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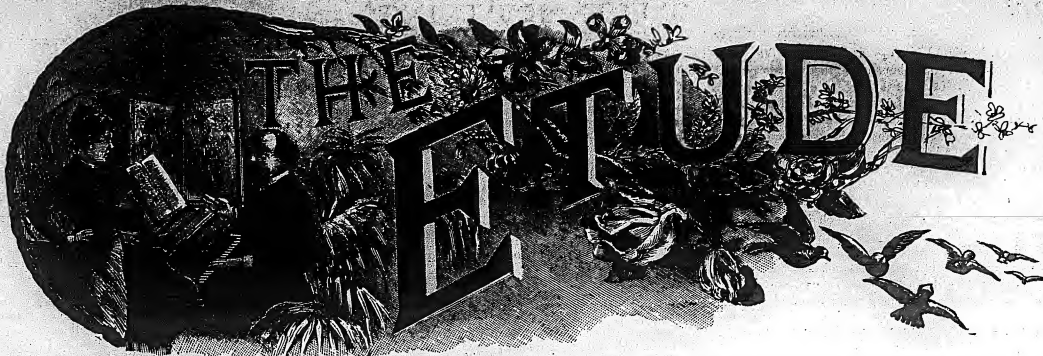


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VOL. VIII.

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NO. 3.

THE ETUDE.

PHILADELPHIA, PA., MARCH, 1890.

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PHILADELPHIA, PA.

W. S. B. MATTHEWS, EDITORS. JOHN S. VAN CLEVE, JOHN C. HILLMORE, E. E. AYRES, MRS. HELEN D. TRETBAK.

Managing Editor, THEODORE PRESSER.

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

MUSICAL ITEMS.

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

FOREIGN.

DYORAK is writing a Requiem destined for England.

PAULINE LUCCA will soon undertake a tour through Germany.

KERNEL has written an opera founded on one of Hans Andersen's fairy tales.

MRS. SOPHIA MENTER has been playing at a Lamoureux concert in Paris.

BEETHOVEN's "Mount of Olives" will be performed at a Crystal Palace concert in London on March 26th.

STAVENHAGEN, Liszt's pupil, played that master's "Todtentanz" at a London Crystal Palace concert.

An autograph letter of Mozart's, written to his sister when he was but fourteen years of age, was recently sold in Paris for 580 francs.

The last concert of the Russian Musical Society, on Jan. 18th, devoted to Wagner's works exclusively, was given under Karl Kündworth's direction.

The tenor, "Nicolini-Patti," Mme. Patti's stepson, will make his debut at the Paris Grand Opera, as "Maurico," in *Il Trovatore*.

Mlle. SIGRID ARNOLDSON, a Swedish singer, has been engaged by M. Strakosch for a concert tour in the United States. She will sing in sixty concerts and receive \$50,000.

At a Paris concert on Feb. 10th, Mme. Marie Jaell played Saint-Saëns' four piano concertos in the order of their composition. This artist has also given a series of six weekly concerts in Paris, at which she brought to a hearing all of Schumann's compositions for pianoforte solo.

On the occasion of his sixtieth birthday, Hans von Bülow conducted a symphony concert at Hamburg, the programme including Beethoven's "Eroica" symphony and Brahms' "Tragic" overture. From Brahms he received the MS. score of the third symphony in F, and from his Hamburg concert subscribers a purse of £500. The latter he handed over to a charity.

HOME.

WASHINGTON, D. C., has a Wilhelmaj Club of lady violinists, directed by Jose E. Kaspar.

Miss ADELE AUS DER OHE has started on an extended Western tour. She will play in a dozen or more Western cities, including St. Louis and Chicago.

MR. FRANK RUMMEL, with his family, will spend the next season in America. He intends to reside in New York, where he will arrive in October.

The von Bülow concerts will begin in New York on the afternoon of April 1st. The first concert of the present season will take place in Boston on March 24th.

MME. CAMILLA URSO will soon return to the East from her sojourn in San Francisco. She intends to make New York her future permanent home and will establish a violin school in that city.

VLADIMIR DE PACHMANN, the Russian pianist, will pay America a visit in April. His wife, also a pianist, will accompany him. He will give three recitals and an orchestral concert early in April.

MRS. CLARA E. THOMS played the Weber-Liszt Polonaise and the Scherzo of the Scharwenka B flat minor concerto, at a Franko-Sunday concert, in New York. Jules Perotti, the tenor, sang "Salve Dimora," from *Faust*.

The Patti-Tamagno-Albain Opera Combination began its season in San Francisco, on Feb. 10th, with William Tell. It will open at the Metropolitan Opera House, New York, on March 24th, and sixteen performances will be given.

A SERIES of Lectures on Musical Subjects was given in New York and Brooklyn during February by Messrs. H. E. Krehbiel, W. J. Henderson, Walter Damrosch and Dr. F. L. Ritter. Anton Seidl gave the musical illustrations at the Krehbiel lectures, Steinway Hall.

MRS. ANNA STEININGER-CLARK, of Boston, the pianist, performed the Schumann concerto at a Boston Symphony concert. She also gave four Beethoven concerts in Boston during Jan., Feb. and March, and with her husband, Frederick Clark, a concert on Feb. 9th, under the auspices of the New England Woman's Club.

AN American Composers' Concert was given at Chicago under the auspices of the American Conservatory of Music in that city. Messrs. J. J. Hattatstedt, F. Hess, and Harrison Wild were among the performers, and the composers represented were: Arthur Foote, J. B. Campbell, Wilson G. Smith, William Mason, B. O. Klein, Templeton Strong, A. Whitney, and others.

LITTLE OTTO HONER has been playing at the Thomas concerts, given in the Lenox Lyceum, for a whole month of successive Sundays. He performed Beethoven's C minor concerto, Chopin's E minor, Mendelssohn's D minor, and Weber's Concertstueck, and won golden opinions. He will go West for a while, and play in three concerts in Chicago toward the end of March.

The Boston Symphony Orchestra performed the following programme at its Boston concert on Feb. 10th. Tscharkowski, Overture Fantaisie, "Romeo and Juliet," Lalo, "Sinfonie Espagnole," Tchaikowski, Polka and orchestra (Mr. C. M. Loeffler); Noddy, Symphonic Variations, Op. 21 and Mossenst, Overture, "Phédre." At the concert on Feb. 22d, Mr. Rafael Joseffy played Liszt's Second Concerto, the orchestra, rendering Weber's "Oberon" overture, and "Irish" symphony, Villiers Stanford.

[For THE ETUDE.]

THE ELECTRO-CLAVIER.

The latest and most valuable invention for piano players.

BY W. F. GATES.

It was my good fortune to see and have described to me a few days ago a piano which can be used for silent practice. I will in a few words attempt to describe the invention. Carry it in mind that the improvements may be added to any upright piano at slight expense.

The first and most valuable invention is in the form of a small lever under the upper part of the keyboard of the piano, by means of which the action may be disconnected from the strings, giving one in a second of time a mute piano. Here is the advantage of the invention. *The original piano touch is retained*, and not only that, another valuable idea is at hand. By gradually depressing a similar lever at the same place on the piano, any necessary degree of resistance may be instantly added to the keys, and you may at once have a dumb piano with an action requiring a finger pressure of anywhere from zero to six ounces, as you may please. And then, if you prefer, you may throw on the sound with any degree of key resistance you may require.

These inventions alone would have served to give the inventor a place at the head of the benefactors of a long-suffering public; but more than this, he has called to his aid electricity in operating a tell-tale bell stroke when the pupil plays in too detached a way, or if his tones overlap (used, of course, in technical work only). A slight movement of an almost invisible switch under the left end of the keyboard, makes an electric connection, which causes a small bell to strike whenever there is a break between consecutive tones, and the connection is so arranged that the legato must be absolutely perfect. A slight movement of another switch makes another similar connection, and now the bell rings whenever the tones are overlapped—a fault, by the way, quite as common, but not so often detected as non-legato playing. This switch also reports a non-simultaneous use of the hands in two-hand chords. These connections may be used separately or together, and with either speaking piano or dumb piano. There is not a continuous click-click or bell tone; the fault alone sounds the bell. The value of this arrangement is patent to every one acquainted with elementary piano work. The pupil must not acquire a staccato habit, nor, equally, must he have the overlapping habit. Both of these, while common, are destructive of good playing; indeed it might be said of the former, "The love of staccato is the root of all evil" in pianoforte playing. I will say but little of the value of the latter inventions, but will bring up one point of Electro-Clavier. "Suppose you tell a pupil to play legato. The pupil hardly knows a legato when he hears it, but, with the fear of the bell in his mind, he quickly learns to ward off its strokes, and the bell may, if

necessary, be placed in a distant room, that the parents may know if their young hopeful is practicing correctly."

The cells which furnish the needed electricity occupy but one-fourth of a cubic foot, and are placed in the base of the piano to the right of the pedals. The levers and switches are small and almost hidden, so that a casual observer would notice no change from the usual upright piano. The mechanism is not liable to get out of order, and the battery needs but little attention.

Surely this combination should be named "The Pianist's *Mulum in Parvo*," for such it surely is. As already stated, the cost of a piano with these auxiliaries will be but little—say ten dollars—above the usual price.

In conclusion, let us recapitulate and see what pianistic resources are by this combination given the patient, persistent, plodding and plucky piano pounder (*a la* Va Cleve).

1. A mte piano at will, but not an additional encombrance.
2. A mute piano with *piano* touch—not organ touch.
3. Any quality of touch we wish, on either speaking or mute piano.
4. The staccato bell, correcting disconnected playing, with or without tone; either heavy or light action.
5. The legato bell, correcting overlapped playing, with or without tone; heavy or light action.
6. Numbers 4 and 5 combined.

The thoughtful teacher will discern the times and places for the use of these various attachments, and so require them to be used, that the greatest amount of benefit may accrue to the pupil.

NOTE.—This invention, if it proves to be everything as here indicated, will be of incalculable benefit to piano students. The readers of *THE ETUDE* will no doubt be curious to know more of the invention, and will write to this office for particulars. We will say that W. F. Hale, of Boston, the inventor, will soon have his invention placed on the market. In the meantime, we will make a careful investigation of the merit of Mr. Hale's Electro Clavier, and give our readers the result in the next issue.

EDITOR.

"TEACHERS' HELP AND STUDENTS' GUIDE."

BY E. M. SEFTON.

THINK.

THE world needs more thinkers. Men and women who generate ideas.

Brainless grove move when acted upon by a magnetic current, but how unintelligent and meaningless their actions. When a fair state of mental activity is reached by the masses, teaching will be less laborious and merit more easily recognized and rewarded.

The work best done is the work best planned.

We live in an age of "method" and "system." Economy is the watchword. Success depends largely on a judicious use of time and energies. The old adage, "With system one can harvest as much with twelve men as sixteen can without," is applicable in musical study as well as in husbandry.

Every one should work with a clearly defined plan in mind, and should clearly define this plan to those under them.

ESSENTIALS TO A GOOD TEACHER.

- 1st. A knowledge of the truth to be taught.

No person can succeed without preparation, and thorough preparation can only be secured by years of application. The truth must be a part of the teacher's life and habit, a thing impossible to the two-term teacher.

- 2d. A proper medium in which to convey the truth to the student.

The teacher's words must be simple, the fund of illustrations varied, and familiar to the pupil in question. The "unknown must be given through the known."

- 3d. Tact in arousing and guiding the powers of the learner.

This is the gift of God, and while it may be developed it cannot be acquired.

- A teacher must be ingenious, original and ready.

ESSENTIALS TO A GOOD PUPIL.

- 1st. Attention to the truth to be learned.

Scattered thoughts are not conducive to good memory. Concentration of the mental energies will have for its reward an indelible imprint of some fact.

- 2d. A rethinking and digesting of the facts given.

The mind is so constituted that it can grasp only particles at a time. We are finite, God alone is infinite. The whole truth—if ever possessed—is the result of an

evolution, the life principle of which is nourished by searching thought.

- 3d. A careful application of all knowledge.

He knew his duty but did it not, might be given as the secret of many a failure. The sin of indifference counts no sympathy and needs no forgiveness; its penalties are self-inflicted. There is but little hope of one who knows what to do and how to do it, but will not. Careless work is worse than useless.

- 4th. Review! Review! Review!!!

This is the clinching process, without which the test that we must daily meet will prove disastrous.

THE TEACHER'S DUTY.

- 1st. Give the work to be done.

Judgment must decide as to nature and quantity, the quality should be the best.

- 2d. How to do it.

There is but *one best way*, and this, remember, is the shortest and cheapest at any price. To misdirect energy and squander time that is not your own is worse than robbery. The possibilities of a human mind and soul in the weight of our responsibility. Teacher! are you awake to this fact?

THE PUPIL'S DUTY.

- 1st. To diligently and conscientiously do the work in the manner prescribed.

Remorse and regret always follow wasted time and strength. Advice is cheap but often valuable. Experience dear but often useless. Find a teacher who knows the way in which you should go, then trust your guide, and show this trust by your fidelity.

THE POWERS EMPLOYED IN STUDYING AND INTERPRETING MUSIC.

- 1st. Mental. 2d. Nervous. 3d. Physical.

HOW DEVELOPED.

The mental is developed by a study of Philosophy, Literature, Science, Poetry and Art. The more thorough one's education the easier it is to grasp a truth and the more beauty truth possesses. The greatest course to musical art is the hand musician, the one who has no head education in the great fundamental principles of the art. A musician is one who is alive and disciplined in the head, hand and heart.

The nervous is preserved and developed by "proper and well digested food." Exercise in the sun and open air, plenty of good sleep and proper habits. An education without health may prove a curse, for it opens up tempting fields of labor that must be unopposed; it makes one more susceptible to suffering without permitting them to enjoy the fruit that comes from the labor that their education makes possible for them to perform. The physical used in piano playing is developed by thoughtful, regular, vigorous exercise. Thoughtful, for the muscles need are voluntary; regular, for the reason that yesterday's meals won't answer for to-day; vigorous, because increased resistance brings increased power.

THE OBJECT OF STUDY.

- 1st. To reach some degree of musicianship.

Primarily to reproduce accurately the tone, poems or pictures that become our inheritance.

THINGS ONE MUST POSSESS IN ORDER TO BE A MUSICIAN.

- 1st. A knowledge of all characters of notation.

Without this music is as much of a puzzle as were the Egyptian hieroglyphic without the symbol key.

- 2d. A knowledge of the laws of composition.

We may speak well by imitation, but the beauties and strength of a language appear only when we study its grammar and rhetoric.

- 3d. A knowledge of the nature of music and musical thought.

We must know the thought and emotion that possessed the author and prompted the creation before us, before we can interpret it, judge of its merit or enjoy it.

- 4th. Descriptive, Suggestive, Physical, Intellectual, Emotional, Poetical? There are ways to tell.

- 5th. A musician must possess the power to execute all grades of music.

He must be familiar with piano literature, that is, possess a comprehensive knowledge of representative works of the most prominent musicians of all epochs.

Time now is precious; we know much is wasted; we believe much can be saved when the energies are rightly directed. We often see those who must learn more than they have rightly learned. Will it not pay you to find the best ways and walk therein, for they alone will lead to success.

PUBLISHER'S NOTES.

We have "in press" an important work on piano technique by W. B. Wait, of New York City. It is entitled "The Normal Course of Piano Technique." The advertisement on the front page of the cover will give some idea of the extent of the work. This book will be sought

for by many, as it is very complete and systematic. The author has for many years tested the practicability of the work in his own teaching. We most earnestly advise our readers to acquaint themselves with the contents of the work, as it contains everything valuable on this all-important subject, embodying as it does the best of the old and new. The book will contain about 175 pages of sheet music size, and will be bound in boards or limp cloth. We will send the work when completed to any one who will now in advance of publication send us 60 cents. This will pay for the book and postage. It will not be ready for several months to come.

The first book of the promised School of Four-Hand Playing is out and sent to those who ordered it in advance. There are all 17 pieces in this first book. They are quite short, most of them occupying only half a page. All of the pieces in this book have the upper hand written on only five notes. The teacher's part in the left hand is more elaborate. We aimed to put in this book the best of the music written on five notes. Those who have not ordered a copy of the work will do well to send for one for examination. We feel positive that the work will make teaching and studying more pleasurable.

TESTIMONIALS.

