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Theodore Presser

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# THE ETUDE.

VOL. VI.

PHILADELPHIA, PA., JULY, 1888.

NO. 7.

## THE ETUDE.

PHILADELPHIA, PA., JULY, 1888.

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

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EDITORS.

PHILADELPHIA, PA.

W. S. B. MATTHEWS, JOHN S. VAN OLVE, JOHN C. FILLMORE, JAMES HUNKER, MRS. HELEN D. TREHAR.

Managing Editor, THEODORE PRESSER.

(Entered at Philadelphia Post Office as Second-class Matter.)

## M. T. N. A.

THE CHICAGO MEETING.

BY W. S. B. MATTHEWS.

Allow me to say at the beginning that, freely as I intend to comment upon the doings and undoings of the annual meeting of the M. T. N. A. just completed in this city, I do so entirely without malice toward any. We are all brothers, and the National Association of Music Teachers is something that we all are interested in, and all alike anxious to have succeed and attain to the highest possible usefulness and honor. We all do more or less thinking, in fact we cannot help it; and it follows from this that we shall differ from each other more or less upon almost all the points whereupon we mutually exercise our intellectual powers. I am myself opposed to the protection idea in all of its forms. In church, in state, in thought, everywhere, I believe that free thought is the most productive. Irreverence is bad, but free thought is not necessarily irreverence. Hence I desire it to be understood that when in the paragraphs following I censure an idea or a proposition, or the outcome of a mode of action, I do not mean my censure to carry in it the slightest ill will toward the individuals connected with the mode of thought, or what not, which produced the unfavorable state of affairs described or characterized. Even when I propose some other solution as affording a smaller percentage of detriment, I do not mean to set myself up as in any way wiser than the individual connected with the mode of thought which I ventured to oppose. Perhaps I may think within myself that I am, and perhaps I may not be mistaken in such an idea.

This, however, is to be estimated from the relative value of the ideas proposed herein and those of the other parties, and not at all by my opinion of each other. In fact, it often happens to me to be seen shaking hands with some one who, according to the traditions of the code honorable, ought to be my mortal enemy. Whatever difference I may propose, I propose here merely as a better idea, or a more practicable one—and not as a personal reflection upon any one's action. So much for preface. Now for a free field.

The essay department of the meeting this year was perhaps quite up to the average, but this is not to accuse it of affording any great amount of food for thought. There were very few papers presented that had in them anything of special importance for the better class of teachers, perhaps I might say for any class of practical teachers. This is always the case at annual meetings of professional societies. The care taken to spread the papers around throughout the profession as widely as

possible, and to avoid having the same essayist in two successive years, makes it rare that any really new truth, or any very new application of an old one gets before the meeting. Orthodoxy is the natural enemy of novelty. All truth is novel at some time, and at that time orthodoxy is its natural enemy. The perfunctory and formal addresses of welcome and of the various officials were neither better nor worse than usual. The officers said, substantially, "Here we are, at the end of a year. This is what we have done and this is what we think ought to be done." Secretary Perkins had the bad taste to go out of his way to animadvert upon his predecessor. If he were aware how universal is the condemnation of his methods and his general ideas, he would perhaps not be so forward. President Leckner showed himself a good presiding officer, whenever there were no troublesome waters to be crossed. Parliamentary law appears to be a little beyond him, as it is beyond most of us, and at several times he got snarled up. But in the matter of temper and general good sense he proved himself amply deserving the confidence of those who placed him in office. His address dealt at length with recommendations for constitutional reform, according to the lines of the terribly verbose and badly written Constitution proposed by the committee of which Mr. Wolfram was the head. Upon this subject I may say that when the Constitution came up for action President Ziegfeld, of the Chicago Musical College, presented certain amendments and verbal rearrangements of Wolfram's paper, modifying it for the better in several respects. We had a great time in getting a hearing for President Ziegfeld, it being the intention of the office-holding party to rush the thing through without allowing any opportunity for proposing anything better. It seems that there had already been a sort of difference within the committee itself, Mr. Fillmore having incurred the wrath of the other members, and in consequence having been sent to Coventry by them. I do not know exactly how many of Dr. Ziegfeld's ideas were finally taken, as I was absent from the hall, ill, at the time the matter came up.

The election of a new president, also, was not at all the sort of an outcome one could have hoped for. Mr. W. F. Heath was elected against that celebrated and learned musician, Mr. Albert R. Parsons. I do not remember that I have ever seen Mr. Parsons personally, but I know him for one of the strongest men in the profession, and I am told a master of parliamentary law. Against Heath there is nothing to be said, excepting that in electioneering for him the issue was distinctly made against the upper class of the profession. If Mr. Heath is a good musician, whose only fault is that of having more popularity than another, this is all right; he is the president of all of us. If, however, he was elected merely in order to show that "those College of Musicians fellows cannot come in here and run things",—why this is quite a different thing. An eminent musician, whose name is perfectly well known to all my readers, was particularly indignant concerning the result of the election. He said, "In any procession of musicians where Messrs. Heath and Perkins have place, their proper place is at the tail, if anywhere; whereas the proper place of such men as Parsons, Mason and some of the rest, is at the head. Now if the procession proposes to make an ass of itself by placing its men in the wrong order, I do not know that I care to march with it." To this I answered, that in every well regulated military company the men fall in according to height, the tallest at the head; but in the course of fighting, or in changing position, it often happens that they march by the flank in such order that the little five-foot fellows appear to be heading the thing. Nobody is deceived by this misleading appearance;

merely the short fellows are comforted by it immensely, while it lasts. In this case it lasts exactly one year, or in Perkins' case two years. Why not? I suppose if we knew how much comfort some of these men get from office, and how little harm they do while in office, we would not be able to discover a reason why they should not have it all the time.

Prof. C. B. Cady read an interesting and significant paper upon certain aspects of piano technic. I cannot summarize it here; he must do that himself. I had a great deal in it. Upon the same afternoon Mr. Brotherhood read a paper upon the relation of anatomical knowledge to artistic teaching. His paper showed that he had given great study to the physiology of piano playing. He was followed by Mr. Zeckwer, of your city, who here and several times in the course of the meeting showed himself a fine musician, gifted with a rare amount of good sense.

In the last forenoon of the meeting there was a competitive test, or rather a series of illustrations of the results of three different ways of training classes of school children. The first was that of Mr. Wm. L. Tomlins. Mr. Fred W. Root had devised these tests, and had prescribed the conditions. Mr. Tomlins was to devote himself to tone production. He appeared with a class of about a hundred, sent in from twenty public schools of the city, fair average pupils, between the ages of nine and thirteen. They sang a number of vocalizing exercises, to different vowels, in which the sweetness of the vowel quality was the main feature, aside from the floating quality of the tone. Then they sang a number of songs, delightfully, with all those little nameless graces that belong to solo singing, and with very clear, but at the same time legato, enunciation of the words. Besides singing these songs with beautiful expression of voice he had taught them to simulate also the proper facial expression, in short, to enter into every song as they would into a fairy story. I suppose this is what Tomlins means by "awakening the entire pupil" etc, as he occasionally explains in public. There was no question concerning the beautiful effect of the singing of this class.

The second one was of about forty pupils from Austin, a suburb of Chicago, a class taught by Mr. F. L. Robertshaw in the Topic Sol Fa. He began with certain exercises upon the modulator, at first in one part, presently in two parts, the class singing according to the pointing. Mr. Robertshaw carried these exercises to four removes of modulation, and even to eight removes, changing across from the extreme left to the extreme right hand column. In all, he was followed successfully by the class, of course entirely without accompaniment, and I am under the impression that at the end they came out exactly right in pitch. The exercise itself was the cleverest I ever saw conducted by a singing teacher, the counterpart being excellent throughout. It established Mr. Robertshaw's rank as a musician, without his doing anything more. The singing here and in the songs that followed was very sweet, the tone being much like that of Mr. Tomlins' classes.

Then followed the sight-reading tests. There were eight little songs of different kinds and in different keys, written expressly for this occasion by Dr. Geo. F. Root. These having been privately printed were distributed upon the stage and in the house, and were seen by the singers for the first time at the moment of being called upon to sing. The class did very well indeed until it came to chromatics. There were several difficult passages of this kind, which the children sang well enough by note, but the moment they undertook to apply the words, they came to grief in the hard places. As soon as Mr. Robertshaw thought to have the class "la" the

piece after singing it once to syllables, they sang the words well enough. There was one point noticeable, however, it was that while the class might now and then walk rather softly over a note whose whereabouts they did not fully realize, they never failed to come out soundly upon the keynote, no matter how far they might have modulated. In short, they had within themselves an idea of tonality, and knew the contents of a key. The test did not succeed so well as Mr. Robertson expected, but it was head and shoulders the best sight-reading I ever saw except that of the classes in the Tonic Sol Fa of Mr. Proudman, at the crystal palace.

Mr. Orlando Blackman came next with a little class which he had been training to sing according to his system. I do not know what his system is, and I rather doubt whether Mr. Blackman himself is any wiser. He used the syllable "la," and made great use of the pitch-pipe. In the diatonic exercises for one voice, in the key of C, the class read admirably and got a round of applause, but as soon as any modulation was undertaken they went entirely to sixes and sevens, and ended in a complete fiasco. If Blackman had not been so intolerant in opposing all other systems, one could have been sorry for him. It is impossible to make music readers in the method proposed by him. The entire inner work of forming the concept of the key and its contents, he had utterly failed to do. Besides this, the quality of tone was as bad as had could be; coarse, impersonal, perfunctory primary-school tone.

After these illustrations, which were fully attended, there were short papers in which no small amount of spice and personality occurred. The new President, Heath, read a paper which certainly seemed to reflect violently upon Mr. Tomlin's methods. Things were rather mixed up for awhile, but as nobody really said much, except Mr. Tomlins, who proposed to get into the singing of his classes as much of the real thing—music—as he could, no matter what means he had to employ for bringing it there, we may let that pass.

There were many other papers that will read well in the proceedings, notably, a short impromptu one by Mr. Waldo S. Pratt, of Hartford, on musical terminology. This paper was a surprise to me, for I had missed his paper on church music, and had no idea until then how much I might have missed.

\* \* \*

The display of American compositions was about as large as last year, and in the line of chamber music I should say more. The quintet for piano and strings, by Mr. W. N. Gilchrist, was one of the best. It is excellently written, the modulatory passages and the working out going with a spontaneity wholly unusual in American works. I took exceptions, however, to the substance of the leading ideas themselves, which appeared to me to be somewhat wanting in inherent pith and moment. Possibly this impression may be illusory, for the work preceding it was one of the greatest that chamber music contains, no other than Beethoven's great quartet in C sharp minor, opus 131, one of the deepest and most significant compositions ever written for four-stringed instruments. This master work, so seldom played, Mr. Jacobson's quartet had studied thoroughly last winter, giving it, I am told, no less than eighteen rehearsals, and performed it in public twice; after this preparation they brushed it up for this occasion. To follow a work of this magnitude, naturally makes almost anybody's ideas sound rather thin, and it is not impossible that this may be all there is in my criticism upon Mr. Gilchrist's work. The piano part was played by Mr. Zeckwer, who did it admirably.

There were several other chamber works presented, the best of which was Mr. Arens' quartet, perhaps.

#### THE FESTIVAL CONCERTS.

The concerts of American works were successful so far as concerns the audiences and orchestra. The place was not favorable, nor were the works of any great originality or point. One of the cleverest things opened the programme of the first concert. It was Mr. S. Beck's "Skinnis-Mai," or "Frey's Longing, a descriptive piece of a yearning character, for orchestra. It is well writ-

ten, and I would like to hear it again. Mr. Gleason had a cantata for male chorus and orchestra, which ought to be heard in a smaller place. It is not distinguished by contrast or by strong ideas, but it is smooth and pleasantly written, and I can fancy that in some place where the whistle of the locomotive did not suggest hurry, it would please very much. Dr. Louis Maas was represented by two works, a chorus for female voices and a violin concerto, played by Mr. Jacobson. These were both admirable.

I do not think I will undertake to day to carry out this enumeration of the concert numbers. Suffice it to say that the sensations of the festival were the piano playing of Mme. Carreno in the piano concerto of her protegee, Mr. E. A. MacDowell, and the singing of the Apollo Club of this city, under Mr. Tomlin's leading, in Hecht's "Two Lovers," Orlando Lassus' "Matone Lovely Maiden," and Mendelssohn's "Judge Me, O God." All these were sung without accompaniment, in such manner as I have never heard surpassed or even equaled, nor do I believe that they can be surpassed by any choir anywhere. There was an intensity about it, a firm and musical tone, a steadiness of pitch, and a musical quality of phrasing, together with a perfectly magnificent delivery of the texts, which I do not believe this country contains any other director able to surpass. As Mr. Tomlin has led this choir, or chorus of 170 voices, about twelve years, it may be imagined that there is no small support of esprit de corps.

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The only point of criticism that I would venture at this time, in the method of obtaining American works for performance at these annual meetings, is that of allowing the committee the discretion of performing one or two works of a high character already in print by American composers, but of such exceptional quality as to be too difficult for ordinary occasions, or demanding too much for ordinary occasions. I think also that the committee in Philadelphia will do well to do more in making the concerts festival performances, in the way of providing solo appointments of superior quality. The works this year made few demands upon solo voices, and these were filled ordinarily, without any very pretentious amount of effort. As new works, even if excellent, generally fail to make so good an effect as they do after the singers and hearers have become accustomed to them, it is very important to the reputation of the American composer that a few of the works selected should be such as are capable of making a strong impression. None of the choral works at this festival had this kind of impression in them.

At another time I desire to say a few things about the works missed in this article, and about the American College of Musicians.

#### AMERICAN COLLEGE OF MUSICIANS—CHICAGO MEETING.

The Chicago meeting of the American College of Musicians was an unusually interesting and important one. At this annual meeting, held July 3d, two new features of policy were adopted which will certainly have important effects on the future of the College. These were the "Local Section" and the "Local Examination". It was provided that wherever there are six or more members of the A. C. M., whether associates, fellows, charter members, honorary members or what not, there may be a local section with its own officers, its own stated meetings, and its own separate musical life. It was provided, further, and this is the most important point, that wherever there is a local section of the A. C. M., consisting of not less than six members, local examinations of candidates for the Associateship may be held, conducted by the officers of the local section, under conditions prescribed by the General Board of Examiners. These local examinations are always to be conducted by one, at least, of the head examiners, with two assistants, appointed by the General Board. As regards the demonstrative portion of the examination, the findings of these examiners are to be

final, as they needs must be, from the nature of the case. But the theoretical portion of the examinations will be passed upon by the General Board. The candidates will be known, by name, only to the Secretary of the local board. Their papers will be written under his direction, they will be designated only by numbers, just as they have been in previous examinations by the General Board, and the completed papers will be forwarded to the General Examiners for inspection, their markings being decisive.

This new policy brings the A. C. M. Examinations within the reach of candidates in every city where there are already six or more members of the A. C. M., without the necessity of traveling a thousand miles, more or less. It probably ensures, also, that the examinations will be held under conditions somewhat more favorable to the candidates than those heretofore prevailing. The examinations thus far have been held in the very hottest of the hot weather, when candidates were worn down with a hard year's work, amid strange surroundings, excitement and confusion. Such conditions hardly afford young lady candidates, especially, a fair chance to show what their attainments really are. Whereas, local examinations can be held under conditions less trying and therefore somewhat more fair.

It is to be hoped that the new departure will result in a large increase in the number of the Associate Members within the next few years, and thus greatly augment the power and the influence of the Association.

J. C. FILLMORE.

#### PUBLISHERS' NOTES.

To those who are fond of playing good four-hand music, we can offer a bargain in Beethoven's Symphonies. We have a lot of new volumes which are worth, retail, \$2.50, which we will dispose of for \$1.75, and 25 cents extra for postage. These volumes are substantially and neatly bound. They are, of course, the foreign edition published by Luckart, of Leipzig, and edited by Otto Drexel.

How to Understand Music, by W. S. B. Mathews, Vol. II, is on the market. The inducement offered if the book was purchased in advance of publication is now withdrawn. 300 copies have already been sent out. We have never heard of the sale of any book on musical literature reaching so large a number before the issue of the work. The contents of the work comprise the choicest writings of one of Music's greatest philosophers. Every line of the 208 large pages is new matter, embracing historical, critical, philosophical and pedagogic articles abreast with the times. It is a great privilege for the young teacher and student to have access to such a work. Some of us who are older would be better equipped for life's work had we read such a book. Now is the time of the year for the teacher to read up on musical literature, and no work will stimulate a teacher more than this new volume of Mr. Mathews'.

We have bought the plates and all copies of a popular work entitled "Play and Songs for Kindergarten," formerly published by Marten's Bros., of New York. This book has had an immense sale, and is still the most popular work in the kindergarten. The price of the book is fifty cents. Liberal deduction when taken in quantities. A full description will be given in some later issue.

In this issue we publish a popular waltz, by the popular composer Louis Meyer, entitled "Alice." This is a departure from our line of music presented in "The Brunk." It is made on account of the hot weather, when a pleasing waltz would be more welcome than a serious sonata. This piece is published in sheet form for sixty cents.

Wilson G. Smith presents a quaint Norwegian Scherzino of Kjerulf. It is full of character and spirit. It is not difficult to execute. The price, in sheet form, is thirty cents.

We print also a fine edition of Chopin's E flat Nocturne. This piece can never grow old. It is an exquisite gem, of which Theo. Kullak has the following to say:—"The Nocturne is an entrancing love poem, overflowing with fervor and tenderness, and yet free from either bombast or sentiment. Hardly one of Chopin's other compositions has enjoyed such a success with the public. It has become essentially a domain of the younger feminine world, and they do well in selecting it for making their debut in the sphere of the finest parlor music and free delivery; only let them beware of distorting it by moderate rubatos and hyper-sentimentality. The feelings which underlie the contents of this nocturne are too true and natural to require rouge."

