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Theodore Presser

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THE ETUDE.

VOL. IV.

PHILADELPHIA, PA., NOVEMBER, 1886.

NO. 11.

THE ETUDE.

PHILADELPHIA, PA., NOVEMBER, 1886.

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LISZT FROM ANOTHER POINT OF VIEW.

There are two reasons why, under ordinary circumstances, I should think, not merely twice, but many times, before opposing anything that my colleague and most intimate—professional friend, Professor Fillmore, might write. The first is, the assurance I have, from many years' knowledge of him, that whatever he publishes represents careful and earnest thought, the predominant quality of which is good sense and sincerity; and which, therefore, it is always hazardous to oppose. Second, the consideration, that to differ from another in no matter how slight a question of form, or mere manner of putting things, is the same thing, in the estimation of his enemies, as condemning him altogether. Thereby his influence becomes belittled to the average reader, and his usefulness and the progress of sound opinions in art are hindered to the same extent.

Nevertheless, upon such a question as the proper estimation of an artist like Liszt, so recently departed from a world wherein for sixty years and more he has been so conspicuous and operative a figure, there are so many things to be said, and so many elements to be taken into consideration, that I do not feel it improper to add my own mite to the discussion—particularly as for many years I have been, to a considerable extent, an admirer of the great artist who gave Wagner's "Lohengrin" its first performance, in 1848, at Weimar. In this relation of his to Wagner, both in bringing out the complete opera upon the stage under his direction, when all others were shut to the innovating composer, and in the succession of piano-forte arrangements from those and the later operas of Wagner, Liszt showed himself an artist in the noblest and best sense of the word. I do not know of any other case where a popular virtuoso has so loyally served the advancement of another type of artist, when, in the nature of the case, the public recognition of the new artist would be tantamount to placing him upon a higher plane of artistic eminence than the virtuoso himself could ever hope to attain. Yet this was the case between Liszt and Wagner; and so Liszt must have seen it at the time, for by the very ardor with which he espoused the cause of "the music of the future" (as its enemies dubbed it), he testified to the preeminent esteem in which he held it. In this one act, if it stood alone in Liszt's history, he showed how able he was to rise

above the atmosphere of flattery and worldly insincerity that surrounded him. Very likely there may have been with all this generosity an undertone of willingness to rattle the dry bones and shake up the prejudices of the classical Mrs. Grundys, who then, as in all stages of the world, expected (like some "orthodox" religionists) to go to heaven because it is the only place where it would be proper that they should go.

As regards the classical ideal, as defined by Mr. Fillmore, and by Hegel and others before him, I am quite at one with him. The expression of the beautiful is the only true ideal of art. Nevertheless, the form and kind of the beautiful have undergone a progressive change ever since men began to reflect upon it, i. e., to turn the little spiritual mirror within them toward the outward manifestations of God's handiwork, and to reproduce the pictures thus formed. It was the school of Aristotle which classified Plastic, Painting and Architecture, as "completed" arts, i. e., when the artist had finished his work, there needed nothing more but to admire. Opposed to this they placed Music and Poetry, as "practical" arts, because the artist's works needed in them to be supplemented by that of the performing virtuoso. The former arts all have their being in space; they are arts of repose; their condition of pleasing is symmetry. Music and Poetry, on the other hand, are moving forms, flowing streams of tones or words; representing life itself—a progressing history of soul.

The tone-language was not mastered until within the last two or three centuries, so that there is absolutely no instrumental music in existence older than this, which retains its power of pleasing. Of the period anterior to Bach, there is nothing retaining validity to modern ears and minds but short dance forms. Excepting fugue, there is very little of the more ambitious instrumental music before Mozart capable of impressing in our day. Mozart, even, begins to seem something short of greatness, excepting in a very few of his best symphonies, and in his wonderfully charming overtures and vocal pieces. Many of the works of Beethoven, and most of those of Mendelssohn, have already become antiquated; or, to put it in another way, they hold their place in the general consent as stepping-stones to something beyond, and not as of themselves to be admired as the complete fulfillment of what art has to propose.

This betokens a twofold modification in what (for want of a better term) I will call the conditions of appreciation. In the first place, there has been a modification in the character of the ideal itself proposed to be represented by music. The notion of life has been very much enlarged for art purposes. The most obvious illustration is afforded by the popular novel, wherein "made perfect through suffering" has become the motto; and the suffering has gone deeper and deeper into the very innermost of the soul, whereby the finest ideal of all has been brought to view in what Hegel calls "beauty of spirit." Beethoven himself went along a progress of this kind, the forty years of soul-life between the first and last of his sonatas being fully represented in the kind and greatness of difference between the two works. In the second place, there has been an amplification of the means of expression. This extends to every possible point of relation involved. Harmonies are more complicated, rhythms more appealing and subtle, volume of sound is greater, and tone-color is more strongly contrasted. These together amount to so much, that it has already become necessary to supplement the score of Handel's "Messiah" a second time in less than a century and a half, Mozart's additions having been so far surpassed by the orchestras of Beethoven, Berlioz and Wagner.

The human ear, and the automatic apparatus for receiving, classifying and interpreting musical impressions, have kept equal pace with the environment. This is so far the case, that school-girls now play successfully the show pieces with which virtuosos of a half century ago were able to astonish the world.

Hence, it happens that in art there is no ending place. The artist, from the days of Noah until now, has been seeking for the pot of gold which lies buried under the end of the rainbow. In this pursuit he enlarges the scope of his branch of art, and perhaps goes beyond it, creating works not truly representing the beautiful. When all the resources of one form of art are exhausted, a new one is taken up. So was it with sculpture, architecture and painting. The limits of all have been reached long ago. Nothing more is possible but repetition. Poetry and music alone possess the variety and resource to reproduce the activity of the modern imagination.

There is an ideal which Beethoven must have had, just as truly as Schumann and Liszt. It was that of imparting to their works the freshness and freedom of improvisation; but to do this without transcending the limits of proportion and good taste, thereby not to offend a longer acquaintance by the traces of exaggeration and extravagance. Such an ideal is necessarily incapable of more than a tentative realization. What appeared to Beethoven a glorious triumph over the shackles of the Haydnian sonata form, appeared to Liszt very like the perukes and frizzes of the ancient regime.

Liszt's place in creative art was much higher than it is usual to place him. He was a born rhapsodist. This phase of genius is the most evanescent of all, and the rarest. The most evanescent, because tastes change so silently, so subtly, yet so irresistibly. We say, "It is day," yet the night cometh; "It is night," when, lo! the dawn is already reddening the East. The "rarest" of all, because it can neither be acquired nor taught; the rhapsodist is the poet who is born, not made. Hence, for my part, I would rather recognize in Liszt this wonderful quality, so grandly displayed in so great a variety of forms of composition, covering almost the whole range of musical creation; and admire his technical handling of the piano-forte, in which respect no man could be his master; but leave to later times the duty of informing bumptious young imitators of his style, that their names are not Liszt. That this great master had his personal faults is very likely; in this, unfortunately, he was not peculiar. Nevertheless, in the particular phase of character to which Professor Fillmore refers, it is possible, and, indeed, common, for a very small fire to make the largest smoke.

But, to return to the philosophical question, the most dangerous thing in art is to write down for it a "Thus far thou shalt come, and no farther." Thus have been killed out many great phases of art in the world. So died Egyptian art; and so died that of Greece. It is more important for us in America to explore the splendid originality of Liszt, of which as yet we do not know the hundredth part, than to begin to condemn him, because he was not a Mozart, a Schubert, nor yet a Beethoven.

W. S. B. M.

Every teacher, as he goes to his work, ought to say over to himself the three things which it is his business to try to do for the pupil. They are: to form technique, awaken the musical susceptibilities, and to train in an exact method of study. Or, to say it differently, he has not given a lesson unless he has aided the pupil toward the realization of one or the other or all of these objects.

THE ARM IN PIANO-FORTE PLAYING.

Human activities exhibit a tendency to fly off in lines tangent to the spheres of reason, morality and justice. Rules are certain formulas of the mental monitor sitting in judgment on our acts, and are made to restrain licenses that might lead us too far into the chaos of error. The principle that "The truth of yesterday is an error to-day" obtains continually; and, hence, we must understand that rules formed to-day are but the record of our highest and best experiences, to be used merely as stepping-stones to the higher plane of to-morrow, which will certainly demand a revision of the previous code of laws.

Nothing so much enlightens the human understanding as the study of history. Let us, for example, read the history of the Piano and of Piano Technic, from the earliest times to the present, and we shall find that the ideas existing to-day bear about the same resemblance to those in the remote past that a modern language bears to Greek or Sanskrit. The technic of Bach's time, owing to the extreme lightness of the harpsichord and other predecessors of the modern piano, was confined entirely to digital dexterity. Power and strength of tone being out of the question in these instruments, nothing but nimble fingers was necessary, technically, to make a virtuoso in those days. This method was prevalent up to the time of Czerny [1791], who used the light-acted pianos of Vienna. Ignaz Moscheles, contemporaneous with Czerny, having been instructed in the same light method, and afterward using from choice the heavier action of the English pianos, displayed a technic marvelous for power and brilliancy, but said to have been characterized by much stiffness and lack of repose. Moscheles, doubtless, never learned the secret of producing a maximum of power with a minimum of effort.

So disagreeable was the effect of this "arm playing," as it was termed, even in an artist whose magnificent execution could almost cover a multitude of faults, that teachers and players sought for other more natural methods, and increased muscular development became one of the requisites in piano-forte training. It was generally conceded that the arm must be held quiet and that the fingers must be trained to do all the work.

Louis Plaidy, Moscheles' successor at the Leipzig Conservatorium, taught that octaves should be executed with a limber wrist, and all teachers of note since have adopted this method or their version of it. It has been found expedient by these scholastic gentlemen to hold the elbows down close to the sides of the body, and to raise the fingers as high as possible, in order to develop strength of tone from the finger alone—all of which certainly seems correct from a theoretical standpoint; but the question is, "Do our first-class artists—those who have attained the greatest mastery over modern piano-forte technic—do they play after this manner? The answer is, emphatically, No; they do not.

One has but to watch the performance of a "professor" of technic and a real artist, in the same evening, at the same piano (as we recently had the pleasure of doing at a Joseffy concert, where the local professor also played a selection "for a change" in the programme), to be forced to the conclusion that some "centripetal" or other force had cramped the professor's technic into a half-bushel, while the great piano gymnast displayed a broad, flowing style, as different in appearance as it was in effect. The artist's performance seemed to us like a beautiful, undulating, terraced lawn, diversified by an ever-changing vegetation of shrubbery and plants, flowers and grasses; that of the other was the picket fence in front, straight and sharp, with nothing to break its rhythmic monotony but a number of signs nailed fast; one read *allegro* and another *andante*; another, *ritardando*—just one, and then followed the long line of bars unbroken by aught save one great heavy post at the end. Why is it, we often wonder, that, with all the modern facilities for piano-forte instruction and practice, yet so few of those who are devoting their lives to the instrument ever attain to the rank of interpretive artists?

Is there not something radically wrong in methods employed to develop the player's technic? and is he not

continually performing the labors of Sisyphus, with no hope of ever accomplishing his task? What is the secret of power possessed by such artists as Rubinstein, Billow, Madam Schumann, Sophie Mentor, Joseffy and Sherwood? They must possess a peculiar instinctive genius that has led to the discovery of a power which has come to them, as all revelation comes, only after long years of deep and devoted study. It has never been taught. Can it ever be? We think it will be.

First of all, we wish to suggest what we believe to be the important factor in a finished technic—one that is overlooked by the average "professor," and one that, if properly understood and applied, may prove to be the unknown quantity that solves the problem at which we are all working. It is, as the title of this article intimates, the arm.

Let us quote Adolph Kullak: "He says, 'There is something in the old rule, 'play without the arm,' a little out of the way, and we might express it more concisely if we say 'without movement of the arm,' or 'without a stiff straining of the arm.' But even the movement of the arm is not to be avoided.' And he then enumerates the instances in which the arm must be used, which may be briefly epitomized as follows:—

1. To space distances.
2. To strengthen the tone.

It seems to us, in like manner, that there is something a little out of the way in the old rule: "Play only with the fingers." It is easy to understand this if we reflect a moment on the physiological construction of the hand, and observe that the muscles communicating with the fingers, and giving them the power to rise and fall, lie not in the fingers, but in the arm. The arm is the great reservoir of force; the fingers are its legitimate outlets. Any one can demonstrate this to himself by stopping in his practice and locating the sensation of fatigue, which is nearly always in the arm muscles.

There are, to be sure, numerous muscles in the hand and fingers—muscles that demand the most careful attention and treatment if the hand is to be formed correctly and the fingers made strong and flexible. But the cultivation of the digital muscles should go hand-in-hand with that of the arm muscles. We have, in our practice, found more fault in the insufficient development of the extensor muscles (those which elevate the back of the hand) than in anything else. Nearly all our manual operations in daily life are such as to bring into activity the *flexors* underneath; and the consequence is, that these are unduly developed, so that the opposite *extensors* cannot properly antagonize them. The result is a continual falling down of the arm, a yielding to the combined forces of gravity and of one-sided muscular development, so that the technic is cramped and the tones are crushed out. The heavy, dull, lumbering technic noticed in all pupils, and in many professional players to a great extent, is due largely to this cause.

Here, then, is a positive defect that only gymnastic training of some kind can rectify, and herein lies one of the great advantages of mechanical contrivances, which do certainly develop these muscles with remarkable rapidity and in a way that no amount of piano practice can do.

In order to produce anything of lightness or delicacy in playing, there must be a feeling of quietness and ease in the arm sustained at any point above or in contact with the keys. We insist that this is a primary requisite, that the fingers may be relieved from all undue weight impeding their free exercise.

The first exercise we would give a pupil would be one to gain a conscious control of the forearm muscles. For example, this one: Swing the hand loosely on the wrist and in a circle (inward, toward the other hand) above the keys, counting three, five or seven, and at the last count complete the circle by dropping the hand (curved middle finger) on the key underneath.

We would early introduce the practice of the staccato touch, because this touch, whether performed from finger or wrist, gives more exercise to the arm muscles than does legato playing. There are two classes of hands: 1. The firm (stiff) hand, and 2. The loose (flabby) hand.

The former cannot do too much staccato practice; the latter had better be confined mostly to legato playing until the fingers remain well supported in position. The arm should never be hugged close to the body, as many teach, but should hang down free and loose from the shoulder.

Illustration: Fasten your elbow to the desk, and attempt to draw a straight line on paper. The result is the arc of a circle whose radius is the forearm. In order to draw a straight line, you must raise the arm and permit it to straighten constantly as it progresses. This straightening of the elbow continually lengthens the radius, and the resultant is a tangent to the former curve.

So at the piano: The keyboard represents a straight line, and if our hand is to command it in its entire length without changing our centre of gravity, we must permit the gradual straightening of the arm toward either extremity of the keyboard. This is simply the method of common sense, and all artists adopt this method.

Nor is the arm long enough in all cases to reach the extremities of the piano. In this case have no hesitation in permitting the body to sway in either direction to assist in the accomplishment of the desired result.

Liszt could sit immovable, while Jos.ffy must bend to reach the treble. "This difference is not a distinction of method, but of stature.

The manner of holding the arm close to the body is destructive to scale and arpeggio playing. It works in Bach but not in Chopin.

Very few pupils have a correct idea of how they should hold the hand and move the arm in scale and arpeggio playing, and no book that we have seen presents the matter clearly. The fault lies in holding the arm still, and, after passing the thumb under (R. hand ascending or L. hand descending), swinging the 2d finger into position by a quick turn of the wrist. Of course this is the only way to get into position, *if the arm is held still*; but it is, nevertheless, all wrong. The wrist should not move sidewise a particle, but the arm, hand and all, like a solid piece, should pass over, using the *second joint of the thumb* as the pivot, and bringing the hand into position again without ever changing the angle of the fingers to the arm at any part of the movement. In this way only is a pure, smooth run possible. This "oblique position" is even more necessary in arpeggios than in scales. This point was amply illustrated and explained by Prof. Hahr in an early issue of THE ETUDE.

Again, there is another important power in the arm which can never be appreciated if the arm hangs at the side, a dead weight, and that is the power it possesses of shading tones, giving one the ability to make an even *crescendo* or *diminuendo*, an even *forte* or *piano*, throughout any given passage. This power lies mainly in the combined expansive and contractile action of the forearm muscles, under voluntary control of the will. As an exercise to gain this control, we would recommend the following:—

Hold the hand three or four inches above the keys, and voluntarily contract the muscles until the wrist is rigid and the fingers resemble the talons of a bird of prey and until the arm begins to tremble from the effort. All this requires but an instant to perform. All at once "decompose" the hand, as Delarte would say, and let it fall upon the key limp and effortless. Repeat the exercise till slight fatigue is experienced in the muscles of the arm. When the knack of contracting this muscle has been caught, the hand should be brought, with a quick jerk, to a level position, and stopped there on a line with the arm. This movement resembles the "half-cock" of a pistol lock, and should precede the contraction and subsequent relaxation just explained. It is unnecessary to analyze the particular muscles called into play by this exercise. Let each one observe that for himself. It will be found a rapid and effective means for gaining control of the forearm muscles without apparatus.

Furthermore, the use of Indian club exercises for developing suppleness and strength in the muscles of the pianist's arms and chest will greatly assist his technic. For it will be found, upon careful study, that the highest pianism is the result of the most perfect muscular and nervous control throughout the entire system, which leads us even beyond our present subject. D. DRB. B.

GRADED LIST OF MUSIC.

Much time is consumed in the selection of music for teaching purposes, and very often wrong selections are made, principally from lack of proper records. The Class Book for Music Teachers, that we have just issued, supplies this need admirably, as the name of every piece sold is placed against the account of the individual pupil, and a valuable record of compositions kept for future reference.

In order to help to the better selection of music, it will be our aim, in *THE ETUDE*, to call the attention of teachers to reliable pieces, old and new, as they come under our notice. We have for years, in our teaching, kept a record of every piece of merit, graded and classified them.

In presenting these lists of music and books, including studies, we ask the aid of our readers. Let those who know particularly striking and meritorious compositions send the names to us. We will examine such pieces, and, if suitable for the purpose, will publish their names in our monthly list. We will divide the music into ten grades.

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AN OPEN LETTER AND THE REPLY.

DEAR SIR:—While I do not wish to dictate to you concerning my daughter's musical instruction, feeling how entirely competent you are to direct it, yet I beg to remind you of a fact which I expressed, if you will remember, in our first interview, viz.: That I do not care to make of my daughter a professional player, but only wish to have her accomplished for the high society in which it is my desire and intention she shall move.

From my observation of your manner of instruction, I am led to believe that, owing to your personal elevated ideas of your art, you have, perhaps, set an ideal too high for the attainment of one possessing humbler talents and aspirations.

To be explicit, I think that too much time is expended by my daughter on technical exercises. To use an illustration, suppose I send my daughter to study painting, and for a year or more she is drilled in the practice of drawing or sketching, and for another half year in the art of mixing colors, use of brushes, etc., and at last, after painting her first picture, she is told that the effort is very commendable, but yet it is a mere daub and must be done over yet a hundred times before it can be in any respect presentable before connoisseurs. What must I think? Why I must either question my daughter's intelligence or reflect in some measure on her instruction.

