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THE ETUDE.

PHILADELPHIA, PA., MAY, 1888.

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

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Managing Editor, THEODORE PRESSER.

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THE FIRST YEAR WITH A YOUNG PIANO PUPIL.*

In the entire line of teachers' work there is scarcely a subject which should occasion more serious consideration and careful treatment than this one of shaping and influencing the training of young piano pupils; there it is, however, we will venture to say, no subject which receives so little attention by teachers at large. We are always ready to air our knowledge relative to this matter, through the columns of the different music journals, or it may be, even to discuss the subject before conventions, where, perhaps, we meet for a certain line of instruction, the attention of those assembled. But when we are called upon to actually put our theories into practice, and give our time and thought to the young beginner in the class room, the affair becomes altogether too practical, and we gladly shun the work, leaving it for others. The most important period in the student's musical education comprises, we may say, the first two years' work; for it is during this time that the foundation is being laid, which is to determine, perhaps, his or her future success or failure; and it is during this time that habits beneficial or hurtful are formed, which shall either materially further his progress, or certainly ruin him for good work. In the subject before us, relating to the young piano pupil, we shall deal strictly with young pupils. Let us ask, in the first place, What proportion of the vast numbers of teachers scattered throughout the field, in whose hands the training of young pupils is entrusted, are wholly conscious of the importance of the work imposed upon them, not bringing into question their qualifications for that work. Pupils differ essentially; they do not all need the same treatment; they should be studied as one would study a book; some need praise, others do not; one may learn rapidly under certain lines of instruction, while, for another, would be only discouragement and tiresome work; one must be led by the tender cord of persuasion, and at the same time be continually pushed forward as if by an unseen hand, while another must be fed very sparingly from the fund of musical knowledge, and be ever held in check, as one would an untrained colt. To lay down a prescribed line of work for the first year which would suit all pupils, would be at once a most injudicious attempt. Let us assume the age of a pupil to be seven, eight, nine, or ten years; he knows nothing about music; he enjoys hearing it, however, and can distinguish an air from the "Mikado," from one taken from the *Sabbath School Collection*, or whether it is, perhaps, "Will tell the Clouds roll by, Jennie," or may be that delectable composition known as "The Maiden's Prayer"; he can sing like a lark whatever he hears, and, perhaps, by the aid of the ear, is able to pick out a chord or so at the keyboard. We will suppose ourselves to be—as are hundreds of others who teach young pupils—inexperience; it falls to our lot to instruct this pupil; it may even be possible that we ought to be studying the very lessons ourselves which we are about to impart upon him. His fond parents inform us what a smart, bright little boy Jimmie is, how he gets ahead of all of his classmates at school (and ten to one the teacher also), how he is a natural-born genius, and how he can do this, that, and the other, finally informing us, by implied words, that if Jimmie doesn't learn, it will not be his fault. Well, the lesson day is

assigned, and for the remainder of the week we can think of little else than of Jimmie and his genius; he positively haunts us, and before the lesson hour arrives we are worked up to such a pitch that we begin to heartily wish that Jimmie, his father and mother, and the entire family were somewhere else than in our immediate vicinity.

Finally the time for the lesson rolls round, and Jimmie with it. Where shall we begin, and what shall we do? He comes into our presence, a bright-looking, rollicking boy; we see by his very actions that he would at this moment ten times rather be climbing up into the hay mow, to slide down again, or jumping out of the loft window, turning somersaults, playing marbles, or entering freely into some other childish sport, than to be compelled to take his lesson. Finally, after a few pleasant words have passed between us, and we have become to a degree somewhat acquainted, we proceed with the lesson. We find out that he does not know one key from another, but he does know how to play "Peter, Peter, Pumpkin-Eater," which he has either picked up from other children or taught himself, and of which he proceeds to perform several rounds for our special benefit. Those who have taught young beginners to any extent can fully appreciate the case in hand. We finally begin the lesson by saying: Well, Jimmie, now sit up real straight, and hold your arms this way, and your hands so, and be *very* careful; music is awfully hard; it will take you a long time before you can play anything, and you will have to practice *oh! so much*; you see all of these notes on this page? well, this one is a *whole note*; you count *four* to a whole note; these are *half notes*; you must always count *two* to a half note; now, here are some *quarter notes*; you must always count *four* of them while you count one; this dot beside this quarter note means that you must count half as much again to the note; here is a *half rest*, and here is a *whole rest*; you see one is on one side of the line and the other is on the opposite; and this is an *eight rest*; a *quarter rest* turns the other way; this little mark means that you must *sharp* it, and this means that it is to be *flatted*, and these sharps up here at the first of the piece mean that it is written in the key of *A major*, and these dots at the end of the page mean that you are to go back and play it all over again. Do you understand?

After which astounded informant the child looks up, completely puzzled, and says, half smile and frown, "Humph! That isn't music; I don't want to learn all of that stuff; I want to learn some more tunes like 'Peter, Peter'; there is Willie Smith, and his sister Bertha, they play like nice, *sure enough* tunes; they play like that stuff like this." The sequel is, that after one term's persistent effort on the part of the teacher, on the part of instruction hinted at here, and confused study on the part of the discouraged pupil, he is taken either to another teacher or else abandons music altogether, utterly disgusted. Fellow-teachers, just here while you count one; this dot beside this quarter note means that you must count half as much again to the note; here is a *half rest*, and here is a *whole rest*; you see one is on one side of the line and the other is on the opposite; and this is an *eight rest*; a *quarter rest* turns the other way; this little mark means that you must *sharp* it, and this means that it is to be *flatted*, and these sharps up here at the first of the piece mean that it is written in the key of *A major*, and these dots at the end of the page mean that you are to go back and play it all over again. Do you understand?

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As to method, we will say little. We have often been asked as to what method we use? We always answer, "No method, save the one which is the best." The method is the predominating feature in a teacher's work comes into question, you may begin at once to suspect the medicine as savoring largely of *patent* qualities. The young beginner in music, be he never so bright and apt, has naturally much to discountenance and every store of his mind and there is no one who can lighten the work more for him than can the teacher, if he possess *tact and patience*. In this connection we would say, *Never, never, allow yourself to lose patience, under any conditions.* When the pupil sees you growing cross and impatient, he becomes the same; so long as he sees you are patient and painstaking, and willing to help him over the hard places, just so long is he willing to try and conquer them all. Again, never allow the pupil for an

instant to imagine that you are uninterested, or that you are not on the alert for mistakes on his part. Never let him catch you dozing at his expense, or looking away from the lesson, across the room, or out of the window; if he cannot read notes, help him to master them, the F and the G clefs *separately*; give him exercises for both hands in the violin clef, until he shall have mastered it, together with the added lines. Then teach him the bass clef in the same manner. There are few pupils who can learn satisfactorily the two clefs at the same time. The list of easy preparatory exercises and *études*, as well as pieces written in pure form without octaves, *especially* for young players, is certainly large enough to meet all demands. Both in the classic and modern schools do we find an endless selection of pieces to choose from. Do not allow the pupil to study scales from printed examples, have him learn them (first, hands alone), then when he has overcome the trouble caused in passing the thumb under the fourth and third fingers over, at least to a great extent, then allow him to play both hands together in *unison*, *3ds*, *6ths*, *10ths*, and *contra motion*; this also applies to the minor scales. Teachers cannot be too particular in exacting that their pupils shall *practice slowly*, observing the rhythm, not using the pedals at all, and practicing hands alone in the harder places, until each hand knows and can perform its own work perfectly. Of course it requires time to fully impress the pupil with the necessity of maintaining a quick forearm, relaxed wrist, loose hand and fingers; and time alone can accustom the ordinary pupil, so that he naturally watches all of these points. In our opinion the pedal should be very little used, if at all, the first year, and then only by unusually musical pupils; the proper use of both pedals should be judiciously sprinkled in sun.

Again, be extremely careful as to how you develop a musical taste in your pupil; never teach to him music which is devoid of any definite object; the idea that music which is known as *classical music* must necessarily be dry and uninteresting must be abandoned; if you possess this idea, the sooner you shake it and substitute the better. One need not, however, exclude modern music; there is much of it which can be safely used along with the music of other periods; encourage the compositions of American writers in as far as their compositions are of recognized worth. As the pupil progresses in his study, *expression in music* should be assiduously taught him. Let no musical term as written by the composer escape careful attention, and see that the pupil understands it. Along with this, *touch* must be formed and cultivated, and *preeminently the pure legato*. For this purpose the legato exercises of Mr. William Mason are, without doubt, the best adapted to the general wants of the pupil. Then comes the *portamento* or *clinging touch*, the *staccato* being most natural to nearly every pupil. Most of these points may be taught in the first year's work, as the teacher may see fit; a few principles of harmony may also be judiciously sprinkled in such a way as to gradually develop in the pupil an interest in this direction. Show him how the more simple and most used chords are built; how inverted; explain intervals, and explain to him somewhat of *musical form*; get him, by degrees, interested in the elements of *musical history*, as pertaining to the piano-forte and its writers, in so far as least that he will never think of beginning the study of an exercise or composition of any nature, without first acquainting himself, in a degree, with a history of the composer. This can all be worked in with the lessons without causing loss of time, and will add materially to the interest. In short, tax your inventive powers, study your pupil, come down to his intellectual level, make him feel that you are not teaching for dollars and cents alone, but to advance the art and to help him individually; gain his confidence, and make him feel that you are his friend. Let each teacher work out his plan, and see if it does not have the most beneficial results. Fellow-teachers, we have in our hands a great work; let us not despise beginnings, however small, nor look down upon the very important office of teaching beginners in the art. They must be taught, and taught correctly. The times demand a higher standard among teachers of all grades, and as the teachers advance in growth, just so will it tell in their individual work, and nowhere more markedly than in *elementary work*, which is certainly that of instructing beginners.

ALL musical people seem to be happy. It is the engrossing pursuit,—almost the only innocent and unpunished passion.—SIDNEY SMITH.

* Paper read by Mr. John W. McCall, Director of the College of Music of Central University, Wichita, Kansas, before the Kansas State M. T. A. held at Emporia, Kansas, April 12th, 13th and 14th.

PIANO TEACHING.

BY
F. LE COUPPEY.

If you intend to play in public, if you desire to take rank among fine performers, then let technique be the principal object of your study; be a *pianist*, above all. If, on the other hand, your ambition does not point this way, if you follow your musical studies with the sole view of teaching, then without entirely neglecting the important side of mechanism, apply yourself more and more to becoming a *musician*. Study to be an irreproachable reader, and to make yourself familiar with the works of the great masters; instruct yourself, and feed your mind with good and healthy reading, extend your knowledge in all the questions relative to your art, so that when a pupil consults you on any point, there may be no hesitation in your response, no error in your judgment.

XI.

THE ACCESSORY QUALITIES OF THE TEACHER. HIS RELATIONS WITH HIS PUPILS' SURROUNDINGS.

Thus far we have devoted our attention to all that is concerned directly with the calling of a teacher. Let us now notice some details, which, although accessory, are of great importance in the difficult career of teaching.

Many teachers, and teachers of considerable talent too, complain bitterly of the small extent of their patronage. They lament upon seeing the number of their pupils diminishing instead of increasing, and unable to explain the reason of their ill success, they accuse fate and lay it to their unlucky destiny. How often we hear persons exclaim: "I don't have any luck!" We are only too apt to attribute many contrary events or unpleasant situations to chance.

"Est-on sot, étourdî prend-on mal ses mesures
On pense en être quitte en accusant son sort;
But, la fortune a toujours tort."—*La Fontaine*.

It might be profitable for these teachers to examine their own conduct and ideas, and sound their own conscience. Have they always brought to bear upon their teaching that energy, that perseverance, that indefatigable zeal, without which success is impossible? Do they always look upon punctuality as a duty, and patience as a virtue? These secondary qualities certainly cannot take the place of talent; They may aid it, complete it, and give to the teacher that active influence necessary to extend and strengthen his authority. The full sense of these words should not be misunderstood.

The teacher's authority over the pupil should be established less by the employment of a systematic severity than by a sort of moral ascendancy. Instead of inspiring fear, a teacher ought to inspire confidence and love of duty: he should reign by affection. Here again is presented a new danger. Affection leads sometimes to familiarity; and from the day when deference is forgotten all authority is lost, never again to return. Whatever, then, be the intimacy that exists in private life, when once the lesson has begun, it should be remembered that there must be no confusion of the rôle of teacher with that of pupil; they must be thoroughly distinct. The distance ever to be maintained between the disciple and the master should be constantly borne in mind. For the hour, assume the exercise of all your rights; for one hour let the friend give place to the instructor.

If we look at these accessory qualities from

another point of view, we find that besides being in themselves one of the animating influences in teaching, they also have great effect on the relations between the teacher and his pupil's family and friends. We must all admit that punctuality, gentleness and patience will always command esteem and affection, and these qualities in a teacher will give occasion for his being spoken of with praise, while contrary faults will draw on him reproaches to which, from a feeling of personal dignity, he ought never to expose himself.

The parents of pupils imbued with the habits of perfect refinement will never inform a teacher of his mistakes in such a manner as to wound his feelings. If an observation is ventured upon, it will be presented with that reserve, that propriety, that delicacy which is the essence of gentility. But the veil that conceals a reproach is always transparent. It will be readily understood that so many precautions were quite unnecessary in saying a polite word, and the hurt will be felt despite the kind consideration accompanying it. Let a teacher always have right and reason on his side; his being irreproachable will only make him the stronger, and he will command esteem, and will obtain that consideration which ought most to be desired, the consideration which has its source in the respect ever inspired in the good by a love of duty and a persistent devotion to the mandates of conscience.

XII.

TO PUPILS.

Thus far I have addressed myself exclusively to young teachers. Let me also be permitted to offer some advice to pupils; for if it is important to know how to give a lesson, it is not less essential to know how to take one.

We start with this principle, that the choice of the professor being free, entire confidence ought to be placed in him, or else some other one more worthy of confidence should be selected. This point admitted, let us next consider the pupil and his duties.

First I must call particular attention to the manner in which he ought to practice. In the chapter devoted to mechanism I have observed how important it is to practice the exercises very slowly, in order to obtain a perfect equality in the value of the notes and in the intensity of the sound. I have also remarked elsewhere, and I repeat it here, that the injurious habit of practicing too quickly is one against which teachers have to struggle incessantly. Pupils will not understand that after having repeated a passage ten times, always *slowly*, it is afterward executed much more correctly, with more precision, and is better learned, than after having repeated it twenty times rapidly. "He who does well does much," is a proverbial truth, which pupils ought to take as a motto, and it finds here its fullest application. It cannot be too often said, that one hour of attentive, intelligent practice, is productive of better results than whole days passed with indifference before the piano. Everything is in knowing how to study.

The principle having been set forth that the *quality* of the practice is more important than the *quantity*, it must not be supposed from this that any very perceptible progress can be obtained by devoting to practice merely a few odd moments, though they may be well employed. However substantial a food may be, it must be taken in sufficient proportion to repair our strength. There is, then, a certain amount of practice below which serious results cannot

be hoped for. This amount may vary according to the age, strength and health of the pupil, the end that he wishes to attain, and various other circumstances. In this, as in other things, the teacher's opinion must be consulted. Do not complain if he seems exacting, for generally the amount of practice a teacher requires in the limit of the possible, is in reason with the interest he takes in his pupil, and the powers he discovers in him. In this question of practice, which is of the greatest importance to pupils, there are still certain habits of order which, although they may be insignificant in appearance, are in reality of undeniable benefit; such as, for example, writing down every day the number of hours devoted to the study of the piano. In this way an exact account is kept of the actual time employed. Even the most conscientious pupils labor under an illusion on this point, and many imagine they have practiced two hours every day, when, at the end of the month, the total number of hours practiced scarcely amounts to forty-five, giving, in reality, an average of only one hour and a half each day.

It is difficult, in regard to execution, to appreciate the progress that is made daily. It is not as in other studies, where there are marks evident to the eyes and intelligence. A student in drawing, for example, may take out of his portfolio a copy made some months before, and find the exact amount of his progress by comparing it with one made later. It is, however, possible, in studying a musical instrument, to attain a similar, though not so exact an estimate. To do this, the pieces thrown aside for some time should be relearned. - If in playing these again, the fingers are more obedient; if any passage which troubled you before no longer presents any difficulty; if the parts fit together better; if you are more at ease; if the mind is freer, and the memory more retentive, there is the certain mark of some progress effected.

