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→ ROVEMBER, 1887 ←

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LESSONS IN MUSICAL HISTORY.

§ 3. THE FUNCTION OF MUSIC IS TO EXPRESS AND

warrior feels that the expression of his rage by disregarding other and higher considerations. To means of violent sounds will excite his commades under the valor and perhaps strike terror into his energies. The singing of the dancers is equally expressive of their emotional state, and tends to excite those feelings to still greater activity. Vocal music, then, is a natural product of human nature, and the function is to express and excite feelings and its function is to express and excite feelings.

§ 4. THE NATURE OF MUSIC. PRIMITYEM MUSIC MADE UP OF MELODY AND RHYTHM.

In the visiting wave have accessed to the product of the

In the primitive music above referred to we find two of the essential elements of all musicand belong and Rhythm. Melody is a succession of sagainst each other to make symmetrically larger single musical sounds, differing more or less in mist, and thus began to escene and art of pitch. Rhythm is a succession of beats or pulsations occurring at regular intervals. There is a matural tendency in human nature to make all melody rhythmic. The mother's low song to her course. \$ 1. C. FILLMORE.

\$ 1. THE NATURE AND FUNCTION OF MUSIC.

In the logical order of thought, the consideration of the dance; and the rhythmic movements of the dance; and the rhythmic movies of the dance; and the rhythmic movies are the rhythmic movies of the dance; and the rhythmic movies of the da

shythmic divisions, accompanied by corresponding movements of the body. Rhythm is of the very essence of the dance; and the rhythmic motions of the mature of music naturally precedes the investigation of its function. But its function was undoubtedly precived ages before there was any thought of investigating its nature on scientific principles. We shall not go astray, then, perhaps, if we first try to imagine to ourselves what the first most in the world must have been god wify people practiced it. If we can get at the real motive which impelled people to make music we shall surely become enlightened as the real motive which impelled people to make music we shall surely become on eligible of the real through all the mazes of musical history. \$2. THE BERIALIST MUSIC NOT INSTRUMENTAL, we may assume as certain that the first elementary efforts at music were vocal, and not instrumental. For the human voice was certainly in existence before any other musical instruments to play on. Mothers croned to their babes, rocking them backward and forward in their arms as they bushed them to sleep. Men about defiance to their enemies in inarticulate ries and yells. Young men and maidens danced and sung to their dancing. We may be sure of these joinings, because they are to be found among the most primitive and savage peoples of our own time, and because we have a tuthentia coccunits of these among uncient primitive peoples. Human nature is essentially the same in all ages and under all conditions, and we cannot doubt that the impulse which leads to such manifestations now led our remotest ancestors to express their feelings in similar ways.

§ 3. THE FUNCTICS OF MUSIC IS TO EXPERSES AND EXCENT SPECIAL SECTIONS OF MUSIC SPECIAL SECTIONS.

SEXTURE FEELING. feeling. § 6. SENSUOUS BEAUTY OF TONE.

all. One does obscured its enect on the child. Tegarded as a remned sensions pleasure in itself, the solution of a Section of the control of

warrior feels that the expression of his rage by disregarding other and higher considerations. To

In the primitive music above referred to we Acoustics. Composers began to analyze rhythms

§ 3. THE FUNCTION OF MUSIC IS TO EXPRESS AND EXCITE FEELING.

This phrase "express their feelings" suggests the last one of the motives which impelled people to sing. The sawage yells at list onemy because in the supplier of the suppliers of th faculty. In the beginning of music it had only

§ 12. SUMMARY.

ment. In its more elaboratic forms, such as the hings being equal, the trank of a composer will offer the sonata, the symphony, the music-drama, it taxes the intellectual resources of both composer and student in equal degree with the greatest will depend on the about the sonata the symphony of the sonata through the steady flow, which must be made brilliant and sonor-and student in equal degree with the greatest will depend on the degree in which they embody ascend with accumulating force and specific and best that is in him. other fields of activity. It thus adds intellectual to sensuous enjoyment, and so ranks high in the scale of mental activities.

§ 13. RELATIVE RANK OF COMPOSERS AND THEIR WORKS.

The rank of a composer, like that of any other creative artist, depends, first of all, on the vigor, vivines and fertility of his imagnation. Continue power means the gift of spontaneous invention it can neither be learned nor taught; it configual gift which can neither be acquired and accounted for. This is it which is commonly called an exception of the difference in quality of tone? Give the probable of the composer depend?

How do we seek to gain an imagin two the number of the masses of the number of the masses of the number of the numbe and apparently unpromising condutions, we would does not willingly let it die. Men may be alor in recognizing it; but once acknowledged, it become a precious and immortal possession for the whole race. Next to this in importance comes what is commonly called Talent. This means a special aptitude for artistic perception and attainment, and for applying acquired ideas, without much original power of invention. In its higher manifestations talent at closely approximates the lower relationship of the common provided in the com and apparently unpromising conditions, the world does not willingly let it die. Men may be slow in ence?

material, and should have mastered music from the intellectual side. He must, first of all, have rhythm of the first strain, material for his imagination to deal with, must acquire musical experience. Accordingly, we find accompaniment; that is, a hass tone at the first beat of

But this is not enough. Given an original creative mind, with acute musical perceptions, creative mind, with acute musical perceptions and ample intellectual and technical attainments and set to fourth, the sixth like the third, the seventh like SYSTEM OF TECHNIC. By A. Spexygless, Price, This acute the second, and the cighth as slow as the first. a clear comprehension of the renation of music to

Treat the second half of the period in the same manner, the second half of the period in the same manner of playing the Strauss waltes.

This pendolose oscillation of the rhythm is also found in the true Yienness manner of playing the Strauss waltes. The work, by one of our leading taschers, embodies and the true Yienness manner of playing the Strauss waltes.

At a succession of the same manner of playing the Strauss waltes. The work, by one of our leading taschers, embodies and the true Yienness manner of playing the Strauss waltes. The work, by one of our leading taschers, embodies and the true Yienness manner of playing the Strauss waltes. The work, by one of our leading taschers, embodies and the true Yienness manner of playing the Strauss waltes. The work, by one of our leading taschers, embodies and the true Yienness walter of the true of the true of the true of the true of the work, by one of our leading taschers, embodies and the true Yienness walters of the true of the tr

\$ 12. SUMMARY.

Nor can he escape moral choices even in purely quently, its rhythm must he strict till the very last two instrumental music. He may make his music as measures, which may retard slightly. A charming divergent unusical tones. It affords us enjoyment on its lowest plane through the discontinuities of a constraint of the strict of the strict of the strict of the strict of the may make his music as measures, which may retard slightly. A charming divergent unusical tones. It affords us enjoyment on its lowest plane through the discontinuities of a constraint of the strict till the very last two measures, which may retard slightly. A charming divergent in purely in the strict till the very last two measures, which may retard slightly. A charming divergent in purely in the strict till the very last two measures, which may retard slightly. A charming divergent in the strict till the very last two measures, which may retard slightly. A charming divergent in the strict till the very last two measures, which may retard slightly. A charming divergent in the strict till the very last two measures, which may retard slightly. A charming divergent in the strict till the very last two measures, which may retard slightly. A charming divergent in the strict till the very last two measures, which may retard slightly. A charming divergent in the strict till the very last two measures, which may retard slightly. A charming divergent in the strict till the very last two measures, which may retard slightly. A charming divergent in the very last two measures, which may retard slightly. A charming divergent in the very last two measures, which may retard slightly. A charming divergent in the very last two measures, which may retard slightly. A charming divergent in the very last two measures, which may retard slightly. A charming divergent in the very last two measures, which may retard slightly. A charming divergent in the very last two measures, which may retard slightly. lowest plane through the discrimination of refined Offenbach waltz. This will depend on his own Where the melody descends to the lower part of the from coarse tones and by combinations and con- moral character. Base men cannot write great keyboard and sings in double tones, it should be played trasts of different qualities of tone. The pleasure music, nor heroic men ignoble music; though with that slight hroadening of the short tones and nar-Music adds to this very high intellectual enjoy-

§ 16. PRINCIPLES OF CRITICISM.

scale of mental activities.

The pencephes above set forth are those which are those which are the doubte run of the ascending metone scale of D nat will determine the judgments of composers and minor in the A flat polonaise, Op. 58, and it requires the express, convey and excite feeling. To this the will seek to trace the development of the different accounts in the composition of the sacending metone scale of D nation of the sacending metone scale of D nation in the A flat polonaise, Op. 58, and it requires the composition of the composi This the author regards as of even more import. THE ROSE. By Anton Strelezki. H. B. Stevens, ance than an authentic record of historical facts. Agent, Boston, Mass.

The first striking peculiarity of this waltz is the triple The left hand gives the two parts of a regular waltz

ing rocket, and close with a brilliant, exploding tone. Such runs are of frequent occurrence in Chopin (witness The principles above set forth are those which the double run of the ascending melodic scale of B flat

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acquire nusical experience. Accordingly, we find that all the great masters of composition have diligently studied the works of their predecessors and have missed no opposition have diligently studied the works of their predecessors and have missed no opposition. They have studied the solution of the proposition have the missed on opposition of the proposition of the technic of composition. They have realized that no matter what ideas groups and the proposition of the technic of composition. They have realized that no matter what ideas groups and the proposition of the proposi Mass.

There has ever been a want in all of the many systems of octave playing published from time to time of melody and more simple and direct methods in the preparatory

UPON MUSIC.