I feel, again, that my daughter is losing interest in her musical work because she seems to suffer from comparison with others of her age, who, with equal advantages, play much finer and win more applause from their associates.

I trust, sir, you will kindly consider this matter, and give, hereafter, more pieces to instruct and less exercises to annoy my daughter, and, at the same time, will consider that I am prompted by no motive of fault finding or criticism of your excellent methods, but am actuated in this appeal to your generosity purely by the interests and necessities of my child.

Most respectfully,

MADAM VON

ESTEEMED MADAM:—In reply to your note of yesterday, I beg to offer a few words of explanation.

I am at once pleased and pained at the contents of your letter; pleased with the frankness you display in expressing to me personally your exact feelings and wishes in this matter; but pained to perceive that your conception of a musical education has been formed somewhat superficially, from common observation, and not from a deep study of the subject. I had by no means forgotten your first conversation with me concerning your daughter's musical studies, and indeed, no one could have proceeded more carefully than I in the execution of your wishes then expressed.

You certainly accredit me with sufficient experience to know exactly what degree of musical culture constitutes true accomplishment.

What is termed accomplishment in our best society is really but a clever attempt at masking ignorance. It requires but little knowledge of music, or of language, or of anything else intellectual, to "pass" in society. For this reason, dear Madam, you can readily see how perniciously it works upon children's minds to hold up such an ideal of accomplishment as the goal of their youthful efforts.

Art should be studied from a pure love of the art itself. The radiance of such love emanating from the soul of an artist is what delights and charms all that come within the halo of its influence. It is the mystic power of intellectuality, a power which commands the physical mechanism to perform, with celerity and ease, feats which to the untrained seem miraculous and awe-inspiring.

You speak of exercises as unimportant, and express your preference for pieces. I grant the expression is very natural. We all desire the realization of a thing far more than its deferment. But reason tells us, and experience teaches us, that there is no royal road to any achievement. All the great men of the world have united in declaring effort to be synonymous with genius itself.

To master such a difficult art as music takes a long time, and a severe course of training.

The training requisite to perform one piece must be as thorough and nearly as long continued as to perform a dozen. You can readily understand that if your daughter had been trained to the point that she could translate with fluency any passage from Virgil, she would have no difficulty in doing the same in a selection from Horace. It should not be her aim to learn from her teacher to recite a number of Latin verses for the amusement of her friends and to receive the false encomium of "learned," when she knows she is not learned.

Therefore, I would commend such a course of training in music as will make her a thorough musician, competent to interpret to her satisfaction and the delight of her friends, the works of the masters in a manner that is above the criticism of connoisseurs. To this end I have made her studies. If she will arrive at excellence she cannot evade any part of the discipline I have assigned to her, nor has she ever evinced to me any unwillingness to comply with such demands.

Moreover, your daughter has an exceptional talent, which, if properly developed, will, in time, redound to our credit and satisfaction.

To me and to my personal friends who have observed it, her progress has been unusually commendable, and I trust you will more deeply consider the matter, and be patient to wait for the proper and natural maturing of the fruit which, if ripened too soon, will prove bitter and tasteless and will soon shrivel and decay.

Trusting, my dear Madam, that you will ponder on the weight of these suggestions, and will consider also how deeply I am interested in the true progress and education of your talented child,

I remain, with great respect,

Your obedient,

D. DE F. BRYANT.

EVERY great composer has a value of his own as a study for pupils. Bach, for instance, conduces to clearness and intelligence of playing. Chopin conduces to fluency and elegance. His melody is so high-bred, that the quality of refinement follows as a matter of course. The most stimulative of the poetic composers is Schumann. He also conduces to the habit of abandon in playing. It is the ideal of playing to sound like improvisation; no composer gives this so rapidly as Schumann. He also enlarges the pupil's perception of harmony, and sharpens his feelings for thematic treatment, for nearly everything in Schumann is what the Germans call "motivated" in the style of its writing. Of the other composers, there is none better or more stimulative than Liszt. This great genius was a Rhapsodist born; everything of his is an improvisation. He also has a brilliant technique, in which the staccato touch is an important element. No writer brings on the technique of a player more rapidly. The common idea that all of Liszt's works are difficult is not correct, nor do I fear to give his pieces to pupils not at all far advanced. Indeed, contrary to the usual opinion, I do not think that there is any danger in giving pupils difficult pieces, provided the following two cautions are observed: First, the pupil must not be discouraged; second, the legato touch must not be impaired. Although the staccato touch is an increasingly important element in piano playing, it must not impair nor displace the pure legato touch, without which fine phrasing is impossible. But the so-called "elastic touch" was a favorite with Schumann, and in Liszt it is often used; in fact, nearly always. In other modern works it is also a prominent feature. Of all the composers, to refine the playing, and to improve the melody playing, none are so good as Mozart and Mendelssohn. Both are indispensable.

W. S. B. M.

RHODE ISLAND is the latest State to form an association of music teachers. On the 3d of this month a meeting is called at Providence. A full report of the same will be given in the next issue of *THE ETUDE*.

THE "TONE" QUESTION AGAIN.

The article I wrote, in September *ETUDE*, has called forth an expression of dissent from one who signs herself "Old Maid." "Old Fogey" also favors me with one of his chronic grumbles; but the former is by far the most formidable opponent; and at the expense of wearying the reader, I will try to answer some of her objections to my article.

In the first place, I merely pointed out the want of detailed notice in our instruction books on the production of tone, deprecated the fact, and asserted, and still assert, that apparently the essential object in many teachers' methods is to make their pupils play with velocity. I also traced, as carefully as space would permit, the gradual evolution from the pearly school of playing and composition naturally necessitated by the imperfect instruments in use, to the broad, bold style of the day, quite in keeping with our noble and sonorous "grands." Surely, "Old Maid" cannot but face the position, it is an artistic evolution. Music, to-day, has renounced its mere tinkling prettiness, and seeks to express something serious. Music is the reflex of life, idealized, to be sure, but reproducing in its grand tones the spirit of the age. If somewhat morbid, strained and involved, do not blame the composer—blame the times he lives in. "Old Maid" has read Taine and knows his theory, of the influences produced on the artist by his environment. Artists are the mouthpieces of the day; they catch and incorporate the floating emotions and ideas that are stirring us. I speak now of true and great artists, those whose chill and lofty beings who fabricate still life in their studios, and expect it to be accepted as the living reality. Tone, and tone of the most sensuous character, is called for.

Look at the modern orchestra, with its complex instruments, and see what a step has been taken in this direction. Mind you, I do not say our modern composers excel the older ones in the production of ideas; that is not under discussion; in fact, there could hardly be a discussion on the subject. But we excel, as will be admitted, in orchestration. All this has had its effect on the piano-forte; we strive to imitate (but not in volume, which would be absurd) the orchestra in effects. Can there be, I ask, any great or dramatic idea expressed in a profusion of trills and scales and a paucity of tone? Great masters, as "Old Maid" says, have used these ornaments effectively, but if they are now dropped is it not for cause? Bach was for a long time in oblivion; now, strange as it may seem, his short *motive* themes, are being reproduced in Wagner and the later school. It even seems as if melody has had its day—that is, melody in the old, accepted sense. The short, significant *motive* has replaced it, and the piano is already influenced by it. There may be now an interregnum in art, during which we will have no great geniuses and only compose by rote, but, as I said before, this has nothing to do with the question. We must accept the fact, that tone is the most potent factor of the day, and the piano has quickly responded to this factor by increasing its capabilities in that direction. *Just* I am not a particular admirer of; indeed, I could not cite him for my argument, as his works abound in arpeggios and scales; in fact, they reach the climax of absurdity in some of his compositions. His later style, while not altogether free from affectations, shows surely his reaction from his earlier faults—in a word, the virtuoso becomes the artist. Far be it from me to say a word depreciatory of Mendelssohn, the "Divine Felix." I have too hearty an admiration for the man and his works. I was merely recording the fact, that he did not follow the new school in the direction I have indicated. Unlike Chopin, he struck into no new paths; for by nature he was too intensely conservative; but he will nevertheless remain a model of a polished, graceful and classical composer.

"Old Maid" misconstrues me when she thinks I wish to abolish the study of the masters where the forms alluded to are in use. That would be, indeed, insane, and by far the better part of musical literature would be barred out. I merely wished to protest against the pernicious use of the scale forms in certain classes of music, and by no means advocate the use of Schumann for

teaching purposes. He is mentally far above the average pupil, and I well agree with my opponent as regards the injudicious use of even the easy "Kinderscenen." Wiecek, you remember, says they are for grown-up fingers. "Old Maid" should not forget that I wrote the article for grown-up pupils, not beginners, and if I quoted Schumann and Brahms as examples in question, I did not suggest their compositions to be used as teaching pieces. As "Old Maid" very beautifully says, there are many "subtle beauties tucked away in the creases of Schumann's writings" that will always be *caviare* to the multitude. She quotes the names of many excellent composers for the young, but should remember that when I advised the student of music, the advanced one, I mean, to lay aside his Czerny Velocity, I meant him to lay aside the tendency that a study of mere scale forms leads to; otherwise, the study of the scale is the foundation of piano-forte playing. It is its fatiguing use in composition that I protest against.

I also admire the pearly scale and dazzling arpeggio in the hands of the artist, but must nevertheless assert that the time for their indiscriminate use has vanished. There is a very pretty and picturesque element in piano-forte literature that might be called landscape music—such as the numerous gondolfeds, mill songs, spinning songs and compositions of that class which depend on a redundancy of notes, but is it a very high or elevating form? Could it be called epoch-making music?

Even tempos are changing. To quote: Kullak, who everywhere insists that Chopin can never be played beautifully enough, says, in speaking of a Chopin Etude (Op. 10, No. 8) in which the arpeggio element is treated: "There was a time when the ability to execute passages in the most extremely rapid tempo served as a mark of virtuosity. The faster, so much the more admirable. . . . the actual performance producing, in the best of cases, music-box effects. As long as the *Vienna Piano-forte*, with its simple mechanism, its lightly responsive action, and its clear and often sharp tone, was dominant, quick-fingeredness may have possessed some sort of technical justification; but since the English mechanism has supplanted the German, through it the piano-forte tone has become nobler, more sonorous and greater, both in volume and in its capacity for nuance." (The italics are mine.) He then goes on to say, that "piano-forte passages even in the most fiery tempo must yield some of that 'quick-fingeredness' which so easily degenerates into inexpressive trifling, and be executed with greater breadth of style." Kullak further makes mention of the "parlor pianism of Herz." This speaks volumes, for Theodore Kullak was one of the greatest teachers of the century, and was himself a virtuoso of the Thalberg school. But he knew that it was a style rapidly becoming obsolete, and that music, both in the execution and composition, was seeking newer and broader fields. And no one can combat the powerful changes that are now taking place in this direction. Look at our concert programmes and note the absence of purely virtuosic music, those tiresome opera fantasies, with their eternal arpeggios and scale passages; and, above all, observe the style of our concert pianists, and ask ourselves if a pianist with ever so good a technique, and a small tone, would be listened to. Even the French, the last to realize this, have acknowledged it, and their representative pianist is no longer Francis Planté, with all his technic and exquisite finish, but Camille St. Saens, who possesses a noble liquid tone and a style free from all the *minauderies* we are accustomed to in the Gallic artist. The ornamental school has emphatically had its day, and while we may be harsh and even dissonant in our modern school of playing and composing, still it is a broad, noble style, and a return to earlier methods would be suicidal to true progress. I believe the future of the piano will be greater than its past, after we have evolved the greatest instrument possible, which will be when we get a more sustained and greater variety of *Tone*. J. HUNKEER.

I wish to call the attention of the readers of *THE ETUDE* to the more than excellent articles on the "Simplicity of Technic," by Z. (Mr. J. C. Johnson, an experienced teacher). These articles have caused so much discussion,

that I venture to suggest that Mr. Johnson print them in book form; for, while we are *pamphletted* to death every day, these essays would be highly interesting, and decidedly more useful if bound together. They are, indeed, technic in a nutshell, and cannot be too highly praised for their clear exposition of the difficulties of piano-playing, their classification of the same, and, above all, their condensation. On this last point I will have something to say later. By all means publish them in pamphlet form. J. H.

We still have left some bound volumes of *THE ETUDE* for 1885. These volumes neatly bound in cloth contain music in the form of Piano studies and teaching pieces, and articles of vital interest to the student and teacher of the piano forte. We know of no other source whence so much valuable instructive matter (both literary and musical) can be obtained. Those of our late subscribers who are interested in the numbers of *THE ETUDE* for the current year will find in this bound volume of 1885 a valuable supplement to the articles and instruction given in the numbers for 1886. We will mail these bound volumes, postpaid, for \$2.50, or to any one sending us six subscribers at full rate (\$1.50) we will send the volume as premium.

The fifth grade of The Musician is now out. This work is one that is of incalculable benefit to piano teachers and students. It rarely fails to call forth the highest encomiums from intelligent readers. It appeals to the class that subscribe to *THE ETUDE*. We, therefore, desire that as many as possible should possess the work and in view of this, we have the following proposition to make to teachers and subscribers of *THE ETUDE*, to wit: We will send the complete set of six volumes to those who will send \$2.60 and 25 cents extra for postage, if sent by mail, before the sixth grade is issued, which will be about the 1st of January. The five grades will be sent at once, and the sixth as soon as issued. They are bound in uniform binding, in durable cloth. Specimen pages will be sent upon application. The retail price is 75 cents per volume. This will make an admirable Christmas present.

The *Key Note*, which was started about the same time as *THE ETUDE*, has discontinued publication. According to the *American Art Journal*, the publisher, John J. King, lost \$50,000 on the venture. This, doubtless, is an exaggeration. However, the policy of Editor Frederic Archer was calculated to bring about ruin to the best managed enterprise. His almost malicious attacks and base vituperations on our American musical institution turned every loyal American against him. We cannot attribute the downfall of the *Key Note* to any other cause. It was the most important musical journalistic enterprise ever started in this country. Its suspension, aside from putting a stop to the expressions of an unscrupulous assailant, is generally regretted.

FARGO, Dakota, Nov. 11th, 1886.

DEAR ETUDE:

Seldom it is that good results follow in the pathway of a leaden cause; seldom do good results follow in the wake of a bad beginning; seldom do impure motives find a congenial home in an atmosphere of truth and purity; so a false education can never wound a master workman, or the master artist; or a man of doubtful character imbue others with a spirit of firm resolve and high endeavor. Alas! how can the teacher successfully impart to the faithful pupil, if he, himself, be wanting in character, in education, is not a master of himself and his profession? Teachers, is not there more of responsibility resting upon you than you are aware or will confess? Resolve, progress, and accomplish, are watch-words which should form a part of every teacher's life and work. E. A. S.

SIGNOR PIETRO BRIGNARDI, who for the past five years has been connected with the New York College of Music, has relinquished his engagement with that institution, and has Tuesday and Friday of each week in which to receive private pupils. He can be addressed 199 Gates Ave., Brooklyn, N. Y.

OUR MUSICAL BRINGING UP.*

LETTERS TO A STATESMAN, BY WILHELM H. RIEHL.

In the first letters on *My Plan and Object*, Riehl says: "You ask me to prove that, despite some few advances, our national music life is in a public distress or want; that the lack of plan in our musical bringing up casts a slur over other fields of pedagogy; that really nothing is said of musical rearing, but only of music lessons; that many members of cultivated society, unhealthy either mentally or physically, find their nourishment in this perverted kind of music making; and that it is the duty of statesmen to lay hold of this musical bringing up or musical unbringing up of our people, a thing hitherto by them disregarded."

"You are surprised that I, who am so zealous a musician, do still insist that the German nation, by its planless zeal for music, is in the best way to make itself musically stupid."

"Artistic bringing up has two meanings: bringing up by means of the art, and bringing up *for* an art. The first does not necessarily presuppose the latter, and bringing up for an art need hardly concern a statesman, save as a basis for bringing up by means of an art."

"Now bringing up for art is doubtless at the bottom of bringing up by means of art. If our creative artists would make plain the way from the beginning, the influence of their art on the nation, that is, bringing up by means of art—would be a legitimate one."

"This statement is as true in its general application as it is meaningless when applied to practical artists. It is too true that the material for our artistic bringing up lies rather in the treasury of the past than in the treasures of the present. But it is the statesman's duty to industriously observe, as an actual fact, the influence of art on all the people. And he should keep in mind a special bringing up of a select few for an art, which bringing up, having the nature of a general culture, shall afterward result in the bringing up of the many by an art."

"I would now present you some thoughts on musical bringing up, based essentially on these two phases."

In the second letter, *Religious Street Music*; in the third, *Church as an Art School*; in the fourth and in the fifth, on *Folk-song and Folk-instrument Making*, Prof. Riehl touches facts and subjects which are outside of both our American ways and manners. The first ideas of some general importance occur in the sixth letter, on *Study of the Piano as compared with the Violin*.

"Our youth study the poets," Riehl says, "ancient and modern, not the writers and declaimers of our own age, but that they may recognize and distinguish the spirits of the several peoples and times. Thus while Greek alone is studied for Greek culture, Greek, Roman and German civilization or culture are studied for the general development, for the humanities, and thus we call these humanity studies."

"But musical instruction fails to reach this high plane. Our children are taught to play the piano or violin by teachers, good or bad, and from examples, good or bad; with their skill they may afterward do what they please. One also finds most professional musicians unable to discuss the history or the aesthetics of their art; how can they then teach these to others? He who can only play can do nothing but play, and bare playing is a waste of time, and every waste of time, if useful, makes stupid. Mark me: I am discussing the general bringing up by means of art. There is truly little pedagogical worth in that teacher who can only impart rapid fingering of the piano or the violin; but there is a high value in him who can bring the young mind to understand good music, to read score well, to comprehend the laws of composition, to judge of their taste and style of different epochs, times and schools, and to picture mentally the great masters in their historic characteristics. The first kind of instruction we would call simple music teaching; the latter, musical bringing up."

Riehl now takes up score-reading, that subject much dreaded and incomprehensible to many. He says as follows:—

"As this one-sided pursuance of the mechanical is the curse of our present public music, so it is also that of our musical instruction. Of late years, there have been published in various places a number of cheap score

editions, and we have been enriched by handy-sized copies of the greatest chamber and concert works, the quartets and symphonies of Haydn, Mozart and Beethoven. The same strength spent on mastering the instrumental techniques of the day, would give the ability to play and understand the leading classic scores. To be sure, this art would not adorn a drawing room, but it would unlock a rich fund for a life's culture. That I do not speak of impossibilities, let me tell of my own apprenticeship, when good fortune and chance led me by crooked paths to that goal which, however, by a straighter way I would have found much sooner."

"I early learned to play the violin as long as was possible my father kept me from the piano, for he hated this instrument as being amorous, devoid of character, and coy in voice-leading, and his son learned to regard it only as an evil highly necessary."