I have still to speak of some little faults, some unfortunate habits sometimes met with in certain young ladies, too forgetful of the precepts and examples of the good education that they receive in their own homes. How many pupils will openly show lack of interest, or come to their lesson in a bad mood, and thus wound the professor! How many others hardly lend a distinct ear to the most important recommendations, and pay no attention to the task or to the method of practice prescribed by the teacher! They seem to think it a matter of course that the teacher should forget nothing, while it is their privilege to forget everything; as if he, simply because he is a teacher, must have memory, patience and zeal. These tendencies cannot be too strongly condemned, for they show, in reality, a want of good breeding. If accuracy is the duty of kings, as is often said, good will, attention and docility may be called the duties of pupils.

Since I have mentioned good breeding, let me speak here of a bad habit which is too common: a pupil who, from any reason whatever, is obliged to miss a lesson, ought always to take care to give his teacher notice two or three days in advance. Instead of doing so, the pupil generally informs him at the last moment, and the teacher, with such short notice, cannot dispose of the hour, either for his own use or pleasure. If he gives his lessons outside, what can he do with this unoccupied hour? It is time completely lost to him. Hence, some teachers will not make allowances for missed lessons.

MUSICAL ITEMS.

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

HOME.

MRS. CARRENO has been playing in Buffalo, N. Y.

NEW ORLEANS is to have its first grand musical festival in May.

MISS NEALLY STEVENS, the well-known Chicago pianiste, recently gave a recital in Delaware, O.

MISS ADE OREN played in the following cities during April: Chicago, Grand Rapids, Mich., Columbus, Ohio, Aurora, Albany and Troy.

The third annual convention of the Iowa Music Teachers' State Association will be held at Toledo, Tama county, Iowa, on May 1st, 2nd, and 3rd.

The Ohio Music Teachers' Association will hold its ninth convention at Columbus, on June 27th, 28th and 29th. Mr. Wm. L. Blumenschein is president.

The Philadelphia "Academy of Music" sang Beethoven's Mass in C, and Schumann's Prodigal Son, on April 5th. Miss Z. Monteith, Mrs. A. H. Darling and Messrs. Chas. D. Brown and Max Heinrich were the soloists.

MR. JOSEFFY paid a social visit to Washington on April 17th and 18th. He was received by the President and Mrs. Cleveland, by Mrs. Whitney and also by Baron Zedwitz, the German Ambassador. Mr. Joseffy also gave a private recital at the Arlington Hotel.

At the forty-seventh concert given by the Chicago Artists' Club, the Eddy Ladies' Quartet, trained by Mrs. Hershey-Eddy, made a successful debut. Miss Neally Stevens played Liszt's E flat concerto, and Mendelssohn's Trio in C minor was also in the programme.

MAY CUSHING ELY, a rising young pianiste of Ohio, gave a recital at Delaware, O. (W. U. Conservatory) on April 13th. The programme was introduced by the Rubinstein trio, Op. 62. She plays at the next meeting of the Ohio Music Teachers' Association at Columbus.

At the inauguration of the New Grand Opera House, Philadelphia, by the National Opera Company, on April 6th, Gustav Hinrichs, the conductor, performed an original march, based upon the "Siegfried Idyll" by Wagner. Mr. Hinrichs' patriotic composition was heartily received.

MR. AUGUST SANUTH gave his first piano recital, under the auspices of the American Conservatory of Music, Chicago, on April 6th. Among his selections were Sonata in C, Weber; Variation in F, Op. 3, Beethoven; Rubinstein, Valse in A; three Chopin and Liszt Polonaises in E.

MR. KARL MERZ, the director of the Musical Department of the University of Wooster, Ohio, gives weekly lecture recitals, at which a well-drilled chorus of seventy-five voices furnishes the musical illustrations. The town has become the "musical Mecca of northern Ohio." Mr. Merz has done a great work for music in the country.

CONRAD AUBORNE was the pianist at Dr. F. L. Ritter's sixth lecture at Vassar College, on April 6th. The subject, "Piano-forte Music of the Romantic School," was illustrated by Sonata Op. 109, Beethoven; Impromptu, Schubert; Arabesque, Schumann; Preludes, Chopin, and Valse in A flat, "Trebstreume" and "Harmonie du Soir" Liszt.

A *soiree musicale* was given on April 6th by the Kneisel Quartette, of Boston, at Miss Porter's and Mrs. Dows' Young Ladies' School, Farmington, Conn. Also a matinee on April 6th, by Mr. Bernard Boeckmann, the musical director of the School, and Mr. Edward Balck, violinist. Mr. Boeckmann played selections by Bach, Schumann and Chopin, and, with Mr. Balck, Gade's Sonata Op. 21.

FOREIGN.

PESTH, Hungary, is soon to have a Liszt monument. JOSEPH COMELIAS, pianist, died in Havana, aged 51 years.

GOUDON'S Faust has been given 620 times in Paris in 80 years.

VERDI'S "Otello" was produced at Vienna with decided success.

ALBERT WERNER has again become a member of the Royal Opera, Berlin.

WALTER BACKE, the pianist and Liszt pupil, died at London, aged 46 years.

MR. KARL KLEINWORTH has again resumed the direction of his Conservatory of Music at Berlin.

The *Musikalische Wochenblatt*, Leipzig, writes that 689 musicians emigrated to America in 1887.

DR. HANS VON BÜLOW calls Miss Clotilde Kluber, the young French pianist, a "second Clara Schumann."

HANS VON BÜLOW has accepted the directorship of the Berlin and Hamburg Philharmonic concerts next winter.

GRO FARNY, composer and professor of music at the Royal Music School, London, died in Florence, aged 59 years.

MRS. MARIE ROZE contemplates making her farewell tour in America next winter, sailing from San Francisco in the spring, for Australia.

NEXT May St. Petersburg will celebrate the fiftieth anniversary of Rubinstein's first public appearance. He was then just nine years old.

MISS MARTHA REMMETT, one of Liszt's most gifted pupils, played the "Emperor" concerto at a recent Crystal Palace concert, London.

DURING the past months Mme Essipoff, Herr Zajic, the Stambulski, violinists, and Tschikowsky, the composer, have enjoyed triumphs in Paris.

MLLE. DORTI, formerly of the Mapleson Opera Troupe, New York, has been singing arias by Mozart and Handel, at the sixteenth Saturday concert, Crystal Palace, London, Eng.

CHARLES OBERSTÜB, the distinguished harpist and composer for that instrument, will make America a professional visit next winter. He has just completed a tour of the continent.

The first number of a music journal entitled *Der Meister* was issued in London on February 13th, the anniversary of Wagner's death. It will be issued every three months. Dannreuther and Praeger are among its contributors.

ANTONIO FRIEDHEIM, the celebrated pianist, arranged a concert at Berlin with the Philharmonic orchestra, for the purpose of producing Liszt's Dante Symphony. He directed this work, and subsequently played Beethoven's "Emperor" concerto.

The latest pianistic prodigy is now playing in London, and is generally pronounced superior to little Josef Hofmann. He is eleven years old, comes from Basel, Switzerland, where he has spent the last four years in study under Hans Huber. His name is Otto Hegner, and his father formerly lived at Baden Baden. He is comparatively a finished player, having also been disciplined for two years by his father. Otto Hegner is said to possess power and a high degree of musical feeling.

Not long ago a remarkable ceremony took place at Genoa. The Stradivarius violin upon which Paganini won his triumphs was removed from its place of security in the presence of the royal commissary, Herr Pavesi, the Burgomaster of the city. Tivori, the well-known violinist, Paganini's pupil, played upon it to prove its good condition, whereupon it was again locked securely under its glass globe. It is said to be one of the most perfect models ever produced by the celebrated Cremonese violin maker.

THE DEPPE METHOD.

EDITOR OF THE ETUDE:—

We desire to make a short explanation, supplementing Mr. W. S. B. Mathews' reference to Deppe in "Practical Letters to Teachers," February number of *The Etude*.

We are not "against" Mr. Mathews in what he says about Deppe's technical hobbies, and we do agree with Mr. Mathews in what he says about the prime requisites of a good technique or the value of technique. And it is a fact that the Deppe hand position looks bad, can produce no good tonal effects, and abuses the hand mechanically. But when we have said this we have said all that we truthfully can against Deppe as a teacher, and it is but just to add a few words as to what must be said in Deppe's favor as a teacher. Historical facts must be recognized. And Deppe did teach "arm lateral motion" before Plaidy, and Plaidy took this idea from Köhler, who published it first in 1847. But Deppe applied it from his own experience in violin playing, quite independent of the opinions of others from whom it came. Again, Deppe does have a method for using the wrist mechanism peculiar to himself alone. If Mr. Mathews refers to Mr. Sherwood as the exponent he interviewed on the Deppe method, I can only say that from pupils of Mr. Sherwood I have heard ideas learned from Mr. Sherwood which show that Mr. Sherwood does not know how Deppe uses the wrist. Mr. Sherwood, of course, is not a real Deppe pupil, having been only a very short time under Deppe's personal instruction, nor does Deppe regard Amy Fay as a pupil of his. From her book, one who has known Deppe well and who has used the method, I all know Deppe's method, particularly his use of the wrist.

She has made a sad misrepresentation of Deppe's real principles: she pictures a ridiculous man altogether; on the contrary, Deppe is really a great man. Musically considered, Deppe is a very bad technician; but, technic left aside, Deppe's true work is as a teacher of Vortog or interpretations and expression. Many times has Deppe asked me to clean the "technic stench," as he called it, away from his name and fame here in America. Once he bitterly lamented and said, "Amy Fay has ruined my name. She has used me as a teacher of Vortog, a wooden hobby horse. Please tell Americans that I am a Vortog teacher." If space in *THE ETUDE* were allowed me, I should like to write on about Deppe, who has been so sadly misrepresented, his weak point, which is being hoisted up by Miss Fay as if it were his strong point.

Mr. Mathews is right in saying he has never heard anything attractive of Deppe's theories of interpretation. Deppe has said there is no one in America except Anna Steinger and her husband who ever fully recognized his strong points and his principles of expression. The Deppe pupils, "so called," who swallowed technic so voraciously failed to see the pure interpretation which Deppe had at bottom, and if they had ever gained insight into the theory, they would have seen that Deppe's technic was really worthless and wholly in antagonism to the musical ends he sought. Thus, because there has been no one to tell Mr. Mathews anything reliable about Deppe's interpretation theories, that which he has heard is likely enough not attractive.

The Deppe story has not all been told yet by any means, and when it is, if ever, Miss Fay's Deppe will make a very different showing from that of the real and very valuable Deppe.

I am sure enough that so eminent a musician as Mr. Mathews will then be among the first to recognize Deppe's true and considerable worth. But Miss Fay and the pupil of Deppe Mr. Mathews refers to are quite oblivious of what this worth is. Mr. Mathews is "enough in debt" to Deppe for the theories which circulated as Deppe ideas, and particularly the Deppe weaknesses that have been published in America, for they are unmusical and repulsive enough.

In conclusion, we are grateful for Mr. Mathews taking up the matter in just the way he has. As Mr. Mathews surmised, the hand position was exaggerated.

Sincerely and respectfully,
Approved and signed, FREDERICK CLARK.
ANNA STEINGERS CLARK.

A FEW EXTRACTS.

The following extracts are from "Addresses and Lectures" by the late Dr. Macfarren (Longmans, Green & Co.), a volume of his addresses delivered at various times:—

"Let us remember that persons of gentle breeding and of highest culture give consideration to music, and let us fit ourselves to be their companions, by similar culture and by raising our minds and manners to a level with theirs."

"Consider that art is the bride of art. He who loves lovingly, tenderly, anxiously, has many and many a trial to pass through to win her favor. She may seem capricious, she may seem willful, she may seem spiteful, she may seem resentful; but she is to be won if a truly chivalric devotion calls the artist to the pursuit of her favours. She is woman. She is his bride, she is his wife, and then it is his duty to control her; and in this control, in this moulding the resources of art to the particular manifestations of the artist's genius, true justice is done to the pursuit of the object of his aim."

"Success in a low class is far less noble than failure in the highest. We witness the works and the performances of the greatest artists. We may be unable to equal them, but the endeavor is in itself an elevation. There is a story of a painter, who, when he saw the productions of the greatest masters, forgot his own inability, but felt that the apathy of the apathy of the artist, he said, 'I am in him, and in ecstasy exclaimed, "I, too, am a painter!"' You go to hear the works of a great musician—hears *Israel in Egypt* of Handel, to hear in that the evidence of the utmost mastery to which human genius can attain; you are moved by its sublimity, and you exclaim, "I, too, am a musician!" and then, in the words of the Persian proverb, "I am not the rose, but I have dwelt beside it," and by the happiness of living in a garden of roses you are in a condition to catch the reflection of the rose's color, and to carry home much of its beautiful odor, and association with roses, and the perfume of the perfume of beauty on those who have that good fortune."

"The piano-forte player who delighted me more than any one has done, Mendelssohn, and who had a complete command of the keyboard, refused to play in public a piece which was offered him at a short notice, owing that he could play all the notes, and that he could perceive the meaning of the music, but that he regarded it as an impertinence to the author, as indecent to the audience, and as an injustice to himself, to appear before hearers with the execution of a musical work which he had not entirely assimilated, and which he had appropriated to his own being and his own conscience."

"Let us never forget that these two authors (Handel and Bach) stand as a pyramid that will defy the ravages of time, and must ever be the monument of the musical powers of the eighteenth century; but if you will accept the fancy, let it be extended by the supposition that the pyramid is inverted, that its apex was in their own era, and that its constant expansion widens with the course of time, with the capability of men to perceive if not to appreciate its vastness, and that as the cultivation of musical intellect advanced, so will the apex extend. We expect in generations to come there will still be regard to what these men have done, a regard which I trust we all here entertain. In summing up the whole estimate of the characters of the two, one may apply a term, 'music of the future' almost become a cliché, and the other, 'music of the future' is that of Handel and Bach."

CONCERT PROGRAMMES.

Elmira College Students' Concert, with the assistance of J. C. Bostelmann, Violinist.

Three-part Song—"The Fisher Wife's Song," Hatten; Largo and Rondo, from the Concerto in C, No. 1, Beethoven. The orchestral part played upon a second piano by Mr. Dickinson. "Legende," Wieniawski; "Murmuring Broom," Janáček; "Marcha in B flat, Leschetizky; "I would that my Love," Mendelssohn; "Gold rolls here beneath me," Rubinstein-Hoffman; Polonaise in C minor, Chopin; La Filleuse, Raff; Norwegian Bridal Procession, Grieg; "The Day is done," Balfe; Scherzo in D flat, Op. 31, Chopin; Nocturne in G flat, Brassin; Concert Etude, "Lorelei," Seeling; Romanza Andanza, Sarasate; Shakespeare Serenade, Schubert-Liszt; Mazurka in G minor, Greenfield; Concert Galop, Joffe; Two-part Songs—"A Happiness ever found," b. "Good-Night," (Canon by inversion), Reinecke.

Students' Recital, Vails College, Aurora, N. Y., Henry Jacobsen, Music Director.

Sonata, Op. 18, C minor, first movement, Beethoven; Song—"Spanish Serenade," Roeder; (a) Prelude in G minor, Bach; (b) Two pieces from Kinderscenen, Schumann; Nina-Aria, Pergolesi; Sonata, C major, two movements, Weber; (a) Good Night, Smart; (b) The Gypsies, Schumann; (c) Solfeggiato, Bach, Ph. E.; Menuetto, Jensen; "Filling Bird, Emen, Reinecke; Valse, A flat major, Chopin; Suite, for Piano and Violin, Goldmark; (a) "Under all the Tree Tops is Rest," Reichel; (b) "Tho' the Last Glimpse of Brin," Moore. Part Songs, unaccompanied.

Southeastern University, Georgetown, Texas, Milton Ragsdale, Director.

Overture, Tancredi, 4 hds., Rossini; Fifth Nocturne, Leybach; Vocal Solo, Embarrassment, Abt; Spinning Wheel, S. Smith; Rondo in C, Op. 51, No. 1, Beethoven; (a) Neapolitana, Lysberg; (b) Marie, Polonaise Brill, Baumfelder; Vocal Duo, "Our Island of Love," Berger; Danse Neapolitaine, Smith; Vocal Duo, Schubert; Serenade, Hoffman; Sprite Polka, Scotsen Clark; Home, Sweet Home, Thalberg.

Albert Lea College, Albert Lea, Minn., Pupils of Helen B. Briggs.

