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Theodore Presser

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# THE ETUDE.

VOL. VI.

PHILADELPHIA, PA., JUNE, 1888.

NO. 6.

## THE ETUDE.

PHILADELPHIA, PA., JUNE, 1888.

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

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EDITORS.

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JOHN C. FILLMORE, JAMES BUNCKER,  
MRS. HELEN D. TRITBAY.

Managing Editor, THEODORE PRESSER.

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### "BROTHERHOOD'S TECHNIQUE" AND ELEMENTARY PIANO TEACHING.

W. S. B. MATTHEWS.

For some time past I have been experimenting with Brotherhood's "Technique," both upon my own hands and those of my pupils. The results have not only justified all the claims the inventor made for it, but have also led me to the question whether this is not the road to a new departure in piano teaching. The idea of facilitating the training of the hands for muscular purposes by means of a mechanical apparatus is not new with Mr. Brotherhood; on the contrary, Henri Herz had it, Logier, and many others. But Mr. Brotherhood's apparatus has, nevertheless, the merit of novelty in several respects, chief of which is its exact relation to the anatomical construction of the hand, and the psychological part of piano-playing. I find that by means of this contrivance it is possible to develop, exercise and strengthen any part of the hand desired,—something which cannot be done so completely by means of piano practice, no matter how assiduous, or how intelligently co-ordinated. For instance, the only exercises known to me as having any considerable influence upon the extensor muscles are the slow "Two-finger exercises" of Mason.

In these we do not get at direct strengthening of these muscles through the operation of calling them to do what physicians call "work," because all that we ask them to do is to raise the finger's own weight against the pull of the flexors. In Brotherhood's machine, however, we have abundant means of strengthening them, by causing them to move weights, just as the flexors are continually doing and thereby making them an important accessory to the work of learning to play. The Technique is also excellent for the wrist training it provides; but as I said at the outset, the thing that pleases me most is the thoroughness with which it provides for every part of the hand. I should say, therefore, that persons with weak hands, stiff hands or for any who desired to abridge the labor of obtaining control over the hand, this instrument would be a boon. I find, also, that the claims of the inventor are more than made good in the matter of its conducting to the intelligent sensitiveness of the hand. After using it the hand is not only more flexible but also more obedient, and more easily controlled for muscular purposes.

The question is, Does not this instrument mark the beginning of a new epoch in the art of piano-teaching? I am inclined to think it does. The following I expect to spend time at the piano for three purposes: First, to train their muscles to obey the will in the manners required by piano playing; second, to cultivate the musical conception, that is, to find out what the musical idea of the piece in hand is; third, to unite the muscular obedience with the musical conception. These three elements enter into all grades of pupils' practice, and into most of those of advanced players. Some artists, like Shufwood and Joseffy, do most of their practice slowly, their immediate object being to establish the particular order of muscular motions required by the piece in hand. They already have the musical conception, and they already have the fundamental habits of technic. All they want is the detail of the piece before them. It is evident that this method of practice is of a limited application only in so far as pupils are concerned. The pupil has to train his hands, get his musical conception, and unite it to the

muscular apparatus, all at once. Owing to the want of proper analysis he commonly does all three of these things badly, the attention being directed to one point while he is missing it at another. So much is this the case that it is not too much to say that the average pupil loses two-thirds of the time spent in practice.

As already specified, the muscular part of this proceeding, the fundamental part of it at least, can be done upon the technic better than at the piano. I have the idea that the first part of a pupil's musical education, as such, can best be given through the medium of the voice; next after this upon the violin. The voice is the instrument of music which carries within it the presumption of soul; the piano is evidently a *Mechanism*; that it can have a soul is the fact to be demonstrated by the player at the moment. Now a pupil coming to the piano for the purposes of "learning to play" spends so much time with exercises and with unusual studies, that it is little less than a miracle if she ever comes to the period when the playing takes on the character of an improvisation,—the ideal of all music. But if, on the other hand, she begins her music with *music*, that is to say with singing, her head is already "oriented" with reference to the great fundamental distinction between music and mechanics.

Then when she comes to the instrument she will *think* music, however she may for a time fall short of making it. This start in the right direction will save a great deal of dry study, for thirty years' experience in teaching has shown me, beyond controversy, that the prime reason why so many pupils fail to play is that their natural life is not awakened. I have seen and heard a good deal of this during the four years that Mr. Tomlins has been trying his curious experiment with children's singing in this city. The effect of opening the pupils' mind to musical impressions has been to facilitate their progress in all departments of their study, and, of course, with the instrument. This was already sufficiently known to old teachers, through the observation of the rapid progress that pupils make who happen to have what is commonly called an "ear for music." These accomplish in a month what it takes average pupils years to do.

It is in order to develop this faculty of thinking music that I make so much of a point of the pupil's memorizing the pieces she studies. If the musical faculties had previously been developed in her, the memorizing would not have been difficult; she would have taken in the pieces by unconscious absorption. I believe the idea of the development of the musical conception within the pupil might be carried on more successfully away from the piano than at it. It is quite possible to memorize a piece away from the piano, just as possible as it is to write one away from the piano, or to write a letter without talking the contents aloud. Whenever there is Phantasy within, there is something which is independent of outside interpretation. Now why not have the pupil study the piece away from the piano? Let it be within her powers at first, *easy*. Let her look upon the notes and endeavor to form within her a conception of the sound when properly performed; very likely the conception will be imperfect. The plain passages of melody and the obvious harmonies she will realize in her mind; but the more involved passages will exist for her only as confused and meaningless successions of notes; what is wanted is to preserve until the process is complete; until the pupil reads a piece of music away from the piano, just as easily and certainly as she reads a book without having the words audibly spoken.

Whatever gains can be made for piano teaching in this way will improve the quality of the playing more than any other form of progress can be mentioned. It does it strike at the very root of the matter. It cleanses the fountain. It is the great vice of American teaching that it rarely does this. Nor are the faults of the teaching supplemented by the necessary amount of hearing music. This work of idealizing instruction will be greatly helped by a proper administration of the technical exercises which show how passages are made up, and familiarize the pupil with pianoforte effects.

I think that elementary instruction might be shortened half in this way; i. e. by using the reading exercises I have mentioned, and the Technique; and thereby leave time for work in the higher departments of music which now has to go undone. It would also relieve a suffering community from its parts of the burden of piano practice, and those the most objectionable parts it;—namely, the mechanical exercises for strengthening the fingers, and the numerous havoc with the second intentions of great masters.

### [FOR THE ETUDE.] CONSECUTIVE FIFTHS

MAY be found in the works of the best masters, and consequently are admissible when justified by certain conditions. Without those conditions they are absolutely wrong and offensive to every musical ear. For the better understanding of these conditions, it will be well to state that they are most to be dreaded when they appear naked, viz., without the third of the fundamental. But even thus they may be used when certain drastic effects shall be produced, as, for instance, the braying of an ass [strike c, a and then r, c below and the imagination will do the rest], or the tuning of a violin or the imitation of some barbaric instruments and such like. Add the third between the fundamental and fifth and it will sound tolerably bad to any musical ear which can tell the difference between a guitar and a drum, but it will not harm those who are skilled in carrying on a conversation on fashions or horse races during the performance of a Beethoven Sonata.

Percy Goetschius, in his system of harmony, says: "The degree in which this disagreeable effect is produced is exactly proportionate to the prominence of the fifths."

This prominence is weakened or disappears entirely:

1. When the fifths appear in other than the outside voices.
2. When another interval (for instance, the 7th) is added to the 2d fifth.
3. When they appear in arpeggio form.
4. When the 2d fifth is not harmonic.

In this latter case Mr. G. says "the evil is entirely removed." There are some more cases in which consecutive fifths may be harmless, but it would lead me too far to enumerate and explain them. Any composer who has learned how to avoid them will easily learn how to use them: first the rule, then the exception—for you may think as you please, but exceptions they will remain forever, and because the greatest masters have used them occasionally, it does not follow that anybody can use them indiscriminately.

E. VON ADELUNG, Oakland, Cal.

### TO THE MUSICIANS OF THE STATE OF NEW YORK.

If you desire to see a higher standard of music in America; if you wish to become known as an energetic worker in the cause; if you would like to be associated with those who are in the fore-front of musical matters in our country; if you care to keep abreast of this great age of musical progress, you can do so by joining the Music Teachers' National Association. An annual fee of two dollars is all that is required, and it will entitle you to have your name, specialty and address printed in the annual reports, and you will receive the reports, circulars, and other printed documents, from time to time, free of charge.

Whether you can attend the Chicago Meetings or not, you will kindly cooperate with us by sending \$2 to the Treasurer? He will mail you a membership ticket, and you will thus become identified with the best musicians in the Nation, and they in turn will be encouraged in their arduous efforts to place our profession in a higher sphere of usefulness.

The Treasurer is MR. H. S. PERKINS, 162 State St., Chicago, Ill., to whom all fees should be paid, and who will cheerfully answer all questions regarding reduced railroad fares, routes of travel, boarding places, etc. Those who are members and have not paid this year's dues, will kindly send the same to the Treasurer at once. All who can do so should attend the Chicago Meetings; a fine program of exercises has been arranged, and the lectures, discussions, recitals, concerts, etc., will amply repay the time and trouble expended.

H. R. PALMER, Box 2841 N. Y. CITY,  
Vice-President M. T. N. A. for State of N. Y.



## Questions and Answers.

Please write me if, in the piano solo, "L'Africaine," (Meyerbeer), by Franz Bendel, on page 12, where the melody is embellished with a flageolet work, in groups of six notes, the melody notes that are tied in the groups of three notes are to be played, or not struck again.—E.

They are struck. The curved line is a part of the triplet, and is no tie. In correct engraving of music the 3 denoting a triplet is distinguished from the 3 denoting the finger mark by the former being printed obliquely—thus 3, while the finger mark is perpendicular—thus 3. In the Riemann system of indicating these marks doubts of the kind you mention are impossible. The curved line is also used for two other purposes, namely, for legato mark and a phrase. These diverse uses of the same sign causes constant doubt and annoyance.

I would like your advice, through THE ETUDE, concerning two pupils (young ladies) who have studied with other teachers before coming to me. The first executes well, but is very slow at reading at sight. Cannot read a simple piece without stumbling—in fact, has to memorize everything before playing. I do not object to her learning her pieces from memory, but would like to help her to read faster. Number 2, when running arpeggios, closes her hand when striking the last note.—B. A.

You are very fortunate if, as your words imply, you never have bad habits to contend with in pupils unless they come to you from other teachers. To improve the reading at sight, have the pupil practice in four-hand pieces, or, better still, if practicable, in eight-hand pieces, reading at sight. At first the selections should be easy; later they should be more difficult. A couple of hours spent in this way every week for some time, will improve the sense of obligation in respect to keeping the time. The stumbling you complain of is due to imperfect comprehension of what is wanted to be played, and in part to the imperfect sense of rhythm. In cases where it is impossible to put two pupils together for this kind of practice, play easy four-hand pieces with her yourself, a certain length of time each week. In short, the "indication," as the doctors say, is to put her, for a part of her practice, under conditions where keeping time takes precedence of everything else. This is never the case in solo playing, unless it be done by a metronome; in case none of the previous courses are practicable, try this. Metronome practice half an hour a day for two months, at first on easy pieces, reading them at sight, and afterwards progressively more difficult.

2. The shutting the hand after arpeggio runs is by no means the worst thing a pupil can do. If the hand is raised pretty high from the keyboard, by a rebound from the wrist, after the last note is played, or rather when the last note is being played, no especial harm is involved in closing the hand. If you think there is, why persist in telling her not to do it. When you have told her about ten million times she will gradually cease to shut it so much, and in time it will yield to kindness and firmness, combined with persistence. Some readers may suppose that there is an exaggeration involved in the expression ten millions. There is not; this is by actual count, I am assured by one of the best teachers, the number of times telling that is indispensable to making an impression upon the average hard case of a pupil.

I am a teacher of music, and I have a scholar who plays music in the fourth and fifth grades, but she objects to classical music because it is "dry" and has no "tune." Would you please name a few bright pieces by Mozart, Mendelssohn, Beethoven, Bach and Chopin, or pieces by any other good composers, which you think would be likely to interest her in a better class of music?

2. What system of technique would you advise for scholars in the fourth or fifth grades? Name also a good work on finger gymnastics for scholars from first grade to fourth.

3. What work would you recommend for strengthening and cultivating the voice, to one who understands something of voice training, and wishes to proceed without the aid of a teacher?

4. Can you give me names of one or two prominent teachers of vocal music in public schools?

M. A. K.

1. If you will tell me what ordinary pieces the pupil likes best, I can probably hit upon something which she would like in spite of its being classical. I will name the following at a venture. Of Mozart, the Sonata in G, No. 14, Peters' edition, and that in F, No. 6, Peters' edition. I refer particularly to the first movements. The second movements also are good; the third movements of both sonatas are weaker, and really not worth playing. Of Mendelssohn, the People's Songs, in the "Songs without Words," No. 4 and No. 9; the Hunting Song, No. 3; the Duet, No. 18, and the Spring Song, No. 30. These are all pretty, and the pupil who does not like any one of them or all of them, upon hearing them played a few times, has very little music in her. Of Beethoven, the Minuet in the sonata in opus 49, the air and variations in the Sonata in A flat, opus 26, and the slow movement in Sonata Pathétique. Of Bach, the Lours in G, arranged by Heinze, in the Peters edition, Bach Album.

2. I do not think that Mason's Technique are ever outgrown. I do not see but what the system contains all that a pupil needs of exercises, as such. There are many techniques before the public, but they are mostly composed of changes on the five-finger idea, a few scales, and broken chords, developed with very little intelligence. I honestly think Mason's is, in every respect, preferable to any other. There are good exercises in all books that I have ever seen, but the trouble is they do not do the interior things which belong to technique quite as certainly as moving the fingers. Perhaps "Howe's Preparatory System," published by Mr. Presser, is what you want.

3. I do not think that any book can be named for the purpose. There are many sets of vocal exercises, which will benefit the voice practicing them assiduously and judiciously, but I don't feel confidence in recommending a book. It all depends upon how you do the practice. The same set of exercises might be ruinous if practiced in one way, or beneficial in the highest degree if practiced in another.

4. One of the best teachers of music in the public schools that I have ever known anything about is Mr. William L. Tomlins, Central Music Hall, Chicago. Another is Mr. J. A. Butterfield, care of B. G. Newell & Co., Chicago. Mr. Holt, of Boston, has a high reputation. So also has Mr. W. F. Heath, of Fort Wayne, Indiana, and Mr. N. Coe Stewart, of Cleveland.

1. Please give in the next number of THE ETUDE some directions for the use of the soft pedal; the words *una corda* being written without pedal marks in some pieces, while in others, as in "Mills' Recollections of Home," the words *una corda* and the pedal marks are written. Are the loud and soft pedals both to be used at the same time, or do the pedal marks refer to the soft pedal?

2. Frequently the words *una corda* are written without the subsequent *una corda*; in such an instance, when should the use of the soft pedal be discontinued?

3. Is the use of the soft pedal governed by changes in the harmony, as is the loud pedal? and when the "una corda" is written without pedal marks, must the use of the pedal be discontinued at every change of harmony?

1. Upon the upright pianos nowadays the soft pedal brings the hammers nearer the strings, whereby they strike with less force. No change takes place in the quality of the tone. This form of pedal is to be used whenever you want the music softer than you can make it without the soft pedal. Upon most grand pianos the soft pedal changes the action toward one side, so that each hammer, instead of hitting three wires, as in the ordinary unisons, strikes only two, and those upon a different part of the covering of the hammer. Hence, besides being of less volume, by so much as two wires make less vibration than three, the tone is softer, or more delicate in quality. You are to use this at any time whatever, when you think the effect will be better. Press the soft pedal with the left foot and keep it down until the need of the effect is passed. Meanwhile you go on with the other pedal exactly the same as if you were not using the soft pedal at all.

2. Discontinue the soft pedal, whether marked or not, when the sense requires the soft effect to be discontinued.

3. The use of the soft pedal is not governed in the least by the changes of harmony. All pedal marks are approximate and suggestive, merely. The vibratory powers of

the piano are so much better now than they were formerly, that the damper pedal has to be used much more discriminately than any addition is able to mark it. This is also true of the soft pedal, which is often to be used where no mark appears. The so-called marks of expression are only suggestions; you are expected to add many more. Listen to a good reader, and consider how great is the variety of accents and emphases he uses to bring out the meaning of the author. In music these degrees of shading are far more delicate, and extend over a wider range of expression. *Feel the music, and play accordingly.* The author's marks are merely suggestive, and intended to help you to the right conception more quickly than you would otherwise get there.