But my father was a passionate quartet player, and a regular quartet player in his own house, by his pride and joy. I regard it as a blessing for my whole life, that, for so many years, when I could not yet play, or could play but little, I have been lulled to sleep many hundred times by the chastest, purest, and richest strains of Haydn, Mozart and Beethoven. Long before I understood them, I learned to look up to these great masters as to my father's dearest friends, and to me they became an authority, a something holy, which no one dared touch."

In finishing this letter, Riehl makes a digression, of which we take the opportunity to say this, that is, he says he will not "show how the violin is mastered," but allows himself to speak of the excellent teaching material in the German and Italian classics. He calls for arranged teaching pieces, for teaching collections, for anthologies similar to the technical anthologies in which field, however, much has been done and is now being done.

He says, also, that "a respectable musical bringing up demands the study of two instruments, first, of the violin, then the piano. He would presuppose and require only a moderate technique as quite sufficient for a full comprehension of all true masters, if not for their perfect interpretation. 'As is well known,' he goes on, 'many of our best conductors and composers have only a moderate execution at command, and yet are musicians in a deeper sense than the most brilliant virtuosoos.'"

The violin leads us to the old classicists; the piano, in spite of Bach, lays hold of modern times. Our classical instrumental masters thought out their most original forms and strains in the spirit of the violin, and in writing for the piano they too, often had the violin in mind. With Beethoven, however, begins the transition to modern art, which thinks for and at the piano, and often transcribes the purest piano phrases for quartet, orchestra, or for song." To fully comprehend Mozart, he now says, "One must be a singer and a violinist, for Haydn, a violinist only. The piano player will always prefer these two men too lightly, or, while with their piano music they simply filled out forms, they put into their quartets and symphonies their idiosyncratic and immortal thoughts. Again, on the other hand, to understand our modern music one must play the piano."

"The violin awakens a longing for the study of scores, the piano-forte realizes it; the violin teaches us to conceive the melodic forms in their purest plasticity, the piano-forte combines them. Hence, the violin player is shocked at purely modulatory effects which lack sharp contrapuntal or melodic device, and for the formless, narcotic, modulatory music of the Wagnerian school, violin playing is a sure antidote."

(To be continued.)

ADVICE TO YOUNG STUDENTS OF THE PIANO-FORTE.

ALBERT W. BOST.

Choose a piano-forte with a rather strong and firm touch. For a learner the plain action is the best.

Young players ought not to pass over a mistake, however apparently trivial.

Avoid letting the wrists drop, bringing the elbows from the side, and keeping the thumbs off the keyboard.

Avoid playing on the nails. The point finger is, in this respect, particularly apt to go wrong.

The chromatic scale is a capital exercise for strengthening the fingers, and must be continually practiced.

Many pianists are spoiled by being allowed to play too quickly. First walk properly, then learn to run.

Passages in thirds should be played slowly and strongly. All movement of the hands in these exercises is bad.

The more artistic details assume greater importance as the mechanical part of the piece approaches perfection.

From the commencement learn to use both hands together. Read the notes from the lowest upward.

At the commencement it is good to count aloud, even in the parts when one could not go astray. Beginners require a constant recapitulation of the time value.

In playing scales with one or two black notes, the hands are, as a rule, not held sufficiently forward; the executant is therefore not in a position to bend his fingers equally.

See that the seat be firm and comfortable. It should be high enough to keep the elbow rather higher than the level of the wrist.

As it is possible to make a creditable performer with no other mechanical studies than the scales, it follows that these should never be entirely given up.

In playing a succession of similar chords with the left hand, take care that the little finger fairly strikes its note each time.

Difficult passages should not only be mastered alone, but should afterward be taken in conjunction with the bars both preceding and following them.

Become familiar with pieces in all the different major and minor keys. Nothing is more common than to find pianists at a loss among certain of the less used keys.

For study, select pieces originally intended for the piano-forte. Arrangements, except for good players, are better avoided.

In striking single notes with the little finger of the left hand, beginners are apt to assume a false position with respect to the wrist. The joint must, of course, incline inward.

Great care must be taken not to accentuate the thumbs in passing under the fingers. This applies likewise to the practicing of the *arpeggio*. In the latter passages see that the ring finger is used in the proper places.

An important point, frequently overlooked, is taking care that the tuner attend properly to the "regulating" of the instrument; i. e., that each key has an equal pressure.

Children must have something to interest them. It will not, therefore, suffice to let them have compositions which are merely well written. In modern days the musical library for young students is almost inexhaustible.

The mistake is often made of letting a child commence learning music too young. When he does begin he should be taught systematically, and not allowed, as is frequently the case, to treat the piano-forte as a plaything, to be taken up when the whim suits him.

The first point to be attained is to impart to each finger equal strength. A steady and diligent practice of five-finger exercises will best accomplish this end. Six months, at least, should be allowed for this necessary basis of "execution."

The student should learn to strike the common chords, both major and minor, and afterward their *dominants* and *sub-dominants*. The touch will be greatly improved if these are all struck firmly, but from the wrist, throwing up the hands after the termination of each chord.

Whilst devoted most of the time to works of the old masters, great advantage will be derived by taking, occasionally, original pieces by the best modern musicians. As a rule, pianists are too biased in their selections; a student should become acquainted with the greatest variety of styles.

In the selection of pieces for study, the principal aim should be that they progress very gradually. The surest way to climb a mountain is by "zig-zags." A child ought to learn a short melody as soon as he knows a few of the treble notes. Each succeeding lesson must contain some one thing new for him to remember.

As different players have different difficulties to contend with, it follows that a piece selected for one student will not always be the one best adapted to another. It is, therefore, morally certain that by studying the instrument in classes, as is sometimes the case, some of the learners must suffer injuriously.

It is not the amount of time given daily to practicing that makes the perfect player; but it is in the economy

MY DEAR MR. FARRER:

On looking over my papers, I lately found several large envelopes containing translations from the German, made some years ago at odd times, for the amusement of a friend and for my own self-culture. Among them were extracts from a series of *Letters to a Statesman*, written by Prof. Wilhelm H. Riehl, entitled *Our Musical Bringing Up*. Although this set of letters forms two separate dates, 1893 and 1896, and, like the writer, are a large bit conservative in spirit, and although they also touch on some subjects—Musical Education, Up-and-Down culture far beyond that of the average music teacher, still, it seems to me that this set of letters, properly edited and made as useful as possible, would be a most interesting and a better known name. Accordingly, I have selected those parts which I think most useful, and in some cases draw upon them, and add to an absence in our musical culture; and the gaps unavoidable in such a treatment I have tried to fill up by a consecutive text. In the hope that this material may meet your approval.

I remain yours respectfully,
BERNARD COTTER.

* Boston, Mass., Sept. 15th, 1896.

of the time, by going over the difficulties, which leads to success. In practicing, the following points are essential:—

Exactness of time.

Correctness of fingering.

Giving to each note its full value.

There are two great branches which a student who desires to excel in music must cultivate—the technical and the æsthetic. By many, mechanical facility of the fingers appears to be the chief goal, instead of being really the means toward the end. Whilst admitting that the training of the fingers should occupy a large portion of the time to be devoted to learning the piano-forte, the player must, from the outset, strive to develop the more subtle qualities of the mind.

"As the twig is bent, so will the tree incline;" therefore, let the learner be accustomed to play a good class of music from the first. Amongst the advantages which the young player will derive by taking in hand classical compositions, are the following: The passages will be more equally distributed for the two hands; they will in themselves be both more useful, and, at the same time, more interesting; the piece will make the performer more attentive to the varieties of *touch* requisite for a correct rendering. And they will educate the mind to observe the beauties of *form*.

[FOR THE ETUDE.]

ON TWO POINTS IN PIANO-FORTE TEACHING.

BY ARTHUR POOTE.

When we remember that it was only in the lifetime of Bach and Hændel that the thumb came to be generally used in the fingering of the scale, and that, in fact, any systematic fingering at all dates back merely to the "Well Tempered Clavichord," that it was as late as the time of Thalberg, Chopin and Liszt that the thumb was entirely given its freedom, and allowed to disregard the old-fashioned rule forbidding its use on black keys; and that it was left for Kullak to clearly and adequately lay down the principles of octave playing,* it is not surprising that even now discoveries are made in piano-forte playing. Probably the most valuable one for many years is that which we find in "Tausig's Daily Studies," published thirteen years ago. His idea of applying *modulation* to five-finger exercises, although treated quite exhaustively in all three books of the studies, is capable of even more extensive application. The small results usually obtained from slavish at the five-finger exercises of Schmitt and Plaids, are to be ascribed to their obstinately sticking to the key of C major.

It is all very well to a pupil to transpose a given exercise into a different key with plenty of black notes in it, but not so easy to get it done. But the Tausig modulation (if it may be so called) overcomes this difficulty; it makes the five-finger exercise so much more interesting and attractive, that the pupil's attention is retained, and its use will result in more intelligent and persistent practice.

It is apparently too difficult for the average pupil to apply to his exercises; but can be so simplified, as shown below, that the modulation, being effected mechanically, will not be too hard for any one.

The original form—



may be changed to this—



In other words, the pupil may be told to

First: Play five notes of the scale up and down.

Second: To *lower* the third note of the scale.

Third: To also *lower* the fifth note, and then to go to the next scale, playing up and down five notes, and the

* Vide Mœchel's direction as to the manner of playing his octave study (Op. 70, No. 8): "the wrist is to be kept stiff and loose alternately!"

ceeding in the same manner, always using the fingering 1 2 3 4 5.

As soon as that is clearly understood, and is at the ends of the fingers, it may be applied to almost every possible form of five-finger exercise.

For example (there is no need of writing the notes, for the fingering alone is sufficient directly):—

{ Right hand—121, 232, 343, 454, 343, 232, }

{ Left hand—645, 434, 323, 212, 323, 434, }

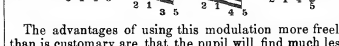
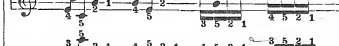
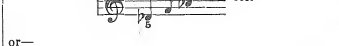
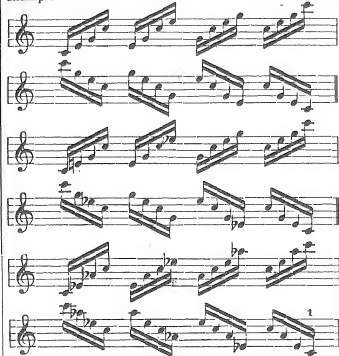
(from "Tausig's Daily Studies"), and this—

{ Right hand—1324, 3524, 3142, 5342, }

{ Left hand—5342, 3142, 3524, 1324, }

(based on a Clementi study).

This modulation may also be used in arpeggio playing, by raising the fifth note, instead of lowering it. For example:—



The advantages of using this modulation more freely than is customary are that the pupil will find much less drudgery in the hated five-finger exercises; they will be more thoroughly and thoughtfully practised, and the hands will become more accustomed, as they ought, to all possible positions, instead of behaving awkwardly as soon as the beloved C major is left behind. Eventually Billow's dictum, that the "Appassionata" sonata must be possible to the player when transposed to F# minor, will not seem a fancy, but a reality.

The question of the damper pedal seems inexhaustible; the point, that the pedal must often be put down after the note is struck, instead of with it, being especially hard for most pupils to understand.

The whole matter is adequately discussed in a little book by Hans Schmitt (published by Wesely, of Vienna), called "Das Pedal des Clavieres."

In explaining the matter to a pupil, a useful preliminary exercise is this—



the note being played and the pedal taken up at the first quarter note in the bar, and the pedal put down at the second. The hooked lines show exactly when the pedal is to be taken and left.

There are many interesting examples in the book spoken of above, and I shall quote one or two, besides some from other sources.

In the first "Song Without Words" of Mendelssohn the pedal must invariably be put down at the second sixteenth note of each group of four, and taken up at the first sixteenth in the next group.

The little study of Stephen Heller (Op. 46, No. 11) should be treated in the same way—



the pedal being put down at the second sixteenth note in each bar.

Also this prelude of Chopin (Op. 28, No. 20)—



and Raff's "La Fileuse"—



In the popular Nocturne of Chopin (Op. 9, No. 2), which is probably worse treated by amateurs than any other piece in piano-forte literature, the management of the pedal is still harder, for it must be both taken up and put down when the first note of each group of three in the bass is played (at the places marked with a star):—



These examples will be enough to clearly show the necessity of the manner of using the pedal, and will perhaps be of service as a supplement to the previous discussions of this question, that have appeared in THE ETUDE.

In speaking of the condition of music in America, and of the meeting of the M. T. N. A., recently held in Boston, and the College of Musicians, the *Klavier-Lehrer*, of Berlin, Germany, says:

"From the information which we gather from the different speeches, discussions, performances, etc., we are particularly interested in the efforts and success which attend the character, plan and elevation of musical instruction. Our American Colleges struggle shoulder to shoulder with us. They lay the roots of all troubles in the dust, and strive after the improvement of the present condition, upon the foundation of thorough education and public examination. It is an authenticated fact, that the Society, in its tenth year of activity, has effected and attained something of importance; that the standard has been raised by the organization, and particularly in the last few years, since the Society has turned its attention to the instruction of music, and has succeeded in inclining the attention of the public toward it. The result of this year's examination of the American College of Musicians proves how earnestly the task has been taken hold of, really to admit only thoroughly instructed candidates—out of seventeen candidates who made application, only eight were found satisfactory; the deficient theoretical instruction was especially condemned. It was also further interesting to us, that in America they are also beginning, in elementary instruction, to lay particular stress upon the awakening of musical understanding, and that for this purpose they take the first technical vocal exercises as the foundation for children. This subject was handled by different speakers; 'thinking in tone' was especially emphasized, and for an example of this Mr. E. B. Bill led a children's chorus of one hundred voices from different schools, who sang directly at sight."

FOR SALE.—A Harp, in excellent condition; will be sold at a sacrifice. Address, for further information, HARP, Care of ETUDE Office, 1704 Chestnut street, Philadelphia, Pa.

M. T. N. A.

PRESIDENT'S ADDRESS.

We feel honored by the kindly greeting you have extended to us, realizing that your cordial words of welcome are uttered in no perfunctory spirit, but are an expression of that sentiment of hospitality which has ever been a characteristic of the city you officially represent.

In thanking you for your expressions of good-will, I feel assured that I but voice the feelings of all here present. We felt that this city, which has ever been foremost in intellectual culture, and which for many years has been a leader in musical thought, was a peculiarly fitting place in which to hold the session which should mark the completion of the first decade of our Society's existence.

We are convinced the choice was a wise one, and, having at the very beginning of our work been made to realize that we are welcome guests, we hope to prove that we are not gathered here from all sections of our land for any common purpose. We earnestly desire, by a thoughtful consideration of musical questions, some of which are of great public importance, to contribute our share to the furtherance of that spirit of true intelligence, which is the conservator of good citizenship. Thanking you again for your presence on this occasion, and for the good wishes you bring, I fulfill a very agreeable duty when I address a few words to our brother musicians of this goodly city. We are already under great obligations to many of you for the willing spirit with which you have assisted those of us upon whom has devolved the labor of arranging the details of this meeting. You have thereby shown that fraternity of feeling which should be a distinguishing trait of our profession, and which it is one of the aims of our Association to foster. May the time soon come when there shall be no rivalry other than a noble striving as to which shall contribute the most to the advancement of art for art's sake, and when the petty jealousies which disfigure musical circles so often, shall be swept away by a common care for the maintenance of higher and purer standards of professional ethics. Many of you we meet for the first time; may it not be the last. We feel assured that a more intimate knowledge of our work will reveal to you its practical value, and we bespeak for it your interest and aid. You will, doubtless, find much to criticize, but we are confident you will discover much more to commend; and if in our methods or aims you discern shortcomings, please consider them errors of judgment, not the result of design. But we are on the threshold of a most important meeting, and I must hasten to address a few words to the Association at large.

Fellow-members of the Music Teachers' National Association:—We meet here this morning, with pleasant anticipations of a successful meeting, with feelings of justifiable pride, and fully realizing that this is no ordinary occasion in our history. We would be untrue to the principles we profess, did we not take this opportunity of looking back over our past, to discover, if we may, wherein we are healthful and vigorous, and carefully consider any phases of our development which are, or may become, sources of weakness to us. To succeed in any enterprise means to exercise close scrutiny of methods, to carefully weigh and compare the results of different courses of action, and to be at all times ready to make any needful sacrifice of time, labor or money. Would that your President were endowed with those faculties of mind which should enable him to worthily present to you the lessons of the past, and wisely suggest future action, that thereby the lessons of the hour might be forcibly brought home to each of us.

There is to my mind no more convincing proof of the necessity of an organization like our own, than a comparison of our position ten years ago with that which it occupies to-day. It is safe to say not one of those present at the first meeting of the Association in Delaware, Ohio, in 1876, ever dreamed of presenting such a programme as that arranged for the present meeting; nor is it probable the most enthusiastic member foresaw that out of that meeting, which was largely experimental, should develop an organization capable of initiating a truly national policy, and attracting to its ranks many of our most scholarly musicians. We cannot, at this time, appreciate the self-sacrifice of those in whose hands rested the future of the organization thus formed. Let us not forget that we are all of us indebted to those men who sustained life in that feeble body, and let us publicly declare that we are grateful to them for their faithfulness, and that we fully appreciate their efforts. It is not pleasant to recur to those years of discouragement, which were indeed dark years for the Association, but, inasmuch as it was too small to initiate any national policy, and too feeble to have carried out any policy whatever, it is not strange it should have been obliged to go through disheartening experiences. This is, after all, but the history of all development in this world, and is a much more natural growth than any forced or spasmodic vitality.

It is significant that the question is not asked so frequently of late, "What is the necessity of any organization of the sort among musicians?" for if we look for an answer to such a query, to the experience of other professions, we must acknowledge the fact that any one of the professions we would

naturally cite, could more readily dispense with all organization than can the musical, for reasons which are evident to even superficial reflection. There is not a profession in this country which does not possess its State and National organizations; most of them based upon the same principles as our own. Especially do we find this the case in that profession with which we can claim the closest fellowship, viz., that of the teacher. After many years' experience, we find the value of annual, semi-annual and monthly meetings is more and more fully recognized by our educators.

The development of organizations for mutual improvement, and the consideration of questions relating to all phases of intellectual life, have been stupendous within the last few years. We cannot claim any exemption from the principle, that unity of purpose can accomplish more than spasmodic individual exertion; and is not a disinclination to admit the value of such an interchange of opinions as is made possible at our meetings indicative either of indifference to true progress or a misconception of the true processes of professional advancement?

It seems undignified to refer to selfish interests in connection with so ennobling an art; but to the musician who looks upon musical ability simply as stock in trade, and whose professional interest is governed solely by the size of his bank account, the artistic side of our development will not appeal so strongly as the purely material; therefore it can confidently be stated that it will pay in the end to become identified with us.

The tendency of a musician's life has been, and is, in this, as in all countries, calculated to develop an illiberal view of everything not directly associated with specific routine work. This holds good at the present time, although not to so great a degree, and the exceptions to the rule are not so noticeable as was formerly the case. The reasons for the existence of such a feeling are obvious, upon a careful consideration of the difficulties to be surmounted before a musician can hope to achieve success.

