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THE ETUDE.

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THEODORE PRESSER,

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PHILADELPHIA, PA.

Musical Items.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRIMMER, Box 269, New York City.]

HOME.

PATTI will leave Wales for America on November 29th. REMENZI, the celebrated violinist, will concertize this country the coming season.

EUGENE D'ALBERT will give a series of recitals in this country in the spring of 1892.

CARL V. LICHMUND has begun his work at the Scharwenka Conservatory of Music.

CLARA E. THOMAS gave recently a successful recital at the Wursaw, New York Sanitarium.

Mr. ERIC LIEBLING recently gave the last of his midsummer programmes before his pupils.

The London music publishers contemplate opening a house for their publications in New York City.

The fall season of popular concerts under Anton Seidl, at Madison Square Garden, opened September 9th.

Mr. BOSCHOWITZ, the well-known pianist, confines his musical labors to the college of music at Toronto, Canada.

CARL ZIEGLER celebrated his quarter centennial as conductor of the Worcester County Musical Association with its recent festival.

It is announced that Mrs. Thurber has engaged Anton Dvorak, the composer, as the director of the National Conservatory of Music.

DR. ZIEGFELD has returned from his European trip; while abroad he exerted his influence in behalf of the musical affairs of the Columbian Exhibition.

XAYER and PHILIP SCHARWENKA have arrived in America. They intend to reside here for a number of years and will devote their attention to the Scharwenka Conservatory of Music.

THE Manuscript Society for the advancement of the interest of American musical composition has new club rooms. It will give several concerts of original works the coming season.

JAMES BELLAIR died September 1st, at his home in Philadelphia. His music sold very largely from twenty to thirty years ago. He was one of the leading piano and organ dealers of his city.

ANTON SEIDL, and the Metropolitan Opera House orchestra will give a series of concerts at Philadelphia, beginning October 19th. The orchestra will also appear at many of the principal cities of the East.

The thirty-fourth annual Worcester, (Mass.) music festival was held from September 21st to 26th. Handel's "Israel in Egypt" and Bruch's "Arminius" were produced. Contrary to its usual conservatism, this society gave a few works by recent composers.

Mrs. HENRY RUSSELL, the well-known composer of "Ship on Fire," "The Gambler's Wife," "Woodman Spare that Tree," and many other descriptive songs, is still living, at 78 years of age. He concertized throughout the country and is remembered with pleasure by our older people.

Mr. HINRICHS' opera company has given over 400 representations in Philadelphia. Among them the new opera that has caused a stir all over the musical world. Mascagni's "Cavalleria Rusticana" was performed for the first time in America, on September 9th. This work has been produced at 57 theatres in Italy and at 102 theatres in other European countries.

IGNACE PADREWSKI will make his debut in New York at Carnegie Music Hall, November 17th, in conjunction with the Symphony Orchestra under Walter Damrosch. Three orchestral concerts and three recitals are announced, the former at Carnegie Hall, the latter at Madison Square Garden music hall, and all are to take place within two weeks from the above date. Padewski gave his farewell concert in London on October 27th.

FOREIGN.

SAINT-SAENS' new work is entitled "Africa."

AMBROISE THOMAS, the Nestor of French composers, is now eighty years old.

MARIA TERESA GARRENO is engaged to play at the Berlin Philharmonic concerts next winter.

F. X. ARENS will give a series of concerts in Germany next winter, composed of American works.

MASCAAGNI's new opera, "L'Ami Fritz" will soon be produced under Dr. Richter's direction at Vienna.

MISS AUS DER OHE has played at a private soiree given by Mme. Wagner at Villa Wahnfried, Bayreuth.

VERDI says, that he may not finish his new opera "Falstaff"; however he is working on it whenever he can.

THE Imperial Conservatory at St. Petersburg had 560 students during the past year. The Leipzig Conservatory had 802.

GOUNOD is suffering from poor eyesight and general ill health. His condition is a source of anxiety to his friends.

VERDI, the celebrated composer, has given about five hundred thousand dollars in the building and endowment of hospitals.

A MEMORIAL tablet has been placed in the house where Paganini died at Nice. His remains rest in the little town of Gajona, near Parma.

DUDLEY BROS' "Hymn to Music" was the piece sung at the Tonic Sol-fa festival in London, with which the Temperance Choral Union carried off the first prize.

ONE of the oldest opera houses now in use in Germany is that at Salzburg, Mozart's home. It dates from 1781, and the Margravian opera house, Bayreuth, from 1748.

AN international exhibition of Music and Drama, planned by the Princess Metternich, will take place at Vienna, May 8th, 1892. Rubinstein, D'Albert, Von Bülow and Grunfeld are to be present and Johann Strauss is writing a waltz for the occasion.

THE centenary of Meyerbeer's birth took place on September 6th. In Berlin a "Meyerbeer Cycle" was begun in celebration of the event, while in Vienna the day was marked by a performance of "Le Prophète," Stuttgart, Paris and many other cities also observed the day.

MUSIC AN AID TO RIGHT LIVING.

As a potent aid in the not always easy task of keeping young people out of mischief, judicious encouragement of a musical tendency is heartily to be commended. It is a lack of resources that impels the young person of either sex to drift aimlessly into channels that lead toward mischief and time wasting. But a faculty for playing, singing, properly stimulated, applies to the mind and life of its possessor a central object of interest that serves as a safeguard in a hundred ways. Take the lad, for instance. If in him there is manifested even a slight leaning toward music it will redound to that child's permanent advantage if his faculty be made the most of by his parents. To encourage him in mastering some instrument will be to lessen the hold which evil companionship will have upon him, and will lift him above the level of boys whose leisure moments are passed in having all the "fun" they can have at some one else's expense.

By giving one's boy the coveted violin or flute, and stunting not the encouragement which he will need, the little fellow will soon find pernicious associates powerless to claim his time and lead his steps downward. Too often the reverse is the case. The weary father or jaded mother bewails the coming of a musical instrument into the house, and do all they can to discourage the zealous young novice in his first efforts at music-making. So the little fellow gives it up—save in rare cases where his ambition or his talents are so great as to dominate the adverse criticism of the family circle. But the average lad will be ridiculed out of his desire to fiddle, or to "toot," and after a short and thankless period he drifts out among companions whose ways are not desirable acquisitions.

On the other hand, where a wise parental influence is brought to bear, the lad soon becomes thoroughly interested in his music. To him it becomes more fascinating than play or a good time with his companions. In a little while he attracts to himself congenial spirits whose uppermost idea is music, and whose favorite diversion is to play together. The youth and manhood of that young musician are pretty certain to be well spent, and Satan will find little or no mischief to be done by his hands that are busy with the strings or the keyboard and the brain that is given to the inspiration of music after the duties and labors of the day are ended. With the daughter much the same holds good. In her case an otherwise aimless and vulnerable life will be safely contrived by a love of music and an ability to perform well upon violin, piano, guitar, or flute. As such a performer she arouses an interest that directs her life of the dullness and ennui that are so often the portion of young womanhood, and she will be proof against very much of the frivolity and idleness which often surround her. The wise parent, with the good of the child at heart, will never discourage the son or daughter's disposition to acquire practical musical knowledge. —*Pittsburgh Bulletin.*

EDITORIAL NOTES.