converse of the senses: for as we have various organs for all that lies beyond the musical domain and clear 10, No. 1, he paraphrases a poem of Schiller, "The which hold commerce with the physical world, bringing of vision even for the deepest beauties of music itself. Parting of Andromache and Hector." The overtures to in from divers quarters their freightage of impressions, Music is something far better than mere wonderment or Coriolanus and Egmont are musical mirrors of those so the human soul, hy a mystical law of its nature, idle admiration of difficulties o'erleaped with winged dramas, and in the ninth symphony Schiller's "Hymn to returns itself to the outer world in that buoyant recoil ease, music has some valuable messages for the intellect Joy " was added as a choral crown to the great tone poem, which we call art. This strange impulse to impress his and a thousand for the heart. But just here arises a that its significance might he incontestibly certified. imaginings npon matter is one of the radical, primitive and indestructible instincts of man. The savage reveals these messages if the imagination has been dwarfed, like as a stimulus to the musician is confirmed by the fact any one of our great cities, you will acquire a new sort hanging amid the summer tempest. science. Bacon might say, with some shadow of truth, was as stern in chastity as Michael Angelo or St. Paul, Faust legend in his Damnation of Faust. 'I take all knowledge to he my kingdom." But how where Mendelssohn embodied the ideal of talent and Now, what can any student make of all these works, if idle would be such a windy boast in this prolific era. culture united; but let us hope that it may be buried in he rejoices in abysmal ignorance of the parallel works The necessity for specialism and concentration is driven the grave of Liszt. The time is at hand, (not yet ripe which suggested them, and furnished their skeleton of in upon us from all sides, and holds us to our places as perhaps, hnt ripening) when the musician will be thought. It might be nrged, perhaps, that musicia a thing the air though a finid most volatile holds our bodies with enthroned high among other intellectual magnates, and of itself and needs no secondary sophistication of occult a pressure of tons. In no pursuit is the desire and it will be demanded of him that he shall be both a man meaning; and this would be true enough of simple practice of specialism carried to such an extreme degree and a gentleman, that he shall have a mind and a soul melodies, or short compositions, but elaborate works as in music. Our art divides and subdivides itself like wisely developed, and not be merely the proprietor of ten need more vertebræ than that to give them organic some gergeous Gothic cathedral, where transept and fingers highly magnetized. maye, with side chapels and oratories, compose a wilder- Goethe said, "A man acquires a new soul with each heauty. No literature is deeper or more varied than that ness of solemn chambers; thus music gives us the organ, new language that he learns." He also said, "A man is of the English language; and in no way can a music

the piano-forte, the voice, the violen, the many-voiced better for every good song that he hears," and Goethe was student so readily or successfully relieve the strain of orchestra, and a vast literature for each, so that he is a the originator of a pretty hit of catachresis used by George concentrated effort, or fertilize his mind with new artistic great man who can conquer two or three of these pro- Sand, and often quoted since, to the effect that "Archi- impulses than by its critical study. Through these vinces, and no man perfectly subjugates more than one. | tecture is frozen music." It is so obvious as to scarcely channels of collateral study the current of the mind may There is an amusing anecdote of a German anatomist, need statement, much less elaborate proof, that music is he partially drawn off and the energies carried abroad to who, having spent thirty years studying the structure of a something more than mechanism, and that he who would make other fields of thought fresh and smiling, that those mouse, regretted that he had not confined himself to the sound its depths must have a fathoming line of prolonged energies may no longer rish, headlong and destructive, ear only. Musicians furnish an analogue. For the collateral study, and must attach to this line a plummet in the narrow channel of technique. A significant and piano is apparently a little kingdom, yet what diversity; ball of intellect somewhat weightier than a feather. hopeful sign of a hroader life among musicians may be how many divers talents live and flourish, strike root Those who have sharp-cut and compact diamonds of found in the fact, that the College of Music of Cincinnation and spring to fame in this tiny plain, with its fifty-two antithetic aphorism, may consider the following: "An has recently established a regular chair of English Lit ivory and its thirty-six ebony rods lying cold and silent, educated man should know everything of something, and erature. hut instinct with elastic ohedience to him who has something of everything." The musician, like any other learned the spells. Each pianist achieves celebrity for intellectual worker in literature, science, art, should one or two special gifts; thus, Thalherg taught the centre specialize and generalize both with judgment. Let him or the key-board to sing and the extremes to murmur into any adoptione particular instrument, but let him work with arpeggios; fourtheast the state of the literature of that instrument some definite and shall be presented by the property of which is the possibility are in the one most cognate to his special girts; world has ever seen; no one gets the crystal spackle of but let him enrich his mind the while with suggestions of longity as the country of the special girts; for musicians the phonograph, in an interview with a representative of the Eening Post (New York) are with a representative of the Eening Post (New York) are with a representative of the Eening Post (New York) are with a representative of the following to say:

For musicians the phonograph, in an interview with a representative of the Eening Post (New York) are with a representative of the Ee

Munimatin, rich in many gints, is recess in passion. All tangs inteniena are internaced with an expensible production of ten years ago, which was a very imperited. When this necessity for specialism is mixed with ambiting by ties of affinity, varying in strength, but as into in the mind of a pupil it produces results which are abuble and indestrucible as the laws of gravitation, which are always damaging to art, and frequently rulenos to bealth. It is always damaging to art, and frequently rulenos to bealth. Hundreds of young ladies, who have systematically closer than that between music and literature. In all I would talk. This peculiarity of the phonograph remains. Grandens of voices and active misses with likelihood, the first human speech was a massical chant, result is marvelouse. Each instrument can be perfectly patience and profixity in regions rural and semirural, come to our city centres every year with purses store and the word, they have not lost their family feeling, replenished to a temporary plethora by stern economy, In the elder days of art among the Egyptians, the replenished to a temporary plethora by stern economy, In the elder days of art among the Egyptians, the replenished to a temporary plethora by stern economy, In the elder days of art among the Egyptians, the replenished to a temporary plethora by stern economy, In the store, the property of the store of the position of the stription of the stripti stnning fortissimos, captivated by the evanescent diminuedos, amazed by the fingers of the virtnoso as they and weighty. Those composers who have done most to affair that the price of music for the phonograms is so cheap and weighty. Those composers who have done most to affair that the price of music for the phonogram will be quiver into invisibility, the student rushes home, and imagines that, by working with frantic energy, she can Berlioz, Lizzt,—furnish conntless instances of this deli-

THE BEARINGS OF LITERATURE teach those marvels to her flaccid muscles in the course cate but indissoluble bond betwint music and poetry. of one brief winter. If she escapes nervous shipwreck, Beethoven, when asked to interpret the D. minor she does not escape that withering of the thoughts and Sonata for pianoforte solo, Opns 31, No. 2., said: "Read THE arts are at bottom one. They may be called the dwarfing of the intellect which makes her short-sighted Shakspeare's Tempest." In the C minor Sonata, Opus

the imaginings of his mind by tattooing his skin. Raphael Solomon's genii, in alittle bottle of technique? howshall that Plato, who was as much a poet as philosopher, endeavors to image forth on canvas the ineffable mys- one hold commerce with the great and subtile geniuses Goethe, the epitome of modern life, Shakspeare, the teries of the spiritual world. The two results spring of the tone kingdom, if his own individual intellect has emperor of poets, and James Thompson, the poet of from the same root. The heginnings of art are inter-become nothing but a slave driver for the platoon of ten laced; only their later stages release them. He who lives fingers? Other things heing equal, he will get in two in an advanced state of human society is subject to the hours the technical profit of four whose brain is rendered precious as his music, it may be said, without extravconstant embarrassment of riches; the question is not alert by general cultivation, while the sensitiveness of an agance, that every composition he produced had an what to study, but what to discard. If you go to the imagination, by training made delicate as a photog occult meaning and arose from remote suggestions. great centres of plastic art, your eyes ache and your rapher's plate, through varied exercise, will transmute The pictures from the Orient are a translation of a set brain swims with the plenitude of pictures; if you underlies into a warm glow of expression suffused over the of German poems. The Fantasie in C major, Opns 17, take to hear all the concerts which enliven the season in performance, as radiant an illusory as the rainhow has a mystical motto from Schlegel; the Kinder-Scenen, the Alham, the Forest Scenes, and indeed all his works, of satiety, probably unknown to ecclesiastics; if you The notion that musicians are magicians, mere wonder are imaginative in the secondary sense, that is, they are enter a great library, you feel as if a mountain had been workers and beguilers of an idle hour, the uncanny suggestive. The symphonic poems of Liszt are based heaped upon you. Mr. Spofford, the librarian of Con- Prosperos of a world of ebony and ivory sticks, disguised upon literary or artistic subjects, the poem of Dante, the grees, is said to have read every book in that vast Lucifers permitted to shed a sulphurous suggestion of Faust-legend, Byron's Mazeppa, the story of Tasso, and library, insomuch that a witty congressman said, "I do chaotic morals if they hut amuse and amaze sufficiently, many others. Berlioz has adapted scenes and characters not read the library; I read Spofford." The sante is, nnluckily, not quite dead even in a world where Bach from Shakspeare in his Romeo and Juliet, and others in enormous expansion has taken place in the realms of was the honest father of twenty children, where Beethoven other works, and has given a complete reproduction of the

unity and form, without which there is no such thing as

EDISON'S NEW PHONOGRAPH

world has ever seen in one gets the crystal spartle of but let him enrich his mind the while with suggestions or Joseffy's stacctor) who can phrise and define the ideas, the widest intellectual amplitied. The start that shims as if with a stamping-mill, like the accurate Billov, and mers in a dewdrop is inconceivably remote. Behinstein, rich in many gifas, is richest in passion. All things intellectual are interlaced with all other pharattas gives out all musical gounds. In the early beginning the comparation of the comparation gives out all musical gounds. In the early beginning the comparation gives out all musical gounds. In the early beginning the comparation gives out all musical gounds. In the early beginning the comparation gives out all musical gounds. In the early beginning the comparation gives out all musical gounds. In the early beginning the comparation gives out all musical gounds. In the early beginning the comparation gives out all musical gounds. In the early beginning the comparation gives the comparation gives out all musical gounds. In the early beginning the comparation gives the comp

"And when the world shall link your names With gracious lives and manners ino, The teacher shall assert her claims, And proudly whisper, These were mine."

CONCERT PROGRAMMES.

Fr. N. Lohr; Parl Song, "Live we Singley," Mappy mann, Song, —Trio, "Where are the Angels, Mother," and the state of the s

[For THE ETUDE.]
SINGING AS A HELP TO THE
PIANO-FORTE STUDENT.

"ST-788. We have added many new works to the list."

Algoriday values, the way mans. "Mission of the part of the special policy of the part of

All subscribers shose paid-up subscribions have ex-pired either with this issue or any previous issue, can have November and December issues space, if remistance is received before December issue is out. The Decem-ber issue will be unusually startective and large. We fully expect it to be in the hands of our readers by the 10th 10to.

Section Linex, Scherzo, B minor, Chopin; Vocal: Lascis Chio Piance, Handel; Juight of My Soul, Lapas.

Mrs. Hyde's School, Binghandon, N. Y. Jos. Raff, Overtare, Dane Binchester School, Binghandon, N. Y. Jos. Raff, Overtare, Dane Binchester, School, Binghandon, N. Y. Jos. Raff, Overtare, Dane Binchester, We find the School, Binghandon, N. Y. Jos. Raff, Overtare, Dane Binchester, We find the Manda of our readers by the 10th Tar Evrup Gene not want for a delivers when it are provided in the hands of our readers by the 10th Park School, Binghandon, N. Y. Jos. Raff, Josephine School, Binghandon, N. Y. J

THE ETUDE.

confidence in my ability to do whatever he directed, pendent judgment for himself from his own observation.

It is order to admire enough one must admire too much, listening attitude was very marked, as though he re-sympathy and understanding. When each seeks to fulfill and a little illusion is necessary to happiness.

THE ETUDE.

THE ETUDE.

THE ETUDE.

THE ACRESSITE AND PUPIL.

IT A GENEROUS PUPIL.

SETUT makes with a smalleal. In this lies the conflict of the standard purpose of the search of the standard pupil and the standard pupil and the standard pupils and the stan

Cincinnati, who says, "If you have a teacher, you need no instruction hook."