## PIANO-FORTE ACCOMPANIMENTS.

"Who is to be the accompanist?" All who have had to do with the arrangement of musical entertainments will know that this is one of the first questions asked by vocal and instrumental soloists when booking their engagements, and if by way of answer some well-known name is mentioned, the soloist is satisfied; but if the name is unknown, then follow sundry other questions, and, in all probability, a rehearsal is demanded.

"But why all this fuss?" Because the accompanist is a most important individual, and the success of the concert largely depends upon him. Whether you engage the greatest artist and depend entirely upon his assistance of amateurs, it is of the utmost importance that a thoroughly efficient accompanist should be secured. No doubt there are many amateurs who are competent to undertake this duty, but, as a rule, it is decidedly unsafe to intrust it to any one who has not had some experience in the work.

What, then, are the special requirements of a good accompanist? First—he must be a good musician, able to play freely in all keys, and not likely to be disconcerted at coming suddenly upon passages, say, in six or seven sharps or flats. Second—he must be a quick and reliable reader, for not only is it necessary for him to play at sight, but it is sometimes very difficult to follow the soloist, and read a fully-written accompaniment at the same time, especially if the copy be in manuscript, which is frequently the case. Third—he should be able to transpose a moderately difficult melody into another key, or, if necessary, although soloists who are wise in their generation will take care to have copies written out in the proper key, it is impossible sometimes to avoid transposition. Fourth—he should possess that mysterious faculty of sympathy with the soloist, enabling him to follow an fall in at once with the rhythm and time and tone. A good accompanist will also be on the alert for any mistake that may be made (for such things do happen), so that, as far as possible, he may prevent it from being noticed. The fourth requirement is absolutely essential, and cannot, I think, be altogether acquired, for although knowledge and experience are, of course, of great help, there is no doubt that a thoroughly good accompanist must be to the manner born. It would seem that comparatively few possess the special qualifications, as the number of recognized accompanists is exceeding small.

In giving the outline of the duties, I have not, of course, been able to refer to all the possible difficulties (and annoyances, too) which may arise, but I hope I have at least shown that the importance of the duties can scarcely be over-estimated, and yet it is sometimes considered so slight that the name of the accompanist is not mentioned in the programmes or book of works, and is printed on the bills in the smallest possible type, as though some apology were needed for the name of so insignificant a person being printed at all.

Considerable difference of opinion is met with as to the amount of power which should be used in accompanying—singers objecting to one, "because he gives you no support," or to another, because he thumps so" (a fault, by the way, which no pianist worthy of the name indulges in, either as soloist or accompanist). This, however, is a matter which must be left to the judgment and discretion of the player, who will be guided partly by the nature of the accompaniment and partly by the soloists, who may sometimes be almost left to themselves, but at other times require all the support an accompanist can give, and in some cases a great deal more. To those who may be desirous of making themselves useful in this important branch of musical art, and have not had the opportunity of gaining experience, I would say that, as a rule, old ballads require but little accompaniment, and many of them should be very lightly played. A judicious use of the two pedals together is a good effect and a great help in such cases. In the absence of technical training, and, consequently, so much discretion is needed for these songs, together with the "sympathy" mentioned just now, that I consider they are among the most difficult to accompany, although they may be the easiest to play. For example, it would be quite possible for a pianist to play "The Bird Song" and yet make it sound like a rattle and rattle with "Sally in our Alley" or "Tom Bowling."

The accompaniments to most of the more classical songs, such as those of Beethoven, Schubert, Schumann, Mendelssohn and others, at a later date, notably Sullivan, Cowen and Dvorák, are of quite a different stamp and make far greater demands upon the skill of the player, not being merely chords to support the voice, but works of art in themselves, and of equal importance with the voice in the songs no true artist will think of taking liberties with the accompaniment, but will study the accompaniment as carefully as the voice part, and sing in such a way that the accompaniment may give full effect to the composition, and make it a prominent feature when necessary. It may also add in some of these characters, the symphony (if the piano is not one) should be played right to the end; in fact, it will be found, in the majority of cases, that the song does

not really finish until that point is reached. Here I may ask: When will audiences learn to wait until the end before beginning to applaud? That they do not is a lamentable fact, because it shows that they are paying no attention to the music itself, and that all their thoughts are concentrated on the soloist.

The habit of elaborate accompaniments cannot be too strongly condemned. It is most irritating to hear florid passages introduced, when, perhaps, simplicity should be the chief characteristic, and it is very likely to embarrass the singer.

In selecting an accompanist it will be well to remember that solo playing and accompanying are two distinct branches of piano-forte playing, the most brilliant soloists being very often unable to accompany the simplest song properly. It may be that they are not gifted with the faculty of feeling sympathy with the soloist, or, in some cases, they may think it beneath them to play as accompaniments; but whatever the reason may be, the fact cannot be questioned. An accompanist may, of course, be an excellent soloist as well, if he can only get sufficient time for practicing; but, as a rule, our professional accompanists are so occupied with their teaching and concert engagements that it is practically impossible for them to make a special feature of their solo playing.

If I am addressing any who take much interest in the art of accompanying, and perhaps feel that they have a special aptitude for it, let me earnestly advise them to encourage and cultivate it to the utmost; for not only will they derive great pleasure from it themselves, but they are sure to have opportunities of giving pleasure to others, and although at concerts the accompanist occupies, to some extent, a subordinate position, and does not receive recognition from the audience, his services are, as a rule, cordially acknowledged by the artists, who, of course, thoroughly appreciate a good accompaniment, and are always ready to give encouragement when it is deserved.—*Fountain Meen, in Nonconformist Musical Journal.*

## COMMENCEMENT AND CONCERT PROGRAMMES.

## Claverack College Conservatory, Claverack, N. Y.

a, "Day is O'er," J. Raff; b, "Spring Verdure, Forester; Faust, Fantasia, Gounod; De Kontaki; The Cuckoo Song, A. H. Pease; Military Polonaise, Op. 4, No. 1, F. Chopin; Forget Me Not, F. Suppe; Overture to Semiramide, Rossini; In the Forest, Strelzky; Andante in F., Op. 34, Beethoven; Air from Der Freischütz, Weber; Die Lorelei, F. Suppe.

## Southwestern University, Georgetown, Texas.

Sonata, Op. 27, No. 2, Adagio, Allegretto, Presto agitato, Beethoven; Recollections of Hottel, S. B. Mills; b, Chanson Slove, Op. 52, Jules Schultsch; Kerry Dance, Song, Molloy; a, Gavotte in D minor, Bach; b, Tarantelle in A flat, Op. 60, Heller; a, Last Hope, Gotschalk; b, Valse, Op. 64, No. 1, Chopin; c, "Where Art Thou?" Song, Ascher; b, Le Carillon (The Chime), Jaell; b, Valse in A flat, Moszkowski; "Come With Me" (duo), Song, Campana; Sonata No. 1, (Edition Peters), (First movement), Haydn.

## Milwaukee School of Music, Milwaukee, Wis.

a, Prelude and Fugue, C sharp, Bach; b, Kreisleriana, No. 2, Schumann; Sonate Pathétique, Beethoven; a, Pastorale, Scheratti; b, Nocturne in F, Schumann; a, Fantasia in minor, Mozart; b, Valse in minor, Chopin; a, Nocturne in G, Chopin; b, Allegro from the "Fasching-Schwank," Schumann; Sonata in A flat, Op. 26, Beethoven; a, Berceuse, Chopin; b, Scherzo e Capriccio, F sharp minor, Mendelssohn; a, Melodie in F, Rubinstein; b, Hungarian Rhapsody, No. 11, Liszt; c, Rondo, Mendelssohn; a, Rhapsody, No. 8, Liszt; b, Scherzo, Chopin; c, Nocturne, Op. 9, No. 1, Chopin; b, Spinning Song, Wagner-Liszt.

## Berea College, Berea, Ky.

Overture, "William Tell," Rossini; Duets, Leeschhorn; "Distant Chimes," Glover; Seventh Nocturne, Lychbach; "The Better Land," Cowen; "Onward Now Gaily," Waltz in A flat, Moszkowski; Swiss Song, Eckstein; Rondo, Mendelssohn; "I Heard a Voice," Glover; Schütz, von Weber; "Good Night, Beloved," Pinsuti.

## Hollins Institute. Commencement Matinee. Monday, June 11th, 1888.

Concertistick, Op. 79, Marcia-Presto assai, C. M. von Weber; "The Village Wedding," with two solos, F. von Flotow; La Ballade, 27th Concert Study, Thalberg; a, The Knight, b, Under the Linden Tree, Volkmann; Bolero, "The Maiden of Cádiz," Leo Delibes; and 50th Nocturne, Chopin; The Gypsy, Brahms; La Retraite Militaire, Ch. Bohn; Nocturno, Op. 9, No. 8, Rubinstein; "Night is Falling," Canzonetta by Haydn; Viardot; "Over the Steppes," L. Schytte; Fantasia from Bellaria, Opera by Donizetti, A. Goria; "Spring Song," Beethoven; Rhapsody, No. 8, Liszt; Scherzo, Op. 10, No. 2, Volkmann; La Fleuse (The Spinner), Raff.

## Peace Institute, Raleigh, N. C., A. Bauermann, Musical Director.

"Would I Were a Warbling Bird," Alt; "Valse de Concert," Wieniawski; "Mountain Riders," Duets, Bordese; "Arabesque Allemand," Andree; "La Primavera," Torry; "Venetian Boat Song," Duets, Blumenthal; "Fantasia," La Muette de Portici, Thalberg; "Omnia Leggersa," Meyerbeer; "Rhapsodie Hongroise, No. 12," Liszt; "Fountain of Love Eternal," Double Trio, Campana.

## Coby Academy, New London, N. H.

"Hark! Apollo Strikes the Lyra," Bishop; Fantasia on "Barber of Seville," Rossini; Beyer; Cheerfulness, Neumann; "O Loving Heart, Trust on," Gotschalk; Saltarello, Ketterer; a, "Come Away, Gay and Free," Alt; b, Wanderer's Night Song, Rubinstein; Concerto in G minor, Mendelssohn; Chivalry of Labor, Emerson; Jubel Polonaise, Trenker; "Pavane and the Peri," Schumann; "Ah! Che Asorati!" Venzano; Concerto in C minor, Beethoven; a, Pleasures of Youth, Boieldieu; b, Chorus of Angels, Costa; Palm Branches, Arr. from Faure.

## The University of Kansas, Lawrence, Kan.

Valse Cromatique, Op. 22, Leschetizky; Rondo Brillante, Weber; "Thee Only I Love," Alt; Impromptu, Op. 142, No. 3, Schubert; Spinning Song, from "The Flying Dutchman," Wagner; Liszt; "Jerusalem," Gounod; Gnomentanz, Op. 10, No. 3, Seeling, La Fleuse, Op. 157, Raff; Polonaise, Op. 2, Parker; a, "The Fisher Maiden," b, Hark, Hark, the Lark," Schubert; Concerto in B minor, Op. 89, Hummel.

## Temple Grove Seminary, Saratoga, N. Y.

Overture to Midsummer Night's Dream (8 hands), Mendelssohn; "The Starling," Bizet; L'roure from Cello Suite, Bach; a, "The Woods," Franz; b, "O, Days of Sunshine," Jensen; Fantasia and Sonata, C minor, Mozart; a, Fantasia, b, Allegro, c, Andante; a, "Gans' Trol Forgets," Strelzky; b, The Magic Song, Meyer-Helmund; Air de Ballet, Op. 36, No. 5, Moszkowski; a, Good Morning, b, Solvège Song, Grieg; Romanza and Finale of Concerto, Op. 11, Chopin; Romanza, Finale; Romance, Liebesfeier, Josefey; Piau Duo upon Themes from Weber's Operas, Op. 92, Lysberg.

## Augusta Female Seminary, Staunton, Virginia.

Choral, Early Morning, Kinross; Spanish Dances, Nos. 1 and 2 (4 pianos), Moszkowski; Kellogg Valse, Arditi; Duo Classique, Hiller; Finale from Concertistick, Weber; Vocal Duets from the Opera La Favorita, Donizetti; Turkish March (4 pianos), Mozart; Zampa, Thalberg; Dost Thou Know that Sweet Land? (Mignon), Thomas; Transcription de Concert (Traviata), French-elle; Scena ed Aria from La Traviata, Verdi; Finale from 6th Symphony (4 pianos), Beethoven; L'Africaine, Illustrations for Piano (4 pianos), Meyerbeer; Primavera d'amore, Luccantoni; Bellaria, Goria; Grand Art (I due Foscarini), Verdi; Scherzo, Chopin; Rakoczi March (4 pianos), Liszt; Grand Duets de Rossini, Wolf; The Watcher, Geibel; Polka de la Reine, Raff; Recitative and Cavatina (La Sonnambula), Bellini; Jubel Overture, Weber; "I Waited for the Lord," Mendelssohn; Tarantelle, Rossini; Liszt; Mia Picciarella, Gomez; Grand Galop Chromatique, Liszt; Valse Brillante, Torry; Scherzo Fantastique, Josefey; La Fleuse/Raff; Quis est Homo from Stabat Mater, Rossini; Bolero, Chopin; Tremolo, Gotschalk.

Quite a number took advantage of the offer in last issue to send 12 back numbers of THE ETUDE for 75 cents. There is yet a large supply remaining. The issue is all perfect and complete, but the 12 numbers do not always follow in regular order. These numbers are excellent for teaching purposes. The music alone is worth ten times the price paid for them.

The pianoforte, as an instrument, will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist, or the breath of the flutist are able to produce. On the other hand, there is no instrument which, like the pianoforte, commands by its powerful chords the whole range of harmony, and discloses its treasure in all their wonderful variety of form.—ERNEST THEODOR AMADEUS HOFFMANN.

ABUSE, by its taste, blunders and failures have made programme music so ridiculous, its adversaries may well propose its total abolition. But if it be right to condemn wholesale whatever is liable to abuse, it is assuredly the entire art of music that should be so condemned, seeing that the works offered to the public are in great part worthless in rather than value, like the pianoforte, intellectual, devoid of taste rather than full of new matter.—FRANK LISTER.



## Questions and Answers.

**QUES.**—In the list for selection, A. C. M., for Demonstrative examination for Associatehip, is it intended that the candidate shall play one number only of each composer?

**ANS.**—The prospectus says "at least one."

**QUES.**—Is it possible to injure the thumb by general practice? The writer has a pupil, good fourth grade, the thumb of whose right hand has suddenly lost about two-thirds of its strength apparently. No extra work has been assigned it, but in ascending passages it is almost powerless. There is no pain in the offending member. Can you assign a cause and suggest a remedy, and greatly oblige?

**ANS.**—It may be temporary paralysis. I should consult a physician. Meanwhile, be very careful not to overstrain it.

**QUES.**—Can any one learn to play the instrument of Haydn's "Toy Symphony" without a teacher?

**ANS.**—Yes.

**QUES.**—Are there any club rates by which one can obtain Mathews' "How to Understand Music" in connection with *The Etude*, the same as with other publications?

B. M. B.

**ANS.**—Yes; send to publisher for Premium List.

**QUES.**—In the serenade by Goria, arranged for left hand alone, is it possible to play the 6th and 6th pages smoothly with one hand?

Sus.

**ANS.**—It is very difficult to do so, if not wholly impossible. From the cadenza on page 6, it should be played with both hands.

**QUES.**—In Chopin's Nocturnes No. 2, Op. 15, F# maj., please inform me how to play the Doppio movimento.

**ANS.**—The right hand part has two quintets in each measure. Count two and divide each count into five equal parts. In the left hand part, each of the two counts is divided into two equal parts. This brings the note on the last half of each count exactly in the middle of the quintet, i. e., the bass note is struck when the time of the third note of the quintet is half gone.

**QUES.**—Will you answer these questions through *The Etude*?

1. After teaching beginners without any music, is it best to use an instruction book?

2. How soon should scales be given? C. B. C.

**ANS.**—1. An instruction book will be of service. No one book, however, will furnish sufficient material for any subject. It must be supplemented by others, or, what is better, judiciously selected pieces.

2. The scale should not be studied until the five finger exercises in stationary and progressive form have been mastered in a slow tempo, and a preliminary thumb study has secured a perfectly free action of thumb under the hand. It will be well to precede the regular fingering by the scale played with the first and second, first and third, and first and fourth fingers.

**QUES.**—Please inform me through your columns of correspondence where I can procure a catalogue of all the musical journals in the United States and Canada?

**ANS.**—I do not know of any catalogue such as you mention. The following musical journals, however, are among the most prominent:—

*American Musical Journal*, New York.

*Keynote*, New York.

*American Drama*, New York.

*American Art Journal*, New York.

*Keweenaw Magazine*, St. Louis, Missouri.

*Musical Record*, Boston, Mass.

*Musical Herald*, Boston, Mass.

*Presto*, Chicago, Ill.

*Song Friend*, Chicago, Ill.

*The Indicator*, Chicago, Ill.

*Musical Standard*, Cincinnati, Ohio.

*Musical Visitor*, Cincinnati, Ohio.

*Musical World*, Cleveland, Ohio.

*North's Music Journal*, Philadelphia, Pa.

*Echo*, La Fayette, Ind.

*Courier*, Cincinnati, Ohio.

*Etude*, Philadelphia, Pa.

**QUES.**—In Sidney Smith's Don Juan, Fantasia on Mozart's Opera, on the fourth, eighth and twelfth pages, please define the following words, La Ci Daren, Del Vieni, Il Mio Tesoro.