ONE WAY OF INTERESTING PUPILS.

Some teachers succeed in interesting their pupils, who have been hard to lead into the enjoyment of music, by giving them pieces that have stories. To illustrate by a piece that is very generally known: "The Prisoner and the Swallow," by Croisee. The teacher explains that the European swallow is a song-bird with a peculiarly joyous note. Through the barred window of his cell the forlorn and remorseful prisoner hears the bird's welcome song. It awakens long-buried memories, and he sings in answer a plaintive melody, interrupted by the swallow, first one singing, then the other. Then comes the middle part of the composition, where the prisoner gives way to paroxysms of despair. This movement is a peculiarly strong piece of writing. After this the original melody of the prisoner is figured by the bird's song, making a peculiarly pleasant combination.

Another piece which is not generally known to have a story, is "Titania," by Wely. This can be made extremely interesting by having the pupil read the part in Shakespeare's "Midsummer Night's Dream" in the original, or in Charles and Mary Lamb's edition, where the play is brought into a condensed and narrative form. This latter edition is preferable.

There are a multitude of such pieces in which the imagination can be made to play an important part, lending great charm and interest to the student's work. Some of the pieces from "Schumann's Album for the Young" might be used, such as "The Happy Farmer Returning from His Work." He sings a song and as he approaches his home is joined by his wife. It is a joyous, happy carol, and the description or story can be embellished to the teacher's taste. In the same volume, "The First Loss," where the grief of a child is depicted so graphically. The child has met some misfortune, the breaking of a doll, or the loss of a toy, and is pouring out its overflowing heart to the tender mother who comforts it. Then there is the "Little Morning Wanderer," a little fellow running away from home, singing most happily, his strange, new experiences met in the forest; ending, finally, in sobs and tears, and tired, sorrow-laden sleep. This latter is prettily and cleverly wrought out by the composer. Then there is the "Rider's Song" and the "Hunter's Song," "The Little Orphan," and others from the same volume, from which any teacher can make most interesting stories. Pieces to which a story or graphic description can be given are common enough if the teacher but turns his attention to the subject.

We answer the questions of our subscribers with pleasure. But if they would look over a few back numbers they will in many instances find their questions answered. We also receive many questions to which answers can be found in any musical dictionary. We answer no questions that are not signed with the correct name and address as well as a fictitious name of the sender. If subscribers will remember this they will always get either a private answer or one in THE ETUDE. We in no case publish the name of the person who asks a question. Please write nothing on the sheet but your question. If an answer is not received within a few days by mail be patient, it will appear at some time in THE ETUDE.

INTEREST the officers of your public library in getting a supply of musical literature. Every music pupil should have the invaluable advantage such a library would offer. But he should also collect a library of his own, and nothing will be more inspiring in this line than to first cultivate a taste for musical reading through the help of the public library.

Pupils make the mistake of thinking a teacher is prompted only by mercenary motives. This is not true. After once engaged, he sinks his own interest and looks for the real reward in his pupil's progress. Money may buy a teacher's time, but not his interest, his patience, his enthusiasm, his energy, his heart; these are the all-powerful factors in teaching.—*Presser*.

THE ROYAL ROAD IN PIANOFORTE STUDY.

BY CARL HOFFMANN.

THE time spent at the keyboard in the practice of études would be in great measure wasted if it were intended to serve only for the acquisition of technical facility, which might be as well acquired through suitable technical exercises.

The étude should possess within itself, and demand in its rendering, musical significance,—satisfying to the intellect in its structural completeness, to the musical consciousness in its dynamic contrasts, its climax and repose points and phrase effects, both novel and expressive. The music piece, so-called, occupies higher ground than this, in that it possesses emotional significance, at least in a higher degree than the étude, but the structural motive of the latter permits a better unity of design, but less range of expression, but an elaborate counterpoint with, therefore, a more limited field for the application of technical means.

But even the figures in counterpoint contained in the étude must be, constructively and musically, interesting and possess aim and meaning. That is, they must have well defined points of energy, climax and nuance, arresting and holding the attention throughout, when properly delivered. In this direction the work upon études should prepare the student for the higher work of interpretation with the piano solo.

Thus, then, scale passages and florid counterpoints, as well as the melodic ideas, employed in the étude must have effectively contrasted points of intensity, centers of gravity, so to speak, brought into relief by the application of *crescendo*, accent and *diminuendo*, and, if need be, intensified by scarce perceptible *accelerandi* and *rallentandi* and a variety of the styles of touch used in its rendition.

It may be safely said, that not all études, even among those in constant use and held in high esteem, have good and sufficient reason for existence, at least for continued existence, when measured by musical as well as by technical standards. But few writers are successful in compositions of this *genre*, whose works have become standard and essential to a course in pianoforte study, while, of the numerous studies by the many writers, old and new, by far the larger number have passed or are passing into "innocuous desuetude."

Measured as to results, the étude should contribute essentially and constantly, to the building up of an effective control of means in the application of power, precisely and delicately adjusted to the production of needed *nuances* and relative intensities; to the perception of sections and phrases, and their clear outlining by the means already suggested, as well as of the relationships of these phrases one to another form. Here, as in all the music forms, must we take the phrase unit as the basis for our estimate and consideration.

It must be conceded then, that études with a good technical material and, in addition, filled with worthy musical and even emotional content, are invaluable aids in pianoforte study, in cultivating musical perception and taste along with technical skill. The étude is too often looked upon by both teacher and pupil as a sort of necessary evil, and the work put upon it becomes, therefore, mainly perfunctory, a kind of forced homage to orthodox requirement. There can be but little fruitage from *étude* work when studied with such unworthy motives, even with the best of content, while, on the other hand, *con amore* work, with close attention to details, will yield a rich return.

For example, take the Cramer (Von Bülow) étude, No. VII., in F minor, a study full of possibilities to the advanced pupil for the development both of musical perception and technique. Let the melody allotted to the left hand be carefully punctuated, as to its sections, by small vertical lines, after the manner of the Riemann editions, or in any convenient way (the beginning note of each will be on the strong part of the measure or its subdivision parts), and carefully establish the climax of each section, together with the suggested dynamic shadings, and work this out into corresponding audible effects at the keyboard, fragment by fragment, afterward com-

binning these, with due attention to the broader climaxes that define the periods. The acquisition of the *crescendi*, *diminuendi* and accents necessary to clearly and tastefully present these motive fragments and, through them, the phrases, will be likely to arouse a marked degree of interest on the part of the earnest pupil, which will doubtless surprise the teacher. Then apply the same care in punctuation, locating of emphasis, etc., in the melodic subject of the right hand throughout the étude and practice separately before combining them, and the result of such study will be found to be different from the ordinary, colorless outcome of perfunctory practice, however exacting, the former possessing, as it does, a warm vitality in its every tone, every minute thought and larger idea standing out with vivid clearness, instinct with life and meaning.

