, hoping others may be induced to try the same ways, and think they will find them profitable; for it seems to me that teachers can be of assistance to each other by giving results from their actual experience.

A. R. HALLITT.

* The second book was composed three years ago, but needs revision before giving it to the public, which will be done as soon as time permits.—Ed.

The Etude



*A Selection of Instructive Pieces—Revised, Fingered and
Edited by Eminent Teachers of the Piano-forte.*



Philadelphia:
THEODORE PRESSER,
1004 WALNUT STREET.

THE POOR ORPHAN CHILD.

ARMES WAISENKIND.

The figures refer to the measures:

- 1-8 The first subject
 9-16 " second "
 17-20 " first "
 21-24 " second "
 25-32 " first " repeated.

N. B. The sign \odot is used to indicate the end of a "phrase,"
 the sign \odot the end of a "period."

R. SCHUMANN, Op. 68. No 6.

Slow $\text{♩} = 80$.
Langsam.

PIANO. *p*

8 \odot

ritard.

a tempo

12 \odot

16 \odot

20 \odot

a tempo

24 \odot

28 \odot

32 \odot

pp

LITTLE SWISS SCENE.

PETITE SCÈNE SUISSE.

N.B. The sign \odot is used to indicate the end of a "phrase,"
the sign \ominus the end of a "period."

Revised and fingered by FRED. C. HAHR.

F. BURGMÜLLER, Op. 68. No. 4.

Introduction. *Adagio.*

p Religioso

Andantino. $\text{♩} = 72.$

p

A short "Suite" consisting of a Prelude, an Andantino in "G" major and "E" minor,
a Tyrolienne in "G" and "D" major, with Trio in "C" major, after which
the Tyrolienne is repeated, in Coda.

First system of musical notation. Treble and bass staves. Treble staff has a 5-measure phrase, a 9-measure phrase, a 4-measure phrase, a 3-measure phrase, and a 5-measure phrase. Bass staff has a 3-measure phrase, a 3-measure phrase, a 4-measure phrase, a 3-measure phrase, and a 4-measure phrase.

Second system of musical notation. Treble and bass staves. Treble staff has a 9-measure phrase, a 3-measure phrase, a 3-measure phrase, a 9-measure phrase, and a 5-measure phrase. Bass staff has a 3-measure phrase, a 3-measure phrase, a 4-measure phrase, a 3-measure phrase, and a 4-measure phrase. Dynamics: *cresc.*, *Ped.*, *dimin.*, *p*, ***.

Third system of musical notation. Treble and bass staves. Treble staff has a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, a 9-measure phrase, a 4-measure phrase, a 3-measure phrase, and a 1-measure phrase. Bass staff has a 3-measure phrase, a 3-measure phrase, a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, a 9-measure phrase, a 4-measure phrase, a 3-measure phrase, and a 1-measure phrase. Dynamics: *cresc.*, *sf*, *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 3-measure phrase, a 2-measure phrase, a 9-measure phrase, a 3-measure phrase, a 4-measure phrase, a 1-measure phrase, a 2-measure phrase, a 3-measure phrase, and a 3-measure phrase. Bass staff has a 3-measure phrase, a 3-measure phrase, a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, a 9-measure phrase, a 4-measure phrase, a 3-measure phrase, and a 3-measure phrase. Dynamics: *cresc.*, *sf*, *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 3-measure phrase, a 4-measure phrase, a 2-measure phrase, a 3-measure phrase, a 4-measure phrase, a 2-measure phrase, a 9-measure phrase, a 3-measure phrase, a 4-measure phrase, a 2-measure phrase, a 3-measure phrase, and a 3-measure phrase. Bass staff has a 3-measure phrase, a 3-measure phrase, a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, a 9-measure phrase, a 4-measure phrase, a 3-measure phrase, and a 3-measure phrase. Dynamics: *mf*, *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a 3-measure phrase, a 4-measure phrase, a 2-measure phrase, a 3-measure phrase, a 4-measure phrase, a 2-measure phrase, a 9-measure phrase, a 3-measure phrase, a 4-measure phrase, a 2-measure phrase, a 3-measure phrase, and a 3-measure phrase. Bass staff has a 3-measure phrase, a 3-measure phrase, a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, a 9-measure phrase, a 4-measure phrase, a 3-measure phrase, and a 3-measure phrase. Dynamics: *perdendosi*, *pp*.

Mostly one-bar phrases put together in two and four bars.

Tyrolienne.

Allegretto ♩ = 56.

The musical score for "Tyrolienne" is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#). The tempo is marked "Allegretto" with a quarter note equal to 56 beats. The score includes various musical notations such as slurs, fingerings, dynamics (p, mf, f, cresc.), and articulation marks (Ped., *).

System 1: Treble staff begins with a piano (*p*) dynamic. The bass staff has a whole rest in the first measure. The melody in the treble staff is composed of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5).

System 2: The melody continues with a mezzo-forte (*mf*) dynamic in the fifth measure. The bass staff continues with a steady accompaniment of eighth notes.

System 3: The melody continues with a mezzo-forte (*mf*) dynamic. The bass staff continues with a steady accompaniment of eighth notes.

System 4: The melody continues with a piano (*p*) dynamic in the third measure. The bass staff continues with a steady accompaniment of eighth notes.

System 5: The melody continues with a piano (*p*) dynamic. The bass staff continues with a steady accompaniment of eighth notes.

System 6: The melody continues with a piano (*p*) dynamic. The bass staff continues with a steady accompaniment of eighth notes.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (4, 3, 3, 3). Bass staff contains a harmonic accompaniment. Dynamics include *sf*, *Ped.*, and *cresc.*. A sharp sign (#) is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (3, 3, 1, 5, 4, 4, 3, 2, 4, 3, 1, 2). Bass staff contains a harmonic accompaniment. Dynamics include *f*, *dim.*, and *p*.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 1, 2). Bass staff contains a harmonic accompaniment. Dynamics include *cresc.*.

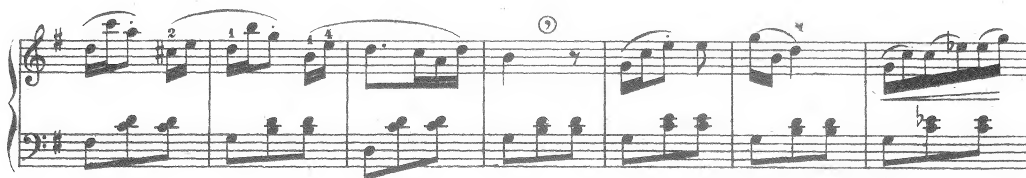
Two-bar phrases.

Trio.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (4, 2, 4, 1, 4, 2, 4, 1, 5, 4, 5, 4). Bass staff contains a harmonic accompaniment. Dynamics include *p*. An alternative fingering is shown: *or 1 1 1 1*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (4, 2, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1). Bass staff contains a harmonic accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 1, 1, 1). Bass staff contains a harmonic accompaniment. Dynamics include *cresc.*.



(a)

RONDOLETTO.

N.B. The sign \odot is used to indicate the end of a "phrase,"
the sign \ominus the end of a "period."

Revised and fingered by CALVIN B. CADY.

F. BURGMÜLLER, Op. 76. No. 4.

Introduction. All^o moderato. M. $\text{♩} = 404$.

M.G. M.G. M.G. M.G.

M.D. P.M.G. Ped. Ped. Ped. Ped.

cresc. dim e poco ritard.

(b) P.S. Allegretto. M. $\text{♩} = 116$.

p mf p

10 15 20

(a) A little Rondo

(b) P.S. = Principal Subject.

P.S. I, P.S. II = Principal Subject first and second repetition.

E.I. First Episode.

E.II. Second Episode.

R.T. Return transition.

(C) E.1.

p 25

30

mf 35

P.1.

40

p

45

mf

50

55

(d)

(c) How many Sentences in the P.S., and in each Episode?

(d) The P.S. is not completed because it would not join on to the second Episode so well. Give the reason for this.

4

E.2.

f con fuoco 57

60

p 65

70

f con fuoco 75

80

(e)

p

R.1.