Ques.—Will you please inform me, through the "Questions and Answers," whether the Tempo in Raff's Lullaby should be the same throughout the piece?

2. What is the correct pronunciation of *pianissimo*?

Ans.—Yes. 2. The *f* has the sound of *i* in *pin*, and *a* the same as in *all*, thus: *pe-a-nis-tu*, with accent on second syllable.

Ques.—Please tell me why in the 30th measure of "Come back to Erin" (Vocal), by Claribel, a measure of  $\frac{3}{4}$  instead of  $\frac{4}{4}$  time is given. I have examined three or four copies of different editions, but all are alike, an answer in the *Ervals* with  $\frac{3}{4}$  time, and *A. T. T. T.*

Ans.—The edition on our shelf has the 30 measure in  $\frac{4}{4}$  time. In one of our bound volumes we have this measure written in  $\frac{3}{4}$  time. It is doubtless done to give emphasis to words. The same ending as at measure 12 could be used, but the effect of joyfulness is heightened by the accent given in  $\frac{3}{4}$  time, or, at least, it is better indicated.

Ques.—Would you please tell me through THE ETUDE what the metronome marks would be for Weber's *L'Invitation à la Valse*? I especially wish to know if the Allegro Vivace should be played through in the same tempo, or whether part of it should be in regular waltz tempo, and the passages of runs and scales faster? By answering this you will greatly oblige a young subscriber.

Ans.—You had better procure a copy of the Cotta edition, which is revised by Liszt. The change of tempos are all indicated in that edition.

Ques.—In your graded list of piano music in the issue for April, under the head of finishing studies *classical*, mentioned Haydn's No. 4, D dur Sonata, etc. I have 148 Peters' Ed. comprising some or all of that composer's sonatas (I don't know which). No. 4 in my volume is in G moll. There are two in D dur, etc. Please inform me what ones in my list correspond to the ones you mention?

Ans.—The numbers in the list of THE ETUDE referred to the Cotta Edition. No. 4, corresponds to No. 7 of Peters' Edition.

Ques.—What is meant by the Cecilia method of teaching the piano.

2. Is there any reason given in harmony, why the dominant is called dominant, and the fifth perfect.

Ans.—We only know of the Cecilia edition of text-books, and from the advertisement would naturally infer that it is a method of teaching. The series is largely used among teachers in the smaller towns.

2. The chord of the fifth of the scale is called the dominant, because it is the governing chord of the key; i. e., it implies the tonic into which it naturally resolves. The term "perfect" is used by some writers to characterize it a prime fourth, fifth and octave in the scale, because when inverted they do not change their character as do the rest. The *2* is distinguished from the *major*, which always changes to minor when inverted.

Ques.—Will you kindly answer the following in THE ETUDE? What notes should be played when written thus:

$\dot{\bar{p}}$  and thus:  $\bar{p}$  and thus:  $\bar{p}$  N. A. P.

Ans.—The notes written thus:  $\dot{\bar{p}}$  and thus:  $\bar{p}$  are neither legato nor staccato. They are to be played as near together as possible without being legato, and with a certain weight of touch. They are generally played with the forearm.

Ques.—In Op. 10 No. 2, Moszkowski, why those rests in the eighth measure? It seems to me the voices are all represented without them.—A. D. W.

Ans.—There can be no reason for those rests except that the last note in the measure (B) is preceded by a new voice coming in. At least one edition of this piece omits the rests.

The examinations of American College of Musicians will be held in Chicago, Monday and Tuesday, July 2d and 3d, full particulars of which can be obtained from the Secretary, Robert Bonner, 60 Williams St., Providence, R. I. All applications are to be made out on blanks (to be had of the secretary) and filed with the secretary at least two weeks prior to the examination.



## MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Trebar, Box 2929, New York City.]

## HOME.

MISS MAUD POWELL will appear at the concerts of the M. T. N. A. on July 4th.

T. VON WESTENHAGEN, of Philadelphia, will attend the Bayreuth music festival this summer.

Benson, the Patti ticket swindler, of Mexican fame, committed suicide in Ludlow St., New York.

Mr. J. H. HAN, director of the Detroit Conservatory of Music, is giving a series of "American Composers' Concerts."

The Petersburg, Va., fifth annual music festival was held during the second week of May. Mr. Carl Zerrahn was the conductor.

Mrs. FANNY BLOOMFIELD, will go abroad soon and play in the principal European cities. Mr. L. W. Ruben is her manager.

AGNES HUNTINGTON, the contralto, will retire from the "Bostonians" at the season's close. She will spend the summer abroad.

"THE LIGHT OF ASIA," Dudley Buck, was given by the Newark Harmonic Society, E. M. Bowman, conductor, on May 31st.

LOUIS MOREAU GOTTSCALK's birthday anniversary was celebrated at Boston on May 8th by a concert given by Mr. Frank G. Allen.

A SYMPHONY, by Mr. H. W. Nicholl, the American composer, is soon to be performed at the Leipzig Gewandhaus, under Dr. Reinecke's direction.

MR. CALIX LAVALLEE, of Boston, gave two concerts at Montreal, Canada, on May 18th and 19th. Miss Maude Nicholls and Walfries, cellist, assisted.

A SCANDINAVIAN Music Festival will be given at Minneapolis on June 6th. A number of local artists, Danz's orchestra and Miss Christine Neilson, of Chicago, will participate.

THE RUSSIAN National Opera Company, soon to visit Berlin, expects also to come to the United States in time. Its members have been chosen from the court theatres of St. Petersburg and Moscow.

MISS NELLIE STRONG, pianist, assisted by a number of her pupils, Miss Maud Powell and Mrs. M. Hardy, gave a concert in St. Louis on May 1st. Miss Strong played Andante Spinto and Polonaise, Chopin.

THE Brooklyn Choral Society, Mr. Dudley Buck conductor, gave Schumann's "Gypsy Life," "Song of the Vikings," Eaton Bangs; "Hymns to Music," Dudley Buck, and other selections, at its third concert. Mrs. Carrie Han King and Adolf Hartdegen were among the soloists.

MR. WM. H. SHERWOOD, on a tour through the South, gave a piano recital at Hollins Institute in Virginia. This is one of the oldest female colleges in the United States, just closing its forty-fifth session. One of the most enjoyable numbers on the programme was an American composition, Loreley, by Perry.

Mrs. MATHILDE OSTRANDER, principal of the vocal department of the Denver (Col.) University of Music, gave three successful classical recitals, assisted by O. W. G. Jefferkorn, principal of the instrumental department. Mrs. Ostrander was the leading contralto of Minnie Hauk's Opera Company in 1886, and was then Miss Muelenbach.

THE American Conservatory of Music, Chicago, gave its third concert on May 16th. The Beethoven String Quartette, assisted by Mr. August Spanuth, pianist, and Frank W. Ambler, tenor, were the performers. A concert in E flat, by Spanuth, figured on the programme. Also works by F. Grant Gleason and W. Ed. Kennendahl, of Baltimore.

JOSEPH CHAPPEL, the Bohemian violinist, is active in the promotion of musical affairs at Little Rock, Arkansas. A series of chamber music recitals has been given under his direction during the past winter, and a complimentary concert was tendered him on April 30th, at which he played, among other selections, Alane's Second Symphonie Concertante with Mr. Kovarik.

MR. WM. H. SHERWOOD, gave three recitals at Pittsburgh, Pa. Among the American composers represented was Mr. H. W. Nicholl, of New York, in a piano concerto in D minor, and several smaller piano works, besides a number of vocal compositions. Arthur Foote, Wilson G. Smith, Carl Retter, Ad. M. Foerster, Goldbeck and Wm. H. Sherwood were also on the programmes.

MISS LUCIE E. MAWSON, a former pupil of Albert Parsons, and more recently of Oscar B. Berlin, to whom she studied four years, gave a concert in New York with pleasing success. Her programme contained works by Beethoven and Bach, a charming Capriccio in E minor, Brahms; "Romance," Schumann; "Barcarolle," Rubinstein, and other selections by Chopin and Liszt.

CONSTANTIN STERNBERG's Wagner Festival in Atlanta, Georgia, was held on May 24th and 25th. Mrs. Scott-Salter, contralto, took a prominent part. Mrs. Sumner-Salter and Mrs. Anna Senior Werner sang the soprano parts.

THE last concert of the season by the Boston Symphony Orchestra, Mr. Wm. Gericke, conductor, offered a Beethoven programme. "Leonore," overture No. 3, was followed by a number of vocal selections from "Eidolon," Mendelssohn, and Emil Fischer, and Mme. Kalisch-Schumann, and the Ninth Symphony closed the concert.

At the Buffalo June Music Festival Theo Thomas' orchestra, a chorus of 500 voices and the following soloists will take part: Mme. Lili Lehmann, Kalisch and Messrs. Kalisch, Max Alvary, Emil Fischer and Frank R. Bartlett. The chief works to be given are: Berlioz's "Damnation of Faust," selections from "Tristan," "Lohengrin," "Die Walkure," "Die Meistersinger," and the Lannhauser Overture.

THE Cincinnati May Festival, Theo. Thomas conductor, opened on May 22d with Hymn, op. 36, Weber, Beethoven's Fifth Symphony; Hugo Faust Overture, Wagner, and Paine's Cantata, "Song of Promise." On the fourth concert, Mendelssohn's "St. Paul" was sung. At the second concert, "Spectre's Bride," Dvorak, and Goldmark's Symphony "Landliche Hochzeit" formed the programme. The last concert was a Wagner night.

A "NEW AMERICAN Opera Company" has been organized by Gustav Hinrichs, who will be its conductor. Among the members are Misses Walker and Poole, and Messrs. Bassett, Vetta and Stoddard, formerly of the National Opera Company (now disbanded), and Louisa Nann, Lizzie Maenichel and Alita Varena, Wm. Castle, Wm. Lee and E. N. Knight. Most of the chorus, orchestra and ballet personnel have been retained. The repertory will be of a lighter character, and for the coming winter will include Bizet's "Pearl Fishers," Nessler's "Trumpeter of Saeckingen" and Weber's "Sylvana." A summer season was opened in Philadelphia on May 28th with "Martha."

## FOREIGN.

GRINFELD, the Viennese pianist, is winning renown in Paris.

BUENOS AYRES is to have a National Conservatory of Music.

MRS. ALBANI contemplates a visit to America next winter.

The tenor Winkelmann has been singing "Othello" in Vienna.

ANTONY SCROTT's death is announced. He died of pneumonia.

CIRIO PINSUTI, the composer who died recently, left quite a fortune.

ADOLF JENSEN, the popular song-writer, has left an opera, "Turandot."

MRS. NORDICA (Lillian Norton) is singing with much success in London, Eng.

ROSSINI's "Stabat Mater" will be given in Paris; it is said, with costumes and scenery.

The pianist Siloti has been appointed a professor of the Moscow Conservatory of Music.

EDUARD GRUKE appeared at a recent London philharmonic concert, playing his own concerto.

The Swedish singer Mlle Sigrid Arnoldson is winning triumphs at the theatre Argentina, Rome.

MRS. PATTI and Stagno enjoyed a great success at Buenos Ayres for their singing in "Il Barbiere."

SOPHIE MENTER, the distinguished pianist, is announced for two London recitals on May 28th and June 14th.

The millionaire, composer and Baron Franchetti has just been decorated with the order of the Italian Crown.

FERDINAND GUMBERT, the popular song composer, is now seventy years of age, hale and hearty in mind and body.

CARL ROSA is organizing a second operatic troupe, designed for the performance of light opera of the operette class.

A NEW opera, by Tchaikowsky, will be produced at St. Petersburg next winter. It is entitled "The Captain's Daughter."

It is rumored that the veteran tenor Tambriluk will visit London this summer. He is sixty-eight years old and has recently sung in Paris.

ANOTHER prodigy, four and a half years old, is Leopold Spielmann, of Vienna, who plays Bach's fugues and Beethoven's "Waldstein" sonata.

YOUNG OTTO HENNING, the pianistic prodigy who is descending at approaching London at present, will appear in New York during the season of 1889-1890.

THE Bayreuth performances this summer begin on July 22d and close on August 19th. "Parsifal" will be performed nine times, and "Die Meistersinger" eight times.

The singers of the Sextine Chapel, Rome, gave three concerts in Paris during May, at which they performed works by Palestrina, Marcello, Allegri and other old writers.

Mlle JEANNE DONSTH has been delighting musical Dublin with the playing of Bach's Chromatic Fantasia and Fugue, with Etudes, by Chopin, "Romance," Rubinstein, and "Caprice Espagnol," Moszkowski.

A CONCERT was recently given at Antwerp, the programme of which was made up entirely of compositions by Mlle Cecile Chaminade who, it is said, possesses genuine talent. This lady is a sister of Mme. Moritz Moszkowski.

## HISTORICAL PIANOFORTE RECITALS.

HELEN A. CLARK.

THE Historical Pianoforte Recitals of Chas. H. Jarvis and Dr. Hugo Clark closed on Wednesday, April 26th with a brilliant programme, and we are sure that no one who attended the series could help feeling that they understood better than ever before the various stages in the development of the art of pianoforte music.

In the historical portion of the programme, which was devoted to the Italian and German schools, with an occasional contribution from England, was shown the gradual evolving of that most perfect form, the sonata, which in the hands of Haydn, Mozart, Beethoven, reached its highest point.

In these concerts we have not only been treated to much of the best music by the greatest composers, but we have heard for the first time a great deal of beautiful music by composers who do not deserve the oblivion into which they have fallen. On the whole, the concerts, besides being instructive, were thoroughly enjoyable from an æsthetic point of view, and it is to be regretted that more people do not avail themselves of such an opportunity for musical culture.

True, we had two series of symphony concerts this winter which were well attended, and musical parties have been the fashionable fad; but does this mean much? Our attention is confined principally to such momentous questions as whether Miss W. plays better than Miss J., or Mr. B. better than Mr. G., and in the settle ment of these interesting problems we entirely forget the music. We shall never have any true musical culture until music is regarded from a more eminent standpoint. Until men realize that music is as important a factor in the history of thought as poetry, art, or science. In the music of a nation we find as clearly mirrored its intellectual growth as in its literature. Until, then, music enters into our lives as a means to develop our intellects, not merely as a means to pass away a few idle hours; until no man who calls himself cultivated shall dare to say he knows nothing of Beethoven, any more than he would now dare to say he knows nothing of Shakespeare or Michael Angelo, we cannot hope to have true musical culture. We should like all students of music to be animated by the same spirit as Confucius:—

"O secret Music! Sacred tongue of God!  
I hear thee calling to me and I come!  
Of old didst thou know thy outer form,  
And dramest thou the spirit's inward whis-  
The Goddess in the Lotus, and I come,  
And will not rest,—nor will I claim my doubt  
Till I have won thee in thy mystery;  
And softly have touched thee with my hand;  
Then shall I know thee, raised to life for me,  
For what thou thou truly art."

Though not musical, the following wholesome advice seems to be directed to the musical profession:—

"Don't worry.  
Don't hurry. "Too swift arrives as tardy as too slow."

"Simplify! simplify! simplify!"  
"Don't over-eat. Don't starve. "Let your moderation be known to all men."

"Count the fresh air day and night. "Oh, if you knew what was in the air!"

Sleep and rest abundantly. Sleep is Nature's benediction.  
Spend less nervous energy each day than you make.

"Be cheerful. "A light heart lives long."  
Think only healthful thoughts. "As a man thinketh in his heart, so is he."

"Seek peace and pursue it."  
"Work like a man, but don't be worked to death."

Avoid passion and excitement. A moment's anger may be fatal.

Associate with healthy people. Health is contagious as well as disease.

Don't carry the whole world on your shoulders, far less the universe. Trust the Eternal.

Never despair. "Lost hope is a fatal disease."  
"If ye know these things, happy are ye if ye do them."

# THE STUDY OF THE PIANO. STUDENTS' MANUAL. PRACTICAL COUNSELS.

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

## 75. How ought the diatonic scales in sixths to be fingered?

The scales in connected sixths should be fingered either by

4 5 4 5  
1 1 1 1  
or by:  
3 4 5  
1 1 1

following the natural extensions of the hand.