Now, not all of the Cramer studies yield themselves so profitably to this minute study, though many of them will. The same is true of Clementi, Heller, Loeschhorn, et al. Of Chopin, it is simply a question of choice between jewels of nearly equal value,—all good, but requiring highly developed musical perceptions and trained technique.

Not the least advantage of the study in detail just mentioned, is the assimilation of certain fixed and universally applying principles of expression as respects *crescendo* towards points of intensity and on ascending passages, and *diminuendo* on opposites, the vitalizing of rhythmic, melodic and harmonic exceptional notes by suitable accents, and the minor shadings within the broader climaxes of larger groups of motives; for, expression in music is largely subject to certain tonal and rhythmic principles we have had shown by Lussy, Christiani, but most conclusively and practically by Riemann, whose editing of important works shows wonderful powers of analysis and most painstaking care and industry. A like careful and conscientious edition, upon similar lines, of carefully selected standard studies is much needed and will be cordially welcomed by every progressive teacher.

PERSONAL APPEARANCE OF THE TEACHER.

A COMPETENT teacher is marked by certain indispensable traits and habits. Personal appearance has much to do with a teacher's success, both in securing pupils and in retaining their respect and esteem. A slovenly musician is never attractive, whatever his talents or attainments. The supposition is a reasonable one, that if a person is careless and untidy in his dress, he will be so in his work. Indifference to personal appearance in a teacher breeds in the mind of the pupil a distrust as to his intellectual wardrobe. A disregard for personal appearance is an insult to the pupil and to the families into which, on account of his profession, the music teacher is admitted.

But many of the greatest geniuses the world has known have been slovenly and untidy in their habits and unmindful of their personal appearance. Beethoven was notably so. Dr. Johnson, great as he was, was not only a hog in his manners, such as he had, but in his habits also. These exceptions, however, only prove the rule. Slovenly habits are no signs of genius, as many suppose, and they make a mistake who in these things, as in their handwriting, endeavor to imitate these great men by doing as badly as they know how to do.

On the other hand, tidiness, cleanliness, neatness of dress and gentle manners not only always command respect, but are an indication of the quality of work such an one will perform. Not that dress, or frequent washing, or a clean shirt every day will make a good teacher, or a superior musician, or a poet; but, as a rule, the good teacher, the superior musician and the poet will give proper attention to these things for his own sake as well as out of regard for those with whom he comes in contact. The finer spirits, those of the most delicate tastes, the most cultured and refined natures are, because they are such, mindful of these things, and by these we know them.

In reality, we are like our surrounding, and our surroundings are what we make them. The spiritual part of man is what governs him, and if he is disorderly, untidy and dirty outwardly, it is because he is inwardly. This is a hard saying, but it is true, nevertheless.

Music, of all the arts, should have for its exponents those who have due regard for neatness and order in all things, and who exemplify it in their own personal appearance. We are sorry to say that the facts in this case, as in many others, are often the opposite of what they should be.—*Musical Visitor*.

WORTHY OF COMMENT.

WHAT MUSIC TO STUDY, AND WHY.

A SOUND judgment, a cultivated taste, and an extended experience are demanded in the selection of pieces that pupils should study. But gray heads are hard to find upon green shoulders. Therefore in this important matter inexperienced teachers are looking to published methods, and approved selections of pieces to help them to a right choice in this matter.

A good piece of music when well learned, and especially when committed to memory, becomes, after a time, a part of the musical consciousness, so to speak; it is absorbed into one's musical life. If the young pupil plays only such music as the gems that have a pure and not obscure content, music from the best composers, that of Schumann and other well recognized masters who have written for the young, he acquires a refined taste, and his musical organization is developed into something superior. On the other hand, if music of the lower order is studied, there is but little development musically, except of rudimentary rhythm, which is of the lowest order in our musical consciousness.

The effect upon the pupil of such music is akin to that which results from perusing flashy literature. It not only destroys the literary taste but perverts the moral nature, and teaches the reader to look upon the world in an unnatural and false light. But if reading is well selected for young people, they grow into maturity of character, sound judgment and a good development, mentally, morally, and aesthetically.

To a pupil with a soul sensitive to the influence of music, the pieces he studies have stronger influence, if possible, than the literature he reads. Nothing will sway, his thoughts and emotions, and thereby his character, more than the music he plays and hears, unless it be his loves and friendships. Professor Drummond states this aptly, as published in the *Sunday School Times*, and commented upon as follows:—

"It is the law of influence that we become like those whom we habitually love.' The fancy of an hour will not transform our nature, nor will our innermost life be shaped for good by one who does not so command our admiration as to draw us away from ourselves and toward him necessarily. But the steady outflowing of our affections towards one whom we deem worthy of praise and love, and trust will gradually make us like him, by conforming us to our recognized ideal in him. 'There are some men and some women in whose company we are always at our best. While with them we cannot think mean thoughts or speak ungenerous words. Their mere presence is elevation, purification, sanctity. All the best stops in our nature are drawn out by their intercourse, and we find music in our souls that was never there before. Suppose even that influence prolonged through a month, a year, a lifetime, and what could not life become?'"

The writer could have truthfully included the books we read and music we study, as well as only to have mentioned those we habitually love.

PERIODS OF REPOSE IN PRACTICE.

One-third of the twenty-four hours, as a rule, is spent in sleep. One-third of the time the lungs and heart are at rest, that is, there is an instant of repose after the pulsation of the heart and inflation of the lungs. This seems to be the rule of nature, so far as humanity is concerned. A modification of this holds good in technical practice. To play a scale through from three to five or more times, with the idea of making it as perfect as possible, is considerably exhausting to the nervous force. If at the end of the attempt, one waits an instant, perhaps the length of a measure, he can proceed again with perfect freshness, in fact on a higher plane, nearer perfection than during the previous effort. But on the other hand, if he should try to play the scale as well as he can for fifteen minutes, the larger portion of the practice would be worse than useless, because it would distinctly degenerate. The less of poor playing we do the better. Pupils who will practice their scales as above suggested will make a rapid progress. When we aim at some definite

result, practice takes on life and interest, and there is something progressive in it. On the other hand, if the pupil simply practices the scales because they are recommended; and he believes them to be helpful, his advance in them will be comparatively small. Hence the value of playing scales in groups of perfect thirds, fifths, etc. That is, he shall endeavor to play the scale three times in succession, without an imperfection of any kind, and setting for himself an ideal standard as to touch, fingering, smoothness, velocity, etc., which he critically follows. This will add zeal and zest to his work; for one naturally enjoys success and dislikes failure.

One of the special advantages of practicing the scales in thirds, sixths, tens, canons, contrary, mixed movements, etc., is that they each allow another and different form for applying effort, and in a certain sense, give rest to the nerve tension that would be caused by too long practice in any one form. This might be illustrated by saying, that a person could run at the top of his speed, which might be very rapid, for a hundred yards, but if he were to lengthen the race to a hundred rods, the latter part of this course would be covered at a comparatively slow rate. This applies with equal truth to the quality of scale or exercise playing, when continued too long in one form.

In playing pieces, one passage will be runs, another chords, and all these constantly varying, runs of all kinds, and chords of all kinds; mixed passages that one could scarcely analyze; and because of this infinite variety the performer is able to finish his piece without undue fatigue. Whereas, the exact sameness in scale and exercise playing requires frequent stops, if the pupil's work is to be advantageous to him.