Piano Duet, Spanish Dance, Moszkowski; Scherzo, Buck; Spring Fugue, Gade; Revell des Fees, Leybach; Sonatina, Reinecke; Return of the Swallows, Spindler; Waltz, Op. 101, Gurilt; Etude, Op. 45, Heller; Allegro from Sonata, Mozart; Piano Duet from Kinderfreund, Wohlfahrt; Danse des Dryades, Goldbeck; Le Desir, Beethoven; Il Penseroso, Heller; On Blooming Meadows, Spindler; Minuet, Nos. I and II, from Sonata, Mozart; Cradle Song, Kjerulf; Polka Caprice, Mills; Sigmund's Song, Wagner-Lange; Adagio and Presto, Mozart; Waltz, Chopin; Tarantelle, Rubinstein; Serene Morning, Gurilt; Sonatina, Clementi; Rondo Capriccioso, Mendelssohn; Duet, Tarantelle, D'Ouville.

Pupils' Musicale, Miss Jessie M. Beckman, Kenton, O.
Two Pianos—March Triumphant, Op. 91, Goria; Piano—Waltz in A flat, Op. 42, Chopin; Vocal—"May Blossoms," Torrey; Two Pianos—Für Elise, Beethoven; Piano—(a) Spinning Song, Wagner-Liszt; (b) Petit Bolero, Ravina; Sonatina in F, No. 2, Beethoven; Concerto in C, first movement, Beethoven; Vocal—"Thine Eyes are Blue," Lassen; Piano—The Mill, Joffe; Two Pianos—Tarantelle, Rossini-Liszt; Two Pianos—Menuette, Theme et Var. from Septette, Beethoven; Vocal—Air, Variations, Frech; Piano—(a) Impromptu F minor Op. 742, Schubert; (b) Babbling Spring, Rive-King.

Pupils of Mr. Theo. G. Wettsch, Allegheny, Pa.

Polonaises, Op. 61 (4 hands), Schubert; Inventions, 1 and 4, Bach; Sonata Pathétique, Op. 13, Beethoven; "Let me Love Thee," Ardit; (a) Polonaise, Op. 40, No. 1, (b) Valse, Op. 34, No. 1, Chopin; Etude, "If I were a Bird," Henselt; Parais & Ta Fenerie, Gregh; Theme and Variations, Mozart; Song without Words; (a) Confidence, (b) Consolation, Mendelssohn; Spinning Wheel, Beethoven; Serenade, Schubert; (a) Warum? Op. 12, (b) Abendlied, Op. 85, Schumann; Silver Spring, Op. 6, Mason; Spanish Dances, (4 hands) Moszkowski.

The Neave Music School, Salisbury, N. C.

Orchestral, Overture, "Don Juan," Mozart; Piano Duo, "Etude Facile," Beyer; Orchestral, Fantasia on Russian Air, Poppi; Piano Solo, "Polonaise," Lange; Piano Solo, "Falling Leaves," Müller; Orchestral, Overture, "Sicilian Vespers," Verdi; Vocal Duo, "Sweet Star of the Night," Millard; Piano Solo, Imitation Music, Bells, Heller; Orchestral, a Fantasia on "Long, Long Ago," Steckman; Piano Solo, "Belles

of New York," Satter; Vocal Chorus, Grand Waltzes, "Life's Shade and Sunshine," Arranged and worded by W. H. Neave; Piano Solo, "Polacca Brillante," Bohm; Piano Duo, "Trot du Cavalier," Spindler.

Detroit Conservatory of Music, American Compositions.

First Modern Suite, Op. 10, E. A. MacDowell; Song, "Dream on my Heart," J. B. Campbell; (a) Berceuse, Op. 1, (b) Valse Poétique, Op. 1, Chas. E. Platt; (c) Andante, (d) Allegro con Fuoco, Arthur Foote; Moment Musical, in G major, Op. 22, C. Sternberg; Songs, (a) "I know Two Eyes," Chadwick; (b) "Love me if I Live," J. H. Hahn; Scherzo-Tarantelle, Op. 34, No. 1, Wilson G. Smith.

Parlor Concert, Martin, Tenn., Pupils of Mrs. Wood.

Gipsy Rondo, Haydn; Vocal Solo, "When the Swallows," Abt; Joyous Farmer, Schumann; Vocal Solo, "There is a Green Hill," Gounod; Serenade, Haydn; Vocal Solo, "I cannot help loving Thee," Jordan; Jaegerlied Genmet, Mendelssohn; Vocal Solo, "O Ye Tears," Abt; La Petite Reine, Cramer; Vocal Solo, "Serenade," Schubert.

Students' Rehearsal, Oberlin, O., Conservatory of Music.

Trio in B flat, Op. 52, first movement, Rubinstein; Two selections from Lohengrin, Wagner; Etude de Concert in D flat, Liszt; Piano Quartet in E flat, Op. 38, Rheinberger; Aria, "Thou mighty Power," Novello; Trio in B flat, last movement, Rubinstein; Second Ballade, Liszt.

[FOR THE ETUDE.]

MOTHER GOOSE TONALITY.

DR. EUGENE THAYER.

THE ORDER OF THE KEYS.

I.

C has neither flats nor sharps,
But with voices and with harps,
Organs and pianos, too,
G has one sharp—D has two,
A has three and E has four,
B has five and F sharp six,
C sharp—seven,—oh, what a mix!

II.

F has one flat, B flat—two.
E flat—three, and A flat—four,
D flat—five, and G flat—six.
C flat—seven,—there are no more!

III.

G—A—B, and D—E—F,
1—3—5, and 2—4—6,
Are the sharp-keys, odd and even,
F—E—D, and B—A—G,
1—3—5, and 2—4—6,
Odd and even for the flats.

The Minor keys are three below,
These are all, and there you go!

Till you can remember these
Your music is not sure to please.

KLINDWORTH.

MY DEAR MR. PRESSER:—

I am very glad to see THE ETUDE write so justly about Mr. Karl Klindworth. It is painful to musicians of education to see such an indiscriminate slaughter as Mr. Klindworth has been subjected to during his visit here.

It has actually been stated that Mr. Klindworth had "no conception" of the music of the great composers, and that he "had no reputation in Europe," or words to that effect. Any student of intelligence who has examined his beautiful editions of Chopin's, Beethoven and Schumann's piano works will scarcely believe the truth of these assertions,—while no less an artist than Herr Johannes Elmblad, the great basso of the Metropolitan Opera House, says of Herr Klindworth's work as a director of Symphony concerts at Berlin, that "there was not a

dissenting voice to the unanimous praise of his masterly interpretations." Many other voice the same opinion. It is undoubtedly true that Herr Klindworth is not a well-tooled piece of technical machinery, constructed for the purpose of executing virtuoso passages on the piano; but that he is a teacher of music, capable of developing the finest details of musical interpretation, as only a rare genius could do, is surely acknowledged by those capable of judging on such subjects. His artistic editions of Chopin, Beethoven and Schumann are open to inspection.

The hospitality of Americans toward foreign artists is proverbial. Surely both musicians and the many liberal-minded and intelligent German-Americans can only harm themselves by treating an elderly gentleman of such well-proved standing with respect.

The stress laid upon finished touch and technical excellence by the Klindworth episode goes to show how very necessary it is to have a superior quality of education in that respect, in order to get the credit for possessing intellectual and emotional faculties of interpretation, which the very people who decry "virtuosity" and technical accomplishments always demand.

It is only another proof of the wisdom of teaching a complete physiological system, including knowledge of control of the muscular and nervous functions used in expressive piano playing. There are nearly fifty muscles of hand and arm which can be separately used for this purpose, I am told. The mass of notes and etudes that piano players are made to execute, and the ignorance regarding intelligent mechanism as well as musical analysis, tone quality, and discrimination generally, are simply astonishing. The time will come when both physical science and a thorough musical education will be required in such matters, if people would avoid rugged and much misdirected efforts. Such logical and fundamental truths as have been recently set forth by Mr. Jas. Brotherhood will be thankfully acknowledged and become a necessity among progressive students. In this latter statement I am almost quoting the language of one of the greatest musicians and piano teachers in New York, with whom I conversed only yesterday. Yours sincerely,

WILLIAM H. SHERWOOD,
Chickering Hall, New York.

MR. THEODORE PRESSER:—

Dear Sir:—Having had frequent enquiries from readers of THE ETUDE, regarding the benefit to be derived from the use of the "Manumelon," I would kindly ask you to allow me sufficient space in your valuable paper to give some explanations. I would sum up the usefulness of my invention as follows:—

1. It affords all necessary means for gaining *gymnastic development* of every muscle used either in a positive or negative way, in keyboard manipulation.
2. It furnishes the most sensitive tests for the control of touch, in its variously combined elements of force, distance and velocity of stroke, as well as for the absolute precision of lifting (indispensable to a clear tone termination).

Also comparative tests for evenness of holding in tone successions, as in legato, staccato, portamento, etc.

3. The touch of the keys of the apparatus, while always retaining its pleasant and harmless weight quality, can be adjusted to every desired combination of weight and force of resistance; thus offering the most manifold and useful conditions for practicing all the fundamental forms of piano technique.

In endeavoring to adopt the movements of the fingers or hands to the requirements of the various conditions of key touch exertions will have to be made which will result—

First, In imparting facility and certainty in all movements, and consequently greater confidence in playing, and—

Secondly, Giving the player easy control over such resources of touch as greatest range of force, as great variety of tone coloring as the instrument is capable of, and at the same time a quality of touch which will then be a true and unblurred reflection of his inner soul quality.

It then will be enabled to convey the working of his own intelligence and feeling to the comprehension and sympathetic emotions of his listeners.

The efficacy of the various features combined in my apparatus is already showing itself in a marked degree to all those who carefully and regularly use it, and I have a number of unsolicited testimonials from best authorities, endorsing the same.

Hoping this may help to urge piano players in general on to give more careful attention to the development of technique toward the highest artistic and esthetic ends, even if by the more tedious way, without such aid as I have devised, I remain

Yours truly,
GUSTAV L. BROOKS.

[For THE ETUDE.]
SOME MUSICAL BLUNDERS.

EUGENE THAYER, MUS. DOC.

BLUNDER ELEVENTH.—To think that mere technical excellence will make a fine performer or musician of you. Much is said nowadays about technique (if you wish to be super-elegant, you must call it take-neck!) To be sure, fine bricks make fine houses, but a man may have a thousand brickyards and yet live in a log cabin. Every art must have its materials, but the materials are not the art; neither can they be until acted upon by the human mind and soul; mind and muscle, soul and sol-feggios, are diverse things. Technical excellence you must acquire, but heaven spare your listeners, if that is all that you get. Of what use are agile fingers and a torpid brain? About the same as an active stomach to a man with the liver complaint; the more he eats the worse he is. The logical conclusion is—develop the musical abilities *simultaneously* with the mechanical. Plainly speaking, never use scales or exercises without using music at the same time. Especially is this applicable to children. The first thing to be developed in them is the *melodic* sense: Exercises and scales kill this. They naturally (shall I not say, instinctively) hate exercises and scales; and when you find one who likes them, you will find an irreclaimable dolt. The fact is, I believe the children are right in this thing, and the teachers and parents usually all wrong. They (the children) want to study music. Forthwith they are treated to a dose of castor oil in the form of studies and other drastic, brain-killing scales and studies. What wonder that they jump out of the window (if did) and run away until the practice hour has passed into history; parental retribution has no terrors compared with the sixty-minutes of scale torture. Try the other plan, of giving them music, and the chances are you will have to drive them away from their practice. I often think études are the lazy teacher's refuge. It takes time, and learning as well, to select music which shall develop the musical, while enlarging the technical, powers.

How easy to pick up a set of studies, and say, "Take that for next time!" I have in mind a most estimable young lady who recently showed me the music (!) she had taken for lessons. The collection—about a yard high and of unknown diameter—included every set of études known to the profession, and yet she could not play one single piece of music, long or short! Is comment or argument necessary? Just here, you may say, Why can you not publish the list of such a course?

I can; but, as it has cost twenty-five years' hard study and experience, I must decline to furnish it, except through private correspondence. My private pupils get it gratis: it will not be published at any price at present, unless by some dishonorable person. I have three such lists, the first classical, the second free style, the third mixed. These correspond to the three sorts of pupils you will find in teaching. In one hundred pupils there will be about ten who will wish the strict style; from twenty to forty who want something good, but cannot quite hold themselves up to a strict standard; and the remainder will swallow music as they swallow their victuals, taste a little of everything, and eat all the sponge cake and candy first. The successful teacher, the music teacher especially, must be armored and helmeted for all encounters.

Myself and my pupils have two kinds of such lists, the first including the full development of both faculties by means of music only: These are more especially for quite young pupils, and are rarely advisable, for adult students. The second list also notes études and pieces, invariably the one after the other, to produce the same results. These latter were first made for schools and seminaries, where conventionality seems to demand them. These lists are from the first lesson of a five-year old to the finished artist of fifty. They have stood the test of many years' successful teaching, and are only changeable by the occasional addition of some good recent piece of extra merit. It is incomparably and unquestionably better to combine the two forms of development,

both in and out of schools; and there are few pupils who will object to the latter method, while they will accomplish little or nothing otherwise. I have thoroughly tried both (and all) methods singly and in classes, and am now firmly fixed on the latter as the best of all. My belief was confirmed by no less a teacher than Moscheles, the teacher of Mendelssohn and Liszt. The whole story is told in eight words: if you want to study music, study Music.

ONE-HANDED PIANO PLAYING.

[TRANSLATED BY MRS. H. D. TRETHAR.]

In a "chat" on one-handed piano-playing, Otto B. Weiss furnishes us the following interesting remarks: "The specialty of playing with the left hand alone belongs to the more recent acquisitions of modern virtuosity. While other styles—also peculiar to the art of piano-playing—such as the *glissando* and crossing of hands, were already customary during the last century, we can discern no sign, despite the most eager researches among earlier books on music, music journals and concert reports, that playing with the left hand alone was known to the pianists of those past times. Nor can it be definitely determined, interesting though the fact may be, who initiated the practice and development of this form of virtuosity. About forty years ago Dreychock first introduced this effective feat to the musical public. Usually his selection, reserved for the conclusion of a concert programme, consisted of some brilliant variations for the left-hand solo, whose immense and almost insuperable difficulties stirred his audiences with the highest delight and aroused his critics to an equally great enthusiasm. After Dreychock followed Willmers, the 'king of trills' and the Austrian virtuoso, Leopold de Meyer. About ten years ago Count Zichy revived this style, then almost forgotten, by appearing from time to time on public occasions. In his case, however, it was not from choice that he adopted this style of playing, but because he, the opulent Hungarian magnate, was passionately fond of piano-playing, and had lost his right arm in his youth, while engaged in hunting.

"If we consider this singular specialty impracticable upon any other instrument, from an æsthetic standpoint, it will appear at a first glance like a feat designed solely to produce a sensational effect, and in the use of which a wise reserve will always betoken artistic tact and taste. And yet, it must strike one strangely that so few pianists should have cultivated and publicly produced this interesting and grateful task. With the exception of those artists already named, von Bülow alone has ventured repeatedly to play selections for the left hand alone (usually a fugue by Rheinberger). Liszt never thus ignored his right hand, although a piece for the left hand alone was written by him, entitled 'Hungary's God.' Nor can Celeste Gallyot, the wife of the violinist Boncher, be strictly included in the list of 'left handed pianists'; for, although she often played her piano with the left hand alone, her right hand was engaged, at the same time, in playing the harp.

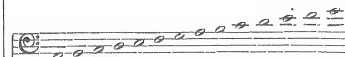
"The common complaint made by pianists, that they have a weak left hand, would not so often be heard were our young pianists given to exercise playing with the left hand alone, even though it were *intra muros* only. It is an exercise destined to be of much use in these days of a modern technique that demands an equal development of both hands. Then, perhaps, it might be said of all, as J. B. Cramer once remarked of Dreychock: 'He does not possess a left hand, for he has two right hands.'"

GENIUS AND HARD WORK.—Do not waste a minute, not a second, in trying to demonstrate to others the merits of your own performance. Your work does not vindicate itself, you cannot vindicate it, but you can labor steadily on to something which needs no advocate but itself. . . . Toughen yourself a little and accomplish something better. Inscribe above your desk the words of Rivaroli, "Genius is only great patience." It was Keats, the most precocious of all great poets, who declared that "nothing is finer for purposes of production than a very gradual ripening of the intellectual powers."—T. W. Higginson.

HOW CAN A PIECE OF MUSIC BE WRITTEN UPON THE WORDS SACHS, BACH, ETC.?