The first thing to be taught is the name of the keys, the first thing to be taught is the name of the keys. Key to the first, and the fourth finger for the left high, and a double at sharp the second key to the right, and a double at the first three notes to each white key, of which you have the first three notes to each white key, of which you have the first three notes to each white key, of which you have the first three notes to each white key, of which you have the first three notes to each white key, of which you have the first three notes to each white key, of which you have the first three notes to each white key, of which you have the first three notes are the first three notes and the first lesson; I mention half-tones and the taught in the first lesson; I mention half-tones and the construction of the seale of the following diagram. making a ladder feeale) of 13 mention half-tones and the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state of the first lesson; I will be a state o

	Harmonic			C Sharp Minor—C# D# E F# G# A B# C#	nve-inger exercises.
	minor	Chromatic		OF DE LE PE GE A BE CE	Also require all scales to he played in groups of two.
	scale.	scale.	Major	*	three, four and six notes, properly accented, but always without printed notes. Later on scales in the same always
	8 or 1		scale.	D.70 4	without printed notes. Later on, scales in thirds, sixths, tenths, contrary moods, etc., are added in thirds, sixths,
		13 or 1	Sor 1	B Flat Major—Bb C D Eb F G A Bb	tenths, contrary moods, etc., are added, and the melodic minor scales explained and added. But this
		12		4 4 6 1 6	minor scales explained and added. But this takes time. It will hardly be helieved how few to the takes time.
	77	12			It will hardly be helieved how few teachers there are
			7	D Day Ser. 4	nowadays that have a perfect command and there are
		11		B Flat Minor—Bb C Db Eb F Gb A Bb	nowadays that have a perfect command and knowledge of all the scales.
				4 14 15	
		10	6	**	lengthy article. All the music people hesr nowadays from brass hands, gospel hymns days
	6	9		E Flat Major—Eb F G Ab Bb C D Eb	
				Filet Major-Es F G As Bs C D Es	
	. 5	8		4	
			. 5		
		7 .		E Flat Minor—E F G A A B C D E	
	-			The Gray Bo Co Da Eb	
		6			
			4	It will be noticed that I not the	Our pupils hear plents of
		5	3) 1	It will be noticed that I use the fourth finger, right hand, on the first note in the scales of B flat (major an inner). I do this on the principle of principle of the scale of B	Our pupils hear plenty of music in major keys at any and all times; therefore I believe it to be the hounden
	3	4	I		
	=i (- 1	12 fi		
	Third	3	5	inger, unchangeably, for the arme note in any scale. When pupils can play one octave, they can play for cotaves without additional work. It is they can play for	
	E -	3			eradicate process in a correct musical back in.
	+1	2	Major n		
	Minor				
	E 1	1			
	A glance of this will	show that the third a			
	one key lower in a mi	show that the third a			Translated for THE ETUDE from The Klavierichrev.
			- on the	the same way, with the first finger. The older I grow, the more I am, impressed with the coessity of all pupils knowing all the society.	THE true elements
	only one finger) the con hoth major and minor.	juire each pupil to pick	rout (1 no	google - C 118' ", the more I am impressed	with the first lessons given to the pupil, with the first lessons given to the pupil, with the finger and intimate browning.
				telligent teacher can explain the same this	
			int	em dany. As they grow in age and experience, any telligent teacher can explain the same things in more chnical terms; but every child can understand them In more civil.	and intimate knowledge of the ideal Piano Compositions is the object of all the proper renditions of the proper rendition of t
	various scales, and have	ed with the construct		chnical teacher can explain the same things in	which are to follow, and the proper rendition of which The elementary
	fact that all scales have eighth being the same a	ring drawn their atter	tion to the by	this creates; but every child can understand more	is the object of all The proper rendition of
	aighth hair scales have	e only seven different	netter (the	In more and them	The elementary teacher creates in the pupil the power Italian singing man, and must therefore like the power
	eighth being the same a scales the first, second a	s the first). I tell them	that in 11 Sys	memorizing the key of one air.	for and teacher creates in at
	scales the first, second a This disposes of six note	and third fingers are		rote all purils the following	Italian singing and must therefore little power
	This disposes of six note used but once in each sc	es. Hence, the found	used twice. don	the order of sharps and a Palling to remember	nume 1 - Sing masters (now become) the the old
-	used but once in each scall.	ale, and the fifth for	unger 18 A I	centing fifths-sharps FCC D and ascending and	the classic work which to cross, out of
	T - 4	Of the July	ger not at aha		
	Later on, permit ther they realize that it is o	m to use the fifth co.	tho	a neways a half tone ob step note in	the and the tones
	they realize that it is o	nly a substitution for	ger, when the	and a sharp, and	solf at . which he is con it
	unger.	·		in ave flats, the format a (or next to	control - of the hand in - of study for him.
	I reduce the use of the which are required to b	fourth finger to -		here flats, the second and so on.	
	which are required to b published once before, by	e learned by boart	lew rules,		
	published once before, br	at I will home	hey were loun		
	BUIDS NOD	nere repeat ti	nem:- and	at minors must have an incom the major.	The further work of the elementary teacher will be to other icher and heginning with the simple.
	1 When B RIGHT	HAND FOURTH FINGER	B. seve	tell them to look of the before the	
			cine	fly in the left hand chords,	onstantly binding the physical with the spirtnal develop- nent, cultivating harmoniously form and meaning, one Schnmann's piage corrections
	scale, the fourth finger con	mes on that key	a major As	ny in the left hand chords, sa sample, take three sharps. Before permitting a life to answer, require her to ask hereaft it.	cultivating harmonional of the spirtnal develor
	2. When B flat or A shi scale, the fourth finger cor	arp does not occur :	pupil		
	scale, the fourth finger cor	nes on the seventh			
	BUILDS HOD THEFT	we seventh Hol	100	tone anove the last ab marps must be !-	s, in the manifold ramifors occasionally
	1 WY	HAND FOURTH FINGER,	sharp	is F C G. The last al The order of three	s, in the manifold ramificacy of their harmonies and their elementary motives and orchestral composite the contractally in the manifold ramificacy of the contractally in the manifold ramin of the sound, or maner, among the fingering, their maner, among them a multiplicity of musical harmonies and the manifold ramin of the sound or manifold ramin or man
			above	e is A. Should this pin is G sharp. A half-tone	on. Not materially in an orchestral and
	any major scale, the fourt	h finger comes on F	used in must	be a minor third lower be in a minor ker is	the compass of the G- moderation of the
	G Hat.	o mes on r g	snarp or which	oe a minor third lower, which is F sharp minor, in ni ppearing in the signature, but heing placed sharp	anner, since in the migering, but in a man sound, or
	2. In the major scales of and A flat (4 flats), the form	B flat (2 flate) F dat	not a	ppearing in the signet will he E sharp, said sharp	es is condensed a multiplicity of music spiritual
	and A flat (4 flats), the four	th finger comes as at	(o nats), every	E as it occurs of the but heing placed her.	He who sees in Danty
	note.	Comes on the	e fourth answe	ers accordingly the looks for that E share the	ns only example and sint
			or in	A major, and under the piece is in F shore and ble	ow, as such an oni-
				E as it occurs. She looks for that E sharp, and of sers accordingly that the piece is in F sharp minor of A major, and understands at once that whenever	auner, since in the ingering, but in a state sound, or as is condensed, but a multiplicity of musical harmo-He who sees in Bach's Fugues and similar compositions only examples of number gives himself a death-judgment.
				whenever	es is condensed. a multiplicity of musical harmo- he who sees in Rach's Fugues and similar composi- ns only examples of number gives himself a death- yaw, as such an opinion shows the utmost superficiality judgment.
					40 -
					After L. Könler,

Placing the fourth finger for the right hand above the proper note, and the fourth finger for the left hand below the proper note.

I append here the major and minor scales which were

EY B. DE ROOM.

EY B. DE ROOM.

Thus is hardly any teacher who has not found, after teaching a young rayling has to be taught a new commences with region and the standing results. The standing results are standing that the standing results are standing to the standing results. The standing results are standing results and the standing results are standing results. The object of the writer of religing results give results are standing results. The object of the writer of religing results give results and an arrather level as instruction book. The standing results are standing results and an arrather level as instruction book of displeasing the standing results. The object of the writer of religing results give results and an arrather level as instruction book. The standing results are standing results and religious results and as standing results. The object of the writer of religing results give results and an arrather level as the standing results. The object of the writer of religing results give results and an arrather level as the standing results. The object of the writer of religing results give results give results give results and as standing results. The object of the writer of religing results give results give results give results give results give results give results. The object of the writer of religing results give resul

therefore F minor has forn flats.

Taking number 5 of Mendelssohu's Song as without words—
Oommending in three sharps and ending in six sharps—
Taking relizion, without playing it, that there is no make a pagil relizion, without playing it, that there is no make a pagil relizion, without playing it, that there is no make the pagil relizion in character from F sharp may be a proposed in the state of the first part gradually brighted reatless character of the first part gradually brighted reatless character of the first part gradually brighted in the same with the same Composer's Rondo Capricciono, alternating between E major and E minor.

I realize sky by day that ever a werseg rupis play for some intelligently by forming some conception of a piece.

Do not make the same composer is not conception of a piece.

more intelligently by forming some conception of a piece before playing by forming some conception of a piece before playing the present and the pupil has reasonable use of the fingers by the preliminary in the finger exercises.

In the finger exercises, the played in groups of two, the present all scales to be played in groups of two, the present all scales to the played in groups of two the present all scales to the played in groups of two the present all scales and the melocitic minor scales explained and added detailed and the melocitic minor scales explained and minor scales e

AMERICAN MUSIC, A PRACTICAL PLAN FOR ITS MORE GENERAL USE.

A great work has been done by this Association in bringing out the creations of American musicians, in creating a patriotic sentiment in their favor, and in making it manifest that our composers have a right to be classed with the modern European writers of music.

The day is passed when the productions of our musicians can be ignored, and times are now ripe for some practical plan whereby music of all grades of difficulty can be brought to the notice of the general musical public.

What has been done by this Association for works written for the con-

cert room, we must now do to bring forward music for the use of teachers and students; for where one piece is used in public, hundreds are used in teaching. American composers will only find their true recognition when their music becomes the daily study of our tens of thousands of pupils.

This great demand for teaching-pieces we must somehow meet with American music, and place it where it will be easy of access. I think one of the greatest hindrances to its use is in the impossibility of buying a selection

Music teachers all know that a piece may he of unusual excellence, and yet not be what one wishes; for pupils are of all grades of ability, and have an infinite variety of needs, hence it is a necessity that a way be provided in which teachers can learn about a piece hefore buying. For neither music teachers or music schools will put money into music that they cannot use, be it ever so good, and they cannot buy of every publisher who issues good American music, for there is from one to a dozen of them in every large city of the Union.