MR. WILLIAM MASON:—

Dear Friend and Teacher:—I most heartily congratulate you on having given in "Tone and Technique" such a complete and lucid description of your epoch-making system of teaching the pianoforte. And I also congratulate the thousands of teachers who can now have your method in its fully-developed and completed form. After a teaching experience of twenty-five years, I am pleased to say that from no other method have been able to get the thorough and rapid results that I secure from the use of your system, for it gives the pupil every point of technic and variety of touch called for by the highest artistic demands, and fits him for the fullest requirements of our modern concert music.

I consider the perfection of technic to be, the absence of muscle, tendon and nerve tension in arm, wrist, hand and knuckles, with an artistically developed, vivacious life, nerve, suppleness and springy resistance in the nail and second joints, and it is this that your system so quickly and thoroughly unfolds. It goes directly to the root of the matter, giving the pupil full and conscious control of these fundamental and practical points of technic.

Cordially your friend,

CHAS. W. LANDON.

Claremont College Conservatory.

GENERAL LEW WALLACE, the author of "Ben-Hur," after critically hearing the new musical settings which we have recently published of the three poems in that novel, has addressed the following complimentary note to the composer:—

CRAWFORDSVILLE, INDIANA, November 15th, 1889.

MR. HENRY PETTIT, PHILADELPHIA, PA.:—

Dear Sir:—It is long since the receipt of your note accompanying the musical setting of the three songs from "Ben-Hur." I desired, before acknowledging your favor, to hear the songs by a really accomplished singer. At last the pleasure has been mine, and a real pleasure it proved.

One of my pet theories has been that poetry and music are mutual assistants. Both are beautiful of themselves; together, they are perfection. To this conclusion I am now more absolute than ever. You have made theory a fact. The spirit I tried to put into the verses you have infused into the music. I congratulate myself; more particularly, I congratulate you upon the excellent result of your study.

Very truly, and always, your friend,
LEW WALLACE.

MY DEAR MR. MASON:—

Many thanks for sending me your *Handbook*, "Tone and Technique." I am quite familiar with them. This affords me the opportunity to repeat what I have often said, that I consider your exercises extraordinary. You explain satisfactorily in a few pages, what so many "Theorists" attempt to do in whole books. After making the above statement, I am sure you will be convinced that I will recommend this excellent work to pianists, whenever an opportunity presents itself.

With great esteem,

Yours very truly,

RAFAEL JOSEFFY.

Without having thoroughly mastered the technicalities of the art it is impossible to achieve anything of artistic value. An assiduous and persevering cultivation of a talent is as necessary as the talent itself. It has generally cost a musical composer long and continued labor to produce a valuable work of art. He attained his aim by knowing what was requisite for its achievement, and by laboring perseveringly to attain it.—Engel.

EDITORIAL NOTES.

A TEACHER is a critic. But it is as much his duty to perceive the good points as to discover the bad. It is not all of criticism to mark one's faults. This is admirably set forth in Mr. W. W. Storey's new book, "Conversations in a Studio," just published. The following paragraph is full of good sense. It is generally true. It shows knowledge and ability to find fault; but they are mistaken in this. It shows much more real knowledge to be able to praise justly." Of course, any one can affect to praise another; but that final word "justly" contains the entire secret of wholesome criticism. The teacher must look for improvement in his pupil. Often there is constant, slow progress, yet none the less real, and it is only the teacher of brains, and experience, and skill who can detect it. Any one can see the pupil's shortcomings. His faults are as plain as day. But who can detect the silent steps by which he is coming onward? It is not enough to see that an advance is being made. The pupil should be informed of his progress. Day by day it is the teacher's duty to discover, if possible, just where the advance has been made, and to keep the pupil informed as to his whereabouts in the pursuit of the goal.

There is no educational process equal to that of keeping one familiar with the relation he sustains to the subject in hand. This principle is recognized in our modern differentiation of studies. One might go to a vast encyclopedia and, in order to acquire general culture, read the volumes through in order. In all this he would be acquiring useful information and adding to his store of knowledge. But it would be, as an educational process, vastly inferior to the systematic methods which now obtain. It has for its fault that it is of first importance for a student to know exactly what branch of study he is pursuing, and what division of that branch, and what special feature of that division, so that he may know just what is his relation to the great field of investigation into which he has entered. Why not make the same principle into our daily studies? It is not usually useful for the student to know, if possible, just how each day's achievement is related to the work of all the other days, past and future? To say the least, it is wonderfully cheering to be told that we are a little further away from the beginning, or to discover that we are a little nearer to the goal. And it is so added to the pleasure of success in the life of one whose energies are bent in the direction of achievement. Truth is so far away. The end is so remote. Shall I ever reach any degree of perfection in art? And how far away is the reward for which I strive? He is a friend who fills my heart with hope—a just hope, a reasonable hope. The laborious, the tedious, the weary makes the task much easier. Who can measure the privilege of the conscientious teacher?

Don't make a business of the study of music. Never think of your piano as the merchant does of his wares in trade. Let the instrument itself be dear to you. Rather careen than abuse it. It is not a common thing that voices the sweetest dreams of your heart. It is with you as a friend, and the dear old piano has been your confidant when you could hardly trust yourself to speak to other friends. In the twilight hours, between joy and grief, when any joyful phrase was too glad and any word of sorrow too sad, when there was not a phrase in all the languages of earth in which to utter the wonderful fancies of your soul, the piano alone could respond to your silent appeal. Because it has the sympathy of a lover, and leads in your soul the music of the secrets of your life. Thus it is a friend indeed; never complaining because of ill-treatment; always willing to be interrogated. One may be superstitious about a piano—some people are—but as an excellent writer has said: "The most exaggerated and foolish superstitions are those of indifference." So it is better to be superstitious than to care for your piano. Enthusiasm means life, even if there is a superabundance of it. But indifference and commonplace views of your art means death. Be spiritually alive, and treasure any instrument that contributes to that spiritual life.

What a power there is in music to lead us into the realm of the past! Who that is musical has not lived over his life again under the spell of a familiar strain? Into many a marble hall the strain has found its way, leading the millions of people, to the scenes of life so vividly portraying before him the miserable scenes of his childhood, miserable then, but so precious now. It is only a little melody, that is not a little melody. The musician considers it insignificant, while the man of the world is trembled to the soul. It suggests father and mother to him, bare walls, rude furniture, plain companions; or sweet words and holy pledges; or the forests of the North or the prairies of the West; or the moaning of the wind or the breath of spring, or a thousand other memories of childhood days. And this is not all. Not only do the memories so vividly recall, but they are made fragrant and dear in their music setting. They were days of poverty, but how sweet they were! And the millionaire sighs for the old days again. And often it is just the reverse. Not long ago quite a

number of elderly ladies and gentlemen came together at a private residence on a quiet occasion. And of them, thirty years ago, were possessed of wealth and influence. They were then the aristocracy of their country. But in the war they lost almost everything, for everything was staked. Their lands were sold, their homes were burned, their sons were killed, and their spirits were broken. And a musician, who had been present at this social gathering, and of course was asked to play. It occurred to him that these elderly people would like to hear some of the popular melodies of the long ago. His playing was not artistic, and no attempt was made at display, but the effect of "Auld Lang Syne" and "Ben Bolt" and "Annie Laurie" was wonderful. Indeed, these people lived over again the fairer days, the sweeter days, and many were the tears that were shed that evening.

Some one in a charming little poem, represents Time as a stream—a beautiful river—that runs through the realm of tears. Far away, up the river of each life is a "magical isle," the name of which is the "Long Ago."

"Where the softest of airs are playing,
There's a cloudless sky and a tropical climate,
And a song is sweet as a silver chime,
And the Junes with the roses are staying.
There are hands that are waved when the fairy shore
Is shut—no ship is lifted to the air,
And we sometimes hear through the turbulent roar,
Sweet voices we heard in the days gone before,
When the wind down the river is fair."

Sometimes it is Beethoven, sometimes Chopin, and sometimes a very insignificant composer who leads us down close to the water's edge, and bids us listen to the voices of the "Long Ago." And we place our hands in the master's own, and bid him lead us where we will—in flower gardens or in sunny paths, among hopes that ripened with glad fruition, or joys that perished in the darkness of the night; but now they are all so enchanting. Who would live always in the present—forgetful of past experiences, past loving, past living. Music may tell us of the mysterious Future, where all the mingling discords of this life shall be resolved; but it is no less the language of the Past—in which the emotions, the joys and fears of other days are mirrored so clearly and beautifully.

No teacher can succeed without books. He must have his own copies of the best piano works of Beethoven, Schumann, Chopin, Mendelssohn and many other composers. If he can afford them, he ought to have the best editions. Some editions, no teacher rich or poor, can afford to use; others he can hardly afford to dispense with. But where it is a question of necessity, that he should get the very cheapest, he ought to have smaller volumes in preference to larger. For example—it is better to have Beethoven's sonatas in four or five volumes than in one or two. Heavy books are not convenient for any practical use. These volumes should be well-bound. After all, it does not pay to invest in cheap bindings. How much valuable music every teacher has, which, after very little handling has become almost entirely useless. Good composers, good editions, convenient volumes, and first-class binding—these are all important matters to the professional man. The young teacher is very likely to make many mistakes. He will purchase many books which he will never need—a waste which he will regret; he will find himself burdened with editions which he will learn to despise; and he will often wish he had been wiser about the form in which his volumes were bound. The writer often wishes he had been wise enough to confine his purchases to one-fourth the composers that are represented on his shelves, and invested in better editions and better-bound volumes all along. He has three editions of Beethoven's Sonatas. If he had been wise enough at the first, the last purchase would have been the first and only one. As it is he has two editions of Beethoven which he does not care to use. A judicious volume on the Bibliography of Music might be exceedingly useful to the profession.

It is a good thing to possess books and a better thing to know something of what is in them. The possession of books does not by any means imply an acquaintance with them; for if we should judge of the scholarship of our acquaintances by the number of valuable books they possess, we might conclude that some of them are very learned. Some have a dozen or more, and if they really know what is in those books, they are unusually intelligent. But others have their hundreds and thousands—what marvelous people they must be!

But not so fast—our conclusion is reached too hastily. Nine-tenths of the books in our private libraries are absolutely dumb, as far as their owners are concerned. They tell them nothing, they do not help, on the contrary, they are really a burden; they point out no new paths, bring no counsel, yield no comfort. They merely stare at him with a vacant stare, meaningless, fruitless.

But the book that is used what a blessing it becomes. It is a volume of the "Notes on Chopin." It chances to be in the library every time it meets your glance. It seems to be whispering sweet thoughts at you every time you enter the room where it lies. It draws you away from many a disagreeable task, and beguiles you with

the magical pictures which Chopin knew so well how to play, but you must take down the volume and bestow upon it a few loving glances. . . .

The bell rings. It is time for tea, the hours have gone, gone, and you find yourself very weary of standing in such an uncomfortable position by the book shelves in the music room. Ah! who can ever tell what Chopin has done with those golden hours? How many does he steal from one who is familiar with his handwriting!

Don't talk very much about Brahms and his wonderful "revolutionary music" unless you know more about him than the average musician seems to know. It is wonderful what sweeping assertions are sometimes made by baseless critics before they have any data upon which to base even an opinion. The order of education, in criticism, seems to be about this: First one arrives at that state of mind in which there can be no possible doubt as to the correctness of his own assertions. This state is one in which many find a permanent abiding place. It is not difficult for a critic in this first stage to decide on the absolute merits of any composer or composition. He speaks off-hand. The first page of Brahms is sufficient for him—he is either outrageously bad or divinely good. His opinion once stated has the comfortable advantage of never undergoing a change—as long as the critic remains in this first stage. We may call this the *dogmatic period*.

The second stage is more inconvenient. It is sometimes positively painful—the *doubting period*. One has learned to distrust all his opinions, and it is with hesitation that he expresses himself, especially concerning the relative merits of composers. A new composer finds his friend not forth in him much more ready to make a very careful investigation of at least a hundred pages or more of the composer's work. Even then he has simply an *opinion*, and would not like to be quoted as having spoken very positively concerning the composer's place in the art world. He may be very enthusiastic when he discovers beauties, but he remembers that other composers have written beautiful passages. He is not so interesting as the young man of the dogmatic school, but is doubtless a little safer. He has more judgment but less courage.

The third period is like unto the first in some respects. It is that state into which one comes in his second childhood after having passed safely through the first and second, having long held the confidence of the public and having deported himself in such a manner that public confidence was attracted. But the people have so long trusted him, knowing his judgment to be sound, and that he is in the weak state of old age (or early decay of character resulting from the growth of self-conceit), brought to trust himself absolutely, scoring those whose opinions do not coincide with his own, and now demanding the confidence which, in his better days, was cheerfully accorded him. This is the autocratic period. The end of this period is very near to the beginning of it. It may begin early in the physical life, but always near the close of the intellectual or critical life. After this they either die or pass out of the realm of the critic into that of the goose, thus reversing the Darwinian theory.

INCOMPETENCY.

Editor of THE ETUDE:—

If not taking up too much of your time and space, I would like to open a correspondence in your ETUDE, on a subject very interesting to teachers and students, and one over which I have thought for some time.

It might be headed, "The Competence of Music Teachers." Why should there be some compulsory examinations for musical students, which they must pass before coming out as teachers?

It seems to me there could be three examinations, as follows (first one for beginners to a certain standard; second, from that point till they are ready for the finishing master; third, the finishing lessons).

In this way, parents who have not had any musical education or advantages, would be "gulled" by incompetent persons, who have studied me two or three years only, and who charge such ridiculously low prices, that they live on this class of students. They shall be glad to receive comments, criticisms and answers to this letter, for I think it a matter which should be agitated. It is, of course, proper for me to say, though I have testimonials as to my musical talent and capabilities, I have not passed an examination for teaching, though I have now taught for six years; but should certainly go up for one were it the rule, or a necessity.

Hoping this will be received with interest, allow me to thank you for kindly giving it space.

Yours respectfully, M. A. Buxton,
Leavenworth, Kansas.

Our correspondent seems to be unaware that the American College of Musicians was organized on purpose to meet the evils complained of. The A. C. M. prospectus may be obtained of the Secretary, Robert Bonner, 60 William Street, Providence, R. I. Editor.

[FOR THE ETUDE.]

RESPECT DUE TO THE MUSICAL PROFESSION.

In last month's issue of THE ETUDE, Mr. Fillmore has very ably pointed out several reasons why music and musicians in America do not receive that complete respect on the part of educated men which might be reasonably expected. While I would endorse all he said, it seems to me that he passed over with silence one grave reason, and, perhaps, the gravest of all, why not only educated men, but the public at large hold music teachers in contempt, to a certain extent. This, is their inordinate and—I cannot spare the word—unscrupulous love of gain!

Not content with high fees which range from \$1 to \$5 per lesson (sometimes niggardly half-hour lessons), the music teachers must needs have their percentage on every single musical purchase the public makes, from the grand piano down to every sheet of printed music; never less than 20 per cent. on every piano sold to their patrons, and 50 per cent. on sheet music furnished to their pupils. This is the prevailing practice among the music teachers, very few of whom are to my knowledge exempt from it: they all do it. As individuals, our fraternity in many instances are envious and jealous of each other and little agreed, but as a body they unite in exacting these percentages from the manufacturers of pianos, from their agents and from the music sellers, for which, of course, a long-suffering musical public, already in lenon-scarcity eventually has to pay. Thus the music teachers form a formidable "ring" which encircles the whole of this vast Continent, taxing the sale of everything pertaining to music, wherever a piano jingles, a fiddle squeaks, or a professor flourishes. If there is wrong in it, why the wrong is manifestly transacted in secrecy? Whatsoever shuns the light of day, excites suspicion and rarely is right. Vain is our endeavor to hide this thing from the eye of the public, nay from each other, or to deceive our own selves about it. In spite of all delicacy, and of "private and confidential" correspondence transactions, and however quietly and secretly the cheque or cash may be slipped into our hands (like a tip to a porter), the practice is as vain and as foolish as that of the ostrich hiding its head under its wing so as not to be seen. If this is a secret I am now divulging, it is a very public and open one. People are fully aware of this thing going on, and they are right to comment upon it and condemn it sometimes in very strong terms. When this established custom can no longer be denied by us, we may give it a fine, fair name and call it: "the emolument accruing from our profession." The public call the emolument by the right name, and stigmatize it as "swindle," as "levying blackmail" from manufacturers and music sellers, as "an imposition on the public," as "sordid greed and rapacity," and not unfrequently the epithet "disreputable" is flung at our guilty heads! This, of course, "in contumacious," in our absence; but notice the ironical smile immediately dawning upon our patron's face (which ought to drive the blush of shame into our cheeks) when we warmly recommend a certain piano, or when you present your bill with studies and concert pieces, of from \$2 to \$4 a piece, in formidable array, amounting sometimes to more than the lesson! Some people then openly grumble and even are rude, but the professor is either very brazen and does not mind, or will fly into a passion, highly offended. But the public do not exactly admire the "smartness" with which the professor, besides his high fees, knows how to conduct those happy windfalls of new pianos purchased in the homes where he is teaching, and how to eke out his income by selling to his pupils sheet music for whole price, which he got at half price. The time has passed in America, when he, who, after having settled all his property on his wife, declared himself insolvent, was called "a good fellow." Do not put all the blame on the piano makers and music seller; in such and similar cases both are at fault, the giver and the recipient, but the latter far more deeply. No doubt in the zeal of hot competition, piano manufacturers have offered these percentages to the teaching profession; the writer himself has been approached by different makers and agents. But bless your heart and innocence, they knew what "loose fish" the musicians were, or they

would have had dared—or found it worse than useless—to hang out the bait. Indeed, every teacher ought, with just pride, to scorn to accept what at the best is but a bribe or a donation!