Unlike the study of law, theology or medicine, the preliminary work which must be done during the formative period of life bears little relation to intellectual development, in any broad sense; for, instead of bringing all the faculties of mind into action, and thus making possible a future development, broad and well rounded in its nature, its tendency is rather to make prominent qualities of mind which should, in their full and normal state, be balanced by restraining mental forces.

Thus, as the emotional nature is unnaturally stimulated, it logically follows that the necessity for a liberal education is not appreciated at its full value. This necessity is founded upon the very underlying principles of free emotion.

Music is the language of emotion, and it is a truism that as emotion is founded upon appreciation of facts, and the relation of facts to each other, so, all other things being equal, the person who has the truest spirit of appreciation must be susceptible of the deepest emotion. Feeling is an intuition of the heart; may we not say that emotion is this intuition, governed by intelligence, broadened and deepened by cultivation, or education, and thus rendered a safer and less irresponsible guide? The value of education to the musician is, that thereby the range of his emotions is so extended, that there is less danger of extravagance of expression, while at the same time he is made a more sympathetic interpreter and a more poetic creator.

How the pulse of the true musician is stirred by the verse of a Milton and the tragedies of a Shakespeare! Have we not, as proofs of the great advantage of a thorough acquaintance with the gems of literature, many works of genius which have been suggested by a study of classic poetry? Musical form, upon a close analysis, reveals itself as founded upon the same principles of symmetrical development and unity of design which are found in the masterpieces of poetry and the drama. The wonderful manner in which a Robert Franz, by masterly harmonic combinations and a genial development of melody, reveals shades of meaning in a poem which would possibly otherwise remain unappreciated, shows how necessary to the composer is a knowledge of, and a feeling for, those refinements of expression which lend to poetry one of its richest charms. If necessary to the creator, it is equally essential for the interpreter, and its importance is my excuse for dwelling upon it at this time. In an enumeration of the advantages and inducements offered by our Association, I should mention as certainly not the least, the stimulus given to members to pay more thoughtful attention to the formation of a lucid and concise literary style, and a careful formulation of their ideas, and the incentives to the most careful self-culture on the part of those who have enjoyed limited advantages.

Before addressing myself to the more practical matters on which I wish to speak, I desire to emphasize one thought relative to professional dignity, as a great deal which has been written on the subject has no direct relation to it. It is well for us to remember that up to the present time there has been very little reason why there should be accorded to us the possession of any particular professional dignity, for musical circles have been for many years the arena of envy, spite and jealousies, such as are not seen in other professions. They doubtless exist even among our revered brethren, the clergy, but the code of professional ethics which has been established by common consent in many professions, has kept the unseemly strife in the background.

As soon as musicians work together for a common aim, they will win the respect, as a profession, which is accorded freely and unhesitatingly now to such individual musicians as possess the characteristics which entitle a man or woman to the confidence and respect of society.

It is unnecessary at this time to speak more fully of these phases of our work; let us look rather at a few aspects of our present condition, and standing upon this vantage ground, compare our purposes and our work with the original design of the Association. We must ever keep in mind that we are primarily an association of teachers. We profess to help the teacher of music: are we faithful to our obligations? At first thought, on looking back at the record of the last few years, one would be tempted to say no. I cannot admit that there is in reality any firm basis for such an assertion. We have been told by some that the Association has degenerated into a concert-giving institution, coupled with insinuations which, as honest men, we must indignantly repel. We have been told, on the other hand, that we have too many essays; that the Association will become in time a second "*Ton Künstler Verein*"—it surely might be something worse; that it will become a Mecca for composers of all grades, who, while anxious for the "good work to go on"—ingeniously referring to their own scores—will, upon a rejection of their claims, turn the Association into a seething cauldron of crimination and recrimination. While admitting that there may be a measure of truth in most of these strictures, I must personally, on the strict merits of the case, express a firm conviction that never before have we been so near a realization of our possibilities in the line of strictly educational work as to-day. Looking at teaching as we should, from a broad and liberal point of view, we are doing, to-day, a work which will be of benefit to all classes represented on our membership list. It is not alone the pianist or the vocalist to whom we should defer in arranging our topics for discussion, but, while providing liberally for them, we must go out into the broader fields of work, which will bring us in close sympathy with the world of mankind. We have a duty as citizens and as musicians in regard to music in public schools; we have a no less urgent duty to ourselves as well as the religious community, in connection with music in Divine worship.

Respecting music in public schools, we must insist, as musicians, that if music is to be a part of the school curriculum—and he is blind who does not see that the science of music is finding appreciative friends among our leading educators of to-day—I repeat, we must, in that event, insist that it be properly taught. We must not, we *dare not*, allow the teaching of music in our schools to be relegated to men who have no right to claim the name of musician. Fortunately, we have many already within our ranks whose excellent work in this special department commends them to our gratitude. May the time soon come when such a firm foundation in the primary principles of musical science shall be laid in our schools, that thereon may rest a superstructure of musical attainment that shall be a potent factor in our musical growth as a nation. In view of the fact that the question of church music is to be so comprehensively treated at this afternoon's session, I will content myself with stating that we hope, by the broad survey of the field contemplated by our programme, to make possible some practical steps in advance. May we not hope to secure such an adjustment of conditions as will establish the position of the church musician more firmly, while at the same time the proper office of music in worship is enforced. May we not also impress upon the clergyman that, in assuming his legitimate authority over the musical service—as a component part of the worship, for the spiritual results of which he feels himself responsible—he thereby incurs an obligation to so fit himself for its exercise that his supervision shall be consistent and intelligent. Let us assume our full measure of responsibility in both of these departments of musical work, for if we do not use every possible means of assisting in a settlement of the vexed questions constantly recurring in connection with these subjects, we are unworthy of our art, and unmanly as well.

I have referred to our duty as citizens. We may look back with commendable pride upon our record in the question of International Copyright. We have maintained high ground in connection with this subject, which has aroused so much controversy. We have shown by our acts that no sophistry of argument, no appeals to selfish considerations can conceal the fact, that to appropriate the product of a man's brain is no whit less deserving of censure than the manipulations of a class of artists whose characteristics have been so admirably portrayed by Dickens in his admirable sketch of Fagan. In carrying out our broad conception of how the Association should subserve most effectually the purposes of its existence, the production of AMERICAN COMPOSITIONS is a feature which must commend itself to every intelligent musician. It is a legitimate outgrowth of our fundamental purpose. It must be an incentive to the earnest student to feel that a society like our own stands pledged to grant him every advantage for the production of meritorious work. Now, while it is true that a person gifted with creative talent will write because he *must* write, and while it is also true that, in the end, the true musician will find his place, it does not invalidate our claim to support, for it is equally certain that the opportunity offered by our American

concerts allows of a quicker recognition of a composer's ability. In our programmes, this year, we are honored by the presence of works by composers to whom the writers of the younger generation owe a deep debt of gratitude. May the time never come in our history when we shall neglect to pay deference to those who have brought credit to America, and made possible, by their honest work, all the developments of American art in which we take so laudable a pride. This mention of our duty toward the composers of our native land suggests the desirability of making some provision for our future prosecution of this interesting department of our activity. To properly consider this question, it is essential that we take a cursory survey of our purely business aspects. Too little stress has been laid upon the necessity of a partial readjustment of our plan of organization, and it seems to me that the time has come when we should grapple with hard facts and master the situation. We must, in view of the teachings of experience, admit that it is as necessary for an artistic enterprise to rest on a firm financial foundation, as it is essential that its aims should be high and pure.

A comparison of the details of preparation for our Annual Meeting at the present time, and those of four, five, or six years ago, will show that the financial arrangements, which were at that time perfectly satisfactory, are now conspicuously inadequate. To faithfully fulfill the duties devolving upon the officers of the Association even now, requires a sacrifice of time as well as pecuniary losses which few of us, who are dependent upon the practice of our profession for a livelihood, can incur. There should be some provision made whereby the necessary expenses of official work should be provided for. Vice-Presidents, for instance, should not be assigned work, involving more or less expense to them, without an appropriation being made for that purpose. The need of active and persistent canvassing of the country is urgent. Especially must we provide for our concerts of American compositions. If we are to continue this feature, the Association must be made self-sustaining in this as in other respects. While we gratefully acknowledge the generosity of those who have contributed to our orchestral fund, and in this connection would especially emphasize the liberality displayed by individual members of the profession, we should, if possible, avoid the necessity of calling upon the supporters of art in our different cities, even for so worthy an object.

I would suggest that, first and foremost, we become a chartered corporation; that we change the provisions of our Constitution so as to allow of the creation of three new classes of members, viz., "Corporate," "Life" and "Corresponding" members. Furthermore, I would suggest that we be organized more on the plan of the National Educational Association, by creating different departments, which should, while devoting part of each day of our annual gatherings to special work, still remain as component parts of the whole Association. The divisions under which we have arranged our work this year might very properly be adhered to, viz., Vocal, Instrumental, Music in Public Schools and Church Music. By this plan it would be possible to attract large numbers of teachers who would not otherwise be reached. Having stated in general the suggestions I have to make, pardon me if I enter somewhat into details. To revert to membership: A "Corporate" member would be a person who, by payment of a certain sum of money, would have a financial interest in the Association. If thought desirable, shares might be issued at a certain sum per share, making a provision that no one person should be entitled to more than a certain number of shares. The corporation would then manage the financial affairs of the organization. Our "Active" and "Associate" membership might remain as at present. The question may be asked, Of what benefit would this arrangement be, after all? I answer, the sum received for shares could go into a fund, the interest of which should alone be available. The amounts received from life membership could also go into this fund. Members of the Association in different parts of the country might combine and give concerts for the benefit of the fund, which might, besides, be swelled by a provision which should make our surplus revenue available for this purpose. This might be called the Orchestral Fund, and would be of great help to us in acquiring a financial independence. The difficulty of establishing permanency of membership suggested the idea of forming the class of members which, for want of a better name, I have defined as "Corresponding" membership. A Corresponding member might be a professional or non-professional, who, not being able to attend the sessions, on payment of a smaller sum than the regular yearly membership fee, becomes thereby entitled to a copy of the Official Report, as well as any other matter issued by the Association. It is hard, very hard, to convince the ordinary music teacher that it is his or her duty to become a member, even if it is impossible to attend the meeting; for the ease with which a Report is secured, makes consideration of duty pale before the saving effected by remaining outside the fold, and securing a copy of the only valuable and concrete evidence of membership, by sending to the Secretary a five-cent stamp.

It seems not improbable that, by the establishment of such a membership as that proposed, there might be a constituency created to which the Association could always appeal. This membership might be made more

Andantino, con sentimento. M.M. ♩ = 92.

p

rinf. *cresc.* *mf*

cresc. *poco rit.* *dim.* *p*

rinf. *espress.* *dim.* *p* *rinf.*

espress. *teneramente* *p cresc.* *poco rit.* *f* *dim.* *ten.*

poco rit.

a) b)

Moderato. Con una certa pompa di festa. M M $\text{♩} = 72-85$.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece is marked 'Moderato' with a tempo of 72-85 beats per minute.

System 1: Treble clef starts with a forte (*f*) dynamic. Bass clef starts with a piano (*p*) dynamic. The system includes fingerings like 1 2 3 4 5 2 3 2 1 and 5 3 1 2 4 1.

System 2: Treble clef starts with a mezzo-forte (*mf*) dynamic. Bass clef starts with a forte (*f*) dynamic. The system includes fingerings like 5 2 1 3 2 1 2 3 5 2 1 4 and 2 1 2 3 5. Dynamics include *espress.*, *cresc.*, and *p*.

System 3: Treble clef starts with a forte (*f*) dynamic. Bass clef starts with a forte (*f*) dynamic. The system includes fingerings like 1 2 4 3 1 5 2 3 1 2 4 1 and 1 2 4 3 4. Dynamics include *dim.*, *p*, and *f*.

System 4: Treble clef starts with a piano (*p*) dynamic. Bass clef starts with a forte (*f*) dynamic. The system includes fingerings like 3 1 2 3 5 2 3 4 2 1 2 3 5 3 4 2 and 3 1 2 3 5 3 4 1. Dynamics include *cresc.*, *espress.*, and *p*.

System 5: Treble clef starts with a mezzo-forte (*mf*) dynamic. Bass clef starts with a mezzo-forte (*mf*) dynamic. The system includes fingerings like 4 3 4 5 4 3 3 3 1 2 4 1 4 3 1 2 4 1 4 and 3 1 2 1 2 3 1 4. Dynamics include *espress.*, *dim.*, and *pp*.

The piece concludes with a final measure marked *leggeriss.*

First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many slurs and fingering numbers (1-5). Bass staff contains a more rhythmic accompaniment with slurs and fingering numbers (1-5). Dynamics include *p* and *espress.*

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingering numbers. Bass staff has a steady accompaniment. Dynamics include *rit.*, *cresc.*, *f*, and *dim.*. A small 'a)' marking is present at the end of the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingering numbers. Bass staff has a rhythmic accompaniment. Dynamics include *p*, *f*, and *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingering numbers. Bass staff has a rhythmic accompaniment. Dynamics include *f*, *dim.*, *p*, *mf*, and *dim.*.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingering numbers. Bass staff has a rhythmic accompaniment. Dynamics include *p con grazia*, *rall.*, *molto rit.*, and *pesante*. A small 'a)' marking is present at the end of the treble staff.

Small musical notation fragment, likely a continuation or a separate exercise, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

II. FROM THE TWO-PART INVENTIONS.

1.

Moderato. M.M. ♩ = 96.

The musical score is written for two staves, Treble and Bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is Moderato, with a metronome marking of 96 beats per minute. The score is divided into measures, with fingerings indicated by numbers 1-5 above or below notes. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), *rinf.* (rinfacciato), *dim.* (diminuendo), *p cresc.* (piano crescendo), *poco dim.* (poco diminuendo), *poco rit.* (poco ritardando), and *rit.* (ritardando). The score concludes with a final measure marked *f* and a repeat sign.

(a) **SICILIANISCH.**
(SICILIANO.)

Scherzoso.

Schalkhaft. (Jocosely.)

R. SCHUMANN, Op. 68. N^o 11.

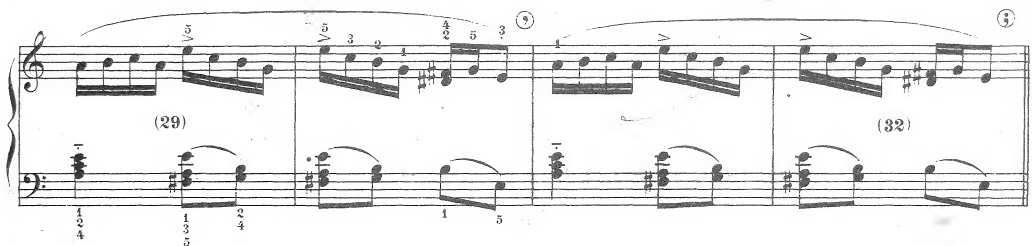
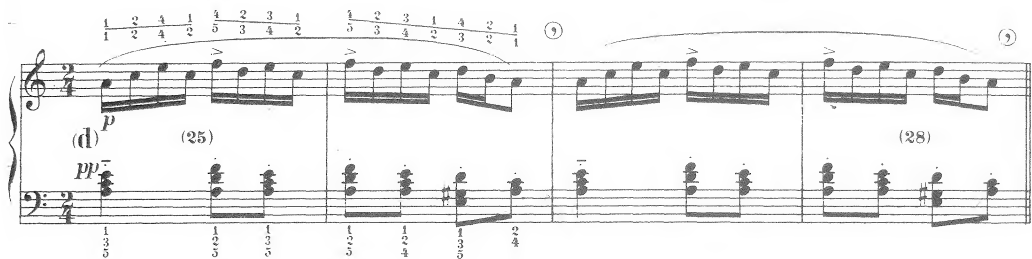
♩ = 69:

The musical score is for a piece in 3/4 time, key of F# (one sharp). It consists of four systems of piano and bass staves. The tempo is Scherzoso, and the character is Schalkhaft (Jocosely). The score includes various musical markings such as 'p' (piano), 'cresc.' (crescendo), 'f' (forte), and 'dim.' (diminuendo). It also features fingerings, slurs, and dynamic markings. The first system starts with a piano (p) marking and a bass line with a 2/4 time signature. The second system includes a crescendo (cresc.) and a forte (f) marking. The third system starts with a piano (p) marking. The fourth system includes a crescendo (cresc.) and a forte (f) marking, and ends with a repeat sign and first and second endings.

(a) The name of a popular dance-song of Sicily.

(b) The tempo must not be too fast or the jocose character will be spoiled.

(c) The waggish spirit depends most largely upon the quality of the staccato, the markings can only be taken as hints. Imagination and feeling must determine the quality of tone as it must also determine the right tempo.



Da Capo al Fine.

(d) This part, m. 25-36, is a little piece in binary form called a Trio. In the old dance called the Minuet, this is called Minuet II.

BREAK OF MORN.

MORGENGRUSS.

IDYLL.

- — Period.
 ④ — Section.
 ⑨ — Phrase.

E. Dorn.

PART I.

M.M. ♩ = 60.

The grace notes are to be played with the count.

1.

First
Idea.

Allegretto grazioso.

Musical score for "Break of Morn." (Morgengruss) by E. Dorn. The score is in G major (one sharp) and 3/4 time. It consists of four systems of piano and bass staves. The first system is marked "Allegretto grazioso" and includes dynamics *mf con eleganza* and *p*. The second system includes *mf*, *p*, and *poco rall.*. The third system is marked *a tempo*. The fourth system is marked *fieramente* and includes the section marker "2. III. Second Idea.". The score includes various musical notations such as grace notes, slurs, and fingerings.

The mood of this piece is one of bright, quiet cheerfulness. The lyric theme which begins Part II. is more serious and tender than the leading idea of Part I. This melody must be brought out with a heavy, clinging pressure of the finger, while the fingers which play the accompanying chords must be drawn off lightly and softly. These staccato chords must be very soft. Be sure that this melody is played strictly legato. The style of the whole piece must be easy and graceful.

4 Keep the wrist loose and make the octaves as nearly legato as possible.

f *p con tenerezza* *f*

deciso *rall.*

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

Connecting link.

IV.

3. First Idea. 8

mf *p* *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

con delicatezza

Make the melody strictly legato, and play the chords very soft and staccato. Put the fourth finger under the fifth and the fifth over the fourth when necessary. without a break.

PART II.

4. Third Idea.

V. Poco piu mosso.

pp *pp* *mf* *mf*

ben marc. il canto *simili*

con delicatezza

Change the fingers silently.

1. Conn. link. 2. 5. Fourth Idea. VI.

teneramente *rall.* *rit.* *f*

Con Giojo.

marcato f

Transition clause.

ff *p espress.*

Play the A with the
chord and play four trill
notes to each count.

e dolente *poco rall.* *cresc.*

f *trill*

Repetition of Third Idea.
6. Come prima.

VIII. marcato il canto

Conn. link.

rall.

IX.

a tempo

con abbandona

Prolonged clause.

cresc.

rit.

pp

dim.