H. J. LEONARD.

WHILE in Germany, a year or so ago, I saw in THE ETUDE a few lines of commendation in regard to a composition of Moszkowski's (by one of our prominent teachers), in which he said "It is an impromptu, written upon the word *sachs*, whatever that means." I have also heard people wonder how a composition could be written upon the name *Bach*. I fully intended to enlighten, at least the readers of THE ETUDE, at once upon the subject, but neglected, the universal failing of all men not obliged to accomplish an object at a stated time, has hindered me until now. In the first place, they are simply the German notes. The former, *sachs*, translated, is B2-A-C-B-e2. The latter, *Bach*, is B2-A-C-B-g. Schumann also wrote, in his Op. 1, variations upon the name of his first lady love, Abegg, which in English is A-B2-C-g-g. You will all wonder from this how our b is called h in German, while their b is our b flat. Also, why our c flat is called by them a, or really the *syllable* a. I will endeavor to explain intelligibly. We will find the beginning of our music of to-day in the church songs of the early Christians. Through Gregory the Great the foundation of the church song was enlarged to a tone system or scale, of the following fourteen tones:



The tones of this system have been marked, since that time, with the first seven letters of the Latin Alphabet, beginning again at the eighth tone with the same order of letters. Thus we had the following naming:—



Later on, a deeper B was introduced into the order of tones, through this introduction a difference between the two tones of B became necessary. They called the deeper tone B rotundum (round B, or B2), and the higher, B quadratum (B square, or B1). For the higher B (B1) they introduced a little later on the letter A. Finally they adopted the third tone of this system as the foundation tone, and so their scale was written, C, D, E, F, G, A, H, C, etc. (which, with the later discovered derivative tones, is still in use in Germany, though their best authorities agree with me that our more regular naming is much better). They next found, between the other tones of this system, half-tones, the same as their deeper B, between a and h. These are derived either from their higher or lower foundation tones, and are called derivative tones. We call them flats (or lowering), and sharps (or elevating tones). In German, instead of using the fundamental tone with the word sharp (as c sharp, d sharp, the *syllable* is added to it. Thus, our c sharp is cis, d sharp dis, and so on. Instead of the word flat they add the *syllable* es to the fundamental tones, as ces (c flat); des (d flat); does not use the doubled e, but is es (e flat); fes (f flat); ges (g flat); also drops the e and is as (a flat); their b is already our b flat. From the latter they speak of all flats as Bs and all sharps as Kzeus. You will now perceive that s is the *syllable* es or e flat; h is our natural b; so that Sachs is, in English (musically speaking), B2-A-C-B-e2, and Bach is, in the same manner, B2-A-C-B-g.

MOZART played in public when he was seven years old, composed his first mass at twelve, and two years later was leader of the archbishop of Salzburg's orchestra. Mendelssohn came out at nine, playing in a trio for piano-forte and horns, composed several works at twelve, when he began the series of forty-four volumes which contain the autographs of his works. Liszt first appeared when nine, and met with such success that several Hungarian noblemen guaranteed him sufficient means to continue his education for six years. Rubinstein, when ten, made his first concert tour with his teacher, visiting Paris, where he met Liszt, who was astonished at his precocity. Young Josef Hoffman has begun on the same plane with these great artists; where he will end no one can tell.

ON THE USE OF STUDIES IN PIANO TEACHING.

By W. S. B. MATHEWS.

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

1. His "two-finger exercise," when properly used, is the only exhaustive school of expressive touch that I have ever seen.
2. His rhythmic treatment of scales and arpeggios strengthens the sense of rhythm, and develops endurance better than any other mode of practice that I know of, especially in the earlier and intermediate stages.
3. His system of harmonic changes upon the chords of the diminished seventh is an exhaustive thesaurus of four-note arpeggios, besides conducting powerfully to harmonic perception and brilliancy of playing.
4. His octave school, as a sequel to the "two-finger exercise," covers the whole ground. Like Columbus' standing the egg on end, it is so easy as to be almost absurd.
5. The habitual practice of these "forms," or "passages," rhythmically developed out of melodic and harmonic germs, gives the pupil an unconscious mental exercise which facilitates memorizing (especially in the most difficult tasks of all—Chopin and Schumann) to such an extent that one would believe it who had not seen it proven over and over again.

These opinions will naturally be disputed by a majority of the older teachers who read this paper. Nevertheless, with a reasonable knowledge of what modern piano playing requires, and after about sixteen years' experience in applying these exercises, I stand by them; and so will any teacher who appreciates coming rapidly to the root of things.

There are many sets of technical exercises which will do the greater part of the work. All but Mason's, as I think, fail to provide a school of expressive touch, which, therefore, has to be otherwise provided by the use of pieces. And with all exercises, studies and pieces, *everything depends upon how you use them*. The short road to technical excellence upon the piano has yet to be discovered. It is proper to add, moreover, that all technical devices may be judged by any teacher caring to pay sufficient attention to them, according to the three following principles:—

1. That they secure satisfactory tonal results, i. e., make the piano sound well.
2. That they apply the force upon sound mechanical principles, the hand and arm being machines for the conversion of force.
3. That the hand *looks well* when used as required by the exercises in question. It will be found that these three ends go together: The well-sounding, the well-looking, and the mechanically correct. Any system of technics whatever can be judged by the application of these three tests.

That distinguished artiste, Mme. Carreno, has favored me with the following account of her own training, the thoroughness of which stands in striking contrast with the character of original genius, which is such a prominent trait of her public performances. She says:—

"I would very much like to answer in a satisfactory manner the circular you so kindly enclosed, but as 'the best method,' to my mind, of practicing the piano has never been published (which was the one my father employed with me) I fear my answer will be of little use. I think Bertini's method, taking it all through from his first book to his 'Etudes Artistiques,' followed, or rather intermingled, when the pupil is sufficiently under control of a certain amount of technique, with Czerny's 'Velocity Studies,' and then by Cramer, Clementi, Henselt, and crowning it all with Chopin's 'Etudes'—this, to my mind, so far as studies go, is the best way of stepping up the ladder; and this is how I have studied myself, and I have taught upon the same plan. When a pupil is far enough advanced to take Clementi, I always give them at the same time Bach's easier Preludes and Fugues, taking by degrees the more difficult ones. To make the work easier and quicker, my father wrote 500 exercises, which I had to do every day for a year, comprising all the scales, arpeggios, trills, thirds, sixths, etc., etc., and difficult passages out of all the different works of the composers he knew—and they were not few! And these I had to do every day, as I say, each day in a different key, both major and minor; and when I had finished all the twenty-four modes, I had to begin and do it all over again, and so on, I suppose, until the end of my life. I had to do all these the whole length of the keyboard, in four or five different touches, including staccato. As you can well imagine, when the time came to take up the studies, my execution had reached such a point that the controlling of the difficulties in these was a matter of comparative ease and of very quick work. To this day, I do my practicing, beginning always with two hours of these exercises of my father's, which, of course, I have had to reduce to a certain limit in order to be able to do the remainder of my work. I do not know whether this long answer to your very short question will be of any use. At least you must take the will for the deed," etc., etc.

The following letter from the distinguished artist and teacher, Mr. William H. Sherwood, approaches the subject from yet a different standpoint. He says:—

BOSTON, 611 WASHINGTON ST., Nov. 16th, 1884.

I could not find time to answer you earlier. My first choice for a piano instruction book is not in print, for the reason that no existing works I have seen treat thoroughly of the most necessary first principles of training arm, wrist and fingers, the muscular and nervous anatomy, in a comprehensive, safe and productive manner. Consequently, nearly all piano players *start wrong!* They are not made to concentrate mind and will internally on the inner sensibility of the muscular and nervous parts, the relation of upper and lower arms, forearm and wrist, of varied and valuable wrist training, whereby the hand and fingers can be placed and carried about to the best advantage, of cultivating the powers of holding up or sustaining the forearm and fingers, of a separate science for movements from right to left (independent of those up and down), independence of the various muscular parts, discriminating accurately between them, etc., etc.

Dr. William Mason's "Pianoforte Technics," Ehrlich (in pamphlet on Tausig Ex.), and Kullak (octave studies) have thrown some glimpses on these subjects in several respects.

The "Technicon" and the *writings of its inventor* will throw a great deal more. My this year's article in the Music Teacher's National Assn. Report and my article last June, in the "Keynote," are intended to lead in the same direction. I repeat that we need an instruction book which shall treat of the powers of sustaining (that means "holding up") and cultivation of the relations between the *upper and lower* arm, new and almost unknown functions of the wrist, of subdued strong parts and assisted weak parts, the science of right and left progressions, of learning to discriminate between flexibility and firmness, and all this, before we talk of notes, or of études and music. If I live a few months longer I propose to bring out such a book. Meanwhile, look up the "Technicon." After that we want staccato and wrist exercises *first* in order. After Kullak's octaves receives some preliminary addition to the preparatory method it will do. Neupert's octave studies are interesting. Aloys Schmitt's five-finger exercises, Dr. Mason's technical studies, Arthur Mees' eight daily studies, Wieck's exercises in touch, Haberbier's Exercises, La Couppey's fifty virtuosity Exercises, Anton Streletski's Exercises, are good. If a pupil has Cramer, Clementi, Bertini, etc., I can generally use them. A favorite book of instruction with me is *Bach's Well-Tempered Clavier*, also other writings of said Bach. Other favorite studies are the works of Beethoven, Handel, Mozart (limited Mendelssohn, ditto), Chopin études, and other obscure writings of men like Schubert, Schumann, Liszt, etc. Thalberg and Henselt should be studied for pure piano style. I have great need of works like "Mathews' Phrasing," and "How to Understand Music," and other theoretical apparatus to make the above-named works intelligible to students. We need to call the results of scientific minds and fresh brains into our piano instructions. The Berlin authorities are after our senseless methods very hard.

Cordially your friend,

WILLIAM H. SHERWOOD.

The levity of the latter part of this letter led me to think that it was one of Sherwood's *fantasias, pour s'amuser*, and not intended to be taken seriously. Thereupon I wrote to him again, asking for a serious letter; in answer to which I got this:—

611 WASHINGTON ST., BOSTON, Nov. 25th, 1884.

MY DEAR MR. MATHEWS:—

I have no special progressive list of studies. When a pupil first comes to me I try to teach him to *think* and discriminate between the different movements of arm, wrist and fingers, using *any simple exercise*. What I give him to study afterward depends entirely upon his former training and his capacity. I wish you would use some of the letter I wrote you, in your article. I am going to write something on the subject when I get time. The "Technicon" is a new machine for developing and strengthening the muscles of the hand and arm and for various other good things.

It will do away with a great deal of the tiresome practice we all have to do. The inventor is a friend to Dr. Von Bülow and is a wonderfully intelligent man. He must send you one of his pamphlets. I am just in the midst of some recitals here and am very busy.

Very cordially yours,

W. H. SHERWOOD.

These letters of Sherwood's, together with an immediately following opportunity of hearing Mr. Joseffy in three recitals, led me to observe a point upon which the books generally are silent; I mean the extension of modern pianoforte technic. Fifty years ago the elementary study of the pianoforte was mostly devoted to the practice of what were called "five-finger exercises." The most famous collection was that of Aloise Schmitt; they may still be found in Richardson's "New Method for the Pianoforte." These exercises, whether for single notes or for a holding note with moving accompaniment, undertook to make each finger a hammer, moving freely at the metacarpal joint, but not moving at any other joint. The ideal was that of a stationary hand, with five moving hammers, and no soul in it anywhere. Dreychock, whose scale forms are those in Richardson's "Modern School," gave more attention to scales, as also did Thalberg. Especial attention to the wrist is a matter of our own day, almost; for although the venerable Fr. Wieck taught a loose wrist as the beginning of a musical touch, the technical means for securing it were not well supplied until Kullak had written his octave school and Mason discovered the "two-finger exercise." Nevertheless, I have often

found out by experiment, that a pupil may do all these things well, yet fail in certain pieces of Liszt and Henselt, or even in the much lighter ones of Joseffy. The missing link is the technic of arm—the ability to carry the hand lightly and certainly from one part of the keyboard to another.

Sherwood, it will be seen, proposes to cultivate these arm motions before those of the fingers, upon the theory, probably, that unless the arm is prepared to support the hand, the fingers will have no fulcrum to work upon. This new insight I shall not undertake to pursue further at this time. I think there may be something in it, but the necessary experiments have not yet been made for determining exactly how much, or whether, indeed, the traditional order of proceeding can be so far modified without breaking the chain of evolution which has brought us from Scarlatti to Liszt and Joseffy. This much, at least, is sure: The Mason two-finger exercise introduces a hand rebounding from the keyboard upon a loose wrist, at the second or third lesson of a beginner; and it is found that this results in strengthening and equalizing the fingers more rapidly than can be done with any kind of five-finger exercise. Whether the process can be carried further with equally improved results, as Sherwood indicates, we have yet to find out.

Dr. William Mason gives the following outline of his ideas upon the selection and use of studies; as will be seen, it is in striking illustration of the positions taken in the earlier parts of this article. His letter is dated Orange, N. J., October 27th, 1884:—

MY DEAR MR. MATHEWS:—

Your letter of the 23d inst. has just been received. It is impossible for me to give you off-hand a list of the ten best and most indispensable books of Pianoforte Studies, arranged in progressive order. You know that I have relied mainly on my system of technics for strengthening and developing the muscles used in playing, and I have used the so-called studies and etudes merely incidentally and for special purposes adapted to individual cases. The following list will give you some idea, although it is by no means complete, but is perhaps not without progressive order, viz:—

Behrens' Newest School of Velocity, Op. 64, Nos. 1 and 2; especially No. 1.

Moscheles' Studies. Rather a long step here!

Cramer, Studies.

Clementi, Gradus ad Parnassum.

Heller, Selections.

Chopin, Etudes.

Henselt, Studies.

Bach, Inventions and Well-Tempered Clavier. (Perhaps these ought to come in directly after Clementi.)

Liszt, Rubinstein, and miscellaneous authors.

Summary.

CLEMENTI—BACH—CHOPIN.

These three, I should say, are indispensable to any one who aspires to an all comprehensive technique, ancient and modern. Other works, of course, are of great value, and must be selected with good judgment, and with a view to the particular and individual necessities of each student. As a rule, it seems to me that too much time is given to mere technics or finger gymnastics and exercises. These, of course, have their proper use, but they should be employed with great temperance and moderation. Little by little, day after day, with great care and persistence, but not in a hurry for results, and plenty of time and slow development in the beginning, will produce the grandest results after a while and in the end. A student who has good judgment will learn how to utilize for purposes of teaching all sorts of passages in the various compositions which they study, be these composers Beethoven, Schumann, or any other great composers. But pupils should play their technics and exercises with expression, and give them a soul, as well as pieces. Do not spend all the time on dead things. If you do not know the book of studies by Behrens, look at them. They are interesting and useful; are musical and sound well. Each study is only a page in length. They are easy and for young people.

In the same line of moderation in the use of etudes was the answer of Prof. John C. Fillmore, author of the "Short History of Pianoforte Music." He says:—

"To be honest about it, I use very few studies except Mason's "Technics" and Mathew's "Phrasing." I am using one copy of Loeschhorn's Op. 67, Book I. It is valuable, and so is the Op. 66. I now and then use a Tausig's Clementi "Gradus," but seldom get through. For advanced cases I use Chopin's Studies of course. Skipping about, I use a good many of the Bach "Inventions" and some of the "Well-Tempered Clavier." I have not used Czerny, Köhler or Cramer for a long while."

Mme. Neilson-Rounseville, a pupil of Haberbier, and one of the most careful teachers of solid technic in Chicago, has named the following as the books of studies which she most relies upon:—

"Loeschhorn," Ops. 65, 66 and 67; Haberbier "Daily Studies;" "Finger Gymnastics;" "Preludes" and "Poetical Studies;" Mathews' "Phrasing;" Czerny's "Velocity," Book I; Heller, Ops. 45, 46 and 47; Bach, "Inventions" and "Well-Tempered Clavier;" Cramer Op. 100; "25 Studies" and "50 Studies," edited by Von Bülow; Chopin, Ops. 10 and 25; Kullak, Op. 48; Clementi "Gradus."

She uses selections of all these, and requires "every selection to be memorized and practiced until it can be played with good technic and just expression, exactly like a concert performance." This stipulation shows that she not only uses the studies for improving the quality of the pupil's study and the technic, but also for imparting a melodic character to the playing, and for making it musical.

Professor Calvin B. Cady, of Michigan University, one of the most thoughtful musicians and teachers in this country, names the following list:—

ANN ARBOR, MICH., Nov. 17th, 1884.

In the first place, if I had students that I could deal with according to my desire, and not according to the necessities of the case, I should not touch etudes very early. Secondly, I doubt whether one can say that any etudes except the Chopin are indispensable. Thirdly, the following have been of practical value. Of course, I only use selections from any one opus.

Gurlitt, Op. 83.

Köhler, Op. 50.

Gurlitt, Ops. 50 51 and 52.

Heller, Op. 125. Rhythmical Studies.

Schmitt, Op. 114. Books 1 and 2.