CONTENT READING.

It is said of Daniel Webster that in reading aloud he would run his eye over the words he was speaking, so that by the time he had finished the first page he knew every word on the second.

The editor of one of the best known religious papers of New York reads by clauses and sentences as other people read by single words. He can read a page in about one-fifth the time of an ordinary reader, that is when he is reading silently.

The rapid sight-reader has something of this rare skill. In fact one never becomes a good reader of music until he can read in advance of performance. Those who read by sections and phrases are the ones who play with the greatest expression. When they begin the phrase the whole of it is in the mind, and there is a mental ideal of how it should sound. Of course this is only possible to skillful players, but pupils can be educated up to it.

First, they should attempt to read a count or part of a count in advance of their playing; then read from accent to accent, which would be half a measure in four-four time; then read by measures, and lastly by sentences. But this cannot be done when one reads note by note.

The musical effect is represented in what the notes portray and indicate to the emotions, and the fingers give this expression.

There is one step to be taken previous to this drill, and that is to teach the pupils to read groups of four notes as if they were one thing, and to read scales and runs as if they were a single musical idea, instead of being made up of separate notes. There is no reason why the performer should not read the musical sentiment of a composition as well as a person in reading a poem should have his mind taken up with the beauty of the author's thought, and not merely with the words and letters on the page.

The young teacher who feels his or her inability or weakness, by the promptings of an insatiable longing for more knowledge, a deeper insight into the mysteries of art, or by an overwhelming sense of the infinite possibilities of the human mind, is better off than the conceited old fool who has grown fat on the credulity and the ignorance of the public.—*Presser*.

SCALE PRACTICE.

BY H. H. JOHNSON.

How can we best interest pupils in this important part of piano work?

I will briefly give one of my plans, which is practically along the line mapped out by Wm. Mason, with perhaps a little differing. First, I require the pupil to count aloud one, two, three, four, several times, about the tempo of 70 M. M., more especially to ascertain the natural rhythmical condition of the pupil's "mental metronome," if that is a proper expression. Second, play the C scale, one octave ascending and descending, in contrary and similar motion, one stroke to each count, or pulse; then two to each pulse—(Doublets) Three's (Triplets) etc., then three strokes to a beat, first tone long, second and third tones short, represented by an eighth note and two sixteenths barred together; same reversed as two sixteenths notes and one eighth barred together, also a dotted eighth barred to a sixteenth, as in march time, and other forms. When the pupil is far enough advanced I introduce counterpoint forms; in fact, some easy forms, such as doublets with one hand and with a dotted eighth followed with the other can be taken up at quite an early stage. However these seven different movements cover the whole ground, in the main, of all common rhythmical forms. I insist upon the pupil counting aloud and accenting properly. By the time these seven movements are completed and the correct completion of phrases given with each movement the pupil has accomplished more scale work than he is aware of; because the thoughts have been directed to the analyzing of the forms and rhythmical movements, thereby drawing the mind from the "dry scale;" also a good foundation is being, almost unconsciously, laid for future rhythmical work. Of course, two and three octaves, simple thirds, tenths, sixths, arpeggios, etc., are taken up as soon as practicable.

No instruction book is needed in all this, and no finger marking if proper attention is given to principles during first few lessons. Some pupils watch the keys too closely, if not cautioned sufficiently. I have no objection to having a book to look at, but when I find, as I often do, that the pupils are reading finger marks instead of notes, I make them look up, over the piano or anywhere away from the too frequently overabundance of finger figures.

I have often made the assertion, and still reaffirm, that if correct principles are inculcated during first stages of finger exercises and scale practice, very few figures need be attached to the notes.

TRIALS AND TRIBULATIONS.

Every pleasant thing in life has its disagreeable phases, and music is no exception to the general rule. To be able to sing or play well is one of the greatest pleasures in life, and where one has not the gift of personal performance, they have the gratification of enjoying music from others. But for all this enjoyment one must pay by being subjected to many things musical that are harassing and vexatious.

But, perhaps, the height of misery will be met when one sets out to teach music. While you may meet many pleasant and considerate people, you will learn that many more are cranky and worrisome. There are close-fisted ones who try every means to grind you down in prices. There are those who never pay for anything if they can, by any means, get out of it. There are those who think their children have wonderful talent, when you know they are stupid. Then there are the lazy pupils who never practice from one lesson to another. Then there are careless pupils who are forever striking false notes that grate on your nerves. Then there is the pupil who is doing nicely, and whose work pleases you, who suddenly quits taking lessons,—perhaps to try a rival teacher, because he is cheaper. And so these and innumerable other worrisome things bring the poor teacher in sorrow to an early grave.

What shall we do? Why, do the best we can, and make the most of life. If we are bored with poor music, live in anticipation of the good we will hear later on. If we must practice scales and exercises, congratulate ourselves on the fact that they fit us for better and more enjoyable things. If we must disagreeable things as teachers, comfort ourselves with the fact that each day has its compensations and pleasures, as well as its petty annoyances.—*Musical Messenger*.

LETTERS TO TEACHERS.

BY W. S. R. MATHEWS.

"I would like to have some information about how to begin with a small pupil that does not know the first principle of music; a pupil about seven years of age.—E. V."

In my Twenty Lessons to a Beginner I have devoted an entire book to this question. In the main I think the principles are there, although I might have explained the Tonic Sol-fa features better. In general, however, I may say that there are three ways of beginning with such a pupil as you describe. I may characterize them according to their central concept as the *Notation* method, the *Keyboard* method, and the *Inner Musical* method. (1) The notation is that which you find in all instruction books, nearly. The pupil is expected to be taught certain facts about the staff and notes, a very few about the keyboard, and at once put to playing exercises, or more properly little pieces, from notes. Little or no instruction is given concerning touch, and the playing is regulated by the eye through the notes, and never through the ears. This is the way a pupil goes to work in all the instruction books modelled after Richardson. (2) The keyboard method supposes that the pupil has already a certain aptitude for music, singing or whistling melodies by ear, etc., and at once places the hand on the keyboard, making musical "crystals," if I may call them so, out of certain elementary figures, by applying meter, rhythm, accent, etc., and varying the touch, force, and changing the chord from time to time, according to a system which is so easy to remember that the smallest child will take it in. This is the Mason system of technique, and it stands wholly apart, and unlike any other system whatever, in so far as I am informed. The entire method of beginning in this system is from a keyboard concept. "My problem," the teacher is supposed to say, "is to make the pupil play music, to which end he must first, or as soon as possible, get the mastery of the keyboard." There is a radical difference between this method of beginning and that in which the pupil is made to play a large lot of five-finger exercises and passage forms, such as those in the Tansig system (which Tansig himself never practiced, I am told). In the latter the concept is not so much keyboard as mechanical *hand-concept*,—such and such combinations of fingers being the inner nature of the thought. Mason regulates all his changes of chords etc., by tonal concepts, but by a system of permutations which places the theoretical musical considerations in the background. (3) By the *inner musical method*, I mean such a method as devoted the entire earlier time of the first three or four terms of lessons to developing musical percepts and concepts, and only a small part of the time to playing exercises, and those more for quality than for execution properly so called. I fancy that my friend, Mr. C. B. Cady, has one of the best, or the best, method of this kind that has been produced. If he ever succeeds in perfecting the explanation of his method, and finishes the exercises he is at work upon, he will make, I have little doubt, one of the best elementary books that has ever been made for children. My Twenty Lessons occupy an intermediate ground, being in part of the latter and part of the second kind. If a teacher will carry out the directions, the results will approve the work; so I judge from the many testimonials that have reached me from practical teachers who have used it. If I had to do it over I would improve the application of Mason's system, by introducing his new exercises in graded rhythm along somewhere about the tenth lesson, or sooner. The summary of it all is: Train the hands, and the musical sense. The eye comes later. For a young pupil, who reads with difficulty, a plan like my twenty lessons affords the easiest, most interesting, and at the same time most productive beginning that you can find described in print. I say this frankly, because, so far as I know, there is not a strictly original idea in it; nevertheless the book as a whole is original. Leaving this paradox for nocturnal meditation, I pass to the next.