SUBSCRIBER.

**ANS.**—The first is the celebrated duet, "Nay, bid me not;" the second is a baritone solo, "Come shining forth," and the last is "To her I love," a tenor solo.

**QUES.**—I am a subscriber to your very excellent musical magazine, *The Etude*. Be kind enough to insert the following question, to be answered in your next issue: What is the difference between the wrist legato and the wrist staccato, regards the movement and position of the hand and arm? AN INQUIRER.

**ANS.**—Strictly speaking, there is no "wrist staccato" or "wrist legato." It is hand staccato and hand legato, and there is this difference: in the staccato the hand must be kept above the keys as much as possible (not as high as possible) consistent with the shortness of the staccato. In the legato, however, the hand never leaves the key, that is, never lets go of the tone.

**QUES.**—Please be kind enough to mention in next issue some brilliant salon pieces which have some life, animation and good harmony in them, which are not trashy and not too difficult—say a little easier than J. Leybach, Op. 121, Ecosseise, and a little harder than H. Alberti, Op. 96, not harder than X. Scharwenka's Op. 3, No. 1, easier, if anything.

2. What is the sense of putting the price of music on publications, as 4, 6, 7, etc. If shillings is meant, why do they so mark them when we don't use shillings here?

3. In *The Etude*, Vol. 3, page 19, third column, your mention the thirty-second part of Lebert and Stark's School. Please explain; there are but four parts. If you mean paragraph 32, there are no trills for advanced players in it as is mentioned.

4. Please tell me of some solo pieces, not too difficult (third to fourth degree), which are as nearly as possible in the same style as the melodious duets by A. Diabelli, Op. 149, which are pleasing, contain good harmony, fine modulations and are not trashy or common.

5. Why is it that some composers have several numbers under one opus, when the pieces are in no wise connected, other pieces being given a separate opus, while still others are given no opus but simply a name. Wouldn't it be more systematic to opus each composition? F. P.

**ANS.**—1. The following, in connection with the list published in March *Etude*, page 43, will be found useful:—

Durand, Pomponette; Müller, Polonaise, Op. 112; Mendelssohn, Op. 16, No. 1; Spindler, March and Chorales, Tannhäuser; Merkel, In the lovely month of May; S. Smith, Marche des Tambours.

2. There is no sense whatever in the practice, and it is rapidly going out of date. The shilling price is no doubt music published in England, with the imprint of an American publisher.

3. This is a typographical error. It should read, Second part.

4. Wohlfahrt, Op. 60 (Peters' ed); Enckhausen, Op. 72 (in 3 books); Spindler 6, Sonatas, Op. 136 (we published one of these in *The Etude*); Reinecke, Op. 64; Berens, Op. 62; Behr, Op. 280. In all of these the right hand is within a compass of five notes.

5. This occurs in various ways. If a composer sells, say three sonatas to a publisher (as Beethoven did with his Op. 2) they would be printed under one opus. Then there are sets of pieces under one general title, like Rubinstein's "Kamennoi-Ostrow," Op. 10, which is in 24 numbers, an album of 24 portraits. The portraits are visitors of a celebrated watering place in Russia which is called "Kamennoi-Ostrow." Then there is still a closer union which make it fitting that the pieces should go under one opus, as "From Foreign Parts," by Moszkowski, No. 1; Russia, No. 2; Germany, No. 3; Spain, etc. Schumann, Forest Leaves, and pieces of the character of the suite.

"Will you please tell me how the triplet of the Silvery Thistle Mazurka of Ketterer should be played? I have often heard it given as if all the notes were sixteenth. Should not the first three notes occupy just half the beat, and the others the remaining half-beat?"

This request appears to have been overlooked. The passage should be played as written, i. e., as it would be if counted eight in a measure. Very likely it is often played wrong. Wrong ways are generally popular.

A lady, with twenty-three years' experience in teaching the piano and voice, having studied under the best teachers in Boston, wishes to make an engagement in some institution of learning. Has had large success also in conducting choirs, choruses and sight-reading classes. Please address Mrs. J. B. B. D., care of *Etude*.

## LA FILEUSE.—RAFF.

H. H. HAAS.

Spinning and sad is the maiden Marie,  
Silent are all her songs of glee;  
Slowly and drearily turns the wheel,  
Often pauses the weary heel;  
Often her hands sink into her lap,  
Her face is white, her eyes are cap,  
How merrily once the wheel would whirl,  
How busily flax the fingers twirl;  
And all the folks would gladly hark,  
To hear her sing, gay as the lark;  
Each heart felt glad at the sight of thee;  
Marie, fair rose of Normandy!  
—Then why art thou silent and sad, say, why?"  
—She may answer with one deep sigh:—  
In her eye is trembling an eloquent tear,  
She looks at you like a wounded deer;  
But never an utter'd complaint grows loud;  
They say she is spinning her own death-shroud.  
The neighbors whisper: "It broke her heart,  
To see her lover, the sailor, depart,  
Whom she dearest loved than soul and life."  
Who abroad, she learned, had taken a wife."  
Ah, soon will all the weary heel,  
Soon stand still the spinning wheel!  
Soon those hands forever rest,  
No longer beat that troubled breast!  
Not long the gentle flower can last  
In winter's blight and chilly blast;  
Without love there is no life for thee,  
Marie, fair rose of Normandy!

## PUBLISHERS' NOTES.

Perhaps one of the most useful volumes for piano teachers' use is the little work, "Why and Wherefore," by H. S. Vining. It is a book of a series of questions and answers, every one of which is of value to the music student. Here are a few questions which will give some idea of the character of the work: *Why English fingering was ever used in pianoforte music? Why the black keys on the pianoforte are in groups of two and threes? Why are sharps and flats used? What is the difference between the tempo? Why are notes used? Why is the pianoforte so called?* It can readily be seen that the work is a superior primer, and should be used as a companion to every instruction book. The questions are answered in a clear and comprehensive manner, which is calculated to give the beginner a clear idea of music notation. The book is bound in cloth, for only 50 cents.

"Musical Studies at Home," by M. B. Harvey, is the latest acquisition to musical literature. We have procured control of the publication of the work from July, 1888. The author has had a small edition of the work printed, which was immediately taken up. We have printed a new edition, and are now ready to fill orders. The work appeared originally, in serial form, in *The Ladies' Home Journal*, a monthly published in Philadelphia, with a circulation of 500,000. Doubtless many of the readers of *The Etude* have read the "Studies" in that journal, and will be glad to know that they are published in permanent shape.

It is the first work of this character we have issued. It appeals distinctly to the masses, those who have no great ambition in music, who desire to know something about it. The book is intended to reach those persons who are remote from centres of musical culture and those whose early training in music had been neglected or had become discouraged by poor teaching. All our works thus far published are written for those who are thoroughly in earnest in music. This is distinctly an amateur's book. The work is written in an interesting style, by an experienced writer and composer. We anticipate a large sale for the book, as there is a place for it among the many thousand music lovers.

## SUMMER MUSIC SCHOOL.

W. H. SHERWOOD will conduct a summer school at Burlington, Vt., beginning July 9th, and continuing five weeks. He will have connected with him Clement Letourneau, as Vocal Instructor and Eugene Thayer as Organ Harmony and Composition. Full information can be had from C. W. Davis, 94 Church St. Burlington, Vt. The Summer school of languages will be held in Burlington at the same time. This school will no doubt attract many music students, as pleasure and study can be combined.

I QUESTION if any man ever commanded success and attention by one work exclusively; he could only do it by a number of works all aiming at the same object. —FELIX MENDELSSOHN-BARTOLDY.

[FOR THE ETUDE.]

## GOSSIP ABOUT MASTERS, OLD AND YOUNG.

BY NEALLY STEVENS.

I am often asked to relate some anecdote of Liszt.

What is there new to be said of the *Meister*? His great genius and his beautiful nature are so universally known and loved. I recall this instance of his boundless generosity and kindness, which I believe has never reached the public, and it was only one of every-day occurrences. I was dining one day with Liszt—Ah! that dear little dining-room; how distinctly I see it now, plain and neat, the square table at which I have had so many charming hours, and the weird etching that hung on the wall, of a belfry tower full of bats and owls. As we were finishing our repast, I saw through the open door a poor Polish girl, who was in the Master's class, slip deprecatingly into the *salon*. Liszt saw her, too, and rising went to her and brought her to the table, and gave her a glass of wine with the same courtesy he would have shown a countess. As we left the dining-room I noticed that he slipped something into her hand. Frau Appel, his thrifty housekeeper, saw it too, and came to me with a rueful face. It seems that Liszt was in the habit of regularly giving this girl money wherewith to go to her home, and she as regularly spent it and continued to remain in Weimar. Her talent was not remarkable, and she was too poor even to rent a piano. For that the Master also paid. He wished her to go back to her parents, and was continually providing the means for such purpose, but she would not go, no doubt preferring Liszt's bounty to the poverty of her Polish home. Liszt was generous to prodigality, and this is but one instance.

I know of a very amusing anecdote concerning Dr. Von Bülow. For once the erratic little Doctor was the victim of his own caprice. Bülow is excessively fond of the ballet, and while conducting an opera one night, he was so charmed with the dancers that he invited the entire *corps de ballet* to a supper, and gave orders to the steward of his hotel that they should have whatever viand most pleased their astonished palates. From *première* down to *coryphée* they all ordered lobsters, which are tremendously dear in Germany, and for his spasms of enthusiasm Bülow paid nearly \$300, and his small fortune in Hanover. The matter made quite a little stir in local circles.

Theo. Kullak is known chiefly as the greatest teacher of the pianoforte, the absolute master of piano didactics. To see him about his teaching is one thing, always severely critical, often cross and sarcastic, with untiring vigilance over the faults of his pupils, one would fancy he had no existence outside of his study. But to see Kullak after he has had a few glasses of champagne is quite another thing. He is then sparkling, witty and interesting in conversation. I was dining with him, one day, when Moszkowski was among the guests. At the table also sat a young lady, who was soon to make her debut, and was dreading the terror of stage fright.

Several amusing anecdotes were related *apropos* of this subject, and Moszkowski, in his inimitable manner, told the most laughable one of a pianist who, being quite overcome with stage fright, and finding, as he seated himself to play, that he was too far from the keyboard, instead of drawing his chair nearer, seized the piano with a frantic clutch and tried to pull it to him.

Speaking of Moszkowski, he is one of the most charming of men. He is singularly modest, and seems not to realize his great reputation, evidences of which always fill him with wonder. I recollect an episode which will illustrate his child-like nature.

Fatigued to take my lesson, one morning, and found him in despair, because the housemaid, in sweeping and dusting his study, had broken the leg off a tiny toy dog worth about two cents. He sat regarding this treasure with mournful eyes—his eyes, by the way, are beautiful, like forget-me-nots dipped in dew. The situation was pathetically absurd. He tried to make his dog stand, but of course it toppled over constantly. At last he propped it up by means of another dog that had escaped the maid's duster, and exclaimed triumphantly: "There, he

can stand in the world by the aid of his companion." There was not a bit of affectation about the whole affair. He was simply unhappy over the accident, as a child would have been.

Xavier Scharwenka is the opposite of Moszkowski, and yet one often sees these names together. An atmosphere of absolute nature surrounds the latter; with him one always thinks of field flowers, running brooks and green forests; with the former one moves in the atmosphere of a conservatory filled with orchids and exotics. With Moszkowski you are in the sunlight, with Scharwenka under the gaslight.

Scharwenka has a superb presence; he looks like a Russian prince and carries himself like a soldier. He is affable and fascinating and surrounds himself with luxuries. He has the tastes of a Sybarite, his study is hung with Eastern draperies. His wife is a Russian lady, and he had, when I knew him, an interesting family of four little girls. I may be understood how popular he is with ladies, when I state that even his mother-in-law was simply devoted to him.

I might go on forever with anecdotes and gossip chat of this sort about these masters, but, now that I have redeemed my promise to my good friend, Mr. Presser, to write something for THE ETUDE, I have no further need to afflict its readers with that most distressing of maladies—*ennui*—and remain, with apologies and greetings to all,

NEALLY STEVENS.

## THE OCCASIONAL CORRESPONDENCE OF A MUSIC TEACHER.

BY J. C. FILLMORE.

## CONCERNING ROUTINE TEACHING.

To Miss S.:—

*My dear Ex-pupil*.—So I puzzled you a little by what I said about "routine" teaching. I wonder if I can succeed in making my meaning plain?

Let me say first of all that I did not mean to condemn method and to advocate haphazard teaching. Unquestionably, some tasks are too difficult for pupils at certain stages of advancement. There is a natural, progressive grade of development in the human mind, and it is a good thing for a teacher to select and arrange a series of studies and pieces in a corresponding progressive order.

So far we shall all agree. The tendency of well-regulated minds is toward order and method, and most teachers either make or seek an orderly course of studies for their pupils. But the mischief comes in when the teacher, having provided his course of study, looks on his main work as done and proceeds to put each separate pupil through the same routine of technic, studies, sonatas, etc., regardless of special tastes, aptitudes or any other considerations. This is what I call *routine* teaching, and I believe it is always and everywhere bad teaching.

Both among music teachers and other teachers there is a very strong tendency to set up a big machine, of the sort I have suggested, and grind all pupils through it alike. I know at least one State public school system where children are really looked on as grist made to run through the school mill. If they are helped, well and good; if they are harmed, so much the worse for them. The sacred character of the routine mill is not to be questioned.

And every young teacher needs to learn is that teaching exists for pupils, not pupils for teaching. No excellence in his preliminary plans can excuse him from studying the special needs of each separate pupil. He must, indeed, give his pupils work in progressive order; but he must not think that the same work in the same order will do equally well for all pupils under all circumstances. One pupil, for example, needs for the present technical work mainly. She has a bad touch, perhaps, and nothing can be played well until this difficulty is overcome. But even here there are no two pupils alike. One will do equally well to acquire a good touch, and will work faithfully at the finger exercises you give her to attain that end.

Another is careless and lazy, and, if she works at those same exercises at all, will work in such a way as to get no good out of them; in fact, she is lucky if she doesn't get more harm than good. She will never get a good touch until she wants to get it. She has to learn by sad experience (still sadder for you) that no satisfactory playing can be done without a good touch before she will really try to get it. And she would be glad to do as you wish, but she has not yet sufficient mental discipline to enable her to control her attention. In short, some pupils have difficulties of one sort and some of another. Some need most

training of the mind, some training of the muscles, some training of the musical sense.

It is in this last point that I think many of the courses of études, sonatas, etc., fail.

They fail in two ways; they dwell too exclusively on work intended mainly to develop the muscles and the sense of the *structural* element in music, neglecting the imaginative and emotional elements, and they fail to interest the majority of pupils. If you can get your pupil interested, the battle is half won already. If you cannot, you are foredoomed to failure. This is the first and most important problem. Get your pupil to love the music she plays, if possible, by any means. Better give her music she enjoys, for a while, even if it be inferior, than not have her enjoy her work.

There is a great deal of foolish Pharisaism about some of the courses of study. Most of the current études and sonatas are of no more value *musically* than the current salon pieces. And you can select from the latter pieces which involve precisely the same technical points as the études and sonatas. Sugar the pill. Select your parlor pieces carefully, and make each one count in the pupil's development. Don't throw away a good study because it is called a "piece" and has a sentimental name, and don't give a weak, stupid piece because it is an "étude" by the celebrated Herr Tastenschlaeger. Your pupil will work out her study twice as well if she thinks it is a "piece," and will play it for her friends, when she wouldn't if she thought it was only an "étude." Foolish! Of course, you will have to take people as they are, and not as you think they ought to be. "A rose by any other name" wouldn't "smell as sweet" to most of us.

Above all, as soon as you can, bring your pupil into contact with the great creative imaginations. Once get your pupils to love music, and you can gradually lead them to the best they are capable of. And the great music will soon spoil trash for them. Let them once fairly into communion with the great minds, and they will no longer desire the little ones. But they must be led, not pushed nor driven.

And so I wish you all possible success, and am always,  
Yours sincerely and cordially.

## THE ONE-ARMED PIANIST.

Count Zichy, the extraordinary pianist, says *The Queen*, of London, never plays in public except for charitable purposes, being not only of high family but also possessed of ample means, and the singular and romantic facts with which his present extraordinary efficiency is connected make him a most interesting character when he appears. Count Zichy has from childhood been a great lover of music, for which he has extraordinary natural gifts. As a youth he devoted himself to the study of the violin, on which he already attained great proficiency, when a terrible accident while out shooting ruined the course of his life. It was found necessary to amputate the right arm, and it would have appeared to most persons that with this all hopes of an active career in art must be abandoned. But the indomitable character of the young Hungarian noble triumphed. In a year from the time of his recovery he had mastered the most extraordinary difficulties of the pianoforte with his left hand, which remained to him, and now this one-handed pianist produces effects which, if the eyes were closed, would convince the listener that he was listening to two, and sometimes even four hands, upon the instrument.