Heller, Ops. 47 and 45.

Gurlitt, Op. 80. Rhythmical Studies.

Schmitt, Op. 16.

Czerney, Op. 299 and 740.

Cramer, Moscheles, Op. 70.

Clementi, Gradus.

Haberbier, Op. 53.

Grund.

Chopin.

There is my pile for general use, but, of course, I often go outside for special purpose.

Mr. Frederic Grant Gleason, a pupil of Kullak, names the following:—

CHICAGO, November 20, 1884.

In response to your note requesting a list of what I consider the most valuable studies for the piano, I submit the following:—

I. Clementi's Gradus ad Parnassum (Tausig's).

II. Cramer, Etudes (Bülow's).

III. Loeschhorn, Op. 66, 3 books.

IV. Loeschhorn, Op. 38, 3 books (for phrasing).

V. Chopin, Etudes, Op. 10 (Bach inventions, suites, etc.).

VI. Heller's Studies in Phrasing.

VII. Behrens, "Velocity."

VIII. Czerny, "Velocity."

IX. Czerny, Daily Studies.

X. Tausig, Daily Studies.

XI. Felix Le Couppé, 25 Etudes (particularly useful for small hands).

I have found it very difficult to make a selection from the many etudes which I am accustomed to use, and have not been able to suit myself with a scheme which should present the etudes in what I consider the order of usefulness.

For example, the Cramer etudes I use more frequently than those of Clementi, and the Op. 66 of Loeschhorn more frequently than either. On the whole, the Cramer etudes seem to me to be the "most indispensable," as filling a place that could be filled by nothing else, though the same condition is fulfilled by the Chopin Etudes, especially as regards the more modern school of advanced piano playing. Yet as Cramer must precede Chopin, and is useful to many who do not attain to sufficient mastery of the pianoforte to require Chopin, I should give them the preference as regards usefulness.

The etudes by Felix Le Couppé, Professor in the Paris Conservatory, I have found very useful for small hands—also Behrens' Op. 79, Duvernoy's "Ecole de Mechanisme," etc. Many works that are not strictly etudes are adapted to peculiar cases, and may take the place of etudes, as Bach's Inventions, Suites and many Sonatas of Dussek, Clementi and Hummel.

The Tausig Daily Studies require so much musical perception to carry out the transpositions indicated, that with some pupils they are not available.

As music they do not possess a very great interest, not enough in many instances to detract from their mechanical value as technical studies.

The Cramer Etudes I frequently have transposed into different keys—often with the same fingering, the latter being one of the things I was myself obliged to do when studying the Tausig method in Berlin.

Yours very truly,

FREDERICK GRANT GLEASON.

Mr. Emil Liebling, also a pupil of Kullak and one of the most brilliant pianists in the West, names the following list:—

CHICAGO, November 11th, 1884.

MR. W. S. B. MATHEWS:—

Dear Sir:—The following progressive list of Studies may be found useful:—

Grade I.	{	Selections from Koehler, Preparatory Studies.
		" " " Loeschhorn, op. 65.
		Bertini, op. 100.
Grade II.	{	Selections from Doering, op. 8.
		" " " Loeschhorn, op. 66.
		" " " Heller, 45, 46 and 47.
Grade III.	{	Bertini, op. 29.
		Selections from Bertini, op. 32.
		" " " Cramer, Studies.
Grade IV.	{	Jensen, op. 33.
		" " " Clementi's Gradus.
		Selections from Moscheles, op. 70 and 95.
Grade V.	{	Henselt, op. 2 and 5.
		Selections from Thalberg, Studies.
		" " " Chopin.
Grade V.	{	" " " Liszt.
		" " " Rubinstein, "

A Bach course: Kleine Præludien, Inventions, French Suites, English Suites, Well tempered Clavichord, Four Toccatas, Italian Concerto, Chromatic Fantasia and Fugue, Organ Fugues arr. by Liszt and Tausig. For special technical work: Plaidy's Piano Technics, Loeschhorn's Piano Technics, Merkel's Piano Technics, Tausig's Piano Technics, Kullak's Octave Studies.

Very Respectfully,

EMIL LIEBLING.

LARGHETTO GRAZIOSO.

LEGATO STUDY IN DOUBLE NOTES.

Adapted for Piano from Kreutzer's Violin Studies, with counterpoint, phrasing and fingering by

EDMUND S. MATTOON.

Larghetto espressivo.

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score is divided into four systems, each containing two staves. The first system begins with a piano (*p dolce*) dynamic and includes fingerings (1, 2, 3) and a 'Red.' marking with an asterisk. The second system features a mezzo-forte (*mf*) dynamic and includes fingerings (1, 2, 3, 4, 5). The third system starts with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4, 5) and a 'Red.' marking with an asterisk. The fourth system includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a forte (*f*) dynamic, with fingerings (1, 2, 3, 4, 5) and a 'Red.' marking with an asterisk. The score also includes various musical notations such as slurs, ties, and accents.

The fingering must be adhered to *strictly*, in order to secure a perfect *legato*, With this view the *substituted touch* has been freely employed.

All similar passages are fingered alike.

The lateral mode of finger action must be carefully managed throughout.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings. Dynamics and performance instructions are written throughout the piece.

System 1: Treble clef starts with a key signature of one flat and a 4/2 time signature. The bass clef has a key signature of one flat and a 4/2 time signature. The instruction *p. dolce* is written above the treble staff. The system ends with a double bar line and a repeat sign.

System 2: The treble clef has a key signature of one flat and a 4/2 time signature. The bass clef has a key signature of one flat and a 4/2 time signature. The instruction *similie* is written above the treble staff. The system ends with a double bar line and a repeat sign.

System 3: The treble clef has a key signature of one flat and a 4/2 time signature. The bass clef has a key signature of one flat and a 4/2 time signature. The instruction *a poco cresc.* is written above the treble staff. The system ends with a double bar line and a repeat sign.

System 4: The treble clef has a key signature of one flat and a 4/2 time signature. The bass clef has a key signature of one flat and a 4/2 time signature. The instruction *cresc.* is written above the treble staff. The system ends with a double bar line and a repeat sign.

System 5: The treble clef has a key signature of one flat and a 4/2 time signature. The bass clef has a key signature of one flat and a 4/2 time signature. The instruction *dim.* is written above the treble staff. The system ends with a double bar line and a repeat sign.

System 6: The treble clef has a key signature of one flat and a 4/2 time signature. The bass clef has a key signature of one flat and a 4/2 time signature. The instruction *appassionata* is written above the treble staff. The system ends with a double bar line and a repeat sign.

System 7: The treble clef has a key signature of one flat and a 4/2 time signature. The bass clef has a key signature of one flat and a 4/2 time signature. The instruction *mf* is written above the treble staff. The system ends with a double bar line and a repeat sign.

System 8: The treble clef has a key signature of one flat and a 4/2 time signature. The bass clef has a key signature of one flat and a 4/2 time signature. The instruction *cresc.* is written above the treble staff. The system ends with a double bar line and a repeat sign.

System 9: The treble clef has a key signature of one flat and a 4/2 time signature. The bass clef has a key signature of one flat and a 4/2 time signature. The instruction *accel* is written above the treble staff. The system ends with a double bar line and a repeat sign.

* This is thought to be the best fingering, as it does not sacrifice the *legato* of the melody.

f sempre forte *dim.*

f

cresc. *f* *dim.*

meno mosso
p *pp*

pp poco - a - poco - ritenuto *ppp*

TIN SOLDIERS' PARADE.

Nº 2.

March time.

J. OTTO.

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a mezzo-forte (mf) dynamic and includes fingerings 1, 2, 1, 3, 5. The second system includes fingerings 5, 2, 4, 2, 3 and a mezzo-forte (mf) dynamic. The third system includes a forte (f) dynamic. The fourth system includes fingerings 4, 5, 1, 2, 1 and a mezzo-forte (mf) dynamic. The bass line is a simple, rhythmic accompaniment consisting of eighth and sixteenth notes, often marked with an accent. The treble line contains more complex melodic figures with various ornaments and slurs. The score concludes with a final cadence in the fourth system.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part features a melody in the right hand and a bass line in the left hand. The melody includes a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G4, F#4, E4). The bass line includes a triplet of eighth notes (G3, A3, B3) and a triplet of eighth notes (G3, F#3, E3). The piano part ends with a double bar line. The voice part begins with the lyrics "The Rose Tree" and includes a melisma "La" at the end. The score is marked with a forte (f) dynamic and a mezzo-forte (mf) dynamic.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes fingerings, dynamics, and articulation. The melody is in the right hand, and the bass line is in the left hand. The piece is marked with a forte (f) dynamic and a mezzo-forte (mf) dynamic. The score includes a repeat sign and a double bar line. The lyrics "The Rose Tree" are written below the bass line.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, using a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some slurs and accents. The accompaniment consists of chords and single notes, with some slurs and accents. The lyrics are written below the piano part.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The score is divided into two systems. The first system contains the first two measures of the vocal line and the first two measures of the piano accompaniment. The second system contains the next two measures of the vocal line and the next two measures of the piano accompaniment. The vocal line is written in a simple, melodic style. The piano accompaniment is written in a simple, harmonic style. The score is marked with a "V" above the first measure of the vocal line and a "mf" (mezzo-forte) marking above the first measure of the piano accompaniment in the second system. There are also some decorative markings, such as a "da" marking and a "da" marking, below the piano accompaniment in the second system.

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 sharp (F#), and the time signature is 4/4. The piano part features a steady bass line with chords, while the voice part has a melody with some grace notes. The score is divided into two systems, each with a repeat sign at the beginning. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

"DO LOVE ME" WALTZ.

CHEVALIER DE KONTSKI, Op. 332.

All^o non troppo.

INTROD.

ff

Con Ped.

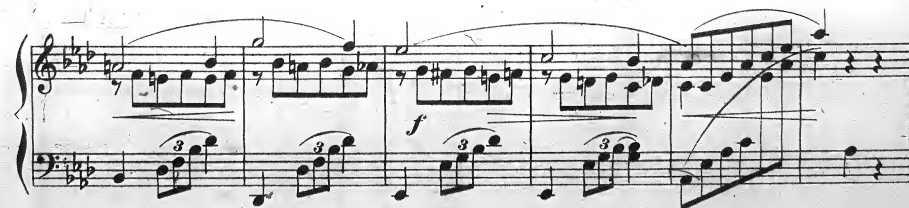
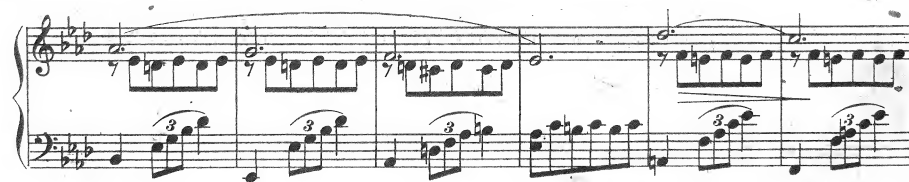
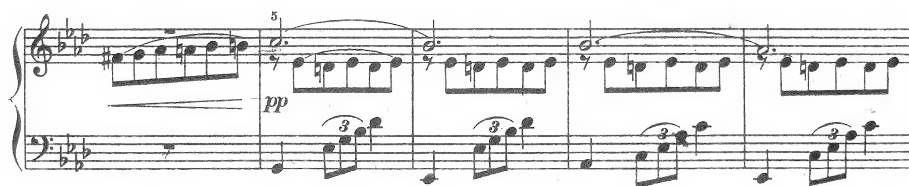
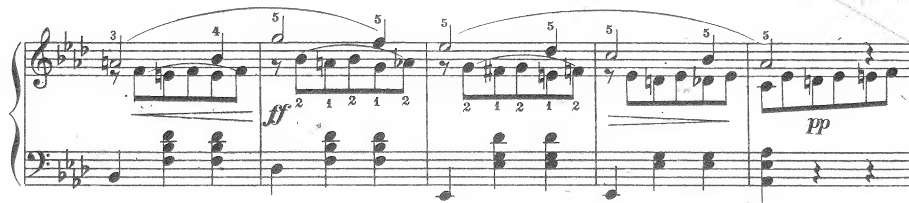
f

p

Ben marcato la melodia.


WALSE.

pp





First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system consists of two staves. The right staff has a melodic line with eighth and sixteenth notes, including fingerings (4, 1, 5, 3, 4, 1) and a dynamic marking *p*. The left staff has a bass line with chords and fingerings (2, 4, 5, 1, 3, 2, 3, 1, 2, 2, 4, 1, 3) and a dynamic marking *ff*.



Second system of musical notation. The right staff continues the melodic line with fingerings (5, 4, 1, 2, 3, 4, 2) and a dynamic marking *p*. The left staff has a bass line with chords and fingerings (2, 3, 1, 3, 1, 2, 1, 3) and a dynamic marking *ff*.



Third system of musical notation. The right staff has a melodic line with a dynamic marking *p*. The left staff has a bass line with chords and a dynamic marking *ff*.



Fourth system of musical notation. The right staff has a melodic line. The left staff has a bass line with chords and a dynamic marking *ff*.



Fifth system of musical notation. The right staff has a melodic line with a dynamic marking *p*. The left staff has a bass line with chords and a dynamic marking *ff*.



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The bass line consists of chords and single notes. The piece concludes with a final chord in the bass line.

[illegible][illegible]

5

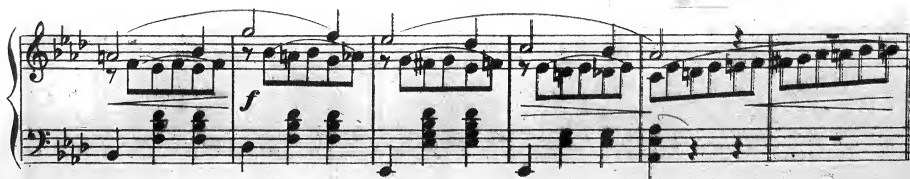
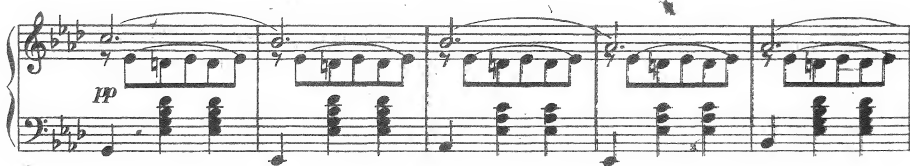
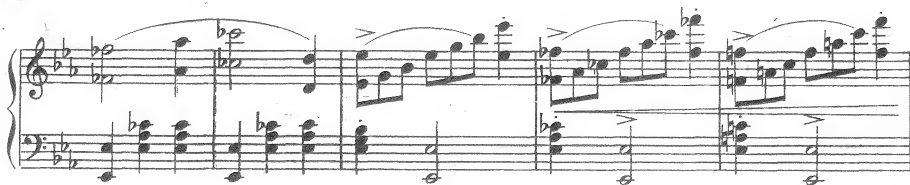
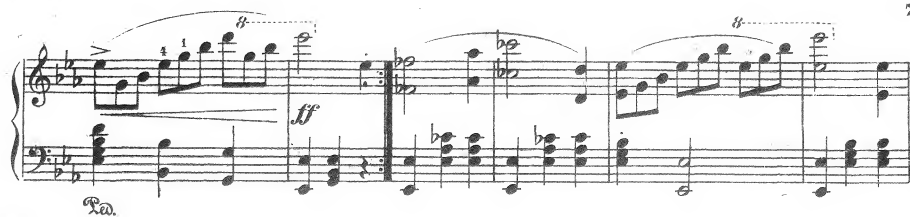
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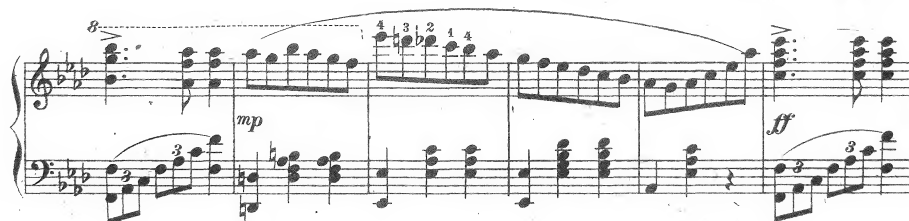
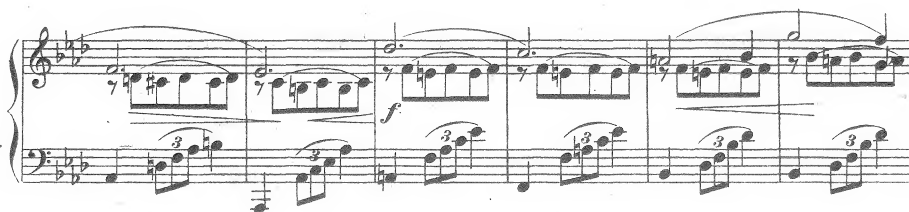
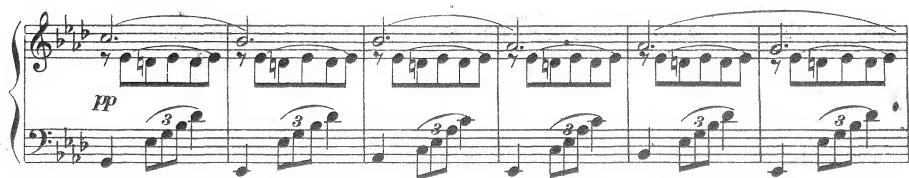
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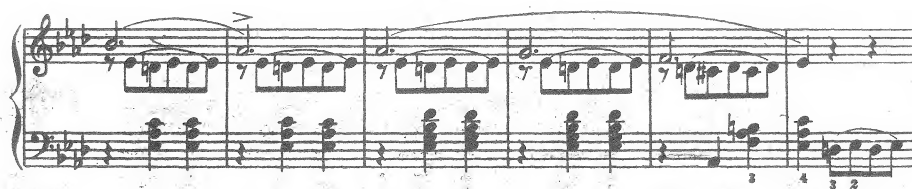
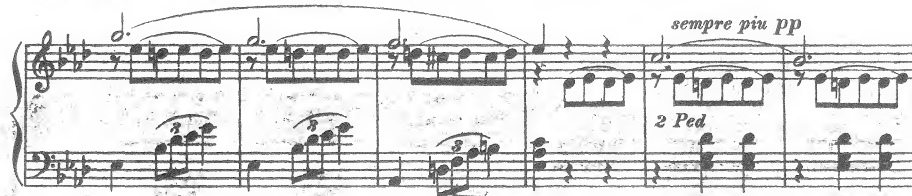
2 4 3 2 1 2 5 4

2 4 3 2 1 2 5 4

mf







CHEERFULNESS.