(f)

85

cresc.

90

f

dim. e ritard.

(g)

p 95

- (e) This measure is a little Coda ending to the sentence.
- (f) What is the motive of this sentence, and where is it previously found?

- (g) This last repetition will bear a little lighter, more playful rhetorical phrasing.

400

mf 405

410 *p* 415



Coda. (h) *P.* 420 M.

8 *mf* *cresc.* 425 *f* *cresc.*

430 *ff*

- (h) Notice how, in the Coda, the measure is changed from the primary to the secondary form, except in the last four measures,
 Primary form is > > > > > >
 Secondary " " > > > > > >
 This makes a very pleasing break in the rather monotonous two measure rhythm.

HUNTING SONG. JÄGERLIEDCHEN.

N.B. The sign  is used to indicate the end of a "phrase,"
the sign  the end of a "period."

R. SCHUMANN, Op. 68, N^o 7.

Lively and cheerful $\text{♩} = 84$.

Fröhlich und fröhlich.

PIANO.



The musical score is written for piano in 3/4 time, marked "Lively and cheerful" with a tempo of 84 beats per minute. The tempo is indicated as $\text{♩} = 84$. The piece is titled "HUNTING SONG. JÄGERLIEDCHEN." and is by R. SCHUMANN, Op. 68, N^o 7. The score is in G major and consists of four systems of piano accompaniment. The first system includes fingerings (1-5), dynamics (f), and articulation (accents, tenuto). The second system includes dynamics (ff, p, ff) and articulation (tenuto, phrase and period signs). The third system includes dynamics (f) and articulation (phrase and period signs). The fourth system includes articulation (phrase and period signs). The score is written for piano with treble and bass staves.

AMERICAN COLLEGE OF MUSICIANS.

PROSPECTUS.—CONTINUED.

VOCAL DEPARTMENT.

DEMONSTRATIVE EXAMINATION FOR
ASSOCIATESHIP.

I. The Candidate will evince a thorough understanding of the art of tone-production, and satisfactorily execute a series of test-exercises (Intervals, Scales, Solfeggi, etc.) having special reference to respiration, emission of tone, and pitch.

II. The Candidate will give a satisfactory Ear-test.

III. The Candidate will be prepared to sing at least one selection (according to the kind of voice) from each class given in the following list. If the Candidate has not sufficient voice to meet the vocal requirements, other satisfactory evidence must be given that the Candidate is competent to impart-reliable vocal instruction.

LIST FOR SELECTION.

CLASS I.—SACRED SONGS.

- Sop. or Mezzo Sop. Turn thou.—COSTA.
* * Come unto Me.—LESLIE.
Sop. or Mezzo Sop. Angels ever bright and fair.—HANDEL.
Ten. If with all your hearts.—MENDELSSOHN.
Con. But the Lord is mindful of his own.—
MENDELSSOHN.
Con. or Bar. Hope in the Lord.—HANDEL.
" " To a heart worn and weary.—TOSTI.
Bar. Palm branches.—FAURE.
Bass. Jehovah, great Jehovah.—MOZART.
Bar. or Con. Cast thy bread on the waters.—ROEKL.

CLASS II.—ENGLISH SONGS.

- * Goodbye.—TOSTI.
Sop. Daydreams.—BLUMENTHAL.
Ten. Sailor's grave.—SULLIVAN.
Con. or Bass. Answers.—BLUMENTHAL.
Con. or Mezzo Sop. Knowest thou the land.—THOMAS.
Con. or Bar. Out on the rocks.—SAINTON-DOLBY.
Bar. or Bass. Thy sentinel am I.—WATSON.
Bar. The heart bowed down.—BALFE.

CLASS III.—ITALIAN SONGS.

- * Non torio.—MATTEI.
* Ave Maria.—LUZZI.
* * Vorrei Morire.—TOSTI.
Ten. M'appari (Martha)—FLOWER.
Con. or Bar. Beatrice.—PINOTTI.
Bar. Quando a te lieta (Faust).—GOUNOD.
Bass. Pasente Numa (Fluto Magico).—MOZART.

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 sing at the Examination, and it is recommended that this list be made up from the works of contemporaneous composers, American and others. Selections from which may be called for at the discretion of the Examiners.

IV. The Candidate will sing at sight a piece of music, to be selected by the Examiners, of about the difficulty presented in "Impatience."—SCHUMANN.

V. The Candidate will be required to play the piano-forte accompaniments to the following three songs:—

- "The spray leaps high."—EMERY.
"Bedouin love song."—PRAEY.
"Ave Maria."—LUZZI.

VI. The Candidate will read at sight a piano-forte accompaniment of the approximate difficulty of "Consider the lilies."—TOPLIFF.

VII. The Candidate will transpose extracts from the accompaniment used in the foregoing reading-test, to a key or keys to be named by the Examiners.

VIII. The Candidate will be prepared to read or recite one or more of the following selections. Any other selection may be called for to be read at sight at the discretion of the Examiners.

- "Gray's elegy in a country churchyard."—GRAY.
"Building of the ship."—LONGFELLOW.
"The rising in 1776."—READ.

THEORETIC EXAMINATION FOR
ASSOCIATESHIP.

IX. In a composition to be selected by the Examiners, the Candidate will write the analysis of its Musical Form (phrases, sections and periods).

Selections marked * are published in different keys to suit several kinds of voices. Selections marked * are published in different keys to suit all voices.

and will supply all such marks of expression and interpretation as would be considered necessary to indicate an artistic rendition of the piece selected.

X. The Candidate will answer in writing (on a printed form furnished by the Examiners), a series of questions in Musical Terminology, the outlines of Musical History as relating more particularly to Vocal music, and questions in regard to the elementary principles of Vocal Culture, Respiration, Articulation of the various elements of speech, and the Pronunciation of words.

XI. The Candidate will pass an examination in Musical Theory (see Musical Theory Requirements for Associateship), general Musical History and the principles of Acoustics, corresponding to this grade of examination.

DEMONSTRATIVE EXAMINATION FOR

FELLOWSHIP.

I. The Candidate will show an advanced proficiency, by his ability to perform the tests required in the examination for Associateship, with greater artistic finish.

II. The Candidate will be required to give a satisfactory Ear-test.

III. The Candidate will be prepared to sing at least one selection (according to the kind of voice) from each class given in the following list. If the Candidate has not sufficient voice to meet the vocal requirements, other satisfactory evidence must be given that the Candidate is competent to impart reliable vocal instruction.

LIST FOR SELECTION.

CLASS I.—SACRED SONGS.

- Sop. and Mezzo Sop. Show me thy ways.—TORRENTI.
Sop. I will extol Thee.—COSTA.
Tenor. Wait her, angels.—HANDEL.
* * Charity.—FAURE.
Con. O, rest in the Lord.—MENDELSSOHN.
* * Light in Darkness.—COWEN.
Bass and Bar. It is enough.—MENDELSSOHN.
Bass. Why do the nations (Messiah).—
HANDEL.
Bass. For, behold, darkness shall cover the
earth (Messiah).—HANDEL.

CLASS II.—ENGLISH SONGS.

- Con. and Bar. The Worker.—GOUNOD.
Con. Children's Kingdom.—BLUMENTHAL.
Sop. and Mezzo Sop. Because of Thee.—TOURS.
* * When the heart is young.—BUCK.
* Only the sound of a Voice.—WATSON.
Con. and Bass. The old Street Lamp.—MOLLOY.
Bar. Yeoman's Wedding Song.—PONTA-
TOWSKI.
Con. At Benediction.—BARRI.
Bass. Life.—BLUMENTHAL.
Mezzo Sop. Oh, that we two were Maying.—
GOUNOD.
* * Sing, smile, slumber.—GOUNOD.

CLASS III.—ITALIAN SONGS.

- Sop. (B flat) and Mezzo Sop. (G) Lieti Signor.—MEYERBEER.
Sop. Che Gioia.—MATTEI.
Sop. Ritorna Vincitor (Aida).—VERDI.
Ten. Celeste Aida (Aida).—VERDI.
Ten. M'appari.—FLOWER.
Con. Ah, rendimi.—ROSSI.
Con. A se stinto.—ROSSINI.
Sop. and Mezzo. Una voce poco fa.—ROSSINI.
Con. and Bar. (D flat) Patria.—MATTEI.
Bass. Infelice (Ernani).—VERDI.
Bass. Posente nuni (Flauto Magico).—
MOZART.