In the *Atlantic Monthly* for June, the first part of an entertaining though somewhat satirical two-part story, entitled "Miser Farrel's Bequest," by J. A. Quincy, holds the place of honor. In a sunny and charming vein, Julia C. R. Dorr writes under the head of "To Cawdor Castle and Culloden Moor," furnishing a breezy picturesque account of the Scotch Highlands. "The King Duncan and the famous battle-field where the hope of the Stuarts received its death-blow. Theodore Child's article on "The Literary Career in France" is a timely contribution to periodical literature, inasmuch as there is just now so much discussion in the newspapers concerning the reward to be given to the authorship. Some new and significant information, of particular moment to historians and geographers, is contained in an article by Francis Parkman, entitled "The Discovery of the Rocky Mountains." Ellen Terry Johnson, who has written the *Madame des Ursins* and *Behind the Throne*, writes in a manner at once thoughtful and graphic concerning that remarkable woman, her wild ambitions, and her great influence. The serial chapters in this number are continuations of the study of Japan, by H. H. Hesse, entitled "The Land of the Rising Sun," "The Despot of Broomes Cove," by Charles Egbert Cradock (Miss Marflee). The poetry of this number is by Edith M. Thomas, Graham R. Thompson and an anonymous writer, whose identity, however, we venture to assert readers of magazines will not find it difficult to discover in the poem later in this number entitled "L'Eau Dormante." In the Contributors' Club there are, as usual, several chatty, off-hand articles, which, together with notices of all books of the month, conclude an excellent number.

## PIANO TEACHING.

BY  
F. LE COUPPEY.

## CONCLUSION.

In the case of a child just beginning, there is nothing exact—except as I have already recommended—it is indispensable that, in his practice, which is of necessity elementary, he be assisted by some one who will follow regularly the lessons given by the teacher, in order to carry out fully his mode of instruction. This surveillance, to be usefully exercised, requires great mildness and patience. The hours devoted each day to the practice should be divided into *periods*, which should never exceed an hour and a half, so as to avoid fatigue and obtain the surest results. We here present, under the form of a table, this division into periods, and in each the distribution of a pupil's practice.

TWO HOURS A DAY.			
1st period.	1 hour on exercises.	1 hour.	2 hours.
2d	hour on étude.		
period.	hour on scales.	1 hour.	
3d	hour on a piece.		
THREE HOURS A DAY.			
1st period.	1 hour on exercises.	1 h.	3 h.
2d	hour on étude.		
period.	hour on scales.	1 h.	
3d	hour on a piece.		
4d	hour on scales and exercises.		
5d	hour reading (easy music).	1 h.	
6d	hour employed according to teacher's direction.		
FOUR HOURS A DAY.			
1st period.	1 hour on exercises.	1½ h.	4 h.
2d	hour on études, one of which is for technique.	1½ h.	
period.	hour on scales and exercises.	1½ h.	
3d	hour on a piece.		
4d	hour on relearning an old piece.	1 h.	
5d	hour on reading.		
FIVE HOURS A DAY.			
1st period.	1 hour on exercises.	1½ h.	5 h.
2d	hour on études.	1½ h.	
period.	hour on scales and exercises.	1½ h.	
3d	hour on a piece.		
4d	hour on relearning an old piece.	1 h.	
5d	hour in reading.		
6d	hour according to teacher's direction.	1 h.	

When six hours are devoted to the study, the employment of this last hour should be left to the discretion of the teacher. Nothing, however, is absolute in the distribution of the time devoted to study, and the method I propose here can frequently be modified to suit any pupil. In this question the teacher is the best judge, and his opinions should be listened to.

All my advice in this chapter on the mode of study, all my recommendations and counsels, can be summed up in these few words, *be conscientious in the work*. If conscience, that voice from within, which a celebrated writer\* calls the "interpreter of God," does not speak loud enough in a pupil to sustain and direct him in the part of duty, then let him close his piano, for he is unworthy of undertaking the serious work of cultivating an art that demands the highest aspirations of the mind and of the heart. His leisure can be better filled with some more vulgar occupation.

## XIV.

## THE INFLUENCE OF MUSICAL STUDIES, AND THE KIND OF INSTRUCTION NECESSARY TO A TEACHER.

It is such a common saying that the study of music has a refining influence, that it seems superfluous to enlarge upon a truth so generally admitted. When this art which enjoys the happy prerogative of being unable to express low or evil sentiments, is loved, and cultivated

with fervor, it tends to stifle in us all the germs of bad passions, and elevates and purifies the soul.

Shakespeare, perhaps, spoke too strongly, when he affirmed that the man who is insensible to the charms of music is a traitor and a knave.\* This is no doubt going a little too far; for a person can very well be incapable of understanding a symphony by Beethoven, and yet be no less an honest man. The subject might be presented under another aspect, and the assertion more truthfully made, that "He who detests music may not be wicked, but he who loves it, he whose soul is moved by the tones of a sweet melody, must have some good in him."

Although music exercises such a spell upon the soul, the study of this art, conducted by itself alone, does not extend so direct an influence on the faculties of the intelligence, and this is because music speaks less to the mind than to the feelings.

But when the mind is cultivated, the feelings become more delicate and refined, and therefore it should be constantly exercised, enriched, extended, made supple by study, strengthened by meditation, and so made accessible to all things. The artist who is truly worthy of his title, who reaches the height of his mission, who looks upon the calling of a teacher as a sort of priesthood, rather than a common trade, will be irresistibly led by his natural tendencies in this intelligent and fertile path. A varied teaching will become a never-failing source of pleasure to him. Such a course will also raise him in the estimation of those about him, and will encompass him with a certain consideration which is often refused to one who confines himself to too narrow limits in his profession.

These principles admitted, what will be the extent, what will be the character of the knowledge specially useful to a person who has teaching in view?

We suppose at first that he or she possesses the ordinary amount of knowledge of the art, which is common in the middle classes.

If not already done, he should complete it by the study of a living language, either Italian, German or English.

Before extending and generalizing his knowledge, before enlarging the circle, a young teacher ought to acquire whatever is directly related to his art. *The Theory of Music* should be made a special study; this completed, we advise him to take what is understood as a *Course in Harmony*. The study of this science is of the greatest possible use, and a teacher who has no knowledge of it is liable to commit the gravest errors at every step; when he wishes, for example, to abbreviate a piece, to cut out portions, if he is ignorant of the laws that govern the leading of the tones, he cannot be sure of finding a perfect solution. A typographical error will perplex him, he cannot correct it; and if this fault is one that does not offend the ear, his hesitation will be greater still.

This technical knowledge once acquired, historical researches relative to music should take a large part in a young teacher's work. He should be ignorant of nothing that concerns the celebrated composers. He should be familiar with all their works for the piano, with the

\* "The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus;  
Let no such man be trusted!"

(Shakespeare.—*The Merchant of Venice*).  
Act V, Sc. I.

epochs when they were produced; he should analyze their style and their character, compare their forms, and determine their degree of difficulty.\*

The preceding directions are incomplete, no doubt, but they trace the course to be followed to acquire the requisite knowledge for teaching.

If one wishes to extend his learning, and is ambitious to become a more thorough musician, he will persevere carefully the numerous works which have been published within the last quarter of a century that relate to music. He should not be afraid of increasing his reading, even on foreign subjects, for all things are held and linked together in human knowledge, and in whatever one acquires outside of the special studies to which one's life is devoted, in that even which by its nature seems to be farthest removed, he will always gather some ideas, some facts, whose analogy will arouse thought, enlarge his views, open unexpected horizons, and thus aid in the perfection of whatever aim he may have in view.

## XV.

## GENERAL REMARKS—LAST COUNSELS.

Let us conclude this little volume, which is addressed more particularly to young teachers just entering upon their career, by some general remarks.

Teaching requires a special aptitude. However good an execution a person may possess, if he has not a decided taste for teaching, he will never rise above the mediocre. This gift of transmitting to others, which is so rare and so precious; this sort of intuition, that penetrates a pupil's character at once; this sure and rapid judgment that discovers the best means of succeeding, whether it be by affection, by mildness or by firmness; this clearness in demonstration, so necessary, especially with children; in a word, this difficult art of instructing, and at the same time keeping up the interest, all this cannot be learned; it is a gift of nature rather than a result of study.

Nevertheless, the taste for teaching sometimes awakens and develops these desirable qualities. Be diligent, then, and try to acquire them. Always strive to show amiability of disposition in your pupils' presence, for nothing is so contagious as ennu, and no good results can be hoped for from a lesson given with reluctance, or without interest. If its form is attractive, the lesson, whether good or otherwise, will always be regarded as a pleasure and recreation. Learn to love it; that is half the success. Exercise that moral ascendancy over your young disciple, of which I have already spoken. Between the master and his pupil, says a celebrated writer, "there should be a reciprocal confidence, an active and sincere faith, a sympathy which draws one to the other, a sort of radiation of paternal love and filial devotion."†

Any study that is loved is always successful. Inspire, then, above all things, a love of work; represent to your pupil the advantages, the joys that high attainments ensure; employ even the seductions of the art that he is cultivating to develop in him the taste and feeling for the beautiful. Seat yourself frequently at the piano; but if you are not a thousand times sure of yourself, if you fear that the slightest hesitation

\* Translator's Note.—I here omit notes containing names of French volumes on Theory and Harmony, and the Biographies of musicians that are not commonly met with in this country. There exist, however, excellent standard works on the same subjects in English, as well as very complete Encyclopedias.

† F. Halcy.

\* H. de Balzac.

may betray you, prepare yourself, study in advance if it is necessary, for to be a model, your execution must be irreproachable. Do not forget that every pupil is, so to speak, your judge, and often a severe one. Children especially feel a malicious joy in finding their teacher in fault, and if the prestige of superiority be lost, the teacher's authority is entirely gone.

Nothing is unchangeable in nature; everything has its growth and its decay.\*

The most brilliant talents do not escape this general law: use develops them, as inaction weakens them.

Progress is a sign of life. Zeal on the part of teachers, which is constantly directed to the perfecting of the art, cannot be too strongly encouraged. There are some who will steal a few moments from their work to come from far away and gather fresh strength from the advice of the master who once guided them. Near this master, who often is a friend, a protector, their talent becomes more refined, experience completes and strengthens it. Others whom distance or various other obstacles may deprive of this advantage, see themselves occasionally outstripped by some favored pupil whose brilliant powers have been cultivated with care from infancy. In such a case, accept proudly, young teacher, an honorable defeat; be the first to proclaim this victory, which is due to you, for the triumph of the disciple is the glory of the master.†

What more beautiful testimony could you have of your devotion, of your care and your intelligence! The superiority of your pupil will not detract from your own powers, but will cause you to rise in the opinion of all. You will find there the compensation for your long work, the reward for your efforts, and you can say, with a celebrated thinker, "The sweetest recompense that a teacher who is not unworthy of this title can have, is to see young and noble minds push forward in his footsteps, outstrip him and leave him far behind."‡

\*Tout est dans un flux continué sur la terre. Rien n'y garde une forme constante et arrêtée.

J. J. ROUSSEAU, *Promenades d'un solitaire*.

†Discipuli victoria, magistri est gloria. Gerbert, *Epist.* XXV.

‡V. Cousin. Du Vrai, du Beau et du Bien.

[FOR THE ETUDE.]

## MODERN METHODS OF TEACHING.

BY EUGENE THAYER, MUS. DOG.

While I believe that, strictly speaking, there can be no new methods in teaching, the experience of the last few years has taught me that there can be used to great advantage new devices or methods of conveying lessons or information to teachers and students whose duties do not permit them to come to the large cities for instruction. The plan of correspondence lessons, now working so excellently, seems to successfully solve the question of expense, of time and money.

The whole tendency of teaching in the last five years seems to have been toward the abnormal and excessive development of technics. However praiseworthy this may be, I still believe that there is a better way. Musical and technical studies should be used *alternately*. In this way both the faculties are developed to the utmost and the result is as satisfying as it is profitable. The whole success of the correspondence method will depend upon the precision of the gradation of the teacher's lists upon this plan.

It is not sufficient to indicate what should be studied. The teacher must know and he should give it, if any success is to be expected. The studies and pieces must be new, that is, of the best modern composers, in order to meet the demands of the times. The lists must be numbered in the order in which the pieces and studies are to be used, or no satisfactory results can be obtained. It is not enough that the doctor tells us to take acetic; he must tell us how much and how often, or his patient perishes. With these lists perfectly graded, nearly three thousand teachers are now having the best results.

Except where students wish to become soloists, they never fail to accomplish their purpose. In this case the student must have personal instruction. He must be with some great artist, and see with his own eyes and hear with his own ears just how he makes his great and artistic effects. But for the demands of the other phases of teaching the correspondence plan is fully adequate and satisfactory, and unless I am much mistaken, will do a large part of the education of methodical and successful teachers for the future.

It goes without saying that the teacher who has the best method produces the best results, and soon gets all the pupils. He has his ample reward in a full pocket as well as a full sense of having performed his duty properly and faithfully; and his later years are made bright by the grateful thanks of those who owe to him a lifetime of happiness and success. The correspondence plan has several excellent points not pertaining to ordinary lessons. The pupil really buys the whole experience of the city teacher at a cost of a very few dollars. His lessons cannot "go into the air" and be "out at the other;" they are on record and can be consulted at any time. He gets lists of all the best new and old compositions without the trouble and expense of searching the numberless folios of the great music stores. The excellence of the plan is fully shown in the results of the last season, when there cannot be a shadow of doubt that it will save much time and money in the musical art work of the future.

## COPIES OF TESTIMONIALS.

BOSTON, May 22d, 1888.

Dear Mr. Howard.—Your "Course in Harmony" I like much. The prepared answers will greatly aid the teacher and student, and for those who are obliged to study without a teacher's help they will be invaluable.

Yours truly, FRANK E. MORSE.

Mr. G. H. HOWARD:—

I have given your new work on Harmony a careful study, and am well pleased with it. Your treatment of Modulation is very conclusive and practical, and will of itself create an extensive demand for the work. I shall take pleasure in giving the book a thorough test by using it in my teaching. I wish you much success in its introduction to the musical public.

Sincerely yours, F. W. HALE.

I have carefully examined Mr. Howard's "Course in Harmony," and find the material arranged in a practical and progressive way. He has simplified the work for both teacher and pupil, and I consider it a valuable contribution to all those who desire to gain a knowledge of the subject. I trust it will meet the recognition it deserves.

JOHN W. TUFTS.

BOSTON, May 15th, 1888.

While we have many excellent text-books on Harmony, there is no one which, in my judgment, combines so many excellences as Howard's "Course in Harmony," published by Theodore Presser, Philadelphia. It more thoroughly applies the educational principles which obtain among the leading educators in other branches, and is at once completely practical and interesting.

EDWARD E. KELSEY.

That old and reliable publisher, Mr. Theodore Presser, of Philadelphia, has issued yet another convenient little volume bearing upon the science and art of music, entitled "Lessons on Musical History," the author being the well-known John Comfort Fillmore. This little work is the result of the author's own efforts to interest his pupils in the history of music, and to give them an outline of that history, clearly presenting its salient facts. In the introductory chapter Mr. Fillmore expresses the intention of the reader by his very original and pleasing remarks upon the origin of music. The interest thus excited is maintained throughout the succeeding chapters, which contain gems of information upon Oriental and ancient music; the music of the centuries of Christian music; the period from Guido of Arezzo to the end of the fourteenth century; the epoch of the Netherlands; the rise of dramatic music; the beginning of oratorio, a general survey of the musical situation and of the condition of instrumental music in the sixteenth century; the advance and development of instrumental music; the progress of opera; the growth of the oratorio and of the cantata; Italian opera from Scarlatti; French opera from Lully; German opera, passion music, the development of the song, etc.; these are supplemented by the chronologic table and the list of the most important and decisive events of general history with those of the history of music. There appears, in short, to be hardly a subject within the entire historical scope of the art that has not been touched upon in the most useful and entertaining manner by Mr. Fillmore. For its size the work is a storehouse of orderly arrangement, carefully selected detailed information and general literary ability. At the end of each brief chapter is an exhaustive list of questions upon the contents. This is a very important fea-

ture, especially in a work of such high merit, and might with advantage be imitated more frequently than in the case at present.—*Indicator*.

I take great pleasure in putting on record my appreciation of the "Lessons in Musical History," by John C. Fillmore. As an introduction to one of the most delightful phases of musical literature, it is without doubt unsurpassed. The author of the "History of Piano Music" could not write otherwise than lucidly, and the charm of style pervading the whole is evident in the pages of this other work. I shall recommend it to my pupils, and can safely promise that no one will lay the work down after a careful perusal without wishing for more. Mr. Fillmore has made for himself a prominent place as a writer, and a very earnest musician will unite with me in the hope that he will at some future time treat the subject with more elaborateness, and thus add to the obligation we are under to him for this important work.

Yours sincerely,

ALBERT A. STANLEY.

DEAR MR. EDITOR:—

With regard to "missing lessons," some of your readers may like to know the rule which obtains generally among professors here in England.

The arrangement is "by the term," it is understood that lost lessons cannot be made up.

If the arrangement is "by the lesson," the charge is always made, unless the professor receives notice the day before that the pupil will not be able to take the lesson.

In the case mentioned by "Country Professor" in the April *Etude*, where he actually went to the house to give the lesson, there cannot be a shadow of doubt that payment is due.

Yours faithfully,

LONDON, ENG.

RIDLEY PRENTICE.

## AN IMPORTANT TESTIMONIAL.

Very Honored Sir:—Accept my thanks for sending me *THE ETUDE* regularly. I cannot refrain from complimenting you on the variety of the contents and the elevated tone of the papers, and the high standard aimed in marked contrast to most of the German musical papers, devoted, as they are, mainly to concert reviews. I wish to express my especial gratitude to Mr. J. C. Fillmore for his zealous activity in the cause of reform in harmony teaching. We shall win; we must win.

Has the new edition of my *Etude de l'élève* reached you yet? I believe it will set you thinking in some new directions.

With distinguished respect, Your obedient servant,

Dr. HUGO RIEMANN.

HAMBURG, March 8th, 1888.

DEAR MR. PRESSER:—

Mr. Fillmore's "Lessons in Musical History" should be in the hands of every musical student. It is the most practical outline of the subject with which I am acquainted. Mr. Fillmore has presented a generous fund of valuable information in a most concise form, and his definitions are always remarkably clear and sensible. The marginal notes are helpful in locating the different subjects, while the questions at the end of each chapter make the work particularly useful as a text-book. The edition is a great credit to both author and publisher.