BY THEODORE MOELLING.

I Tempo di Mazourka.

The musical score is written for piano in 3/8 time, featuring three systems of music. The key signature has two flats (B-flat and E-flat). The first system begins with the tempo marking 'I Tempo di Mazourka.' and the instruction 'dolce'. The melody in the right hand includes fingerings such as 5, 3, 1, 3, 5, 4 and 5, 3. The bass line consists of chords. The second system includes the instruction 'cres' (crescendo) and 'dolce', followed by a section marked 'f' (forte). The third system includes 'cres' and 'f rit' (forte, ritardando), leading to a final cadence. The piece concludes with a double bar line and a key signature change to one flat (B-flat).

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II

p

cres e accel

f

Ritardando

Cheerfulness.

First system of musical notation. The treble clef staff contains a melody with triplets and sixteenth notes. The bass clef staff contains a harmonic accompaniment with chords and single notes. A dynamic marking *p* (piano) is present in the first measure of the treble staff.

Second system of musical notation. The treble clef staff features a melodic line with a section marked *III (I)*. The bass clef staff provides harmonic support. A dynamic marking *dolce* (dolce) is placed above the first measure of the bass staff in the second measure of the system.

Third system of musical notation. The treble clef staff continues the melodic development. The bass clef staff includes a section marked *eres* (crescendo) and a dynamic marking *f* (forte) in the fourth measure.

Fourth system of musical notation. The treble clef staff shows the final melodic phrases. The bass clef staff includes a section marked *eres* (crescendo) in the fourth measure, leading to the final chord.

Cheeffulness.

Practical Letters to Teachers

BY W. S. B. MATHEWS.

TONIC SOL-FA FOR INSTRUMENTS.

SIR.—Many readers of your valuable journal will be glad to have this question ventilated.

I was very much pleased with the article by H. E. Krehbiel, and considered it written by one who is well acquainted with the pros and cons of both notations, and very near the truth. Mr. W. Jones, in all probability, is a solid T.S.-faist only (?), and, like myself two years ago, would have stood up solid for instruments. But my opinion has somewhat changed. I give you my experience. In 1862, I passed the Intermediate Certificate; in 1875, the Matriculation Certificate, and the Harmonium Sol-fa Certificate (examined by George Oakley, Mus. Bac.) of the T.S.-fa College. About this time I translated the following work from the Staff into Sol-fa, with the accompaniments for the organ or piano: Mozart's 1st and 12th Masses, Haydn's Imperial Mass (3rd in D), Handel's Dettingen Te Deum and Messiah, Macfarren's "May Day," Allen's "Harvest Home," and my brother, did Mendelssohn's "St. Paul," Haydn's "Creation," Verdi's Requiem Mass, Handel's "Judas Maccabeus," and dozens of smaller works, on purpose to have the accompaniments in Sol-fa, as we could not purchase them printed. (This labor of love for Sol-fa quite proves that the sol-fa notation is like deep into the student's mind, and cannot easily be removed.) I have taken church and chapel services, and played at concerts, all from Sol-fa, and for moderate music, when committed to memory, Sol-fa is preferable.

Two years ago, at a practice, the clergyman handed me a copy of an article in the Staff with a request to play it over. I said I would look it through, feeling I was quite unable to play it. Since then, I have studied the staff for the finger board, and I must admit I have made more improvement in the last twelve months from staff playing than I expected, and I come to this conclusion: let a T.S.-faist be a musician before he can commence manual playing, as he will find thirteen different Dohs, and must know the whereabouts of A, B, C, etc., on the staff before commencing, and then after fixing on a key for Doh, the mental effect travels to the fingers and to the keys, and the positions will come with practice (the student is really a Staff player before he can commence Sol-fa playing?).

The ordinary Staff player is told to play C, B, A, etc., and nothing else need trouble him, virtually? A Sol-fa player studies Harmony, Counterpoint, and Chord Progressions while he plays. But very difficult passages and quick, ever-changing modulations and modes, and the different octave marks in Sol-fa, are beyond the reading powers of all ordinary mortals, and if a student wishes to play Bach, Mendelssohn, Rössini, Chopin, and other composers' difficult and florid music, he must play it, after all (especially if at sight), from the staff notation. I consider the essence of singing is in Sol-fa the mental effect of tones (relationship and intervals), being far the best for the singer, and the actual pitch of sound on the Staff (as a picture) for the finger board. This is my conviction after twenty-six years of Sol-fa teaching and playing.

Yours faithfully, G. F. H. PARKMAN, M.T.S.-Fa Coll.

Tunbridge Wells, Feb. 28.

The foregoing letter from the *Musical Standard* has been sent me, with a request that I write something about it. I have nothing to write, beyond assenting fully to what the writer therein says. The Tonic Sol-fa is a most valuable instrument for a certain part of musical education. It is not adapted to representing instrumental music, especially when it modulates much or is at all difficult. The Beethoven sonatas, for example, would not be intelligible in Tonic Sol-fa, without more practice and greater difficulty in reading than an average player finds in reading from the staff. I happen to number among my intimate friends Mr. William L. Tomlins, an old sol-faist, and he fully agrees with this position. He has been for fourteen years and more a director of the highest class of music—for the Apollo Club of this city, our festival choruses, etc., etc. He has had every opportunity to understand the exact limits of the Sol-fa, having taken up such works as Berlioz's *Damnation of Faust*, Dvorak's *Spectre Bride*, etc., modern works which go beyond the ability of any singers to sing, except as they learn them by ear. Mr. Tomlins tells me that he doubts whether the Sol-fa would be of any assistance to a singer in music of this class, it being more trouble to realize the continual changes of tonality than to learn the music by ear, as is usually done. At the same time he

tells me that he always thinks in Sol-fa, and can play no more rapidly than he can think it in key. So clearly does he do this, even when reading from the staff, that he can play in one key as well as another, entirely regardless of the key before his eyes. There are very few piano pupils who think in a key in this sense. I am quite sure that it would be better for the playing if there were more of them able to do it, and for this reason recommend the Sol-fa notation as the best for the early steps, not only for singing but also for instrumental.

Mr. Tomlins tells me that in applying words to music he finds singers reading from Sol-fa not so ready as those reading from staff. This, however, would be more than offset by the superior sureness of the Sol-fa readers. I am inclined to think, personally, that the Sol-fa should be used with children until they are ready to go to the staff; then I would use a special staff, leading to the real staff; finally the staff complete, with all its complication of signatures, etc. Of this at another time.

MENDELSSOHN AND LISZT, ETC.

Was Mendelssohn a converted Jew?

I do not know about the conversion, but he was of Jewish descent, and a baptized member of the German Lutheran Church.

1. Is Liszt's music regarded as strictly classical, and if not, why not?

2. How should one play a repetition of the same chord or octave not marked staccato?

3. Must single staccato notes without a tie over them always be played from the wrist?

1. Liszt's music is not regarded as classical. The term classical means a great many things, but Liszt's music is not among them. It is too sensational, it is not old enough, it is not reserved enough, it is not classical enough. The term classical in music means certain qualities of musical style, such as we find in the music of the classical composers of the last half of last century and the first quarter of this. Liszt's music does not come in the category.

2. Repeated chords and octaves are played staccato, with a wrist motion.

3. Single staccato notes are played with a hand rising from the wrist after the touch; it may strike from the wrist, and it may strike from the finger; but it always rises after the touch.

If you do not find my Studies in Phrasing suited for your use as a "work in musical analysis and phrasing," I cannot tell you what to get. This is exactly what it was made for.

FINGERING OF THE MINOR SCALE.

Will you please tell me where I can find the Harmonic and Melodic Scales fingered for practice? After a child has committed the Major Scales would you teach them to continue by committing them by thirds and sixths, or give them the Minor Scales? If the latter, which form should be given first and how? In few words, how would you teach the Minor Scales to your pupils?

V. H. B.

The fullest discussion of the minor scales that I happen to know of is that in Mason's *Technics*. It covers all the points of your letter, I believe, and I respectfully refer you to it. Use the minor scales after the following rule:—

Rule.—The minor scale requires a minor third and sixth. By license the major sixth may be used in ascending when the hands are in contrary motion or in octaves. Hence the harmonic form is always used in descending, and in ascending also when there are harmonic relations involved, as there are when the hands are in thirds or sixths. The method of fingering them, and of teaching them, as to their relation to the major scales, is in the place referred to. When a child has committed the major scales I would recommend them to go on and "rub in" the fingering by practicing them in canon form, with a strict observance of the fingering.

WHO ARE AMERICAN COMPOSERS?

"Can you tell me whether de Kontaki, Laville and Joseph are Americans? By that I mean have they been naturalized? If not, have they a right to a place among American composers? There has been some discussion in *The Etude* in regard to them, but without definiteness. I shall be pleased to hear from you at an early convenience regarding them."

E. A. S.

This question was sent to me some time ago, and I answered it privately, but it is no more than fair to give the answer publicly. Art knows no nationality. The gentlemen named are not Americans, and, strictly, have no place among American composers. But when foreigners come here and do the best they can to elevate us natives, and themselves at the same time, they come under a portion of the disabilities peculiar to American musicians, one of which is the disrespect due to living in a country without a heredity of veneration for art. In consequence they find it nearly as difficult as Americans themselves to get their works performed, and, perhaps, still more difficult to secure the complimentary recognition they would so easily get in any other country. Therefore, there is no reason why we should be mean about it, and deny them a place in a country which they are willing to make their own. Naturalizing an author does not naturalize his music, still less make it flat.

BEGINNERS AND THEORY.

You give a great many suggestions, but no definite plan. You say, do not teach a beginner any theory but music. Now, what would be the first thing you would teach a beginner? Does the book by H. Parent embody your ideas of how to teach beginners? Of course, we know that without a thorough mastery of the notes and their position on the staves, we cannot become quick readers. Can any one successfully study harmony and counterpoint by correspondence, and who would you suggest as a good teacher?

Please do not throw away my letter, but answer as soon as possible. You can abbreviate if you like, as I will understand your answer. If you answer every question you will much oblige.

S. The best description of the proper way to teach a beginner I have seen is that in Wicck's *Piano and Song*. It is well worth studying. Mason's exercises applied according to the principles of Wicck, would be as near the ideal, as I understand it, as anything you would be able to find. Parent's directions are not yet all published, at this writing. Will refer to them later.

2. Harmony and composition can be taught quite well by mail, but more slowly than by personal communication. I would recommend Prof. Fillmore, of Milwaukee, as a good teacher for this kind of work. He is so singularly clear and exact that you can hardly go amiss. Next to him, perhaps, Dr. Eugene Thayer, of New York, although I do not know whether he has time to attend to lessons of this kind. After these two, Mr. J. A. Butterfield, of Chicago, (care of Newell & Co.)

"If you know how to tell the number of pounds struck on the piano, please tell me."—L. C.

The weight of the touch can only approximately be ascertained. If you will play a certain passage of three notes in succession, for example, upon the keyboard, and then play the very same motions with as nearly as possible the same force upon a spring balance with a platform, standing close by the piano, you can get the force pretty nearly by watching the index move as the strokes are made. It will be found that weak fingers, making a pure finger touch, will rarely use more than about eight ounces in the attack, and about two ounces in the clinging pressure. Strong fingers may do twice or three times as much. Artists playing *forte*, as they would in a concert hall, use finger touches as heavy as three or four pounds for the attack of single finger touches, made purely from the finger. It is not well to increase the force too rapidly, because the pupil is apt to employ wrong means of getting the force, calling the arm into exercise where the finger muscles ought to do it all. When you have tried your own hands and fingers a few times on the keyboard and the scale platform alternately, you will be able to give a good guess as to the weight of touch by the tone obtained. While it is not well to increase the touch too rapidly, for reasons already stated, it is nevertheless true that the weight of touch is the source of tone.

In response to quite a number of inquiries, notice is given that the work of preparing an album of the more important selections required for the proper study of the first volume of "How to Understand Music" is now being canvassed, and as soon as a decision is reached notice will be given.

THE STUDY OF THE PIANO. STUDENT'S MANUAL. PRACTICAL COUNSELS.

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

66. How should the chromatic scales be practised?

The chromatic scales should be practised slowly and heavily, in octaves, minor thirds, major and minor sixths, and also in contrary motion.*

It is good practice in the chromatic scales to start on different notes, sometimes on a white note, and again on a black.

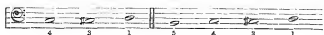
At first, accent every second note, then, successively, every third, every fourth, sixth and eighth.

67. How are the chromatic scales to be fingered?

The simplest fingering consists in placing the thumb on the white notes, and the third finger on the black, the fingers following in their natural succession in the half tones *c-f*, and *b-a*.

If the chromatic scale starts with one or two white notes, in order to avoid the useless passages of the thumb, the left hand should begin with the fourth or fifth finger (so as to place the third finger on the first black note of the scale).

Example:—

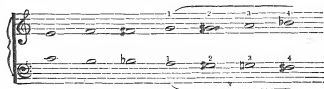


For the same reason, the ascending scale should be terminated in the right hand by the fourth or fifth finger.

Example:—



Other modes of fingering are equally good; observe this one:—



which is much used in the chromatic scales in contrary motion or when played with one hand in rapid movement.

68. What is the trill, and how is it to be practised?

The trill is the alternate striking of two notes placed at the distance of a second (See Chap. VI, No. 110). The trill should be practised with a twofold object—the equalizing of the fingers in a general sense, and the perfection of the trill in particular. For equalizing the fingers it is well to study the trill with the following fingerings:—

- 1 and 2
- 1 and 3
- 2 and 3
- 2 and 4
- 3 and 4
- 3 and 5
- 4 and 5
- 1 2 3

And in all the combinations on the key-board: on two white keys, on two black keys, on a white and black key, on a black and white key.

* The chromatic scale can hardly be taken in major thirds, for reason of the false relations that would result.

By employing the same fingering for each hand, the fingers are in a sense inverted, except in 1 and 2 and 1 and 3, when the trill takes place on the keys of different color (in this case the thumb will be placed in both hands on a white key).

These trills should be accented every two, three and four notes; then when these divisions no longer present any difficulty, every six and eight.

With special regard to the trill, the student would do well to practise carefully and perseveringly that fingering that he best succeeds with. In this way he will have an excellent trill always at his command, while continuing to improve the others.

69. What is the tremolo, and how is it to be practised?

The tremolo is a trill whose two notes are placed at a distance exceeding a tone.

The tremolo may be practised like a trill, with all the fingers.