In the left hand the same fingering is inverted. The scales in detached sixths are fingered with ♯ if the upper note is a white key; with ♯ or ♮ if the upper note is a black key.

The chromatic scales in sixths require the use of the thumb and the fifth finger several times in succession. The thumb is placed on all the lower white keys in the right hand, and on all the upper white keys in the left hand.

Example:—



## 76. How should held notes be practised, with special regard to the independence of the fingers?

The fewer held notes there are, the less difficult is the exercise; commence, then, by holding one note, then successively two, three and four. These exercises should first be applied to the forms known as five-finger exercises. They should be practised in all keys, in contrary and right movements. They may be applied to the perfect chords, to chords of the seventh and the dominants, and to those of the diminished seventh.\*

These formulae enter into the series of exercises in extension, already studied under another head.

## 77. What are the difficult arpeggios that should be studied in exercises?

The arpeggios in perfect chords (composed of three notes) should be practised; those in chords of the dominant seventh (composed of four notes), and those in chords of the diminished seventh (likewise composed of four notes).

## 78. How must the arpeggios in the perfect chords be practised?

The arpeggios in perfect chords must be studied in all keys and in all positions, slowly and heavily, with a double purpose in view: the equality of the fingers and the passage of the thumb. For this last an exercise may be made composed of three notes: the note on which the thumb rests, the one preceding it, and the one following.

The exercise should be practised ascending and descending with each hand.

Like the scales, it will be found useful to practise them at first with the left hand alone, running the arpeggio through two octaves, accenting every two notes, through three octaves

accenting every three notes, and through four octaves accenting every four notes. This last combination is the best, because the accent falls sometimes on one finger and sometimes on another.

It should be well understood that the arpeggios are to be practised as gymnastics for the fingers only when the notes and fingering are thoroughly learned.

## 79. If a pupil has no knowledge of harmony how will he find the different arpeggios in the perfect chords?

If a pupil has no knowledge of harmony he will find the perfect chords and their inversions by the degrees of the scale.

To form a perfect major chord on the tonic of any major scale, and a perfect minor chord on the tonic of any minor scale, it is enough to take—

the first degree (tonic),  
the third degree (mediant),  
the fifth degree (dominant),

with the changes that are in the clef in the key that is given.

To obtain the first inversion of the perfect chord commence the arpeggio with the mediant, the second note of the chord not inverted.

To obtain the second inversion, commence the arpeggio with the dominant, the third and last note of the perfect chord not inverted.

Examples in D major:—

Perfect chord not inverted: d, f♯, a, d, etc.

First inversion: f♯, a, d, f♯, etc.

Second inversion: a, d, f♯, a, etc.

## 80. How are the arpeggios in the perfect chords to be fingered, and how can the fingering of the seventy-two arpeggios comprised in all the major and minor keys be retained?

The arpeggios in the perfect chords may be fingered according to the rules for the extension of the fingers and the passing under of the thumb (see Nos. 38 and 39). These fingerings ought to be retained by reasoning, as those for the scales are done.

In the arpeggios composed of three notes, one finger always rests unemployed\* (the 3d or 4th). To define, then, the fingering of an arpeggio, it is necessary to indicate—

1st. The position of the thumb.

2d. The position of the unemployed finger. (See appendices, the table-guide to the memory, which will aid in practising when the notes and fingering are not perfectly understood.)

Before commencing the arpeggios the student would do well to learn the perfect chords that are given, and then practise them as arpeggios through one octave. This preliminary study will greatly simplify the arpeggios properly so called. It would also be useful to practise these arpeggios in contrary movement, and to make the three positions succeed one another, inverted in the two hands.

Examples:—



\* One, and not two, because the fifth finger has no place proper to it, and only takes the place of the thumb to begin or to end, as in the scales.

The conformation of the hands with the thumbs inside makes the two corresponding positions (1st and 3d, 3d and 1st, 2d and 2d) equivalent to one another in the intervals, and consequently in the fingering.\*

## 81. How are the perfect chords given with the double bass to be fingered?

The thumb and fifth finger must be placed at the two extremities of the chord (with both hands).

The free finger is found in the right hand—in the upper part of the chord in the first position, in the middle of the chord in the second and third positions. In the left hand the free finger is in the lower part of the chord in the third position; in the middle of the chord in the second and first positions.

This rule is not absolute in the chords of d and b (1st position in the left hand) and in those of e minor and e flat minor (3d position in the right hand), when either the third or fourth finger may be used, according to the conformation of the hand.

## 82. How should the arpeggios in chords of the dominant seventh be practised?

Like the arpeggios in perfect chords, in all keys and all positions, slowly and heavily, but accentuating particularly every three notes, so that the accent may not always occur on the same finger (above all, if this be the thumb). This accent will give an arpeggio of three octaves.

Those arpeggios that begin in a weak finger should be accented every four notes.

The student will obtain the different chords of the dominant seventh and their inversion from the degrees of the scale.

The chord of the dominant seventh comes on the fifth degree of the scale (dominant) and is composed of the third (leading note), the fifth (super-tonic) and the seventh (sub-dominant), with the clef changes in the key given. In other words, four notes at intervals of a third, with the dominant for the base.

The chord of the dominant seventh is the same in the two forms.

Example:—

In C major:

g, b, d, f.

In C minor:

g, b♭, d, f.

The inversions of this chord are obtained in the same way as those of the perfect chord, commencing the arpeggios successively with the second, the third and the fourth note of the chord.

Example:—

g, b, d, f.

b, d, f, g.

d, f, g, b.

f, g, b, d.

## 83. How are the arpeggios in chords of the dominant seventh fingered?

In the arpeggios composed of four notes, all the fingers are employed, consequently there is only occasion to point out the position of the thumb. The rule is the same as for the arpeggios in the perfect chords.

(For the application, see table for arpeggios in chords of the dominant seventh, No. 3, in the appendices.)

\* The thirds, moreover, correspond in an inverted sense, the major third in one hand being the minor third in the other, and vice versa.

\* See in No. 79 how to find these deficient chords on the keyboard.

## CONCERT PROGRAMMES.

J. A. Carson, Greenfield, Illinois.

Value in E flat, Durand; "Home, Sweet Home," Idylle, Nocturne, Goldbeck; Tarentelle, Heller; Sadness of Soul, Mendelssohn; The Sylphs, Bachman; Norwegian Dance, Caprice, Grieg; Mountain Flowers, Loeschhorn; Value in G flat, Chopin; Charge of the Hussars, Spindler; Greeting to Spring, Kroeger.  
Helmuth College, London, Ont., Thomas Martin Musical Director.

Grand Concerto in E flat Major, Beethoven; "Lost Hopes," Thoma; "Love, Thee, I Love Thee," Grieg; Etude (F Major), Mendelssohn; Berceuse, Delbruck; Value (C sharp Minor), Pologneise (C sharp Minor), Ballade (A flat Major), Chopin; Duet for two Pianos, "Impromptu," on a theme from Schumann's "Manfred," Carl Reinecke; "The Magic Song," "Marguerite," Meyer-Hellmuth; Prelude and Fugue (D Major), Bach; Berceuse, Humoresque, Grieg; Nocturnette (D Major), Schumann; Isold's Liebestod, Wagner-Liszt; Rhapsodie Hongrois, No. xiii, Liszt.

Philadelphia Academy of Music, Compositions for two Pianos, Mauritz Lefson and Richard Zeckner.  
Sonata, D major, Mozart; Concerto Solo, Handel, Op. 92; Moscheles; Impassata on Gluck's Gavotte, Op. 125, Reinecke; Duo, Op. 15, Rheinberger; Tarentelle, Op. 6, Brull; Luetzow's Wilde Jagd, Op. 108, Hiller.

Miss Nellie Strong, St. Louis, Mo.

Quartet, Chromatic Galop, Liszt; Mazurka, Bb major, Godard; Nocturne, A major, Leschetitzky; Waltz, Op. 8, No. 2, Nipper; Contralto Solo, "Frigio Mio" (Prophet), Meyerbeer; Tarentelle, Op. 27, No. 2, Moszkowski; Violin Solo, "Fantasie de Faust," Sarasate; Rondo Capriccioso, Mendelssohn; Contralto Solo, "O Happy Day," Goetze; Capriccetto, D minor, P. Scharen; Romance, Op. 15, No. 2, Arthur Foote; Magic Fire Music (Walküre), Wagner; "The Grave on the Heath," Heiser; Spinning Song, Mendelssohn; Allegretto from Trio in F, Haydn; Sonata, No. 3 (2 pianos, 4 hands), Mozart; With Second Piano Part, Grieg; Violin Solo, Mazurka, Wieniawski; Bagatelle, Beethoven; The Two Skylarks, Kolling; Song Without Words, Zaturek; Tarentelle, Sixty Smiles, Lohengrin's Herkuf, Wagner; Romance, Bernhoff; The Fountain, Lyserg; Priests' March from Athalia (2 pianos, 8 hands and violin), Mendelssohn.

Miss Elizabeth Westgate, San Francisco, Cal.

Overture, Caliph of Bagdad (2 pianos, 8 hands) Boieldieu; Violin Solo, Fantasie, De Bériot; Nocturne in D, Leybach; Scotch Melody, Benedict; Tarentelle, Moelling; Bluettes, Wagner; "The Grave on the Heath," Heiser; Spinning Song, Mendelssohn; Allegretto from Trio in F, Haydn; Sonata, No. 3 (2 pianos, 4 hands), Mozart; With Second Piano Part, Grieg; Violin Solo, Mazurka, Wieniawski; Bagatelle, Beethoven; The Two Skylarks, Kolling; Song Without Words, Zaturek; Tarentelle, Sixty Smiles, Lohengrin's Herkuf, Wagner; Romance, Bernhoff; The Fountain, Lyserg; Priests' March from Athalia (2 pianos, 8 hands and violin), Mendelssohn.

The Bucktel College Musical Recital Course, Miss Fannie Bloomfield Pianiste; John Beck Violinist; Wilson G. Smith Accompanist.

Andante, Intermezzo, from suite, for Violin and Piano, Ries; Toccata and Fugue, Bach-Tausig; Pastorale, Scarlati-Tausig; Impromptu, with variations, Schubert; Pasquinade, Gottschalk; Fantasie Caprice, for Violin and Piano, Vieuxtemps; Andante Spianato and Pologneise, Op. 22, Chopin; Romanza for Violin and Piano, Ad. M. Foerster; Scherzo, Mendelssohn; Nocturne (Love-Dream), Liszt; Rhapsodie Hongroise No. 12, Liszt.

Miss Amy Fay's Piano Conversation, Rochester, N. Y.  
Sonata, Oc. 2, No. 3, Beethoven; Prelude and Fugue, in Bb minor, Bach; Murmurs Eoliens, Gottschalk; Waltz, A minor, Chopin; Duetto (Song without Words), Mendelssohn; The Rosignol (The Nightingale), Liszt; Cicily, Grand Concerto, Waltz, A Midnight Barcarole, The Wind Demon, Jerome Hopkins.

Temple Grove Seminary, Saratoga, N. Y.

Minuet from symphony, Mozart-Schulhoff; Album Leaf, Op. 7, No. 2, Kirchner; Song, "The Owl and the Pussy Cat," Ingraham; Selection from Lebert and Starke's Method, Op. 56, Godard; Song, "Star Vicino," Salvatore Rosa; Song without Words, "Confession," Op. 25, Thome; Waltz, Op. 17, No. 3, Moszkowski; Song, "The Message of the Rose," Helen Hoad; Nocturne, Op. 9, No. 2, Chopin; Waltz, Op. 34, Chopin; Song, "Morning Greeting," Paul Lacombe; Pologneise, Op. 22, Chopin; Nocturne, Op. 11, E. Liebling; Song, "Echoes of Naples," Beviniani; Nuits Blanches, Op. 82, No. 16, "Resolution," Heller; Song, "Love's Sunshine," Jules Jordan; Humoresque, Op. 14, Moszkowski.

Tremont M. E. Church, Washington Avenue and 178th Street, New York City, Miss Ethel Ellis.

Vorspiel, "Liebest Jesu," Bach; Fifth Organ Concerto, Handel; Adagio in A flat, Op. 266, No. 1, Volkmann; Minuet and Trio in E minor, Calkin; Romanza—(The Echo), Dr. Spark; Pastorale in F, Knllak; Prelude and Fugue in E minor, Bk iii, No. 10, Bach; Communion in G, Badiete; Priests' March from Athalia, Mendelssohn; Minuet and Chorus from Samson, Handel; Ave Maria for the Organ, (Arcadelt 1640), Liszt; Sixth Organ Concerto, Handel.

[FOR THE ETUDE.]

## ON THE IMPORTANCE OF THEORETICAL STUDIES TO THE PIANIST.

It is sometimes said by people who ought to know better, that the study of harmony is of no benefit to a pianist. It requires, however, very little exercise of mere common sense to form a very different judgment in this matter.

Is it well to know facts and particulars concerning music, or to remain ignorant of them? Is it better to thoroughly understand what one plays, or to merely absorb it by some unexplainable or simply parrot-like process? Is it better to imitate anything that one may hear, or to form intelligent conceptions and to give a thorough appreciation of the whole idea of a musical work? Is it wise to depend on this or that teacher or this or that player for one's style? Is it not a thousand times better to develop the artistic by means of appropriate studies, and thus to become, after a suitable period of training, independent of teachers, and able to form true judgments and to exercise pure taste without being continually helped by some other person?

The study of harmony is an important branch of a musical education. The pianist needs it in order to gain facility in distinguishing chords and discriminating between their different structures with quick and ready perception. It is necessary to him, also, in order to realize the different situations in which chords are found and the various effects by means of which they contrast with one another.

In the process of painting a landscape, the artist is careful to observe the effects of light reflected from one object to another. In like manner the different chords and various fragments of melody affect one another, and the musical artist must be careful to notice their mutual relation and influence if he would secure a musically successful command.

To many students the changes of keys are great bugs, especially when minor keys prevail. Harmony comes as a needed aid to the student, and its precepts, when carefully regarded, make all these points clear to the mind. In connection with the study of general musical theory, it removes all that is mysterious and sheds the clear light of day on all passages that have been vague and indefinite.

It is to be admitted that many works upon this subject do not present modulation in a lucid manner, but recent books have given it more attention, and a clearer understanding of it is sure to be attained by any student who will do both the constructive and analytical work which is useful.

In brief, harmony is a great-aid in the study of the text of all musical works, in grasping their sense and contents with a swift and sure apprehension.

But it has other uses also. In memorizing it is a valuable aid. It is a well-known principle that the most vivid impressions are the most lasting. The study of harmony, rightly pursued, presents sharp discriminations, well-defined examples and clearly pictured images. It appeals to the imagination and effectually awakens the activity of this important faculty. This in its turn conduces to the development of the powers of the memory. The memory becomes more retentive and amply meets all demands made upon it.

How many young ladies and gentlemen are obliged to make the awkward confession: "I do not play without my notes." Their friends are often thus mortified, even though they may not themselves be aware how real a disgrace it is to spend three, four or five years in playing from notes, which, instead of making a deep and lasting impression on the memory, leave only vague and disjointed ideas.

Some persons will say of such students, "they do not play musical ideas, they only play notes."

But this is, after all, a libel on many earnest students who really form true conceptions with good facility and certainly from the music page. The fault of a defective memory is not wholly theirs, but rather that of an imperfect and one-sided training.

To such pupils harmony, general theory, and counterpoint come as friends, and say, "We will help you. We will meet your difficulties and, with you, vanquish them." The earnest student who follows these studies will fully develop the powers of the memory and ensure their complete reliability. A rather large experience in these matters assures the writer of this article that the memory is as susceptible of cultivation as the other faculties. If not, why not?

[FOR THE ETUDE.]

## SOME MUSICAL BLUNDERS.

EUGENE THAYER, MUS. DOG.

BLUNDER TWELFTH.—To waste your life in trifle hunting. You will never get rich sifting sand to find pins and needles. I am reminded of this by the recent discussion about the minor scale.