There must be a house in some centrally located city that will make a specialty of approved American compositions

To provide a way in which a piece can he known before buying, would meet a want of all the music teachers, especially those who do not live in the large cities. To accomplish this, I propose an Analytical and Descriptive Catalogue, which shall give a full description of each piece, and measure of music from the themes of each distinct portion; in short, describe fully, and print enough of the music to give an accurate idea of what the piece contains, and if it will meet the individual needs of the pupil,

The music, so catalogued, should be only such pieces as have been approved by a Board of Judges. From the fact that the Examining Board for our Association concerts, was last year so enthusiastically received, gives me a hope that the similar plan unfolded below, will receive the hearty favor and support of this meeting

The catalogue should be published quarterly, and be sent free of cost, to every member of the M. T. N. A., to all members of the State Associations, and to as many music teachers as can be addressed, that there may be the greatest possible demand created for American music. This demand will be the inducement to publishers and composers to send their music to the Board for examination, and the prospective sales will make it worth while for some music house to make a specialty of the Approved pieces.

The free Analytical and Descriptive Catalogue is the keystone of the structure proposed, and the corner-stones are a Board of Judges, and a centrally located depot that shall make its special business the sale of this approved music. And the structure will rest on a solid financial foundation of fees charged for examination to publishers and composers, a percentage from the sales of approved music, and the advertising patronage in the quarterly

The catalogue will have a circulation of many thousands, which will make it a valuable vehicle for advertising, and from recent experience in such advertising I have no doubt but it can be made a success

The extensive demand made for this music by the large circulation of the catalogue will induce publishers to make more favorable terms to our composers, and they will be more inclined to bring out their hetter creations,

To suggest to the mind an idea of the amount of music used, we will supose that 1000 teachers will use the approved music, and that each teacher has 20 pupils, and that each pupil will during the year use ten American pieces; this will make a total of 200,000 pieces. It can be readily seen that publishers and composers will be glad to furnish the music at current rates. I think that the above is a modest estimate, and I feel assured that the number of teachers and pupils using this music will constantly increase, for it has been my pleasure to have examined a large number of the works of American composers, and I take delight in saying that I have found a larger proportion of them in the front rank than I have ever found in selected pieces of the best foreign reprints. Notwithstanding I am a great lover of classical music, and use much of it in my professional work, yet I use American compositions, not only from patriotic feelings, but because I find no modern teaching music that is superior.

1 .- Sec. A. Resolved, That a Board of Judges, three in number, (with a fourth to act as Alternate, to be explained later,) shall he nominated viva voce by the members of the M. T. N. A., in convention assembled, and these elected by ballot; each member for the three candidates of the Board and the Alternate at one hallot.

SEC. B. That person having the largest number of votes to be Chairman

of the Board for three years, and the one having the next highest number of votes to serve as Judge for two years, and the next to serve as Judge but one year, and the one having the fourth highest to ac as Alternate one year.

SEC. C. After the first three years the Chairman shall be appointed from the Board, by the President of the M. T. N. A.

SEC. D. Each year there shall be candidates elected to fill the places of retiring members (Judges), nominated as in Section A of this resolution, the one having the highest number of votes to serve as Judge three years, and the one having the next highest to serve as Alternate one year

SEC. E. If for any cause there is a vacancy in the Board of Judges, the President of the M. T. N. A. shall appoint a musician to fill the vacancy till the next annual meeting of the Association, when a member shall be elected, as provided in Sec. A of this resolution, to serve the unexpired term of three

2,-SEC. A. Resolved-That the compositions intended for examination, either MSS, or published, shall be only those of musicians residing in America, and these shall be prepared as follows: The composer's real name, and if the composer has issued any work or works with fictitious name, and of a published work, the publisher's name shall be cut, erased and made illegible wherever it occurs; also all marks or advertisements of the publisher's shall be cut out, erased and made illegable.

SEC. B. Each composition to be examined shall bear a motto, and be sent direct to the Chairman of the Board of Judges, and at the same time a letter be sent to the Secretary and Treasurer of the M. T. N. A., containing the fee required—see Resolution 2, Sec. D-and a sealed envelope, upon which is the same motto, and a return address; this envelope to contain therein the real name of the composer with the address, and if the work is published, also the publisher's name and address, with the opus number, if any, of the composition.

SEC. C. No motto shall be used more than once, and only for one composition.

SEC. D. Compositions can be sent to the Chairman of the Board of Judges at any time, but at the same time there must be a fee sent to the Secretary and Treasurer of the M. T. N, A. of \$2.00 (Two Dollars) for compositions of three or less pages, and 25 cents additional for each and every page over and above there. (The above-Sec. D-applies to music for solo, duo, trio, and quartette, when published or to be published in the so-called sheet music form.) On Books and Scores a fee of \$3.00 (Three Dollars) for 25 pages or less, and 50 cents additional for every extra 25 pages or part thereof.

SEC. E. Without the accompanying fee, no composition shall be exam-

SEC. F. The Chairman of the Board of Judges shall, upon the receipt of a composition, if it is prepared as directed in this resolution, examine it as soon as possible, and at once forward it to the second member of the Board. the second in like manner to the third, and the third in like manner to the Secretary of the M. T. N. A.

SEC. G. In no case shall a member of the Board retain the piece for examination longer than ten days. It shall then be sent to the Alternate.

SEC. H. Each member of the Board upon receiving a composition shall, after making a careful and critical examination of the same, take a memorandum of the motto, and write after it, independently and according to his judgment, the absolute merit of the piece on a scale of ten.

SEC. I. Each member of the Board shall send his decision, with full comments, to the Secretary of the M. T. N.A., who shall, upon the receipt of the Judges, compute the average, and no composition shall be approved that has less than seven marks.

SEC. J. Any of the Judges may, if he chooses, give his reasons, if he marks the composition lower than seven, and state if it is merely a technical fault, or incorrect or bad printing, if a published piece.

SEC. K. If the Judge marks the composition seven or above, he shall state the grade of difficulty on a a scale of ten, also whether suitable for teaching or concert, or both, and if for teaching mention points, both artistical and technical, in which the study of lt would be of benefit to the student.

SEC. L. All compositions sent for examination shall, as far as possible, have the composer's metronome marks at the beginning of each movement, and phrasing and expression marks should be full and complete.

SEC. M. All pieces for the Piano-forte and Organ should have the fingering marked in the so-called German fingering, -1-2-3-4-5; and any piece having the fingering marked in the so-called English or American style, X-1-2-3-4-, shall be rated by the Board of Judges at one mark

SEC. N. The envelope on which is the motto of an approved piece shall be opened, and the result of the examination forwarded to the sender, and the piece returned to its owner.

SEC. O. Those compositions that are not approved shall be returned to the owners, with the corresponding enveloped unopened, but the fee shall not be returned.

SEC. P. If in any way the name of a composer or publisher is intentionally disclosed, the composition shall not be accepted until after a period of twelve months. The piece shall be returned to its owner, but not the accompanying fee. If the piece is presented again for examination, it shall be entered the same as other compositions, and it shall have the same motto as

SEC. Q. All remarks of the Judges on approved pieces shall be sent to the Chairman of Board, to be published in the catalogue as provided in Sec.

SEC. R. If a member of the Board of Judges enters a composition for examination the Alternate shall act in his stead.

3.—Sec. A. Resolved—That all published compositions received by the 15th of Oct., Jan., April or July, shall be, if approved, published in a catalogue which shall be issued in Jan., April, July and Oct., respectively.

SEC. B. The catalogue shall be mailed free to each member of the M. T. N. A., and to the members of the State Association, and to all music teach ers whose address can be obtained.

Sec. C. It shall be the duty of the Secretary of the M. T. N. A. to copyright the catalogue and have all rights reserved to the M. T. N. A.

Sec. D. The Analytical description and measures of music (as provided in Resolution 4,) of approved compositions still in MSS shall not be published until said pieces are issued by a publisher; but the title and authors of such compositions shall be published under the heading, Manuscripts ap-

4.—Sec. A. Resolved—That the catalogue shall contain a full Analyticical description of each piece of published music approved by the Judges, and four or more measures of music from the Themes of each distinct portion, and in some instances a larger amount of music from a piece can be printed, as provided in Sec. B of this resolution.

SEC. B. The amount of music to he printed from each piece shall be SEC. B. The amount or music to be printed from each page scale decided by the Chairman of the Board of Judges; but if composers or publishers will furnish stereotype plates the whole piece shall be printed in the

SEC. C. The printing of the catalogue shall be from stereotype plates only, and on good paper, and have a cover of good color and design

5.—Sec. A. Resolved—That a Committee of One shall be elected by the Board of Judges, whose duty it shall be to solicit advertisements for the

SEC. B. This Committee of One shall be entitled to retain five percent. of the receipts from the advertisements he secures SEC. C. The prices for advertising in the catalogue shall be fixed and

controlled by the Board of Judges.

SEC. D. The Board of Judges shall have control of what advertisements shall be inserted, and shall be governed in their acceptance of advertise by the rules in force in the advertising departments of The Century, Harper's

6.—SEC. A. Resolved—That the Judges shall be entitled to receive ten cents a page for examining and writing up the points on sheet music, and for books and scores 25 cents for each twenty-five pages or fraction thereof.

sks and scores zo cents for each twenty-five pages of machine the loss. Sec. B. The Chairman of the Board of Judges shall write, or have written, a full analytical description of each composition, and shall edit the notes and remarks on approved pieces of the other Judges. These notes shall appear in the catalogue with the names of the writers. For the work of editing, the Chairman shall he entitled to receive an extra fee of ten cents for

ang inte Chairman shall be untitled to receive an extra fee of ten coins for each page of approved shear music, and on Books and Scores, ten coins for each 26 pages or fraction thereof.

That a Committee of One shall be applied by the President of 18 and 18 and

eachers of P. Ic. Seminaries, Music Schools, and Conservatories, at current scholescler. This Committee shall hargain for, collect, and gay over to the Tressure of the M.T. As a percentage on all sales of approved music. The brook of the percentages shall not be less than one per cent on the retail price on all approved music of the properties of the percentage shall not be less than one per cent on the retail price on all approved music sold, not be less than one per cent on the retail price on all approved music such as the percentage of the stability approaches to the sale of approved music such the Parent Home shall pay into the Theorem 19. The collection to be made by the Committee of One, as provided to Sec. P. The catalogue shall give the address of the appointed Music House.

Size. F. The catalogue shall give the address of the appointed Masic House.

S. —Resolved.—It shall be the duty of the Secretary of the M. T. N. A. to advertise in the leading music journals three most seak year only, in the proposers and publishers to send music of all of each year only, in the catalogue of examination, and to advertise that the catalogue of approved American Music shall be sent free to the address of any teacher of course.

proves described in Section 2. That the Secretary and Treasurer of the M. T. N. A. shall keep a separate account of the repers and dishumements of the Sec paid by composers and published of the personal dishumements of the sapproved music, and from the receipts of adversage from the sales of approved music, and from the receipts of adversage from the sales of approved music, and from the receipts of adversage and the sales of approved music, and from the finds of the sales of the s

THE ART OF TEACHING THE REAL THINGS OF MUSIC.