It should be practised with all intervals, commencing with the minor third, and increasing the interval a half-tone at a time. Commence at first with a white key, then with a black one, and all possible combinations on the keyboard will have been exhausted. The tremolo thus studied serves, at the same time, as an exercise in extension, and will be very useful for small hands. It should be accented every two, three and four notes. The unemployed fingers should also be held down, one at first, then two, then all three, and here, again, the tremolo becomes an exercise for independence of the fingers. After having studied the simple tremolo with two notes, then take the double tremolo with four, holding down the unemployed finger.*

Example:—



70. How should thirds be practised?

The notes of each third should be struck with force, uniformity and precision.

It is necessary in passing from one third to another to make perfect connection.

Hence arise two difficulties that render this exercise troublesome and even dangerous to beginners.

It is well at first to take only two thirds together with this fingering:—

Right hand { 3 4
1 2

Left hand { 2 3
4 1

Then with this:—

Right hand { 4 5
2 3

Left hand { 3 4
5 2

the hands separately at first, then the two together and in contrary movement, so that the fingers correspond with one another.

These exercises, like the trill, should be studied in all combinations of white and black keys, accenting every two, three and four notes (especially three).

Further difficulties are presented in the scales in thirds, the passing of the thumb under the fingers, and the fingers over the thumb, and also the successive employment of the thumb on two consecutive notes. For this reason this fingering should be practised:—

Example:—



* These exercises should be applied to all the perfect chords, the dominant seventh, and the diminished seventh.

Then this:—

Example:—



making the thumb, or the fifth finger, slip on the two keys, with an artificial connection. Then again take the same exercise with the crossing of the thumb in contrary movement. Finally, the scales in thirds may be entered upon, in which the two passages of the thumb in each scale should also be practised separately in the form of an exercise (just as the scales in octaves have already been practised).

First example: five consecutive thirds starting from the keynote.

Second example: five thirds starting from the fifth note of the scale.

71. How should the scales in thirds be fingered?

There is no established fingering for the scales in thirds. Each method, each master has his own. It is well to practise several of them; for in the execution of a scale or fragment of a scale in thirds, in the course of a piece, a fingering that is difficult for the hands together might be very easy for one alone.

The scales in thirds generally comprise two groups, one composed of three thirds, the other of four.

Right hand: $\begin{matrix} 3 & 4 & 5 \\ 1 & 2 & 3 \end{matrix}$ or in the inverse order: $\begin{matrix} 2 & 3 & 4 \\ 5 & 4 & 3 \end{matrix}$

As far as possible it is advisable to effect the displacement of the hand after a black note, and the two hands at the same time.

Example:—



72. How should the chromatic scales in thirds be practised?

In groups of five thirds, ascending and descending.

73. How should the chromatic scales in minor thirds be practised?

The simplest fingering preferred for the chromatic scales in thirds is this:—

Example:—



In the right hand the thumb is placed upon all the lower white keys, and the second finger on all the lower black keys.

Only the two thirds *e-g*, *b-d* are struck with ♯. (It should be remarked that the lower note of each of these thirds is the first note of each one of the half-tones formed by the two white keys, *e-f*, *b-c*).

In the left hand the fingering is reproduced, naturally, in an inverted position. The thumb is placed on all upper white keys, and the second finger on all the upper black ones. Only the two thirds *d-f*, *a-c* are struck with ♯. (The upper note of each of these thirds is the second note of each of the half-tones formed by the two white keys *e-f*, *b-c*).

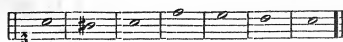
74. Should the scales in sixths be practised?

Yes; the diatonic scales in sixths should be practised, and also the chromatics.

AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION PAPERS.

IV. Write in four parts with florid counterpoint in the Tenor:



FUGUE.

I. Define *Stretto*; *Interlude*; *Counter-Subject*; *Answer*; *Codetta*; *Real and Tonal Fugue*; *Strict and Free Fugue*.

II. When is the leading tone answered by the third of the tonic? If the subject skips at once from tonic to dominant, *or vice versa*, what is the form of answer?

III. If the subject commences upon the tonic, and proceeds to the dominant through the second or sixth of the scale, what will be the form of answer? If the subject modulates from tonic to dominant, how will it be answered?

IV. What is redundant entry? What its purpose?

V. Compose, employing the following subject, an exposition in three parts, with an interlude leading to the re-entrance of the subject in another key.



MUSICAL FORM.

I. Make a sketch of the large two-part (binary) form.
II. Make a sketch of the small three part (ternary) form.

III. What is the aesthetic value of overlapping or coincidence of final and initial measures?

IV. What is the aesthetic value of other than bi-measure and its derivative rhythms?

V. What is a motive?

VI. Bracket and number each motive in the following excerpt (Introduction to Weber's Invitation to the Dance); number duplicate motives the same as those from which they are derived.

VII. Briefly describe the Overture, Trio, Concerto, Symphony.

VIII. In what respects has the Sonata-form been changed by Beethoven and his followers?

IX. Outline the usual form, key relationship, and character of the Scherzo.

X. Analyze the finale of the accompanying Sonata (Beethoven, Op. 53), indicating by means of terms, brackets, and metrical cipher—(a) Principal theme; (b) Episodes (secondary themes); (c) Connective or transitional passages; (d) Motival structure, keys passed through, and any other particulars which you consider would contribute to a thorough understanding of the example submitted.

ACOUSTICS.

I. Give a brief description of a musical tone, tracing the phenomena from some selected exciting cause to the seat of sensation.

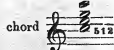
II. What is absolute pitch?

III. Give an illustration of relative pitch.

IV. What causes the difference in quality between the tone of a violin and that of a clarinet?

V. Why does sound decrease in power as the distance it travels increases?

VI. Supply the vibrational numbers in the following



VII. What is resonance and its mechanical cause?

VIII. Why is this interval dissonant, and this consonant?

HISTORY.

I. To whom is the invention of notes attributed? Give approximate date.

II. Mention the names of the most celebrated Italian composers (sacred and secular), together with the titles of some of their principal works.

III. Mention the names of some of the principal German composers and their works.

IV. Name the composers who were principally instrumental in developing the Sonata and the Symphony.

V. What are some of the characteristics of the compositions belonging to the classical period?

VI. What of those belonging to the romantic period?

VII. Name the chief representatives of each period.

VIII. Mention the large choral works of Beethoven.

IX. Give a list of the instruments usually employed in a Symphony Orchestra of Beethoven's time.

X. In what particulars do the compositions of Richard Wagner differ from those of his predecessors?

COUNTERPOINT.

Whose system of Counterpoint do you employ?

I. What is Syncopation?

II. Define *Flord* or *Mixed Counterpoint*.

III. What is the so-called *Contrapuntal Cadence*?

IV. Name a species of *Triad* usually to use as a foundation of a measure of counterpoint.

V. What are the principal divisions of a Rondo of the second form?

V. Give the time signature and two measures of the following Dance rhythms:—

A. Polonaise.

B. Waltz.

C. March.

VII. Briefly describe the first movement of the Sonata form as Beethoven found it.

VIII. Analyze the first movement of the accompanying Sonata, indicating, by means of terms, brackets, figures ("metrical cipher"), etc.:—

A. Principal and subordinate themes, both in exposition and development.

B. Connective or transitional passages.

C. Organ point.

D. Keys passed through in the development.

E. Subdivision of themes, motival structure, and such other minor points as would indicate a thorough understanding of the example submitted.

ACOUSTICS.

I. What are the properties of a musical tone?

II. Mention some of the best media for the transmission of sound.

III. Why are some pitches low and some high?

IV. What are harmonics, or overtones?

VII. State approximately the number of vibrations per second of the lowest and highest tones employed in modern music.

VIII. To what is the difference between a consonance and a dissonance due?

HISTORY.

I. Mention some of the contemporaries of Sebastian Bach.

II. In what class of composition did Bach labor chiefly?

III. Mention two of his principal vocal works.

IV. From what is the Sonata form derived, and through whose works did that form reach its highest logical development?

V. Why is the Sonata form of greater artistic value than the Dance form?

VI. When did Beethoven live?

VII. Mention some particulars in which his influence in the development of music was most powerfully felt.

VIII. Mention some of the great masters of the Oratorio, and their principal works.

IX. Say what you know about the chief workers in the development of the Romantic school of composition.

X. Give an approximately chronological list of the master musical minds from the earliest times to the death of Beethoven.

TERMINOLOGY.

The answers to the questions in this paper will be rated not only with regard to their accuracy, but especially with regard to their value as definitions from the standpoint of a teacher. Be accurate, comprehensive, and concise.

I. What is a Scale?

II. What is a Measure?

III. What is the difference between $\frac{3}{4}$ and $\frac{4}{4}$ time?

V. What is a Motive?

VI. What is a Phrase?

VII. As a general rule, especially on a final tone or chord, how long should a Pause, or Hold (?) be sustained?

XI. Define a Tie; a Slur.

XII. What is an Interval?

XIII. What is a Key?

XIV. Write the scale of D minor, without signature, in the Melodic form ascending, and Harmonic form descending. Write the signature at the end of the example.

XVI. Give the definition and pronunciation of the words "Da capo al Fine."

XVII. Define Tempo.

XVIII. What is Syncopation?

XIX. Mention as many Italian terms used to indicate Tempo as you can recall, giving their English equivalents (and proximate Metronome numbers, if possible) and their pronunciation.

XX. Mention as many other musical terms as you can recall, giving their English equivalents and pronunciation.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination for Candidates entering for Musical Theory alone, consisted in the presentation of an original composition, requiring not less than eight minutes for its performance (see Prospectus, page 35), in addition to a written Examination in the following branches:—

HARMONY.

Whose system of Harmony do you employ?

I. Derive chords of the Augmented Sixth from every triad of the C major scale, and resolve to a chord in $\frac{4}{4}$ position. Through the interpolation of what chord may a chord of the augmented sixth and fifth be resolved to a chord of $\frac{3}{4}$ whose root lies a diatonic half-step below the bass of the first chord?

II. Proceed from the chord of E major to the dominant seventh chords upon G, F, B flat, and C (employing any position), but without the use of intermediate harmonies.

III. Resolve the augmented triad of the key of B minor to the harmony of the fourth degree.

IV. Modulate from G sharp minor, by means of a diminished seventh chord not belonging to its mode, to the key of E flat major.

V. Work out the following bass in four parts, and mark with Roman numerals.

COURSE OF STUDY.

EDITOR OF THE ETUDE:—

The different courses of study, or, still worse, no course at all, used by music teachers, causes much disappointment and failure, as hundreds of music students can testify whose hopes have been blighted and talents stunted, who have been taught "the only correct method" by one teacher, to have it pronounced "all wrong" by the next.

While it is true that no course of study should be a stereotyped one, for different pupils require different treatment, yet a general music course from which can be selected the medicine applicable to every case and used by all is what is needed. Then, and only then, will the method hobby disappear and musical progress be universal. It hardly seems necessary to suggest how this can be brought about when we have two such organizations as the American College of Musicians and the National Music Teachers' Association, whose aim it is to guide and direct our musical progress; nevertheless, I suggest that the board of examiners of the College of Musicians select a course of study which I believe would be accepted and adopted by every competent and conscientious teacher.

I would add that in a recent interview with one of the board of examiners this plan was approved.

I trust that this subject will receive the consideration of the readers of THE ETUDE and of music teachers generally.

GILMORE W. BRYANT.

Questions and Answers.

1. What is a Doppio movement?

2. Why are Recitatives and Oratorios so often written without a signature, and the accompaniment, etc., written with accidentals, which plainly point to some key remote from that of C? Then, again, they are written with a signature. Why not write them all alike?

Hope I have not asked too much, and have made my questions plain.

W. B. K.

1. By "Doppio" movement is meant a movement twice as fast as the preceding, i.e., one in which a quarter-note will go just as fast as an eighth-note in the movement previous.

2. I give this up. Sometimes, perhaps, because the recitative is to modulate from the key of the previous piece to that of the piece following. In short, I do not know, and it is more than likely that the composer himself did not know. I have been asked too many times what I meant by something that I had put in a criticism the night before, and been obliged to answer that I did not exactly remember, not to know where an author is apt to find himself when confronted by an inconsistency which, after all, may have been only thoughtlessness.

1. Please give tempo of Beethoven's Andante Favori in F. Is the tempo the same throughout, barring the ritards and accelerandos?

2. Tempi of movements of Beethoven's sonatas. Op. 27, No. 2, and Op. 57.

3. Which numbers of Bach's Well-Tempered Clavier are most frequently played?

4. What is the form of the Allegro in Schumann's Fächingsschwank aus Wien?

L.

1. In the Andante referred to the eighth goes about 92 MM; in the second subject, in B flat, the tempo may be slightly quicker, an eighth at 100; return to the original tempo afterward.

2. I do not happen to have the Bulow copies of the Beethoven sonatas at hand, and therefore give my own tempi, which are not essentially different. In the so-called "Moonlight" sonata, the first movement takes the quarter note at 66 mm; in the second movement the dotted half at 69 mm; and in the finale the half at 69. In the Sonata Appassionata, the dotted quarters in the first movement go at the rate of 132 mm, which is slowed up to 126 when the second subject enters the flowing melody in D flat; at the third subject in A flat minor, the original movement is resumed, and you will find it very rapid. In the second movement, the Andante, the eighth notes go at the rate of about 96 mm, and in the finale the quarters go at the rate of about 132 mm.

3. The easier pieces in the Clavier are the prelude and fugue in C minor, No. 2, that in F major, the one in G minor, and in B flat. The prelude in C sharp minor is very pretty, as also is the one in B flat minor. The prelude and fugue most frequently heard in the concert room is that in C sharp major, No. 3, but the fugue is very difficult. The prelude in C major, No. 1, is lovely; it is upon this that Gounod composed his famous Ave Maria.

4. The Allegro in the Schumann piece, Op. 26, is in a form which might be described as a free rond form. It is composed, as an attentive examination will show, upon the first subject, that is to say, upon the first twenty-four measures. To this it always returns. This subject occurs five times during the piece. In fact, it would not be improper to describe the entire movement as a fantasia, in which this occupies the post of honor. The little interlude in G minor, beginning in the twenty-fifth measure (as printed, not counting the repeats), cuts no figure; its office is merely to divert attention until time permits introducing the principal subject once more. The real second subject is the synoposing melody in B flat, beginning after the second appearance of the theme. This leads around, again, to a recapitulation of the theme. Then there is another interlude in G minor (mm 86 for a dotted half-note), leading around again to the principal subject. Then a third subject, the one in F sharp major, afterward changing to A flat, etc., this time only suggesting the principal subject by the passage work marked "Hochst lebhaft." Then a fourth sub-

ject, and a very pretty one, the light movement in C flat, where the hands are removed from a high chord to a low one, and vice versa, continually. This is treated extensively, leading around to the principal subject, and so to the conclusion and the end. The movement is approximately a rondo. None of Schumann's forms are strict, according to the rules supposed to prevail before his time; but they are generally symmetrical, and they always hold the principal subject in due honor, thereby distinguishing themselves for unity. At the same time, Schumann's long pieces are composed of several short ones, which do not necessarily grow out of each other.

W. S. B. M.

"Though a recent subscriber to THE ETUDE, I have become greatly interested in your Letters to Teachers."

"Judging by your valuable advice to others, I feel sure you are just the one who can lend a helping hand to those in trouble. What would be the best course to pursue in changing from organ practice to a piano, weak fingers to content with, and being obliged to work for the next six months without assistance?"

"There are great obstacles in the way, yet, with the ability to read ordinary music, good (organ) execution of scales, and great determination and perseverance, I am sure something can be accomplished. Please answer through THE ETUDE. Also direction for playing single repeating notes in 'La Tremolo'—Rosellen. There are such long series of them that I am in doubt where to depress and elevate the wrist, in *slow practice*, to obtain the best mechanical results. How should octave-repeating notes be played?"

C. S.

I would advise you to get Mason's Techniques and practice the two-finger exercises as well as you can make them out, and the arpeggios with accents. These you will be able to do well without assistance, if you use your good sense. Also scales with accents. These exercises will help you to correct the monotonous touch acquired upon the organ, more rapidly than any other exercises I know of. In connection with them play Loeschhorn Studies, Opus 66, Book 1st, and my Studies in Phrasing. You had better memorize the first six of the Loeschhorn Studies and as many of the Studies in the Phrasing as you have the heart for. I have no doubt that if you practice in this way, your teacher will tell you, when you come to take lessons on the piano, that you have got a good start. You will have another test, which you can apply for yourself; it is, whether other people like to hear you play. If they do, it is sure that there is something more nearly right than wrong about your work.