Transition clause.

rit.

pp quasi in tempo

poco rall.

rit.

Ped. *

7. *First Idea.* Abbreviated Repetition.
a tempo.

Idea.

a tempo

First Idea. Accelerated Repetition.

a tempo. 8. 9. 8.

p *mf con eleganza* *mf* *p* *p*

X.

Connecting link. XI.

p *cresc.* *poco rall.* *pp*

8-4

f *dim.*

leggerrissimo

p

Ped.

VOLKSLIEDCHEN.
(a) (FOLK-SONG)
(POPULAR AIR.)

R. SCHUMANN, Op. 69, No 9.

Im Klage-ton.

With complaining tone.

♩ = 69.

The musical score is for a piano piece in G major, 2/4 time, titled 'VOLKSLIEDCHEN' (Folk-Song) by Robert Schumann, Op. 69, No. 9. It consists of four systems of music. The first system is marked 'p' and '(b)', with dynamics 'p' and 'fp'. The second system is marked '(c)' and 'Lustig Merrily'. The third system is marked '(d)' and '(e)', with dynamics 'p' and 'ten.'. The fourth system is marked 'fp' and '(f)'. The score includes various musical notations such as notes, rests, accidentals, and fingerings.

(a) Schumann says: Listen attentively to all Folk-songs, these are a treasury of lovely melodies, and will teach you the characteristics of different nations.

(b) Attack the chord in arpeggio manner but sustain all the notes and end them together and not staccato.

(c) Notice the two melodic ideas, and contrast them not so much in intensity (loudness) as in quality, playing the complaining melody in a sotto voce, legatissimo manner, and the merry theme in a jesting staccato tone, — as though the trouble of our poor little soul were being made a merry jest of, so that it should be forgotten.

(d) The form of this and the Wild Horseman is an enlargement of the simple binary form of "A Little Piece" by repeating the first part. Find the points of difference between the form of this and the Wild Horseman, and read note C of the latter.

(e) This method of notating is used to render the melody clearer.

(f) Every thing in brackets are interpolations that are to be considered as mere suggestions.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various dynamics and articulations:

- System 1:** Treble staff starts with a 5-measure rest, then a series of eighth and sixteenth notes. Bass staff begins with a piano (*p*) dynamic. Dynamics include *p*, *rinf.*, and *p cresc.*.
- System 2:** Treble staff features a 12-measure rest, followed by a series of eighth notes. Bass staff has a *rinf.* dynamic. Dynamics include *cresc.*, *rinf.*, and *mf*.
- System 3:** Treble staff has a 23-measure rest, followed by a series of eighth notes. Bass staff has a *mf* dynamic. Dynamics include *dim.*, *p legg.*, *cresc.*, and *p*.
- System 4:** Treble staff has a 4-measure rest, followed by a series of eighth notes. Bass staff has a *f* dynamic. Dynamics include *dim.*, *mf*, and *p*.
- System 5:** Treble staff has a 3-measure rest, followed by a series of eighth notes. Bass staff has a *mf* dynamic. Dynamics include *cresc.*, *mf*, *p*, and *cresc.*.
- System 6:** Treble staff has a 5-measure rest, followed by a series of eighth notes. Bass staff has a *mf* dynamic. Dynamics include *cresc.*, *f con fuoco*, *dim.*, and *mf*.

a) b) c)

III.

From the little Suites called "the French"

From the G Major Suite.

ALLEMANDE.

Commodo. M.M. ♩ = 88.

a)

The main musical score for the Allemande in G Major, BWV 813, is presented in a single system with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Commodo. M.M. ♩ = 88.' and the piece is labeled 'ALLEMANDE.' The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *p*, *cresc.*, *mf*, *f*, *dim.*, and *p*. The score includes many trills and mordents, with some measures marked with a 'w' symbol.

a) In the "Clavichord book of Anna Magdalena Bach" all the embellishments of this Allemande, except the mordents, are missing. They have however been added from a copy of Forkels collection, except the sign "w" which stands (in place of "w") at a) here, and is repeated in all similar places. We prefer the simple sign for the trill, (and avoid also by means of it consecutive fifths in the 2d part *)

+) Musical notation showing a trill and a mordent, with a note indicating a better alternative.

Musical notation showing a trill.

Musical notation showing a mordent.

COURANTE.

Allegro con spirito. M.M. ♩ = 116.

The musical score is written for piano and bass, featuring six systems of staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro con spirito' with a metronome marking of 116 beats per minute. The score includes various musical notations such as notes, rests, and ornaments, along with dynamic markings like *f*, *p*, *cresc.*, *f dim.*, *mf*, and *marcato*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence marked *p*.

System 1: Treble clef starts with a forte (*f*) dynamic. Bass clef begins with a piano (*p*) dynamic. Dynamics shift to *f* and then *p* in the treble. The system ends with a piano (*p*) dynamic in the bass.

System 2: Treble clef features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a decrescendo (*f dim.*) to piano (*p*). The bass clef also shows a crescendo (*cresc.*) and decrescendo (*f dim.*) pattern, ending with a piano (*p*) dynamic.

System 3: Treble clef starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and decrescendo (*f dim.*) pattern. The bass clef begins with a piano (*p*) dynamic and includes a *poco rinf.* (poco rinforzando) marking.

System 4: Treble clef features a piano (*p*) dynamic, a crescendo (*cresc.*), and a decrescendo (*f dim.*) pattern. The bass clef includes a *marcato* marking and a decrescendo (*f dim.*) pattern.

System 5: Treble clef starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a crescendo (*cresc.*) pattern. The bass clef begins with a piano (*p*) dynamic and includes a decrescendo (*f dim.*) pattern.

System 6: Treble clef features a forte (*f*) dynamic, a piano (*p*) dynamic, and a crescendo (*cresc.*) pattern. The bass clef includes a decrescendo (*f dim.*) pattern and a final piano (*p*) dynamic.

GAVOTTE.

Allegro grazioso. $\text{♩} = 100$.

The musical score is written for piano and bass. It consists of five systems of music. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro grazioso' with a quarter note equal to 100 beats per minute.

System 1: The piano part begins with a *p molto stacc.* dynamic. The bass part has a *rinf.* dynamic. Dynamics include *p*, *rinf.*, *dim.*, and *p*. Fingerings are indicated throughout.

System 2: The piano part features a *cresc.* dynamic. The bass part has a *f dim.* dynamic. Dynamics include *cresc.*, *f dim.*, *p*, and *poco rinf.*. A repeat sign is present in the piano part.

System 3: The piano part has a *cresc.* dynamic. The bass part has a *mf* dynamic. Dynamics include *cresc.*, *mf*, *mf*, and *cresc.*. A *marcato* marking is present in the bass part.

System 4: The piano part has a *f* dynamic. The bass part has a *mf* dynamic. Dynamics include *f*, *dim.*, *mf*, *p*, and *cresc.*. Fingerings are indicated throughout.

System 5: The piano part has a *f* dynamic. The bass part has a *dim. poco rit.* dynamic. Dynamics include *f*, *dim. poco rit.*, and *mf*. Fingerings are indicated throughout.

valuable by the publication of a series of educational pamphlets on practical subjects, which would be helpful to the ordinary teacher, and be consistent with our purpose of promoting professional excellence. In this case, while allowing the musical journals, which are so important a development of our times, the freest access to such essays as would be valuable for them, the Official Report should be issued *solely* for our members.

There is an important question for us to consider, in view of our action last year, in relation to the establishment of State Associations. We have this year to record the establishment of such societies in California, Florida, Iowa, Illinois, Kansas, Ontario and Rhode Island. State Associations also exist in Ohio and Indiana. *What is their relation to the parent organization?* So far as I can see there is none whatever. This is a subject we must carefully consider. We hail with fraternal greeting these Associations. We welcome their representatives to our midst; but we must, now that we realize the benefit of associated effort, beware how we allow ourselves to be resolved into detached commands. There must be some way by which we can avert the danger to musical interest by the creation of sectional jealousies, which might result from a development which is unnatural. Our Association has always labored under the disadvantage of an organization alike opposed to natural law and the development of kindred organizations. Instead of existing as the crystallized expression of a galaxy of strong State Associations, we are working from a standpoint directly the reverse. It behooves us, then, to exercise great wisdom in making our change of front, that we do not lose the advantages of position already gained.

I do not share the fears of those who believe the Association will be diverted to ulterior ends, for I am confident the majority of honest, sincere and devoted workers will always be so large, that unworthy ambition will find here no countenance and hypocrisy no defenders. We must be on our guard, however, and, above all things, not repeat the undignified procedure of last year, whereby a by-law, which is absolutely necessary to prevent the Association from becoming a bazaar, was unceremoniously suspended, let us hope, more as the result of thoughtlessness than design. No one has a more intelligent interest than myself in all mechanical and educational aids in our work, and if what I have said may seem harsh, I bid you reflect that it involves a principle which has nearly wrecked prosperous societies, and at the same time do me the justice of accrediting to me none but the sincerest motives. Fellow-members, may we always keep before us high standards of professional worth; may we always be fearless in the discharge of duty; may we at all times follow the promptings of our good impulses, for thereby we shall not only become useful members of society, but will be worthy of the name of *musicians*.

MUSIC TEACHING FROM A PSYCHOLOGICAL STAND-POINT.

BY DR. G. STANLEY HALL.

AFTER introduction on the philosophical conception of music by Plato and others, Dr. Hall delivered the following address:—

Now I am going to venture a very few opinions, at which I have arrived from my entirely non-professional, non-expert standpoint, for I am no musician, with regard to musical education from an educator's standpoint; and I beg leave to say that I sincerely hope I may be corrected and criticised if I am wrong, as I undoubtedly am in many details. But I am going to be perfectly frank, and try to tell you in a very few words, without reserve, all that I think.

In the first place, I fear—I am perhaps most of all wrong in this—that we are a little in danger of going astray at the outset of this, as I believe, great and impending movement, in paying too much attention to technicalities, and, to a certain extent, methods. A short time ago I was in the schools in Germany, and I found them all agog with interest there in teaching a new notation by means of colored notes. It was very ingenious, it excited great enthusiasm among teachers, and had done already a great deal to stimulate interest in music; and that, I think, will, perhaps, be pronounced by experts, in the end, as its chiefest value. I was in Switzerland and in the south of France, in schools, and there I found a great interest in teaching, instead of the staff, numerical figures. And that, too, has excited great interest. And then in England and in this country we have, what is undoubtedly far better and far more philosophical than either, the tonic-sol-fa. For one, however, I am not quite able to see that the staff is, as a friend of mine has expressed it, a "prison bar, behind which the imprisoned musical genius looks out and is unable to escape." I cannot but think, at any rate, that there is a question deeper, and in the present stage far more important, and which at meetings like this should have precedence, and that is the quality of music. These other things should all come in, and they are very important, but, if I am not mistaken, they belong later in the course.

There are very few children who have any musical capacity at all, I

think, who cannot be taught to sing a few simple notes by the "la-la" method. In fact, we cannot only teach children, but we can even teach some of the lower animals. Several species of birds, as you know, are taught to sing, and the method is by reiterating over and over, and over again, the same simple combinations of notes, until finally it is caught. I have myself succeeded in teaching a starling a portion of Yankee Doodle, and it was done by this method. Now, that seems to me the simplest method, therefore. It is the only way that has been successful in the animal kingdom, at least, so far as I am aware. And it can be applied, and has been applied, to very young children, in a way to teach them phrases, in a way which recognizes the unity of the child's mind, not divorcing gesture, or tones, or words, but teaching wholes, as we must do always to children, abstracting and dividing later. Certainly I have noticed this in my visits to kindergartens, experimenting upon very young children, that if you are teaching a poem to the class they learn it very slowly, but if you teach them a song and then the poem as words to that song, both are taught in less time than the poem alone could be.

It seems to me that we should not entirely despise even the street music of children—such as "King around Rosy," and "Sallie Waters," and all that species of aboriginal melody, the words of which Mr. Newell has so ingeniously and laboriously collected for us. Not only these melodies, but the words come down to us from an antiquity which, in many cases, cannot be measured. They have given pleasure to unnumbered generations of children, and in some cases it is conjectured by special scholars that they antedate Christianity, and go far back to the Aryan home of our primitive ancestors. It seems to me that they cannot with wisdom be summarily rejected. They have a high pedagogic value, and it should be the function of our normal classes to extract it and put it in shape.

Then, again, in the third place, why not use more folk-songs in the schools, the old ballads, etc.? These, certainly, have been very effective in teaching patriotism in countries where music is the chief method of teaching love for the fatherland. Those beautiful old English ballads which Prof. Childs has so well collected, and which even to-day you find sometimes sung among the aboriginal Yankee population at huskings and Thanksgiving festivals, etc., have an educational value so high that they should be carefully selected and edited for schools.

I cannot but be influenced very strongly in my judgment about this subject of music, of which, as I say, I have no special knowledge, by an improvement that is now gradually taking place in the methods of teaching reading. In this country and abroad a few of the best primers for teaching children to read have not been by the old alphabetic method, but by teaching children, by rote, a number of poems and songs. "The house that Jack built," and some of those old street songs which I spoke of a moment ago, are taught as the first step in teaching reading. The child says the poem, marches it, dances it, and sings it and gestures it over and over again, and afterwards is taught the letters; because it is seen that the alphabet and the technical part of reading can be taught much better, if words that are long familiar, that are known by heart, are used as the basis of such primary instruction. Well authenticated cases, in fact, are on record, in which children have taught themselves to read by being given picture books which contained simple verses and songs which they knew by heart before.

Now, then, it seems to me clear, not only from experience, but from general psychological considerations, that singing by rote is a very important early or first stage in musical education. That, as I say, does not break up the natural laws. It allows freedom of movement and gesture, does not divorce song from gesture, and the abstractions can be made later. I cannot but think that by some such method as this, which takes account of the early, primitive, what might be called the mythic, element of music, which respects its antiquity, which has some reverence for the experience of a long and unregulated, or, rather, self-regulated past, is pedagogic; that it would tend to hold children and adults to the normal consciousness of the race; that it would develop a healthy interest in music; and that, above all, it would cultivate that simplicity in music which appeals directly to the heart, which excites real interest in life, and which makes children forget their bashfulness. And, after all, lack of interest and bashfulness are the main obstacles we meet in school work.

Music is a world by itself. It is not merely a language by itself, but it is a world by itself; it should be taught something as literature, as reading, are taught, by the best examples. There is with all cultivated people one great difficulty in self-education, that self-education which we all have to carry on after we leave the schools; it is the eternal war against the second-best books, the second-best reading. There is not a man who has reached a healthy period of maturity who has not had at least time to have read most of the very best literature that there is in the world, no matter how busy he may have been. And some have even gone so far as to say that the very best education in the world is that which prevents us from wasting our time upon second-best things, and

gives us a very few samples as specimens of what may be of the best. A little of Dante, a little of Shakespeare, a little of Plato, which can be so easily digested and adapted that the substance may be felt even if the form cannot be appreciated by children, seems to me far better than a long, elaborate course of reading, such as that spontaneously followed by children, such as that which we waste most of our time upon in getting our minds covered, as has often been said, like a piece of blotting paper, with impressions from the daily and periodical press. All these things have their place, of course, and an important place; but I think the chief thing is to train the mind so it will have the power to distinguish the best from the worst. As a boy, taking piano lessons, I did what I presume every one would have condemned at my stage of progress; I learned to finger a very simple arrangement of one of Beethoven's sonatas. Although I rarely touch a piano now, two or three of those movements linger in my mind, and whenever I do sit down I find myself following them; and I think it is one of the most valuable possessions I have ever enjoyed. The value of even a little of a good thing cannot be over-estimated. It is elevating, it is stimulating; it gives a sample of a world full of worth and merit; it makes one feel that the rest of the universe is healthy, and good, and joyous, and harmonious to the core; it is a resource against ennui and vice. In fact, I would, on the other hand, go almost so far as to believe that even the poorest and the worst piano pounding in the humblest home is, after all, good, because in so many cases it is a resource against the vice which comes of unemployed time. But, returning to the illustration taken from my own experience: I have caught, as every one has, the street melodies and popular songs, like "Punch, brothers, punch with care," and they have flitted through my mind when I wished to think of better things, haunting me for weeks and months; but they have all gone, one after the other, each new one crowding its predecessor out. But there is something or other about this simple sonata that sticks, and it is just as interesting and pleasant to me, an average ignoramus about music, as it ever was, and rather more so. I think, then, that as a sample of classical literature is good in the teaching of reading, to make the children feel a little of what is best in the world of letters, so it should be an early object in musical education, to make children feel a little of what is best in the great world of music. That seems to me to be one object of musical education.

I think a matter of great importance is the training of the voice. How many children there are whose health has been materially aided by singing, because of the deep breathing and healthy attitude. In our city civilization very many of us almost forget we have lungs. Never having to speak at a distance or to raise our voices, we scrape along on one or two notes; and while, perhaps, the voice is not likely to become extinct in man, it is getting weak and getting rigid, so that singing is coming to be advocated by hygienists, and has a very important bearing upon the health of young people. Speech used to be musical, as we all know, and the system of accents and inflections which characterize all languages may have been, as is often thought, the origin of music. But it has gone out of our language very largely, and left it without this element, and hence one cause of the weakness, and even the decay, of the modern, and especially the American, voice.

It seems to me that not enough attention is paid, in many of our city systems of musical education, to mutation. There is a period which, in many children, as you know, covers two or three years, during which the voice is almost unusable. Careful statistics have been made and

averages have been struck with regard to the change of voice in girls, and especially in boys. Sometimes it is almost entirely accomplished in a few weeks, more often in months; and very often years are required, during which, of course, the voice demands particular care, and should only be used under the direction of a trained expert. Want of wisdom here lays the seeds, not merely for bad voice, but even for disease. These adolescent years, when the seeds of all that is good and all that is bad are planted, form the most critical and important time of life; and the music teacher should pay especial and careful attention to it.

I have only one more point to mention,—and on that I did design to dwell at length, but I shall only speak of it very briefly, as I have already taken up too much time,—and that is the matter of rhythm. Rhythm is now being studied in laboratories from a scientific standpoint, and several most important conceptions have been lately wrought out which, I think, have an educational bearing, although it is not yet entirely clear just what it is. We all know that rhythm is in a sense back of language, back of thought. We know that in regard to what real continuity is science knows nothing. There is nothing that is continuous, neither matter nor vacuumous space, from the metaphysicalist's standpoint; our thinking, even, is not continuous. Thought rises and falls. It projects itself upon an object or word, and then seems to resolve into vacuity for a moment, and then fixes again upon another object or word. So it goes, in a "hop-step-and-jump" fashion, from one thing to another, and does not move at all continuously, as it is often pictured to do. There is a rhythm and cadence of speech. We can distinguish old friends in the next room, whom we have not seen and whose words we cannot recognize, by their cadences; it is one of the most prominent factors of our psychic life. An orator very rarely has more than one set of cadences. There have probably been but four or five orators in this country who ever had more than one. Some have had two, and one or two have been thought to have had as many as three distinct sets of cadences in habitual oratorical flow of speech music.