I shall take much pleasure in recommending it to my pupils and friends.

Yours very truly,

CLARENCE EDDY.

CHICAGO, May 26th, 1888.

THEO. PRESSER, Esq.:—

Dear Sir:—I have carefully examined Dr. Ritter's "Practical Harmony," and take pleasure in saying that it bids fair to answer an excellent purpose as a convenient handbook of practical exercises in playing and analyzing chords, for the use of piano students, preparatory to more elaborate study of musical theory. Of course much will depend upon the diligence of the teacher in supplying the verbal explanations which these exercises are intended to supplement.

The continual multiplication of text-books in Harmony is both an indication of the interest felt in the subject and another way of assenting to the general conviction that the study as commonly conducted remains unproductive. The problem is how to make the harmonic relations of music as prominent in the minds of players, and to put them ready in their fingers, as they are in the thinking of the best composers. Dr. Ritter appears to have covered a part of this problem. Wishing it success, I am,

Yours truly, W. S. B. MATTHEWS.

MY DEAR FILLMORE:—

I am in receipt of the "Lessons in Musical History," for which I am very grateful. It seems to me to be the most valuable outline history that has yet been presented, and this because of its conciseness, clearness and completeness of survey. The general style is "take-up" to be commended. Mr. Presser is to be commended for his enterprise in this, as in the many valuable publications he is putting forth.

Yours truly, CALVIN B. GARY.



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

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

## 84. How are the arpeggios in chords of the diminished seventh to be practiced?

The arpeggios in the chords of the diminished seventh must be practiced in the same manner as the arpeggios in perfect chords, and in chords of the dominant seventh; in all keys and in all positions, slow and loud. The left hand alone at first, accenting preferably every three notes, so that the beat does not always fall on the same finger, and especially on the thumb. This accent requires an arpeggio through three octaves. Those arpeggios that start with the fourth finger should be run through four octaves, accenting every four notes.

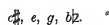
The pupil will obtain the different chords of the diminished seventh and their inversions from the degrees of the scale. This chord, which only appears in the minor form, is found on the leading note of each key, and is composed of the third (super-tonic), the diminished fifth (sub-dominant) and the diminished seventh (super-dominant), with the changes required by the key. In other words, four notes at an interval of a minor third, with the leading note for the base.

Example, in D minor:—



This chord containing no other interval except the minor thirds placed above one another, the result is that, by means of harmony, each chord can be, according to the name given to the notes which compose it, either the chord of the diminished seventh, not inverted, or the first, second or third inversion of this chord.

Example:—



If these same notes be called:  $\sharp f$ ,  $e$ ,  $g$ ,  $\sharp b$ , then we will have the second position of the chord, or first inversion of  $b$  minor =  $\sharp f$ ,  $e$ ,  $\sharp b$ ,  $\sharp c$ , third position or second inversion of  $\sharp c$  minor =  $\sharp c$ ,  $\sharp f$ ,  $e$ ,  $b$ , fourth position or third inversion of  $f$  minor.

Theoretically these chords are totally different from one another, but to the ear and on the piano they are identical.

The practical importance of this observation is, that it suffices to practice the first position of the arpeggio of the diminished seventh on each of the twelve keys on the keyboard, and to study under other names all the inversions of this chord.

## 85. How must the arpeggios in the chords of the diminished seventh be fingered?\*

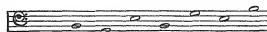
Like the arpeggios in chords of the dominant seventh. (See appendix, the table of arpeggios in chords of the diminished seventh.)

\* If, in the course of a piece, an arpeggio or fragment of an arpeggio for one hand alone is met with (whatever be the chord) it is not absolutely necessary to use the regular fingering. It is sufficient to follow out the rule concerning the passing of the thumb after a black key. (See again No. 88, chap. III.)

## 86. On the different arpeggios be practiced with the notes composing them taken in an inverted order?

Yes; this can be done in the arpeggios in perfect chords, thus:—

Example:—



Some arpeggios in chords of the dominant seventh, thus:—

Example:—



Some arpeggios in chords of the diminished seventh, thus:—



## 87. How must arpeggios played in this manner be fingered?

In the broken arpeggios each displacement of the hand leads to another phase of the chord, so that the same form of arpeggio contains exactly the fundamental chord and its inversions.

Example:—



The fingering preferred for this form will be the same as that used in the different positions of a like chord. It can be defined thus:—

Groups of four notes fingered as if these notes were struck together.

Half-groups of two notes, as they would be in a whole group, of which they represent the half—upper half if the first note of the interval is a black key, lower half if this first note is a white key. In other words, this half-group will be fingered in the right hand by the contraction of the 1st and 3d or 4th finger, if the first note of the interval is a white key. By 2 and 5 if the first note is a black key.

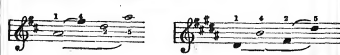
In the left hand, by 3 or 4, and 1st if the first note is a black key, and by 5 and 2 if this first note is a white key (the same fingering reproduced minutely).

Example:—



These half-groups of two notes are the lower half in  $d$  major, and the upper half in  $b$  major, of the whole groups that follow.

Example:—



The study of broken arpeggios should only be entered upon after the notes and fingering of those that precede are thoroughly learned.

The same principle of fingering is employed in all broken arpeggios.

(For application, see the tables of broken arpeggios in perfect chords, in the dominant seventh and the diminished seventh, Nos. 5, 6, and 7 in the Appendix.)

## 88. How are octaves played?

All the five-finger exercises, with and without displacement of the hand, may be played in octaves, at first in  $c$ , then in all the keys. The diatonic and chromatic scales should then be played in octaves, and finally the arpeggios.

It is well, in practice, to strike with the thumb and fourth finger the octaves on black keys. This fingering is excellent, particularly in the chromatic scales, because it avoids the incessant movement to and fro of the hand on the keyboard that is made when the fifth finger takes both black and white keys.

The octaves should be practiced at first slowly and heavily, then  $p$ , increasing the rapidity by degrees.

## 89. What is the best method of playing octaves?

Octaves are generally played (like detached thirds and sixths) either by the action of the wrist or forearm.

## 90. How is the wrist action defined?

In the wrist action the forearm remains immovable and the hand is displaced.

## 91. How can the mechanism of the wrist action be further explained?

In order to understand this mechanism, it is well to divide the action of the wrist with the movements:—

First movement, the hand strikes from above; second movement, the hand is thrown completely back, and remains stationary in the air until the following stroke. In wrist exercises the forearm should be immovable and placed horizontally, the fingers curved and also immovable during the different passages of the hand, and the hand should be opened to the required distance, like a compass.

## 92. In what case is the wrist action to be employed?

The wrist action is generally employed for obtaining lightness in a rapid movement.

## 93. What is meant by the forearm action?

In the forearm action the hand remains immovable, and the forearm is displaced by the movement of the elbow.

## 94. How can the mechanism of the forearm action be further described?

In order to understand the mechanism of this action it may be divided into two movements:—

First movement, the hand strikes from above, with the wrist slightly raised; second movement, the hand and forearm rebound by the action of the elbow, without changing the position of the hand, the fingers or the wrist. In exercises for the forearm, as in those for the wrist, the fingers should be curved and immovable, and the hand should remain extended to the required distance like a compass.

## 95. For what purpose is the forearm action employed?

It is generally employed to obtain strength rather than lightness. Chords that require sonority without sharpness should be struck in this way.

There is still a third way of playing octaves, sixths and chords: to strike them by the combined action of the hand and fingers, which produces a sustained or connected touch. This touch is excellent in moderate or singing passages.



# NOCTURNE.

3

F. CHOPIN, Op. 9. N° 2.

Andante (♩ = 132.)

PIANO

*dolce.*  
*con espress.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*P*

*cresc.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*132*  
*17*

*P* *PP*

*a tempo.*

*poco riten.*

*f*

*poco rallent.*

103

a tempo.

First system of musical notation. Treble and bass staves. Dynamics: *fzp* (first measure), *cresc.* (second measure). Pedal markings: *Ped.* with asterisks below the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics: *p* (first measure). Pedal markings: *Ped.* with asterisks below the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics: *p* (first measure), *f* (third measure). Pedal markings: *Ped.* with asterisks below the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *fzp* (second measure). Pedal markings: *Ped.* with asterisks below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics: *fzp* (first measure). Pedal markings: *Ped.* with asterisks below the bass staff.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The notation includes various dynamics and performance markings:

- System 1:** Starts with a treble staff containing a complex melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). Pedal markings (*Ped.*) are present throughout.
- System 2:** Features a more active bass staff with a melody in the treble. Dynamics include *pp*, *poco rubato*, *sempre pp*, and *dolcissimo*. Pedal markings are used.
- System 3:** Continues the melodic and harmonic development. Dynamics include *p*, *con forza*, and *stretto*. Pedal markings are present.
- System 4:** Includes a section marked *senza tempo* (without tempo) and *cresc.* (crescendo). Dynamics include *ff* (fortissimo). Pedal markings are used.
- System 5:** Ends with a section marked *a tempo* (at tempo). Dynamics include *dim.* (diminuendo), *roll.* (roll), *smorz.* (smorzando), *pp*, and *ppp* (pianississimo). Pedal markings are present.

The notation is written in a style typical of early 20th-century piano music, with a focus on technical skill and expressive performance.

# ALICE.

## Valse de Salon.

Par LOUIS MEYER.

*INTRON.*

*f*

*3* *5* *3* *2* *3* *2* *3* *1* *2* *2*

*3* *4* *1* *3* *2*

*3* *4* *5* *8* *5* *4* *3* *2* *1* *2* *1*

*rall.*

*L.H.*

*Walsen.*

*dolce*

*1* *4*

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures. The first measure is a whole note G4. The second measure is a half note A4. The third measure is a half note B4. The fourth measure is a half note C5. The fifth measure is a half note D5. The sixth measure is a half note E5. The seventh measure is a half note F#5. The eighth measure is a half note G5. The ninth measure is a half note F#5. The tenth measure is a half note E5. The eleventh measure is a half note D5. The twelfth measure is a half note C5. The piece ends with a double bar line. The title "The Rose Tree" is written in the center of the page.

Scherzando.

[illegible]

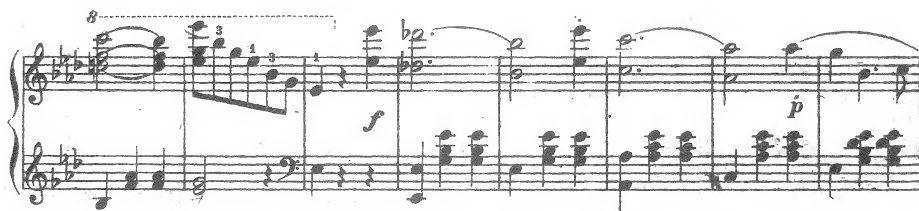
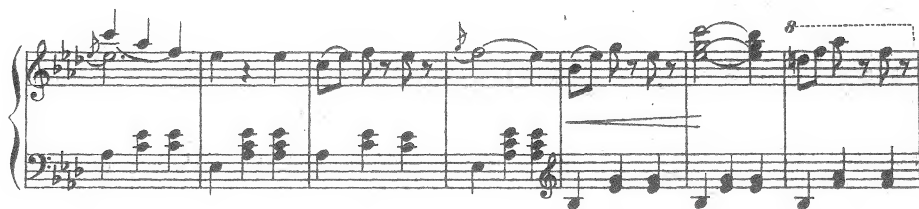
A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle. The lyrics are written below the voice line.

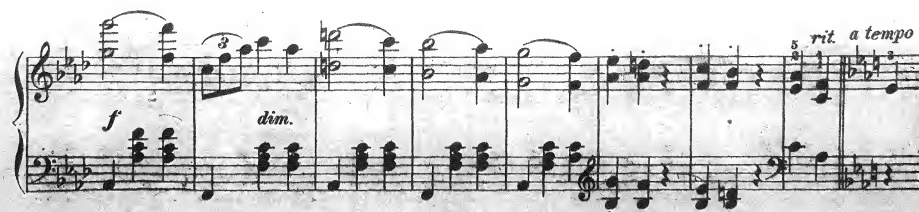
A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The music is written in a simple, folk-like style with a clear harmonic structure.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment consists of chords and single notes, providing harmonic support for the voice. The score is presented in a single system with a repeat sign at the end.



Con delicatissimo.









To J. B. CAMPBELL.

# SCHERZINO.

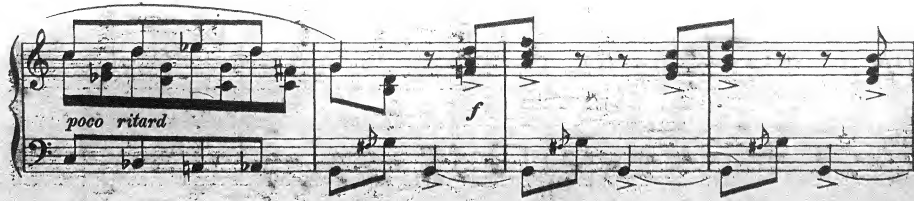
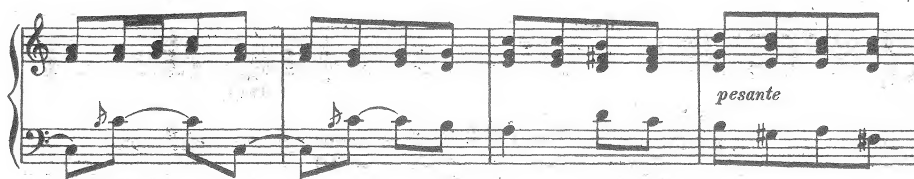
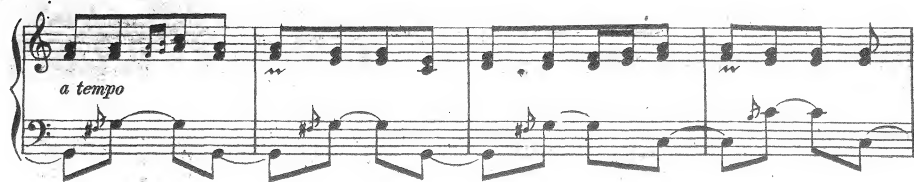
HALFDAN KJERULF.

Transcribed by  
WILSON G. SMITH.

Allegretto con moto e grazioso.

*mp* *stacc.* *stacc.* *poco* *f rit.*





8-  
*a tempo*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains measures 1 through 4. It begins with a half rest, followed by a quarter note, then a series of eighth and sixteenth notes. The lower staff is in bass clef and contains measures 1 through 4, featuring a mix of eighth and sixteenth notes. The tempo marking 'a tempo' is written above the second measure of the lower staff.

8-  
*f*

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains measures 5 through 8. It features a series of chords and moving lines. The lower staff is in bass clef and contains measures 5 through 8, with a mix of eighth and sixteenth notes. The dynamic marking 'f' (forte) is written above the second measure of the lower staff.

*marcato*

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains measures 9 through 12. It features a series of chords and moving lines. The lower staff is in bass clef and contains measures 9 through 12, with a mix of eighth and sixteenth notes. The tempo marking 'marcato' is written above the first measure of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains measures 13 through 16. It features a series of chords and moving lines. The lower staff is in bass clef and contains measures 13 through 16, with a mix of eighth and sixteenth notes.

*cresc.* *f* *Fine.*

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains measures 17 through 20. It features a series of chords and moving lines. The lower staff is in bass clef and contains measures 17 through 20, with a mix of eighth and sixteenth notes. The dynamic marking 'cresc.' (crescendo) is written above the first measure of the lower staff, 'f' (forte) is written above the fourth measure, and 'Fine.' is written at the end of the system.

THE NEGLECT OF EAR TRAINING IN CURRENT  
MUSICAL EDUCATION.

W. S. R. MATHEWS.

Nothing brings out more clearly the imperfection of much that passes among us in America for musical education, than the difficulty that nearly all the candidates have in passing the examinations of the American College of Musicians. The definitions of qualifications for pianists are not so very difficult to meet. All our music schools turn out every year pupils able to pass the examination for this instrument. The publication of the Test Exercises, with all the touches defined, and metronome marks as an indication of the required facility, affords the candidate all the information he needs in advance, so that he can approach the test with a feeling of confidence, tempered only by the reflection that the examining body contains some of the best pianists and musical scholars in America. I regard the definition of scholarship upon the piano, as made by this organization, as remarkably successful, and as of itself marking an epoch in the history of musical education in this country. It is still defective in one or two respects. For instance, a test having in it no Schumann is a curiosity, to say the least. I am much surprised that it should have been so, when at least two of the examiners, Dr. Mason and Mr. Sherwood, are Schumann experts. Certain ones of the "studies" upon the list are unaccountable to me, and to most piano teachers that I have heard express themselves upon the subject. The Hiller studies in rhythm I refer to more particularly. But, upon the whole, it is a great point to have a list like this held up as affording efficient test of a music teacher's knowledge of the subject of musical interpretation.

It is the theory examinations that break down the students. Harmony scarcely any of them understand. It is the "working knowledge" of harmony that they fail to show. Something, no doubt, must be allowed for inexactness in the questions, but the failures mainly are in the inner comprehension of chords and chord-successions. The candidates can neither think chords nor spell them correctly. The ears of the students appear to have remained wholly unformed with respect to the ability to identify chord-successions by ear. This failure is due, primarily, to our faulty methods of elementary instruction, and secondarily to the habit of making the study of harmony a matter of book knowledge merely. We have plenty of pupils who can write an accompaniment to a figured bass, while we have very few who can write a given sequence of chords in several keys, without having the request stated in musical notes.