Who made it? It is perfectly certain that nobody on earth knows. It is my private opinion that it was made by the Lord at the same time the other things were started. (See Genesis, Chaps. I and II.) Where did it come from? Ditto: What difference does that make? It is here, for better or for worse, and those who like it will use it; those who don't will let it alone. What is its correct form? Any form you choose. Why, bless your soul and body, haven't you found out that you may use any kind of a scale you please? If you wish to make an everlasting reputation for yourself, invent a new scale. One man, at least, is getting rather tired of these two old ones.

BLUNDER THIRTEENTH.—To think that the scale of C major is the only natural scale. There does seem to be some distant proof that such is the case, but I must leave that for some other time. In the sense you mean it, this scale is no more natural than any other. Had you always heard some other scale, this would doubtless sound very un-natural. The C major scale is the Ionian, or thirteenth scale, and the probability is that the other twelve had been used a long time before this—perhaps centuries. If it was in the beginning the only true and natural scale, how was it so long in discovery? If we cannot get out of this rut, it is my belief that our music will perish from sheer repetition or from musical marasmus. To claim that our present scales (either major or minor) are the only natural ones, is to show a most foolish ignorance of the old church scales or modes. (Perhaps I will tell you all about them some day.) I do not propose to allow any student of mine to bump his head against the rocks in any such darkness as this.

BLUNDER FOURTEENTH.—To suppose that you have really written an "article," when you have only taken a cyclopedic and rewritten some of its carefully prepared subjects in your own distracted language! We do not need any more of that sort of thing; give us something new and fresh. This you can only do by giving us some *living* experience of yourself or of those wiser than you. Do you remember the man with the muck rake in "Pilgrim's Progress"? How will you ever get forward if you rake the same old pile forever?

BLUNDER FIFTEENTH.—To write letters of inquiry to musicians—or to anybody else, for that matter—and not enclose the courtesy of a return letter stamp. When the whole business is for your benefit, why should they pay the expense? It is hard enough *work* to write a letter at any time, without having to pay for the blessed honor and privilege! The other end of this blunder is, to sign your name with a grand flourish or fancy letters resembling the superscription of the King of the Fejee Islands. The bewildered professor studies over your name for days and nights. Let us suppose it is "William Mansfield, Oswego, New York." (I am not aware that there is any such person in existence.) After a very bad spell, the professor concludes to send a reply to "Mig Mousetrap, Ojoco, New Mexico." You, of course, receive no answer to your lovely flourishes, and conclude that the professor is a discourteous person or an arrant humbug. Either send a printed card or use print letters for your full name and address, and gently study essays on uncommon sense.

BLUNDER SIXTEENTH.—Not to know a good thing when you see it. This applies to those music students who do not take THE ETUDE. It is by far the best paper for them in the United States, and no music student can afford to be without it. It makes some small mistakes sometimes (and probably angles do—*one*—did, anyway), but it is still *facile princeps*; that Latin means "way up, tip top, tip top." If you do your duty, you will bring up the subscription list to a hundred thousand.

BLUNDER SEVENTEENTH.—To wait and wait. Your obstacles will never be less than now. There was once a man who wanted to get across a river. He had stood on the bank for several days, when some one asked him what he was waiting for. "Waiting for all the water to run by," was his answer.

To the true artist music should be a necessity and not merely an occupation, he should not manufacture music, he should live in it.—ROBERT FRANZ.

## ON THE USE OF STUDIES IN PIANO TEACHING.

By W. S. R. MATHEWS.

## II.

## FROM "HOW TO UNDERSTAND MUSIC." Vol. II.

Mr. B. J. Lang, the distinguished pianist and conductor, of Boston, gives the following, as, in his opinion, embracing the most essential elements of pianoforte instruction:—

Here is a list of what I am in the habit of using for studies:—

Heller's Studies.  
Cramer (Billow's edition).  
Clementi, "Gradus," *not* edited by Tausig.  
Bach, two-part Inventions, and Well-tempered Clavichord.  
Chopin, Preludes.  
Schumann, opus. 3, and op. 10.  
Chopin, Studies.  
Henselt, Studies.

Heller ought never to be forgotten, but he belongs to the poetical-musical side.

Dr. Louis Maas, also of Boston, gives the following:—

DEAR MR. MATHEWS:—

The principal Studies that I use, progressively arranged, are the following:—

Bertini, Op. 29, 32.  
Czerny, Velocity, 3 books.  
Köhler, New School of Velocity.  
Heller, Op. 45, 46, 47.  
Cramer, Original Edition, 4 books.  
Czerny, Op. 818, 50 Studies.  
Jensen, Op. 32, 3 books.  
Czerny, Op. 740, 5 books.  
Moscheles, Op. 70, 24 Studies.  
Köhler, Op. 128, 12 Special Studies.  
Chopin, Studies.  
Czerny, Schule des Virtuosen.

You can use my name with these. Kindest greetings.

Mme. Rivé-King, the well-known pianist, sends the following account of her ideas upon this subject:—

In reply to your inquiry "what ten, or more, books of studies I consider INDISPENSABLE," I beg to say that I am not acquainted with any particular book, or set of studies, that, in my judgment, would be "indispensable." There are a great many excellent studies. For my own personal technical practice I do not use any studies; I find that the wide range of my concert and recital repertoire is sufficient to keep my technic up to the required standard. My own experience in teaching is so confined to Phrasing, cultivation of touch, and artistic finish, that I use the Chopin and Liszt études, and the Tausig Daily Studies, together with a few of my own. Should I, through illness or other cause, lose several weeks' practice, I can soon bring my technic up to its usual smoothness and flexibility by the practice of playing Bach's Fugues. Almost every pianist and teacher has written either an instruction book or a set of studies, and many of them are really valuable. Among the many instruction books, that of Dr. William Mason is, in my opinion, one of the best. The studies written by Mr. Anton Steletzski, and Mr. Carlyle Petersilea, deserve high praise, and as a help to overcoming certain technical difficulties they will be found especially valuable, to those whose technic is not far enough advanced to use the studies of Chopin, Liszt, or Tausig.

Very sincerely yours,  
JULIA RIVÉ-KING.

I also sent letters to several other teachers, among whom was Mr. Ledochowski, of Chicago, who prescribed the following course:—

Lebhart and Stark's first Book.  
Loeschhorn, op. 66.  
Czerny, op. 740.  
Bach, Preludes and Inventions.  
Cramer's Studies, Billow's edition.  
Clementi, Tausig's edition.  
Bach, Italian Concerto.  
Chopin, Studies, op. 10.  
Bach, Well-Tempered Clavichord.  
Henselt, Studies.

A careful study of these lists and letters by eminent teachers confirms the opinion expressed by Dr. Mason, which, also, I had already deduced from my own experience. It is that while the literature of the pianoforte contains a vast number of études by different composers, only a very few of them are, in reality, so vital and formative that we cannot do without them. Bach, for careful study, and for the acquisition of *poise*-playing (as distinguished from *chord*-playing), and for musical intelligence; Clementi and Scarlatti (the latter in very small amount) for classical virtuosity; Heller and the Mendelssohn "Songs Without Words," and a little Mozart for expressive playing of melodies; Loeschhorn's Op. 66 for "forming the execution"; Chopin, Schumann and Liszt for the modern school of fluent, expressive and brilliant concert playing. Each of these, at the proper time, we must have. Everything else is a matter of taste. No strictly progressive arrangement is possible, beyond a very loose and general one; for in different cases we might at one time desire first to improve the melody playing; at another the execution; at another chord-playing, etc., each of which would vary

the order. Yet if one were to divide the whole period of pianoforte instruction into three great divisions, the elementary, intermediate and advanced, the selections would be such as these:—

*Elementary.*—Technics, Loeschhorn Op. 65 and 66, Bks. 1 and 2; Mathews' Phrasing (which contains the best pieces in Heller's Op. 46 and 47, as well as a part of Schumann's "Kinderszenen"); perhaps some of Haberbier and Behren's velocity.

*Intermediate.*—Bach's inventions, selections from the "Bach Album" in the Peters Edition. Selections from Mendelssohn's "Songs Without Words," Nos. 1, 3, 4, 6, 8, 18, 30 and 27. Chopin's Nocturne in E flat, Op. 9; Impromptu in A flat, Waltz in D flat and Nocturne in F minor. Schumann's Phantasie Pieces, Op. 12, Nos. 3, 4, 2, 7 and 8; also Romance in F sharp. Bach's Preludes and Fugues in C minor, F major, G minor and C sharp major in "Well-Tempered Clavier." A few pleasing pieces by Raff, Mason and Rubinstein. Possibly such a sonata as Beethoven's 1st, in F minor or C minor, Op. 10.

*Advanced.*—More Bach, a little Clementi, Chopin's Studies, beginning with No. 8, Nos. 12, 5, 1, 2, 3. Schumann Novellettes in E and F; "Études Symphoniques." Some of the Liszt-Schubert songs; also Liszt's "Rigoletto," "Tannhauser," "Spinnerlied," etc. By this time the pupil is able to study almost anything he desires or that the teacher chooses.

If in all this course the rule of Mme. Nielsen-Rounsville be observed, to have every piece and study memorized and practiced, sooner or later, until it can be played like a concert performance, it is quite certain that the playing will take on a character of flexibility and of ready responsiveness to the will and sensibility which was unknown to the playing of the old school, and impossible to be obtained in these times, also, so long as the greater part of the time is spent in the study of meaningless combinations of tone-forms, having only a mechanical intention.

With a view of bringing out the remarkable agreements of these lists, in regard to the usefulness of certain ones of these sets of studies, concerning which nearly all the writers are unanimous, I had intended to tabulate them. But upon completing the task, I discovered that it amounted to little more than a repetition of the names of Heller, Cramer, Loeschhorn, Czerny, Clementi, Chopin and Henselt. The Tausig so-called "daily studies" are exercises and not studies in the meaning of the present discussion. We have to do here with studies having, at least, a color of artistic form, to which the Tausig daily studies make no pretension.

This discussion would be incomplete if it failed to mention the application of certain pieces to purposes of study. I refer to such finger pieces as Weber's "Perpetual Motion" rondo in C, Raff's "La Fileuse," etc. These pieces have the merit of making unusual technical demands upon the player, in requiring a long series of finger touches in uniform rapidity, and at too high a degree of speed to be thought of each for itself as it occurs. They are played in part automatically, after being prepared by a large number of repetitions in perfectly correct order. Pieces of this kind are more useful than exercises pure and simple, because the effect, when it is properly mastered, is so much more interesting than anything to be found in studies proper, as to reward the pupil for the countless number of repetitions necessary for playing them properly. It will be found possible, therefore, to secure a good quality of practice upon something of this sort, at a time when the pupil is not in a fit state to concentrate attention upon a task not having a reward somewhere in it for the musical feelings, properly so-called, or, at least, for the feelings of pride in good playing. But to enter into a discussion of piano teaching upon this side, would take us too far. Enough to place upon record here the suggestion, that there is no piece having in it combinations worth making, and of such complexity as not to be performed by the pupil at first trial, but what at one time or another in the development might prove of value as a study; and it will also be found, in general, that studies increase in usefulness just in proportion to their having in them the possibility of serving as pieces after they have been mastered as exercises. The converse of this is not true, however, that pieces are worthless for use in study unless they require a large amount of practice to master them. The development of a musical style of playing makes it necessary that a considerable part of the playing be spent upon pieces in which the music is the main thing; music of such a quality that it lies within easy reach of the pupil's musical consciousness as it then exists.

The entire discussion needs to be supplemented with the following aphorism which the young teacher will do well never to lose sight of. It is:—

"Piano playing is mainly a matter of the mind, and not primarily of the muscles, and this is more and more the case the higher one goes in it." While merely muscular preparation requires considerable attention, the greatest proportion of the time is wasted in harping upon muscular and mechanical relations, when the hindrance to elegant playing exists in the mind—in the musical consciousness of the pupil or student. Those who fail to play effectively after study, do so, nine times out of ten, from *mental* reasons, and not from muscular reasons. Therefore, the more you can do for the pupil's musical sensitiveness, and the more you can help him to think his music as musicians think it, the easier you will find it to make him play in a manner to please every one who hears him.



## THE DEPPE METHOD AGAIN.

Mr. Editor:—

Dear Sir—Mr. W. S. B. Mathews and Mr. Frederick Clark seem to have a decided objection to my teaching the Deppe method. Now I am rather surprised at this, since I am perfectly willing that Mr. Mathews should teach the Masch and "How to Understand Music," and that Mr. Clark should teach the "Clark-Steiniger rotary, torsion, spiral art of Pianism," though I know nothing about these respective methods except from the eulogies written about them by Mr. Mathews and Mr. Clark. It does not worry me in the least that each of these gentlemen considers himself superior to all other teachers, and if they can convince the rest of the world of it, so much the better for them! Meanwhile, I must claim the right to occupy my own small musical corner. I am glad to see Mr. Mathews applying Deppe tests, as for instance, where he says that "when the hand looks well, it is right"—one of Deppe's maxims (see page 289 of my book, "Music Study in Germany.") If Mr. Mathews goes on studying into the Deppe method, he will learn a good many other things that apply, and in the end be able to emulate certain other gentlemen, and teach the Deppe method quite as if it were his own.

I don't like to say anything against Mr. Mathews, as he is so good-hearted, and always "repents him of the evil" after he has attacked me in print. He always tells me afterward that he "did not mean what he wrote, and that he did not know how he came to do it." His pen gets away with him; and as I am aware of this little weakness, I don't resent his articles any more, even if they cost me a pupil or two. I don't even remonstrate when he publishes such extraordinary statements as that "Czerzy has no pupils," or "I never saw a good piano away to one side of the modern piano technique," and that pupils had better study Raff's shallow little *Fleuse* as a substitute for the solid and instructive *Etudes* by these classic masters.

Mr. Mathews is really a good friend of mine, though it might not appear so to the public. Let us pass to Mr. Frederick Clark. This gentleman, it will be remembered, went to Europe to study music. According to his own book, he took some lessons of many great masters, but discovered that none of them knew as much as he did himself. Therefore, he decided to become the apostle of a new piano method, and combine the good points of all the others. Strange to say, Mr. Clark advertises his terms as only \$50.00 per twenty lessons, while his wife, Anna Steiniger, charges \$100.00, or just double, for the same number of lessons as her husband. Now, if Anna Steiniger had the important secrets from Fred, Clark that he says she did, and not from Deppe (though she studied twelve years with Deppe, made her artistic reputation, and even played in the Gewandhaus in Leipzig while under his instruction), it seems to me that their terms ought to be reversed, and that Frederick should charge \$100.00 and Anna \$50.00, since it is evident that Frederick is the cleverer of the two. From this matter of terms it would seem that Frederick feels in his heart that it is worth more to be an artist than to theorize about it. It is a dead give away for him. Mr. Clark is still more remarkable in his statements about your humble servant than Mr. Mathews is. He says that Deppe "does not regard me as his pupil, and that he considers that I ruined him."

In answer to this statement (it must be admitted that Mr. Clark sticks at nothing), I would say, that when I returned to Berlin, ten years ago, Deppe put off his summer travel in order to show me his method, and to give me his entire time. He introduced me to his circle of pupils, by whom I was received with the greatest honors, and did everything in his power to show me his appreciation of what I had written about him in my book. Last year Deppe sent me a pamphlet to translate, called "Die Deppe'sche Lehre des Klavierspiels," which, as being interpreted, "The Deppe Method of Piano Playing." It was written by Hermann Klose, one of Deppe's pupils, under his immediate supervision. In this pamphlet the Deppe method is only described exactly as I describe it, but long quotations are made from my book in confirmation of it, showing that Deppe fully endorses what I have written about him.

Mr. Mathews and Mr. Clark both say that I have represented Deppe only as a teacher of technique, and Mr. Clark says that Deppe resents this. In reply to this statement I would say, that one of the quotations from my book in Klose's pamphlet is the following one from page 301 of "Music Study in Germany":—

"From my telling you so much about technicalities, you must not think that Deppe only a pedagogue. He is in reality the soul of music, and all these things are only 'means to an end.'"