In the case of music sellers, I really do believe they could not help themselves; the teachers so long and persistently demanded these terms from them that at last they individually had to yield, for fear the trade would go from them to those that would. We music teachers are not agents; agents are entitled to a commission, because they devote all their time and energy to the sale of pianos, and often have to go to considerable expense. We are worse than travelling book agents; they may be a nuisance, but they try by hard work to turn over "an honest penny." But the professor, in sublime and serene laziness, without sometimes moving a finger for it, and in the sale of sheet music only making out his lists and orders, reaps rich profits, whereas he never sorrowed toiled, taking a large share from those who did, profits for which he never risked or invested a single dollar! The piano manufacturer exerts all his ingenuity, exercises his utmost skill, invests large capital, incurs immense expenses and great mercantile risks, in order to put a superior instrument into the market; the music seller does likewise in his branch. From their final profits they are compelled to hand over a large share to the musical profession. No wonder then that the prices of pianos, etc., and sheet music are exorbitant in America; it is the natural result of an abuse. For the music seller and manufacturer and music sellers, after agents and music teachers have had their share, must reserve a margin of profit to themselves; this they put on the price of each article, and the long suffering musical public has to pay for it all. On account of such exorbitant prices many a talented boy or girl is excluded from the study of music. Many parents have to pinch themselves to afford the expensive musical education for their children; many a poor music student has to practice away on an old, worn-out, tinkling, broken-keyed piano, from cheap editions with small type, crowded with full of errors and mistakes on miserable paper! In Germany it is a rare exception if people do not buy their pianos directly from the makers, at very reasonable prices, from 200 to 300 thaler for an excellent upright piano. Pupils and amateurs buy directly from the music stores, at a cheap rate, the best editions of sheet music. Musical families have a running account and pay quarterly, half-yearly or yearly, when large reductions are allowed them in proportion to the amount total. Besides there are in every larger city, perambulating libraries (Leih-Bibliotheken) where all standard music is lent out in portfolios, for a small annual consideration. But music teachers and music teaching and the cultivation of their art, having nothing whatsoever to do with either the piano or the sheet music business.

It is ridiculous to mount the high horse of braggadocio, wondering at the lack of awe and respect for the musical champions of mind (Ritter vom Geist), as long as we stoop to such meanness. We have the cause of music deeply at heart, if we are jealous of our reputation and profession, if we are sensitive of honor, if we are "gentlemen," let us desist, one and all, from accepting or demanding anything but the well-merited rewards for our time, toil and skill!

Let the A. M. T. N. A., all the State Associations, and the American College of Musicians pass a law to that effect, binding on all their members, expelling from their midst and ignoring as "black sheep" every one in the profession, who does otherwise, and see if the general respect for teachers will not rise at once to an unprecedented height, even if some of our "teach Bertini's Etudes, or give their pupils 'Yankee Doodle'" by Haberbier as a piece, and have not the least smattering of metaphysics and of other esthetics, than their own musical taste and the soul's deep feeling! A German teacher says: "My dear friend, music is an echo in the hearts (among the wolves you must howl with them or you will be torn to pieces); well I will run that risk; I, for one, will not be silent, and countenance a custom that casts a slur on every one in the musical profession. At the same time I would not have presumed to speak, if I was not so fully convinced of my voice finding an echo in the hearts and minds of thousands of my colleagues of THE ETUDE."

H. H. HAAS.

SUGGESTIONS FOR THE AMERICAN COLLEGE OF MUSICIANS.

EDITOR OF THE ETUDE:—

Nine months have elapsed since the last examination of the American College of Musicians, and plans are now being matured for the next sessions in June of this year.

Two experiences with the examinations, together with conversations and correspondence with former successful and unsuccessful candidates, have given me occasion to formulate various criticisms on the method of conducting the examinations. While acknowledging gratefully the scope and thoroughness of the papers given, and the strict

impartiality of tests and decisions, there remain certain minor details wherein (in the opinion of several candidates) decided improvement may be made.

I. The papers on harmony, several in number, gave the severest test to candidates; for, beginning at half-past nine in the morning of the first day, June 28th, 1889, no one was able to complete the papers before three in the afternoon. A fair criticism, therefore, would be that the papers were too long, or that too many were given at once. It was proper for the Secretary (since he had given out the papers and thus allowed inspection of them) to keep the candidates in until their task was finished; but all of them were unfitted for clear, sustained thinking; by the loss of the customary noonday meal. Hence, a fair suggestion would be, don't give out at once three or four papers on any one subject; give one at a time and thus allow the candidate the more frequent possibility of leaving the room.

II. Several questions have been decidedly ambiguous, causing doubt in the minds of candidates and much trouble to the Secretary, who had no authority to clear away the doubt. Candidates have very justly felt that enigmas should have no place in the papers.

III. One request in 1889 papers, viz., "Give the names of your instructors" was objectionable, since a full answer might have revealed the identity of candidates, a thing forbidden by the prospectus.

IV. Candidates very generally objected to the paper on acoustics last year. I quote a criticism: "It hardly gives a candidate a fair chance to ask only five questions, and expect him to get a very high rating when the questions are, like those given, very special ones, and not mentioning some subjects which it is necessary to know."

V. Another quotation: "The papers of one year should not be harder than those of another, as it gives to those taking the easier questions a great advantage."

VI. While candidates place themselves unreservedly in the power of the examiners and must take, without debate, their decisions, it has seemed to some that the sting of defeat might be largely mitigated, if they were allowed to see their papers once more and find wherein they had failed. Under present arrangements the papers are soon destroyed and there is no redress, no possibility of discovering errors, if any have been made by the officials in reckoning up the ratings. If the examiners so chose, a system of marking could be devised that would work well for themselves as well as for the candidates, and the criticized papers returned to the candidates would be of great value to the defeated ones, while all occasion for distrust of the ratings would be removed. Such distrust very naturally exists in the minds of some unsuccessful ones, and a plea comes that the papers, even if not returnable, may be kept at least one year.

VII. The delay (of several weeks last year) in announcing the results of the examinations, was annoying to the examiners and distressing to the candidates. Given seven or eight subjects, and from five to ten questions on each subject for each of twenty-eight candidates, and the result was an enormous amount of material for each of the three theoretic examiners to care for. Under the circumstances the delay was certainly excusable, but for the sake of candidates held in suspense so long, and for the sake of examiners, the delay should not be henceforth allowed. The examiners also should be relieved of a large part of their burden. It seems hardly necessary to compel them to look through the papers on terminology, acoustics and history. These less important papers could be entrusted to some other competent musicians (members of the College) of their selection, and thus many hours of vexing toil and wearisome delay could be avoided.

VIII. In the demonstrative examination, two suggestions have come from pianoforte candidates. First, that the College provide standard editions of the various papers here called for in the obligatory programme, so that candidates may be relieved of the necessity of bringing such a large bundle of music; and second, that a pianoforte with "medium or easy action" be provided, since very likely the majority of the candidates may have practiced upon square or upright pianos, with actions so different from that of the piano.

The increasing number of inquirers and of actual candidates, year by year, reveals a deepening interest in the College, and is a striking testimonial to the wisdom of its founders and to the value of its standards. With such a board of eminent musicians in auspicious surroundings, as examiners, the College cannot fail in its mission, and all friends of true musicians will rejoice in its prosperity and labor for its success.

E. B. STOUT, A.C.M.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"WILL you be so kind as to give me some advice as to how a child, about six years old, should be started on the piano?" Living in a small town, where I haven't the advantage of a good instructor for my child, and knowing that it is very important to start right, whatever information you will kindly give me will be highly appreciated. No doubt the question covers too much of a scope to be answered in full without incurring too much time and trouble, but a suggestion would be valuable. I have been anxiously watching THE ETUDE for some such information, but have not noticed any. An answer through your valuable ETUDE, or personal, will place me under obligations to you. I play the piano some myself, but have no experience as teacher, and in the absence of a good teacher, would prefer to attempt to teach the child myself rather than place her under the kind we have here; hence my inquiry."—C. E. P.

As this question will probably be of interest to every reader of THE ETUDE, I will attempt to answer it as well as I can within reasonable limits. There are many ways of teaching a beginner, but most of them fall into two of two classes. In the first class the pupil is taught to read notes, and is immediately put to playing exercises from some easy instruction book. A very good book for this purpose is "Howe's Pianoforte Instructor," issued by the publisher of THE ETUDE. This book consists essentially of easy duets for teacher and pupil (the pupil's part employing five-finger positions mostly), and free amusements embodying the principles of phrasing and expression, and sometimes of five-finger exercises and scales. This is perhaps as good as any book of the kind.

If you will read Wieck's "Piano and Song," you will get an idea of a wholly different method of teaching a beginner—the idea being to cultivate the fingers and the ear first, the eye, for reading music, afterward. I have myself made use of a course of lessons, the technical part of them founded on Mason's system, the duets selected from such convenient material as I could find at the time. What I wish to do first is to form a musical touch and a habit of listening to the effect of the playing. I begin the first lesson with Mason's "Two-Finger Exercises," for the clinging touch. This continues for every lesson as a part of the daily practice. At the succeeding lessons I add the exercises for elastic touch, which continues as a part of the daily practice from that time on. At the third lesson I add the exercises for the light touch, or the fast two-finger exercises, and continue all of them as a part of the daily practice. The melodic form of these should be varied from time to time, as shown in "Mason's Techniques," those in the diatonic scale occupying a greater part of the time. Next these in importance I place those in the chromatic scale, then those in the diminished chord. These exercises will do no good unless the teacher reviews them from time to time until the finger-motions, and especially the wrist motions, are correct.

In the exercise for elastic touch the hand falls upon the first key, which is held vigorously, but without stiffening the muscles at the wrist. The finger proposing to perform the elastic touch is then extended perfectly straight, and suddenly contracted, shutting until the point of it touches the palm of the hand. It touches the key in passing, but without pausing for a single moment in its passage toward the palm of the hand. The force of the impulse is so great that the tone sounds out vigorously with equal breadth and volume as in the first touch made from the wrist. As the point of the finger completes the work expected of it at the moment of passing the key—the proof of which is heard in the vigorous tone produced—it is desirable that the contraction of the muscles cease instantly, in proof of which the hand will rebound upward from the keys to a height of perhaps four inches, from mere reaction against the powerful force expended in making the elastic touch. I understand Dr. Mason not to require so great a rebound of the hand after making the elastic touch; on the contrary, he allows the hand to remain level, taking the chances of the wrist becoming loosened. I, however, regard the rebounding as the handiest way of assuring the teacher

that the work has been properly ended. A flexible wrist is one of the main conditions of a good musical tone. My own experience is, that pupils who do not make this rebound of the hand at the end of the elastic touch retain a rigidity of the wrist which tends to become more and more confined, and ultimately will prevent their ever having a soft, melodious or full tone.

In the *light two-finger exercises* the wrist is held very loose. The first note of every part is made by the hand falling upon the keys from a less and less distance, as the pupil becomes more expert. In very fast playing the fall of the hand in this exercise will not exceed a quarter of an inch; perhaps an eighth of an inch will be nearer the truth. The second touch is made by a movement of the finger. If you teach a child to play these with the movement here described, and with the force and with the degree of rapidity indicated in the book of techniques, you will have laid the foundation for a perfect legato and a very light staccato; in fact, for every variety of phrasing and expressive playing, including fluent octave playing.

I have spent so long a time on this exercise because it is peculiar to the Mason system, and one that I have often said before is the only school of touch-technique that I know of. It can be used in connection with any instruction book or book of studies. While it is perfectly easy for a beginner, rarely have I seen an advanced pupil who does not need this discipline of the wrist. If you compare what I have said with what Wieck says about a limber wrist, you will see that there is nothing new in holding this as the strategic point of the lesson. I do not believe in finger corsets for piano babies.

The second ingredient in the early lessons of the pupil is that of stock passages, namely, arpeggios and scales with rhythmic treatment. The arpeggios should come first, because they separate the fingers more than the scales. The diminished chords have the merit of using the fourth finger as often as any of the others. If you go into these you cannot do better than to follow Mason's book. The third ingredient of these lessons is the training of the eye to read the notes, and the finger to follow the eye. Here come whatever duets, amusements, or studies you choose to give; there are many elementary books containing valuable pieces for this use. If you use the arpeggios already spoken of through four octaves, and the two finger exercises equally, the young pupil will acquire a flexibility of wrist, lightness of touch, and a freedom on the key-board which pupils taught by the usual five-finger exercises and restricted arm movements will scarcely attain in four times as much practice. Perhaps I ought to have said farther, in regard to the arpeggios, that with a small beginner, one arpeggio at a lesson, with two or three different modes of accenting it, will be sufficient. It is very easy, however, to make a mistake in giving too little. It is necessary to diversify practice. There are some very nice exercises for beginners in Wieck's Piano Studies, in the Peters edition. They are to be transposed in the different keys and exercises, which you will find extremely instructive as well as useful for small pupils. I made the discovery by my own experience sixteen years ago, that beginners practicing the Mason's arpeggios acquire execution and freedom upon the keyboard with a rapidity wholly new to me. It has only lately occurred to me that the explanation of this is to be found in the freedom which these exercises give to the arm motions, which Sherwood speaks of in the letter printed in a former ETUDE. To sum it all up, whatever you do for your little boy will be in the direction of his ultimate success as a pianist, provided the following points are made:—

1st. Free wrist and independent fingers.

2d. The legato scale and arpeggios, and the ability to count time.

3d. A musical style of playing whatever he plays, however simple; nothing is to be played unmusically. All the exercises must be varied in form, and be played with a due regard for rhythm. Every melody must be made to sing with expression, and the accompaniment must properly support it. If you observe these points, you can be sure that your instruction will be beneficial,

and it will make comparatively little difference what instruction book you use. One more point: As soon as the execution is a little advanced—that is to say, within the first eight weeks or so—be sure to give the pupil some kind of a little piece that pleases him. The pupil who would as soon play exercises as melodies is too virtuous ever to be an interesting player; he is like the good little boy who would rather read the multiplication table or the ten commandments than any kind of a story. Such a boy might just as well go one time as another; there is too little stuff in him for this world.

In Schubert's Serenade, transcribed by Liszt, should the low octaves in the bass be held by the sustaining pedal throughout each measure, or by the common pedal, which gives a decidedly blurred effect?

STUDENT.

By the sustaining pedal, if there is one. If there is none, then by the damper pedal. This is only one of many cases in modern music where the increased singing power of the best American pianos renders the pedal marking of most editions unsafe to follow without constant correction by the ear.

Will Mr. Mathews kindly enlighten me, through THE ETUDE, on a question which has long been a vexed one to me, viz., Is the last note of a melodic phrase or phraselet always to be shortened to one-half its value? I have "How to Understand Music," and Christian's "Principles of Expression," and still I do not feel satisfied on that score. Christians seem to state the rule positively, yet in my practice I sometimes find the last note of a phrase or phraselet marked staccato, while others in the same composition are not, e. g., Mathews' "Studies in Phrasing," Part II, Spring Song (Mendelssohn), 2d-6th measures, etc. Again, in foot-note (a) on Mendelssohn's Duet of same collection.

If you will tell me why this distinction is made, and how I can decide such points when I have not such an edition to consult, I shall feel very grateful.