"Will you kindly, through the Etude, advise" some studies to be taken up after Garlitt's Album is completed. Something preparatory to Kuklan and Clementi's sonatas, is what I want, as my work has been with more advanced pupils."—THINKER.

The publisher of the Etude has now in preparation a collection of studies, selected out of all the best works of this class, giving in each the very cream, together with suitable annotations for teaching, and the Mason system explained in its application to the grade. When the third book is finished, or the second part of the second grade, this will be the book you want. There is no one book of studies which is satisfactory in this grade. Perhaps Berens opus 79, Bertini opus 187, Loeschhorn opus 84, book II, or Duvrenoy's School of Mechanism opus 120, will come as near as anything. No one of them is completely satisfactory by itself; a combination from all would be much better. The studies in these books are all of the second and easier part of the third grade.

"Do you think there is much prospect of those becoming good or even fairly good players who cannot keep correct time in simple music and who strike chords without seeming to know it? I have some such pupils and have urged them to count steadily, like the ticking of the clock, and to count aloud, sometimes accenting emphatically, but have not been very successful with them. Can the trouble be remedied in some way?" S. M. E.

The best education in meter and rhythm that I know of is Mason's Exercise in Graded Rhythms, of which you will find many examples in his new books of Scales and Arpeggios. The graded rhythms occupy the very beginning of both books. It is the same principle as published long ago in the Mason Technics, exercise 275. Beginning in slow quarters, counting one to each, at the rate of about 72 or 84, he plays once through with a very heavy touch; then with a heavy accenting touch, but not quite so heavy between the accents; from this, without breaking the measure, he takes eighth notes, two to each count, playing not so heavily, but accenting forcibly; play this four times; then without breaking the measure double again, playing sixteenths, still lighter than before, but with a heavy accent; after playing this four times, double yet again, playing 32d notes, eight to each count, very light, but with a strong accent. The counting goes on aloud, and with uniform steadiness. At first you need not take the last doubling, because it is rather difficult, but stop with the third grade. Another way of bringing the pupil to a consciousness of measure is for you to cause them to listen while you play strongly marked measures of a dance movement, requiring the pupil to count the measure after having first listened without counting. You will probably find that you do not accent with sufficient clearness for the pupil to be certain how often the accent occurs. Another help will be to play four-hand with them, requiring them to count the time aloud. The long and the short of it is that in this point and in the other which I will presently take up, the root of the trouble is in the defective ear, or unawakened self-consciousness, of the pupil. You are to gain your points by educating the ear, and if for the next ten weeks you address yourself to this part of the musical education during at least half the time of the lessons, the pupil will be greatly the gainer. What you have to bring out in the time is the measure, the accent, and the division of units, two or more tones to a unit, which will presently bring you to the just apportionment of time-values in rhythms.

As for producing discords without knowing it, this is a case of inattention of ear, or perhaps preoccupation elsewhere, so that the ear does not take consciousness of the sound of the music produced by the fingers. As Mr. Cady would say, the concept is wrong. The pupil is not attempting to produce music, but to play notes. He can see the notes; the music he would have to hear, because music cannot be seen. You must turn him around, orient him, as they say in the lodge. If you do not see the practical force of this after trying it, please write again and we will see what must be done next.

—When Napoleon was told on one occasion that circumstances were against him, he replied, "Then we must make the circumstances."

DEVELOPMENT OF MUSICAL TASTE AND JUDGEMENT.

BY ROBERT SCHUMANN.

Give your early attention to the compass of the human voice in its four principal registers. Make a study of it, especially in the choirs; examine in what intervals lie its highest powers, and in what others the effect of expression—soft and tender—is to be sought for. Listen to folk-songs, the songs of the people; they are an inexhaustible mine of beautiful melodies, which give you an idea of the different nations. Familiarize yourself with the tone and character of various instruments; accustom your ear to distinguish the color and style which is peculiar to each. Do not neglect to go and hear good operas. Have respect for what is old, but take a warm interest in what is new. Beware any prejudice against names which are not yet popular. Do not judge of the merit of the composition after having heard it only once; that which pleases at first, eight, perhaps, is not what is best. The great masters claim especial study. Many things will become clear to you only when you have attained to a mature age. In judging new compositions first see whether they are works of art or things written simply for the amusement of amateurs. Take up the defense of the first, but do not let the others be to you a source of irritation.

Never lose an opportunity of playing with other people. Duets, trios, quartets, etc., are the best of practice; they improve your style of playing, and impart to it life and color. To accompany singers is very good. If every artist insisted upon playing first violin, it would be impossible to organize an orchestra. Let the position of each musician be respected. You may be attached to your instrument, but do not with vanity consider it as being unique, and superior to any other. Know that there are others which produce effects quite as beautiful; remember that there are singers, and that upon the chorus and orchestra devolves the task of interpreting that which is sublime in music. As you grow up, seek acquaintance with orchestral scores rather than with star performers. Among your companions have a preference for those who are more advanced than yourself. As a diversion from your musical studies, frequently take up the works of the best poets; take, also, long walks in the country, through the fields.

THE SCIENCE OF MUSIC.

Music is a sentiment and a science. Few musicians are equally cultivated in both divisions. It is a curious fact that, as a rule, the fair sex seeks the sentimental in music, neglecting its scientific aspect, and that it is rarely one finds among men who have given much attention to the subject any who have failed to study it as a science. A development in either direction alone cannot produce the true musician.

It would be an advantage to the profession if a clearer understanding of the scope and difficulty of a complete investigation of the subject of music were more general. It would cause the public to hold in more respectful esteem the thoroughly developed musician and bring a more just recognition of the value of his services. It might be well for that young lady who, desiring to be "accomplished," undertakes the study of music, to reflect that a mastery of the scientific department of the work will require as great an application and mental development as are required for a like mastery of other sciences.