The tonic sol-fa teaching puts us to shame in this respect, and will continue to do so until we get over our ignorant prejudice against their notation (on account of its simplicity), and learn to avail ourselves of their system, notation and all, for the sake of its convenience as a mode of writing chord-successions "in key," without localization in absolute pitch. It is one great disadvantage of our harmony study that it is carried on entirely from the staff, and, therefore, in a certain number of keys. Pupils easily write exercises in the key of C, which when required to be done in remote keys are full of mistakes. There are few harmony pupils able to avail themselves of the instruction afforded by the cautionary examples in Richter, for example, when they are working in a different key from that in which the example in question happens to be written. The lack is obvious; they do not think chords in key. The average harmony pupil supposes that the chord of G, for instance, is a harmonic unit, always producing a certain effect. This is not the case. The harmonic units are the *key-units*—the tonic chord, the subdominant, dominant, etc. These are definite harmonic effects, always recognizable as such; the chord of G may be any one of them, and so may any one of the other triads.

The proper place to lay a foundation of harmonic perception is in the first steps, and it can be better done in singing, and by the aid of the generalized notation of the tonic sol-fa. When this has not been done, and cannot be done, the next best thing is to require as much

keyboard work in transposing as possible, and a great deal of transposing, and inventing sequences in different keys, away from the instrument. To show the superiority of the tonic sol-fa training over even that which our conservatory graduates have, it is only necessary to recall the circumstance that any candidate for advanced standing in the tonic sol-fa college has to be able to write down, from twice hearing, a church tune of four lines, "labeled" through by four fingers at the rate of sixty notes a minute, or played at the same rate upon a harmonium, such tune to contain modulations to at least two removes, (as from G to F, or B minor, or A major.) To do this involves the same knowledge of musical successions as one has of words who is able to write down what one hears. Why not?

As I said, the experience of the examiners with papers, and the experience of teachers who have prepared pupils for the examination of the college, show that our average pupils are away behind at this point; and, in fact, even very brilliant pianists are unable to write down the simplest harmonic succession from ear, with any certainty; while in carrying out theoretical demands they show themselves entirely at sea. Pupils who can modulate fluently enough upon the keyboard, are unable to do so with any pretension to neatness upon paper.

It is highly desirable that the authorities of the College prepare, as soon as convenient, an official statement of the difficulties commonly met with by candidates in the department of theory, in order that those interested may address themselves as intelligently as possible to their correction.

I had hoped that Dr. Ritter's exercises in musical dictation would have met a considerable part of this difficulty, or at least would have furnished a convenient manual for educating pupils in the musical perceptions which they lack. This expectation, I regret to say, the manual in question does not fully realize. The use of staff notation localizes the musical combinations required to be written to such a degree as to deprive them of their value as general musical conceptions. More properly, perhaps, I ought to say this manual serves an important and very useful purpose, or would, if it were carried out by pupils according to the author's directions, in clearing up their knowledge of the notes, and in making them intelligent writers, especially of melody. At the same time we must not forget that in many places these exercises pass beyond what is possible to do correctly from hearing, simply through the want of clear and radical definition. For example, take the melodic phrase No. 80 on page 80; it is written in four-four time. Now it is impossible for the student upon hearing to tell whether the example is intended to be written in four-four time or two-four time, which in effect would be four-eight. There is no such thing as a "half-note effect" or a "quarter-note effect" in music. There are time pulses, and notes occupying pulses, half pulses, quarter pulses, and so on; these the hearer can ascertain without the slightest difficulty. But it is entirely impossible for Dr. Ritter himself, or any other musician, in hearing a passage in four-pulse measure, to tell whether the composer thought best to write it in four-four time or in four-eight. In the same manner a three-pulse measure of allegro movement is just as likely to be three-four as it is three-eight, and the sound will be the same, the only difference being to the eye. Many *preludes* are written in what looks like a slow measure. Chopin's *Scherzo* in B flat minor, opus 81, is written in three-four measure. It is played in a compound measure four-four one, or, in fact, a twelve-four measure, and counted in fours. This is the only way of thinking it, in order to have the playing produce the proper effect. It is impossible for any student to determine a point of this kind by ear; all that he can decide is whether it is a pulsation of threes or fours, and whether the measures are grouped into larger rhythms, in the spirit of compound measures. Even where such grouping is plainly to be heard, it does not always follow that the representation in notes should take notice of the fact.

I do not know whether there are any principles known or traditional in art, which would have made it improper for Chopin to have noted this piece in twelve-eight time. If any one of my readers would know of such a rule, it

would be either Dr. Mason or Mr. Sherwood, for they have associated more intimately with musicians likely to have discussed such questions. It must have been a great crowd of students when Mason was at Weimar with Von Bülow, Pruckner, Joachim Raff, Klindworth, etc. All were young fellows, full of life, ambition and as inquisitive as so many monkeys. We have never had any such company of students together in this country, and it will be a long time before we will, for such talent is rare, and is never brought together but at the natural selection of some mind of preëminent ability. A master like Liszt would be worth waiting for many years. The nearest approach to this sort of thing would be for Theodore Thomas to become a little more approachable. When he has such students about him as Heilmendahl, Arthur Mees, Hinrichs, and a few others who have followed his fortunes for the sake of catching a few of the crumbs of artistic insight falling from the rich man's table, he would have something a little like the Weimar coterie as it used to be before the Master became so old, and, as I suspect, so very fond of taffy saccharated to saturation.

That was not a bad crowd of youngsters at Berlin a few years ago, when Emil and George Liebling, Moritz Moszkowski, the Scharwenkas, Sherwood, Maas and a half dozen other great musicians, were students with Kullak together. In an atmosphere of such minds there are many questions discussed like this one, the mere touch of which betrayed me into this lengthy digression.

So the truth about Dr. Ritter's dictation exercises I would think to be, that they should be preceded by exercises in training the ear to still more radical perceptions in music; to the exact perception of them, and the habit of writing them down in a notation capable of representing exactly so much as belongs to the musical perception as such, and no more.

I do not find it easy to define the exact modifications which ought to be made in what I might call the habits of our lesson-giving, to render them better fitted to meet the deficiencies here pointed out. It takes so much time to make a musician. If one makes a point of technic, this takes an immense amount of time. If one makes a point of giving good readings of classical works, it condemns him to long lessons of minute criticisms upon a multitude of little points, in which your hour is gone before you are aware of it. Theory must have its own hour; and in order to be well done, to be economically done, it must be taught in classes. It would be possible for two students to do Dr. Ritter's exercises cooperatively, as he suggests; but the preliminary training of ear to recognize scale tones, chords, phrases, measures and parts of measures, etc., would still remain to be done elsewhere. One thing is certain, namely, that there is room for great improvement somewhere along the line in the respects I have mentioned. Would it not be well for teachers to discuss it in the journals; perhaps in this way a better way may be suggested.

The problem clearly stated, is how to form in the pupil exact musical perceptions of all the elementary things in music, and to enable him to write them accurately when he has them, and by consequence recognize them off-hand when he hears them, or when he sees them written. It will not be possible to have this "do it self" through undirected experience in hearing music, except in the case of those especially gifted. The tonic sol-fa system of teaching, I repeat, has solved this problem, and solved it so successfully as to enable hundreds, and perhaps thousands, of persons of very ordinary mental endowments to pass their tests every year. This education of ear has the germs in it, not alone of all intelligent musical taste, in the sense of discrimination between good and bad in music, but also the germs of musical fantasy, such as our coming Tone-poet must have in order to translate into musical sounds and combinations the energetic movement of our national life and spirit.

The capacity to understand the intricacies of music is extremely limited among the public; it frequently happens that the whole audience in an opera house is thrown into uproar by one false note, while it listens not unwillingly, nay, even with pleasure, to pieces which are absolutely uninterpreted.—HECTOR BELLIZ.

## Practical Letters to Teachers

BY W. S. B. MATTHEWS.

### HOW DO YOU PLAY STACCATO?

Will Mr. Matthews do me the favor to tell me, through THE ETUDE, how to play staccato?—R. P.

This innocent-looking little question has had rather a long time of it in waiting for a convenient moment for answering according to its importance. The information, perhaps, will still be of some service.

A "staccato" tone is one which terminates before the next following begins, or, a tone actually sounded a shorter time than its notation would indicate. There are various degrees of staccato, from the slightest possible separation or cutting off between the staccato tone and its successor, to a staccato as short as can be made. The dot over or under a note indicates a staccato, which may be more or less short according to the character of the melodic passage in which it occurs. The staccato tone may be an eighth of its natural length, a quarter, or nearly a half. Never more than half the written length of the tone. Notes bearing dots and short lines over or under them are played "portamento," as it is called. Each tone has about three-quarters of its written value, and is slightly emphasized. A passage of this kind does not sound as if played in measure. Each note is emphasized by itself, much as if played by a single finger.

The mechanical part of playing staccato varies according to the nature of the passage and the effect desired.

1. Finger staccato was taught by the Leipzig school to be played by raising the point of the finger from the key the requisite time before the written time of the note had expired, without drawing the point of the finger inward toward the palm of the hand to the slightest degree. The finger, simply rises, like a hammer, from the metacarpal joint. I am in the habit of teaching the staccato in the "moderate" tempo of Mason's "two finger exercise," "second rhythm," in this touch.

2. In Mason's system, the extreme staccato, with a powerful tone is made by what is called the "elastic" touch. In this the key is struck while the finger is in the act of shutting violently, the point of the finger being raised as high as possible from the key at the moment of beginning, and then it sweeps rapidly toward the palm of the hand, which it must touch before the motion is completed. There is a wrist element in this touch, also; the hand rebounds upon a loose wrist at the moment when the point of the finger has caused the key to sound. The hand rises on the wrist joint until it forms an angle of forty-five degrees with the arm, rising above the horizontal plane of the arm.

3. In the light two-finger exercise of the Mason system, the touches are as light as possible, and the point of the finger is drawn inward toward the palm of the hand very slightly.

4. Between this and No. 3 there is still another degree, a finger staccato made by drawing the point of the finger inward toward the palm of the hand, but allowing it to bend only at the second joint. The touch made in this manner is less violent than No. 2, and is about the same as the old-fashioned "tremolo," or repeating notes, upon which the older teachers used to rely for imparting a lively feeling to the points of the fingers.

5. Chords, also, can be played with this touch (No. 4), and produce an excellent effect. In the Test Exercises of the American College of Musicians there are certain illustrations, or exercises, for testing the candidate's ability in this direction.

6. Hand staccato is played by a stroke of the hand from the wrist, without any motion of the fingers, individually, or as fingers, whatever. Certain octave passages are played in this way, and many chords are so played. The first touch in the Mason elastic touch I am in the habit of teaching in this manner. The first touch is made by allowing the hand to fall upon the key, the finger touching the key receiving, and transferring to it, the weight of the hand as it falls. The finger is simply pushed downward a little farther than the others, but, as a finger, it does nothing at all beyond acting as the agent of the hand.

7. Arm staccato is made by allowing the weight of the arm to fall upon the keys, and immediately rise again, neither finger nor hand having any motion as such. When the arm falls softly this touch is extremely effective in "portamento" chords, such as those, for example, in the second measure of Heller's No. 4 in opus 47, No. 3, in my Studies in Phrasing. The same touch in a more resolute form is used where a brilliant, trumpet-like effect is desired, as in the 25th measure of No. 19 in opus 47, No. 9, in my Phrasing.

There is a mechanical principle involved in the finger staccato which has not received the attention it deserves. Everybody who has been in the habit of hearing such piano playing must have noticed the dry and unmusical effect of the playing of those who have been educated in the Stuttgart system, and occasionally of those who have studied too diligently at Leipzig. If you will notice the mechanism of their playing you will see that the fingers act like hammers, moving upon the metacarpal joints, and nowhere else. In this touch the passages sound excellently, but there are no climaxes, and the melody playing is meaningless. A study of the mechanism of the hand will reveal the source of the failure in this instance, the æsthetic aspect of which is the want of soul in the touch. The fingers are moved chiefly by two sets of muscles, called flexors and extensors. It is the business of the extensors to straighten the fingers, or raise them, so that the flexors can operate them. All the closing motions of the hand are made by the flexors, of which there are two groups, or bundles; the superior, lying upon the surface of the forearm, and the "inferior," lying far within the forearm, almost quite down to the bone. The inferior, or deep-seated, flexors connect by their tendons to the fingers at the first joint, counting from the ends of the fingers. It is the business of these muscles to control the first joints. If you will hold the fingers firmly with the other hand leaving only the first joints free to move, and then attempt to flex them, these joints alone will move, and in so doing you will see the operation of the deep-seated flexors. The superior flexors are attached at the second joints of the fingers, and after they have flexed the second joints both flexors together flex the third or metacarpal joints, and, if the contraction is still continued, the wrist also. The lack of soul in the touches of the players referred to, is due to the inertness of the first joints of the fingers. When the pupil succeeds according to the ideas of the teachers of this class, he has succeeded in deadening the ends of his fingers, so that he would play just as well with an artificial first joint.

In order to have a musical and expressive touch it is necessary to call these muscles into life; and this is not easy in any other way than by the practice of the old-fashioned tremolo passages, or by Mason's two-finger exercises in the elastic touches. It is the source of the effect of these exercises in strengthening the fingers that they reach this too much neglected part of the hand. One reason why the Mason exercises strengthen the hand so much more rapidly than the common run of exercises, is their calling into action this neglected set of muscles. Incidentally, it is an advantage of the system that in calling upon the flexors to exert their whole powers, it does not hamper them by restraining a certain part of the joints properly moved by the flexors, as is the case in five-finger exercises. The simple, natural movement of the hand, the only instinctive movement it has, is to close. We take advantage of this in awakening it to a new and, finally, to a more highly differentiated sensitiveness and obedience to the will.

### CONCERNING BEAUTY OF TONE.

BY H. SATTLER.

(Extracts translated from *Musiktheoretische Wochenblatt*, by H. H. TREIBER.)

It requires a certain space of time to moderate or increase one power, or to produce an elastic tone; short or broken-off tones appear like an involuntary expression of feeling under sudden emotions of pain or pleasure. Like the line of a wave, so must a tone gently rise and fall during its length. Therefore did the old Italian singing teachers lay great stress upon what they termed the three F's, *formare, fermare, and finire*, forming,

holding, and finishing a tone. These considerations were first observed in the cultivation of a voice or method. With its perfection, however, a singer appeared well equipped in public art life, and his finely-developed voice was then capable of accomplishing all the grand and beautiful effects that made him famous.

The instrumentalist, also, requires a similar tone-cultivation. The pianist exhibits his possession in his delicate finger-tips, the flutist in his lips and tongue, the clarinet and oboe player in his lip-power, the violinist in the pressure of his finger and the drawing of his bow. And, if a good and pure tone is the first result of this technical equipment, another natural consequence will be that an execrable artist will be empowered to bring forth an elastic tone, and thus one that is beautiful, by means of which he may express all moods, emotions and passions. But these higher demands upon an artist's execution, and his taste and æsthetic sense, are beautiful, and, however, not to be ignored, lest merely technical cultivation give rise to art-dressing extravaganzas, an unnatural *vibrato*, or an exaggerated sentimentality, through a willful sickness and affectation of tone.

Respecting the passage of tone by the medium of air, physical and acoustic laws, require a color of either lighter or heavier, a sombre or clear tone, or one that is either weak or more powerful. Good tone-effects are furthered by light, clear air, limited space, or favorable acoustic proportions in regard to height, breadth and length, as well as by the presence of but a few substances or obstacles "in the way" of the tone waves or influence in a manner that would produce a clatter.

The disposition of a number of singers or instruments employed in musical performances is also of great importance. As we have already compared our articulate speech with the various degrees of tone, thus we may more emphatically compare them with tone-color (or sound in a narrow sense). To designate the various shades of tone we employ the terms, light, dark, full, thin, veiled, clear, hard, soft, sharp, round, etc. Scarcely any two similar tone organs can produce exactly the same color, much less any two distinct organs. A soprano will appear clear and brilliant, an alto soft and full, a tenor manly and penetrating, a bass full and vigorous, a flute soft and lovely, a clarinet soft and full, an oboe speaking, although differing in its high and low tones, a bassoon in its high notes and fluttering in the low, a trumpet will peel, a horn sound soft and penetrating, and a bombardone powerful and brilliant, while the peculiar smoothness, fullness and elasticity of string instruments are most noticeable when these instruments are massed together, or when they are played in a skillful and finished manner. The first duty of an executant artist is to know an exact knowledge of the construction of his tone organ (voice or instrument), and to discover its tone character. After this knowledge has been gained, an artist will avoid forcing from his organ qualities of tone that are unsympathetic. An interesting study, and one yielding rich returns to a thinking artist, lies, not alone in the treatment of his single instrument, but rather in a union of various instruments or voices for the production of diverse tone effects. As the separate study of mixing his colors is to the painter, so will an attentive study of tone-mixture be to the musical artist an indispensable aid in the development of manifold tone-effects.

### A GOOD WORD FOR MR. FILLMORE AND HIS WORK.

MR. THEO. PRESSER:—

Dear Sir:—When a man undertakes the task, in pure love of his art, of gathering the necessary data and compressing the same into book form, producing a valuable and unique handbook for the student, he, of course, deserves the encouragement of every one interested in the subject. In America we have quite a number of writers and translators of musical literature who, actuated by the best of motives, turn out a great deal of machine work.

A few are possessed of sufficient talent to do the work well, and among the few Mr. Fillmore most assuredly is. His "Lessons in Musical History" is certainly the clearest, most comprehensive book of its size published in this country or in the English language.