CLASS IV.—GERMAN SONGS.

- * Die böse Farbe.—SCHUBERT.
* Ein Traum.—RUBINSTEIN.
* Ungeduld.—SCHUBERT.
* Ein Traum.—SCHUMANN.
* Buss Lied.—BERTHOVEN.
* Ich grille nicht.—SCHUMANN.
* Die Neugierde.—SCHUBERT.

NOTE.—If the Candidate has not sufficient voice to meet the vocal requirements, other satisfactory evidence must be given that the Candidate is competent to impart reliable vocal instruction.

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

sing at the examination, selections from which may be called for at the discretion of the Examiners. It is recommended that this list be made up from the works of contemporaneous composers, American and others.

IV. The Candidate will sing at sight, a piece of music to be selected by the Examiners, of the approximate difficulty presented in "Hear ye, Israel."—MENDELSSOHN.

V. The Candidate will be prepared to play the accompaniments to the following compositions:—

"It is enough."—MENDELSSOHN.

"David Riccio's letztes Lied."—RAFF.

"Adelaide."—BEETHOVEN.

VI. The Candidate will play at sight, an accompaniment of the approximate difficulty presented in "The Wanderer."—SCHUBERT.

VII. The Candidate will transpose extracts from the accompaniment used in the foregoing reading test, the key or keys to be named by the Examiners.

VIII. The Candidate will read at sight, given stanzas in the German, French and Italian languages, with due regard not only to the pronunciation, but also to the meaning to be conveyed.

THEORETIC EXAMINATION FOR

FELLOWSHIP.

IX. In a composition to be selected by the Examiners, the Candidate will write the analysis of its musical form (phrases, sections, periods, etc.), and will supply all such marks of expression and interpretation, as would be considered necessary to indicate an artistic rendition of the piece selected.

X. The Candidate will give, in writing, a free English translation of given sentences in the German, French and Italian languages.

XI. The candidate will answer in writing (on a printed form furnished by the Examiners), a series of questions relating to the art of singing, the literature of vocal music, and its distinguished composers and interpreters.

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 this grade of examination, Examination Papers for which will be furnished at the examination, by the Examiners in Musical Theory.

DEMONSTRATIVE EXAMINATION FOR

MASTERSHIP.

I. The Candidate will evince the technical skill and artistic conception necessary to properly interpret Vocal Works of the most exacting character. The Solo Programme for the Mastership Examination, will therefore be selected by the Candidate himself (according to the kind of voice), from the following list of representative works by classic and modern composers, and shall comprise at least one work in each class here named.

LIST FOR SOPRANOS.

CLASS I.—ORATORIO, WITH ENGLISH TEXT.

1. Hear ye, Israel.—HANDEL.
2. With Verdure Clad (Creation).—HAYDN.
3. Rejoice Greatly (Messiah).—HANDEL.

CLASS II.—OPERATIC, WITH ITALIAN TEXT.

1. Ah Perfido (Fidelio).—BEETHOVEN.
2. Bel Raggio (Semiramide).—ROSSINI.
3. Come vorrei saper (Faust).—GOUNOD.

CLASS III.—BALLADS, WITH ENGLISH TEXT.

1. Better Land.—COWEN.
2. Let me dream again.—SULLIVAN.
3. Come with me.—BISHOP.

CLASS IV.—LIEDER, WITH GERMAN TEXT.

1. David Riccio's Letztes Lied (A flat).—RAFF.
2. Die Lorelei.—LISZT.
3. Ich Liebe Dich.—GRISE.

CLASS V.—CHANSONS, WITH FRENCH TEXT.

1. La Coquette.—CHOPIN.
2. Plus grand dans son obscurité.—GOUNOD.
3. Le Printemps.—GOUNOD.

LIST FOR MEZZO-SOPRANOS.

CLASS I.—ORATORIO, WITH ENGLISH TEXT.

1. Jerusalem (St. Paul).—MENDELSSOHN.
2. Rejoice Greatly (Messiah).—HANDEL.
3. Angels ever bright and fair.—HANDEL.

CLASS II.—OPERATIC, WITH ITALIAN TEXT.

1. O mio Fernando (Favorita).—DONIZETTI.
2. Che fare senza Eurydice.—GLUCK.
3. Mio Figlio (in A) (Profeta).—MEYERBEER.

CLASS III.—BALLADS, WITH ITALIAN TEXT.

1. Goodbye (in G).—TOSTI.
2. Oh, that we two were Maying.—GOUNOD.
3. When the heart is young (E flat).—BUCK.

CLASS IV.—LIEDER, WITH GERMAN TEXT.

1. Kennst du dass Land?—LISZT.
2. Ungeduld.—SCHUMANN.
3. Das Mädchens Klage.—SCHUBERT.

CLASS V.—CHANSONS, WITH FRENCH TEXT.

1. Viens a ton balcon.—GELLI.
2. Aimez moi.—CHOPIN.
3. Chantez Toujours.—GOUNOD.

LIST FOR CONTRALTOS.

CLASS I.—ORATORIO, WITH ENGLISH TEXT.

1. O thou that tellest (Messiah).—HANDEL.
2. Awake, Saturnia.—HANDEL.
3. He was despised (Messiah).—HANDEL.

CLASS II.—OPERATIC, WITH ITALIAN TEXT.

1. Circo's Song (Giacomo).—PONCHIELLI.
2. Ah rendimi.—ROSSI.
3. Il Segreto (Lucrezia Borgia).—DONIZETTI.

CLASS III.—BALLADS, WITH ENGLISH TEXT.

1. Sunset.—DUDLEY BUCK.
2. Worker.—GOUNOD.
3. Cradle Song.—WALLACE.

CLASS IV.—LIEDER, WITH GERMAN TEXT.

1. Bass Lied (C minor).—BEETHOVEN.
2. Am Meer.—SCHUBERT.
3. Von ewiger Liebe.—BRAHMS.

CLASS V.—CHANSONS, WITH FRENCH TEXT.

1. Menuet.—SAINT-SAËNS.
2. Gavotte (Mignon).—THOMAS.
3. A toi.—WIDOR.

LIST FOR TENORS.

CLASS I.—ORATORIO, WITH ENGLISH TEXT.

1. Comfort ye my people (Messiah).—HANDEL.
2. If with all your hearts (Elijah).—MENDELSSOHN.
3. Be thou faithful (St. Paul).—MENDELSSOHN.

CLASS II.—OPERATIC, WITH ITALIAN TEXT.

1. Salve dimora (Faust).—GOUNOD.
2. Il mio tesoro (Don Giovanni).—MOZART.
3. Spirito Gentil (Favorita).—DONIZETTI.

CLASS III.—BALLADS, WITH ENGLISH TEXT.

1. Goodbye (A flat).—TOSTI.
2. The Message.—BLUMENTHAL.
3. Sailor's Grave.—SULLIVAN.

CLASS IV.—LIEDER, WITH GERMAN TEXT.

1. David Riccio's Letztes Lied (A flat).—RAFF.
2. Murrelndes Lüftchen.—JENSEN.
3. Adelaide.—BEETHOVEN.

CLASS V.—CHANSONS, WITH FRENCH TEXT.

1. Si tu m'amaïa.—DENZA.
2. Chantez Toujours (D flat).—GOUNOD.
3. Come a 'Vingt ans.—EMIL DURAND.

LIST FOR BARTONES.

CLASS I.—ORATORIO, WITH ENGLISH TEXT.

1. It is enough (Elijah).—MENDELSSOHN.
2. Is not his word like a fire?—MENDELSSOHN.
3. Oh, must I live to tell (Armenius).—BRUCH.

CLASS II.—OPERATIC, WITH ITALIAN TEXT.