READ BEFORE N. T. M. A. BY HENRY HARDING.

The best educators in this country and in other countries at the present time regard the art and science of teaching real things in an entirely different light from what they did a few years ago. That which is termed the "new education? does not consist so much in the teaching of new trnths and ideas, as in new ways of teaching old truths and ideas.

"There is nothing new under the sun," and in treating the subject of this essay all that we can hope to do will be to present some old ideas and truths in a new dress. The new education regards the pupil in his threefold nature, namely: mental, moral and physical. In the process of development the individuality of the pupil is continually regarded. A gardener does not treat all plants alike. He studies the peculiarities of each and puts them in a soil that is best adapted to their nature and growth. So it should be with human plants, be they daisies, violets, lilies of the valley or big sunflowers, -all require special attention. Now if we were to ask all the best teachers of music and the best musicians in this large audience to stand up, how many do you suppose could remain sitting? Would not the same peculiar phase of human nature be exhibited that occured with a class of young ladies, when their teacher requested the best looking member to stand and read a certain piecethe whole class arose! There are some men in every profession who feel in regard to their abilities as a distinguished professor of Princeton College did, when some one asked him whom he considered the greatest theologian in this country. He replied: "Dr. Hodge by all compare is the greatest." "Whom do you regard as the second greatest theologian?" He answered: "Modesty forbids my naming the gentleman."

It is a deplorable fact, that music in all its branches is not generally taught as scientifically and philosophically as many other branches of education. It is true that a few, and only a few, of all nationalities, are really good teachers, and understand the "Art of Teaching the Real Things of Music."

A highly educated foreigner, who was a gifted and experienced teacher, once said to the writer: "You have so many coming to this country who advertise themselves as 'great doctor from Paris,' 'great professor from Berlin,' or 'graduate from the London Royal College.' They are meeserable, they know nothing, they give lessons, but they do not teach, they do not know how

What is true of many foreigners, in this regard, is also true of a majority of music-teachers in our country. They have not learned how to teach, have not had the requisite preparation for the work, and, consequently, results are fas from satisfactory. But in a few years we may hope for a better state of has from satisfactory. Dut may rev years at may no perform a saffairs. Music is now recognized as a regular and important branch of a child's education. Through its influence and deliberations, this Association will greatly aid all earnest and progressive teachers to a better understanding

For more than twenty years we have given voice, piano and harmony ssons, besides conducting choirs and choral societies in the study of the lessons, pesides conducting choirs and choral societies in the study of the higher forms of vocal music, and teaching many classes in voice-culture and reading music at sight. We have paid much attention to the real things of voice-training in their relation to artistic speaking and singing, and we have also carefully investigated the real things of piano-playing as they relate to an intelligent interpretation of the best music of the great masters.

A great educator has said: "Always make your pupil begin his education by dealing with concrete things and facts, never with abstractions and tion by dearing with concrete tinges and received and propositions, couched in words, generalizations, such as definitions, rules and propositions, couched in words. generalizations, soon as deminions, times and propositions, evocated in social Real things first, afterwards general facts or principles. Objective teaching Reat image ares, acterwards general nets or principles. Objective first, and then subjective teaching. The pupil has eyes, ears and fingers, has, and then supecure assume, the pupir has every the which he can employ on things and facts and gain ideas—that is, knowledge from them. Let him then thus employ them. This employment constitutes his elementary education, the education which makes him conscious of his powers, forms the mind and prepares it for its after work."

We will suppose that the teacher has sufficient practical knowledge to the was suppose that the teacher has summent practical knowledge so enable him to superintend and guide the pupil in his learning of clear and definite primary ideas. Such ideas, so gained, are necessarily incorporated teenine primary meas. Once ruces, as gained, are hoccountry incomponents with the organic life of the learner's mind, and become a permanent part of his being. Personal experience is the condition of development, whether of his bung. I ersonal experience as the community of development, underlying the body, mind or moral sense. What the pupil does himself, and loves to the roar, minu or moral sense. There are pupir ones minusen, and more so, do, forms his habits of doing; but the skillful teacher, by developing the pupil's powers and promoting their exercise, also guides him to the formation pil's powers and promoting unear exercise, uso games and to the rotation of right habits. He therefore, encourages the physical development which of right hands. Its distribute encourages are physical nevertophesis enables him to use his fingers as he wills, the intellectual development which enames rum to use na impers as ne wins, the imelectual development which enables him to think and to reason, the moral development which enables him to appreciate the Beautiful and the Good. This three-fold development of the pupil's powers tends to the formation of his bodily, mental and moral

The subject of molding and influencing the character of each pupil for and suppose or monanty and antitationing the character of each pupil to good is worthy of the serious consideration of every teacher. It is not necessitive to the serious consideration of every teacher. good is worthy of the strium commentum or every teacher. It is not say for a man to inform his pupils and the people at large how great and good he is, for if he is really great as a teacher and musician, and if he is

CHRISTMAS BELLS.

DIE WEIHNACHTS-GLOCKEN.

EDITED BY C. B. CADY.

NIELS W. GADE, Op. 36. No 1.





(a) The pedal should sustain the bell tones through the first four measures, and after that as much as is consistent with a very clear legato melody. In fact the pedal performs two duties: 1 sustain ing tones and harmony; 2 assisting in legato. The ear is the SOLE arbiter of when to put the pedal down or let it up. Signs can tell nothing but the fact that the pedal is needed but CANNOT TELL HOW OR WHEN TO BE used. Hence the sign for letting it up has been purposely omitted.

(b) Fingering above the lines is for small hands.

(c) If the upper fingering is used the pedal will be required to make the inner parts legato. But this must not be allowed to relieve any fingers, that can, from delivering their tones with just as pure a legato as though no pedal were used. To secure this, first study all legato progressions which can be played with the fingers, without the pedal.

(d) The melodic idea contained in the bracketed phrase mark, should be played, as a whole, legato; and the motive phrasing be expressed by means of tonal shading and coloring, as marked.

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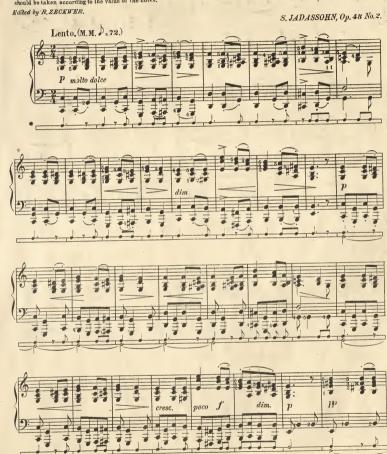




(e) This sudden FORTE is explained if we conceive this as a choral theme, sung by the whole congregation and full organ, bursting upon our hearing by the sudden opening of the church doors. It must (f) See remark a.

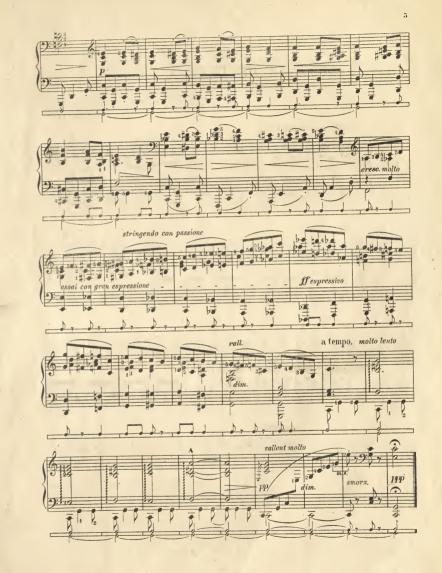
IMPROVISATION.

The pedals are marked on two lines below the staves (the upper one for the damper-the lower one for una corda pedal) and should be taken according to the value of the notes.



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LE PETIT RIEN. Romance Variée.



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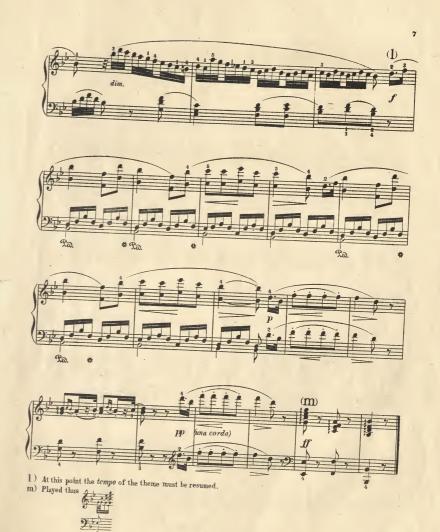


- e) This variation is to be played in an animated and brilliant manner.
 f) This little swell forms the only natural and musical way of playing the phrase.









SPRING BLOSSOMS. Waltz.

W. A.MÜLLER, from Op. 112.

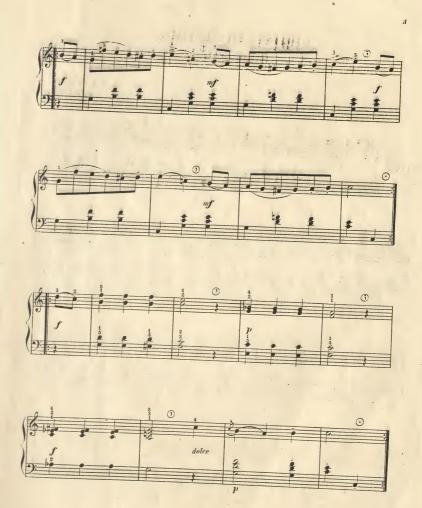






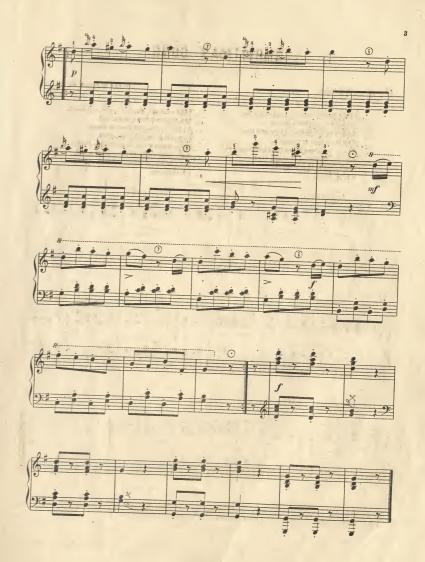


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SPRING BLOSSOMS. Rondoletto.





CHRISTMAS SONG.

EDITED BY C. B. CADY.

NIELS W. GADE, Op. 36 No. 2.

Child Jesus came to earth this day. To save us simmers dving And cradled in the straw and hay. The Holy One is lying; The star shines down the child to greet, The lowing oxen kiss his feet: Hallelujah, Hallelujah, Child Jesus.

Take courage Soul so weak and worn. Thy sorrows have departed, A child in David's town is born; To heal the broken hearted. Then let us haste this child to find, And children be in heart and mind. Hallelujah, Hallelujah, Child Jesus.