In German, Klose has written the last sentence in italics—"alle jene Kleinen Dinge sind ihm nur Mittel zum Zweck." I think many allusions to Deppe's musical insight will be found in Mr. Clark's book. On the read page 314 of it, he will even find a description of a lesson given by Deppe to his wife on Wagner's "Siegfried Song," at which I was present, and where I speak of

Deppe's "subtle and telling conception." But why multiply words, Mr. Editor? I will close this article by recommending your readers to send for "Die Deppe'sche Lehre des Klavierspiels." Its cost is only a trifle, and it is published in Hamburg by Gustav Edward Nolte (Hanse Buchhandlung). Those who read German will be able to learn about the Deppe method, and also what Deppe thinks of me, at the same time, from it. If he denied me as a pupil, it would be as bad as Anna Steiniger's going back on him as a teacher. Deppe would be incapable of such a thing. Here is a question which would like to start for discussion in *The Etude*. Is it professional or allowable for a music teacher, who is at the same time a journalist, to try and bring other music teachers into discredit with the public, from which they all draw their subsistence? AMY FAX.

## MISSING LESSONS.

In reference to the teacher who walks a mile, rides a mile, and then walks one more mile, etc., I would say he is not alone in his misery. Such injustice to teachers I experience, and see others doing all the time. I asked the advice of my last teacher, a prominent musician of Boston, who was willing to discuss with a pupil who would take a lesson only at his own convenience.

"Well," he said, "first I should urge, then talk seriously, and if these two means failed make the best of it." I think it depends entirely upon the position of the teacher. If it is a matter of money, and could not place them deal fairly by me, I should drop them. Very few teachers, however, are in a condition financially to do this. Here is a little story for you, wholly true.

A lady of my acquaintance came from "away down in Maine" to study music of Calixa Lavallee, of Boston. She was to also set up and taught. Going on one summer on a vacation, she was invited, with some others, to try a new piano bought by THE man of the town, namely, the proprietor of the hotel. She was a very fine performer, and chose pieces, as best she could, to suit their taste. A large crowd finally gathered about, and the following conversation ensued:—

Mr. D.—"I never saw but one really graceful player, and she could play the most difficult music with a fifty cent piece on the top of her hand."

Our friend, Miss F.—"But how could she use her wrists and arms, etc.?"

Mr. D.—"She was so far advanced she knew how." Mrs. New York (visiting at the hotel).—"Why, yes; don't you remember Ossie? She took lessons until she learned all there was on the piano, and they had to put her on the organ."

Miss F.—"Really, I didn't know there was any limit to the science of music of any instrument. Did she play classical music?"

Mrs. N. Y.—"Is that any particular grade of music?"

Miss F.—"Mozart's, Handel's, etc."

Mrs. N. Y.—"O, it was all of eight years ago we knew her, and I guess classical music was not written then."

ANA M. CAME.

Let me say to "Country Professor," you should have an understanding with each pupil at the beginning of the quarter, in regard to the circumstances under which the lessons should be paid for, deducted and lost by the teacher. I do not believe that any teacher has a "cast-iron rule" in relation to the matter, for often "circumstances alter cases." If a pupil omits lessons "because he has not practiced;" "because he has had company;" "because he goes away on a visit for a few days;" "because he is sick;" "because he is out of an other trivial excuse, he ought to distinctly understand that he must pay for all such lessons omitted. A conscientious pupil will not miss a lesson if it can possibly be avoided. Carrying out the precepts of the golden rule, I do not believe that a teacher should charge a pupil for lessons missed on account of these things. If a pupil will not take lessons with reasonable regularity, and pay for the same, it is better to dismiss him at once, for he will not do his teacher nor himself any credit. I am well aware of the fact that it was no fault of the "Country Professor" that sickness occurred in the family of his pupil, which prevented the using of the piano; but the point is, would you want to pay for the lesson if you had been in the pupil's place. It is necessary to be more particular and strict with some pupils than with others. Sometimes it is best to require a pupil to make up pay in advance for his lessons, which, in some cases, tends to greater regularity in practicing, and the omission of but few lessons. Of course, all pupils hungering and thirsting for the "inner meaning" of music will value the instruction they receive more highly than the matter of dollars and cents, and a knowledge of this fact is one of the greatest comforts that a good teacher has, for it does him more good than the money which he receives. It is folly to expect a pupil to play the piano, or any other instrument, unless he is willing to do his part of the work. If a teacher, at the same time, in our dealings with our fellow men and "fellow women," we should "let justice be tempered by mercy."

HERBY HARDING.

## ETUDE.

In reply to article in April ETUDE. It all depends upon the bargain, whether the "Country Professor" would be entitled to his pay for the lesson lost. He earned his money anyway, whether he gave the lesson or not; but it is entitled to it on that ground alone. One is paid for the lesson, and not for the trouble of getting to and from the lesson.

The probability is, that nothing was said about "missing lessons, and whether they should be charged." In that case the "Professor" was to blame at the outset. This should be particularly understood at the very first, otherwise I doubt if he could legally collect his pay, although I have no doubt but what he is professionally entitled to it. In the majority of cases it would not be policy to press the payment of a single lost lesson; it would probably lead to the pupil's stopping entirely. We must do as we can until we do as we will, and many teachers are not so independent, financially, that they can afford to lose a scholar.

On the other hand, some people seem to expect a teacher should put up with any inconvenience. They make a sort of pack horse of him; they keep him waiting in cold rooms; they roast him in warm ones; they take the lesson or not, as they choose, and expect the teacher to foot the bill, and I am sorry to say teachers can be found who are willing to encourage this species of mannerism. A good way to do is to charge one-half the lesson lost. A better way to do is to charge the whole lesson. The pupil will not then miss so many, thereby losing their interest in the work. E. A. SMITH.

## RAINBOW REFERENCE CARDS.

EDITOR OF THE ETUDE:—

Please allow me to answer the criticism upon the Rainbow Reference Card which appeared in the April issue of your paper.

The card does not presuppose "that the pupil is familiar with the scales and accustomed to pass the third finger on all other occasions;" else these things would have been thoroughly explained on the back of the card. It presupposes that the pupils know nothing at all about it. Taking this for granted, it will require about fifteen minutes' teaching to enable a child to pick out for himself, with one finger, any major or harmonic minor scale, from any key, either black or white. He need not even know the names of the keys, the notes or the names of the staff. So much for the forms of the scales. Surely this is beginning them as "early as possible."

In giving "only one fingering for the minor scales," the card follows the example of standard text-books. These teachers who use a different fingering for the harmonic minor scales, to avoid passing the third finger over an augmented second, will find it quite as easy to make exceptions to the Reference Card as to any other scale method. Two such cases occur in the twenty-four scales for the right hand and one in the twenty-four for the left.

Any one who reads the directions carefully will notice that pupils are not to be told what "major, minor and augmented seconds are," but simply how to play them. If the little musicians are to be taught broadly, these words ought to be "of trims of every-day life," since they are among the first needed in studying harmony.

Why is it "insulting to teachers" to give a list of the things necessary for a pupil to understand in using a new method? But, then, there is nowhere on the card an explanation to teachers, or any one else, of what a "major or minor second is." It would be altogether out of place, if all teachers know it already; they may impart their knowledge to the pupil if they wish, although it is quite unnecessary in using the card. Teachers are not even told how to play them. They are only told that a pupil must be able to do this, in order to pick out his major scale by himself. If a teacher reads the first sentence, "The pupil must know that one and one are two," we know the author does not explain to teachers that one and one are two, but merely that pupils must know this fact.

A child who has learned the use of this card may read his first lesson without notes, and without the word from his teacher. This will take only five minutes, since, in case he forgets, one glance at the card will show him his mistake instantly. This saving of time and breath enables the teacher to give all his attention to the technique.

There can be no easier way of teaching a series of many facts than by classifying them and picturing the classes with actual colors. It is because the Rainbow Reference Card is based on such principles as this that its merits are acknowledged and the card endorsed by some of the highest authorities in the musical teaching.

KATH H. BLOCHER.

LISZT's whole appearance, and his mobility, immediately indicate one of those personalities towards which one is attracted solely by their individuality. God's great blessing has impressed on his countenance, and distinguishes them amongst a thousand.—HANS CHRISTIAN ANDERSEN.



# WEARINESS.

Nº 6.

Plaintively.

J. OTTO.

The musical score is written for piano in 8/8 time, key of B-flat major. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system continues the melody. The third system begins with a forte (*f*) dynamic. The fourth system concludes with a *rit.* (ritardando) marking. Fingerings and articulations are indicated throughout.

*a tempo*

*pp*

*rit.*

*a tempo*

*p*

*rit.* *morendo pp*

Weariness.

# BOAT SONG.

Nº 3.

J. OTTO.

*Tranquilly.*

The musical score is written for piano accompaniment in 8/8 time. It consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#). The tempo/mood is marked 'Tranquilly.'.

- System 1:** Treble staff has a whole rest. Bass staff starts with a piano (*p*) dynamic. It includes a small note marked with a plus sign (+) in the second measure. Fingerings are indicated by numbers 1-5. The bass line includes 'La' notes and asterisks.
- System 2:** Treble staff has a whole rest. Bass staff starts with a mezzo-forte (*mf*) dynamic. It includes a small note marked with a plus sign (+) in the second measure. Fingerings are indicated by numbers 1-5. The bass line includes 'La' notes and asterisks.
- System 3:** Treble staff has a whole rest. Bass staff starts with a mezzo-forte (*mf*) dynamic. It includes a small note marked with a plus sign (+) in the second measure. Fingerings are indicated by numbers 1-5. The bass line includes 'La' notes and asterisks.
- System 4:** Treble staff has a whole rest. Bass staff starts with a mezzo-forte (*mf*) dynamic. It includes a small note marked with a plus sign (+) in the second measure. Fingerings are indicated by numbers 1-5. The bass line includes 'La' notes and asterisks.

\*) The small notes may be taken by smaller hands.

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The musical score is written for piano and voice. It consists of five systems of music. The piano part is in G major (one sharp) and 4/4 time. The vocal part is in the same key and time, with lyrics 'Tea' written below the notes. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

**System 1:** The piano part begins with a *p* (piano) dynamic. The vocal line starts with a quarter note G, followed by a quarter note A, and then a half note B. The lyrics 'Tea' are written below the notes. The piano part has a bass line with a quarter note G, followed by a quarter note A, and then a half note B. The lyrics 'Tea' are written below the notes.

**System 2:** The piano part continues with a quarter note G, followed by a quarter note A, and then a half note B. The lyrics 'Tea' are written below the notes. The vocal line has a quarter note G, followed by a quarter note A, and then a half note B. The lyrics 'Tea' are written below the notes.

**System 3:** The piano part continues with a quarter note G, followed by a quarter note A, and then a half note B. The lyrics 'Tea' are written below the notes. The vocal line has a quarter note G, followed by a quarter note A, and then a half note B. The lyrics 'Tea' are written below the notes.

**System 4:** The piano part continues with a quarter note G, followed by a quarter note A, and then a half note B. The lyrics 'Tea' are written below the notes. The vocal line has a quarter note G, followed by a quarter note A, and then a half note B. The lyrics 'Tea' are written below the notes.

**System 5:** The piano part ends with a quarter note G, followed by a quarter note A, and then a half note B. The lyrics 'Tea' are written below the notes. The vocal line has a quarter note G, followed by a quarter note A, and then a half note B. The lyrics 'Tea' are written below the notes.

Boat Song.

# GLOCKENSPIEL.

(CHIMING BELLS.)

## Idylle.

Un poco Allegretto. M. M. ♩ = 90.

Albert Biehl, Op. 111.

PIANO.

*p con delicatezza*

*mp*

*mf*

*f*

*mp*

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First system of musical notation. The treble staff contains a continuous melody of eighth notes. The bass staff features a simple harmonic accompaniment with chords and single notes. Dynamic markings include *mf* and *f*. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The treble staff begins with a *pp* (pianissimo) marking and includes the instruction *dolce lusingando*. It features complex fingering numbers (e.g., 3 4, 5 2, 4 1, 4 2, 5 3, 4 1, 3 2, 3 1, 5) and a repeat sign. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff includes fingering numbers (e.g., 2, 3, 3, 5 2, 4 1, 4 2, 5 4, 3 2, 3 1, 1 2) and a *f* (forte) marking. The bass staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The treble staff contains a complex melodic line with numerous fingering numbers (e.g., 1 3 1 5, 2 5 2 5 1 4, 2 5 1 4 1 4 1 2 3 5 1 3, 2 5 1 2 2 4 1 3, 5 2, 3 5, 2 1 3 2 4). The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff includes fingering numbers (e.g., 1 3, 1 2, 3 5, 2 5 1 2 2 4 1 3, 3 2, 1) and dynamic markings *dim.* (diminuendo) and *dolce*. The bass staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

## lusingando

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'lusingando'. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are written below the vocal line.

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

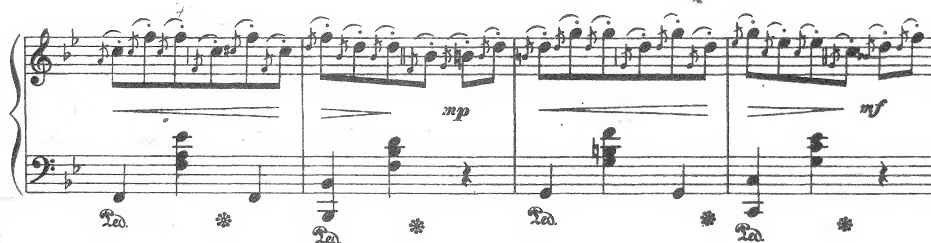
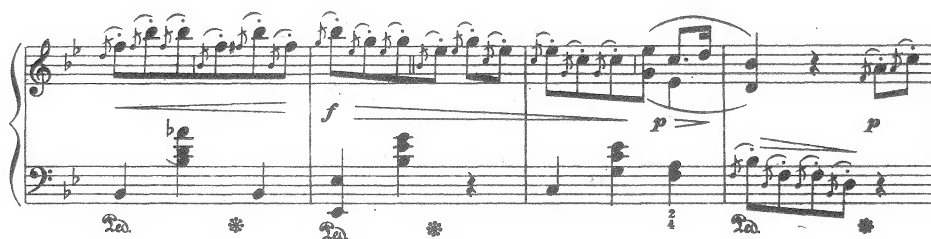
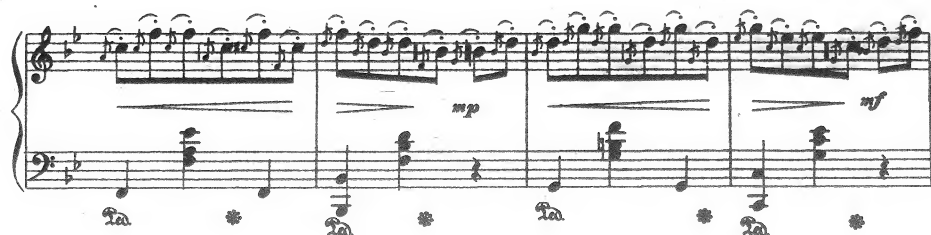
*p* *mf*

*pp* *cre* *scen* *ris.* *do*

*f* *p* *a tempo*

*p* *p*

2



First system of musical notation. The treble clef staff contains a series of chords with fingerings 4, 3, 2, 2, 3, 4, 5, 3, 4, 1, 2, 5, 3, 2. The bass clef staff contains a series of chords with fingerings 2, 2, 3, 4, 5, 3, 4, 1, 2, 5, 3, 2. The tempo is marked *And.* and the dynamics are *dolce* and *mf*.

Second system of musical notation. The treble clef staff contains a series of chords with fingerings 5, 3, 4, 5, 3, 4, 2, 5, 3, 2. The bass clef staff contains a series of chords with fingerings 2, 2, 3, 4, 5, 3, 4, 1, 2, 5, 3, 2. The tempo is marked *And.* and the dynamics are *p rit.* and *p*.

Third system of musical notation. The treble clef staff contains a series of chords with fingerings 5, 3, 4, 5, 3, 4, 2, 5, 3, 2. The bass clef staff contains a series of chords with fingerings 2, 2, 3, 4, 5, 3, 4, 1, 2, 5, 3, 2. The tempo is marked *And.* and the dynamics are *dolce* and *mf*.

Fourth system of musical notation. The treble clef staff contains a series of chords with fingerings 5, 3, 4, 5, 3, 4, 2, 5, 3, 2. The bass clef staff contains a series of chords with fingerings 2, 2, 3, 4, 5, 3, 4, 1, 2, 5, 3, 2. The tempo is marked *Lento.* and the dynamics are *p*, *p rit.*, and *pp*.

# LITTLE DREAMER'S WALTZ.

By THEODORE MOELLING.

I Allegro moderato.