1. Toreador's Song (Carmen).—BIZET.
2. Eri tu (Ballo in Maschera).—VERDI.
3. Champagne aria (Don Giovanni).—MOZART.

CLASS III.—BALLADS, WITH ENGLISH TEXT.

1. O, Thou Sublime.—WAGNER.
2. Will of the Wisp.—CHERRY.
3. A Winter's Story.—WATSON.

CLASS IV.—LIEDER, WITH GERMAN TEXT.

1. Der Wanderer.—SCHUBERT.
2. David Riccio's Letztes Lied (in F).—RAFF.
3. Buss Lied (C minor).—BEETHOVEN.

CLASS V.—CHANSONS, WITH FRENCH TEXT.

1. Menuet (Fr. Coppin).—SAINT-SAËNS.
2. Les Adieux du Martyr.—GIULOT DE SAINT-BRIS.
3. A toi.—WIDOR.

LIST FOR BASSES.

CLASS I.—ORATORIO, WITH ENGLISH TEXT.

1. Why do the nations (Messiah).—HANDEL.
2. Softly Purling (Creation).—HAYDN.
3. The Fall of Zion.—PAISIELLO.

CLASS II.—OPERATIC, WITH ITALIAN TEXT.

1. Dio del or (Faust).—GOUNOD.
2. Infelice (Ernani).—VERDI.
3. Madama (Don Giovanni).—MOZART.

CLASS III.—BALLADS, WITH ENGLISH TEXT.

1. Thy Sentinel am I.—WATSON.
2. Life (F minor).—BLUMENFELD.
3. Song of Hybris the Cretan.—ELLIOTT.

CLASS IV.—LIEDER, WITH GERMAN TEXT.

1. Zwei Grenadiere.—SCHUMANN.
2. Am Meer.—SCHUBERT.
3. Allnächlich im Traum.—R. FRANZ.

CLASS V.—CHANSONS, WITH FRENCH TEXT.

1. Invocation.—WIDOR.
2. A toi.—WIDOR.
3. Lament.—WIDOR.

NOTE.—If the Candidate has not sufficient voice to meet the vocal requirements, other satisfactory evidence must be given that the Candidate is competent to impart reliable vocal instruction.

NOTE.—In addition to the obligatory selections, the Candidate may, if he chooses, hand in a list of such other works as he may be prepared to sing at the examination. It is recommended that the list be made up from the works of contemporaneous composers, American and others, selections from which may be called for at the discretion of the Examiners.

II. The Candidate will read at sight, a piece of music to be selected by the Examiners.

III. The Candidate will read at sight, and transpose an accompaniment, music and keys for transposition to be selected by the Examiners.

THEORETIC EXAMINATION FOR
MASTERSHIP.

IV. In a composition, to be selected by the Examiners, the Candidate will write the analysis of its Musical Form, and will supply all such marks of expression and interpretation as would be considered necessary to indicate an artistic rendition of the piece selected.

V. The Candidate will evince in a written examination, an extended knowledge of the art of singing, its history, literature, distinguished composers and interpreters.

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

VIOLIN DEPARTMENT.

DEMONSTRATIVE EXAMINATION FOR
ASSOCIATESHIP.

I. The Candidate shall show a thorough understanding of the fundamental principles of Violin Playing, and the fundamental forms of Violin Passages, to be proven in the performance of a series of test exercises based on the Major and Minor Scales, to be played through three octaves, Arpeggios derived from Major and Minor Triads, to be played through three octaves, and by selections, at the discretion of the Examiners, from the following Etudes:—

- B. KREUTZER—Etudes (40).
- FORNELL—Etudes (86).

II. The Candidate will play at least two selections, to be chosen by himself, from the following list of compositions by representative classic and modern composers:—

LIST FOR SELECTION.

- RODE—Concerto in A minor.
VIOTTI—Concerto in A minor, No. 24.
KREUTZER—Concerto in E minor.
DE BERTOT—Concerto, Nos. 2 and 5.
SPOHR—Concerto, No. 2.

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.

III. The Candidate will read at sight a composition to be selected by the Examiners, of about the difficulty presented by the Sonatas of Mozart and Hauptmann.

IV. The Candidate will transpose a short excerpt, key and music to be selected by the Examiners.

THEORETIC EXAMINATION FOR
ASSOCIATESHIP.

V. The Candidate will give a written analysis of the Musical Form of a composition, to be selected by the Examiners, and will supply all marks of expression and execution (Dynamics, Phrasing, Fingering, and Bowing) which would be necessary to indicate an artistic and correct technical performance of the work selected.

VI. 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 time of examination by the Examiners in Musical Theory.

DEMONSTRATIVE EXAMINATION FOR
FELLOWSHIP.

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

II. To these tests shall be added the Chromatic Scale, scales in Octaves, Thirds and Sixths, and Arpeggios derived from Chords of the Seventh.

III. The Candidate will be prepared to play, at the discretion of the Examiners, selections from the following Etudes:—

- RODE—24 Caprices.
- GAVIGNIER—Etudes.

IV. The Candidate will perform at least two selections, to be chosen by himself, from the following list of compositions by representative classic and modern composers:—

LIST FOR SELECTION.

- DAVID—Concerto, No. 5.
SPOHR—Concerto, Nos. 7 and 9.
LIFINSKY—Concerto Militaire.
Vieuxtemps—Concerto, No. 4; Fantasie Caprice.

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.

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

VI. The Candidate will prepare himself to play the violin part in any two he may select of the sonatas for piano-forte and violin by Mozart or Beethoven, and the *violin primo* in any two of the string quartettes by Haydn or Mozart, or among the first six by Beethoven.

VII. The Candidate will read at sight an assigned part in a quartette, to be selected by the Examiners.

THEORETIC EXAMINATION FOR
FELLOWSHIP.

VIII. The Candidate will give a written analysis of the Musical Form of a composition, to be selected by the Examiners, and will supply all marks of expression and execution (Dynamics, Phrasing, Fingering and Bowing) which would be necessary to indicate an artistic and correct technical performance of the work selected.

IX. 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 this grade of examination, 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 shall evince the skill and conception necessary to artistically perform Violin Compositions of the most exacting character. The programme for this examination will, therefore, consist of the following list of representative works, from which the Candidate is to be prepared to play at least one selection by each composer named.

LIST FOR SELECTION.

- BACH—Solo Sonatas.
 BERTHOVEN—Concerto.
 MENDELSSOHN—Concerto.
 PAGANINI—24 Caprices.
 VIUXTEMPS—Concerto, Nos. 1 and 5.
 BANST—Othello Fantasia.
 " Air Hongroise.
 " Concerto in F sharp major.
 BRUCH—Concerto, No. 1.
 JOACHIM—Hungarian Concerto.
 II. The Candidate will prepare himself to play the violin part in at least one selection, by each composer, from the following list of Sonatas for Piano-forte and Violin:—

LIST FOR SELECTION.

- BACH—I, II, III.
 BERTHOVEN—In A (Kreutzer); in C minor; in G, Op. 96.
 SCHUMANN—In A minor, Op. 105; in D minor, Op. 121.
 III. The Candidate will prepare himself to play the *violin primo* in at least one selection, by each composer, from the following list of String Quartettes:—

[FOR THE ETUDE.]

RETROSPECTIVE AND PROSPECTIVE.

In an essay read before the M. T. N. A. at Cleveland, 1884, two leading propositions were presented, upon which the whole contents of the paper were focalized: First in order and importance, the encouragement of native talent for composition by the use of worthy American works in public concerts and recitation rooms; second, the need of a united appeal from musicians and publishers to our legislators for an international copyright law.

These ideas, which, for lack of opportunity, had long remained in a crude state in the mind of the writer before the meeting at Providence in 1883, immediately thereafter began to assume definite form and shape, and in the fall of the same year, so imperatively necessary and important did some action in favor of these measures appear, the paper was soon prepared and put into the hands of the executive committee, nearly six months before the meeting at Cleveland, with the hope that these thoughts and suggestions would meet with appreciation and favor.