We need more such works from Americans, and it would be most gratifying if the recognition of the merits of this work were such as to induce Mr. Fillmore to undertake the translation of some of the great works of Riemann, Mendel, or hosts of others whose works are inaccessible to the average student and teacher in this country.

Men with ability to translate the subject matter and not the mere words of such works should not be discouraged and dissuaded from the good work by the lack of interest and sympathy of those most interested, the teachers and students.

Trusting that this well written and handsomely printed volume will meet with the prompt and general circulation due its merits, I remain, Respectfully yours,

LOUIS H. EATON,  
Organist and choir master, St. Paul's Church, Milwaukee, Wisconsin.

In a church concert it was noticed that the tone of one of the soloists always sounded like the tone of a glass bell, owing to the rattling of one of the window panes.

# "IF YOU WANT TO STUDY MUSIC, STUDY MUSIC."

BY JOHN S. VAN CLEVE.

According to the eminent Mr. Eugene Thayer, Moscheles uttered the witty words which head this article. That Paganini sawed the scales by the half day; that Liszt shut himself up, when he heard that Italian wizard, to practice ten hours a day on the tantalizing key-board till it should yield up its wonders; that the celebrated Porpora kept Caffarelli upon one page of vocal figures for six years, we have also heard. Now comes the American genius of mechanical invention, and with the technician in her right hand, the techniphone before her, the dactylion in her teeth, and countless modifications of the same all around her, offers us a short path to the hill of Parnassus and its lofty peak. Now "where is the truth?" asks the bewildered student.

If the readers of *THE ETUDE* will pardon a moment of personal confession, I will tell them that when a boy of fifteen, at the Institute for the Blind, in Columbus, Ohio, I heard with despairing emulation about a former student, of whom there went a great fame abroad, that he practiced six hours a day for five weeks on nothing but four measures of Thalberg's "Home, Sweet Home." The journey across the African desert so vividly described by H. Rider Haggard, in his King Solomon's Mines, could not outdo the dreary horror of this, yet with heroic resolve I set to work with the impression upon me which was the natural effect of such a tradition. One afternoon I spent four hours working over the first study of Heller's op. 46, till it had become a kind of hideous, incarnate thing, like the monster Frankenstein of whom Mrs. Shelley tells us. Those really pretty and musically arranged scales and motives rang for days in my ears, as if my skull had become a private lunatic asylum for demented bees. At another period of my life I took to practicing all day, and one fine summer's day I held frantically to the interminable task eleven hours, till a kind of stupor came to my relief. These infatuations were, I am happy to state, both of them of brief duration; but my observation during the last nine years in Cincinnati as critic and teacher have convinced me that few things can be uttered more likely to damage and retard pupils than these reckless and exaggerated maxims about diligence. Man is, to be sure, a lazy animal, and needs the spur, but let us not gall his flanks till they drip blood. A bitter cynic of the eighteenth century, Dean Swift, said, "man is not an animal rational, but merely an animal capax rationis." It is safer to adopt a more genial view and rely upon that glimmer of reasonable light which every human being possesses, allowing reason and mentality always to predominate even in so ethereal and impalpable a study as musical art.

Let us emphasize the text on another word, and make a maxim not as witty, perhaps, but quite as sound, as necessary. If you wish to study music, *STUDY* music. That is to say, imitate the burning glass, which bends all the rays it can gather upon its field against one point. Let the thought of the pupil be not "what a long, tedious journey I have before me; what an endless stretch of time must be consumed," but let it be this, "what an exquisite flower of the musical imagination I have here to analyze; how many rare works there are to enrich my life." No plea for slovenliness is here hinted at, and indeed, to acquire a microscopical musical sense of the beautiful is to grow intolerant of blemishes, and if asked how one could become hypercritical, I should answer, study theory and analyze much music. After all, the way to play is to fix in the mind an antitype of the whole technical structure and a snibble apprehension of the total effect of the notes before a finger is stilled in giving the audible impress to the nerves. This power of comprehending the beauty of music abstractly is carried to such a pitch of perfection by learned musicians that they, with the eye only, can grasp the meaning and feel the beauty of music in a vivid way by reading its printed signs.

If less time were eaten away in merely compelling the finger-joints to do scales, arpeggios and the like, and straining after incredible force and undesirable swiftness,

while more were bestowed upon a slow dissection of the structure, greater mental unfoldment would result, and technique would come as naturally as its shell comes to the living nautilus. All technique which is not a natural and close-fitting case for that portion of warm, living musical thought which exists in the heart of the student is merely an external callous excretion, and is an impediment, not an aid.

Certain broad laws of mechanics must, to be sure, be imparted to each learner, and many minutes of technical device are to be taught incidentally, but the mind should be held intent at all times upon the beauty and the anatomy of the music, while technical acts should be treated as tools, ingenious, but not valuable in themselves. Thus, as to touch on the piano, after certain broad laws of manual mechanism have been clearly stated and exemplified, the thing to do is to drink the tones with ears that thirst, and to grow a connoisseur in all the varied flavors of these audible wines, till you can not only tell the honeyed angelica of a clinging tone from the stinging champagne of a bold ringing clangor of orchestral imitation, but till the spurious sweet as well as the true, the harsh fortes and the resonant, can be told at an instant. In a word, let the pianist listen, listen, listen, till his ear is a better discerner of tone-flavors than was Sancho Panza's father of wines.

Another technical matter which easily degenerates into a hobby is fingering. No one questions that a judicious choice of fingers will affect the playing, and at times must engross a large share of attention, but it is quite easily metamorphosed into a blemish; for even truth disproportionate is deformity, just as the grotesque shapes of the leaves and petals of orchids came from exaggeration of normal organs. The fundamental law of fingering is not to look graceful nor to be as easy as may be, but it is to secure phrasing. It is quite possible to be even a finger fanatic, yet define the outline of the music badly. Finally, in emphasizing this text, "If you want to study music, *STUDY* music," let us formulate two maxims, viz., learn to perceive tone as an impression upon the nerve filaments, and learn to dissect the structural beauty of the music. All systems of work have an element of truth in them, whether they go to the technical or the emotional extreme.

[FOR THE ETUDE.]

## SOME MUSICAL BLUNDERS.

BY EUGENE THAYER.

**BLUNDER EIGHTEENTH.**—To believe that anybody in these days has a really new method of teaching music. Everything has been tried long ago, and only the methods that have proved good have been kept. Some simpleton picks up one that has been thrown away as worthless, and at once imagines he has a new method. As a rule, those who claim to have a new method are either grossly ignorant or not wholly honest.

New methods or means of conveying instruction may be devised and work to great advantage, but the discovery of any valuable new method of conquering the difficulties of practice, may be confidently denied. Besides, you do not want any new method. The old methods that produced such giants as Bach, Handel and the other great masters are good enough for us or for anybody. The Bible tells you that "there is nothing new under the sun," and if you cannot believe that, you will find it difficult to accept any truth. Horace Greeley described a cigar as "a thing with fire at one end and a fool at the other." This, or something similar, is usually an accurate description of most of the alleged new methods and discoveries.

**BLUNDER NINETEENTH.**—To think that you will even make a reputation without hard work and severe discipline. On the desk where I am writing this article is a part of the old organ keyboard Handel used to practice on. The keys are worn as deep as teaspoons, some of them, in fact, deeper. On several of them the ivory is actually worn through to the wood; and this was the way he practiced when he was a boy! Do not think genius did it, unless you call hard work genius. I will admit that the arduous practice, in and of itself, will not do it,

if misdirected or undirected, but after all, hard work is the basis of all the success you will ever have in this world.

**BLUNDER TWENTIETH.**—To think that altering your plans or labors will rid you of your difficulties. The carpenter who thought he would be a bricklayer because it was hard work to saw boards, afterward found that the bricks were heavy. When he finally became an engineer, he ran his locomotive off the track the first week, and the doctor said he would be able to walk in about eight months. There are rocks in all roads, and, as you have got to climb them somewhere, you had better take them in the road you like best. I once had a pupil who did well enough, excellently, in fact, until he came to the difficult work. He then gave up his lessons and decided to become a doctor. The last time I saw him he was studying for the ministry, and the last time I heard of him he was working on a farm at fifteen dollars a month. He thought he could escape the rocks I spoke of. Did he?

**BLUNDER TWENTY-FIRST.**—To avoid popular music too much. As a general thing it is quite good for gaining a sense of rhythm and accent. Though it usually conveys these in a very vulgar manner, it is much better to get them this way than not at all. There is nothing better at the right period of your studies than a good dose of Strauss waltzes. They are master works in their way and of lasting benefit. We do not need, nor wish for, classical works all the time. A good florist will plant something besides sunflowers and magnolias.

**BLUNDER TWENTY-SECOND.**—To overdo your practice or performance; this is the other side of the preceding question. A painting of too much detail, where the fine lines are given too carefully, loses in the greater quality of breadth. When one refines a vocal performance to the faultless excellence of Patti, it is no longer singing, but only superb vocalism. The great critic of Berlin, old Professor Grell, after attending one of her concerts, said, "I heard a wonderful lot of notes; I should like to hear her sing once!" Some organists over-refine their performance until it is a mere display of organ registration, and in no sense organ playing. Pianists reduce their work by a similar process until it is merely playing with the piano and not piano playing at all. A small boy I know of recently had the present of a penknife. He wanted to have it very sharp, and went to the steam-mill to grind it. On his return home he said, "Papa, it won't cut anything now;" an examination showed he had ground the blade entirely off! The middle course is the safest. *In medio tutissimus ibis.*

**BLUNDER TWENTY-THIRD.**—To think you can buy a twenty-five dollar coat for five dollars, or get lessons worth five dollars for fifty cents. If you want the best (and why should you be content with anything less?) you must pay for it. If you haven't the money, borrow it for three or five years, and get your education to bring it all back in the time mentioned. Money borrowed for mere indulgence is always hard to pay and involves risk. Borrowed for education it gives you the power of knowledge, which will soon win it back again. If you stop to earn it before you study, your chances may be gone. As the Germans say, "The cow will die before the grass grows." Shakespeare (perhaps it was Bacon!) said, "There is a tide in the affairs of men which taken at the flood leads on to fortune; omitted, all the voyage of their life is bound in shallows and in miseries."

**BLUNDER TWENTY-FOURTH.**—To take everybody's advice. Who shall decide when doctors disagree? See who the doctor is; a good one dare not give false advice for fear of losing reputation. When you get advice from such men as Mathews, Fillmore, Sherwood or myself, you can be perfectly sure it is always all right; our studies, experience and reputation are all at stake, and we shall not make laughing stock of ourselves by giving hasty or foolish advice. We do not consider advice from Samuel Smalltalk or Betsy Buzzwell of much account, simply because they do not have as much experience in a whole year as we do any day of our lives. A knife-grinder has this moment finished sharpening some knives at our kitchen door. He was told that he need not take much pains with one old knife. "But," he replied, "I grind them all the best; maybe, ven' comes again, you hef some more knives for me." That is the whole philosophy. Do your best every time!



## MUSICAL NOTATION AND TERMINOLOGY.\*

BY A. R. PARSONS.

The "Wizard of Menlo Park" once observed: "The mind of man is so nearly infinite that the field for improvements in notation is almost unlimited. Take, for instance," continued he, "the steam engine. Probably a million of men have already worked at it. That would not in the least deter me; because that which is known stands in relation to what is possible to be known, say, as one to ten millions."

Even without regard to such strong language as this of Edison's, one would hardly like to pronounce musical notation incapable of further improvement. Nor are there wanting, from time to time, those confident of their ability to supply needed improvements. Unfortunately, however, for these friends, the presumption is now almost totally against the real utility of anything they may offer; experience having shown that, say, seven-tenths of all attempts in this field originate in a failure to master the notation as it is; that fully twenty originate in some oversight or misunderstanding touching the relation of the notation to the music; and that only rarely, if ever, is there to be found a real musical scholar engaged in either soberly analyzing and seeking to reconstruct our notation from the Edisonian point of view, or endeavoring, from motives of sympathy, to provide some sort of substitute for the end it serves; and this can be learned only by examining the material with which it has to deal, the possibilities open to it in the treatment of that material, and the path it actually follows.

As concerns the material, a distinction must be made at the outset between the tones themselves and all mere names of tones.

Thus, while we commonly say that the tones designated by notes situated on the lines of the treble staff are E, G, B, D and F, before we can really understand staff notation, either in itself or in relation to systems such as the Tonic Sol-Fa, we must recognize the fact that the tones thus designated are not E, G, B, D or F at all; E, G, B, D and F, like "me, sol, si, re, fa," or the terms "3, 5, 7, 2, 4 of the scale," being merely names given to the tones, not the tones themselves.

Sir,<sup>1</sup> artlessly observed a worthy dame whom an astronomer had sought to impress with some of the wonders of star knowledge, "but that you have shown is wonderful; but I don't mention something which seems to me the most wonderful thing of all."

"And pray, madam," said the surprised astronomer, "what is that?"

"Why," naively rejoined the dame, "the wonderful thing that such worms of the dust as we not only should have learned how far away the stars are, and have mapped their paths through the sky, but that we also should have been able to find out their very names."

Recognizing, then, a distinction between tones and tone names, we are reminded of Holman Hunt's distinction between birds and their feathers. "No one," he was wont to say, "ever sees both the bird and his feathers at once; therefore the painter must decide in advance which he will paint, bird or feathers." In like manner, no system of notation can represent simultaneously both tones and tone names.

Now, it is apparent that individual tones, like individuals in general, are most conveniently and precisely designated by name.

Thus, by name the directory refers to the residents, business firms, churches, colleges, parks, etc., of a city; by name the geographer registers the cities, countries, mountain chains, continents, rivers, oceans, etc., of the globe; by name the painter designates the various details of a scene or a picture; by name the astronomer refers to planets, stars, constellations, and other phenomena of the sky; by name, too, the soprano, tenor, the musician teaches the notes and chords; by name he designates them in theoretical or explanatory writings, and by name the Tonic Sol-Fa system designates with simplicity and precision each successive tone required in performing a given composition. It is worthy of remark at this point, that the usual tone names, E, G, B, D, F, etc., are used like the personal names of the individuals of a regiment, since these tone names remain unchanged through all changes of signature, and regardless of what part they may serve as tonic, dominant, etc.; whereas, in the Tonic Sol-Fa system, the tones bear, as it were, not personal, but official titles, as in a regiment the colonel survives all changes of individuals occupying the office. "The king is dead, long live the king!" the tonic is changed, hail to the tonic!

Designation by name thus being the rule wherever we are chiefly concerned with individuals rather than with

their mutual relations in combination, we need no more look to see a trained Tonic Sol-Fa chorist discard their accustomed nomenclature in favor of staff notation for practical work than to see the employees in express, telegraph, or post offices discard directories, gazetteers, etc., and turn to hunting up everything on maps.

There are, however, two exceptions: If, then, tones can be thus precisely designated by name, why bother with either learning or writing lines, notes and all the accessories of staff notation, when in the case of each tone, a simple letter, with some mark indicating the precise octave meant would, with two strokes of the pen, end the matter?

The answer is: Because by name only it is possible to designate the component tones of a composition singly, and wholly impossible to represent to the eye either melodic or harmonic contours; accordingly these contours must either remain unrecognized, or else be realized by an effort of the imagination. Staff notation, on the other hand, reveals to the eye at a glance the entire inner and outer structure of a tone composition. Tones being related to music as facts are to knowledge, staff notation alone promotes a thorough knowledge of musical structure, and brings to the eye the groupings which the music presents to the hearing.

The chief difference between savage and civilized man has been said to lie in the faculty of combination possessed by the latter; and Matthew Arnold has emphasized the truth of this by the mind with isolated facts having no discoverable bearing upon the laws of life, and no perceptible relation to the sense of conduct or the sense of beauty, is not acquiring knowledge, but is simply gratifying idle curiosity. This holds equally true of music. Here, too, occupying the attention solely with individual tones, or even with isolated facts, with only reference to the laws of art, the sense of organic relation, or the sense of beauty of form, is not acquiring a knowledge of music, but is merely an amusement, which word, it should always be remembered, signifies precisely something which ends reflection and puts the mind to flight.

The basis of all real knowledge of music is a perception of the mutual relations between the tones in the various forms of composition. Only that which facilitates the perception of these tone relations promotes the knowledge of music; and in this province staff notation, as we shall see, is unrivalled.

Just at this point the axiom, that "what is best for the many is also best for the one," acquires a special interest for the student of notation, from the significant fact, that the instant the geographer, the painter, the astronomer, etc., turn from the designation of details to the designation of the substance as naturally as possible in combination, at that instant they all, as if by common consent, betake themselves, like the musician, to some form of line or staff notation.

Thus, in its maps the directory exhibits the composition of a city, just as the railway map does the composition of lines in travel, or the atlas the composition of a country, a continent or the globe itself, upon a staff whose horizontal lines of latitude indicate the higher or lower "pitch," or relative position toward the North or the South, of the points represented to the eye; and whose perpendicular lines of longitude indicate, like the bar lines in music, the relative position of the same points in time, as measured by the march of light from East to West. Thus, also, the painter shows the mutual relations of the elements composing a picture, by means of a staff of horizontal and perpendicular lines of perspective, and so, too, the astronomer, in order to exhibit the composition of the constellations, projects from the centre of the earth into surrounding space his staff of equidistant degree lines, and with the aid of various sorts of dots for his star notes, proceeds to copy upon that staff such portions as he may select of the visible music of the universe as it is characterized in characters of gold on blue, in the gigantic score of the solar system.