The cadences are fundamental to the meaning. They carry along an undertone of sentiment which interprets a meaning far deeper than any language can express. In the days of Whitefield, and in times of great religious excitements, men have been converted by the emphasis, and the flow, and the roll of the preacher's voice, when they could not hear the words spoken. And very many ignorant hearers of preaching now are quite content if they can listen to the habitual flow of the voice of their favorite preacher, the stresses and the rests and the pleasing rhythm, and they sit back and think the discourse has been a good one.

Now, then, the educational value of all this, it seems to me, is very high. In the first place, by means of music we can do something toward giving a full rhythm to the soul, so that the action of the mind, and speech, which is its utterance, shall be strong and varied, instead of weak and monotonous, and adequate to cope with the exigencies of thought and of being.

In the second place, we can help make it flexible, so that people shall not have merely one rut of rhythm. As the Greeks, the most flexible-minded people in the world, had the most rhythms, and were familiar with the most rhythms in their poetry, so we, I think, can cultivate flexibility of mind by laying stress on this rhythmic element, that is taught so well by music.

[FOR THE ETUDE.]

SHALL PLAYING FROM MEMORY BE ENCOURAGED?

BY E. V. A.

Allow me, by way of commenting on an item in J. H.'s article, headed, "News of the Month" (Sept. issue of THE ETUDE), to offer a few remarks. Shall playing from memory be encouraged? Let us divide this question into three: 1. Shall the teacher encourage the pupil in playing from memory? 2. Shall the pupil, when performing before company, play from memory? 3. Shall the artist, in the concert room, recite from memory?

Answer to the first question.—To strengthen the musical memory can only be beneficial provided certain limits are set. No piece should be memorized unless it has been finished, viz., played as well as can be expected from such and such a pupil; furthermore, such piece or pieces ought to be re-read from time to time, so as to assure the pupil that no mistakes or omissions of expression marks have slipped in. Only pieces of good composers and such as please the pupil should be chosen. Even pretty studies can and should be memorized. Both ought to be short, not more than two pages, until the pupil has made sufficient progress to warrant longer pieces, such as Rondos, Sonatas, etc. The rule not to look at the keyboard must be strictly observed. Every pupil should practice memorizing. Is his memory weak, it

should be strengthened; if strong, he should put it to use.

Answer to the second question.—If the pupil goes to some person's house to play before company, let him take his music with him; for he should run no risk without necessity. But in case the music books have been left accidentally at home, let him inform the host of the fact; if the latter, notwithstanding, should wish him to play from memory, let him do so by all means; for it sounds rather queer to hear a pupil say, "I cannot play; I forgot to bring my music." Ensemble pieces, however, should never be attempted without music, for if any "break-downs" occurs, each player may suspect the other to be the cause, and the disappointment felt by the company will likely reflect on both. But at home, four-hand and other ensemble pieces may be played from memory to the great advantage of all parties participating in the performance.

Answer to the third question.—Yes, the artist should play everything (except ensemble pieces) from memory. Let him preside alone over his instrument—not have somebody at his elbow who may be afraid of turning a page too early or too late; somebody whose presence is alone sufficient to render an artist nervous. Turning the pages of himself is always risky; if done too rapidly, two pages instead of one may be turned, or the whole piece may come tumbling down! In most pieces, however, pages cannot be turned without causing a momentary interruption, or trifling with some notes in the piece.

Mr. J. H. speaks of the "treacherous lapse of memory!" I willingly concede that there is such a thing;

but I am also positive that there is always a good reason for it. Something must have overstrained the nervous system; whether the cause be a disordered stomach, or some item irritating the mind and preoccupying the thoughts to such an extent as to break one of the connecting links of musical memory. With a little precaution and knowledge of your physical condition, most of such "lapses" can be prevented; but where the cause was an accident not to be foreseen, such a treacherous lapse must be counted as a great and rare exception, and should not furnish a reason for discouraging playing from memory.

People are always talking about originality; but what do they mean? As soon as we are born the world begins to work upon us, and this goes on to the end. And after all, what can we call our own, except energy, strength and will? If I could give an account of all that I owe to great predecessors and contemporaries, there would be but a small balance in my favor.—Goethe.

He who brings about a desire to learn, in a child, does more than he who forces him to learn much.

There is a maxim, to the effect, that the way to the hearts of the parents is through the hearts of their children.

CONCERT PROGRAMMES.

Tabor College, Iowa. E. B. Geer, Director.

Tannhauser March, four hands, Wagner; The Wanderer, Vocal Solo, Schubert; Alcega, Mozart; Piano, boy, Dussek; Emeraldale, Vocal Solo, Levy; Rondo, op. 69, Kuhlau; Spring Song, Mendelssohn; Protect us Through the Coming Night, Vocal Trio, Curtschman; Polacca Brillante, Weber; Rondó, Hummel; Bird Song, Vocal Solo, Taubert; Agitation, op. 19, Nos. 7 and 10, Gade; Erl King, Vocal Solo, Schubert; Pastoral Symphony, Piano Duo, Beethoven.

By Pupils of Mr. Edgar H. Sherwood, Rochester, N. Y.
Sonata, op. 27, No. 2, Beethoven; L'Alba (Daybreak), Vocal Solo, Rotoli; Elfin Dance, Grief; Vocal, (a) Selection from Faust, Gounod; (b) I Told My Secret to the Roses, Wilson G. Smith; Seherzino, op. 18, No. 2, Moszkowski; Spring Flowers, Vocal Solo, Lavalley; Valse, op. 64, No. 2, Chopin; Pretty Butterfly (Valse Song), Vocal Solo, Cello; Norwegian March (Bridal Procession), Grief.

Mrs. E. J. Keriely, Piano Recital.

Italian Concerto, Bach. (de Se Abends, op. 12; (b) Novelette, op. 21, No. 1; Schumann. (a) Nocturne, op. 87, No. 2; (b) Ballade, op. 47; Chopin. (a) Melodie, op. 22; (b) Novelette, op. 22; Scharwenka. (a) Barcarolle; (b) Gavotte; Blumenschein. Evening Song, op. 9, No. 1, Seiss; Suite, op. 40, Grieg.

Mrs. G. H. Newland, Irasburgh, Vt.

Duett, Piano and Organ, Bellisario, Gorio; Song, Aria from Judith, Concato; Piano Solo, Forest Hymn, Wilson; Piano Duo, March Gray and Biers, Schubert; Organ Solo, Liederreigen Waltz, Lange; Vocal Trio, Come Away, Perkins; Piano Solo, Victoire Galop, Ascher; Song, Thou'rt Like Unto a Flower, Rubinstein; Piano Trio, March (six hands), Streaborg; Organ Solo, Grand Organ March, Webb; Song, Curfew, Hattin; Duett, Tourist's March, Stason; Piano Solo, Citizens' Galop, Volti; Song, Stactato Polka, Mulder; Vocal Trio, Distant Chimes, Glover; Piano Solo, Polka de la Reine, Raff; Duett, Piano and Organ, Christmas Bells Polka, Wyman.

E. B. Story (Associate A. C. M.), of Northampton, Mass.

Prelude and Fugue in E minor, op. 85, No. 1, Felix Mendelssohn; Suite in G major, op. 8, Liszt; No. 17, Louis Brassin; Fantaisie in F minor, op. 49, Franck; Frederic Chopin; Slumber Song (transcribed by Franz Liszt), Carl Maria Von Weber; Sonata in G minor, op. 22, Robert Schumann.

Organ Recital. Alex. S. Gibson, Waterbury, Conn.

Solemn March from the Queen of Sheba, C. Gounod; Cantilene Pastorale, Offertory on two Christmas Hymns, op. 19, No. 2, A. Gullman; Prelude, Lohengrin, arr. by S. E. Whitney, R. Wagner; Sonata Pontificale, in D, J. Lemmens; Prelude and Fugue in E minor (Bk. 3, No. 10), Air and Gavotte in D, arr. by S. N. Penfield, J. S. Bach; Offertoire de Ste. Cecile, No. 3, op. 9, E. Batiste; Overture, Zaneitta, D. F. E. Aubur.

Southwestern University School of Music, Georgetown, Texas. Milton Ragsdale, Musical Director.

Overture, White Queen, Orchestra, O. Metra; (a) Nocturne in D, Loebe, No. 10, Havin; Sing, Smile, Slumber, Violin Obligato by Milton Ragsdale, Gounod; Duo, Rosamunde, op. 26, No. 1, Schubert; Var., Au Alexis de Himmel, Hunte; Semiramide, Bel Raggio, Rossini; Violin Solo, Flower Song, Lange; Duo, Bout en Train Galop, Ketterer; (a) Ave Maria, Luzzi; (b) Dreams, Strakoski; Sea-Saw Waltz, Orchestra, Crowe.

The Music Teachers' Association of San Francisco, Cal.
Duo, Adagio, op. 27, Becker; Address, by the President, Mr. S. Frederick; String Quartet, op. 17, G. minor, Rubinstein; Essay, "Registers of the Voice and their Treatment," Mr. R. J. Wilmot; Part Songs: (a) The Water Lily, Gade; (b) The Wood Bird, Atli; Essay, "Characteristic and Descriptive Music," Mr. J. H. Rosewald; Trio, No. 10, op. 10, (Piano), Violin and Violoncello, Gade; Essay, "The Dampier Pedal of the Piano-forte," Mr. M. Schultz; Duo, Adagio Religioso, op. 6, Botti.

School of Music, DePauw University, Greencastle, Ind.

La Truite de F. Schubert, S. Heller; Sonata, op. 27, No. 2, Beethoven; Serenade and Polonaise, J. Missud; Polonaise in A, Chopin; Romanza from La Gioconda, Ballad, Ponchelli; Concert Etude (Dance les bords) Franz Liszt; March from Wagner's Tannhauser, Franz Liszt.

Miss Mary Fridley, Thomasville, Ga.

La Polka de la Reine, Raff; Nocturne in E^b major, op. 14, Chopin; Ah! He Has Signed to Be Me, Verdi; Sonata Pathetique, Beethoven (a) Gondolied, (b) Barcarole, Mendelssohn; Rhapsodie Hongroise, No. 2, Liszt; 'Tis Not True, Tito Mattel; Waltz, Breeze of Night, Lamotte; Mazepa, Galop de Concert, Quidant; Paraphrase, Sawanice River, Challoner.

[FOR THE ETUDE.]

THE FUTURE OF MUSIC IN AMERICA.

CALIXA LAVALLEY,

President of the Music Teachers' National Association.

This country is called upon to play, in the near future, a very important part toward establishing a standard in the art of music. It has passed through all sorts of transitions, and to-day it wakes up to the fact that it is ready to work toward competing with the old world. The time has not yet come when we can proclaim a definite standard in music, but of late years learned and earnest musicians have devoted time and money in that direction. The Music Teachers' National Association has done in a few years what would have taken centuries for any individual enterprise to accomplish. It has brought together from year to year the musicians of every State in the Union, to exchange such views as would benefit and improve our art. It has lent a helping hand to our native talent, which otherwise would have probably died ignored, or else have been obliged to wait for years for a recognition. This was accomplished in a few years, and at the last meeting of the Association, in Boston, gave a most striking evidence of the real worth of the native works already produced.

Still, the work is only commenced, and the time has come when we must build a solid corner-stone which will finally support an American school of music. How are we to do it? What means do we possess that we may succeed in our undertaking? Are questions which every deep-thinking and earnest musician is asking to himself. There are various ways to attain our object, but it appears to me the quickest and surest way is for each State to organize an association, and interest as many musicians in each state as possible, who will become familiar with the work already done and to be done by the National Association, so that at the next meeting, at Indianapolis, we may have such a large delegation from each of the State Associations that their power for advancement of the glorious cause may be felt throughout the entire country. The National Association should stand (musically speaking) as the Federal Government at Washington toward each State in the Union.

The Music Teachers' Association of the United States and its true and best representatives will be the leaders, and have a voice in the important questions likely to come up within a few years, then the future of music will be in safe hands, and we will see the end of humbug and charlatanism.

Ohio, Indiana, Iowa, Kansas, California, Florida and other States have already shown a noble example by organizing themselves into State Associations. They have already had conventions which have been crowned with success. The influence of their good work is already felt throughout the country. That influence cannot but be of great benefit when the representatives of each State Association meet for a common purpose, as a body of musicians which represents the whole country.

Let every vice president of the National Association found a State Association, let quality prevail over quantity, let them come delegates to Indianapolis next July, where questions of great importance will be submitted to their approval; let each delegate be a true representative of the National policy inaugurated by the National Association, and the result cannot but be a glorious success to our cause.

A very few years ago the prejudice was such against home productions, that we might have put with safety in every corner of the country, "Americans need not apply." That prejudice exists yet on the lyric stage, where the noble translator of a foreign play is not attached to them are still preferred to genuine American ones. The fault lies rather with managers, the majority of whom are speculators and unable to judge and appreciate a good work when it is read to them.

One noble woman has had the courage to face that prejudice, and with the help of one of our foremost musicians, has proved to the world that home talent, under the proper direction, can give us a result which no foreign organization has ever succeeded in bringing about here. It is almost needless to name this noble woman and the great musician who were the initiators of bringing out the best opera company we have ever had in this country; still, I am only too happy to state, that Mrs. Thurber and Theodore Thomas will take their places in the American history of music as champions of a movement which has broken the backbone of all prejudice that has heretofore existed.

This National movement only dates three years since. Cleveland, Ohio, gave it its birth, and New York and Boston brought it to maturity. Shall we stop there? No. We are now in duty bound to sacrifice everything, if need be, to help with all the energy and means in our power, to continue the erection of our artistic building. The work before us will be very ungrateful. We shall meet with much opposition from a certain class of so-called

musicians, who will struggle to the last, but who eventually will have to disappear from that constellation to which they were never called. The American College of Musicians will slowly but surely establish a standard by which the coming generation will be purified and benefited, and the ultra-conservatives who wish to live on the reminiscences of the past will pass away to a better world, where music is divine. In the near future we hope to take our place among the nations of the world, and meet them on equal footing. It was very gratifying to the National Association to have, recently, the visit of Dr. John H. Gower, of the Society of the Professional Musicians of England, as bearer of a letter of greeting and congratulations from that Association to ours.

It is a proof that the work of the National Association has already created enough interest abroad to be recognized as the leading body of musicians of this continent. I hope in time that the union between the two great English-speaking countries of the world will be still closer, and that delegates from either country may assist at the annual meetings of each Association, to exchange ideas toward the welfare of our art. Such a brotherly feeling between the two countries can be of great benefit to both, and it is to be hoped that before long we may take part in communications with the other great musical centers of Europe. We need all the moral support we can get and all the light which will benefit us in our undertaking, and with a staunch heart and a true devotion to our cause, we will in time secure a safe future for music in America.

SUGGESTIONS FOR THE A. C. M.

BY E. B. STORY,

Associate of the College of Musicians.

"Experience teaches" and proves the sincerity of promises made by individuals or by corporations, so that I am glad to add my country's aid to the examination of the American College of Musicians to that of Mr. Schwing, given in the October number of THE ETUDE, and to testify that, as far as could be judged by the candidates, everything was honestly done, and fulfilled the promise of an "absolutely impartial test."

During the examination the following came to me that may be worthy of consideration by the examiners of succeeding years.

1. It was noticeable that during the day the Secretary was called upon several times to advise concerning the probable meaning of some of the questions. Plain English words have oftentimes several meanings; therefore, let the questions be not only concise, but especially explicit.

2. Many students of harmony yet hold to the old rule (a rule to them obligatory and not merely optional or suggestive) of placing the octave in the soprano of the first chord in a figured bass exercise, unless the third or fifth is called for. For the benefit of such, let there be clearly indicated the first chord in the figured bass exercise; otherwise it becomes a puzzle, rather than a fair test.

3. Not all teachers insist on the use of the four clefs; consequently, if the examiners wish them in the vocal score let them so specify in the prospectus.

4. In preparation for the examination the average student will doubtless consider that he may select from the list on the last page of the prospectus one book on each topic as his text-book, and not feel bound to examine all. If the examiners allow such a choice, then let them put upon the paper for definition such words as may be found in all of the books, so that they do not allow such a choice, then let the prospectus read, on page 36, line 22, must be consulted, rather than "may be."

It was encouraging to the younger candidates present to find one of the "Constitutional members" undergoing the examination, and showing the sincerity of his belief in the words of the prospectus: "A musician, to be worthy of patronage, should be able to pass an examination according to such and such a standard;" but the question naturally arose, where are the one hundred and thirty-four others, who were conspicuous only by their absence? The remarks of Mr. Schwing deserve emphatic approval, when he says: "Indeed, for the originators or Constitutional members of the A. C. M. there is but one course, for the sake of consistency; they must take the medicine they prescribe for others. . . . There does not seem to be any possible escape from the necessity of going through the work."

The next issue of THE ETUDE will be unusually attractive. It will be a double number, and contain much valuable matter. Order in advance, if extra copies are desired.

perception find a similar reciprocity of major and minor intelligible, and whether they can recognize this mathematico-physical principle as valid for them also.

The physiology of tone sensations has only lately been thoroughly investigated, mainly by the distinguished physicist and physiologist, Helmholtz.* This book is not devoted exclusively to physiological investigations, as might, perhaps, be inferred from its title, but comprehends the whole domain of exact science as related to tone, from the production and conveyance of tone on to the mental correlation of tone representations. That is to say, it is largely occupied, on the one hand, with mathematical and physical investigation, and on the other, it extends to the field of psychology and aesthetics.

Thus, the theory of overtones and combination-tones is treated in detail, and differences in tone-color (*timbre*) are explained as the result of different combinations of overtones in the complex tones we hear. These investigations are invaluable, especially as regards the theory of the construction of instruments. They explain, for example, the mixture stops of the organ, which were in practical use long before the tones of pipes were known to be complex, showing that the auxiliary ranks of pipes merely reinforce the overtones which make up the chord of the fundamental, and thus strengthen its impression.

The physiological chapters in Helmholtz's book are (1) those which treat of the faculty possessed by the ear of analyzing complex tones, of separating such tones into their component elements, although they reach the ear as a single vibration-form; (2) that which treats of the perception of differences of tone-color (*timbre*), which rests on the same principles; and (3), that on the comparative euphony of the different kinds of chords. Fine and intelligent as are the investigations and observations on the first two problems, they can only be considered as hypothetical, and Helmholtz himself so considers them. His hypothesis is, that there is in the ear a complicated apparatus of more or less tense nerve fibres of different lengths; that these are set in vibration by sound waves, according to the laws of sympathetic

* "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik" (1863, 4th Auflage, 1877). There is an English translation of this work.—TRANSLATOR.

vibrations, and communicate these to the auditory nerve. The whole apparatus is of microscopic dimensions. This hypothesis has not yet been productive of any positive results as regards the theory of music. Indeed, it is not yet wholly beyond doubt whether it means positive results even in the field of natural science.