Heartily sympathized with and responded to by our honored ex-President and other members of the executive committee, steps were soon taken to make them a prominent feature of the Cleveland meeting. A paper on "An American School of Composition" was solicited; a pianist in the person of Mr. Lavallee (to whom belongs the honor of giving the first recital of American works in America) was found to give an American recital; and thus the way was prepared for the hearty adoption of these measures at Cleveland and the subsequent enthusiastic efforts in their behalf.

Resolutions were passed providing for the performance of American works at our annual meetings, and favoring the introduction of such works upon concert programmes and in recitation rooms. (See Off. Rep. for 1884, p. 160.)

As to the performance of American works at our annual meetings, what unparalleled progress has been made!

Even now in the second year there are rumors of too great a prominence being given to American works. There are undoubtedly wide differences of opinion upon this subject, but those so enthusiastic in its favor should not forget their slower and more conservative brethren and leave them so far in the rear; on the other hand, those slow to see and appreciate the beneficial influence of this movement upon American art, should strive to progress as rapidly as possible, so that the more enthusiastic shall not become impatient and our forces divided.

Sooner or later the number of American recitals must be determined by a vote of the Association.

The public performance of American works by Messrs. Lavallee, Sherwood, Petersica and other eminent pianists are now of comparatively frequent occurrence; but as regards the use of such works in the recitation room, hardly a step has been taken toward its realization.

That the introduction of these works into recitals and concerts, and the performance of programmes of these works should take the lead, would naturally be expected. In the class room there are not the same incentives to their introduction. On the contrary, there are formidable hindrances.

First, pupils and, for the most part, teachers place little or no value upon American works. Pupils either desire classic works or those of foreign composers, which are popular among their own circle of acquaintances. To avoid a decadence of patronage, teachers in general concede to their desires. The task of creating a respect for and an appreciation of American works in

the minds of pupils against the prevailing fashion, is both difficult and seemingly without reward. Even those teachers more independent and disposed to introduce American works into the class-room are met with another serious obstacle, viz.: the difficulty of obtaining information in regard to the best works and their adaptability for teaching purposes to the special needs of their pupils.

The examination of the numerous catalogues of publishers with reference to this end is not an easy task, and it costs time.

Such are some of the hindrances in the way, and yet respect for and an appreciation of American works on the part of pupils and students of music is an essential condition to a sure and lasting foothold for American creative art.

The use of such works in the class-room must go hand in hand with their use in public concerts. Now that steps in the latter direction have been taken, it is important and necessary that, without delay, steps in the former direction be taken.

The first thing to be done is to remove one of the principal difficulties, viz.: the time and trouble of selecting suitable American works for teaching purposes.

A plan suggested on p. 15 of the official Report of 1884, and again mentioned and further elaborated on p. 24 of the Official Report for 1885, is the election of a Board of Judges or Censors for the examination of such American works as shall be sent to them for examination. No definite plan in detail has yet been presented, but the following would doubtless be feasible and suit the purpose:

Plan for an Official Catalogue of Standard American Works.

Let a Board of Judges or Censors, three in number (with a fourth one to act as Alternate, to be explained later), be nominated *ex vivo* by members of the M. T. N. A. in convention assembled, and there elected by ballot; each member voting for the three members of the Board and the Alternate on one ballot. That person having the largest number of votes to be Chairman, the one having the next highest second member of the Board, the next the third, and the one having the fourth highest number to act as Alternate. This Board to consist of men well acquainted with all kinds and classes of music, men of wide intelligence and good judgment; in a word, the very best composers and orchestral conductors of America that can be secured irrespective of membership in the M. T. N. A., and to hold their office for three years, or two at the very least.

Let there be three examinations each year, November, February and May; or we may say quarterly, with the quarter that would occur in the summer omitted.

Let the compositions intended for examination be prepared as follows: the composer's real name, and in case of a published work also the publisher's name, cut out or erased wherever it occurs; also all marks or advertisements of publishers cut out or made illegible.

Each composition to be examined should bear a motto or fictitious name and motto, and be sent direct to the Chairman of the Board; and at the same time a letter be sent to the Secretary of the M. T. N. A., containing a sealed envelope, upon which is the same fictitious name and motto and a return address; this envelope containing the real name of the composer, with the address, and if the work is published, also the publisher's name with the opus and number, if any, of the composition.

Compositions could be sent to the Chairman of the Board at any time, but only those received before October 1st would be considered in that quarter. Those received between October 1st and January 1st would follow the names of the Judges and the Alternate. Those received after January 1st, and April 1st, the third quarter.

The Chairman of the Board, upon receipt of any com-

LIST FOR SELECTION.

- MOZART—In G (No. 1); in D minor (No. 2); in E flat major.
 BERTHOVEN—In F (No. 7); in C (No. 9); in F minor (No. 11).
 SCHUMANN—Three Quartettes, Op. 41.

THEORETIC EXAMINATION FOR MASTERSHIP.

IV. The Candidate will give a written analysis of the Musical Form of a composition, to be selected by the Examiners, and will supply all other marks of expression and execution (Dynamics, Phrasing, Fingering and Bowing) which would be necessary to indicate an artistic and correct technical performance of the work selected.

V. The Candidate will 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 grade of examination.

position, shall examine it as soon as practicable, and immediately forward it to the second member of the Board, the second member in like manner to the third, and the third to the Secretary, excepting that the Chairman shall not retain any composition received up to October 1st later than the first week in October, the second member not later than the second week, the third not later than the third, and in like manner with the other quarters, so that all compositions received by the Chairman up to October 1st, January 1st, and April 1st, shall be in the hands of the Secretary the fourth week in these months, in order that all the successful works can be catalogued, and all compositions returned to their respective owners, by the first days of November, February and May.

Each member of the Board, upon receiving a composition, shall, after making a careful examination of the same, take a memorandum of the motto and write after it, according to his judgment, *approved* or *disapproved*. If *disapproved*, he may; if he chooses, state the reason, especially if it is merely a technical fault or incorrect or bad printing. If *approved*, he should state the grade of difficulty on a scale of 10, also whether it is suitable for teaching, and, if so, whether it is suitable for teaching, mention two or three of the principal points in which the use of it would be of benefit to the student.

The Chairman of the Board shall send his list of music examined for the first quarter to the Secretary the first day of the second week in October, the second member the first day of the third week, the third the first of the fourth, and in like manner with the other quarters.

The Secretary, upon receiving these lists, shall immediately compare them; note down any motto approved by the majority of the Board; open the envelope in his possession bearing that motto and catalogue the composer's real name, the title of the composition and opus and number, if any; the publisher's name, if published, together with the different markings of the grade of difficulty averaged, and if adaptable for teaching their adaptability for that purpose averaged as far as possible. He shall then return all compositions to their respective owners; the unsuccessful ones with corresponding envelopes unopened to the return address given on the envelope, with whatever reasons the judges may have given for their disapproval.

The lists of works catalogued each quarter could be published in full in some music journal, and also incorporated in the Official Report of the Association, provision being made, of course, for the insertion of the publisher's name and a work, which was examined in manuscript, is published.

In case any member of the Board has any composition he desires examined, he shall prepare it in the same way as others, except that when it comes to him for examination he shall simply recite the motto. When the lists are all in, the Secretary shall notice whether any of the lists contain simply a motto; if so, then the composition bearing that motto shall be immediately sent to the member of the Board who was elected to act as Alternate. This member shall examine the work in like manner as the others as soon as possible, and return it with his decision to the Secretary.

When the lists are completed, they could be printed quarterly in music journals and annually in the Official Report, with, perhaps, a separate list for music dealers, and a list for the following:

A Complete List of Standard American Musical Works approved, graded and with annotations by the following Board of Judges elected by the Music Teachers' National Association. (Then would follow the names of the Judges and the Alternate.)

A plan like the above seems apparently feasible in every respect, unless with one exception; these judges must be paid a salary, and where are the funds to come

from? "Aye, there's the rub." If we had another Mrs. Thurber, or some one with even half the generosity, it could easily be done.