And last, but not least, turning from the macrocosm to the microcosm, from the Universe at large to music as the most immediate expression of Universal Ideas, thus the musician calls to his aid the staff of horizontal lines of musical latitude and perpendicular lines of musical longitude, and so displays his tone compositions in a form perfectly representing to the eye the precise position in Space and Time of the musical contents.

The use of staff notation not being restricted to the sense of musical contents, and the principle of its application being everywhere the same, it only remains to point out that the chief difference between its relation to music and to everything else is, that with the geographer, the painter, the astronomer, etc., the notation represents to the eye the history originally perceived by either the bodily eye or the mind's eye; whereas, with the musician, staff notation represents to the bodily eye, relations originally perceived by the mind's ear.

It was from the point of view of drawings that Wagner saw in the writings of Bach "the eternal symbol of a world of different worlds," as depicted in "the aesthetically entwined lines and wonderfully intricate characters in which the mystery of the light-irradiated world and its shapes had once been revealed to the great

Albrecht Durer." Regarding written music thus as in a true sense a drawing, the interlined signs of delivery, such as *f* for *forte*, *p* for *piano*, etc., remind one of the short-hand notes of color, such as *r* for red, *y* for yellow, etc., which a painter may introduce as reminders into his sketches from nature. In both cases there is an interlineature of notation by name with line notation.

The practical consequences of the views of staff notation at which we have now arrived are many. Time will not permit the presentation of more than one example. The geologist, on looking at a picture of a landscape, at once infers, from the general position of things, the forces which must have operated to place them so. So, too, from the

"From

"And wrinkled lip, and sneer of cold command,"

upon the "shattered visage" lying half sunk in the desert sands, we judge how well the unknown climber

"Those passions read

"Which yet survive, stamped on these lifeless things

"The hand that mocked them, and the heart that fed."

Precisely upon the same principle of inferring from external forms and lines the underlying causes or motives, is the musician at once enabled to discern the general good or bad appearance of a given composition, but also, from the grouping of the notes upon the staff and the contour of their order of succession, to infer the forces and moods capable of explaining those appearances, and to determine the character of the composition accordingly. The ability to draw such inferences is what Bach demanded from the player when he sent out his clavier compositions wholly without *legato* or *staccato* marks or signs of expression. The same ability is wisely demanded by the American College of Musicians when candidates for certain degrees are required to supply all needful signs of expression and delivery to a piece of music printed, Bach-fashion, without any such indications.

To conclude with this branch of our subject, let us who use staff notation seek to understand it better and appreciate it more; and as there would be improvement of it, let them sacredly abstain from tampering with its lines, and, studying the principles of staff notation as it is variously applied elsewhere, let them render it, in music, not less, but still more beautifully expressive as a drawing than it already is, or else forever hold their

A few words concerning Terminology. Vague ideas of the origin and significance of art terms cannot but lead to confusion of thought and deed.

For my own part, I must beg to take exception to the recommendation of our Committee on Terminology, as embodied in the 1884 year book, that the terms *Form* and *Position* to various transformations of the chords. The recommendation referred to was, that when the root of a chord is in the bass, the chord should be said to be in the first form; when the root is in the soprano, the chord be called in the first position, etc.

I submit that this is turning the form of a chord upside down and depositing its root in the air. We do not say of a metronome on a table, that as to form it is on its feet, while as to position it is pyramidal!

Let us reason, therefore, for changing what has been my personal practice for years past in teaching harmony, viz.: when the root of a chord is in the bass, I have defined the chord as in the fundamental position; where the root appears in the soprano, the result is the fundamental form. In like manner, with the original third in the bass, we have the first form, the soprano, the same tone in the soprano, the third form; with the original fifth in the bass, the result is the quint form; with the same tone in the soprano, the quint form; while in chords of the seventh, there arise the additional instances of the original seventh in the bass, termed the septima position (first chord); and the same tone in the soprano, termed the septima form. Such a system of nomenclature obviously admits of the greatest variety of combinations without the least uncertainty as to meaning. Thus, the C-major triad, tertie position, quint form, close harmony, is a series of self-explanatory, concise and clear specifications, designed unambiguously to denote a combination intended, especially if it to be added the names of the octaves in which its outermost tones should be put; as, for instance, "small and once-marked octaves."

When we come to the word *Key*, we find the most over-used word in the music world. It is so common that we receive a piano-forte by steamer, the instrument is landed at a "key" or wharf; when it is unboxed, its case is unlocked with a "key"; its tones are produced by one set of levers called "keys," its dampers operated by another set, presumably foot "keys." Only people who were consistent enough to be the "maurderers of the musical end," and no sooner do we play anything upon the instrument than some musical-dictionary-fed bystander asks us—shades of common sense!—"what 'key' the composition performed is?"

The German term *Stimmung* (Schuessel) is never foolishly applied to any mode of arrangement among tones; only Modes (Tonarten) and Scales (Tonleiter) are recognized in German terminology. "Schuessel!"

\* A paper contributed by Mr. A. R. Parsons, of New York City, at the meeting of the M. T. N. A., in Indianapolis, Ind.

(key), rightly translated into English musical terminology, is Clef (from *clavis*-key). To appreciate the significance of this point, try, for instance, the first Song without Words of Mendelssohn, without reference to clefs or signature. The sound of the notes thus played will convince the most unacculturated ear that the notes alone cannot convey the composer's meaning. A further clue or key is required. The key "to" the right interpretation of these notes clearly is the signature of clefs and sharps at the beginning of each brace of staves. One might as well speak of a garment in a trunk as being "in" the key of the trunk as to speak of the contents of Mendelssohn's First Song as being "in" any key whatever! The key "to" that piece of music is its signature of four sharps, and no further key is required. Once impress this fact on a pupil's mind and it becomes easy to teach him how to learn whether the piece is in "major" or "minor"; namely, each signature is the key to two modes, viz., major and minor. The tonic ("chief tone") of the major mode of four sharps is E; that of the minor mode of the same signature is C sharp. Pieces do not always begin with their tonic as the bass of the harmony, but they do end that way. Now the last true bass tone, at the end of the Song in question, is E; therefore the piece is not in the minor mode of four sharps, but in the major mode. Accordingly, it is in E major, and not in C sharp minor.

Major and minor being thus, as Socrates expressed it, "the powerful and the gentle, the fortunate and the unfortunate, the brave and the thoughtful" phases or modes of the same matter, it is proper and significant that each major and minor pair should have a common signature. It is impossible to tamper with that common signature without removing historic landmarks, and severing present ties of great importance to composer and to player alike.

As to the other uses of the much-tried little word "key," having learned to speak of the key "to" a piece instead of the key a piece is "in" (!), and being accustomed to speak of "foot-keys" as pedals, let us also learn to speak of "finger-keys" as digitals. If then we further proceed to speak of the entire assemblage of levers operating the tones of the piano-forte as the organ, not as "a bunch of keys," but as the Clavier, we shall have done, first and last, not a little to promote the passing of one branch of musical terminology "from an indefinite, incoherent homogeneity to a definite, coherent, heterogeneity"—an evolution devoutly to be wished!

### A PLAN OF STUDY.

ED. OF THE ETUDE.

I have been particularly interested in the article on "Studies," by Mr. Mathews (at whose feet I have sat in days of yore, also to whom I am indebted for much enjoyment of scenery around beautiful Binghamton), and have concluded to give my experience with regard to studies, hoping that some one will air their opinion for the benefit of one who is desirous of doing thorough work.

After seventeen years' experience, as teacher of piano, in various schools and conservatories, I find that the average pupil does not practice over one and a half hours daily. Now, it is advisable to divide that time in so many sections, viz.:

Technics, études, pieces, and reviewing of compositions, already studied? For those of my pupils who already have "something to play," I arrange the following table:

Two-finger exercises.  
Chromatic scale—various forms.  
Major or minor scales.  
Broken chords.  
Arpeggios.  
Wrist exercise in sixths and octaves, forty minutes.  
New piece, thirty minutes.  
Slow practice of two or three old pieces, twenty minutes.

After a few weeks' work on the above technics, I substitute Haberbier's gymnastics, for variety.

As Mr. Mathews remarks, "There is no piece but what at one time or another may prove valuable as a study," therefore, why could not études be abandoned entirely for those who merely wish to "play a little," practicing the composition in sections, converting the different parts into a scale, arpeggio, or wrist study, as the case requires.

One cannot teach any two in the same manner, but, generally speaking, I have found the above plan to be exceedingly successful. A pupil's object is to learn to play pieces, and the sooner this is accomplished the greater encouragement he has to go higher. I have not referred to the talented, earnest few, but the great majority, who have little time or money to devote to the study of the piano-forte. A. H. S.

Attention is called to the advertisement of Hollins Institute, Va., one of the oldest and best institutions in the country.

### MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Treubar, Box 2920, New York City.]

#### HOME.

GILMORE'S Band will return to Manhattan Beach on July 1st.

The first Seid concert at Brighton Beach will take place on June 30th.

XAVIER SCHARWENKA is to become musical director of the Cincinnati College of Music.

The twenty fifth recital of the Department of Music, Kansas University, was given recently.

The Michigan M. T. A. held its annual meeting at Kalamazoo on June 27th, 28th and 29th.

Mrs. BERNARDUS BECKELMANN left suddenly for Europe, where his wife is quite ill, and will return to resume his musical duties in September.

THE Brattleboro', Vt., music festival, conducted by Dr. H. R. Palmer, of New York, was held from June 5th to 8th. Miss Ella A. Earle was the solo soprano and Mr. W. L. Whitney the basso.

Mrs. FANNIE BLOOMFIELD recently played two recitals at Miss Porter and Mrs. Dow's young ladies' school, Farmington, Conn., in connection with Mr. H. E. Krebbs' third and fourth lectures.

Mrs. CAPPIANI has retired to her summer cottage at Ferry Beach, Maine, to spend her summer. Several of her most advanced pupils will join her, among them Mr. W. Edward Heimendahl, of Baltimore.

THE Ohio M. T. A. held its annual convention at Columbus on June 27-29th. Among the artists participating were Miss Neely, Miss Louis Mass, Constantine Sternberg, Henry Schradieck and Amy Fay.

MR. CARL FARLEIN gave a recital of works by Louis Mass at Boston. The compositions included a sonata for piano and violin, Op. 16; a concerto for piano and orchestra; portions of the "American Symphony," and vocal selections.

THE M. T. A. of Rhode Island had a reception on June 24th. President Stanley and his wife received in behalf of the Association, whose work is of great service to the musical interests of the State and conducive to highly prosperous results.

MR. THEODORE THOMAS concluded his provincial tour with the music festival at Cincinnati. He is taking a short season of rest on his farm at Fairhaven, Mass., and will then begin his concerts with the M. T. N. A.'s, at Chicago, on July 2d.

A SUMMER Normal Music School will be held for the period of four weeks, beginning August 6th, at Edder's Ridge Academy, Indiana county, Pa. The instructors are Messrs. S. G. Smith, J. M. Blose and Emanuel Schmauck, the latter being Mr. W. H. Sherwood's pupil.

The Chopin Club of Providence, R. I., an organization composed of young ladies, gave a musicale on May 28th, at which a fine picture of Chopin was presented to Mr. Robert Bonner, Jr., on behalf of the Club. Miss Alice L. Pitman, soprano, and Miss A. W. Everett, violinist, assisted the Club in the musical performances.

The New American Opera Company, Mr. Gustav Hinrichs, is having a highly successful summer season of operas at the Philadelphia Grand Opera House, and giving excellent press criticisms. His repertoire includes "The Bohemian Girl," "Lucia," "Faust," "Fra Diavolo," "Bala in Maschera," "Trovatore," and "Martha."

Two pupils' recitals were given at the Garfield University College of Music on June 4th and 7th respectively. Among the selections were "Belshazzar's Feast," Concert-Stueck, Weber; pianoforte concerto (D minor), Mozart; 7th air De Beriot; "The Mill," J. S. Joffe, and Pasquinade, Gottschalk, besides vocal selections.

The St. Louis Sängerfest, being the twenty-fifth festival of the North American Sängerbund, was opened on June 16th. About 10,000 persons were assembled to listen to Bruch's "Arminius," with Madame Anna Lankow and Messrs. E. Steger and Max Alvary as the soloists. Mme. Lehmann Kalbisch sang the grand scene and aria from "Oberon."

MR. H. E. KREBBES' "Review of the New York Musical Season of 1887-88" has been issued. Like its two predecessors, this volume notes the programmes of all entertainments of sufficient importance, together with criticisms of the novelties produced during the season, and comments upon many of the performances. Also a retrospect of the season's work, in which the various operatic and symphonic concerts are prominently discussed.

HESS SEIDL and Mr. Stanton returned from Europe on June 1st. The artists for next winter's German opera in New York have been decided upon, and will include Messrs. Moran, Olden, Bettange, Kaschowsky, Fohstom, Hanfstaengl, Reil and Therese Mann, soprano and contralto; he, the latter, as Alvary. Perseid and Seidel, mezzo; the baritones, Robinson, Beck and Grunauer,

and the basses, Fischer, Moedlinger and Weiss. Habelmann will be stage director, Seid the musical conductor, and Etienne Verge, leader of the ballet. "Lohengrin" will open the season in November.

MR. GEORGE H. WATSON, of Boston, the musical editor of the *Boston Traveller*, has just issued his "Musical Year Book of the United States" for the season of 1887-88. The present volume is the fifth of this useful work, that was at first published under the title "Boston Musical Year Book." The scope of the work has been much broadened, and now includes, besides the musical doings of the principal musical centres of this country, a particular record of local musical beginnings, a list of the new American compositions, tables of first performances of more important works both here and abroad, and a general retrospect. An index of titles facilitates the reader's researches in the domain of last season's musical matters.

#### FOREIGN.

BÜLOW has been giving a Beethoven cycle in London.

CHARLES HALLÉ has been knighted by the Queen of England.

MRS. ARMSTRONG MELBA has been singing in "Lucia" in London, Eng.

MRS. PATTI has been winning gold and laurels in Buenos Ayres and Brazil.

MACKENZIE'S opera "Nadesda" has been accepted by the Berlin Royal Opera.

TERESITA SUIA resides in Berlin at present, and is studying Bach assiduously.

MRS. BEKKE LAWTON and Mr. Lawton have been singing at Albert Hall, London.

SCALCHI is singing in "Trovatore" with the Harris Opera Company, London, Eng.

RUSSINSTEIN'S "Nero" will be produced at the Russian National Opera next winter.

THE Dresden (Saxony) Royal Conservatory of Music had 799 pupils during the past year.

THREE thousand persons welcomed Gounod at a festival held in his honor at Amiens, France.

MRS. SOPHIE MENTER played Beethoven's Sonata, Op. 109, at her first London (Eng.) pianoforte.

EUGENE D'ALBERT is engaged in writing an opera, the libretto for which is also from his own pen.

SAINT-SAËNS has nearly completed his new opera, and now calls it "Benvenuto" instead of "Ascanio."

OR thirteen prima donnas employed in Italian Opera, London, by Manager Harris, nine are Americans.

MRS. OVIDA MURIN gave an orchestral concert in London, on June 18th, after an absence of four years.

No. 2 of *The Meister*, the London (Eng.) Wagner Society's journal, has been sent us, and we return thanks.

STRAUSS, Richter and the Viennese Ladies' Orchestra, respectively, are to give concerts at the Bologna exposition.

MRS. ROLLA (Kate Wheatle, of Wheeling, W. Va.) achieved a distinct success as *Elvira* in "Don Giovanni," in London, Eng.

*The Neue Berliner Musikzeitung* reports that "Carl Forster has accepted an engagement at the Italian Opera in London next year."

MRS. NILSSON has given two farewell concerts at Albert Hall, London. Mme. Trebelli, Sims Reeves and George Henschel assisted.

SVENDSEN, the Scandinavian composer, has been visiting London and conducting his own symphony in D at the Philharmonic concerts.

THE Montebine prize of 3000 francs has been granted to the French composer, in consideration of the success of his opera "Roi d'Ys."

BORRO intends making a libretto of the subject of Daudet's novel "Sappho"; Catalini, the composer of "Flora Mirabilis," will write the music.

ROBERT GOLDBECK, of New York, gave a chamber-music concert at Stuyvesant Hall, London, and also an orchestral concert in that city, recently.

DR. KARL RIEDEL, the renowned Leipzig doctor, and founder of the Riedel conservatory, is well known as an editor of old works, died at Leipzig June 3d, aged sixty-one years.

It is reported that Mme. Lucca will visit America next November and be heard in twenty performances. Philip Forsten, the baritone, will accompany her. Mr. G. Amborg is her manager.

MR. OTTO, the London operatic manager, has made arrangements for an Italian opera season or tour in this country next autumn. He will bring Messrs. Albani, Scalchi and, possibly, Lloyd.

BETHOVEN'S remains were removed on June 20th from the Wahring Cemetery, Vienna, where they have hitherto reposed, to the Central Cemetery, where they will be laid next to those of Schubert. Two carriages bore wreaths from all countries.

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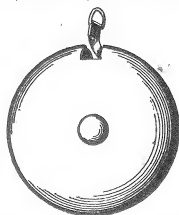
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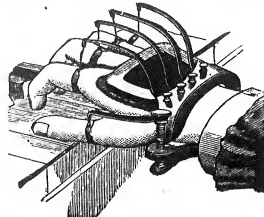
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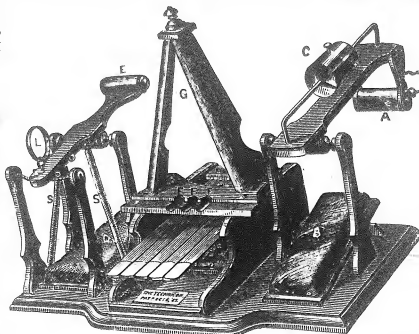
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