We do not mean to deter any from the study of this science and art, any more than we would deter them from the study of other arts and sciences, but simply to call attention to the fact that the word music covers an immense field, and one not easily traversed; that any who feel themselves afflicted with mental inferiority should not anticipate an easy mastery of musical knowledge any more than they would anticipate an easy mastery of law or mathematics; and that one may become a performer of considerable skill and power and yet be far from having received a complete musical education.

—Omaha Music and Drama.

The house in Baden near Vienna, in which Beethoven wrote his ninth symphony has sunk to the rank of a home for seamstresses. One of the present servants of this establishment was a waitress in Beethoven's employ, and although she has spent many of the intervening years at a hospital, she still remembers much that is interesting about the great composer.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEYE.

I LIKE music very much, and think of making it my life work. But I do not feel certain that it is best for me to do so. Can you give me any hints that will help me to decide this question rightly? I feel that one should have a "call" to the work of teaching as much as the minister of the gospel should, and I do not know if the "call" has come to me or not. Yet I do love music most dearly, and feel as if I should never be satisfied unless I make music my life work.

C. B. F.

To C. B. F.—You ask if you have a call to teach music. You are right in the supposition that one should have such a sense of special personal fitness, but as to whether you, individually, possess it or not, no one can decide for you, any more than any friend can tell a young man whether he is called to the ministry. Much mischief has been done in the church by well-meaning, but short-sighted people, who have urged incompetent persons into ministerial work, where they flounder and struggle all their lives, with a sense of dissatisfaction to themselves and a sense of weariness to their hearers. The same in a measure is true of music. Thomas Arnold, the great English master of Rugby, says that "a teacher is born, not made," this aphorism, of course, being an adaptation of the famous saying of Horace, "The poet is born, not made;" but fortunately for the world, for every poet created, there are a hundred scholars, for every creative genius in music there are a hundred teachers, and if what you say be literally true, that you love music dearly, and that you feel that a life without it will be unsatisfactory to you, then I am inclined to say, yes; go ahead, be a musician and a teacher of music, if you have one other qualification, the power of self-sacrifice, and the enduring of pain in the present for the sake of a future good; the power of doing what St. Paul calls crucifying the flesh. You must abnegate all frivolous, shallow, selfish, and sensual tendencies if you would be a musician worthy of the name.

Will the editor of THE ETUDE give me some hints as to my private musical studies? I received few lessons from a good teacher, but for several years I have studied and practiced by myself. Shall I give most of my study and time to exercises, such as scales and arpeggios, or more to pieces? Is it possible for me to make a good musician of myself by studying without a teacher? What special advantage would it be to me if I take lessons of some celebrated teacher, or of some one who gives the best of instructions, but is not widely known, so long as I have good instruction?

M. S. M.

To M. S. M.—Your letter contains three distinct questions which I will take up in order. First, as to the division of practice time between music and technical matters: my custom with all my piano pupils is to begin while yet cool and scarcely warmed to your task, with the dry mechanism. Continue this for a little while till it begins to glow and warm into life under the concentration of your mental light. Then take up your new music and study very slowly, analytically and attentively with each hand separately, till a moderate degree of perfection is reached. After which you may practice the hands together. Finally, casting off all shackles of reflection and breaking down the thorny hedge of analytical thought, rush, free, buoyant, and exultant, through the music, employing it as a buttress of your own nature in its then heightened and excited state. Through these two later stages of analytic practice and emotional playing, you must take both your new music and all your old music. Never let your repertoire die out. Very few compositions which are worth studying at all are of temporary value, and if you have to learn a piece for the nonce, forget it as soon as you can, keeping both brain and time open for the sterling-award and frequent enjoyment of imperishable masterpieces.

Second, you ask if it is possible to become a good musician without a teacher. Yes and no. If you absolutely cannot obtain good instruction and yet love music, I would say cultivate it, even though hampered, for the old adage, "A half loaf is better than none," might be expanded, and I might say even a crumb of pure musical happiness is worth gathering up, if one cannot secure a feast. But if you wish to become a professional musician, it is both nonsensical and criminal to flounder along by your-

self, stumbling into all manner of faults, both positive and negative, faults of commission, and faults of omission; then to set yourself up as an instructor of so difficult and so exalted an art as music, for you will have but one alternative, ignominious failure for yourself where the public is intelligent, and, on the other hand, a success which will do damage and mischief where the public is not intelligent. What Lowell says about the originality of Keats is a truth of universal application among art workers, "A man who has no past will have no future." With even the best help from dead books, even in this age of many books, cheap and good, you must have the vitalizing influence, and the reciprocal illumination of the teacher's mind. It is difficult to gauge the full amount of effect which is wrought upon a susceptible pupil by a gifted teacher. Chance phrases, significant inflections of the voice, movements of inspired performance by the teacher enter into the pupil's permanent musical fervor, and often are the most vital part of the instruction, outlasting and outliving all that is more scholastic or regular.

Third, you ask if instruction which is technically good is made better by celebrity on the part of the teacher. Here again is a question very hard to answer. There are such things in the world as people of sterling merit who are not widely known, and *vice versa* those of poor or of shallow gifts who are widely known, but with every year it becomes more difficult for a charlatan to succeed, at least permanently, and more difficult for a man of real gifts to remain in obscurity. Had Schubert lived in the last quarter of the nineteenth century instead of the first quarter, he would not have gone to his grave with a mass of manuscript which he never heard. Certainly, the intrinsic quality of the teaching is the one important point, but that is difficult to decide upon, and it is at least nine chances in ten that a teacher who is eminent, or at least has a permanent reputation, deserves it. Again, in a lower sense the name of a teacher is an endorsement for the student, and you may as well avail yourself of this additional lustre. My advice to you, if you purpose making music an earnest study, and especially making it a business, is to do exactly as other people do for every intellectual pursuit; get money from whatever honest source you can, if necessary borrow it; five hundred, a thousand, fifteen hundred, two thousand dollars, according to the nature of the case, and go spend it, not recklessly, but prudently, in study under some eminent master. Many a man has graduated from his university heavily clad with the armor of debt as a preventive against indolence and extravagance, has entered his profession, and in a few years has not only filled up the cavity of debt, but reared a respectable structure of possession on the positive side. There is no more risk in educating yourself musically, than in any other branch of professional work.

A HINT IN REGARD TO SCALE PRACTICE.

BY MAY M. RODGERS.

WHEN I think of a small and restless child that I well knew taking but one lesson a week and practicing two hours a day on that lesson, usually one of the "amusements" in Richardson's New Method, I still feel sorry for the poor little maiden letting her tears "donn fa" on her fingers and the keys. "She loved music but there was not much music in her rendering of those "amusements," and she hated keeping still. If it were only possible to work hard and get done, as one could do in other studies, there would have been some pleasure in it, but the clock moved at the same slow old pace no matter how hard she studied. But she was mistaken, as she found when coming to the scale of C minor and decided to follow the advice given, "to play the scale over twenty-five times in succession without a mistake." Here was something definite to be done and she set out to do it, but did not succeed at first. Twenty-four times was done more than once, but in the excitement of each close approach to victory little hands were sure to tremble, little fingers to falter, and a mistake would spoil all. But what ailed the clock? The hours had passed on

wings, when a limp and exhausted little specimen of humanity was driven away from the piano stool, and sent out to play. This was an entirely new experience in this poor child's path. The battle was won however. After this practicing was an exciting contest with time. "Could she do so much so many times without a mistake before the hour was over," was the question, and a most interesting one, even though, as a rule, the clock came out ahead.