A SUBSCRIBER.

There is no rule which can be given not subject to exception. Only one rule can be given, which is, that a melody must be delivered in such a way as to make sense. Sometimes the entire phrase, or even a section or period, is delivered with scarcely a break; at other times the need of breaks is very decided. In the Mendelssohn Spring Song the marking is probably defective, the staccato points having been omitted where they properly ought to have been given. Nevertheless, in this piece the main thing is not so much a shortening of the last note of a phrase as the light effect of a staccato quality of touch at that particular point. In many of these places the interruption of tone continuity is only momentary, scarcely reaching the twentieth of a second. The sixteenth notes in the Spring Song occupy about an eighth of a second each when played up to a good tempo. If one of these is shortened half its duration, the break of tone-continuity will amount to only a sixteenth of a second, and a part of this will be concealed by the vibration of the piano, which will not instantly cease. But for all this, it is by no means the same thing whether one delivers these notes with legato or staccato quality. The difference is instantly felt, the latter imparting an effect of lightness to this beautiful melody.

In the Chopin Nocturne in E flat, for example, the second piece in my second book of "Studies in Phrasing," the breaks in the legato are very slight, many of the phrase endings being scarcely at all noticeable otherwise than by accentuation and emphasis, or, rather, by the vanishing effect with which so many of them close.

Schumann, in his Nachstücke in F, writes eighth notes and eighth rests in a quarter-note movement, intending to conceal the breaks, for the most part, by pedal. The melody, when properly played, does not sound detached, but almost legato, yet the tone, in consequence of the "elastic touch" with which nearly all the tones are delivered, will have a light and elastic quality impossible to have obtained from any other mode of playing. One has to read between the lines. But if I give such directions as these to a pupil, the chances are that at the next lesson she will bring a piece like the Pizzicati of Delibes, with the pedal used in such a way as to entirely spoil the pizzicati effect intended, which was precisely that of picking the strings of a violin. The pedal is not to be used at all in these cases.

It is not possible to make an all-embracing rule. The nearest that can be done is to say that all depends upon the character of the piece or passage. In slow, sustained melodies the breaks between the phrases are not to be made prominent, the general sustained quality of the melody being presumed to be fundamental, saving in those places where the composer has demonstrated that he intended to require a break. On the other hand, in scherzo passages, where a playful and capricious spirit is represented, breaks are more likely than not, and, in fact, are necessary for representing the playful effect. Even in pieces of this kind there are occasionally passages requiring to be delivered strictly legato, the breaks between phrases being reduced to the smallest practicable dimensions or omitted entirely.

1. How can I best acquire a good touch on the piano, especially that which is called "a pearly touch"?

If I correctly understand the method of employing the fingers in "Mason's Touch and Technique," it is that the first note struck is to be held until the next one is struck, and then not relaxing the pressure of the finger first used on that key, it (the finger) shall be slid on to the next key which was struck by the second finger. If this is done it produces the two notes sound together, which is not at all agreeable. Are both notes intended to sound at once?

8. If not, how is it to be prevented?

AN APPRECIATIVE READER.

1. A pearly touch will come of itself when it is called for by strong, yet sensitive, fingers, a light wrist, and plenty of delicate musical feeling. Whichever ones of these are wanting in your present outfit, by all means cultivate them.

2. Mason directs this overlapping effect only until the clinging pressure is assured. Afterward he means you to play the clinging touch simply legato, not overlapping the other tone. I make little use of the super-legato, preferring to accomplish the same thing by using the two-finger exercise in broken thirds, as given in Mason's Technique. I think it more musical.

The overlapping method is liable to form slovenly habits of fingers. It was intended only for the first steps with such pupils as never had learned a clinging touch, and if you read "Touch and Technique" again, you will find it so stated.

Will you inform me in ETUDE or by letter (if you will kindly take the trouble) if the rendering of chords with dots and slurs, as given in notes of Moscheles op. 70, is the correct one? I was so taught, and at meeting of teachers this question was asked. The majority had never even heard of it, and yet two have studied in prominent conservatories and two are pupils graduated from abroad.

It seems a little strange, that in playing this study their attention has not been called to the note, even if there is another way.

If it means, also, portamento, I have blundered many times.

What I say upon this subject is said of myself, as St. Paul says in his uninspired moments, when he is not quite clear as to the "mind of the Spirit;" but in my opinion, the truth is that the dots and slurs combined mean a certain shortening of the tone lengths, amounting generally to about one-fourth of the proper time of the notes so distinguished. In addition to this modification of the effect, or perhaps in farther expression of the inner meaning of the marks, each tone is *slightly emphasized*, put by itself, individualized. The rhythm is interrupted, not by playing faster or slower, but by giving each of several tones in succession an individuality which obscures the fact that they are at the same time filling their relative places in a rhythm. Do I make my meaning clear? Play such a passage and try if you can realize it. This quality of emphasis is also what appears to me to be meant by the short line and dot which are often written over one or two or even three melody notes in succession. The tones so distinguished are emphasized and slightly detached. They are put back into their primitive rank of units again, and their ordering and numbering in rhythm is temporarily lost sight of.

Ques.—Should ornamental notes in music be played louder than the melody notes? I have been told that

they should, especially in a piece like Chopin's Nocturne, Op. 87, No. 1. I have looked the matter up in a book, called "How to play Chopin," by Jean Kleczynski, and he says, "Chopin differed in his manner of using appoggiaturas and parenthetical ornamentations from the usual manner of his time, which was to dwell upon such passages and to endure them with importance, as in the cadenzas attached to the airs of the Italian school. Chopin was perfectly right. In spoken language we do not use the same tone of voice for the principal thought and the incidental phrases; we leave the latter in the shade, and properly so. All the theory of the style which Chopin taught to his pupils rested on this analogy between music and language, on the necessity for separating the different phrases, on the necessity for pointing, and for modifying the power of the voice and its rapidity of articulation. We are not putting forth any new doctrine, since Bülow has so well indicated the musical punctuation in his editions, and since M. Lussy, in his 'Traité de l'expression musicale,' a work crowned at the exhibition of Vienna, has thrown a brilliant light on his subject." This seems to me a little ambiguous, and I don't perfectly understand it. I have M. Lussy's book, but it does not throw any light on this subject to me; perhaps I have not read it carefully.

Z. E. C.

Ans.—Ornamental notes in melody should not be played louder than the principal notes. This is the short way of answering the correspondent's question. The laws of musical expression need formulation upon rational principles. The attempts that have thus far been made are all more or less unsatisfactory. The accentuation of the individual tones in melody depends upon a variety of considerations: If one were to take the second nocturne of Chopin's Op. 9, the favorite one in E flat, and assign the reason for all the different degrees of loud and soft in the first period, it would be tantamount to writing quite a treatise upon melodic delivery, and, after all, would probably only imperfectly represent the fine modulations which every player of real musical feeling would make of his own accord. For example, the second tone is G upon the space above the staff. It is a dotted quarter, with an eighth tied, occupying the whole of one and part of another of the primary divisions of the compound common time in which the piece is written. Pupils almost invariably deliver this tone with less force than the B flat which precedes it, mainly for the reason that the second tone has to be delivered with the little finger, and a corresponding amount of exertion will not produce the same result from this finger as from one of the strong ones. Again, the G has to have an extra allowance of force, because it is one of the longest tones in the piece, standing in connection with many that are shorter. Now, the piano has a short tone, and in order to conceal this circumstance and delude the hearer into the notion that he is hearing a melody properly sustained, the long tones have to be produced with more force of will, in order that they may linger longer upon the ear. Second, this tone has to have the principal accent of the measure, the strong pulse. The F, falling upon the third primary beat of the first measure, is a good example of a kind of tone which is commonly slighted. It stands upon the rhythmic place of the second principal accent, having almost as much accent as the tone upon the first beat itself. This particular F, again, is a dissonance, afterward resolved into E flat, the next tone, at the next primary division of the measure. Nine pupils out of ten accent the E flat, the tone of resolution, more than the F. On the contrary, the F has to have the main accent of the whole measure, so great is the influence of the dissonant quality. These two tones, F and E flat, constitute a word of two syllables, the first much the more intense—that is to say, accented. Further on, a few measures, in the sixth measure, there are certain short phrases of two notes, beginning with B natural slurred to C-D slurred to E flat, etc. The first of each pair is marked with an accent. Many teachers require this accent, and properly do so, but they appear to think that it takes the place of the accent of the second tone of the little phrase, which by its rhythmic position is always entitled to the greater stress of the two. I teach that both tones of the little phrases are accented. The first *oratorically*, because it is so marked, and is so required by the sense; the second *rhythmically*, because they stand upon rhythmic positions which are relatively strong. The touches are entirely

different, the little phrases being delivered with two touches, exactly like the two-finger exercise for "elastic touch" in Mason's system. This differentiation of quality in the touch intensifies the phrasing, but an oratorical accent never takes the place of a rhythmic accent, saving possibly in a tie, where a syncope ties across the strong accent of the measure.

In this same nocturne there are two kinds of accessory tones in the melody. In measure five the melody tones are amplified in repeating the substance of measure one. Here the shorter tones of the amplification are delivered more intensely than the primitive tones in the earlier measure, in order thereby to signify the greater intensity of feeling intended by the composer, for it is evident to the inner sense that Chopin did not mean here mere ornamentations, but greater fullness and richness of the melody itself. Hence these tones have to be delivered with full melodic quality, not at all like ordinary passage-quality of touch. Further on there are ornaments, in the form of florature or embellishments—light runs delivered in passing from one of the primary melody tones to another. For instance, in measure twenty-seven there are some. These are played delicately, and not at all with the primary melodic quality of tone. The melody is held in reserve until these little flowers have blossomed their momentary day. The hand is carried lightly over them, and the rhythm is but little retarded while they are being put in. Nevertheless they are not to be hurried around, in order to bring the melody tone around exactly upon time. Take all the lee-way that is necessary for grace, but as to power, let them be delicate and gentle, like parentheses. The examples here alluded to cover the principal kinds of cases in Chopin, and illustrate the difficulty of formulating a general rule adapted to all kinds of melodic accessories.

Therefore, the answer remains as originally stated, and as attempted to be stated in the quotation given at the outset. Melodic accessories are delivered lighter when they really are accessories or flowers. But when shorter tones, put in by way of amplification, they may be delivered with greater force than the primary tones which they displace. In the Beethoven adagios there are many examples of this latter kind of amplification of melody.

Will you please answer this question for me? I have taken instrumental lessons of good teachers, and am advanced in music—have taken scales, exercises, Last Hope, Beethoven's Moonlight Sonata and others as difficult, but have not taken lessons for several years—have not the opportunity to take of good teachers now, and want to advance more in my music—have no difficulty in fingering—love music so well that I want to learn more about it. What would you advise me to study or practice? I would like to practice something, so as to keep my practice up, and not get rusty.

Is Dr. Lebert and Stark's book good for advanced pupils, or do you know of any book that is better?

SUBSCRIBER.

For cultivating a lyric style there is no collection of pieces known to me so good as those I have embodied in the second book of my "Studies in Phrasing." They have the advantage of containing in the annotations precisely those things which I commonly have to teach pupils concerning them. They are therefore likely to be of use to you. If you will take those up in the order given originally, as shown in the advertisement in THE ETUDE, your touch will continually improve. Along with this branch of practice play Mason's two-finger exercises daily and his system of arpeggios, at first for the hands separately, afterward with both hands together. Take up some good finger pieces, one after another, and practice each one until it goes easily. For example, Raff's "La Fienese," Moszkowski's Waltz in A flat, Niccolò's Tarantelle in G sharp minor, Rubinstein's Waltz Caprice in E flat; later, Liszt's "Rigoletto," which is the best of finger exercises ever devised. This line of work is much better than practicing in an instruction book. You want to keep up the sensation of musical delight in your playing. If you practice mainly upon exercises, you will merely work at music. Lebert and Stark's books I do not like at all, because they seem to me very mechanical and pedantic.

[FOR THE ETUDE.]

HOW TO TREAT BACKWARD PUPILS.

BY T. M. AUSTIN.

This is a subject that is creating a great amount of thought among progressive teachers in all branches of learning, and one that is worthy of careful consideration.

Pupils may be backward from many causes, but we will classify them under three general heads—those presenting unusual physical difficulties, those taking little interest in their work, and those being slow of comprehension.

One should never think slightly of a pupil until thoroughly acquainted with him, as often the brightest stone is among the roughest until polished.

The first thing in all of these cases is to gain the confidence of the pupil and get him to feel that you are truly interested in him, that you have a personal desire for his advancement, and that you are not simply putting in the time for the pecuniary benefit to yourself. Without sympathy and the fullest respect of a pupil of this kind, it is almost impossible to do good work.

Among pupils of the first class there may be many grades and varieties, and often cases that are utterly hopeless; when these last are met with, it is but a kindness to inform parent and pupil of the case as it stands, and advise that further study be discontinued. But there are many defects that by patient work and careful guidance may be overcome. Among these are such as weak and stiff hands, an inflexible wrist, poor time, etc. In all such cases patience must be the watchword of the teacher, and its full sister, kindness, must ever be kept in sight. Explain fully and carefully to the pupil the defect, and then give your remedy. Let the pupil be his own teacher; instill into him so thoroughly your plan for cure that it becomes his own, and unconsciously, day by day, the end aimed at will be reached. Don't be in a hurry in such cases; a stiff wrist was not made so in a day, neither will it be cured except through time. Remember that you are dealing with flesh and blood, and not inanimate substance. Above all, don't be forever finding fault, but give all encouragement that may be just.

The timid pupil may well be classified here, for what is timidity but a physical defect. Almost all that has been said before will apply also to this case. Try to become thoroughly acquainted with such a pupil, both in and out of the class; encourage, to a certain extent, a freedom between you; make such a pupil feel that you are truly his friend and would by no means allow yourself to laugh at or make fun of his weakness. After the pupil begins to play somewhat freely before you, introduce other pupils to the class, but permit no jesting, even if a failure to perform be the result at first. Such pupils generally pay for the extra trouble, as this very timidity is often an indication of a refined and delicate nature.

The second case is one that I have no doubt causes the teacher more thought and worry than either of the others, as we have supposed that both of them took an interest in themselves, for very often the best talent is found here.

The thing to be done in this case is to try to awaken an interest. Study the pupil carefully for the cause of the lack of interest; try to learn his habits and disposition. Perhaps your pupil does not like what he calls "classical music," if that is so, yield a point, find out what he does like, give him that, and, taking that for your starting-point, make your growth ever upward, trying your best to give what the pupil wants as near as you can consistent with good teaching.

Perhaps the pupil lays the lack of interest to those "everlasting studies," and wants a tune. Studies are essential, but for the sake of gaining him give them up for awhile, and after a true interest is aroused the pupil will often go back to them of his own accord. And, first of all, to pupils of this class give useful music. One does not need to give trash to do this. There is plenty of good music that is beautiful, even useful to an uncul-

tivated ear, or, if needs be, let down the bars a little for the sake of interesting him, and then work upward.

We must remember that a great amount of music that is beautiful to a cultivated musician is simply Choctaw to a pupil, being beyond his comprehension.

A person that has never read anything but the lightest literature cannot be expected to understand Shakespeare or Milton without much study, neither can a pupil that has never played anything but light music comprehend the classics at once.

Always let the music be such that the pupil can comprehend it, and always explain to him the construction, intent and content of the piece.

Often it is judicious to take the parents into confidence, as they can sometimes explain traits of character that are a downright puzzle to you; at least get them interested in the work, and have them do all they can to assist with practice, etc., at home. Perhaps the practice is interrupted by others coming in, so that the mind cannot work well, or if in the case of a boy, his companions make fun of him for being a "sissy," as boys who play the piano are often called. The parent is essential in all such cases to give the pupil to understand that they are in full sympathy with him and desire that he shall progress. Occasionally, a prize offered by either teacher or parent will stimulate to better work.

The class system is sometimes a wonderful help to such a pupil, as the placing of several together creates a rivalry, and the lesson is learned simply to keep up with some one else, and this grows until it is learned for itself. Place music and music matters incidentally in the way of such ones, but never seem to thrust it upon them. After one of these uninterested ones begins to develop, and the talent that was hidden by such a seeming small thing begins to broaden and expand, bringing forth ripe fruit, you will feel amply repaid for the extra thought and care expended.