But the most vulnerable chapter of Helmholtz's book is that on the nature of consonance and dissonance. These conceptions Helmholtz seeks to explain from the standpoint of physiology, as consisting merely in differences of euphony. He thinks dissonance consists in the presence of "beats," i. e., in the regular and rapid recurrence of reinforcements of tone, producing disturbance. (See Tyndall, on Sound, or any book on Acoustics, Tr.) Consonance he defines as consisting in the absence of beats, or in the reduction of them to a minimum. The major chord is more nearly free from beats than any other; the minor chord has more elements which disturb the consonance from a physiological point of view. Starting with the major chord, as shown in the relations of the first six overtones, which offers fewest disturbances, there can be established a regularly diminishing scale of euphony, measured by the standard of beats, down to the harshest dissonances, and the discords most unavailable for musical purposes. So that, on his principles, neither major and minor consonances nor consonances and dissonances have any other characteristic distinction than a difference of degrees of euphony.

This result is very unsatisfactory, and has already been violently controverted. Professor Arthur von Oettingen especially, in his "Harmonicsystem in dualer Entwicklung" (1866), insisted that there must be a radical difference in principle between major and minor. This difference he found in conceiving the one form of consonance as the polar opposite of the other. That is, he construed the minor consonance as the direct antipode of the other, in the mode already explained; and he carried out this contrast consistently in his doctrine of scales and chords. He pointed out the truth that the minor consonance is not in the least inferior to the major consonance in euphony, when we consider it as resulting from the *undertone* series, just as the major consonance results from the *overtone* series. The minor chord is



just as free from beats as the major chord given above; and blends just as perfectly into a unity, the central point of which is the *highest* tone. There is, to be sure, the common resultant tone F, to disturb the consonance, but over against this we must set the disturbance of the coincident overtone b⁷, produced by the major chord in the position given above. Von Oettingen also pointed out a way for the discrimination of consonance and dissonance—a way in which we may reach satisfactory results. But this way leads us from the domain of physiology into that of psychology.

With great intellectual acuteness, the able Göttingen philosopher, Hermann Lotze (Geschichte der Aesthetik in Deutschland, 1863), discovered the Achilles-heel of the Helmholtz system. Like von Oettingen, he insisted on a difference of principle between major and minor, and between consonance and dissonance. He even thought the difference between different kinds of dissonances must be something more than difference in degrees of euphony. Since then a number of musico-theoretical writings have been published, in which those points of Helmholtz's doctrine criticised by von Oettingen and Lotze have been attacked from different standpoints. These writings take von Oettingen's well-nigh complete system as a starting-point for further investigation, and seek to solve those problems which are still doubtful.*

I have thus far said nothing of Moritz Hauptmann, whose epoch-making work, "Die Natur der Harmonik und der Metrik," was published in 1853; but this was because I wished to do full justice to his merits. This I can now do without interruption. Hauptmann was at the same time a man of high musical gifts and a profound philosophic thinker. The idea of *dualism* in harmony, of the diametrically opposite nature of major and minor, which two of the ablest among the older theorists discovered on the line of mathematical construction, he rediscovered on the line of philosophical speculation, long after the works of those two writers, on the dusty shelves of old libraries, were sleeping the sleep of eternal oblivion. Hauptmann's memorable

* Dr. Adolph Thürlings' "Die beiden Tongschlechter und die neuere musikalische Theorie" (1877); Dr. Otokar Hostinsky's "Die Lehre von den musikalischen Klängen" (1879); and my own "Musikalische Logik," and "Musikalische Syntax," as well as my "Skizze einer neuen Methode der Harmonielehre," (1880).

discovery that the minor chord ought to be regarded as a major chord upside down, developed negatively instead of positively, made a great sensation. Of course, when we now find, in studying the history of harmony teaching, that the same discovery had been made by Tartini a hundred years before and by Zarlino three hundred years earlier, we cannot give Hauptmann the credit of its first discovery; historically it is not a new idea. But it would be very unjust to Hauptmann to deny him the merit of having discovered it for himself. So far as the present and future development of theory is concerned, Hauptmann is the originator of the idea. It did not occur to any of the theorists of our time, any more than to those of the first half of the century, to go back to Zarlino or Tartini for wisdom in these matters. The idea came to all of us from Hauptmann. There are his own faithful pupils, Köhler, Paul, and Rischbieter, who hold to the letter of his teaching. O. Tiersch, who seeks a compromise between Hauptmann and Helmholtz (see his "System und Methode der Harmonielehre," 1868); then the strictly consistent dualists, von Oettingen, Thürlings, myself, and with some reservations, Hostinsky, who have become more Hauptmannish than Hauptmann himself—all of us received the idea of dualism in harmony as a new conception from him. I myself brought to light the fact that there had been previous advocates of this idea; as regards Tartini, in my pamphlet, "Die objective Existenz, etc.," published in 1875, and as regards Zarlino, in the article "Zarlino als harmonischer Dualist," published in the "Monatsshefte für Musikgeschichte," in the year 1881.

Hauptmann's system influenced Helmholtz's very strongly, although he has never accepted the principle of dualism in harmony, and even now maintains, at most, a passive attitude with reference to it. The evidence of this is to be found in Part III of his "Tonempfindungen," on "Chord Affinities." This is the most valuable part of his book, as regards music. In this part one feels everywhere that Hauptmann's fundamental principle—"there are three directly intelligible intervals: I, the Octave; II, the Fifth; III, the Major Third" (Natur der Harmonik und der Metrik, p. 21)—underlies the whole. This is a great and epoch-making conception, and implies everything which exact science has discovered since. Hauptmann makes no account of minor thirds, fourths, sixths, or any other intervals. To his

AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION, 1886.

ORGAN.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted in the performance of selections in Sonata Form, Polyphonic Style, and Free Style, from the list of works given in the Prospectus for Associateship Examination (see Prospectus, page 26), supplemented by original lists handed in by the candidates; in addition to which there were various tests in reading Organ-score, Vocal-score (with F, G, and C Clefs), the playing of Hymns and Chants, Transposition of the same, and playing in Four-part Harmony, from a Figured Bass.

SPECIAL THEORETIC EXAMINATION.

1. Define the term "Organ-tone," and give the name of the stop which most aptly exemplifies it.
2. How many qualities or distinct classes of tone should be represented in any organ of moderate size?
3. Give different names of stops in each class.
4. What are respectively flue and reed stops?
5. What is meant by 82, 16, 8, etc., foot tone?
6. Which "foot" tone (pitch) should preponderate on the manuals?
7. Which "foot" tone should preponderate on the pedal?
8. What are foundation stops? Give names.
9. What are mutation stops? Give names.
10. What are compound stops? Give names.
11. What compass of manual and pedal, respectively, will meet modern requirements?
12. Suggest an appropriate tone color (stop or stops) as accompaniment for
 - (a) An Oboe Solo.
 - (b) A Clarinet Solo.
 - (c) A Flute, 4 ft., Solo.
 - (d) A Flute, 8 ft., Solo.
 - (e) An open Diapason in the Tenor range.
13. Define legato and phrasing touch.
14. What is meant by phrasing?
15. Give some directions as to the proper manner of playing from vocal score, having special regard to the giving out and accompanying of hymn tunes—as to connection of notes, use of the pedals, doubling the parts, etc.
16. Is the frequent employment of the Tremulant, Vox Humana, and other peculiar or fancy stops, considered desirable?
17. Of what value to an organist is a knowledge of Harmony?
18. The candidate will supply to the accompanying composition an analysis of its musical form and all such marks of expression and execution (Registration, Phrasing, Fingering, Pedaling, etc.), as would be necessary to indicate an artistic and technically correct performance.

The following persons successfully passed the examination held in Boston, June 28th, 1886, thereby obtaining a diploma and the degree:—

Associate of the American College of Musicians.

WM. H. DANA, Warren, Ohio, Theory.

HARRY O. FARROW, Providence, R. I., Organ.

NEWTON FITZ, Norfolk, Va., Voice.

CLARA KOONE, Lambertville, N. J., Piano.

FREDERICK A. LYMAN, Woonsocket, R. I., Public Schools.

ROBERT A. NIGHTINGALE, Fall River, Mass., Organ.

HENRY SUNDVOLD, Baltimore, Md., Theory.

EDWIN B. STORY, Northampton, Mass., Piano.

THOMAS TAPPER, Jr., Canton, Mass., Piano.

A GRUMBLE FROM "OLD FOGY."

DEAR ETUDE (I can't say Mr. Editor any longer, as you have a quintette now):—

I hope I do not intrude on your valuable space by a few remarks. Let me first express my delight at the timely protest made in the October issue by "Old Maid." We

are both aged and old-fashioned, and we can shake hands artistically on certain subjects.

"Old Maid" rightly deprecates the tendency of Mr. James Huneker's article on "Tone," in September's *ETUDE*, and if she (?) had not taken up the cudgel herself, I would have done so, particularly as I have had the pleasure of crossing a lance with the somewhat fiery and enthusiastic writer of the article in question. (I refer to the controversy about Old or New Schools in piano playing, in which I may say, without boasting, that I held my position.) "Old Maid" more than successfully exposes the "tone" fallacy, this absurd striving after orchestral effects on an instrument necessarily limited by its shallow tone. "Old Maid" points out the beauty of the pearly scale, as opposed to the cacophony of the modern banging of chords, which everybody knows, as played in the vast majority of to-day's well-heard society, but are, as Mr. John S. Van Cleve wittily characterizes them, "sonorous soup."

However, it would be supererogatory on my part to supplement the excellent arguments "Old Maid," with the subtlety of her sex, adduces. I can merely commend it on all points to the thoughtful reader, who should carefully peruse it.

I wish, however, to speak to J. H. (Mr. Huneker, I presume) on his semi-flippant, semi-serious article in last month's issue. While in the main the tenor of the essay was decidedly good and elevating still, I must demur at the idea expressed by him, that a pianist should become a walking encyclopedia to properly play his instrument. Culture is well enough, but it has its limitations. No one can be universally cultivated in these thought-crowded days. It were an impossible task. To fight off the influx of new ideas that threaten us everywhere is hard enough. The crying fault of the age is shallowness—superficiality—and our young artists suppose that they must master a half-dozen languages, a score of "ologies," have the latest thing in Buddhism at their finger-ends, and be thoroughly up in poetry and the theories of the Symbolist theories. In my time (and I can say, without boasting, that the early part of this century produced a few celebrated names) pianists were satisfied with the three R's, but they did not neglect the social graces, as J. H. very truthfully points out. Artists were preeminently gentlemen, and received as such, despite notable instances to the contrary.

I think it will be conceded they knew how to play the piano, even if they did not believe in evolution, or could not give you the latest treatment for cerebro-spinal meningitis. I know one young pianist who disdains to talk "shop," as he scornfully dubs his art, but loftily expounds to you modern esoteric Buddhism, and usually buttonholes his acquaintances with the question, "Are you a Theosophist?" It will be a queer condition of affairs when artists cannot discuss their art, because it is not "the thing." A way with fashion, and give me the genial, enthusiastic pianist of the past, with all his lack of culture, but a burning love for his art; for, even if he could not write books, he could play, and that is what we want. In conclusion, let me say, that while I dislike the influence in art, still I must deprecate seriously the personal tone employed by Mr. Filmore in his able article on the "Romantic Ideal." The man's morality had nothing to do with his art theories, and it is about time to let the grand old artist sleep quietly in his hitherto disturbed grave. *Respectful in pace*, I say.

OLD FOGY.

OPINIONS, PROTESTS SUGGESTIONS, ETC.

EDITOR OF THE ETUDE:—In one of the northwestern towns, not a thousand miles outside the State of Minnesota, the following somewhat amusing incident recently occurred:—

It often happens in the new towns of that rapidly growing country that the rector is a most important factor in church worship, occupying, aside from his special position, that of organist and chorister.

On this particular Sabbath morning, the organ which he was accustomed to use was out of repair, and after vainly endeavoring to coax the rebellious instrument into obedience, the divine service, in despair, and said: "As the instrument is out of order, the singing will have to be omitted; let us pray, instead."

Some of the young people, noticing the incongruity, were appreciating the situation with considerable levity, and interrupted the divine, who, stopping in the midst of his prayer, remarked: "I cannot pray if you continue to laugh." This was a quietus of the higher order, and the divine was allowed to finish his prayer in peace.

The idea of substituting the usual prayer for the usual hymn was a new one to me, and, to say the least, attracted my attention. I could not help wondering if, for some time, it placed music and religion on the same elevated plane. Why not? for does not purity in art raise it to a level of that which is highest and noblest? Can religion do more? What is purity in art but purity in thought, earnestness in purpose?

When music is made a part of the worship in the

sanctuary is it not in its purest atmosphere, and if a part of the worship then a part of the religion itself. Else why use it in promoting the cause itself? So, from out a little incident, however common-place, may creep ideas which pierce the clouds and bear us even to the Infinite. E. A. S.

WORCESTER, MASS., October 20th, 1886.

EDITOR OF THE ETUDE:—

I have been a careful reader of your paper during the past year, and consider it an unrivaled aid to either student or teacher. I have desired to express my thoughts about various subjects heretofore.

What I would like explained is, why do not all teachers of music read musical journals? Why is a lesson sometimes given almost in silence, with one eye on the time-piece, as though afraid two minutes would slip by, over the hour? Why is it necessary for a pupil to go to Europe, or study in a certain way, under certain laws, or pass examinations in particular schools, before he is competent to teach first or second grade scholars?

I have become convinced that, in not a few instances, the graduates, so called, are not the best teachers. One teacher, whom I know by reputation, was severely drilled in all the phases of his work, but while a gentleman was taking a lesson the teacher smoked. I don't call such a man a true instructor, neither is it indicative of great ability to be like a savage, as one of the reputed teachers in an eastern city is called.

THE ETUDE has erected a standard for teachers which, it seems to me, is correct; but I have as yet been unable to talk with one of the accepted stamp. The fact is, too many teach as they were taught, ever following the trodden paths of their forefathers, and repeating the same arguments that history has echoed from time immemorial, forgetting that every day has its lesson, and each lesson new food for thought.

Another subject of importance relating to the future prospects of musicians, is the way by which all persons may be led to respect the profession. Would all disciples of the universal art remember the words of the writer of the article, "Dangers of the 'Romantic Ideal,'" where he says "An artist is a man, and as a man is bound to feel rightly," and act accordingly, less would be said about the futility of musicians.

State organization is of the utmost importance, because in the conflict of many minds the truth is generally the victor. In absence, however, of the regular meetings of an organized body, great progress toward sensible living and teaching can be gained by reading such publications as THE ETUDE. Yours, respectfully,

LESTER S. BUTLER.

AUBURN, Maine, 1886.

MR. PRESSER:—

DEAR SIR:—The bound volume of THE ETUDE for 1885 was received in good condition. To the earnest, enthusiastic, knowledge-seeking student it is a veritable mine of wealth, with its able articles, valuable suggestions and hints, and good cheer. To him it is a teacher and a support; and if he is a thoughtful and a faithful student, who reads between the lines, an estimation of its value is impossible.

The use of musical literature as an educational assistant is sadly neglected by the majority of us; we are too apt to read rather than study it, thereby neglecting to look beyond the text into its inner content. Why do not teachers advise the ambitious student to avail himself of this unlimited field of profitable labor? To do so is to broaden his mental capacity; to possess himself of that sterling quality which is so essential to the successful musician, namely, that self-reliance which is the natural outgrowth of superior knowledge. A spirit of emulation is created and fostered. He has recourse to the best thoughts of those who have trodden the paths of student and teacher before him, and goes back to him the results of their labors and experience; their thoughts thus expressed become his by assimilation. Show me a student who supplements his keyboard practice with regular study of such material as I have referred to, and, other things being equal, I will show you a scholar that is to be feared. Such study teaches him that behind the mountains there live people, too." By it, and through it, he lives a many-sided musical life, and gains that interest and inspiration so necessary to support him in his work, and convert his labors into a delightful pleasure. Let the student cultivate an extended acquaintance with his art, through the medium of literature, as well as at the keyboard; and depend upon it, if the labor is great, the reward shall be infinitely greater. He must not refuse to accept the key which shall unlock to him the priceless treasures, the wondrous beauties, the refining and uplifting influences of our heaven-born art.

GEO. W. LOVJOY.

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Fill out a "pupil's page" for each pupil, at their first lesson, with name and address, lesson days and hours, date of first lesson, grade, and in spaces between "grade" and "standing," the term "fall," "spring," etc., and the branches, piano, voice or theory.

CASH RECEIPTS.

Place all cash receipts, of whatever nature, under this head, with date and name of person from whom it is received. It is a valuable reference.

PUPIL'S SHEET MUSIC ACCOUNT.

Arrange names alphabetically, giving date of both Dr. and Cr., and names of pieces given.

ACCOUNT WITH MUSIC HOUSE.

Needs no explanation.

BILLS.

RECEIPTS.

Always take and always give a "receipt."

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FOUR NEW SONGS, O. DITSON & Co.

1. "Ring, Bluebells, Ring." H. Van Lennep.
2. "Absence." Henry S. Sawyer.
3. "So Near to Me." Odoardo Barri.
4. "Sleep, Dearest, Sleep." Alberto Raudeger.

No. 1 is bright, cheerful, pretty, and easy to sing. It has no special originality, but will be pleasing to a large class of amateurs. Its compass is from Bb below the staff, to Bb, fourth space.

No. 2 has a smooth, flowing melody, grateful for amateur singers, not too difficult. It is well written, and good parlor song. Compass, D below the staff, to G above it.

No. 3 is a love song; a very good, pleasing, and effective song for parlor use. Compass, middle C to Bb, fourth space.

No. 4 has all the excellent qualities which usually characterize Raudeger's songs. It is very beautiful and effective; not too difficult, but needs to be well done. Compass, middle C, to F, fifth line.

NEW PIANO MUSIC, O. Ditson & Co., Boston.

1. Hungarian March, Arnold Moldauer.
2. Tally Ho, Kucinski.
3. Galop from Millocker's "Maid of Belleville," arranged by F. C. M.

These pieces are all very easy, and are for recreation rather than work. They are none of them "classical" in any sense. No. 1 has a certain characteristic coloring which gives it more of air of originality than has either of the others. The March itself is better than the "Trio." No. 2 is commonplace. It will be liked "by people who like that sort of thing," and they will very probably be many. It is mild and harmless. No. 3 has the sort of surface sparkle that characterized much of Millocker's work. It is enjoyable when one is in a mood for frivolity.

AM. M. FORESTER.

Three Sonatas, Op. 14. J. D. Von Prochazka, New York.

Two Sonatas, Op. 16. W. F. Shaw, Philadelphia. These five sonatas, like those of Clementi, Kuhlau, Reinecke and others, are intended primarily for teaching purposes, and as an introduction to the study of the more elaborate sonatas of the great classical composers. They are, in many important respects, well adapted to this purpose. In the first place, their form, though greatly condensed and abbreviated, approximates that of the sonata proper much more nearly than do the common dance forms. The periods and paragraphs follow each other in continuous discourse, instead of being broken up into short, closed divisions, and thus familiarize the young pupil with sustained musical thinking.

In the next place, the technique of them belongs essentially to the classical period, and prepares the pupil for Mozart and Beethoven, rather than for Mendelssohn, Chopin or Schumann.