Mr. Parsons, by his valuable suggestions in regard to keeping a record of all work done, has shown us how to put every pupil into the way of practicing with interest, and when we use these suggestions and Dr. Mason's system of accents we are able to make even scale practice absorbing and therefore profitable.

If a pupil already knows the scales but can play them only slowly or in a stumbling manner, a good plan is to arrange a page in the practice book something like this:—

SCALE OF E THROUGH FOUR OCTAVES.

	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{6}{4}$	$\frac{3}{2}$	$\frac{12}{8}$
J						
♪						
♪♪						
♪♪♪						

Here the scale is to be played in each metre suggested in quarter notes; in all cases completing the rhythm before going on, and at every completion of a rhythm making a mark opposite the quarter note and under the proper time signature. When the blocks opposite the quarter notes are filled the scale has been played twenty times. This is then to be repeated, but with this difference, that now there should be two notes to each pulse, while the blocks opposite the two eighth notes are filled. This will take twenty repetitions of the scale. Sixty repetitions of the scale will be necessary to fill the next row of blocks, and twenty-four more to fill the last row, making in all one hundred and twenty-four repetitions, but with so much variety in rhythm that each form is interesting. What should be done next? A higher degree of speed attained with this scale, or the same table repeated with a different scale will depend on the needs of the pupil. Whatever is to be done, however, should be given to him definitely, and he should keep a record of all as he works. For more advanced pupils longer and more difficult rhythms should be given, and both major and minor scales practiced in canon form. One essential thing to the interest of each task assigned is that it should be hard enough to compel attention and effort, and yet stop short at the point where discouragement would be caused. Here one must not only know the present attainments of the pupil, but his character also, for to some minds, energetic and ambitious, nothing is more stimulating than an almost insurmountable difficulty, while to others, timid and nervous, anything much beyond present ability has an unduly depressing effect. In each case, however, a definite plan of work and a careful record of what is accomplished should not be neglected.

The practice of scales in rhythmical forms corrects faults of many kinds, giving crispness and firmness to a weak, nervous touch, lightness to a heavy one, and curing inattentive and stumbling habits, while in the endeavor to make the accent clear the ability to discriminate in the use of finger power is attained. Indirectly an even touch is also acquired, as no accent can be recognized unless it stands out in contrast to notes of even volume. The teacher may be helpful here by requesting to hear a scale, exercise or arpeggio played for him in such a way that he can tell what the rhythm is when he does not know what to expect.

WISDOM OF MANY.

To hit the mark one must have a mark to hit.—*Thomas Tapper.*

Teachers will never attain anything *solid* and *complete* if they are in themselves *hollow* and *imperfect*.—*G. S. Ensl.*

There is a vast difference between *studying music* and merely learning to play a few pretty pieces. Which are you doing?—*F. R. W.*

Whenever we see a professional man forever speaking against others of the same profession, we set him down as one who does not stand on firm ground.

A player or singer who has not a knowledge of harmony, knows little or nothing about music, and should not, under any circumstances, be looked upon as a musician.

There is no teaching until the pupil is brought into the same state or principle in which you are; a transference takes place—he is you, and you are he; there is a teaching.—*Emerson.*

The musician, in spite of the many pianoforte strummers and musical acrobats who usurp this title, is a veritable priest, holding only to the safe dogmas of nature, giving us laughter in our joy, tears in our sadness, filling our hearts with divine love to all creation.—*Marshall Hall.*

The true teacher must have the faith of martyrs. * * * The solid results, the building up of character, the creative power of motives, become evident only in the work of a lifetime in the wider circle of the world. Hence the power of the teacher, like the invisible and silent forces of nature, is only feebly realized.—*Sweet.*

I think it safe to say that the two greatest hindrances to a high, healthy development of piano-players are procrastination and haste. The putting off of the study of music till the literary studies are nearly finished, and the feverish ambition for sudden fame, ruin many talented minds.—*C. B. Cady.*

Every profession is now well supplied with its own special line of reading, both in books and magazines. These are essential to a progressive work. One who has no love for good books loses one-half of the world's best thought, a great intellectual pleasure and a source of instruction and delight.—*E. A. Smith.*

—While Turner, the great painter, was engaged upon one of his immortal works, a lady of rank, looking on, remarked: "But, Mr. Turner, I do not see in nature all that you depict there." "Ah, madam, answered the painter, "do you not wish you could?"—*Spurgeon.*

The teacher who surrenders himself with entire love and self-sacrifice to his scholars is the true artist. The scholar, whether as a practical musician or as an art-loving dilettante, may thank him not only for a correct mechanical technique, but also for a right direction in the way of intellectual culture.—*Platby.*

Let no one say the moral effects of music are small or insignificant. That domestic and long-suffering instrument, the piano, has probably done more to sweeten existence, and bring peace and happiness to families in general and to young women in particular, than all the homilies on the domestic virtues ever yet penned.—*H. R. Hawies.*

This is our mission in life: To cause good music to be heard in the land. And it is the mission of music to lighten toil, to comfort sorrow, to sweeten the lot of all mankind. It should be our constant endeavor so to live and so to work that the heart of the world may be strengthened and moved upon by a power refining and ennobling—the power of good music.—*Jeffers.*

Cultivate the faculty of absolute attention, a mental concentration that is complete in form and instantaneous in action; the ability to focus the whole spiritual being, intellectual and emotional, into a "white-heat" fever, under a sort of "life-or-death" feeling of responsibility, to the entire exclusion, for the time, of everything else, while engaged in musical reading and performing.—*W. H. Neape.*

PIANO TEACHING IN ITS ELEMENTARY STAGES.

BY MISS LILIA WILSON.

[From an Essay delivered before The Canadian Society of Musicians.]

The great difficulty in writing upon the subject of "Piano Teaching in its Elementary Stages" is to find something that will be beneficial and interesting. The first question that presents itself to us all is "At what age shall a child begin to study Music?" Hitherto the opinion very widely received has been that the earlier a child is placed at the piano the better for its musical education. In support of this view we hear it urged that the child thus preserves the flexibility of the fingers, acquires a correct position of the hand, and becomes so thoroughly acquainted with musical notes and musical forms as to become soon a rapid reader, but for every *pro* we have a corresponding *con*. We think we shall lose nothing in granting that flexibility and correct position are acquired, but we hope to show that rapid reading is not as desirable as it may appear. In the case of clever pupils we have known their rapid reading to be rather a hindrance than the reverse. I have in my mind one whose reading is far in advance of her execution or her power of mind to interpret. She began music when very young, has great natural talent, has advanced so rapidly that at the age of fourteen she reads with ease such pieces as Chopin's Waltzes and Nocturnes. It is useless to remark that these pieces are far in advance of the musical comprehension possible to one of her years, nor has she the execution suitable for them. In a word, she is unevenly developed. It would have been much better for her had she been kept back for a few years, until all her powers were of equal strength. A child may have a very quick ear for music, so as to be able to distinguish sounds with the greatest nicety, and even to pick out for itself a tune on the piano, and yet when that child begins to study music it may appear so dull as to cause the teacher to wonder if the confidence in its musical ability was not misplaced. The reason lies in the fact that it is merely a sensuous faculty; it is nothing more than correct hearing, and has no connection with mind; whereas true music cannot be divorced from mind, and mental activity must begin as soon as the study of music begins. It is this necessary mental work which is most wearying to one with a quick ear. It is so hard to make the fingers obey what the ear does not dictate, and the ear finds no satisfaction in transferring the printed notes to the piano keys. Hence for a long time it is drudgery, and added to this mental drudgery there is physical discomfort. With back unsupported, arms extended, and eyes aching with the continued effort to read meaningless notes, how much misery that child endures! No wonder the practice-hour is dreaded and looked upon in many instances as a task to be shirked if possible.