The last class is, perhaps, more exasperating than either of the others, as one may explain in his simplest and most lucid manner, and find an utter non-comprehension of the subject. The only thing to be done is to go over it again. Be patient. Perhaps you think I have used this word a great many times, but if any one word covers this whole subject, patience does it more fully than any other.

Be very systematic with such a pupil. Try to gain only one point at a time, and separate that one well from everything else. Advise thorough work at school and the reading of good books, stimulating the mind to quicker action.

Let the pupil read easy music at sight, not stopping for blunders. Try to make the mind work rapidly, for only as the mind grows can advancement be made.

Comparison with other pupils is rarely good for such a one, especially if with brighter ones, as it is apt to discourage.

In regard to all of these classes, a teacher must not be expected to develop genius where there is none, but honest work and proper methods will sometimes reveal a latent talent where it has been least expected.

MR. VIRGIL'S FOUNDATION EXERCISES.

PROBABLY no man has more thoroughly studied the technical problems of the piano keyboard than Mr. A. K. Virgil. What Delsarte, the great French student of expression, has done for us in analyzing the subtle and ever-varying shades of human emotion, Mr. Virgil is doing with his deep researches in the philosophy of touch.

The Practice Clavier as it stands to-day is a triumph over that most puzzling and ever-difficult question that confronts the earnest student of music at the outset of his career—i. e., technique.

Fifteen years of experience in a conservatory of music brought Mr. Virgil face to face with this stumbling block to all piano students, and he found, after a profound study of the question, that the technical systems in use, instead of being an aid, are in reality a hindrance to rapid progress. But a few years since it dawned on our pedagogues that it was by no means necessary to wade through volume after volume of technical studies; that the numerous tiresome repetitions therein contained were wearisome to a degree and brutalizing to one's finer musical sensibilities; that numerous students of the

piano—talented ones, too—became hopelessly discouraged, and either abandoned their high purposes or else, striking out for themselves, got entangled in the meshes of bad habits and found it impossible to ever escape from them. Gradually the evolution of the Practice Clavier was accomplished, and of its value to master and pupils alike we all well know.

The Practice Clavier simply reduces piano teaching to a fixed science. I mean, of course, its technical side, for while it keeps music ever in view, it nevertheless opens the way for the development of a thoroughly educational side of the pianoforte, to which the keyboard alone could never even faintly approximate.

Mr. Virgil has recently published the first volume of Foundation Exercises to be used either on the Practice Clavier or the pianoforte, and to these we particularly desire to call the attention of all students and teachers of music. The work, unpretentious as it is, is eminently adapted for elementary instruction, and teachers, aye, and artists, too, would be astonished to find such exhaustive analyses of every variety of touch, and a plain exposition of the speediest, surest and most complete manner of bringing the fingers under mental control, or, rather, not to put the cart before the horse, of training the mind so as to enable it to direct absolutely all finger, hand and wrist movements. Mr. Virgil, who may be well called an expert, deserves the gratitude of the piano-playing world for his lucid statement of the problem and his very valuable studies to effect desired results, not to mention the fact of the boon he confers on the long-abused public who have been victims of piano practice.

These foundation exercises may, with perfect propriety, be used on the piano; in fact, exercises of this kind, and here I would like to emphasize the point, that unlike some technical contrivances, Mr. Virgil never departs from the keyboard idea or the various technical forms used in playing the instrument. The Practice Clavier is true to the microscope in its science of optics, it divides and subdivides touch into its various component parts, and surely a teacher, one who aims at an exhaustive mastery of his subject, should not neglect its minutest details. One of the greatest teachers and pianists of all times, Carl Tausig, dug and delved into the mysteries of technique, and the result was his legacy to the artistic world of his magnificent volume of daily studies.

Rafael Joseffy, one of Tausig's favorite pupils and a great pianist himself, was particularly struck with the fact that study on the Practice Clavier tended toward perfection on the piano keyboard. That on it could be secured all the delicacies of touch as well as the most difficult finger gymnastics. No piano method so carefully presents the whys and wherefores of touch and technique as do these exercises, and a glance at the clever cuts will show even a novice something they would be a long time in acquiring by old methods.

By the ingenious use of the up and down clicks a most perfect legato or staccato may be soon established and a solid hand position is secured if Mr. Virgil's directions are followed. These various touches are most sensitively formed, and the brain being used continually, a beginner not only becomes rapidly interested, but also gains a mental control and repose that all the useless banging by the hour of Czerny, Köhler & Co. can never give.

The exercise for the non legato or *portamento* touch is most ingenious and satisfactory. The hand stroke, now such an important factor in modern piano playing, is also exhaustively treated, and by the many gradings of touch weights on the Practice Clavier, all danger of cramping or over-fatiguing the hand is avoided. One may have from 2 to 20 ounces of weight in touch on the Clavier, and as a test for pianists, Mr. Virgil has written some endurance studies which are capital. The sections in the volume devoted to ear-training, time exercises and sight reading are all valuable and all bear testimony to Mr. Virgil's extraordinary ability in placing before the student the clearest idea of the subjects and the speediest methods for vanquishing their respective difficulties. These Foundation Exercises should be studied to be appreciated. They are, indeed, "multum in parvo."

J. G. HUNKNER.

Character is the internal life of a piece, engendered by the composer; sentiment is the external impression given to the work by the interpreter. Character is an intrinsic, positive part of a composition; sentiment an extrinsic, personal matter only.

Character is innate, steady, precise; and inasmuch as it is wholly expressed by the rhythm, more particularly by the time and tempo, the rhythmic element is particularly true to the character, if the time and tempo are generally upheld. Sentiment, on the other hand, is extraneous, unsteady, varied; and, though it may be appropriate and true, yet it is frequently inappropriate and false.

It is, therefore, necessary to keep the sentiment and character apart, and to always maintain the character. In fact, sentiment should never be allowed to assume prominence over, or be detrimental to, the character of a composition. —*Christian*.

PUT YOUR HEART IN YOUR MUSIC.

BY E. M. AYRES.

It is the "scientific spirit" that spoils almost every attempt at musical performance. It is the spirit of the age; it is "in the air," and few can escape its deadly influence. We are accustomed to call this the scientific age. We say it is the century of progress. But one thing we do not always remember—that progress in one direction may mean retrogression in another. If we grow more "scientific," we are in danger of becoming less spiritual. If we permit our minds to become completely absorbed with material things and their relations to each other, spiritual things can no longer hold their own in our minds. Science and art are not inconsistent with one another; there is no lack of harmony, and the relation is not a fanciful one. And there are many profound scientists who are not lacking in spiritual power, and some distinguished artists who are somewhat scientific in their tastes. But it is only because of the limitation of each individual man's horizon that the cultivation of one side of his nature appears, in most cases, to be fraught with fatal results to the other side. So, in most cases, the scientific specialist must be abandoned to the contemplation of material things, and no one should look to him for wisdom outside of his sphere. On the other hand, the artist must speak with authority in matters of art, and outside of his domain too much should not be expected of him.

This principle is forcibly illustrated in a certain story (whether true or not) often told concerning one of the old masters (some say it was Haydn). He had a distinguished pupil in harmony, some nobleman of rare scientific cult, who, of course, was greatly superior to the musician in intellectual acumen and mental training. This scholarly gentleman undertook to dispute with the master one day concerning the propriety of a certain musical progression, and, reducing the whole matter to scientific investigation, the nobleman had the decided advantage. But the old musician could not yield his point, even if the arbitrary rules of science were against him, and so he burst forth with the bold assertion that the passage in dispute was "right because it was beautiful."

This, after all, is the ultimatum of art criticism. No one would hesitate to choose the musical composition, which by the artist is pronounced beautiful, in preference to the one which the most scientific scholar has pronounced "correct." The world is going to take Beethoven every time before Albrechtsberger, all the rules of "art" (?) to the contrary notwithstanding.

But the important question is: Will it long continue to take either? Since Albrechtsberger is more correct than Beethoven, the inquiry will be: "Why choose Beethoven on sentimental grounds? And since Albrechtsberger, with all his correctness, is not beautiful, why choose anybody? It is all resolved into a matter of sentiment, after all. And no one can endure the thought of being governed by sentiment in this progressive age. We have discovered that we are rational beings, and everything must hereafter be submitted to the tribunal of reason, to stand or fall as reason shall dictate." Thus men are inclined to argue, and there is but one answer to that argument. It is not the answer that some musicians try to make—i. e., that "music itself appeals to the intellect, that it is the most rational of all exercises, and that it calls into play the highest faculties of the soul in a manner unsurpassed by any object of contemplation; that it renders men more trustworthy in matters of judgment; that it strengthens the intellectual and moral nature." Some musicians make bold to claim all these things for music, and the scientist laughs them to scorn. Of course, he will admit that music makes some appeal to the intellect; so does everything. The game of chess makes an appeal to the judgment, but this does not render it one of the highest intellectual pursuits of men. It is equally absurd to claim that the study of music is to be compared to the study of Greek, for example, or philosophy or mathematics, as an intellectual exercise. In every great question there are those who lose by

claiming too much, and there are sometimes others who lose by claiming too little. This is true of the great question concerning the value of music and the study of music. Too much is claimed for music on the intellectual side and too little on the spiritual side. Indeed, many seem to be afraid to stand up for the dignity of spirituality in these days. If an art does not conform to the inflexible laws of science, we are too timid to say anything in its defence. We truckle to those who are nothing if not "intellectual," and who exalt one faculty of the mind while they abuse every other. Imagination is below par. An imaginative speaker would be called effeminate to-day. People would ridicule a Patrick Henry or a Henry Clay to-day. These names are revered because of the reputation they had in their own day; but it is safe to say that another Henry Clay is not possible to-day. His flights of imagination would be the object of ridicule everywhere, and his power over the human heart would be small indeed. Poor is the orator of to-day who is not able to be uninteresting. No sympathy will his hearers accord him unless his statements are as bare and dull and dry as the absence of all rhetoric and the atrophy of all sentiment and the heathenish insensibility to all emotion can render them. No wonder the days of oratory have passed away. For this intolerable conceit, this desire to appear in sympathy with the "age" (ye nineteenth century, ha! ha!), will utterly destroy all spirituality, and carry with it all art and every expression of the beautiful, unless a healthful reaction shall soon be upon us.

If we only had a few more such writers, such appreciative souls, as John Ruskin, there might be some encouragement. The only tenable position is this—that the imagination and the sensibilities are as worthy of cultivation and as noble in their uses as the intellect itself. Indeed, that man is not worthy of art who is not willing to endure the insults of all scientists rather than yield to the prevailing intellectual craze. The true artist must stand up for the dignity of emotion. For when the sensibilities are universally despised, when all emotion is relegated to the sphere of ignorance and imbecility, farewell to all poetry and sculpture and painting, and music will be, of all absurd things, the most absurd.

The writer observes the length of this article with pain. There is so much to say, and he has such burning desire to say it. He is determined, however, to place himself among those who take the unpopular view of art matters. He cares not to hear the orator, be he politician or preacher, in whose soul there is not some fire, in whose heart there is not some love, in whose voice there is not some tenderness, in whose language there is not some whisper of spirituality. The faintest whisper of beautiful emotion belittles the grandest achievement of unaided intellect. Wretched is the musician who cannot listen to music without thinking of muscles and physiological laws, or the rules of harmony and counterpoint and the canons of composition. Ah! music was not born to magnify the theories of men. If it brings not a message of infinitely greater value than any poor practical demonstration of the triumph of reason, there are some of us who are greatly deceived. Thus the question in every case for the musical critic to ask is not whether or not a given work is reasonable, but, invariably, "Is it beautiful?" If it is beautiful, it is right, and desirable, and music.

[For The ETUDE.]

THE USEFULNESS OF TRANSCRIPTION OF DAILY EXERCISES.

If exercises were only needed for mechanical purposes, we might abolish them and employ hand gymnastics or a technician, for through these means the hand can be developed, if not in a shorter space of time, certainly with less loss of time daily, than by keyboard practice. We need, however, some method to make a pupil practically familiar with the keyboard keys and harmony, and this can be accomplished best by transcription of daily exercises. If we progress a pupil in four weeks' work so far that he can form the chromatic and all

the major scales, and transpose his five-finger exercises into a different key every day, he will get through all the keys in two weeks. By keeping up this practice, and adding gradually the minor scales and the formation of triads, which can be done in four to eight weeks more, we give him the means of becoming familiar with the clavier and all the keys, to learn to understand the signatures and relations. Thus we can carry the pupil gradually through all the different forms of arpeggio and broken-chord practice, with all metrical and rhythmical combinations ordinarily needed. As he has to form everything himself at the clavier, and has constantly to go back to familiar forms in order to build new ones, the rudiments are so thoroughly impressed upon his mind, that they are not easily forgotten. The influence which such practice has upon the development of the ear and memory cannot be overestimated. The study of theory without a thorough practical knowledge of the material used for it, is of no avail, as the ground is constantly slipping from under the pupil's feet, producing only confusion and embarrassment. CARL E. CRAMER.

EDITOR OF THE ETUDE:—

In THE ETUDE of March, 1889, under the heading "Questions and Answers," number 4, is the following question: "How should the sextuplet be played? Is the accent the same as in the triplet, like so, the sextuplet false?" The answer may be seen in the number referred to.

My experience about this question is, all measures can be reduced to two classes; one whose counts are divided into two parts, the 2's, 3's, 4's, 5's, 6's, 7's, 8's, 9's, 10's, 11's, 12's, 13's, 14's, 15's, 16's, 17's, 18's, 19's, 20's, 21's, 22's, 23's, 24's, 25's, 26's, 27's, 28's, 29's, 30's, 31's, 32's, 33's, 34's, 35's, 36's, 37's, 38's, 39's, 40's, 41's, 42's, 43's, 44's, 45's, 46's, 47's, 48's, 49's, 50's, 51's, 52's, 53's, 54's, 55's, 56's, 57's, 58's, 59's, 60's, 61's, 62's, 63's, 64's, 65's, 66's, 67's, 68's, 69's, 70's, 71's, 72's, 73's, 74's, 75's, 76's, 77's, 78's, 79's, 80's, 81's, 82's, 83's, 84's, 85's, 86's, 87's, 88's, 89's, 90's, 91's, 92's, 93's, 94's, 95's, 96's, 97's, 98's, 99's, 100's, 101's, 102's, 103's, 104's, 105's, 106's, 107's, 108's, 109's, 110's, 111's, 112's, 113's, 114's, 115's, 116's, 117's, 118's, 119's, 120's, 121's, 122's, 123's, 124's, 125's, 126's, 127's, 128's, 129's, 130's, 131's, 132's, 133's, 134's, 135's, 136's, 137's, 138's, 139's, 140's, 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Examination of American College of Musicians.

AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION FOR ASSOCIATESHIP.

1889.

GENERAL MUSICAL THEORY. DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination for Candidates entering for musical theory alone, consisted in the presentation of an original composition.

NOTE.—In future, Candidates who enter for musical theory alone, will be obliged to proceed at once to the Fellowship Examination, as the Associate Examination in the Special Theory Department has been abolished. (See Prospectus pages 8 and 9.)

THEORETIC EXAMINATION.

The Theoretic Examination consisted in a written examination in the following branches:—

HARMONY.

According to what method or methods do you wish your work judged?

- (a) Write intervals of every kind below B flat.
- (b) Write all consonant intervals above and below F sharp.
- (a) What forms of the Minor Scale are in use? Write examples of each.
- (b) Write and resolve several diminished Triads.
- (c) What other forms of the Triad do you know? Write examples of each.

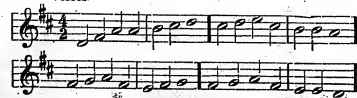
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- (a) Construct a seventh chord on each degree of the E flat major scale and resolve.
- (b) Construct a seventh chord on seventh degree of the A flat minor scale, and resolve it in two ways.
- Construct a Dominant ninth chord on D, and resolve.
- Write upon E flat a chord of the augmented sixth; of the third, fourth and augmented sixth, and of the third, fifth, and augmented sixth. Resolve each.
- (a) What is the difference between Syncopation and Suspension? Illustrate your answer by examples.
- (b) Explain and illustrate Preparation. Why is it desirable?
- Give general rules regarding the construction of an Organ Point (Pedal point).
- When you see any of the following figures over a bass note, what others do you know to be implied? (In other words, write the full figuring of which each of the following is an abbreviation.)

2: 3: 4: 6: 7: 9: 4. 5. 4. 5. 6. 7. 9.