Then, too, the very name "Sonatina" suggests classical models and places the pupil in the line of classical ideas. They are none of them difficult, ranging from about second to third grade. They are all well written and musician-like, and most of the movements are melodious and pleasing. Op. 16, No. 2, and Op. 14, No. 3, are especially satisfactory and valuable.

Unfortunately, those published by Mr. Shaw are suffered from careless or incompetent proof-reading, and the teacher will have to be on his guard against errors.

These sonatas are to be heartily commended to all who use such works for teaching purposes.

THE TECHNIPHONE IDEA.

Before the invention of spectacles, any suggestion of artificial help to so perfect an organ as the human eye would have seemed preposterous, but magnifying glasses are now an everyday necessity in all occupations requiring minute and accurate observation.

The Techniphone bears a similar relation to the piano. No one nift lately ever thought of learning the piano except on the piano, but the Techniphone, with its clearer and minuter working, sheds light on many hitherto obscure points in piano technique, making that clear and easy which before was dark and difficult.

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The Techniphone idea is new, and, like all new things, finds its claims disputed at first by old established ideas and methods, but only for a moment. Once fairly tried, the Techniphone is as convincing as the microscope, and as indispensable.

Questions and Answers.

Ques.—Will you please answer, through THE ETUDE, a question that has frequently caused me considerable perplexity. In giving lessons at pupils' houses, it is customary to make up lessons lost by pupils for any other cause than illness, except, of course, for something unusual. For a matter of pleasure or loss of practice by even slight illness during the interval between lessons is notified, to prevent going to the house, should the teacher lose the time or feel under any obligation to make up such lessons. I am very anxious to consider my pupils' interest in every way possible, at the same time doing justice to myself?—S. A. W.

Ans.—This question is not a new one; it comes up for decision almost every day, in the experience of all teachers who give lessons at the residence of pupils. In equity it comes under the same rule as when the lessons are given at the studio of the teacher. The courts of Boston hold, several years ago, in a case brought by Mr. George James Webb, that what a pupil agreed to pay for was the teacher's time; a certain hour was assigned to the instruction of one certain pupil, and the assignment could not be changed except by mutual consent. If a teacher, therefore, at a pupil's house, gave more lessons at the studio of the teacher was under obligation to pay for them nevertheless, for the reason that the teacher had assigned the time; even though notice should be given, the teacher would not be able to re-sell the time, although in the beginning of the season several other pupils might have been ready to contract for it for the whole season. When the teacher goes to the pupil the obligation in equity is, of course, much more obvious. The right thing to do, therefore, would be to charge the lesson, but to give the pupil a little extra time on subsequent occasion, if the mutual convenience of teacher and pupil served. When receipts and bills are made for time, that is for a term from a certain date to another certain date, there is less trouble on this point than when the bill charges a certain number of lessons.

In the case of pragmatic and domineering patrons, of every every lesson a certain number of lessons, and by whom young teachers are often made to wish they were dead, it would be the best way, in the long run, to make a test case and have the principle settled in the courts. This, however, is not very promising as a remedy for young teachers, with whom patrons are few, money scarce, and the law will be essential. If business men, however, the teacher will find him generally willing to see reason, if the case is presented to him in the proper spirit; it is women who are the most unreasonable and the least considerate of their employees. Besides the average woman is hampered so much in her money matters, through want of a regular allowance, that she is sometimes almost compelled to be mean in her dealings with her dressmaker, milliner, and especially with her sewing women, music teacher, and other subordinates.

I am free to confess, that my own practice has been shamefully negligent on this question. When I used to give lessons at the houses, I have sometimes lost ten dollars' worth of lessons in a single day, through this cause; an epidemic of sickness, dressmaking, funeral, company, and examinations, would seem to strike all the pupils at once. Whenever I say I always charged the lessons, but when pupils were not learning very much, or when the parents were in straightened circumstances, I have put up with a great deal. The equities of the case are plain, the experiences are not so plain. In general, however, it is to be said that the teacher will gain on giving lessons at the houses of pupils a day longer than he is obliged to. It is a very disagreeable way of earning money, and of being imposed upon at the same time.

An ordinary excuse of "want of practice sufficient to warrant taking another lesson," is no excuse at all. The proper thing to do in that case is to give a review lesson, or devote the time to teaching the pupil how to practice, which in many cases comes to be the most useful lessons of the course. Or the time may be devoted to theory. If a pupil has neglected practice this is one reason for taking another lesson, in order that she may get stirred up to work again. Particularly is this the case when the piece under practice is a difficult one; then a second lesson can well be spent on the difficult passages, and in finding out how to get at them.

This whole difficulty would be greatly mitigated through the action of a local College of Musicians, such as I advocated in the August number. This is the way the doctors have met the same difficulty. They have jointly made certain rules, and certain rules which they mutually agree to abide by. The consequence is that, so long as honorable dealing prevails among them (as it sometimes does for months at a time), there is no difficulty of this kind. Nothing is to be gained by what is commonly called "kicking" against the rules of the profession.—W. S. B. M.

QUEST.—(1) I noticed in the September number of THE ETUDE, in an article by Carl E. Cramer, that he gives different intervals in the melodic minor scales from anything I have ever been taught, and different from that given by Prof. Howard. As I have been taught, the half tones should occur between two and three and seven and eight. Mr. Cramer gives the interval of half tones between two and three and six and seven. This is the ascending scale, of course; the descending is the same as I have been taught. Will you please explain in THE ETUDE? (2) Who is considered the greatest musician now? (3) What is the definition of the term musician?—J. F.

ANS.—(1) You are right. The half tone does come between seven and eight. Its position in Mr. Cramer's article is probably an error of the printer. (2) Nobody can answer this question. Measured by the standard of *attainments*, probably Brahms is the greatest at present. But others surpass him in original power, notably Rubinstein, not to speak of Dvorak, Saint-Saens, Mackenzie and others. The gifts of these men are too diverse to compare them on the simple ground of greatness alone. (3) It would be defined differently by different people. The word has different senses. It means (1) one who makes music a profession; (2) one who is skilled in music. Perhaps there are other meanings.

QUEST.—(1) Is it practical, in rapid running arpeggios, right hand, to use the fourth finger on E♭ in C minor commencing on G; on E♭ in G minor commencing on D; and in all cases where, according to the rules given by D. F. B. (in October issue), that finger falls on a black key? (2) If so, will you please give some of the reasons why this method is better than to use the third finger on those keys, as done by Bertini, Richardson and others.

ANS.—(1) As intimated in the article alluded to, there are exceptional hands that require exceptional fingering; but in general the rules given may be applied. There is but slight difference in the chords alluded to, whether 3d or 4th is employed. If the hand is held properly the thumb passes as smoothly under the one as the other; if in ascending, however, the wrist is bent inward (in properly) the 3d only could be used with ease. In descending, the passing over of the 4th certainly throws the whole hand, especially the thumb, more accurately into position. This is notably true of a narrow hand, which would seem to demand (as sometimes it does) the exclusive use of the 4th finger. The main reason for this is adhering to this rule as given is: 1st. To fix it upon the mind so that the indiscriminate use of the 3d and 4th may be avoided. Automatism is quickest gained by repetition in the same order. 2d. The development of the 4th finger which, as explained in the article alluded to, is very often neglected. In fact, who ever asked a pupil to play the arpeggio of C major (c e g) left hand that he did not use the third and first, for a long time, that was *easier*, simply because he had a natural "fourth roof" on his hand and no control or use of the fourth finger. The same is true in scale playing. If you run the C scale with the thumb and second finger or with the fingers 1, 2, 3, of either hand you will find your run much smoother than to employ the 4th at all. Why is the 4th then used? 1st. To establish regularity (automatism). 2d. To develop this finger and make it useful in the sharp keys, where its employment is a necessity. When we have established the rule, then we must use our judgment about taking exceptions to it in particular cases. The use of the 4th, too, is made more easy if we employ many arpeggios and scales, and pass the thumb under the entire five fingers, and passing the thumb under the 5th or the 6th over the thumb, as the case may be. See Chopin and Moscheles' Etudes in extended chords, and Joseffy's daily studies, and many examples in modern piano-forte compositions where this technical principle is carried into effect.

QUEST.—Please answer, through THE ETUDE, how the run in Liszt's "Venizia e Napoli," page 6, should be played. Should the 2d note in the left hand be played with the 3d in the right, or between the 2d and 3d in the right?—STUDENT.

ANS.—With the third in the right.

QUEST.—(1) How is it that, in the August issue of THE ETUDE, Matthews' Phrasing contains three numbers of illustrations, Nos. 19 and 20, more than the separately printed work which closes with No. 17? (2) How are these two grace notes played in (A). This following the general rule, would be played (B) which would be the same as (C). How if occurring in this shape (D)?



ANS.—(1) "Everything is easy when one understands it." Mr. Matthews, at our request, made the addition of three pieces to his "Studies in Phrasing," the same which were first printed in our August number. (2) The grace note in example (A) above is intended to be played with the upper note of the octave struck before the other. (B) This is the usual way of indicating such a breaking of the octave in order to bring in the upper note first. The example at (D) is without meaning. It is a case of two negatives which are equal to an affirmative.

NOTE.—It is true that the above explanation is inconsistent with the teaching of the books in regard to the proper performance of grace notes; but the answer above is according to the usual practice of artists, which here, as in many other cases, does not agree with the book. Concerning these latter, it is to be remembered that in their nature they are only an attempt to classify and reduce to written form in words, certain musical practices which can very well differ in cases which, to the rule, appear to be exactly similar, but which to a quick musical intuition appear different. In my opinion there is considerable allowance to be made in the rule teaching that all grace notes get their time from the note *before* which they are written. On the contrary, if my ear serves me right, they are usually played by artists in time belonging to the note *after* which they are written. This is generally the case when the grace note is double or more, i. e., when the figure has two, three or four notes in it. If there is any reader of THE ETUDE, especially any artist, who is prepared to formulate a rule on this subject, THE ETUDE would be glad to get it.

NEWS OF THE MONTH.

New York, which is now Boston's great rival in the American musical world, has had its share of music the past month. Despite the warm weather and general tardiness of the season, business is brisk and encouraging. The hotly-contested election and the Liberty Statue inauguration have probably contributed to this state of affairs, for they filled the city with strangers. The Italian opera season opened early in October, at the Academy of Music, and so far it has not been a glittering success; and why should it? A poor chorus, only a fair orchestra, and the soloists, some of them good and some bad—very bad. Giannini is an excellent tenor, and improves in acting as he goes on. Madame Valda is the great success of the organization. She is an American, good-looking and possesses a fine voice, of considerable compass, which she uses with taste, although she is far from being what might be called a great artist. Madame Valda sings in light roles, but the dramatic ones she sings in do not do her justice. They possess but historical interest, and show, or should show, to Signor Angelo, that he cannot revive such *fossils*. Altogether the whole show is rather disappointing, and one wonders how our fathers, through the dreary wastes of mediæval secco, or endured the shallow orchestration and tuneless frivolities of the old-fashioned Italian score. Melody! Well, I should say so. That is the trouble. A new melody is sprung on the audience every five minutes. Talk about the difficulty of following the Wagner *leit-motifs*. Why, it is nothing in comparison. And then consider the irrelevancy of these catchy-tunes. Goldsmith, in one of his comedies, speaks of a character of his as one "who would raise a horse laugh in the pews of a tabernacle," and it is only a parallel in these Italian operas, the first unimpaired and the second finer music to the ignominious libretto. No wonder Wagner went to the other extreme. The only thing that can be said in their favor is that they are singable, which is everything to the average vocalist, who don't bother their heads about the metaphysics of the Lyric drama.

Theodore Thomas has gone to the Metropolitan Opera House with his celebrated orchestra, which he has enlarged to suit the building. The ear takes some time to accommodate itself to the difference, but eventually it is found all right. The first performance was uninteresting, with the exception of the magnificently played Rubinstein Piano Concerto, op. 70, in D minor. Rafael Joseffy was the soloist, and he fairly outdid himself. He has broadened and deepened in his style since he played this superb composition last, and it was a veritable *tour de force* in his hands. I must, however, confess I liked the first and last movements better than the lovely romanza, which was, strange to say, literally poked out instead of being sung on the keys in Joseffy's melodious style. I am not the only one who has noticed this oddity. The Boston papers took him severely to task for it, as he destroyed all the poetry in it. I accounted for it by a desire on the soloist's part to play powerful enough, as the Metropolitan is no place, after all, for a piano, which sounds alternately harsh and noble in its vast spaces. For an encore Joseffy responded by a correct and finished, albeit cold, performance of "Kamenei Ostrow," also by Rubinstein, which will doubtless have the effect of booming up this sentimental

and somewhat tiresome piece with its strange resemblance to "Some Day," the popular song.

At the succeeding concerts Emma Juch and Pauline L'Allemant were the soloists. Mention must be made of Miss Laura Moore, who made a very successful debut. Miss Moore is the talented young American lady who won the grand prize at the Parisian Conservatoire, for singing. She has a beautiful soprano voice, rich and strong, a rare thing in these days of technic-voice voices, and sings very well.

American stock is certainly up in the musical world; and that reminds me that a friend from Berlin told me the other day of the immense progress that the talented young Philadelphia pianist, Miss Lucie Mawson, is making. Miss Mawson is a pupil of Oscar Rind who is doing wonders in teaching, and is very much sought after by the Americans.

The long-talked-of Moor piano recital came off, and while the young pianist was much criticised, on the whole he covered himself with glory. The programme was a very severe test for such a young man as Emanuel Moor is—Bach-Liszt, fugue in G minor, the Appassionata of Beethoven, a group of Chopin pieces, his own suite, and a duo suite by Goldmark, which he played with Mr. Sam Granke, who has certainly improved of late. The general opinion of Mr. Moor's consistent critics was that such faults as manifested themselves were the faults incidental to youth, although he is very matured in some of his interpretations. A want of repose at times, with a tendency to hurry at the finales are, after all, not absolutely irremediable errors.

There was injustice in some of the criticisms published about this concert, which show a want of consideration and also appreciation of the really excellent points in Mr. Moor's playing, such as his broad and noble tone, fine technic and enthusiasm, which is marked, also for his sympathetic and subdued accompaniment, a rare gift in solo pianists. These are all sterling qualities and bound in the long run to make themselves felt. I have spoken before of Mr. Moor's compositions, notably his songs. The suite played was decidedly modern in its themes and rhythms, the middle (funeral march) was the best, despite its Wagnerian echoes. Schirmer has just published a very striking "Scherzo" by the same composer, which reveals considerable power, and talent.

There is some talk of a series of visits from the Boston-Gertrude orchestra, to show New Yorkers what the "German school" can do in symphony. Both the American and Metropolitan Opera companies are busy preparing for the fray.

Arthur Whiting, of Boston, is writing a piano concerto. Mr. Ferd. Von Inten, the pianist and teacher, has returned from Europe.

Wm. H. Sherwood will give a series of piano recitals in Boston this season.

Mr. Edmund Neupert, the Scandinavian pianist, proposes to give a series of six recitals at Steinway Hall, New York.

It is reported that Anton Streletski, the pianist, now living in Detroit, is finishing a grand opera, the libretto of which is based on Bulwer's story "Zanoni."

Madame Cappiani has returned to New York from California, where she went for pleasure last summer.

Madame Camillo Noso, the great violinist, will remain in New York the greater part of the season.

Mr. H. Fleck, one of Buffalo's best pianists, will give recitals there this season.

Mr. Chas. H. Jarvis, Philadelphia's veteran pianist, will give his famous series of recitals this year.

Orvide, Main and Madame Trebelli have arrived from the east, and will doubtless pick up some dollars this coming season.

Miss Nelly Stevens, the pianiste, is in Cleveland, where she will play frequently.

Max Vogrich, the composer and pianist, who was with Wilhelm, as accompanist, will also seek fame and fortune in the Metropolis.

The two Miss Huntingtons, singer and pianiste, have come back from Europe.

Verdi is putting a finishing touch to his new opera, of which he is undecided as regards the title. It will be either "Iago" or "Othello." Boito is the librettist. The composer says it is the last great work of his life.

Eugene D'Albert, who has lost his money, has bought an estate at Erasmberg, and is engaged in composition, also in preparing for an extended European tour.

Madame Fursch-Madi has at last been granted a divorce, in Paris, from her husband, M. de Montfau.

The pianist Stenianski lost his life at the recent railroad accident at Maling.

Hans Von Bülow will play nothing but Beethoven this season.

Liszt did not finish his "Piano-forte School," but it will be published, nevertheless, as will his autobiography, which is said to be very interesting.

Madame Sophie Marten, despite her great wealth, will concertize in Germany.

Liszt's last symphonic poem bears the title "From the Cradle to the Grave."

The influence of this extraordinary man has not ceased

at his death. Everywhere in Europe there are Liszt concerts, Liszt museums proposed, Liszt scholarships, Liszt biographies and anecdotes. (The market for the latter is reported quite brisk.) A revival of all his old compositions is promised, but whether this is but a feverish boom is hard to tell. Edward Hanlick seems to think with his death and the consequent loss of that magnetic presence his music will wane in popularity, as it has not, so Mr. Hanlick says, the elements which constitute permanency.

As all events the Liszt legend and myth is steadily weaving and in a few years it will be invested with a semi-supernatural atmosphere, as was Paganini by our fathers. In the meantime new gods have arisen in Israel, and we all are ready to forget the great Hungarian and fall down and worship the golden calf of present success.

Without meaning it in an invective sense, but figuratively, Dvůřák (pronounce it if you can) is the reigning "golden calf" of music at present. He has displaced Brahms from his high position in London, and Bohemian themes are the rage. Novelty is the thing nowadays, and it would not be a bad speculation for a composer to travel to the South Sea Islands and come home (if he can) with a shipload of cannibal themes for operative purposes.

As a last item, I am sorry to say that Mr. Constantin Sternberg has left New York, to take charge of Atlanta, Georgia, musical interests, although I must congratulate the latter city on its very important acquisition. J. H.

THE ETUDE PREMIUM LIST, 1886-1887.

It would seem unnecessary to offer a premium as an inducement to subscribe for a paper of genuine value, and, indeed, the expense of publishing such a paper is too great to admit of such a distribution of chromos and other fancy articles as are presented to the patrons of some publications. Every teacher has pupils, a greater number of

whom would redouble their interest in their work if they could have access to such a literary feast as is monthly prepared for the readers of the Etude.

In order, therefore, to make it an object for teachers and pupils, and friends everywhere, to exert themselves to assist in increasing the circulation of the Etude, we have arranged a list of valuable premiums that will help to repay the effort that any one shall make in our behalf. Let every one try and do something to secure one of the following:—

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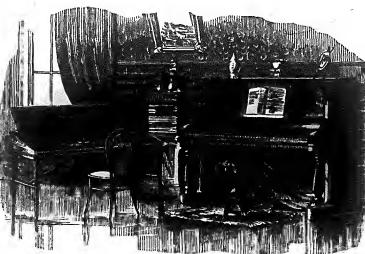
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S. B. MILLS.

New York, November 14, 1885.

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JULIE RIVÉ-KING.

New York, February 5, 1886.

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Yours very truly, S. N. PENFIELD.

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ELMIRA, N. Y.

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