Marcato la melodia  
*p*

The first system of musical notation for the piece. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef is marked 'Marcato la melodia' and 'p' (piano). It features a series of chords and a short melodic phrase. The bass clef accompaniment consists of a steady eighth-note pattern with some rests.

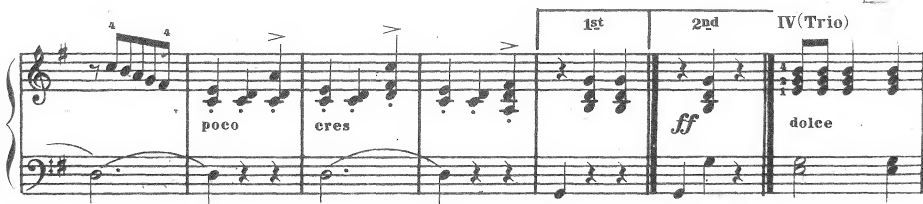
The second system of musical notation. It continues the melody and accompaniment from the first system. The treble clef has a melodic line with some grace notes, and the bass clef continues the eighth-note accompaniment.

II  
*p*  
poco cres

The third system of musical notation, marked with a double bar line and the Roman numeral 'II'. It begins with a piano (*p*) dynamic and includes the markings 'poco' and 'cres' (crescendo). The treble clef features a series of chords and a short melodic phrase. The bass clef continues the eighth-note accompaniment.

The fourth system of musical notation. It continues the melody and accompaniment. The treble clef has a melodic line with some grace notes, and the bass clef continues the eighth-note accompaniment.





Little Dreamer's Waltz.

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 2/4 time, key of D major, and consists of 16 measures. It features a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. Dynamics include forte (f) and piano (p). The piece ends with a double bar line and repeat dots.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes a trill in the final measure. The bass line consists of a simple, steady eighth-note accompaniment. The score is presented on a single page with a decorative border.

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass staff.

**Little Dreamer's Waltz.**

## Practical Letters to Teachers

BY W. S. B. MATHEWS.

## ADVICE TO A HARD CASE.

WHEN I read over these letters for two or three months back, something I am not fond of doing, it strikes me that we are too apt to get our study of music and our teaching of it into a wrong key. We are what is named "practical," in our misallied century, which is to say commonplace, ordinary, mechanical. We talk much of fingers, technic, and the mechanical part of teaching, while the true end of it all, the ability to appreciate, enjoy, interpret, and perhaps produce music, is lost sight of. I do not feel that we in THE ETUDE are the greatest sinners of all in this respect, for the letters that come in for answer are even more mechanical than the directions which the collective editorial mind gives out in response.

The following letter just received is a case in point. Observe:—

After trying for some time without success to solve a problem, I appeal to your kindness through "Letters to Teachers," assuring you that whatever advice you choose to offer will be thankfully received and highly appreciated. The muscles and ligaments of my hands and wrists are naturally as hard as iron; to overcome this I have, for some time, used an arrangement of my own to soften them by stretching, technical practice failing to help me much. I spend fifteen minutes in this way before my daily piano practice, and think it helps me; but I am suspicious that my hands may be injured in this way if I am not careful. My stretching practice is, principally, to separate the fingers, loosen the knuckle joints and expand the hand. In connection with this, I work on expansion exercises at the piano, taking the most difficult hand positions I can find, and compelling the fingers to obey the will by force, working them till they are quite tired.

A great deal of the best music which I am ambitious to play requires independence of fingers while the hand is expanded over a large interval, and for that I am working hard.

I often find the dominant seventh chord (with the octave) in certain inversions which I cannot strike neatly, nor play its tones in succession with a good touch without moving the hand. I am now trying to play Kullak's five finger exercises on this chord in all keys and all inversions. Is my course in "breaking" my stiff muscles a wise one, or am I making a mistake?

My hand is medium size, fingers good length, natural growth ceased.

I realize my case is a hard one, but I have a brave heart and a working disposition, and I feel that this thing must be done.

This letter is the production, most likely, of an enthusiastic student of music, who no doubt loves it as art, and who is desirous of becoming an artist in it. He tells us that he has done certain things to his "muscles and ligaments;" he has "stretched" and "practiced," compelling the fingers to do as he wishes them, "by will force." He is practicing Kullak's five finger exercises in all keys, etc., etc.; is "breaking" his "stiff hand," and has, as we could already see in his story, a "working disposition." But in all this, beyond the reference to the unquestionable fact that "much of the music he is ambitious to play requires independence of fingers while the hand is at rest," there is not one word about the music. I cannot tell from the account how old he is, what he can play at present, what he would like to play, and how (for concert playing is quite a different thing from parlor playing, and these from a scholar's knowledge of music and teaching it, which may exist apart from the ability to perform in public). Each one of these missing particulars is vital to the question. Practices in stretching the ligaments of the hand, which would be useful and entirely harmless within reasonable limits at a youthful age, and induced by nothing more than a youthful ambition, might be ruinous to a mature hand, forced by a mature will of a student almost crazy with the determination to do the impossible. For instance, if the writer of the letter had told us at this moment he was able to play certain concert pieces in public to the apparent pleasure of the audience, this would certify to the existence in him of talent, and of a musical element which might or might not coexist with all this mechanical determination. If, on the other hand, the letter had told us that its writer was a boy of eighteen or twenty, as

yet only able to play rude and easy pieces, and those rather stiffly, the case would be very different. Moreover, if he had represented himself as ambitious of being a concert player, and at the same time owned up to twenty years of age, a hard hand, and a small knowledge of music, and still smaller practical success in playing the piano, it would show that he was engaging himself in the impossible.

I would say, in general, that I doubt the advantage of such practices as the writer mentions, unless they form a very small proportion of the entire time spent in music. If they are carried along hand in hand with artistic performances of music of a higher order, with all the delicate modulations and nuances belonging to this kind of music, they would do no harm so long as the expressive quality of the playing showed improvement. But whenever the playing became more mechanical and the expression fell off in a way to indicate a loss of tone in the hand, it would be time to stop. My own opinion is that the Technician is a complete gymnasium for the hand, wrist and arm, to all piano-playing purposes. Anything one can do upon that I would consider safe, except overdoing, especially in the stretching and separating motions upon the triangle in the centre of the Technician.

There is another view of this subject which is worthy more attention than it has received. It is found in the question, "Why attempt to do the impossible?" As the world now goes, there are a few persons born every year with exceptionally good heredity for playing the piano. They have responsive and obedient hands, and at an early age are able to play pleasingly. They do with little or no study passages which students like the writer of this letter take months and months to practice, and after all are never able to do them successfully. Now, it is impossible for students of the ordinary kind to compete with these. Piano playing is not like some forms of study, which carry their own rewards with them. Practicing upon the piano in a mechanical way for a series of years is about the least productive mental exercise an intelligent being can occupy himself in. At the end of it all he is merely an imperfect machine. A crank could turn off a tune better. Even if such a student should succeed in becoming a good player, his playing would lack the popular element to such an extent as to place him at a serious disadvantage as compared with the student specially gifted for it.

Piano playing is primarily a matter of mind, but the condition of the musical mind working upon the piano; is its coexistence with a hand and arm of fine fibre and responsive organization. When this condition does not exist, as the letter of the correspondent implies that it does not exist in the present instance, the best thing for the individual to do, in my opinion, is to turn himself to some other form of musical activity. It is still open to him to be a good teacher, a good writer about music, a good composer, perhaps; but a good pianist without a responsive hand is impossible, as the standard now exists. While certain mechanical attainments are possible as the sure reward of perseverance, the musical inspiration becomes lost in the process, and at the end of it all the person is what I have already called him—a bad machine.

To say this is not to cut the applicant off from a musical life, which may happen to be the only one promising to afford him satisfaction in pursuing it. One can be ever so musical and not play the piano at all well.

Of course, I do not know whether these remarks apply at all to the writer of the foregoing letter. Most likely they do not. Nevertheless, they are worthy of his attention.

If any one wants to know whether even genius can develop itself without hard work, I say certainly not. The ability to work hard is one of the decisive signs of genius. In fact, a friend of mine, Bishop Fowler, of the Methodist Church, used to say that genius is nothing else than the endless capacity to work. At another time he said, that the men got on who were able to do ten men's work in the long run. This is about the size of it. Not even the most spontaneous genius is able to do music without work. The most spontaneous player now before the public is Madame Teresa Carreño. Get her pamphlet,

published by Albert Weber, and see what she says about the manner in which her father trained her. I have embodied the letter in the chapter on the "Use of Studies in Piano Teaching," now publishing in THE ETUDE. It was originally written in answer to my question, and put in the advertising pamphlet because it gives such a good idea of the amount of work one has to do.

I have wandered far from the subject with which I started. It is the necessity of keeping within reach of the key-note, which in music is always the idea of experiencing music, as a moving of feeling, as an expression of the beautiful in tones. Technic, and everything else of a technical nature, is only so much material through which the spiritual has to express itself. This is exactly what Mendelsalhn says of Bach's technic in composition. He declares that imitation, counterpoint, fugue, and every form of musical learning and cleverness was to Bach "only a part of the material through which the spiritual came to expression."

## II.

When I had written the above, I stopped and addressed a private letter to the correspondent, asking the missing particulars above specified. The following has just come to hand, in time to go in with the other, thus making the record complete:—

DEAR SIR:—Your favor of 26th is received. At the time I commenced stretching my muscles I was twenty, seven years old; have been at it one year and a half. I know it has helped me in expansion, and independence of finger, but I gain very slowly. I have sometimes thought it caused a tired, stiff, or bound condition of the hand, which I feel after two hours' piano practice.

This last is often caused, you know, by a heavy bearing-down touch, which throws a great weight on the hands; but I carry a very light forearm, and get my power mostly from the wrist. In the touch which I use mostly for melody, scales, etc., the muscular sensation is similar to that of the effort to elevate the wrist *without doing so*; wrist flexible, finger joints flexible but firm. Any effort I make to play with a strong tone, rapidly, is fruitless; the pressure necessary to produce the tone impedes the action of my fingers. The great trouble is to get them *up quick enough*. Perhaps some of the work I do is caused by my being too hard on myself in the habit of taking a difficult figure and repeating it till the muscles refuse to move. This was the advice of a teacher, but I think it is the worst thing I ever did. I have worked on A. D. Turner's Op. 7, No. 2, fifteen minutes daily for one year; have improved on it much, but cannot play it through with a good legato without stopping to rest my hands. The degree of power called for in many places in this study I cannot produce, and cannot strike the chord in next to last measure (*d b f*).

In answer to your question regarding what kind of pieces I can play in a manner to afford enjoyment to others, I will say I am obliged to select those whose demands on technic are small, and the list embraces anything in the grade of the Concione studies Op. 30 and 44, Heller, Op. 78 and 82, and the least difficult of Mendelsalhn's S. W. W. I am obliged to fight shy of rapid runs and arpeggios; I cannot play them legato and pass the thumb smoothly; my thumb joint is in need of special training for passing under. In answer to your inquiry as to my ambition, I will say that I am devoutly thankful for the very little ability that I possess, but I long to travel as far on the road to musicianship as my small talent will carry me. This ambition is no fancy; neither is it the desire of one who is merely interested in music; nor of one who has a passing fondness for it; it is the deep-rooted feeling of one whose love for musical art cannot be expressed on paper; intense, devoted, pure, reverential. If I do not win my way through the Haydn and Mozart sonatas, and master some of Beethoven and Bach, I shall consider my existence a blank; and this is only a fraction of what I want to do. You see my taste and ambition is that of an artist, while my technical attainments are those of a novice.

Speaking honestly, I have many nagging as to my talent; and on consideration of certain circumstances under which I labor, I feel I have little to hope for. But I believe you can understand my position: it is similar to that of the drowning man who will catch at a straw to save the life that is doing him.

My temperament is imaginative and poetical; I am much given to contemplation, am a passionate lover of Nature. These gifts are a great delight to me, although I have no opportunity to indulge them; they are not in harmony with circumstances.

I trust you will pardon the presumption, but I send you by this mail a few lines, written on my way home after a concert; the programme including Beethoven's Second Symphony, Adagio from Third Symphony, Men-

delight and choruses from "Inflammatus" and "Cretatio." I send them only because I think they will help you to understand me. I write thus frankly, as you requested. I thank you sincerely for taking the trouble to write, and am respectfully yours, L.

This answer of his brings out quite strongly the danger I mentioned of overdoing mechanical exercises on the part of those whose hands are old and their wills resolute. Such are far more liable to overdo than younger persons. I would say, however, that the good sense of the correspondent and his ambition are so evident that I have hopes of him in spite of his age, although this element is certainly against him. Age adds to the difficulties of setting up new automatisms in the brain and the muscular system; yet it is not impossible.

If I may give a case in point, I will mention the art of type-writing. I am writing these remarks upon a Hammond type-writer, at a speed about twice that of rapid writing with a pen. I think faster, write with less effort, and save half the time of composition, besides being able, by its help, to have my "copy" in better shape for the printer and susceptible of more thorough revision before sending away. Did it ever occur to you that the act of writing rapidly is one of the most complicated automatisms that we ever establish? Is there any one among my readers who knows how long it is before one gets to the point where he can think with his pen in hand? Where he can stand out of his own light and talk to his paper? This is exactly what I am now doing to this instrument. I treat it exactly like a phonograph. The Hammond type-writer is the most difficult of all the type-writers to learn—most difficult because, perhaps, it is the most perfect. It writes a larger number of characters and is capable of a greater variety of modifications. The difficulty of learning it is in the touch, and in the division of the letters of the alphabet between the two hands according to a fixed system; whereas, upon the others, the hands climb all over the keyboard, and any letter is liable to be written at one time by one hand and at another by the other. Upon the Hammond this is not so. Certain letters are always put in by the fingers of the left hand, and the establishment of an automatism upon this instrument consists of forming the habit of moving in certain directions with one hand for certain letters and in the opposite direction with the other for the remaining letters. It is a long time before one can write with it as fast as with a pen. Hardly any rapid writer will acquire his best pen speed upon it within the first month's practice, and I doubt whether any old writer, accustomed to composition with a pen for years, will become able to think rapidly and freely, and improvise upon it, within six months. But practice will do it. It is now two years since I began, and I write, as already said, twice as fast as with a pen, and think more easily, and feel better after a half-day's work at it. Now, this automatism of mine is fully as difficult, I believe, as any that enters into the playing of the easier Beethoven sonatas or any of the Mozart-sonatas, and I have acquired it—this is the point—since I was forty-nine years old. Therefore, if I were forty-nine years old, and could not play the Beethoven sonatas, I would not hesitate to undertake to learn. It can surely be done. But it cannot be done by stretching the muscles, ligaments, or any kind of purely mechanical exercises.

I would advise the improvement of your technic, if possible, by the practice of Bach fugues upon the church organ, with two or three manuals coupled together. Two hours a day in this practice will limber up your fingers much more rapidly than anything you can do upon the piano. It will also make the touch monotonous, but not more so than your touch most likely is already. There is something in the steady pull of the organ key, especially when two keyboards are coupled together, which has an effect upon my hand that no piano practice has. It gives technic in the old-fashioned sense of the term. For piano touch proper there is only one school, and that is found in the intelligent use of Mason's two-finger exercises. There are many exercises calculated to produce what is ordinarily called technic, but there is no system of mechanical exercises but this, known to me, capable of training the touch to the delicacy of Schumann's piano-forte effects and his discriminative

emphasis. Mason's arpeggios upon the diminished chord are exactly what you need for training the thumb. There is also an exercise of Seeböck's that would do you a world of good. It is the playing of scales, at first slow, then faster and faster, with the thumb and one finger. Take each finger in turn. Play all the way up and down the keyboard, or four octaves at least, with the thumb and the second finger (German fingering); then all the way up and down with the thumb and third finger, thumb and fourth finger, thumb and fifth finger. Take care in the latter, and in all, that the point of the thumb crosses the point of the finger. Exercise the hand away from the piano, passing the point of the finger, especially the fifth finger, across the thumb, so that the first or farthest joint of the little finger passes along the inner side of the thumb as far as the length of the nail. The thumb and finger cross, so that the end of each is a good quarter-inch visible beyond the other.