- Write a modulation from C minor to A major, and back; employing as a bridge chord, if you can, a diminished seventh chord in the outgoing modulation, and an augmented sixth chord in the return.
- Harmonize the following Choral melody for four voices.



Examination for Associateship.

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- Work out the following Bass in four parts, and add Roman numerals.



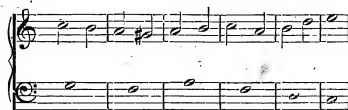
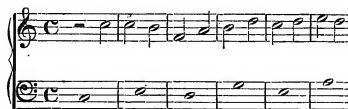
COUNTERPOINT.

According to whose treatise on Counterpoint do you wish your work judged?

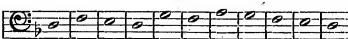
- (a) What melodic intervals may be employed in Counterpoint? (i. e. What may be the leading of the individual voice parts?)
- (b) What intervals are not suitable for melodic purposes, and why are they so regarded?
- How does the order, two against one, differ from syncopation?
- Define: "Cantus Firmus," "Tritonus," "Counterpoint," "Interval."
- Name some composers who are known as fine Contrapuntists.
- How are the second, fourth, seventh, and ninth employed in two-part Counterpoint?

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- Point out the faults in the following,



- To the following Cantus Firmus add:—
(a) An Alto in two notes,
(b) A Tenor in equal notes.
Transpose to Alto and add:—
(c) A florid Soprano,
(d) A Bass in Syncopation.



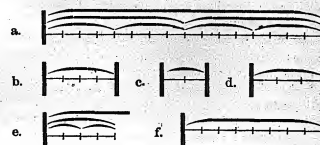
- Write a short Cantus Firmus, and to it add:—
(a) A part above in Syncopation.
(b) A part below in four notes.

Examination for Associateship.

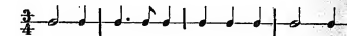
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MUSICAL FORM.

- Designate by name, each of the following forms or fragments thereof:—



- Define Rondo and describe a Rondo of the first form.
- Carry out the following motive, either rhythmically or as a melody, at your option, so that it shall form a period: mark subdivisions with brackets and designations.



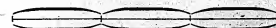
- Give the time signature and two measures of the following rhythms.
a. Polka, b. Mazurka, c. March.
- Describe the two-part (binary) form; three-part (ternary) form.
- What is an Andante, a Scherzo, a Sonatina?
- What purpose is served by an Organ-point on the Dominant? (i. e. what is the emotional effect?)

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- Analyze the accompanying Sonata movement, indicating, by means of terms, brackets, figures, ("metrical cipher," etc.) 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) Subdivisions of theme, motivial structure, and such other minor points as would indicate a thorough understanding of the example submitted.

ACOUSTICS.

- Describe the mechanical phenomena of a musical tone; (i. e. how produced and how perceived.)
- In a string sounding as the fundamental, what would be the exact pitch (expressed on the staff) of the harmonics produced by the divisions of the string indicated by the following example?



- Say what you know about French Pitch.
- If this pitch results from 64 vibrations per second, how many vibrations will yield this pitch? pitch?
- What is to be understood by Resonance? Give an illustration.

HISTORY.

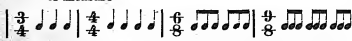
1. What is the most ancient music of which we have any knowledge?
2. What are the Gregorian tones, and what was their origin?
3. Who was Palestrina, and what some of his greatest achievements?
4. Name some of the greatest early English composers.
5. About when did the German School of Music originate and with what movement?
6. What do you know of the origin of the Opera; of the Oratorio?
7. Who was the greatest German composer between 1675 and 1770? Mention some of his predecessors.
8. Name some of the greatest who followed him.
9. Enumerate some of the composers of the Romantic School, and some of their works.
10. Name some of the most celebrated Italian composers of modern times: mention some of their works.

TERMINOLOGY.

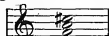
Items 1 to 15 in this paper, while demanding some knowledge for their correct solution, are intended primarily to call out the ability of the candidate to give definitions from the standpoint of a teacher. Therefore, let the answers be correct, concise, and comprehensive.

1. Define Melody,
2. Canon,
3. Plagal Cadence,
4. Deceptive Cadence,
5. Phrasing,
6. Modulation,

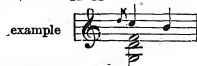
7. Tempo,
8. Interval,
9. Inversion of intervals.
10. Key,
11. Scale,
12. Measure,
13. Signature,
14. Clef,
15. Note.
16. Indicate the metrical accents in the following kinds of measure:—



17. Show how and why the augmented triad is an ambiguous chord-formation.

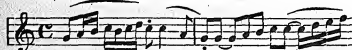


18. Mention the Italian words (with approximate pronunciation and metronome speed,) indicating three Tempi slower than Moderato.
19. Indicate the *appoggiatura* and *acciaccatura* in this



20. Above the staff in the following example, indicate all the metric accents: below the staff indicate all the rhythmic accents.

I. Metric.



II. Rhythmic.

PIANO-FORTE.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted of test exercises in touch, technique, reading at sight, transposition, and the performance of selections, at the discretion of the examiners, from the list of works given in the Prospectus for Associateship Examination (see Prospectus Page 12), supplemented by original lists handed in by the candidates.

SPECIAL THEORETIC EXAMINATION.

1. Describe or diagram the proper position ("ready to play") for a beginner at the piano-forte with regard to the following particulars:—
 - (a) General position of the body, including relation to the key-board and height of stool.
 - (b) Position of the fingers (2, 3, 4, 5).
 - (c) Position of the thumb (1).
 - (d) Position from the second joints of the fingers to the wrist.
 - (e) Position from the metacarpal (knuckle) joints to the elbow.
 - (f) Position from the elbow to the shoulder.
2. Define the plain Legato Touch, and give a general idea of the position, action, and condition which each of the above members, from the finger tips to the shoulder, should assume in this touch.
3. Define and describe the Clinging Touch, and mention to what class of passages it is best adapted.



9. Specify any differences in touch which you would employ in the following examples.
In writing your answers carefully consider the dynamics, and tempi.



4. Minutely describe the performance in the
 - (a) Finger Staccato.
 - (b) Wrist Staccato.
 - (c) Wrist Pressure.
 - (d) Elastic Touch.
 - (e) Simple Arm Action.
 - (f) Combined Wrist and Arm Action.
5. Suggest some exercises suitable to the correction of the prevalent Staccato habit.
6. (a) Describe or diagram the proper position and use of the hand for octave playing.
(b) Mention a common fault in the position of the hand in playing octaves.
(c) Suggest suitable exercises for the correction of the habitually "stiff wrist" while playing octaves.
7. Briefly describe the Pedals and how they should be used to secure the best effects.
8. State what discrimination, if any, you would make in the legato touch to be employed for the artistic expression of the following examples, and the reasons for your conclusions. Supply pedal signs.



10. Give your ideas as to the best general method of laying the foundations of artistic piano forte playing. Make special reference to the kind of exercises, studies, and pieces, and the methods of studying and practice which, on general principles, will contribute most speedily to such a result.
11. Give a list of the compositions by Bach, Clementi, Beethoven, Schubert, Chopin, Schumann, Liszt, and any other composer of ability, past or present, which you have studied. Mention the Opus number and Key of six important Beethoven Sonatas.
12. Briefly describe the Spinnet, and say what you know of its history.
13. Supply the Fingering, Phrasing, Dynamic signs, and use of Pedals in the accompanying selection.

ORGAN.

DEMONSTRATIVE EXAMINATION.

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

SPECIAL THEORETIC EXAMINATION.

1. What is understood by the terms "Foundation" and "Mutation" as applied to Organ stops?
2. What is a Harmonic stop?

POSTHORN'S TONES.

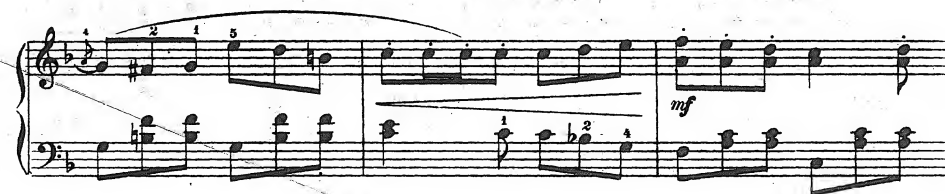
POSTHORNKLÄNGE.

FRANZ BEHR, Op. 575, No. 22.

Allegro con moto.

Piano.

f (Posthorn.)



a tempo

mf

cresc.

f

cresc.

sempre

ff

Posthorn's Tones . 3.

L'AMAZONE.

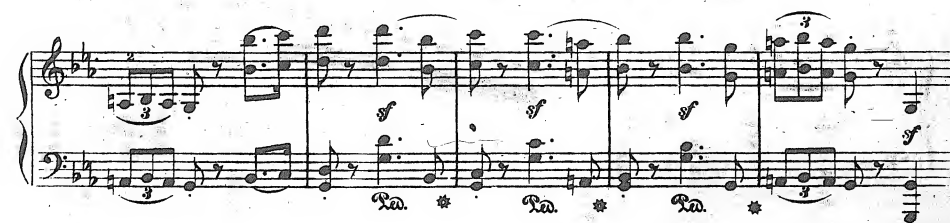
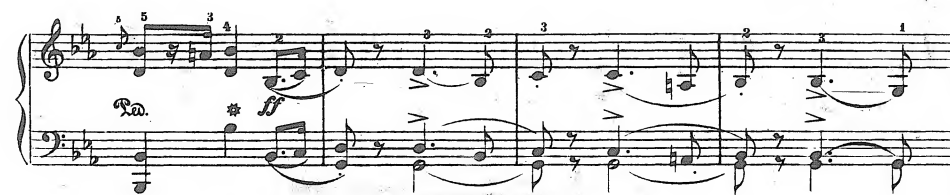
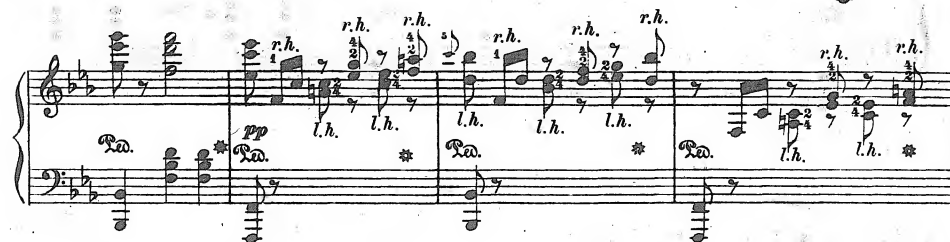
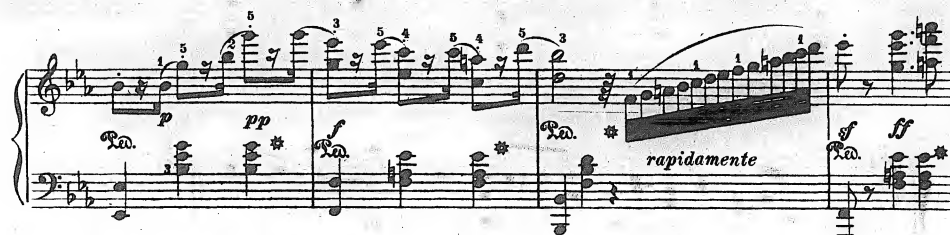
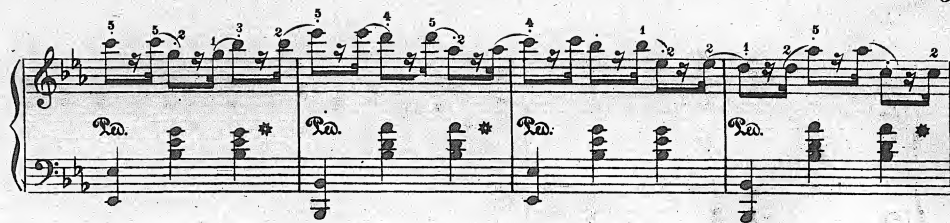
Mazurka.

Fingered and Revised by
ALBERT BEUTER.

R. GOLDBECK, Op. 12.

M.M. $\text{♩} = 92$.

The musical score is written for piano and consists of four systems. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features a melody in the right hand and a bass line in the left hand. Dynamics include 'f' (forte), 'p' (piano), and 'risoluto f' (determined forte). The second system continues the melody and bass line, with dynamics 'p' and 'f'. The third system includes 'risoluto', 'f', and 'pp' (pianissimo). The fourth system is marked 'in Tempo.' and includes 'cresc.' (crescendo), 'dim. rit.' (diminuendo and ritardando), and 'pp tranquillo' (pianissimo and tranquil). The score is written on four systems of two staves each, with various musical notations including notes, rests, and fingerings.



risoluto *ff*

r.h. *l.h.*

pp

r.h. *l.h.*

risoluto

Ossia

p

First system of musical notation. The right hand features a complex melodic line with numerous slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes, including a *pp* marking.

Second system of musical notation. The right hand continues with melodic development, including a section marked *a tempo.* The left hand accompaniment includes a *cresc.* (crescendo) marking and a *dim. ritard pp* (diminuendo, ritardando, pianissimo) marking, leading into a *tranquillo* section.

Third system of musical notation. The right hand features a series of slurred eighth-note passages with fingerings. The left hand accompaniment consists of chords and single notes.

Fourth system of musical notation. The right hand continues with melodic lines, including a section marked *lento* (slow). The left hand accompaniment includes a *pp* (pianissimo) marking and a *ppp* (pianississimo) marking.

TO MY SISTER.

AT TWILIGHT.
Nocturne.

FREDERICK MAXSON, Op. 6.

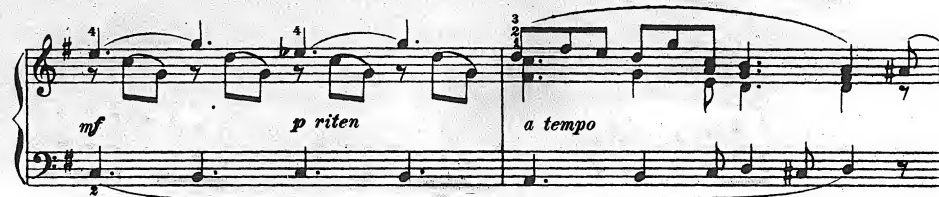
Andante. M.M. = 52.

PIANO.

animato.
mf *cresc.*

f *mf* *riten. cresc.*

ff tempo primo *p* *f*



p tempo primo

cresc.

poco rit.

a tempo

f

p poco accel

mf a tempo

p poco accel. cresc. f marcato rit. ff

To FREDERICK MAXSON.

THIRD VALSE POETIQUE.

ANTON STRELEZKI.

Poco languido.

The musical score is written for piano and violin. It consists of four systems of music. The piano part is in the bass clef and the violin part is in the treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked 'Poco languido.'.

System 1: The piano part begins with a *mp* (mezzo-piano) dynamic and a *con* (con sordina) marking. The violin part has a *ten.* (tension) marking. The system ends with a *ten.* marking.

System 2: The piano part has a *mf* (mezzo-forte) dynamic. The violin part has a *ten.* marking. The system ends with a *ten.* marking.

System 3: The piano part has a *cresc.* (crescendo) marking. The violin part has a *ten.* marking. The system ends with a *ten.* marking.

System 4: The piano part has a *f* (forte) dynamic. The violin part has a *ten.* marking. The system ends with a *ten.* marking.

First system of musical notation. Treble staff: *mp*, *cresc.*. Bass staff: *mp*, *cresc.*.

Second system of musical notation. Treble staff: *mp*, *cresc.*. Bass staff: *mp*, *cresc.*, *leggero.*

Third system of musical notation. Treble staff: *Brillante.*, *f*. Bass staff: *f*.

Fourth system of musical notation. Treble staff: *Con grazia.*, *mp*, *p*. Bass staff: *mp*, *p*.

Fifth system of musical notation. Treble staff: *mf*, *espress.*. Bass staff: *mf*, *espress.*.

The musical score is for a piece titled "3rd Valse Poétique - 5." It consists of five systems of music. The piano accompaniment is written in G major (one sharp) and 3/4 time. The vocal line is written in G major and 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

The first system of the piano part features a melody in the right hand with a slur over the first four measures, followed by a measure with a slur and a fermata. The bass line consists of chords. The second system continues the piano melody with a slur over the first four measures, followed by a measure with a slur and a fermata. The bass line consists of chords. The third system continues the piano melody with a slur over the first four measures, followed by a measure with a slur and a fermata. The bass line consists of chords. The fourth system continues the piano melody with a slur over the first four measures, followed by a measure with a slur and a fermata. The bass line consists of chords. The fifth system continues the piano melody with a slur over the first four measures, followed by a measure with a slur and a fermata. The bass line consists of chords.