The combined salaries of the judges would not be large, as the work would only occupy a small portion of their time. The required amount could, doubtless, in three or four years, if not at the beginning, be raised among publishers and composers. Even some of the funds of the Association could well be directed in this channel. Most certainly the amount required could not in any other way be so well expended for the advancement of the art of music in America. Publishers would be encouraged to publish a better class of works; composers to give us their best works instead of their worst; the introduction of American works into class-rooms and concert halls would be made comparatively easy for the teacher and concert giver, and a marked, substantial impulse and lasting benefit would be given to all the best and highest interests of the Musical Art.

A plan like or similar to the above, if the funds can be raised and it is properly managed, will undoubtedly succeed, and it is eminently worthy of every earnest effort in its behalf.

WILLARD BURN, JR.

[FOR THE ETUDE.]

OUR GIRLS AS PIANO PLAYERS.

BY "OLD POEY."

SOME time ago, Mr. Editor, I promised to reply to the inquisitive gentleman who wrote the article on "Some Types of Piano Pupils," and I now hasten to redeem my promise. One peculiarity about that article, you will remember, was the slur on girl piano players. The writer, without openly saying, nevertheless insinuated that women have no business at a musical instrument, and although the wash-tub or the bread-pan were not distinctly referred to, still, one could easily read between the lines and see the drift of the gentleman's mind. According to his idea, women are better, as Iago says, "suckling fools and chronicling small beer," and you would talk in vain to him of such names as Clara Schumann, Sophie Menter, Norman Nevada, Anna Mehlig, Essipoff, Marie Krebs, or, on our side of the big pond, Julia Rive King, Madeline Schiller, Helen Hopokitt, Teresa Carreno, and legions of others. I won't include in the list singers, for our friend probably thinks vocalists get what they have by the grace of God, and don't have to work for it. I agree with him; the average pupil is numerous, and so also in the male sex as well as the female. There would be no possible antagonism between the two musical sexes if the question was clearly understood. Now and then a Sophie Menter may outwit Rubinstein, but she is *sui generis*, and occasionally a player like Pachmann may beat the fair sex on her own special ground, but he is also in the above category. Nature has sharply defined the limitations of either sex, and to it there are few rare exceptions. The female pianist never attains that brute strength of tone and breadth of conception, and above all that physical endurance, that distinguishes her ruder companion; but has not Nature compensated her for this deficiency? Oh, ye musical virgins, don't be like your foolish namesakes in the Scriptures, who had not their lamps trimmed when the bridegroom was at hand. Know then, for once, that where delicacy, exquisite phrasing, beauty—and I lay stress on this—beauty of conception is required, you have it all. Women pianists, when they play well, always play musically, beautifully; and who can interpret Chopin as our sisters can? It is the fashion nowadays to decry Chopin as wanting in robustness, effeminate, etc., and the realistic school proceeds to demolish all the poetry in that much-abused composer by giving to him so-called broad readings, full tone. You might as well talk of breadth in regard to a dewdrop or a cowbell. Chopin is essentially a dreamer, and the rude treatment he receives at the hands of our virtuosos shatters all his dreams. But mark how he is understood and so delicately handled by the tender sex. With what poetic feeling do they not interpret his Nocturnes and Preludes, Ballads and Mazurkas. The capricious element in his works suits perfectly their varying moods—moods too subtle and elusive for our masculine minds; and if they do not transform his Polonaises into a wild, Cossack hurly-burly, Chopin gains at least. The Polonaise is not a quickstep. It is stately or retiring at all, and the way the poor E flat and A flat are

tortured into virtuosos pieces is a shame. Now, don't suppose I am going to say stick to Chopin and let Beethoven alone. Not at all. There is something indefinably feminine in all music, and women are quick at grasping this element and bringing it to light. Do you mean to say, in your masculine conceit, women can't play Bach, Beethoven or Schumann? I have heard it done, and done nobly. I won't forget soon the reading Fannie Bloomfield gave the colossal D minor Concerto Op.-Rubinstein last summer at the M. T. N. A. Nerve of the finest sort showed, and dull, brutish strength was nowhere. A word of caution, however, is necessary to "our girls." Don't confound your ambitions with your ability to play with orchestra or even in public. "Many are called but few are chosen;" remember that. What genuine pleasure a girl can give in her own circle with her playing. Aim high, of course; but also don't forget that there is more genuine pleasure, more pure delight, in playing concerted music among one's confidantes (or *sœurs*) than in all the battle-roy of the orchestra and the thunders of applause from a public that don't comprehend or care what you are playing, only so as you make lots of noise. In a word, don't attempt to become *Rubinsteins in petticoats*. I, for one, never have agreed with the cynical French writer who said, "Woman was only the female of the man." Where, my gallant sirs, would you get such interested listeners, such discriminating critics and such genuine art lovers if not among the girls; and above all, to be very practical, where would your bread and butter be if all the girls stopped taking music lessons, the average pupils I mean? Raphael and the earlier Italian masters sometimes drew their angels (female, of course; whoever heard of a male angel?) with the violin in their hands (the wrong hand, too, as a rule). What could be more beautiful and appropriate—a lovely woman playing and making music for the spheres?

NEW PUBLICATIONS.

"PHYSIOLOGY OF ARTISTIC SINGING." Published by JOHN HOWARD, 149 Tremont street, Boston.

In the Physiology of Artistic Singing, Mr. Howard believes that he has solved the two great problems which so long have perplexed the vocalist—the cause of the peculiar quality of the artistic tone, and the source of its extraordinary power. What Bannati, physician of the Royal Italian Opera of Paris, in 1832, saw as facts, Mr. Howard describes as laws. Bannati said that Sonntag, Tosti, Rubini, Lablache, and all the great artists of that historic period of song, made powerful efforts with the muscles of the tongue, palate, and larynx, and the bone felt just above the Adam's apple. The Physiology of Artistic Singing pictures these muscles in eighty-four large diagrams, explains their exact office, and illustrates their mode of action.

W. H. BOKER & Co., Philadelphia.

"A COLLECTION OF MUSIC COMPOSED AND ARRANGED FOR CABINET ORGAN." By SAMUEL T. STRANG.

Suitable music for the higher grades of Cabinet Organ study is rare. This set commends itself to the earnest student of the Cabinet Organ. It contains twelve pieces, among which we will mention, "Meditation," "Leybair," "Little Fugue," "Lemmings," "Romances," in G and F Beethoven; "Funeral March," Chopin; "Air Varie, and Two Short Fugues," Handel, etc. A number of the pieces were transcribed for pedal organ, by Volckmar and others. They are adapted for the Cabinet Organ by the editor, Mr. Strang, who has done his work conscientiously, artistically and thoroughly. The registration is made to conform to three prominent styles of organs, viz., Mason and Hamersley's, Burette and Estey. The typography is most excellent. Each volume is printed separate on full size music paper. We give the collection our hearty and unqualified endorsement.

"THE MODERN SCHOOL OF PIANO TECHNIQUES," BY ALOIS F. LEJAL. Published by WILLIAM A. POND & Co., 25 Union Square, New York.

We are quite frequently asked what new work on technique we recommend. We have been puzzled to answer this question as we wish to. A number of valuable German works, high in price and with German text, in a measure, help us to answer this question. We have before us a clear, complete, sensible, interesting and unique exposition of all that pertains to technical part of piano

playing. The work is in three volumes, bound in elegant cloth. The size is about that of sheet music. The price of part one is \$2.00, the others \$1.50. It can be had, also, in one volume.

The entire material has been divided into ten chapters, and most of these again subdivided into sections and classes. Every chapter treats of a distinct class of exercises, and is arranged in progressive order from the simplest to the most difficult forms. The tenth chapter, which is more illustrative than practical in character, is an exception to this.

The character of the exercises is not strikingly original. Although traces of Plaidy, Herz, Taubig and Köhler can be found; at the same time through all can be seen judgment, design and arrangement of the author.

The author has a chapter devoted to embellishments which is quite full. The "Howe Technic," which we published last year, has also a chapter of this kind. The two works, aside from this, are quite distinct. The "Howe Technic" is principally for scale practice, while Lejale's work takes in the whole scope of technique.