I would advise studying the following pieces, which, I fancy, will interest you, and will not be above your powers: Of the Mendelssohn Songs without Words, Nos. 3, 4, 9, 18 and 30; of the Mozart Sonatas, the slow movements in the Sonatas in G, No. 14, Peters edition, and the slow movements of the Sonata and Fantasia in C of Beethoven, the whole of the Sonata in G, Opus 14, the slow movements of the Sonata Pathétique, the first Sonata, and the air and variations in the Sonata in A flat, Opus 28. Of Chopin, the Nocturne in E flat, Opus 9, will not be too difficult, nor will the Prelude in D flat, in the Preludes. The Polonaise in A major, Opus 40, and the Polonaise in C sharp minor, Opus 37, will be practicable; of Schumann, the selections from the Forest Scenes, in my "Studies in Phrasing," and the Mozakowski Serenade in the same. For the practice of rapid finger work Heller's Tarantelle in A flat would be excellent. After that take up Raff's La Fleuse. At first you will think it impossible, but the chances are that by earnest study you will be able to do it. At all events, you must practice more or less music with rapid-running work in it. Wollenhaupt's Whispering Winds would be good practice for you, as also Gottschalk's Last Hope. Take the ones you fancy most; practice one or more until you can play them passably. The first time you are through with them they will not go smoothly; later, after a month or two, you will be able to learn them better. I would advise the Technicon. I would not advise so much study on exercises, but what I did practice would be different. When you have tried it, let me know how the practice works.

#### [FOR THE ETUDE.] A SUGGESTION.

BY E. A. SMITH.

WHAT variety of thinking and opinion, what strange ways and conflicting ways—sensible ways and senseless ways—have these musical people.

Ideas are a good thing if they are sound and clear, but when they rival the possible combinations of a chromatic scale they are complex and confusing in the extreme—multiplicity of thought, but unity of thought; not diversion, but concentration. These are the growing needs of the hour. You may not wish to know why I think the musical a peculiar people in some respects, but I am going to lay the case before you (thereby escaping the responsibility of judgment) and allow you the privilege of judging for yourself—one of the blessings of a free country.

My scrap book is a good witness to call upon the stand, and from it I gather a few of the discords, mayhap no more peculiar than a musical than any other people.

In it I have found no less than three ways of interpreting the grace note. Standard writers and pianists are found to champion them all—not because they all are right, but because they were taught so. Well, who's to blame? The trill, the turn and shake are also three bones lying crosswise each other, and who is there able to give them the horizontal position of regularity? The various methods are a perfect Babel of opinion from the rudiments to the virtuoso. They tell you to play with the finger straight, with the fingers curved, to raise the finger curved, to raise the finger straight, and let it fall curved. To raise the knuckles, to depress the knuckles, to keep the knuckles on a level, to play with a loose wrist, to keep the wrist firm, to learn letters in both claws at the very first, to learn the letters and practice only in the treble clef for a considerable length of time, etc., etc. They tell you that *andante* is slower

than *andantino*, and that *andantino* is slower than *andante*; in other words, translate it to suit yourself, as both definitions are given in several works.

Compare the various editions; they are a revelation; they not only give a different fingering, phrasing, marks of expression and tempo, but actually change some of the original manuscript that poor Bach, Handel and Beethoven must in despair have turned in their very graves and refused to recognize their own compositions. It is easy to see how some of these worse than blunders came about, but the best is what should come; but let any one man name it, and he would be so set upon by the enraged musical world and critical world that he could easily pass for a martyr if he still adhered to his faith, or prove a heretic if he renounced it.

Tonch: what an inexhaustible subject upon which to wage a war of words. You can no more find two eminent teachers (unless pupils of the same teacher) who teach any one of the various phases of it and bring the same principles into play, than you can find day at the noon of night.

Do you say there is no profession where all teach the same? Then, I say there is no profession where all is at variance, where systems tend down to the same upbuilding systems. Grant, again, that all great men have been obliged to step from out the ranks of the common herd and create a way of their own, but is it necessary to tear this great man to pieces, to uncursopiously and inaccurately adopt a part of his system, or, worse, and then condemn the rest as well as the man? Well, I don't wonder some of you blush at the names of Wagner, Berlioz and Liszt.

Did you ever compare the various Conservatory courses as given in their yearly catalogues? I would like to select two that are the same, and contain the same composers, that attach the same importance to the most important works, and that do not fail to promise diplomatas at the completion of said course, thereby destroying all possibility of creating the same high standard of musicianship, and furnishing conclusive evidence as to the great need of an organization, or, similar, as the American College of Musicians, where there should be only one standard—excellence.

Church choirs are independent as the elements; their petty differences are proverbial. They conflict with the pews, with the rector, with the organ and with themselves; they have some jurisdiction, but not too much. How much?

All this complexity serves to amply feed the critics, who straightway proceed to slaughter the good, bad and indifferent—precious morsels! The worst of it, they can do it with impunity, with the best of motives, with the worst of motives, and who shall they the relentless hand if such it chance to be? Whereas, a little more of unity and definiteness would feed the multitude instead of the few, and partisanship would soon be absorbed, and in its place would stand a united and progressive people, ready to partake of the harmonious feast that music should ever afford.

I well understand how impossible it is for two people to interpret the same composition in the same manner. We have not the same sky two days in succession, and emotion is no less changeable than the disappearing hues of the rainbow, but we can play the same notes, observe the same tempo, perhaps use the same edition, and not longer continue to enlarge the garment of discord by putting patches about the skirt; rather, gather up the fraying edges and make of them a garment of unity and peace. Suppose no one will say the same, especially those who call to play upon the same make of instruments, the same exercises printed upon the same quality of paper and practiced at the same hour of the day. No; that is simply the other extreme. I suppose these differences originated in a manner from the schools of all the world. So long as there is individuality and individuality existing, so long will people differ in their way of doing things, and our people are not one bit more behind in these traits than any other people. What am I going to do about it? This brings me to the climax of my theme, and I am going to take the liberty to suggest the possibility of creating enough of a M. T. A. to devise a way whereby at least one grain of unity may result. Why not concentrate its wisdom in a committee who are ranked among the leading musicians of our land—the world, if you like; a committee composed of men who would have the confidence of the community; they at least would make some pertinent suggestions that would carry much weight. But, you say, where is the committee that can agree when individuals can scarcely agree? If not, then, as individuals, they certainly could as well make a committee. There is no reason why they should not let it come; but the reform and its result is the main thing—a necessity—and should represent the sum total. Subtract a few antagonists, and if the movement is a wise one they will scarcely change the result. If not a wise one, it had better not come, for it would be no worse off than before. If the suggestion is not a worthy one or a practical one, condemn it.

## NEW PIANO EFFECTS.

(ABRIDGED.)

BY GUSTAV STÖVE, IN "DER KLAVIERLEHRER."

Translated for THE ETUDE.

The term "effect" in art is used in several senses. As B. Wagner has well said, a work of art as a whole should be effective, and the great and more sustained this effect the greater the work. But passing over this general effect, I shall speak of a few special effects which should occur but now and then, especially in piano playing, and which are produced by variation in force and time, by an extraordinary artistic interpretation, and by a striking or very individual rendering.

Of these different kinds of effects the first are the most artistic and, on that account, the most difficult. The unexpected, and therefore often startling, transition from *forte* to *piano*, from *piu mosso* to *meno mosso*, or *riso versa*, occurring at one time with preparation, at another time without, requires, if performed artistically, a complete mastery of the elements necessary to good piano playing, viz., the ability to shade the tone by means of a good technique, a skillful use of the pedal, a clever rendering of the various degrees in force and time, and a theoretic understanding of the phrase in question.

I shall now describe several kinds of playing which, on account of the impression they make, are to be regarded as effects in the artistic sense, and which, I think, may be considered new, and then has been already used, I will gladly resign all claim to priority of discovery.

## GLISSANDO IN THIRDS AND SIXTHS.

To my knowledge, glissando has been played only in single notes or in octaves; yet in smaller intervals it produces a most charming effect, and is much easier for smaller hands. As different fingerings can be used, I will mention the one which I have found to be easiest and most effective. The difficulty of the glissando, especially that of the double glissando, consists in the fact that different groups of muscles have to be used in entirely different ways. When the position of the hand and fingers has once been taken, not only must the joints of the two fingers be kept rigid, but the distance between them must not vary. This severe tension of the different finger muscles must not interfere with the free movement of the arm muscles; as this is rather contrary to physiological laws, the method of playing is difficult and requires much practice.

In the glissando in thirds (right hand), ascending, the lower key is pressed by the ball of the forefinger, the upper key by the thumb nail. Both forefinger and thumb must be straight and rigid. The elbow at a very sharp angle is thrown up and forward. Descending, the thumb somewhat less straight, presses the lower key with its nail, and the third finger, straight and rigid, takes the upper key. The elbow is lowered as much as possible; the wrist, on the contrary, is held high.

The glissando in sixths is done like the octave glissando. The thumb and the lower key with the ball, while the little finger, very sharply curved, plays the upper key with the nail. In descending, the fingers change their position so that the thumb, much curved, presses with the nail, whereas the little finger, completely straightened, takes the ball. Both in ascending and descending, wrist and elbow are held as in descending in thirds.

We come now to those effects which are produced by departing somewhat from the written text, yet in such a way that the difference is hardly, if at all, perceptible to the hearer. Here belong a peculiar rendering of the short appoggiatura and the trill, as also the adding to the chord of tones foreign to its harmony.

## THE SIMULTANEOUS STRIKING OF SHORT APPOGGIATURA AND PRINCIPAL TONE.

When short appoggiaturas are repeated in quick succession, they are suggested, especially in the left hand, so that, instead of being ornaments to the text, they detract from it. When short appoggiaturas occur in the bass, I usually allow pupils of the middle grade to strike them simultaneously with the principal note. This rendering is wonderfully effective and is justified by the fact that notes which are in reality sounded at the same time, seem to the ear to have been sounded in succession. For example, take the charming prelude of Heller in A major. Here no one, unless forewarned, will perceive that appoggiaturas in the principal note are struck together by the left hand, but, on the contrary, will receive the impression of a *bona fide* short appoggiatura.

## THE STRIKING OF SECONDS INSTEAD OF A TRILL.

In many cases too little time is given for the short trill, and so, as is well known, we must be satisfied with the double turn of the wrist for the sign for the trill. The following expedient may then be resorted to. The two keys must be struck simultaneously several times in quick succession, upon which the trill is finished in the

usual manner. Thus, the trill consists of seconds instead of single notes. We find here the same underlying principle as in the rendering of the short appoggiatura, already described. The method is easier than the usual way, for the single *staccato* strokes produce the effect of two notes struck in succession, hence, need not be struck as rapidly as the notes in a trill. On the organ the trill can be produced in the bass by simply holding down the two keys, for the vibrations, blending, produce a natural trill; but as this resonance is lacking in the piano, the seconds must be struck rapidly several times. This trill resembles that on the violin, which, as every one knows, is played by one finger. It must be observed here that this mode of trilling will deceive the hearer only; the performer hears the seconds and, if far advanced, he will be satisfied with the seconds, though one who is not initiated can hardly tell this from a real trill. It is better, however, to learn to play the short trill with the thumb and third finger (the second finger is less advisable); in this case the hand is turned from the elbow, and this is decidedly to be preferred to the usual way of playing the trill with pure finger touch and quiet hand, for it can be sustained for a longer time and enables one to master more successfully all dynamic shadings.

This mode of trilling must always be supported by the pedal, and may be advantageously used in passages such as Chopin's Waltz in A minor, third part, in which the composer himself undoubtedly played the trill at every repetition of the motif, although the text shows but one trill, viz., at the beginning; also in a part of Lanner's *Peather Walzer*, where the trill in question has a very surprising effect, bearing upon resemblance to the trill on the violin; and, finally, in Beethoven's Sonata in A flat major, where the trills in the theme of the variations are generally given as double turns only. In this case the trill is more difficult, for it must be played with pure finger-touch by the third and fourth fingers, while other keys are held down by the thumb and second finger. In twenty-third measure and the other in the twenty-fifth. I should advise that the former be played with a double turn in an animated *mf* tone.

## THE SOUNDING OF TONES FOREIGN TO THE CHORD WITH THE CHORD.

This device, brilliant in itself, produces a truly magnificent effect when played with *bravura*. It is possible in the lower octaves only and with *ff*. It consists in this: When an octave has been struck, the palm of the hand, by a downward movement, presses three or four of the intermediate white keys. The octave appears as a strongly marked short appoggiatura and blends with its sound the tones struck by the palm of the hand. The strong vibration of the low strings causes the different tones to sound as one. This effect (of course, it is supported by the pedal) may be used at the beginning of a passage of broken chords, or in the middle of a "pedal harmony," or as a brief *trill* effect. Thus it is really a pedal effect, in which the false tones are swallowed up by the fullness of the accord tones. When the octave is on the black keys the execution is very simple; when it is on the white keys the hand must suddenly be lifted and thrown forward, so that the palm may press the keys.

Hans Schmitt, in his article, "*Das Pedal des Klaviers*," mentions the simultaneous sounding of several adjacent seconds. He says that this is very effective in the highest octaves. This certainly is possible, yet I consider the effect in the lower more successful. I should like to mention, also, that in the same book it is recommended that the thirty seconds which occur as appoggiaturas in the beginning of the Scherzo in Schumann's Sonata in G minor should be struck together with their resolutions. With regard to my trill effects, I might as well mention, as the author has remarked, that the opinion of the hearer must not be called to the humbug; otherwise he will surely declare that he is not taken in;

Is the May number of the *Atlantic Monthly*, Henry James reaches a dramatic climax in his sketch for the "Aspern Papers," which meet a most unexpected fate in this issue. The many admirers of Charles Egbert Craddock will be delighted with the artistic progress of her serial novel, "The Despot of Broomfield Cove." Another account of brilliant contributions to periodical literature, nothing more powerful than "Cicero in the Senate," by Harriet Waters Preston, has appeared; it is an article at once entertaining, luminous, and instructive, and will add materially to Miss Preston's fame as an author. "The Cavalier," by Agnes Repplier, a strong light is thrown upon the character and career of Graham of Claverhouse. "The Emperor William" is the title of a remarkably intelligent article by Herbert Tuttle; in a quaint monograph entitled "Po' Sandy," Charles W. Chesnut shows that the ancient superstitions of the South have found judgment even among the groves of North Carolina; and Frank Gaylord Cook's thoughtful article on "Reform in the Celebration of

By this expression I designate a harmony of sounds prolonged by the pedal. (See my essay on the pedal of the piano.)

Marriage" forms a logical supplement to his investigations with regard to the historical aspect of marriage. In her review of "The American Philosophical Society," Anna H. Wharton indicates particular reasons why we should be grateful to Franklin on grounds not heretofore emphasized. Olive Thorne Miller contributes a paper entitled "A Discord in Feathers." The usual Book Reviews and "Contributors' Club" conclude an excellent number.

[For THE ETUDE.]

## "MUSICAL NORMALS"

BY EUGENE THAYER.

THE annual "Normal Music School" first began, I believe, years ago, at Binghamton, N. Y., under Dr. F. Root, Dr. William Mason and other eminent teachers. If there were previous attempts, I have not heard of them. They have since been continued in various quarters by other teachers of equal or less repute. Two or more degrees of trial have shown the merits and defects of the plan. The fact that one of its most successful promoters (Dr. H. R. Palmer) has lately retired from the field would seem to indicate that the soil is pretty well exhausted. If this indeed be the case, it will be well to cast about for some other plan whereby suburban teachers may have the advantage of the class instruction from the artists of our great cities. Many of these suburban teachers cannot possibly leave their classes in the busy season for a winter's sojourn in the metropolis, while they all admit the desirability of such a project. They need new hints about teaching, new teachers' lists, together with many ideas only to be gained by personal study with the foremost teachers; and last, though not least, some restoration and recreation from the patient and most exhausting labors of their home routine.

It seems to me that the plan devised by Mr. Sherwood is going to solve the problem. A brief outline is as follows: Several of the best teachers agree to spend a part of their vacation together in some pleasant and beautiful suburban resort, giving a portion of their time to instruction, at their usual rates; that is, charging nothing extra for their services. The smallest amount of time devoted to the Do, Re, Mi business in "Normals" (all of which they know already) will be devoted to personal culture and advancement. Only the highest grade of Recitals will be given, and no time lost by pupils boring other pupils by posing as full-fledged artists.