2. The tremolo notes in Rosellen's Tremolo study are played with the points of the fingers, drawing in from the second joint toward the palm of the hand. There is little or no wrist motion, only this motion of the ends of fingers. Every finger point passes off the front end of the key, and the key is ready for the next finger. The wrist may be elevated and depressed alternately for six notes at a time. Octave-repeating notes are played from the wrist.

M.

"Would you advise me to get a technician to take to the beach this summer for my little daughter to practice upon while she is gathered from the piano, in order keep her fingers from losing flexibility?"

I would not advise it, although a technician would be of great use all the rest of the year. A growing girl needs rest just as surely as any other of God's creatures, and while she is at the beach it would be a good time for her to take it. Let her forget that she ever saw a piano or a book of any kind. Let her associate with the clams and other quiet denizens at the seaside, and imbibe from them a measure of their repose, and, as Hegel calls it, "pure contemplation." So will she return home glad to get back to books, and gladder of all to get back to the piano and the music, of which, after all, the pianoforte is merely a humble instrument.

M.

"Will you not in THE ETUDE tell me how the bar in fourfold time is counted—? Why are the eighth notes placed first and last in the bar?"

Or 1 2 3 4 5 6 7 8
Or 1 & 2 & 3 & 4 & 1

The eighth notes are placed as they are in order to represent a certain rhythmic effect which could not be represented in any other way. The first note occupies half a unit of time; the second comes in at half-past one and goes on to half-past two, the third to half-past three, the fourth to half-past four, when the last eighth note comes in and finishes the measure. The counting is as represented in the notes under the example.

M.

"I am told that Mr. Lavallee, ex-President of the National Association of Music Teachers, has sent to the Chicago chorus master an English work for preparation for next July. Had he any right to do this?"—SUBSCRIBER.

This is a matter not strictly belonging to THE ETUDE, but as the field of journalism would be unpleasantly narrowed by confining it to matters within the strict letter of its province, THE ETUDE will not hesitate to say that, if the fact be as stated, President Lavallee must have exceeded his prerogatives.

The money is raised for producing American works worth producing. It is well known that in many other parts of the world there are plenty of works better worth producing than the average American work, but the charter of the annual meeting of the National Association of Music Teachers calls for American works. All others, therefore, are out of place, except as they form part of the repertory of visiting artists.

QUEST.—Will you recommend a number of brilliant pieces for public performance?

ANS.—The following are some of the best: Persischer Marsch (Strauss), Op. 289, by Grünfeld; Valse Arabesque (Waldteufel), Strauss, Op. 145, G. 145, from Suite, Pt. O. Klein; Valse Caprice (D.), Op. 4, Tschai-kowski; Air de Ballet, Moszkowski, Op. 36, No. 5; Saint-Saëns, Danse Macabre (Ritter)*, Menuet et Valse, Op. 56, Etude en Forme de Valse, Op. 52, No. 6; Ungarischer Tanz, von Tans-Salon, Poldosae, Op. 3, No. 1; Fantasia Impromptu, Fantasia Op. 9, Chopin; Rhapsodie Hongroise (facilité), No. 6, Fantasia over Hungarian Melodies, Rhapsodie No. 8, Capriccio (facilité), Liszt; A la Marcia, A la Coscia, Ferd. Hiller; Rondolletto III, Op. 53, Scherzo from Sonata in E♭, Op. 135, Rheinberger; Op. 36, Toccato da Concerto, Chanson Hongroise, A. Dupont.

QUEST.—Will the ETUDE name the contrast with Kammer Ostrow of Rubinstein and Schubert's Impromptus?

N. G.

ANS.—A decided contrast to Rubinstein's Kammer Ostrow would be his brilliant "Cracovienne," or "Polonaise" or "Valse," both from Le Bal, or his Valse Caprice in E♭, or II Etude Op. 23.*

A decided contrast to Schubert's Impromptu (I suppose the favorite No. 9, Op. 145, G. 145, G. 145) would be his Military March, arr. as solo by Tausig, or Schubert's "Er-Ling-King," by St. Heller. Chevalier Fantastique (B. Godard), Le Tournoi (Schulhoff), Over the Steppe (L. Schytte), are three brilliant pieces which require the same kind of touch and unfailingly please any audience, especially educated or not. The tempo might not differ after Schubert, take up Schumann, for instance, Op. 26, Carnival Pranks in Vienna, or a Noctette like Op. 21, No. 5, Op. 21, No. 7, or something in classical form like Suite Op. 1, by Eugen d'Albert; or Gavotte* Sarabande, Courante, Op. 115, Hiller; or I. Moderne Suite, Op. 10, by MacDowell.

QUEST.—Please answer in May ETUDE:—

1. About what grade are the Eschmann Studies, Op. 22? Are they more or less difficult than Heller's Op. 47? Are they more progressive, and does minor alternate with relative major?

2. What is the so-called "Contrapuntal Cadence"?

3. In Liszt's Rigolletto, are the cadenzas to be played *ad libitum*, or should they correspond in tempo with what precedes? Are they written properly in 18th or 32d notes?

4. How are irregular runs accented in such pieces as Wollenhaupt's Whispering Winds? For instance, the first run of 12 notes to one might be divided into two 6's or three 4's; but further on, where there are 9 or 11 to 1, it seems smoother to divide into three groups. Also in the run of 17 to 1, what would be the best way of dividing? Is there any rule, or does each player choose for himself? And why are these runs printed in 8th notes?

ANS.—1. Eschmann Studies, Op. 22, are 24-character etudes in all the major and minor keys. They come in three books. They are very much more difficult than Heller's Op. 47. They could be taken with Cramer's studies. They are studies in interpretation. The keys do not follow each other in any regular order.

2. In the so-called contrapuntal cadence, a major sixth precedes the octave or its inversion; a minor third precedes the prime.

3. All cadenzas are played *ad libitum*. In this case they should begin with about the tempo of what precedes them, and increase to the limit of one's technic. The kind of notes is immaterial.

4. There can be no rule given that will cover all cases. A good deal depends on what is in the accompaniment. Sometimes the greater number of notes comes last, so as to accelerate to a climax. Now and then the reverse is required. A run of 12 notes against 1 might be divided into 2 sixes or 3 fours according to the rhythm of the accompaniment; 4 time is 3 two's; 4 time is 2 three's. The kind of notes in the run is of no consequence.

Those marked with * are especially difficult.

M. T. N. A.

The work of the coming meeting at Chicago, July 8, 4, 6, 8, is progressing in a satisfactory manner. The officers have been earnestly striving to prepare a programme worthy of the occasion. The dimensions of these meetings are expanding from year to year. This year great advancement is made in procuring Thomas and his orchestra. The Festival feature will be brought out prominently at Chicago. This is well enough as long as it is done to encourage native talent, but to turn the Association into a concert company would be to prevent the object for which the Association was organized.

The works by American composers in active rehearsal are: A composition for male voices and orchestra by F. Grant Gleason, Ode to Gen. Grant, S. G. Pratt, also a composition to C. C. Converse. We hope to present a complete programme to our readers in next issue, together with other information regarding railroad rates, hotel facilities, etc. Those desiring information may address the following persons: Max Leckner, President, Indianapolis, Ind.; H. S. Perkins, 162 State Street, Chicago, Secretary and Treasurer; F. Ziegfeld, Chicago College of Music, Chicago, Ill., Chairman of Executive Committee. Every effort is being made for a grand meeting. The College of Music will hold its meeting at the same time, and will no doubt attract a large number there for the purpose of trying for the various degrees of the College.

The M. T. N. A. is an institution with which every music teacher should be identified. Its aims, if rightly carried out, are not dissimilar to those of the labor organization to be the laborer. It can be made an institution which shall dignify the profession and protect its members from any encroaching dangers, either on the side of the public or from its own ranks. The Association is educational; the members gather from all parts of the country to hear subjects discussed which relate to the everyday work of the teacher. The annual dues are \$2.00, which entitles a teacher to membership and all its privileges. It is hoped that this meeting will show a positive step in advance in every direction over all past meetings.

THE NEW KEYBOARD.

The new keyboard has been fully explained in the issue of 1887, at which time a wood-cut was given representing the keys. Since that time the invention has been gaining ground in Germany, where they are exceeding slow to countenance innovations. We know of a prominent pianist in this city who goes abroad this summer to take lessons from Herr Von Janko himself. The mere fact that the instrument is taught regularly in an institution bearing the reputation the Scharwenka Conservatory does in Berlin, establishes it as something worthy. The following, received from an American now studying in Berlin, may be of interest:—

A few days ago Paul von Janko gave a short lecture on his new piano-forte. He stated some of the opinions passed on it; thought it sufficient to mention that about 150 instruments had been manufactured and found introduction in nearly all countries of Europe, also in the United States, Uruguay and British India. The most interesting part were the practical demonstrations by Miss Gisela Gulyás. This lady, about 18 years old, a good pianist, played the 8th Rhapsody of Liszt on a Duysden Concert Grand, to show that a player need not lose his practice on the ordinary piano by playing that of Mr. Janko. Then she sat down at the new piano, also manufactured by Mr. Duysden, played Beethoven's Last Sonata, a song without words of Tchaikowsky, and a Tarentella by Morzkowsky. She has become a virtuoso on the new keyboard in 9 months. It seemed easy, to see her play. The hand, never stretched far, moved very gracefully. One can reach from the middle C to the two-lined G.

Mr. Janko and Miss Gulyás also played a duet, to show that the instrument was well adapted for duet playing. Next week Mr. Krebs, friend and pupil of Mr. Janko, will organize a class in Haver Schawenka's Conservatory. A number of students will devote their study to the new piano, as good players only need from four to five months to become proficient on the new keyboard.

The next five years will show how fast the work will make progress; for of all attempts made to facilitate piano playing this is surely the best, and will have a future, if any.—JOHN REHMANN.

FROM THE BOTTOM of my heart do I detect that one-sidedness of the pre-occupied—many who think that their own small vocation is the best, and that every other is humbug.—FRANK PETER SCHUBERT.

PUBLISHER'S NOTES.

THE back numbers of THE ETUDE for 1886 are now all exhausted. We can now supply only complete volumes of 1886 and 1887, bound or unbound. The matter in THE ETUDE never grows old; it does not deal with current musical events, but with subjects of vital interest to musical education. There is now a constant demand for all the earlier volumes, which, unfortunately, cannot be supplied; this only proves the permanent worth of the contents of THE ETUDE.

All new subscriptions received can begin with January issues, and others receive the volume of interest. The new work of Dr. Ritter's, Practical Harmony, has met with unusual success. It treats harmony in a practical way at the keyboard, and can be used with or without a regular instruction book. It serves also as an excellent guide to musical composition. Musicians who have examined the work speak of it in terms of unqualified approval. We give space to a few of them.

The copy of "Practical Harmony," by F. L. Ritter, has been thoroughly examined, and I recommend it to all piano students as a work the knowledge of which is essential to thorough musicianship.

WILLIAM H. DANA.

The Practical Harmony by F. L. Ritter is duly received. The work is certainly very practical and concise, and would prove of great assistance to musical students in a great many indispensable matters.

EMIL LIEBLING.

Ritter's book is thoroughly practical. I do just that sort of work myself with piano pupils, only, of course, I treat the subject from the Riemann standpoint. That kind of work is indispensable to musical education.

J. G. WILLIAMS.

The very able work on Harmony, by Dr. Ritter, received. Personally, I never use instruction books in Harmony (not even my own) unless requested by the pupil, writing at each lesson the special exercises which will assist most at the time. This work is so admirably clear, practical and concise that I shall be inclined to use it first, if I adopt any. It has my best wishes for the great success it deserves.

EUGENE TRYAT.

The offer still continues, to send Vol. I and Vol. II of "How to Understand Music," if cash is sent with order. This offer will hold good until Vol. II is ready. It is hoped the work will be ready by June. This offer is one teachers should not be allowed to pass without availing themselves of its benefits. The price of Vol. I alone was formerly \$2.00.

WHAT IS WRITTEN ABOUT HOWE'S NEW PIANO-FORTE INSTRUCTOR.

From Philadelphia:—

PHILADELPHIA, March 10th, 1888.

As far as examined, "Howe's Piano Forte Instructor" seems admirably adapted for beginners, being clear and progressive. The four-hand exercises (in which the pupil sometimes plays bass and sometimes treble) are a strong feature of the book.

FRED. MAXSON.

Your "Op. 16" I find, indeed, very substantial in all its parts, and can clearly see three main points in it—"experience," "reasoning" and "carefulness."

From Pennsylvania:—

A—I am sure that there will be a steady demand for it. B—This is the best and most popular work that you have had published.

From Indiana:—

I think you will be well repaid for the work you spent on it.

B—I shall use it in preference to others; shall send for them as I need, and will do all I can to introduce it, that it may become popular.

C—The selections are very useful, and are sure to interest the student and aid the teacher.

D—My students become very much interested, especially in the duets.

From Kansas:—

Allow me to express my appreciation of the work. It is well adapted to the needs of the teacher, and being pupils in some respects than other books I have used. In one respect particularly I think your book will make the teacher's work less arduous.

I think the theory of the scales is more fully explained than in any instruction books.

You compel the pupil to pay some attention to phrasing, which will undoubtedly help to cultivate a taste for something better than the tum, tum, tum sack-waltz style of music trash.

The lessons are not so plain as to be tiresome, and I like them short. The little sonatas and pieces are both melodious and instructive.

I believe the book will win for you the merit which you deserve, and I will take pleasure in recommending it to our teachers, and in helping to introduce it for you.

From Massachusetts:—

I think you may well be proud of such a work as your Instructor. At the first opportunity I shall introduce it in my classes.

SECOND VOLUME NEARLY READY.

HOW TO UNDERSTAND MUSIC.
VOL. II.

By W. S. B. MATHEWS.

Price, \$1.50.

The second volume of "How to Understand Music" will be found even more interesting and important than the first. It contains:—

Richard Wagner: A Study of his Life, Ideal, Style, and his Master Works.

Hector Berlioz.

Frans Schubert.

The Psychological Relations of Music.

The Tonal System Historically and Mathematically Considered; Temperament.

The Tonic Sol-Fa.

The Rationale of Piano Teaching, with Courses of Study by Misses Carrano, Rive-King, Messrs. Wm. Mason, B. J. Lange, C. B. Gady, Emil Liebling, Frederick Grant Gleason, and others.

The Limits of Self-Culture in Music.

A Sketch of Musical History, with special reference to the Steps by which the Art of Music has advanced in Different Countries and Periods, and the Causes Mainly Instrumental in Effecting each Step in Advance.

Greek Drama, and its Relation to the Modern Musical Drama.

In this volume Mr. Mathews has abandoned the object-lesson for the first, and has returned to the average reader of the first part of his first volume, and has taken in place of it a clear and comprehensive literary style, alike convenient to the casual reader and the student.

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

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

The article upon the Rationale of Piano Teaching is a sequel to them, depending upon certain conclusions arrived at in the former essays, and illustrating the method of applying principles to musical education. The addition of a large number of courses of study by prominent pianists will prove a most interesting and useful feature.

The essay upon Musical History is understood to be a sort of advance notice of the third volume of "How to Understand Music," upon which the author has already been engaged for more than two years. It is an advanced state of preparation, and will probably be completed within a year. It will take the place of a musical history, giving in a single volume, the size of the first volume of the same work, the substance of the entire course of musical history as given by Mr. Mathews in his lectures on musical history at the Chicago Musical College, and as contained in the large works of Fétis, Neumann, Brendel, Ambros, and others.

This second volume of Mr. Mathews' work appeals to literary readers as well as the purely musical. For the latter it furnishes the most convenient summaries available upon the subjects of which it treats, handling them with a breadth and insight not usual in musical writing. For the general reader these same qualities will prove equally acceptable.

WANTED.—A music clerk to take charge of the retail department of a large music store. None but the most experienced need apply.

Address A. B. C.
Care of ETUDE Office.

THE BOSTON MUSIC CO.,

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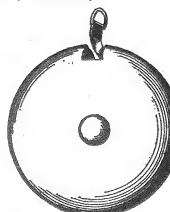
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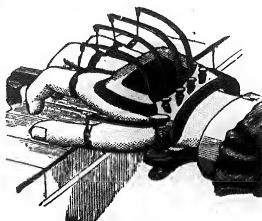
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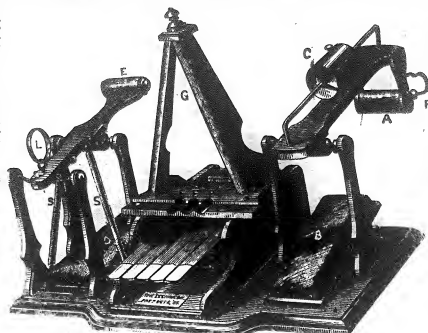
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