The vocal line begins in the second system with the word "ten." above the first note. The melody consists of a series of notes, some with slurs and fermatas. The lyrics "cre", "scen", "do", "ten.", and "ten." are written above the notes. The vocal line continues in the third system with the word "ten." above the first note. The melody consists of a series of notes, some with slurs and fermatas. The lyrics "cre", "scen", "do", "ten.", and "ten." are written above the notes. The vocal line continues in the fourth system with the word "ten." above the first note. The melody consists of a series of notes, some with slurs and fermatas. The lyrics "cre", "scen", "do", "ten.", and "ten." are written above the notes. The vocal line continues in the fifth system with the word "ten." above the first note. The melody consists of a series of notes, some with slurs and fermatas. The lyrics "cre", "scen", "do", "ten.", and "ten." are written above the notes.

The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a melody in the right hand with a slur over the first four measures, followed by a measure with a slur and a fermata. The bass line consists of chords. The vocal line begins in the second system with the word "ten." above the first note. The melody consists of a series of notes, some with slurs and fermatas. The lyrics "cre", "scen", "do", "ten.", and "ten." are written above the notes. The vocal line continues in the third system with the word "ten." above the first note. The melody consists of a series of notes, some with slurs and fermatas. The lyrics "cre", "scen", "do", "ten.", and "ten." are written above the notes. The vocal line continues in the fourth system with the word "ten." above the first note. The melody consists of a series of notes, some with slurs and fermatas. The lyrics "cre", "scen", "do", "ten.", and "ten." are written above the notes. The vocal line continues in the fifth system with the word "ten." above the first note. The melody consists of a series of notes, some with slurs and fermatas. The lyrics "cre", "scen", "do", "ten.", and "ten." are written above the notes.

musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "mod." (moderato). The score consists of four measures. The first measure has a piano marking of "mp". The second measure has a piano marking of "p". The third measure has a piano marking of "p". The fourth measure has a piano marking of "ten." (tension). The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with fingerings (1-5) and a key signature of one sharp (F#). The bass staff provides a harmonic accompaniment with chords and single notes. The music is in 4/4 time and consists of two measures shown.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with a 'mf' (mezzo-forte) dynamic. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle of the piece. The lyrics are written below the piano part.


First system of musical notation for piano. The right hand features a melodic line with fingerings 1, 3, 1, 2, 3, 4, 3 and a trill marked 'ten.'. The left hand provides harmonic support with chords and a 'cresc.' marking.

Second system of musical notation for piano. The right hand continues the melody with fingerings 2, 2, 2, 2, 1 and a trill marked 'ten.'. The left hand accompaniment includes a 'f' dynamic marking.

Third system of musical notation for piano. The right hand has a melodic line with fingerings 1, 3, 4, 1, 3, 5 and a trill marked 'ten.'. The left hand accompaniment includes a 'mp' dynamic marking and a 'cresc.' marking.

Fourth system of musical notation for piano. The right hand features a melodic line with fingerings 3, 3, 3, 3 and a trill marked 'ten.'. The left hand accompaniment includes a 'mp' dynamic marking.

Fifth system of musical notation for piano. The right hand has a melodic line with fingerings 2, 2, 5, 2, 1, 2 and a trill marked 'ten.'. The left hand accompaniment includes a 'f' dynamic marking and a 'Fine.' marking.

3. Describe the tone, shape of pipe &c., of the following stops:— Dulciana, Double Flute, Hautbois and Clarinette.
4. What is the difference between a "striking" and a "free" reed?
5. Name the stops necessary to cover the Twelfth and Fifteenth?
6. What is a Quint stop?
7. How many different pitches—"foot" tone—are to be found in large organs? Name them.
8. Write in notes the actual pitches heard, if a Flute (8 ft.,) a Quint, and a Fifteenth were drawn and these two notes struck 
9. Would the above be a desirable stop combination, and give reasons?
10. How many different tone classes or qualities are to be found in a large Organ? Give names in each class.
11. What is the length of the lowest pipe, Manual C of the Twelfth; of the Stopped Diapason?
12. Give approximate date of the earliest account of the Organ.
13. (a) Is piano practice advantageous and advisable for the Organist, and in what regard?
(b) Why is the Pedal piano to be preferred to the organ for the acquirement of technique?

Examination for Associateship.

27

14. Define legato and staccato touch. Are they identical on Organ and Piano?
15. State your impressions as to the characteristics of the modern German, French, and English schools of Organ music.
16. Name several eminent German and English composers of Church music of the last century.
17. Name several writers for the Organ of the present century, eminent also as Organists.
18. Name several Italian and Netherland composers of the 16th century.
19. What pieces of Bach and Händel have you played?
20. In general, how should you "suggest" registering fugal movements of the older masters?
21. (a) What is an Anthem?
(b) What is an Introit?
22. Give rhythmical form in bars:— Of a long metre tune; of a short metre tune; of a common metre tune; of an 8's and 7's metre tune.
23. Give rhythmical form of an Anglican Chant.
24. Write out the following tune. (Sullivan's "Onward, Christian soldiers,") as you would play it on the Organ, with Pedal-three staves.

VIOLIN.

The Demonstrative Examination consisted of the performance of a series of Test Exercises based on the Major and Minor Scales, to be played through three octaves, Arpeggios derived from Major and Minor Triads, to be played through three octaves, of a selection from the studies of Kreutzer and Fiorillo, and of a selection from the list of works given in the Prospectus, page 32, supplemented by original lists handed in by the candidates.

SPECIAL THEORETIC EXAMINATION.

Give a written analysis of the Musical form of the accompanying composition, and supply all marks of expression, and execution (Dynamics, Phrasing, Fingering, and Bowing,) which would be necessary to indicate an artistic and correct technical performance of it.

EXAMINATION FOR FELLOWSHIP.

GENERAL MUSICAL THEORY.

This Examination consisted in the presentation of a written Thesis on some topic relating to the theory or practice of Music, and of a composition requiring not less than eight minutes for its performance (see Prospectus, page 37,) in addition to a written Examination in the following branches.

HARMONY.

By what work or works on Harmony do you wish your exercises judged?

1. Give an example of good, and one of bad covered octaves?
2. (a) How do the intervals of the ninth and second differ? (as employed in chords.)
(b) Why are consecutive unisons, fourths, fifths, and octaves generally prohibited? Can you state how they may be properly used?
3. (a) In what two ways may the entrance of the Dominant seventh chord be prepared?
(b) Define and illustrate "Sequence," "False (cross) relation."

Examination for Fellowship.

29

4. What is the Aesthetic value of Suspension?
5. (a) Write a ninth chord that will resolve to the tonic triad of E flat major.
(b) How are ninth, eleventh, and thirteenth chords abbreviated for purposes of four-part writing? (i. e. what intervals may be omitted?)
6. (a) What is "Anticipation?" Write a short example.
(b) Illustrate Preparation, Suspension, and Resolution by employing each of the following over a Bass-note of your own choosing.

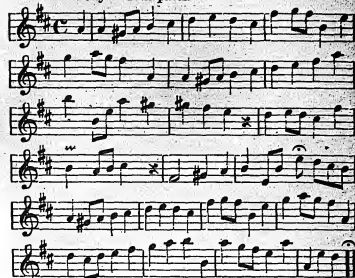
7 9 9 5 5 5
4 : 4 : 7 : 4 : 2 : 4
4 2

7. To what Key may each of the following chords belong? (Supply Key-letters, Arabic, and Roman numerals.)



8. What chords are especially valuable as a means to Modulation?
(a) Modulate from C minor to A major and return to C minor.
(b) Modulate from C minor to F sharp major.
(c) Modulate from E flat major to B minor.
9. The candidate shall arrange the following melody in D major, in one of the ways here indicated. (Not more than one need be selected.)

- (a) As a String Quartette.
- (b) Add to the melody a Pianoforte accompaniment.
- (c) Add three other parts, making the whole Florid Harmony in four parts.



10. Harmonize the following Choral Melody for four voices.



Examination for Fellowship.

31

11. Write a short Bass and harmonize it, illustrating use of:—
(a) Triads of the Major Scale and their inversions,
(b) " " " Minor " " " "
(c) Dominant seventh chord, and its inversions,
(d) Secondary (collateral) seventh chords and their inversions.
(e) Chromatically altered chords,
(f) Suspensions.
This question requires that the Candidate writes six short Bases.

COUNTERPOINT.

By what works on Counterpoint do you wish your work judged?

1. Write an example of Five-part Counterpoint, note against note, not more than eight measures long. Invent your Cantus Firmus.
2. To the following Cantus Firmus write in four parts, adding a Florid Soprano, a Bass in two notes, a Tenor in equal notes.



3. Construct the following Subject to the length of eight measures, and add to the whole a convertible (double) Counterpoint in the Octave.
4. (a) Enumerate some of the devices of Imitation.
(b) Define "Imitation," "Canon."
(c) How is Triple Counterpoint constructed?

- With the following subject write the Exposition of a four-voiced Fuge.



MUSICAL FORM.

1. Explain what is meant by the following sketch:—



2. Extend these introductory notes into a period composed of tetrameters.



3. What form of Rondo is illustrated by the following sketch? Mention, if possible, an illustration of this form.

Principal Theme:
Second Theme (Episode):
Principal Theme:
Third Theme (Episode):
Principal Theme:
Second Theme (Episode):
Coda.

4. What is the æsthetic value of a Stretto?
5. Outline the usual form, Key-relationship, and character of a Scherzo.
6. Briefly describe a Choral Fuge, a Piano Quartette, a Concerto.

Examination for Fellowship.

33

7. Bracket and number each motive in the following excerpt, numbering duplicate motives the same as those from which they are derived.




34



8. Analyze the accompanying movement from a Sonata, 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.

- Mention some of the media for the transmission of sound, in order of excellence.
- What is to be understood by Equal Temperament; and how does a tuner generally proceed in the operation known as setting the temperament?
- Write out the Harmonics of this pitch  as far as C in *alt* and give the vibrational number of each.
- In holding a vibrating tuning-fork to the ear and turning it round, why does the sound at intervals, lapse into silence?
- Give a brief, but as comprehensive as possible, description of the human voice.

Examination for Fellowship.

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HISTORY.

- From whom is it supposed that the Greeks derived the rudiments of their musical knowledge? Name one or more celebrated Greek musicians and give approximate date of their era.
- What were the Plagal modes and in what relation did they stand to the Authentic? Who originated them?
- Who rescued Church music from the threatened lapse into barbarism after the Gregorian era passed: when did he live and what were the circumstances of his great achievement?
- Name some of the greatest workers in the German school down to the time of Beethoven, giving dates.
- Has there been any attempt to resuscitate Italian music? If so, who have been its greatest champions, and what their characteristics? Mention some of their works.
- Who first employed the chord of the Dominant seventh, and what was the opinion of his contemporaries about it?
- What can you say of the works and influence of Richard Wagner?
- Name some of the greatest modern orchestral writers, with approximate date of birth, and mention titles of some of their works.
- Name some of the greatest of modern English composers. In what department do they excel?
- State what you know of the growth, present condition and prospects of American music.

36

PIANO-FORTE.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted of test exercises in touch, technique, reading at sight, transposition, and the performance of selections, at the discretion of the examiners, from the list of works given in the Prospectus for Fellowship Examination (see Prospectus Page 13), supplemented by original lists handed in by the candidates.

SPECIAL THEORETIC EXAMINATION.

- Outline a classical course of piano-forte study (Exercises, Studies, and Pieces), that would lead, on general principles, by graded steps from say the Sonata in D major, Haydn to the Appassionata, Op. 57, Beethoven.
- Mention ten to twenty Salon compositions by American composers and others, which might be interspersed throughout the course.
- Give a brief, succinct account of your own course of study during the period of development, mentioning whatever advantages you have enjoyed.
- Give a brief description of the extensor muscles and tendons of the hand and arm, and state their several functions as applied to Piano-forte playing.
- Give a like description of the flexor muscles and tendons, and state their functions.
- How many bones are there to each finger between the wrist and finger tips?

Examination for Fellowship.

37

- To which bone is that tendon attached which does the major part of the work when the fingers strike from the metacarpal (knuckle) joints? In other words what set of muscles flex the fingers from the metacarpal joints?
- What particular tendons are called into greatest activity by the elastic touch?
- In developing the hand for the Piano, is it advisable, in your opinion to confine the training to the Knuckle action to the extent that has prevailed in the past? Comments on this point, in extenso, are invited.
- Which muscles move the fingers sidewise in spreading the hand to play a chord or arpeggio?
- What should be the condition of the wrist usually, during arm action?
- Enumerate some of the advantages offered by the position and action of the hand and arm which are now generally approved?
- Mention the essential differences between the spinet, harpsichord, clavicord, and Piano-forte.
- Which of these was Sebastian Bach's favorite instrument, and why?
- Mention some of the particulars in which the technique of Mozart differs from that of Chopin.

Questions and Answers.

Ques. 1.—Have you ever heard of oiling piano strings to keep them from rusting, and would you recommend it? Also, what with?

2. Is it necessary or advisable to keep camphor-gum in a piano case to keep insects from destroying the felt-ings?

3. Should a piano be kept closed when not in use?

4. What would be useful in aiding a pupil to keep correct time? During the lesson they are careful, but when alone very careless.

5. What shall I do with a pupil who "don't care" and is very thoughtless? Her parents are very anxious she shall learn, but she takes no interest whatever in it, and almost none I know of has failed.

A. C.

ANS. 1.—Yes, I have heard of oiling piano strings, and it is recommended by the most judicious tuners. Rusting does not destroy the pitch of a string, but, of course, weakens it and increases its liability to break, and though it is not a very serious expense, it nevertheless costs something to have the strings renewed. The greatest difficulty about oiling strings is that of getting sufficiently little oil and getting it spread uniformly. The best fatty substance is suet or mutton tallow, but it must be put on with extreme delicacy, evenness and care, and, of course, has to be done by an experienced piano workman.

2. Yes, it is an excellent thing to put camphor-gum in the piano, especially in the immediate vicinity of the cloth portions. Let the bits of gum be placed near to the hammers inside the piano, then the odor will not be disagreeably prominent, and the purpose of defending the soft, woolly tissues from the inroads of gnawing insects will be perfectly met.

3. Yes; that is, the part which contains the wires should be always kept closed, to prevent unnecessary moisture intruding and also unnecessary changes of heat. But the keys, as Mr. Jonas Chickering has said, should not only not be kept covered up, for fear of making them yellow and old in appearance, but should actually, from time to time, be exposed for an hour or two to the bleaching influences of the sunbeams.

4. A pupil to keep perfect time at all times should make a systematic, faithful, but not slavish use of the metronome. To not use the metronome at all is certain to leave one chaotic in rhythm; to use it constantly produces, however, effects almost, if not quite, as bad, because it makes one incapable of walking without this rhythmical crutch. Every student at first complains that the metronome confuses him and "puts him out of time;" this is a most ludicrous blunder; it "puts him out of time" by telling him how wretchedly out of time he is all the while. Krause's "Measure and Rhythm" will work wonders with pupils of this kind. Try them. On this subject of the practical uses and also the dangers of the metronome, I purpose having something to say editorially in THE ETUDE at some future time.

5. In the first place, scolding is of very little value, coercion of not much more, and coaxing only can be regarded as of any great assistance. Music is a growth, a beautiful plant, which may flower late, but must grow from an inward impulse; sometimes the germ lies long latent, but is at last discovered. What would probably be the most practical thing for your student is to plunge her in good music by causing her to hear a great deal that is well performed, at any expense whatsoever. In this way the style of some of it may, perhaps, catch her fancy, and she will suddenly find that the love of music is enkindled and begins to glow within her. If this can not be done, there is only one other thing to be done—give the student up.

J. S. V. C.

Ques.—Does it injure a soprano or mezzo-soprano to sing alto?

JENNY FISH.

ANS.—Yes and no. Yes, if the extreme notes in the low voice are forced out; no, if the range of such alto or second soprano part be limited, in fact, it is especially beneficial to sing in the middle tones. Madame Adeline Patti once said to me personally that she now seldom, if ever, practiced above the "A," that is, "A" on the first line above the staff, and yet I that very evening heard her sing in the course of a run the "C" sharp above the staff. She said, furthermore, in regard to the tones in the lower part of the scale; that she was

accustomed to sing as low as she liked, even to the "G" or "F" in the contralto register. It may be said, in general, that one semi-tone of extra elevation produces as much strain upon the voice as three or four semitones below. I am of the opinion, however, that any forcing of the voice downward is injurious, though probably not in so great a degree as forcing it upward.