The writer has had an extended experience in musical normals, and sometime ago foresaw their probable demise. They died because the curriculum was not maintained at a sufficiently high plane to command the respect and patronage of those to whom the normals made appeal. My private opinion is that the disappearance is due to violation of the fundamental principle of all teaching, viz.: "If you would convince a man, talk to him alone." While here and there a bright and talented pupil would receive benefit, the majority did not think the gain was commensurate with the outlay of time and money.

Science—depending on facts, figures and data—can be easily and thoroughly taught in masses or classes. Hence instruction in Harmony, Counterpoint, Musical Form and Composition, as well as The Art of Teaching, can readily be given in classes or by correspondence. Even the most advanced studies in personal development—cannot be so taught, except in the most limited way. In the new plan all the teaching is private and personal; that is, each pupil gets precisely what he or she personally needs. A thousand questions and problems which they meet in their personal preparation cannot be readily met and answered by a pattern entirely unknown in the old normal method. There may be some small classes in the studies above named, but in no case will the number be allowed to exceed the demands of absolutely thorough work. In the Art Studies, Piano, Organ, etc., the teaching will be wholly and strictly by private lessons.

The enhanced cost of this system, compared with the old plan, is so small that, when results are compared, the contrast between the old and the new is immeasurably in favor of the latter.

I am inclined to think that Sherwood's plan is the only solution of a problem which for years has vexed teachers and pupils alike. His choice of locality seems especially felicitous. The health-giving properties of mountain air are known the world over, and its scenic beauties are by no means less famous. The prompt responses already received show that the plan has met the wishes and approval of teachers and students who desire a vacation which contributes as much to their mental improvement as it does to personal health and happiness.

By mail and farewell, old Normals! You served your day and generation faithfully, and we will keep you in happy remembrance. But the world moves, and we must move with it. *Adieu et valet!*



## PIANO TEACHING.

BY  
F. LE COUPPEY.

*The Capricious Pupil.*—This is the pupil who is tired of a piece long before she knows it. She neither likes to learn what she has heard others play, or anything which requires long practice, and never leaves you without saying, "Won't you give me something new?" When she is going to play in company, she changes her mind several times; tells you, after a week's practice, that she wishes to give up the piece she has chosen, and asks for another. The new one is not in her style, either; she must have a third. This, perhaps, is too easy, and she returns to the first.

*The Captious Pupil.*—She talks about everything, not always to the purpose; she will not agree that one crotchet is equal to two quavers without trying to prove otherwise. Voluntarily or instinctively she will try to make out that you are wrong, and will accuse you of contradiction if she can find the least digression from the uniformity of your teaching. Instead of having the confidence in you that your talent and character ought to inspire in her, she takes advice right and left, consults this person, imitates that one, least proper to serve as models, and so gives you unknown collaborators. The capacious pupil will always find excellent reasons for every absurdity, and thus loses precious time in a flood of useless words, as tiresome for the professor as injurious to herself.

*The Vain Pupil.*—This pupil only finds a piece sufficiently difficult when she cannot play it. To hear her talk, you would think she was on intimate terms with the greatest artists; that she was in the habit of receiving advice and encouragement from them, and often played with them. She never ceases to talk of her accompaniment lesson, and of the grand piano her father is about to buy for her.

*The Frivolous Pupil.*—She is from fifteen to twenty years old; laughs at everything; replies to every remark with a smile of a woman of the world, and considers the lesson a pastime and music a distraction merely.

We have also the *fault-finding pupil*, who thinks nobody has talent, criticises incessantly, and takes a dislike to every piece that is not of her own choice; the *discouraged pupil*, who is surprised at not succeeding without practice; the *nervous pupil*, who cries, and trembles, and chokes every time she attempts to play, etc., etc. There is no end to the different types that the teacher meets in his career.

A last word: When a teacher, after several years of care, patience and effort, receives in return for his zeal only chilling indifference, or exasperating ill-will, can it be wondered at that he ends by morally abandoning his pupil, by confining himself to the bare limits of duty? A teacher yields by contract his time and his advice; but his fervor, his devotion, the living powers of his mind and intelligence—these are given, for they cannot be paid for. They are given generously and affectionately, if in return he receives confidence, zeal and love.

## XIII.

## THE METHOD OF PRACTICE.

The advice that I have just given to pupils, applies less to the piano itself than to the duty they owe to the teachers who are called to direct their musical education. This advice would be incomplete if I did not add here some instructions on the best way of practising to attain good results with certainty.

I have already said "everything lies in knowing how to practise." The teacher, above all things, should firmly establish the fundamental principles which form the basis of good playing. He should next seek to initiate pupils to the special processes, to the thousand little ways by which the difficulties that are presented at every step can be triumphed over. The subject is a complex one, and to throw light upon it, I shall be obliged to enter upon some details which are necessarily very dry.

Practise slowly, *very slowly*; always keep the forearm perfectly flexible; press the key completely down, strike it with the finger placed very close to the ivory, quickly, with precision, in a firm way, so as to make the note sound distinctly, and to give to it a fullness of tone. This is the first rule, from which the pupil must never depart. The application of these principles has for its object the obtaining from the piano a full, rich quality of sound, a vocal tone, if I may so express it. Now if the arm is contracted, the sound becomes hard; if the key is not completely pressed down, it loses roundness and precision, and if the fingers are raised too high, in re-falling on the keyboard they produce a clattering noise, and the playing becomes hard and shrill. It must be understood that these rules which I have stated are all of the highest importance, and great care is requisite to put them thoroughly into practice. The different faculties that nature has bestowed upon us should be constantly alive to attain the proposed aim. Everything should be put into play; the eyes to watch over the holding of the hands and the movement of the fingers; the ear to appreciate the character of the sound; the will to sustain the efforts; the intelligence to analyze the details and to direct the whole.

When I spoke in a preceding chapter of the study of mechanism, I addressed myself more particularly to the teacher, but my words are now directed to the student. As I before remarked, without a serious study of mechanism, only very incomplete results can be obtained. Let me again recommend that in this work a sustained attention and an indefatigable perseverance be brought to it. Let the pupil bear constantly in mind that the forearm must be kept *absolutely flexible*; that the exercises be practised slowly, *always slowly*, striking the keys with precision, with weight, and that the same energy must be expended in the action of the fourth and fifth fingers, as with the others. On this alone depends the equality of the strength which leads to equality in the intensity of the tones. I repeat myself too often, perhaps, but it is better to return several times to an important point rather than let any doubt or uncertainty arise.

A few words now on a detail relative still to the study of technique. Here I cannot very well avoid a demonstration which touches the anatomy of the hand.

It will be noticed in examining the conformation of the hand, that the fourth finger is under entire dependence upon the third. Between the two tendons, which on the back of the hand form, in some sort, the lower prolongation of these two fingers—a third tendon, placed obliquely, joins both and prevents the ascending movement of the fourth finger, when the middle finger is lowered.

Hence there is a difficulty, every time this finger is lowered on a white key, and the fourth is raised on a black. This fact stated, every intelligent student will understand that in order to make the fourth finger quite independent of

the third, it is necessary to practise particularly those exercises in which the two fingers occupy on the keyboard the position I have just described. This position is presented in both hands in the four scales: E minor, B minor, B $\flat$  major and B $\natural$  minor.

Since we are speaking of the scales, let me be permitted to reproduce here what I have said on this subject in one of my works.\* "The equality of strength and the perfect union of the hands, form the greatest difficulty in the study of the scales.

"The cause of this inequality rests in the left hand, which, besides its relative weakness, is generally exercised less than the right hand. To make the two hands move nearly equal, it will be useful, then, before playing them together, to practise the left hand separately and slowly." To this recommendation I will add another, that of running through four octaves so that the scale be measured, and that the accent may fall successively on the first, the second, the third, and the fourth degrees. In this way you avoid placing on the tonic an accent which, being reproduced every seven notes, takes from the execution of a scale the breadth and command which it ought to have. It is hardly necessary to insist upon the practice of the four scales before mentioned, where the third and fourth fingers occupy inconvenient positions, the cause of which I have pointed out.

I have now come to the special processes by which the many obstacles encountered in an étude or piece may be overcome. These processes necessarily vary, and it would be difficult to give precise rules. However, there are some few principles which cannot be departed from without danger, and those that we have referred to in the study of technique are here again applicable, inasmuch as, to acquire a really fine execution, it is necessary first to surmount all the material difficulties which the gymnastics of the fingers present.

Before studying the piece as a whole, before attempting its perfect interpretation in style, color and character, there is a preparatory work which is absolutely indispensable. This work consists in converting into exercises all the passages which contain difficulties in execution. These passages should be practised slowly, sometimes with the hands separately, and the time should be counted aloud if the measure contains a complication of notes of different values. After practising them one by one, they should be united, two by two, three by three, *always slowly*, until they are known sufficiently well to be connected in their whole. These preparatory exercises may be modified in design, sometimes by adding a holding note to separate the rebellious fingers better; sometimes *reversing* the run, that is to say, practising the run descending, if it is to be played ascending, and ascending if it is written descending.

All this, to be well understood and well rendered, requires not only care and application, but intelligence and a certain inventive mind. I cannot too highly recommend this kind of practice, and I do not hesitate to say that if a pupil carries it out, he will master the mechanism and will acquire both precision and firmness.

Now what should be the number of hours that a pupil ought to employ every day in the study of the piano? How should the practice be distributed in this number of hours?

In answer to the first question, I would say that one hour a day, divided into two half hours,

\* School of Mechanism.

will suffice for a child who is just beginning the study of music, for it is necessary, above all things, to avoid fatigue, and the dislike that it invariably gives rise to. But when once the pupil has accomplished the elementary lessons, two hours will become necessary for him to make good progress. Later, when he has matured a little more, if it is discovered that he has talent which promises brilliant results in the future, if he is endowed with an earnest and at the same time serious character, if an irresistible attraction leads him frequently to his piano, with three hours, and even four hours a day, these results, of course, will be more rapidly obtained. If later still he is destined to be a teacher, or if he aspires to become a distinguished artist, and if he has ambition that will warrant his achieving great skill, he will himself find time for a fifth and a sixth hour. Some particulars are necessary about the distribution of the practice.

## PUBLISHER'S NOTES.

It is not generally understood that the music published in *THE ETUDE* can be had in regular sheet music form. Every piece, after it appears in the monthly issue, is printed separately, with appropriate title. Any one who will subscribe for *all* the music we issue in *THE ETUDE* can have it at an exceedingly low figure. We have printed a circular setting forth full information about this point. Send for the circular if you desire to procure good music at a very large discount.

The test of a work is in its enduring qualities. "Fillmore's Pianoforte Music" is a work that is used more now than ever. The sales are constantly increasing by the book being introduced as a text-book into colleges and music schools. It is just what a teacher needs to enhance the interest of his or her class. No better insight into the life and characters of the leading composers can be gained than is found in this book. It is a very readable book, and will make delightful reading during the summer days. No greater compliment to this work could be given than the fact that lately it has been reprinted in England by a prominent English firm.

"LESSONS IN MUSICAL HISTORY," by J. C. Fillmore, is finished. It is a work that teachers generally will desire. It gives a comprehensive outline of musical history since the Christian era, with one chapter devoted to Ancient History. It will impart such a knowledge of the subject as is indispensable to the graduates of conservatories of music and literary institutions. The work has been especially designed for instructive purposes, copious marginal notes and questions covering the points of each chapter, extensive chronological tables, illustrations of obsolete instruments and examples of old notation, etc., etc. The book was begun in *THE ETUDE* Dec., '87, and was continued as a serial for nearly a year. The readers of *THE ETUDE* are therefore acquainted with the nature of the work. It makes a very readable volume for every musical student.

THEODORE PRESSER, Esq.:—

"My Dear Sir:—I have this day received and carefully re-examined Prof. Fillmore's 'Lessons in Musical History,' and beg to say that it strikes me as the most convenient synopsis of musical history during the Christian Era that I have seen. Its clear style, its logical arrangement and the questions for the student's use in examining himself, are all quite likely to grow upon the reader's appreciation of music and the book. It is just the thing for a class manual of musical history, and if I continue in my present place another year, as lecturer upon musical history in the Chicago Musical College, I propose to adopt it there. Respectfully yours,

W. S. B. MATHEWS.

Quite frequently we have inquiries for back numbers of *THE ETUDE*, which teachers desire to use with their pupils, not only for the sake of the music they contain, but also for the reading matter. We have quite a number of these that could be used for this purpose. They will be sold to teachers for this purpose for 10 cents each, or 75 cents per dozen. This is just one-half the amount of the subscription price. No doubt if these copies are judiciously used by teachers with their pupils, more good work will be accomplished than by almost any other available means, at least it is worth the while for active, progressive teachers to make the experiment. No particular numbers will be sent. We will send those we happen to have on hand, but they will always be complete and in good order.

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published. It is just what the music lover desires during the summer months. It is as entertaining to a music student as a novel. After the 1st of July the book can only be bought at regular rates; until then our offer to send it for one dollar, postpaid, will continue in force. Both the first and second volume will be sent until the first of July for only \$2.00. It is gratifying to see that many are availing themselves of this liberal offer.

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With this issue every subscriber whose paid up subscription has expired, will receive a blank filled out, showing how their account with *THE ETUDE* stands. Let all these arrearages be settled now. If the paper is not desired any longer, it can be stopped by paying what is due, and giving notice to discontinue. *THE ETUDE* is specifically a pianoforte journal, and those who teach piano cannot well afford to be without it; to discontinue its subscription is to take away a great source of encouragement and inspiration, and is bound to tell in one's teaching in the end. There is freshness and vigor in the teaching of the live teacher, who keeps abreast of the times by studying and reading. *THE ETUDE* contains, from month to month, the best thoughts by the best thinkers in the profession; the teachers who will deny themselves the benefit which a subscription to this affords, are really penny wise and pound foolish. We can boldly call on all to pay up the arrearage, as we have done our part in presenting the best reading matter available for musical education.

In sending your subscription, it is an easy matter to procure one other, either friend or pupil, who would be benefited by such a journal as *THE ETUDE*. We will, for the benefit of those who are in arrears, and will send the subscription during the month of June, send a copy of the following to all who will send one other and their own subscriptions.

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In this volume Mr. Mathews has abandoned the objection form, which proved so unattractive to the average reader of the first part of his first volume, and has taken in place of it a clear and comprehensive literary style, alike convenient to the casual reader and the student.

The subject matter of the present volume, as will be seen from the titles, properly forms a sequel to that of the first volume, appealing to a higher and more mature musical mind. The essays upon Berlioz and Schubert are fully more extended than those of the first volume, but that upon Wagner and his works amounts to a thorough study of his entire career and a just estimate of his actual achievements in the domain of art. It is, perhaps, not too much to say that this part of the new volume will be regarded by Wagner scholars as the most commendable part of it. The student will find the account of the festival of the Niebelung Ring and of Parsifal among the most interesting descriptions of these great works that have appeared in English. They are reprinted from the author's letters to the *Chicago Daily News*, in 1884. A part of the essays embraced in the Wagner study were published in the unofficial programme book of the Chicago Musical Festival of 1884, and were read by many under the impression that they were translations from one of the best German writers. No less a judge than John Howard, after reading the work a second time, addressed a letter to Mr. Mathews, asking the name of the German writer, supposing it had been inadvertently omitted. They are wholly original.

The three essays upon the Psychological Relations of Music, the Tonal System and the Tonic Sol-Fa, along together, and constitute one of the most thorough popular expositions of the mechanism of music, thinking that exists in the English language. These three subjects together occupy upward of fifty large pages.

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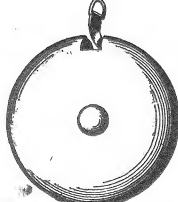
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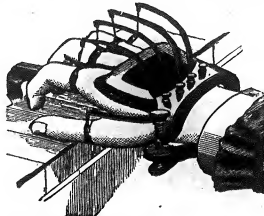
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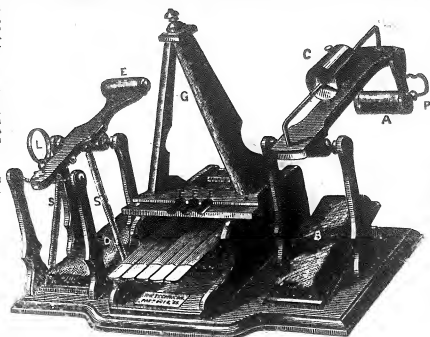
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