- (a) This should be sung like a choral.
- (b) The melodic progression of E is to F, and it sounds much better because of its harmonic relations to be sustained through the chord and made legato with its melodically related F.

good as a man-as to his character, habits and associations,-they will be aware of the fact, and will appreciate him accordingly. We must have in our noble profession men and women who will be regarded as a great hlessing to the community where they abide. They must be intelligent, cultivated large-hearted, and possess that nobility of moral and Christian character which will enable they to dignify their chosen profession, to rise above the petty calousies of little souls, to come into sympathetic contact with their fellow heings and at the end of life feel comforted by the thought that the world has heen made better hy their life-work in it. Such men and women are not like certain persons to be found in almost every church and community, who are a nuisance to everybody, hecause they profess to be so good that they are good for nothing. Now and then we meet such a person in our profession, and we feel about him or her as the good Methodist brother did, when the too-goodfor-earth sister near him in the prayer meeting prayed, "Oh Lord, I am almost ready for glory. I need only one more feather to my wings to ena ble me to fly away to glory." He fervently responded: "Lord, send the

First Lessons in Piano Playing.

It does not matter whether the pupil is eight or eighteen years old when lessons are first taken-no written notes should be used for several lessons Eyes, ears, and fingers are used by the pupil to find out the right and wrong of "real things." The pupil must see, hear, think and do for himself and "learn to do, by doing. He must at the outset begin to learn the what, the how and the why of the tones which he makes with his fingers. As Dr. Wm. Mason well says: "He must not make a motion of the hand or fingers without a good reason." We regard Dr. Mason's technical exercises as superior to all others because they develop a fine sense of rhythm, a sensitive, sympathetic touch, finish and beauty in phrasing, and constantly stimulate the pupil to right thinking and doing.

Everything that the pupil plays should sound well to him, and he should know why it sounds well. Many of the passages which are found in a com position, such as a chord, scale, five-finger, arpeggio, etc., should be practiced and carefully analyzed before the pupil sees any written representation o them. All kinds and gradations of touch should at first be observed and practiced without notes. No exercise should be contined until the muscles are unduly fatigued. The gymnastic training of the fingers should he adapted to to the mental and physical constitution of each pupil. No two pupils can be taught the same things in the same way. Perhaps the hardest thing a teacher has to learn is to come down to the intellectual level of each pupil, to keep the pupil doing, and to refrain from explaining hefore the thing itself has been learned. Words, definitions, technical terms, signs or statements are of no value to the pupil, before he has discovered, chiefly through his own efforts, their meaning and thereby created a necessity for their use

In our long experience in teaching pupils of all grades, from beginners to those that can play intelligently and impressively the works of Beethor Bach, Chopin, Schumann and many other great composers, we have found that a careful analysis by the pupil of every exercise, study and composition played is requisite to a proper understanding and interpretation of the same, A knowledge of the melodic and harmonic structure of a composition and the peculiar treatment of each by the composer, is of inestimable value to both teacher and pupil. Without such knowledge it is impossible to understand much of the beauty and inner meaning of good music. This mode of instruction stimulates the pupil to investigate, brings him in contact with "real things in music," and makes his development symmetrical and healthful. The Meaning of Music

More than half of our professional life has been spent in and near the city of New York, and during all those years we improved every opportunity to hear the hest music performed by the hest artists, both native and foreign, and we discovered that each differed from the other in his conception of what the composer intended the music to mean. Why this is so is a psycho-physiological phenomenon which we will not discuss here (perhaps our friend Mr. Mathews or Mr. Fillmore or Mr. Van Cleve will sometime give us their views

All musical people possess more or less of what is termed the dramatic and poetic instinct, and yet a great many play the piano as though music had no definite meaning to them. A young, lady who had taken lessons three years, desired us to give her lessons on the piano. We asked her to play a piece that she had learned. She played a transcription from an opera. Her touch was bad, her time was bad, and her phrasing was very faulty,-in fact, everything was bad. We asked her if the music she was trying to play meant anything to her. She replied, "I did not know that music was intended to mean anything. I supposed you played it, and that was all there was of it." We told her that we would change places, that she might be teacher for a few minutes. We played the first period with the murdering touch she had just used, then we played it again just as well as we could, and asked which example she liked. She answered, "The last." "Why?" "Because it sounds better than the first." "Why does it sound better?" She hesitated about answer-We asked her to look and listen again, and we played as before. She then said: "Now I know why the two examples are so unlike; it is the way your fingers strike the keys. I play the first way with stiff fingers and make bad tones; you play with flexible fingers and make the piano sing."

For several lessons we gave her the same medicine for her fingers that we give a beginner. She was intensely interested. Being naturally bright and musical, she soon acquired a beautiful and sensitive touch and learned to love and appreciate good music, and her playing was a source of great pleasure both to herself and her friends. Music had a real, a definite meaning to her.

The Speaking and Singing-Voice.

We now desire to say a word in relation to the training of the speaking and singing-voice, which is indeed a very serious matter, when we consider the fact that wrong training not only greatly injures the voice, but is frequently detrimental to the health of the pupil. How few people there are who use their voices musically in speaking! The poet speaks of "a voice that is low and sweet" as being an excellent thing in woman. It is, however, no mo e to be admired in woman than man. With the majority of people, this pleasant, musical quality of voice can only be acquired by special training under the direction of the skillful teacher. It is an excellent plan for a voice-trainer to observe carefully the peculiarities of the speaking-voice of different persons, to notice the change of facial expression which accompanies the utterance of a great variety of emotions incident to surrounding conditions and different mental states. He will discover many things that are "true to nature," and also many things that are affected and artificial, owing to a wrong adjustment of the vocal parts.

Much of the character of a man is revealed by his voice in speaking. Certain tones of the voice have heen designated "character tones." The late Mr. Socrates once remarked: "Let me hear you speak, and I will tell you what you are." We know from critical observation and analysis that there is much truth in the philosopher's saying. Now, in order to have the voice musical in speech and song, there must be right muscular action in tone-production; there must be a correct adjustment of all the vocal parts by which can be obtained a pure and distinct articulation, enunciation and pronunciation of every element of the English (or any other) language. There must be complete control of the breath as it passes out of the lungs. There must be no undue effort in emitting the voice, which is the cause of so much waste of strength both n speaking and singing. The voice-trainer must teachall these "realthings" scientifically and philosophically, in accordance with mental and physical laws, if he expects his pupils to sing and speak expressively and impressively.

During the past ten years the production of the voice in speaking and sing ing has been and still is a subject of profound scientific in vestigation, in our country and in Germany, France, and England. Many discoveries have been made of great practical value to the teacher of the voice; while, on the other hand, much that has been written about methods, systems, schools, breathing and registers, is confusing, misleading and of no value to teacher or pupil. r of. Youmans says: "Science, in its true and largest meaning, is the interpretation of nature, a comprehension of the workings of law wherever law prevails." In the use of scientific knowledge there should be a large admixture of common sense. Every teacher of the voice onght to have some knowledge of the science of anatomy, but more especially of the relation of the mind and the body to artistic singing and speaking, much of which knowledge he can put to practical use and which will greatly aid him in the right "interpretation of anature."

When a pupil comes to you to have his voice trained, ought you hegin with sustained tones? No. Ought you tell him (modestly) that you are the only teacher of the Old Italian method? No. Ought you show him pictures of the vocal machinery? No. Ought you talk about diaphragmatic, intercostal or clavicular hreathing? No. Ought you to mysteriously inform him that he has five registers? or ought you to use that great misleading term at all? No, no! To do such things is to take a mean, unwarrantable advantage of the pupil, who should be taught the "real things" of voice culture first.

Let no one lose sight of the important fact, that intelligent doing should always precede explaining. How to adjust the throat the tongue, the lips, and always precede explaning. How to aquiou use times: the torques use appeals and expectably how to skillfully manage the breath in easily exclude a speaking and speaking host abort and long sentences, and in singing short and long phress involves healthfull training and exercise of all the muscled rare the content of the property of t

voice production which will enable the papil to correctly adjust all the vocal parts.

Mark you, we say healthful training of muscles. A great many teachers of the cloudion of both speaking and sineing give their pupils physical excitations of the partial physical excitation of the partial physical excitation of the pupil's voice, the physical training in an indea outself examination of the pupil's voice, the physical training them weaker instead of stronger. As a possible proper of each pupil, we have been also a product the pupil should practice without an instrument and without notes. The temporal photology products a possible proper of the pupil's bound practice without an instrument and long tones on all vowels and with all consonants beginning the product of the produc

THE ETUDE.

LTHE.

ship, to know cherds by hearing, and to have a mental conception of the relative length and pitch of tones. All these "real things" must be learned by tenning, alluthing and persitent doing, the pupil finding out the right and the state of the pitch of the p

THE ART OF TEACHING THE REAL THINGS IN MUSIC AND NECESSARY PREPARATION FOR THE SAME.

[READ BEFORE THE M. T. N.A. BY OCTAVE HENSEL.]

"The real things of Music."

A subject which in the present age should be defined for pupils rather than suggested to teachers who have the leisure to visit Musical Conventions.

The real things of music; it is the unreal things of music which bother the teacher completely, unreal in music but very real in human nature, these are the things that teachers must possess, an art to fight against and crush.

Every teacher knows that theme, time and correct technical power are chief among the real things, but not every teacher knows how to impart apprehension of these realities where lack of brains, false ideas of music, bad examples followed, self-conceit, and self-approbation reign suprem

In America, even among our cultured amateurs, the French idea of a Republic is the watch-word they would apply to the realms of Music. "Liberti, Fraternite, Egalite," is on their lips. They do not know that teaching is a science, nay, more-a gift from God. They do not dream that a special edution is required to aid, in many cases to the power to impart knowledge to

I have heard young girls say, "We play lots of pieces and sing ever so many opera airs, we can teach beginners anyhow!" That is it, it is "any-

"Why cannot musical people agree: "liberte, fraternite, egality" is so grand and beautiful?" Yes, when we find it in the realm of musical art. But liberty, fraternity and equality murmered with the lips, and, "I play better than that fellow," or "my method is better than hers" thought in the heart, will never result in harmony of any description.

Then, we have in amateur circles Limited Monarchy advocates, where the realm of music is governed by little mutual admiration societies where "It is good to be here" falls from the lips of exclusive beings who, St. Peterlike, would be satisfied to have little tabernacles built for them and their music dictator where they might forever dwell apart.

Provincial cities are famous for their limited monarchies of music, so blinded are the subjects to their own attainments that the kindliest criticism arouses spite and indignation.

The best way to rid the earth of mutual admiration annoyances is to place mental brimstone of sarcasm handy and they'll make a little sulphur lake of their own, which is sure to end in spontaneous combustion. (applause.)

The false pays better than the true in some parts of the teaching world as well as the trade world!

To succeed be a snob. Never know as much as your patrons, agree with them in all things. If they want to play a piece before the technical finger study is formed, give one by all means. (applause).