J. S. V. C.

Ques.—What is the best vocal method to be used without a teacher?

SUBSCRIBER.

ANS.—My answer is concise; there is no such thing as a good vocal method to be used without a teacher. Indeed, it would be utterly impossible to learn singing without constant, personal intercourse between teacher and student. The singing-teacher resembles the physician more closely than any other professional man, and about as well might one hope to diagnose an intricate disease without minute personal observation and tests as to train a peculiar voice or even an ordinary voice in the high art of singing without personal acquaintance with it. The whole subject of method is involved in a great deal of confusion of terms. At one time it means the peculiar set of ideas in dealing with the voice in bringing it to its artistic or even to its artificial state; at another time the term is used to mean a set of pieces of music specially written for vocal gymnastics, in other words, a set of "études" for the voice, and some books there are which attempt to combine the two distinct ideas. Methods of dealing with the voice differ not only with nations, for example, the "Italian," the "German," the "French" method, but they differ in each nation with every individual teacher. There are separate schools, and there are many of them, and were, even in the golden days of Italian singing, schools in every city that were distinctly marked from all others; the Neapolitan, the Venetian, the Roman singers differed from each other. The art of singing in our day is particularly chaotic, owing to the great prominence which has been given to the declamatory manner, so-called the

"dramatic" style of singing, by the works of Wagner and their wide acceptance. Richard Wagner was one of the greatest instrumental geniuses in certain directions, especially in orchestral coloring, the world has ever seen, but it may be very fairly questioned whether he has not done as much mischief to the art of singing as he has done good to the art of orchestration. If you wish to learn to sing, better save every dime till you have money enough to spend a month with some accredited teacher in some musical centre than to attempt self instruction or even striving for any artistic development by mail. Certain things about the treatment of the voice can no doubt be expressed verbally and by a letter, but any actual, systematic and satisfactory development of it must be made experimentally from step to step. Some teachers do not even allow their pupils to practice except at their lessons, that is, in their early stages. This I believe is the custom of the greatest European teachers, as I have been told by prominent opera singers. If the pupil cannot, therefore, be trusted even to practice safely by himself, how much more absurd it is to expect to learn singing or to impart its subtle delicacies by a dead, cold, printed page. All that can be expressed in words about singing might be put in ten pages, but to learn the art takes from five to ten years of almost daily study with a great teacher.

J. S. V. C.

Ques.—I have studied Czerny's and Clementi's exercises, Mendelssohn's Rondo Capriccioso, etc. I have not the opportunity to take lessons, and would like to have you instruct me what course to study and practice.

A SUBSCRIBER.

ANS.—From the account you give of yourself I should judge that your studies had been carried on in a systematic way and in a good direction. If it is quite impossible for you to go to the personal instruction of some celebrated metropolitan teacher from time to time, then I would advise that you take instruction of some kind by mail. There are many ideas relative to piano playing that can be made sufficiently definite to be valuable in a written form, though here, as in the case of singing, in order to realize all that a teacher can be and do for you, there must necessarily be personal observa-

tion, and the immediate impact of his artistic personality on your mind, imagination and emotional being. If you wish a graded course of pieces, let us hear from you again. If you wish technical literature, it is enormously abundant and varied, and we refer you to the advertising columns of THE ETUDE.

J. S. V. C.

Ques. 1.—What studies and reference books do you think are the best used in the leading conservatories and colleges of music, from lowest to highest grade necessary to make the finished pianist, teacher and composer?

2. What should the finished pianist, teacher and composer's library consist of?

INQUIRITIVE.

ANS. 1.—In the first place, this question is simply unanswerable. It is like the question propounded to Verand Green in Cuthbert Bede's famous book: "Which would you rather do, or go a fishing?" There is no school which does not have some special theory of its own, we will not say "hobby," but we will suppose they honestly think their own a little better than all the others, and, consequently, no two of them coincide with any definiteness.

2. This is three questions in one, because these three individuals are separate and distinct entities. If I extract rightly the kernel of your question, it does, however, imply an intelligent and earnest query which I should be only too happy to meet, that I may assist you in widening your mind. I will make the answer in this form—rather let us say that what a finished pianist needs in his library is practically infinite, but let him begin in this way: Every month lay aside a little, even fifty cents, or, better still, a dollar or two, and when a sufficient amount has been accumulated, look carefully into a well-graded, reliable catalogue and select the best works. If you desire some direct instruction and advice as to what to buy with your first hundred dollars, write us again and we will answer it. No musician, who calls himself such and is one, should be without a library of a value of from one hundred to five hundred dollars, and if he be possessed of two thousand dollars worth of books and music, he would still be none too rich. Let us hear from you again.

J. S. V. C.

Ques.—1. In teaching a tenor voice, are three registers better than two? I mean by introducing the mixed voice between chest and head tones.

2. If a tenor voice locates well all the tones except, perhaps, the high G, which he has to strain to reach, is it proper to permit a *falsetto* tone? What is the best to do in a case of this kind?

3. Is there such a thing as a *cultivated falsetto*?

4. If so, how can a man produce it so that it sounds agreeable to the ear?

A SUBSCRIBER.

ANS.—1. No tenor voice can be even throughout, without change or break, unless the so-called mixed voice is used between the chest and the medium (head) register. The divisions of the tenor voice are—lower chest voice, upper chest or mixed voice, and the medium (head) register. The upper chest or mixed voice extends from C sharp, third space, tenor clef, to F, fifth line. The mixed voice or upper chest register gradually changes to the form of the medium or head tones in ascending, the action, however, being chest, chest action, head form—hence the term mixed voice. Unless this mixed voice is understood, an even compass is impossible. Without it, a correct transition from chest to head voice is impossible. The mixed voice varies with the different vowel sounds; but few tenors understand it, which accounts for many hard, unnatural sounds heard in tenor voices from D to F.

2. It is not good form under any circumstances for a tenor to use a *falsetto* tone. By *falsetto* is here meant a real *falsetto*, and not a relaxed medium (head) tone so often called *falsetto*. *Falsetto* tones are used to eke out a too limited compass, and are never satisfactory to the ear, especially when used in connection with true vocal tones. If all other tones are well located, surely a tenor voice should not strain in producing high G. Either the other tones are not well located or the voice is not a tenor.

3. The *falsetto* voice is sometimes cultivated and used as counter-tenor or male alto, but is not popular in this country.

4. Question 4, like the latter part of Question 2, would require a volume to answer. The best way is to find a competent, conscientious teacher and take a course of instruction.

Ques. 1.—How far advanced should a pupil be before studying Beethoven's Sonatas?

2. How many pages in Mathews' Dictionary of Music?

3. What is the price of Edward Baxter Perry's Fantasia for the Piano, "Die Lorelei"? O. H.

Ans. 1. From the technical side, he should be able to play Czerny's Velocity Etudes well; but something more than technic is demanded. The musical talent of the pupil must be so far advanced, that he can understand and enjoy music of a high order. Right here let it be said, that much harm is done in giving pupils music that they cannot understand. Pupils must be led up to the appreciation of good music, led by stages and not attempt it at a bound. He should first be able to play well such music as Heller's Op. 126, and Mathews' Phrasing, and the sonatas of modern writers, and parlor pieces of the better class. We hope to give all teachers, both young and those of more experience, a helping hand on this point at no distant day.

2. About 90, but the pages are large and the book has many valuable features. It gives short biographical sketches, the correct pronunciations of foreign words of expression, and of the names of composers.

3. One dollar. Perhaps this is the finest piece of piano music by an American composer. C. W. L.

Ques.—What studies would you recommend for a pupil who has taken three books of Loeschhorn's, one each of Czerny's, Burgmüller's and Clementi's? F. C. E.

Ans.—He would get sufficient technical work from a daily practice of Mason's two-finger exercises, the scales and arpeggios. His Etudes should be Mathews' Phrasing, and Heller's Op. 46 and 16, and selections from the classics, with a fair portion of the compositions of Schumann, Schubert and Mendelssohn. It might be added that Chopin's Mazurkas are too much neglected, for they have great developing qualities, both in technic and for unfolding musical talent. Leading teachers are using less and less of the dry technical school of Etudes.

C. W. L.

Ques.—Will you give the correct pronunciation of Wagner's name in THE ETUDE? C. N. H.

Ans.—Wagner, with the Italian sound to the "a," is about as near as we can come to it. This question brings up another, which is, how far shall we carry this idea of pronouncing? Shall we speak of Mozart, as Mot-sart; of Haydn, as High-dn; of Czerny, as Tsair-ny, and of Clementi, as Cle-main-tee? I should say, yes, when speaking to pupils and musical people, but to "the laity," I would not. However, there are many names that can only be correctly pronounced as in the language to which they belong. Mathews' Dictionary of Music gives needed help here. C. W. L.

[For The Etude.]

CHATS WITH MUSIC STUDENTS,* OR TALKS ABOUT MUSIC AND MUSIC LIFE.

BY THOMAS TAPPER.

MOTIVE OF STUDY.

The laws of morality are also those of art.—Robert Schumann.

How did it happen that you all became music students and musicians? Was it your love for music that determined it, or did you turn to the art of tone, thinking to find a field wherein you might fight out the battle for existence; now stepping carefully, then treading heedlessly; here, in a sandy way; there, on a delicate flower; no matter where, so long as you get a living? I wonder about this as I sit down with you all for our first talk. But my nature leads me to hope everything for the best for you. Within you all who come to join this circle, where we sit and chat of many phases of music and music life, I know there dwells a reverence for your chosen work; I know you welcome each new day because it means to you a new life, a further wandering in the wondrous world you are making for yourselves. Think, then, as I do, that all of us are of one common faith in our work, that we love it because it teaches us to

*Under this title will appear selected chapters from my forthcoming volume.

be noble; that it will make us able to recognize the good and the pure in all things. Think, as we are come together for the first time, that our common theme is one that should ennoble, that should bring forth the best there is within us, make us better to ourselves and nobler to our God. Music humanizes; makes us greater in thought, grander in conception. May we never lose its influence. May it ever make us tend, not downward and backward, but upward and onward. When you teach see that you point out, not the path of music alone, but the path of nobility as well, which runs on just beside it. See to it that you produce, not fine artists alone, but bring forth noble men and noble women. This is what you really agree to do when you accept a pupil.

You are all ambitious. For what are you striving? What is the end and aim of all the hours of daily practice to which you give yourselves? of all the days and years devoted to books and to music? of all the heart-aches, the tears, the discouragements, the new and brave resolves that come now and again? Why do you conquer your faint-heartedness, and, although you were weak yesterday, why have you determined to be brave and strong to-day? Do you see in music a field for plunder or a way leading to happiness and contentment? A thousand questions spring to my lips, I fain would hear you answer all of them; yet, I need no assurance that you are striving ever onward, that you are willing to do as much for music as you would have music do for you. This shall suffice me.

Giorgio Vasari very quaintly tells us that when he first saw the Leaning Tower of Pisa he spent much time in discovering the cause of its position; finally he learned that, at the beginning of its construction, he who was entrusted with the placing of the piles for its foundation did his work in such haste and so badly that the tower, when it had attained its height, pressing equally on all sides, caused the foundation to yield at its weakest place, thus giving the structure the position it still retains. And so it stands, an everlasting tribute to one man's carelessness, a model of hasty work. I cite this because, just before we begin to talk on music, I want to say a word or two about a few other matters that have much to do with all of us, though I will leave until later a more complete exploiting of these same themes.

What Vasari tells us of the Leaning Tower is precisely what scores of men and women are telling the world daily about themselves; but alas, with them the blame falls not so much on another as on the self, for each is architect of his own fortune. Take to yourself the lesson that comes best to your own case, but pay heed that you do not begin life or art, or ought else, with a flaw; let your foundation be so strong that you may raise yourself above it to any height, and still be as firm and as upright as on the day when you made your first step. It is not merely of your musical life that I now speak, but of your moral life as well; for what you are morally you will be artistically; so much good and evil here, so much good and evil there; the duality is always perfect, you can never escape it. Life is but a sheet of paper on which we trace our story; let us not begin by blotting its snowy whiteness ere we write a single worthy word. Love God and Nature. Let your heart beat in sympathy with the great heart-throb of humanity. The world was made good and beautiful, hence goodness and beauty lurk everywhere; you will find them and make them your own. Let your ambition lead you to leave the art of music better and richer for your having entered it. Put generously all the nobility of your nature into your active professional work, and never lose sight of doing what good you can. No matter how feeble your effort, or how tiny your sphere of action, you are wanted; work for the best and to your utmost, and if, after a life of work and struggle, you add but a single useful drop to the sea of art, you have lived and worked not in vain, but well; for that drop will be your representative and will exist forever. Be as great a musician as you can; the higher you rise the greater field you will find to improve. But, great or small, be worthy. There is not only room, but a place waiting for you. Yet remember that we often have to labor severely to retain what is our

own. The path of the young musician is not a flowery one.

Do not be cast down by discouragement. Discouragement is an angel in disguise that really does not want to thrust you back. To-day she comes to test you; to-morrow, when you have quite forgotten her presence, she will lead you onward at a bound. That you be thus favored, she only requires that you be diligent and faithful. Do you remember what Bach once said to a discouraged pupil? "The fingers of thy hand are as good as mine;" and again, "I was obliged to be industrious; whoever is equally industrious will succeed as well." Never cease to strive, but never hurry. Hate brings naught but ruin. Especially while you are in your student days, work carefully, with system, cheerfully, and, above all, with patience. Spend some time in learning about the student days of great men, of musicians alone, but of men in other callings as well. Study them and see how true it is that at last their real worth is what they fairly earned by their own endeavor. So it will be with you. Perhaps you have genius. Genius has been defined as the art of taking pains, and, indeed, it is wonderful what earnestness and determination will do. It was determination that made Hændel run after his father's coach, and thus become a musician; determination that made Schumann a transcendent composer, and not an unknown lawyer; determination that made Ellihu Burritt a scholar and benefactor, not an obscure blacksmith. Learn of these, and see how carefully, patiently, hopefully they labored. Now a day of sunshine (such as you have at times), then days of gloom and discouragement (such too, as you have), but finally success (such as you will have) as the reward of well-directed, patient labor that was never prostituted to graceless ends. To you there may not come as great or as far-reaching success as came to these, but that matters not. Advance art and the common good as far as you can; that is all that they did.

Perhaps you dream of success, of the fame that shall one day be your own. Be warned in time; never think of fame. If you give your thoughts to success, that proves you are not planning beyond success. Success is only an attendant circumstance, not a final result. Say with the wanderer, Paul Fleming, these words—they have a fitness for you: "It is better that men should soon make up their minds to be forgotten, and look about them, or within them, for some higher motive in what they do, than the approbation of men, which is Fame—namely, their duty; that they should be constantly and quietly at work, each in his sphere, regardless of effects, and leaving their fame to take care of itself." Do not concern yourself about your own greatness or dwell too much on your immediate importance in this busy world. Do but think for a moment, and I am certain you will agree with me, and say, "I am very unimportant." It is quite true you are unimportant, and unless you are very careful some one will be continually reminding you of it. Learn then for the sake of learning and for the good you may do with it. Cultivate that spirit of liberality that will allow you to admire and be well instructed by all good and beauty. Strive to know other worlds than your own. People live beyond the mountains. There are those who are taught by paintings and poems, by statues and flowers. Be one of them; you will be a better musician thereby. Determine that the art of music shall receive all your endeavor toward its uplifting and perfection; be solicitous for its welfare by tilling your acre as you should. Plant kindness, forthright and endeavor all about, and a forest of good will spring up from it.

Have you not read that the poet Norseman, Henrik Wergeland, during one time of his life, went about with his pockets filled with tree-seed, and he scattered a handful here and a handful there as he wandered, and he wished his companions would do the same; "For," said he, "no one knows what good may spring up from it."

True virtuosity gives us something more than mere flexibility and execution; a man may mirror his own nature in his playing.—Schumann.

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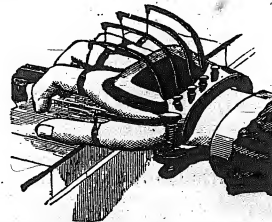
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