Why is it that more works on Father Wieck's plan are not published? The tendency of the times is technic, technic, technic. Is there not such a thing as having a pleasant time while climbing the mountain side? Must it necessarily be rocky and sterile? The ordinary wayfarer seldom has the ambition or ability to scale the craggy heights, and he can find a position somewhere alongside the hillside, where the climb of his victim can be fully satisfied. Father Wieck may now be old-fashioned, but he was an original thinker and knew how to interest the pupils.

Teachers who have been using Plaidy for years, and have been seeking for something not too far removed from the old and yet more modern, will find in Lejale's work just what they want.

The typography of Pond & Co. is the finest of the kind. The new process of lithographing from engraved plates, which is largely used in THE ETUDE music, has been adopted in this case.

WHITE, SMITH & Co., Boston, Mass.

"POLONAISE OP. 3." By MILO BENEDICT.

This is the second polonaise of this young composer, and is a decided advance on the first specimen which we reviewed some time ago. It is in the key of C sharp minor, and is very broadly conceived. The use of chromatic harmonies is good, if not original. Mr. Benedict has certainly great talent, and seems to excel in this form. He is nothing if not massive.

J. E. DITSON & Co., Philadelphia.

"MENUETTO FROM SUITE OF DANCES." By X. SCHARWENKA. Arranged for piano solo by HENRY G. THUNDER.

This is a very melodious composition, taken from some four-hand dances of Scharwenka Op. 41; and while the arrangement is in some places hardly practicable, yet it will prove a very good study for stretching and playing legato in extended positions. It is, however, more effective as a duet.

"THE LITTLE COQUETTE." Polka. By A. J. DAVIS. Published by BRENTANO BROS., New York.

A brilliant but somewhat shallow composition.

SONG, "American, and good enough for me." By HARRY S. HEWITT. Same publishers.

This is an answer to Harry Dixey's famous "It's English, you know," and, if anything, is a grade lower musically.

"DIRECTORY OF THE MUSICAL TRADE AND MUSICAL PROFESSION." H. A. ROST, 3 and 5 North William street, New York, N. Y.

Several attempts to publish a musical Directory have been made. A firm in Syracuse, N. Y., issued one, which proved to be so full of shortcomings and defects that it met with little favor by trade and profession. B. S. Werner, of New York, has a directory of the voice teachers and vocalists of the United States, which is useful in its special department. Several directories have been issued in the cities of New York, Pittsburg, Chicago and Milwaukee. But the effort of Mr. Rost is the most pretentious in this direction in the United States. The English Musical Directory, a copy of which we possess, is a very complete work, and should serve as a model of similar works. It is hoped the efforts of Mr. Rost will meet with sufficient encouragement to warrant an annual issue.

While we most heartily recommend this Directory as the best thus far issued, yet it is not what it should be. We will venture to suggest a few improvements that should be made in next issue.

1st. The profession should be announced in alphabetical order; each State by itself; and the branches taught by each teacher should follow the name. The names are now under heads of "Piano Teachers," "Organists," "Violin," "Sopranos," "Altos," etc. In this arrangement, one name may appear under four or five heads, which makes confusion.

2d. The "Musical Trade" is given undue prominence. Over two-thirds of the book is devoted to music trades. There are certainly not as many business firms as teachers of music in the United States.

3d. Smaller towns and cities are scarcely reported in the book. Why is this?

There is hardly a business house of any standing but could collect as good a list of music teachers as is given in this book. Take the piano teachers: there are only teachers from 145 towns named in the whole list. On the subscription list for *The Etude*, which is composed almost entirely of piano teachers, there are about 2000 different towns represented. In that respect, the directory of piano teachers is almost a farce.

It is, however, hoped, a directory of the profession will be sustained. While the Directory before us is open to just criticism, it is set in the right direction. The price of the book is \$3.00.

NEWS OF THE MONTH.

PHILADELPHIA has not been violently musical the past month; it seldom is; but it has had, for it, its fair quota of the "food of the gods."

At the late Thomas Concert, Madame Fursch-Madi was the soloist.

Mr. Louis Massas has been paying us a flying visit, and shows enormous improvement. He always played with repose, too much sometimes, and now has gained in freedom and flexibility of style. Some of his Schumann and Chopin playing was delightful, so broad and so much fervor. The first recital was superior to the second. The pianist played as if weary.

Mr. Jarvis gave another of his soirees and played with Mr. Henig a beautiful sonata for piano and cello, by Rubinstein.

At one of the Star Course Concerts the New York Philharmonic Sextette Club played in their usual finished manner. A new sextette by Jadassohn, written especially for the club, being very interesting and melodious.

Mr. Augustus Hylstedt, the new Norwegian pianist, disappointed me somewhat. He has good technic and fine memory, but wears away at his mind. He played Liszt's E major Polonaise at a terrific tempo, and clearly, too, considering the gait, but it lost in breadth and beauty altogether. The Chopin, a flat waltz, was also too hurried. Still, Mr. Hylstedt is a very young artist; time and practice will work wonders.

I heard, for the first time, the "Magic Flute," given by the American Opera Company in New York, and taking all things into consideration, it was a most creditable performance. Mr. Candidus, as Pamina, was good, his fine tenor showed to advantage, although he is withal colorless and tame in acting. Pauline L'Allemant, as "Queen of the Night," was excellent, her singing of the famous aria being encored. Hamilton, as Papageno, showed an inclination to burlesque the part (a very natural one, I think), and sang in a somewhat jerky fashion, although his enunciation was good. Miss Dierckx did very well with the part of "Pamina," and John Hohn only fair as "Monastoeus." Of course, Whitney made a noble "Sarastro," singing the part with fervor and intelligence. The three ladies of "Queen of the Night" pleased me very much by their careful, unaffected singing and acting. Miss Charlotte Walker, Miss Campbell and Miss May Fielding were their names. The choruses showed good drilling, and the orchestra, of course, was fine.

Altogether Mrs. Thurber can be congratulated on the success of her strenuous efforts towards founding a National School of Opera. Of course there will be ever carpers at the defects, but whoever heard of anything being perfect in the beginning?

I had also the pleasure of hearing a private rehearsal, or a partial rehearsal, of "Parsifal" by Mr. Walter Damrosch, as room at the Metropolitan Opera House. The music, as far as I could judge, was superb and throbbing with passion and religious feeling, an odd admixture that Wagner knows how to blend wonderfully. I will write more about the performance next month, as it does not take place until late in the week. It is very hazardous proceeding to attempt to give this sacred music drama the adjuncts of scenery and costume. But it is impossible to have a hearing of this wonderful work unless the scenery left a place in his will strictly forbidding its performance in any place but Bayreuth, where it will be given this summer.

I heard the same afternoon "Rienzi," with a fine cast. This is *Sylvia's* the tenor, best part. It suits his robust voice and robust nature. The scenery was, as usual, the last tableaux being wonderful. It is a pompous, highly-colored opera, full of Meyerbeerisms, and it is hard to realize that the composer of "Tristan" or "Parsifal" ever penned some of the melodies. As a gorgeous spec-

tacle it is worth seeing, however. Wagner is the rage in New York. Other operatic composers, for the time, have taken a back seat. Another singular thing about Wagner's music is its power to render distasteful other composers' music. It seems that once you are a Wagnerite, the faculty of enjoying any but the great master's music is lost. Why this is, is more than I can tell. You are either a furious Wagnerite or none at all. Such has been my experience in observation.

Franz Rummel, who has not been in New York for five years, has been playing a good deal lately. His programmes are colossal and his improvement very marked. He has gained greatly in repose. His technic is very finished, and his interpretative powers are good. He got much pleasure by playing a composition of our genial confrère, Otto Floerich of the "Courier." It was an "Elevation," and was beautifully written and played.

The youthful Jacob Friedberger gave a farewell concert at Steinway Hall on the evening of the 27th, and astonished all by his brilliant and musical playing. He goes to Germany to complete his musical education. Mr. Constantin Sternberg ought to be proud of the progress of his protégé.

Mr. Wm. H. Sherwood, who has given already some successful recitals in New York, starts for a month's tour in the West. Dr. Louis Mass is also making his mid-winter tour.

Madame Hoppekrick has been giving recitals in Chicago and Milwaukee with her accustomed success.

Mr. Emil Liebling has given some interesting recitals at Rockford, Ill.