If only some American composer would write a Kerosene Lamp Explosion Sonata, with a descriptive schedule of what the music is intended to express, from an opening chord of the 7th expressive of a cow's kick, and a hromatic double trill in the treble to simulate the scattering of glass, rapid arpeggios of flame, and octave bass engines, wby the fortune of country piano teachers would be assured. (Laughter and applause). Even our provincial sisters wauld take a liking to it, provided the programme of its interpretation was interspersed with the names of "Chopin" and "Beethoven." (Laughter.)

Presto and Scherzo is all one to these audiences; the principle theme of a Sonata is merely the recurrence of a pretty melody (where it has a tune to it to be sure). No intellect is required, in their estimation, to play the plane, you're a piece performer if you make a noise, and newspaper critics will applaud your rendering of a piece.

Performer on the piano! The very title calls up visions of a circus ring and tight rope, (laughter). "Rendering" kitchen affinities for tallow, mut-

No; intellect is not needed. Miss Barbara Selfpoise practised to play better than the rival teacher Mme. Jemima Gettum, and Jemima goes at it for the sake of playing better than anybody in town. Art for the love of art music for dear music's sake is never thought of, and their pupils follow in

In the vocal world a voice properly placed is Greek to the amateur, public and pupil. All they want is to reach high C, bodily and face contortion are executed if only the singer hits the note squarely and metallically, power of lung and mushey throat tones are all an audience requires. Scientifically educated teachers, intellectually conscientious in their work are ignored; any woman who csn squall an opera air, shriek Soprano C, neigh out a trill, possess a footlight reputation, which may mean something or nothing, any woman capable of bringing her pupils out on the local stage dressed in "Surah Silk and Passamentarie" to yelp a waltz song or bawl a Bolero, why such an artistic teacher will discount any Diplomee of the Conservatories of Europe.

It is mediocrity which pays all the world over. God help the cause of music in America where firm principle and nobility of purpose are lacking in

But there is a class of apparently superficial teachers who demand our sympathy. I mean those employed in the musical department of Literary Schools, a department which it would be a mercy to see banished from the land. Intelligent teachers too often find themselves the slaves of some ignoramus principal who cares nothing for good honest teaching so long as the pupils make a good "show" at close of school year.

Every city should have its Music School, directed by an experienced educated artist and teacher. Retired parsons, whose youth and talents are supposed to have been given to the study of theology, have no husiness to mix musical education with the literary curriculum and Bible class instruction. Too often they employ so called 'cheap teachers,' young ladies who teach for pocket money; needy language teachers who can help in the music department; and that more pathetic class, elderly ladies of aristocratic parentage, who studied music in ante bellum days, now obliged to support themselves by instructing beginners. Ah! One's lips are sealed unless the cause of music takes precedence of the cause of Humanity, which it don't in the world's

Enough of the disagreeably ludicrous side of the real things in music,

Now as to the necessary preparation to face and control the real unreal

A successful teacher must be a consummate judge of human nature, power to read character almost at a glance, and adaptability to win the pupil's confidence. Then, knowledge to instruct technical requirements without overweariness to the pupil, unless said pupil is utterly and totally unable to improve in any direction. I speak diplomatically; conscientiously I should say, pulverize with discouragement untalented, un-musical pupils. God knows we have enough musical gymnasts and mechanics in the world already,

Our best teachers are not always foreigners, but our best teachers should certainly have the advantages of a foreign education,

American teachers who have studied abroad may not be as scientifically perfect in technical intricacies, but they have clearer ideas and the gift of imparting to others an intuitive perception of what is required by the pupil, and adaptabilities to fill all emergencies. The American mind is creative, inventive in more things than wooden nutmegs and telephones.

But, a foreign education is necessary, the constant hearing of the best music, which is in itself an education, the careful study of, contact with and attention to the criticisms of the world's great artists, the scholarly habits, perhaps the Bohemian content of artist-life give the teacher a nobler, broader view of human nature, and make him less anxious to appear the great I am! One finds out in Europe that "good wine needs no hush," the greater the knowledge the humbler the scholar.

Teachers who have not studied abroad, or heard musicain foreign conserratories, too often become self-satisfied, they really think they know it all and like the immortal Dick Deadeye, "they mean well but they don't know."

We began by denying the possibility of a Republic in Music. To onr mind music is an imperial kingdom, a royal empire. We don't want senators to present motion bills for legislation, or representatives to tell what their stated need, and legislate for their own sulphur ponds, but we want royal princes of art, archdukes of science, chancellors of state, masters of ceremony and officers of the honsehold to guard, attend and do the behest of Mu-

Every musical brain will rise to its own level, and brains that have been huoyed up beyond their own latent power will sink where they belong.

The legend of the Conde, "Tot ou tard," applies here. Sooner or later true worth will make itself known; there is no such thing as crushing out genius, for genius hoes it own road and carries its lamp where it will.

CORRESPONDENCE

The provided of the stable two provided in the provided of the provided in the provided of the provided in the pro

NEWS OF THE MONTH.

To say that the musical banquet spread for the hungy appetite of the Gothamites is more than sufficient is to provide the Gothamites is more than sufficient is to the most of the Gothamites is more than sufficient is to the most of the Gothamites is more than sufficient is to the most of the Gothamites in more than sufficient is to the most of the Gothamites of the Gothamites is more than sufficient is to the most of the Gothamites of the Gothamites are working night and day to salve the many and mixed orchery. There will be sevently two symphony and local gradient of the Gothamites of the Gothami

comes and years, and not one newtone-designation, but the content of the shoot of the winer. See has a very content to be a seen of the shoot of the content in the promising the second content in the promising

THE STUDY OF THE PIANO. STUDENT'S MANUAL

PRACTICAL COUNSELS.

BY H. PARENT (Translated from the French by M. A. Bierstadt.)

and is acquainted with the means by which it sihle to acquire a good technique.

way ought to have in view a triple result:-1. The execution of works by the great mas-

2. Reading at sight;

2. The knowledge of the laws of harmony, without which it is impossible to understand without which it is impossible to understand "However grifted the pupil may be (says M.

should be carried on together from the begin- upon him, if practice has not made his fingers should be easied to cognite from the legin- upon min, it preserve me not made its nings so as to avoid the disproportion that is flexible, if by persevering work he has not over-too often found in pupils' attainments. Some come all the difficulties of execution, not only are pianists without being musicians; others are will there be a height of perfection he will never musicians without heing pianists.

applying this execution to a well selected repertory composed with taste and frequently renewed. In a word, a pinnist should always be if well employed, to produce the desired result, prepared to seat himself at the piano. This and this without extra labor and without the seems to be a most natural thing; nevertheless, possession of unusual talent. it is rarely so. Usually, a piece that is known However, if the studies cannot follow a regular to-day is laid aside to-morrow. Even the most in- course, if the pupil's only ambition is to taste dustrious pupils readily forget what they have the selfish joys that this art gives, if physical learned and always live unprepared between the aptness is wanting, then it will be seen at a piece they did once know and the one not quite glance that greater importance should be given completed. Such a course ought not to be con- to reading than to execution, sidered admissible, for as regards the piano, If, on the other hand, everything favors the we study to know, to enrich our memory, to complete development of the musical taste, a "ipens the progress obtained daily, and precision keep in our fingers a chosen repertory, perfected pupil can become both a musician and a pianist, is acquired little by little. It is then essential and improved by time and thought,

cution, especially for an amateur. A time comes, indeed, when there is no longer leisure

reading, instead of being a pleasure, is only a laborious study, music is given up, and the piano closed, not to be reopened.

The good reader, on the other hand, can keep up his music all his life. He may have only a few moments daily to give to his instrument, but they are sufficient for him to understand a GENERAL ADVICE ON THE METHOD OF PRACTICE. new work, to recall the symphony heard the previous night, or to give him beforehand a A good reader is always prepared to take part, without previous study, in ensemble playing; he striking. can accompany a song he is always ready under all circumstances.

It is only by work that we can attain this ble. end. No doubt a pupil's natural musical ability must enter in a greater or less degree into the results obtained; but without work this ability, to everything connected with mechanism— continued at the same time. tesms obtained; but without work this ability, to everything connected with mechanism— however promising it may be, will produce exercise, étude or piece—whether advancement is made or not, whether the music is difficult nothing serious or lasting.

Work is only perfect when it is intelligent, or not—in a word, in everything and always.

* Theoretic studies do not enter into this work. I

Intelligence, excluding all study that is mechanism. In the second, the study of mechanical or in routine, gives to reasoning the mechanism should he joined to that of the principal role and develops in a pupil the spirit shadings. The third should be given to per-

Conscience, always awake, will aid a patient It should be well understood, that a piece attention and resolute will.

during student keeps before him a clearly defined end, pended in study. By method alone is it pos-already be in the third.

The importance of this point is often doubted Every one who studies the piano in a serious by those whom experience has not sufficiently enlightened.

Many believe that developing the mechanism

Le Couppey, in his Advice to Young Teachers), These different parts of a musical education however rich the talent that nature has bestowed attain, but sooner or later his progress will he To be a pianist, in the ordinary acceptation arrested by unforeseen obstacles

Reading is of not less importance than exe- faith and will that always insure success.

comes, indeed, when there is no longer leisure to devote several hours a day to an accomplishment.

This work, it must be borne in mind, is addressed to pupils, which fact explains and justifies in it the tone which is, perhaps, a little affirmative and authoritative. It seems to me, however, that in a lesson (and this book is nothing more than a series of written lessons) the teacher is held not only to have decided opin-

recommendations to be given pupils? The most important recommendations are :- is in equal notes).+

2. How should a piece be learned?

fecting the piece, and committing it to memory.

ought to be divided up into parts, and these In music, as in other things, work is less all processes which facilitate execution and manner that the final ending may be still in the dull, success more assured, if from principle the increase tenfold the value of the time ex-By method, the pupil becomes familiar with different parts practised successively, in such a

3. Why not make these three periods into a single one and devote three times as much time to it?

Because in studying the piano, before attempting the musical interpretation, the mechanism takes away much of the grace, the charm, the of the instrument must be done. This material part of the practice represents the framework of the piece, and it is necessary to establish this firmly before attempting the shadings.

4. Hos should a piece be studied during the first period of practice, that is to say, in the beginning?

The piece should be divided into short fragments, (say four measures) and each one of these passages should be repeated mechanically* from four to six times consecutively, in proportion to To be a plause, in the ordinary acceptation of the word, is to possess sufficient execution to be able to interpret well any work whatever; a probable objection. Is not the course proposed its difficulty. This preparatory study has for the word, is to possess sufficient execution to be able to interpret well any work whatever; a probable objection. Is not the course proposed its object without meeting the course proposed its object. to be able to interpret well any work whatever; a probable objection. Is not the course proposed that in the sense that we attach to the word, too extended for the average mind? Can it not of a passage, each measure or fragment of a passage, each measure or fragment of a measure, containing any difficulty of mechanism whatever, should next be repeated alone and mechanically, in the form of an exercise, from five to fifty times. This practice must be done rigorously every day during all the time of the first period, and continued in a smaller proportion during the other two.