Mrs. Dr. Tieser (nee Fannie Bloomfield) has not been heard enough since her marriage. I sincerely hope her husband is not going to be selfish in not permitting her to play in public. Such a piano artist would, indeed, be a loss.

Madame Anna Clark Steinger is at present giving a series of six Beethoven Concerts in Boston.

Mr. George Schneider, pianist of the Cincinnati College, will give two classical Chamber Concerts soon.

Carl Fautsch has been heard often this winter, and has made quite an impression everywhere by his earnest, artistic and scholarly playing. Mr. Joseffy has also been doing good work, and has played often within the radius of a hundred miles of New York.

Mr. E. F. Perry, the well-known blind pianist of Boston, gave a fine recital at Bloomingville, Ill.

Mr. Paul Tilden, the Chorus Master of the Brooklyn Philharmonics, was the piano soloist at the Society's last concert. He successfully played Schumann's A minor concerto.

Richard Hoffmann is another piano artist who has been heard often this season, and rightly, too. He is the most polished exponent of Mozart and the classical school we have. He is also very fine in chamber music.

Dr. F. L. Ritter gave an interesting Soiree Musicale recently at Yassar College, and some of his beautiful songs were given.

Mr. Emanuel Moore, the young and talented Hungarian pianist, is Musical Director of the Lehmann Rummel Concert Company. Mr. Moore, although quite young, has a decided talent for composition, and his piano playing is spoken of enthusiastically by critics.

Mr. Fred Bosowitz, who, lucky man, has fallen heir to some money in Hungary, recently spent a few days in New York, while en route.

Marianne Brandt, Carrie Goldstein, Emma Juch, Albert Staudt, Lemuel New York, and Theodore Opert, edict, vocalists, and Helen Breitshmid, harpist, and Joseffy, will be the soloists at the grand Milwaukee Festival next July.

Abroad, things musical are always stirring. Bilow has begun a concert tour through Austria and Hungary, and after his series of Vienna Concerts intends to settle, for a time, in Berlin, to give lessons to advanced pupils.

Prof. Emil Naumann has finished what promises to be a very interesting work, "An Illustrated Musical History." It is said Jenny Lind, who is 65, will sing next season in public. Let us hope for the sake of her early laurels.

Nilsson talks about coming to this country next season. "She never will be missed."

Wagner's "Gondola" is for sale. There's a chance. "Lackmé" has just been produced in Lyons and will be given soon in New York at the Metropolitan Opera.

Martha Remment has played in Weimar with success. Wagner's "Flying Dutchman" was warmly received at Barcelona, Spain; only think!

Rubinstein will give his "Cyclo" of Historical Concerts in Paris, in April.

Krebs is playing in London.

After a very successful tour in Germany, Joseph Wieniawski is earning fresh laurels at Brussels.

Vera Tichonoff, the Russian pianist, is playing in Russia, and announces to tour through Holland and Germany.

The newly organized Liszt Society of Leipzig announces five concerts at the old Gewandhaus. The soloists are Franz Morlan-Olden, Eugene D'Albert, Arthur Friedheim, Silvio de Luzzi, the Bruckner Quartette and the Arion Singing Society under Richard Müller. The house is sold out for the five concerts.

Dr. Ludwig Nohl, author of the life of Beethoven and Wagner, etc., died, aged 66. Also Amilcare Ponchielli,

who is best known in America by his "Gioconda," also died, aged 64 years.

Just recently, my old and gentle friend, Mr. Albert G. Emerick, who has recently returned from Europe. Mr. Emerick is a fine critic and a good musician. He informed me that one of the most solidly established pianists in London was our Bonowitz, a former resident of this city. Bonowitz is a player of the massive school, and his interpretations of Beethoven are everywhere commended.

Three or four months more of this harmonious Babel, then the Teachers' Convention at Boston will close the first half of the musical season of 1886.

[FOR THE ETUDE.]

PRINTING MUSIC FOR CHILDREN.

To begin the instruction on the piano at an early age is becoming more general every year, and it is also conceded that technic is the main object to make this early start not only desirable, but necessary. This admitted, it is apparent that the material used for instruction ought also to suit the mental and physical capacity of such an early age. In my article in *The Etude* for February, I indicated some of the difficulties attending the study of music; but there is also a mechanical difficulty which is presented by the usual high form of printed music. When we place a child of about nine years before the piano at the proper height, it has to bend the head way back to see the upper lines of the music, a position which is not only very tiresome, but also makes the characters appear exceedingly uncertain, and is thus very injurious to the eyes. If we raise the seat so high as to enable them to look straight to the music, the hands are brought in a position which is detrimental to the technical development. A man, as, for instance, the four-handed team of Peters, would answer far better. There is no doubt that many teachers are aware of these defects, and that an edition answering the wants of small children would be a success for the publisher.

CARL E. CRAMER.

[FOR THE ETUDE.]

WHAT TO TEACH.

FACTS may be exhibited, principles must be taught. The universal error in teaching is, that facts are poured in upon the mind of the pupil, and nothing is said about the principle governing their proper disposition. The result is that they are rejected *en masse*, and a condition of mental vacuity remains.

Teaching ought to be a developing process of the mental faculties. If it is not this, it fails in toto. An obedient child may be made to do many things correctly from imitation alone, without being able to assign any reason or explanation therefor, but such parrot performances can be of no benefit to him in after life. It is a great waste of time to correct a pupil's blunder. The true method is to so instruct him that he will not make a blunder. What we need to teach is more method of self-action, more philosophy of living, more correct thinking. The pupil must, indeed, be taught to be his own teacher, then he may dispense with the aid of the sense.

The teacher has not merely to present the subject taught, he has to supply the reason why it should be learned, and hold by varied devices the fickle attention of the giddy youth.

No wonder, in our cherished art, that so many talented ones fall out by the wayside, when it is considered what antagonistic influences are at work from the earliest home education, the false erudition at the common school, the vicious tendencies of society at large. Just while these influences are beginning to take hold in the mind of the semi-matured youth, then begins the artistic culture, and how?

If perchance that teacher be gifted with human nature, and can intuitively peer down into the depths of the being before him, and see beneath all the false attire of the exterior a worthy heart and a noble embryonic intellect, then, indeed, may he use means subtle and powerful enough to turn the tide of influence from bad to good, and by inculcating a few principles may correct a life mistake, may rescue a soul. But if the teacher be a pedantic person, that sits passively by, to assign the lesson and point out A, B, C, and place your fingers there, to assume an orthodox simper, to count like a clock and regularly about amen, to smile on the rich and frown on the poor, to withhold praise when due and bestow censure undeserved, to allow the pupil to direct the mind to the subject taught, then begins the artistic culture, and how? If perchance that teacher be gifted with human nature, and can intuitively peer down into the depths of the being before him, and see beneath all the false attire of the exterior a worthy heart and a noble embryonic intellect, then, indeed, may he use means subtle and powerful enough to turn the tide of influence from bad to good, and by inculcating a few principles may correct a life mistake, may rescue a soul. But if the teacher be a pedantic person, that sits passively by, to assign the lesson and point out A, B, C, and place your fingers there, to assume an orthodox simper, to count like a clock and regularly about amen, to smile on the rich and frown on the poor, to withhold praise when due and bestow censure undeserved, to allow the pupil to direct the mind to the subject taught, then begins the artistic culture, and how? If perchance that teacher be gifted with human nature, and can intuitively peer down into the depths of the being before him, and see beneath all the false attire of the exterior a worthy heart and a noble embryonic intellect, then, indeed, may he use means subtle and powerful enough to turn the tide of influence from bad to good, and by inculcating a few principles may correct a life mistake, may rescue a soul. But if the teacher be a pedantic person, that sits passively by, to assign the lesson and point out A, B, C, and place your fingers there, to assume an orthodox simper, to count like a clock and regularly about amen, to smile on the rich and frown on the poor, to withhold praise when due and bestow censure undeserved, to allow the pupil to direct the mind to the subject taught, then begins the artistic culture, and how?

Surely, thinks he, a noble art cannot have such an ignoble representative.

D. DE F. BRYANT.