5. Is it a matter of indifference whether the passage be repeated ten times each day for eight days, for example, or forty times for two days? The sum is the same.

and should push forward to this end, with that to practise daily all the passages of the piece, or that portion of the piece that is being studied.

6. What is meant by playing mechanically?
To play mechanically, the following co ditions must be observed :-

1. Play slowly. Articulate vigorously.

Accent likewise. Play ff whatever shading is indicated. 5. Give to each note and to each rest its

7. In what kind of movement should the passages be repeated?

Very slowly. In one of the movements 1. What are the most important general comprised between No. 76 and No. 100 of the metronome, a beat on every note (if the passage

The most important recommendations are:
1. Place the fingers close to the keys in triking.

8. Is it necessary to practise exclusively if during the time of the first period? Yes, generally. However, in the case of a

3. Always keep the forearm absolutely flexipiece whose character is rather melodious, after 4. Practise slowly.

This last recommendation must be applied the mechanical practice of all the passages be some days of f practice the proportionate

9. What is meant by observing the proportionate sonority?

*See No. 6 for what I mean by this word.

*See No. 6 for what I mean by this word. † This explanation does not imply that it is necessary to practise with a metronome (consult on this point No. 19), but only that by this means the movement for tall aboretic status do not enter into this work.

tall aboretic status do not enter into this work.

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By observing the proportionate sonority is meant, giving to all the themes the importance of a first plan, by playing them uniformly ff while the accompaniments are played uni-

10. How long ought the first period of practice to last ?

During a third of the time devoted to the learning of the piece.

11. How should the passages be separated Yes; they may be studied for general applica-

arpeggio, or part of an arpeggio, five-finger permit. forms. Each one of them should be practised separately; then joining two together, always going back to the last, so that each passage will precedes it and what follows.

There is no absolute rule in regard to this. It is well to separate the hands:-1. When difficulties appear in each of them

at the same time.

3. It is also well to practise the left hand alone in all parts where the two hands move in

contrary directious, to establish equality in execution; the mechanism of the left hand being almost always inferior to that of the 4. It is useful again to separate the parts at first in the study of passages where the hands

are crossed. (The hand that is displaced must pass over the other.) 13. Why, in the practice of passages, is it

Precision and equality are acquired by prac-

14. Should the passages of a piece be practised just as they are written?

16s; generally. However, it is sometime, which it is put. It ought only to be employed an arruse of unquestionable useful to increase the difficulty of a passage in to fix the proper tempo of a piece, or to avoid his inability to train pupils.



it can be changed to a weak one.

Example.-Change of accent :-

Cannot the phrases in a piece be practised with a view to applying them further than to one particular piece, and so make them typical to a certain extent?

All passages generally have a more or less from the phrase, and make an exercise of it. fixed plan: a scale, a fragment of a scale, an repeating it in all the keys, if the context will

16. How should the piece be studied during the second period?

The practice of mechanism, to which the first going dock to the mass, so time that passes the period has been devoted, thus the continuous, have been practised in its connection with what and at the same time each phrase should be recedes it and what follows.

12. Should the hands be studied separately has previously been practised, then connect the phrases as the passages were connected.

17. How must the piece be practised during the third period?

The work of mechanism must be continued, at the same time.

2. To ascertain more easily the faults in the mechanism of a passage, where the execution is considered defective without its being known considered defective without its being known to memory.

neer been practised rapidly?

The only way of reaching a satisfactory execution of a quick movement is through slow still further. A profession with such wide execution of a quark investment is integrated in still further. A profession while shell wheel practice. However, if from a very slow tempo prospects has awakened the ambition of many

tain the point by degrees.

By means of the metronome all the inter
With this end in view, a beginning is usually

Freeison and equanty are adjunct by practices and firmness are the slow practice should be resumed, and the not yet accomplished. To the young teacher

best in to increase the uninearly of a passage in to hx the proper tempo of a piece, or to avoid an inability to train pupils.

The success of a teacher lies in experience; its place its proper tempo of a piece, or to avoid an inability to train pupils.

20. Must all pieces be submitted to this division into three periods?

It is only absolutely necessary to conform to this division as far as concerns the first period of practice; the duration of the other two may be increased or shortened according to the character of the difficulties in the piece. Occasionally the order indicated may be even inverted, and the piece be learned by heart before How should the passages be separated test they may be should be separated from one another, so that each may be tion. To do this, it is necessary to separate of such a nature as to be easily retained by ear. studying it with the shadings. It is particu-It ought then to be committed to memory by reasoning, and in this case it requires some time to perfect the work of the memory.

21. How must the études be practised? In the same manner as the pieces. However,

for finger exercises the first period should be greatly prolonged, even to the detriment of the

22. How should the exercises be practised?

PIANO TEACHING.

F. LE COUPPEY.

Of late years piano-forte instruction has made considerable progress. Formerly the study of music was regarded only as the privilege of 18. In this third period of practice, must not so. In all ranks of society, in nearly every In this third period of practice, must not so. In all tables of society, in meany every how is this to be accomplished if it has how is this to be accomplished if it has

practice. However, it from a very sum tempo prospects has awarened one attempts to pass without transition to a in search of an honorable means of subsistence, one attempts to pass without cantainon to be in search of an nonormal means of the search of an impulse has been given to a large very rapid one, embarrassment and trouble will and thus an impulse has been given to a large very rapid one, embarrassment mat trouble on a land time an imprise has one great evidently result from it. It is better, then, to number of persons in the middle classes to earn

With the practice of passages, as we meets a successful to play slowly and load, instead of observing the proper shadings and the inight from the finishing will be passed successful.

Any passage played pp will always have piece played in its proper time, only that the more roundness and brilliancy if it has been practised ff. 19. Is the use of the metronome advisable in he believes all the secrets possessed by himself.

The metronome may be either an excellent or professor. The merit of one does not neces-A vast difference separates the artist from the tissed just as they are torusen.

An objectionable thing, according to the use to sarrly include the ment of the other, and many an artist of unquestionable talent has confessed an artist of unquestionable talent has confessed

It is well to practise with the metronome method, its tradition? I do not hesitate to When the nand is not displaced and the fingers are not all employed, the free ones may all passages where there is a tendency to retard answer that, although the principles of the or to accelerate. (Exercises enter into this latter art are invariable, it is not the same with the stegory.

The piece might also be played through with the metronome from the horizontal with the metronome from the metronome from the horizontal with the metronome from the horizontal with the metronome from the me And place migns also be played alrough with modified in placine, according to the age and the metroone from the beginning to the end, disposition of the pupil, the particular end that the rhythm be fully understood. But he wishes to attain, and numberless circum-When there is a displacement of the hand were take the place of counting or stances which it would take too long to enumerate. This experience, which is a strong aid when there is a cosponence of the many be used in the practice of passages when the merite. This experience, which is a strong at the passage is either ascending of descending; notes, the time, and the fingering are not therefore to talent, and reveals to the master himself many. the passage is either accounting or ossessming) notes, the time, and the nigering are not mortal and it can be practised in two ways (preserving oughly learned. In the first place, the faults in things at first unperceived, can be acquired, no time may be concealed, but will not disappear; doubt, but only at the price of long practice, in the second, the rhythm is necessarily sacri- and only after many tentative efforts and trials ficed to precision, or precision to rhythm. too often unfruitful. May it not be affirmed In playing with the metronome, whenever that all hesitation, all danger of error would one gets out, it is not well to try and get in disappear, if in the beginning of his career, the When the accent falls upon a strong finger, short, count one empty measure, and commence be traversed, some aid at each step, a solution of every doubt, and the fraternal counsel of an

artist, who, thinking less of proposing himself movement of his little fingers produces pleasant as a model than of rendering some assistance, sounds; it is to him a day of triumph when he Stand Conservatory of Music

1. THE AGE AT WHICH THE STUDY OF THE PIANO THE AGE AT WHICH THE STUDY OF THE PLAND MAY BE BEGUN. 2. HOW TO ASCERTAIN WHETHER A CHILD HAS ANY TASTE FOR MUSIC.

1. It is difficult to determine with any degree of precision the age at which a child may begin the study of the piano. His greater or less precocity, his more or less delicate and nervous organization, his state of health, his strength, his character, his taste, all these things should be taken into consideration. As soon, however, as a child knows how to read fluently, whatever his age, it may be reasonably assumed that there would be no insurmountable difficulty in his beginning his musical studies. His progress may not be rapid, he will appear not to advance a step for a year, or two years perhaps, nevertheless if he has only been inoculated with Musicians. music, as a celebrated professor has expressed it,* the time will have been well spent. A child has often been compared to a flexible twig, which receives and retains whatever bent is imparted to it; his essentially malleable nature yields easily to every impression. Thus he will learn to read without effort, almost without being aware of it, even in his play sometimes, while, 1704 Chestnut Street, Philadelphia, Pa. intelligence will have more trouble in simply acquiring the letters of the alphabet. This adjustment of the alphabet. Lins

Generally of assimilation possessed in so eminent
a degree by the child, should then be taken

Miss Staress will accord Concert prantite.

Miss Staress will accord advantage of, for later in life the adaptability of his powers will no longer be the same, and obstacles resulting solely from the increase of his years will have to be contended with. 2. In general, a child's taste is recognized

by his ability to reproduce any rhythm, for instance that of a drum; by his pleasure in hearing the sound of any instrument, by his memory Concert Pianist and Teacher of Piano-forte and by his desire to learn; and if he has be sides a flexible and well-formed hand, if his fingers separate easily, he combines all the indications of talent, and his musical education may be undertaken with confidence. It is unfortunate that the first lessons are almost invariably given to a child before time is taken to inquire into his disposition. The study of music has now become obligatory, and all young girls, NATURE+OF+HARMONY. whether they display a taste for it or not, are taught to play the piano. This is a great mistake. Above all things, the child's taste should be ascertained, and if his disposition seems to be opposed to music it would be wise to abstain from teaching him, for even the most insignificant results can only be obtained at the expense of infinite worry and weariness, of infinite time and useless endeavor.

side the intelligence that grasps and comprehends the rules of the art, there is that precious faculty which acts like an instinct within usfeeling. If the child is happily endowed; if he enjoys a fine organization, nature will teach him full as much as either master or method; a false note will annoy him, and an uneven

naise note will annoy him, and an uneven measures with a ming him to a story.

At every step new things will be revealed in him, and soon his youthful soul will be seen to unfold. The child in beginning is made happy by so very little; his joy is so great when the

as a moder train of rendering some assistance, sounds; it is to nim a day of triumph when the modern that he has done and seen, and what succeeds in playing the simplest melody without the thought that has inspired this little book.

Sounds; it is to nim a day of triumph when the time and reflection have taught him? South is fault; and this success in onless enjoyed by the teacher who has led him.

(To be Continued.)

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