The next question that presents itself to us is "What is the best method to be employed in teaching beginners?" Let us suppose the pupil knows nothing whatever about music. The first thing to be done is to acquire the power of using the fingers in a perfectly free and easy manner. The way to accomplish this is for the teacher to see that the pupil practices slowly from the beginning. In no other way can a pupil gain perfect control over the muscles of the hand. If rapid motions are made at first, bad habits will certainly follow; the touch will be stiff and hard, consequently heavy and sweetness of tone can never be attained. It is indispensable at first that the whole mind of the learner should be given to the management of the hand, and, therefore, no attempt to read notes or to measure time should be made before a certain degree of skill has been acquired. Everything depends upon care in placing the hand in the beginning.—The fingers to be used in preliminary practice can be indicated by the teacher for the pupil by figures which the learner can already read, and there is no immediate necessity for the use of musical characters.

After the pupil has gained perfect control over the

hand he must then proceed to learn the notes. As object teaching is the most effective, these will be most readily learned from the keys themselves. Teach, then, the keys and their names. Explain here the distinction between treble and bass on the piano, then explain that printed notes are similarly distinguished by the signs at the beginning of the lines. Thus it is easy to impress the difference between the clefs. A great mistake is made by many teachers in trying to teach the clefs separately; both should be kept continually before the pupil. In many instruction books we find page after page devoted to exercises in the treble clef, causing the pupil to think of music only in that clef. After this, to his surprise, he is ushered into exercises in the bass clef. He is then given time to forget the treble, and renews his acquaintance with it after a long estrangement. You can all see how much valuable time is lost in following out this method.

It is now time, and of importance to the pupil that the teacher should impart a clear idea of rhythmical formation. Rhythm in a general sense means the division or measure of time. In music it has three different applications. 1st, It expresses the relative duration or value of notes, their particular accent, and the different movements or tempo of a piece. 2d, An even division of time is called rhythm. 3d, Music is written in phrases, sentences, and periods, and any of these may be called a rhythm. To teach the relative value of Notes, it is well to teach by comparison, following the common sense method of proceeding from the known to the unknown. Compare the whole notes, half notes, etc., with something with which the pupil is familiar—a dollar, a half dollar, a quarter, and so on; thus impressing the value of each and its equivalent in terms of the other.

The next step is to teach the different kinds of time. After this is done, show the pupil the important places in the measure, let him see that these should be particularly marked, and so give him the idea of accent. Now that the pupil has acquired a knowledge of the rudiments—that is, clefs, notes, time, and so on, we can begin to think of teaching him a scale. In the earliest stages of learning the piano, scale-playing of any sort is a positive hindrance to progress. During this period so much of the pupil's attention is needed for learning the first principle of notation, five-finger exercises, time, and fingering, that no effort should be made to direct the mind to any other department. We should be certain that the fingers have gained a good deal of freedom and independence—through the study of five-finger exercises and pieces—before we attempt to teach them a scale. The difficulty in playing scales is found in two points: the acquisition of evenness of strength in all the fingers, and the faculty of passing the thumb under the hand in such a manner that no jerking is at all perceptible. The study of scales is often begun without a proper preparation; exercises for the thumb and for making all fingers thoroughly independent should be mastered before a pupil is allowed to touch a scale. It should be remembered that during scale-practice a foundation is being laid for general fingering. Fingering ought to be practical, and ought to accommodate itself to the peculiarities of the construction of the hand; it is, therefore, almost impossible to lay down strict rules for fingering. One general rule, however, is, that as the whole system of piano-playing is founded upon the scale, the fingering of all passages should be made to correspond as closely as possible to that of the scale.

ALBANI'S ADVICE.

MRS. ALBANI, in answer to a request for advice to young singers, gives an outline of her own musical training, which began when she was four years old, and had advanced to such a point when she was eight years of age that she could read and play at sight all the principal works of Beethoven, Mozart, Haydn, Handel and all other classical writers. She considers it of great importance that any child who possesses a talent for music should be made familiar, as soon as possible, with the works of the best masters, that the highest ideal of true music may be early established.

THE SAILOR BOY'S DREAM.

1

With a Description and Lesson by
CHAS. W. LANDON.

Barcarolle.


W. LE HACHE.

Description: This composition, so beautiful in melody and rich in harmony, is intended to represent the sailor boy in his dreams. He hears the music of his home, the church with its organ and chimes, and with it all is a suggestion of the rolling waves of the sea. The theme of this composition is taken from a work by G. Goebel, but the present composer has elaborated and made a most useful as well as beautiful piece of it.

Lesson: The accompaniment of the principal melody needs to be played with a gentle pressure touch, the keys to be felt down rather than struck, thus producing the requisite softness that an accompaniment demands. However, the degrees of softness need to be controlled by the intensity of expression given to the melody.

Andante. M.M. ♩ = 72 to 80.

In measures 3, 5, 6, 7, etc., the chords are arpeggiated for the purpose of giving the performer the opportunity of bringing out the upper or melody note clearly. Arpeggiated chords are always to be played with increasing power as the fingers approach its upper note. Composers are supposed to have a definite purpose in the placing of the many devices of notation; the above rule explains what effect a composer intends should be made when he places a wavy line before a chord. The touch best adapted for bringing out the wished for tone quality is made by snapping the finger that takes the melody key inward towards the palm with sufficient sprightliness and force to bring out the correct amount of tone. A direct vertical stroke gives out a dry and mechanical sound while the above described touch will bring out one that is bell-like, clear, pure and sweet which is the character of tone demanded by this part of the piece. It may be said in passing, that the character of a passage decides the kind of a touch demanded, and here we can see the art-value of instruction from a master. Chromatic chords generally call for emphasis. See measures 3, 7, 9, 10, etc., but in the third beat of measures 3, 7, etc., this emphasis is to be felt rather than heard.

The first melody ends with measure 18. Its strongest climax is in measure 17. Each two measures are a section, and each four measures a phrase, with the climax of the phrase on its fourth measure. The first and second measures are not considered in the above remarks on sections and phrases. Tempo rubato calls for the quickening of the time when approaching climaxes with a corresponding retarding of time on nuances; in each instance it is a gradual quicker and quicker or slower and slower, by degrees. The pedal markings should be strictly followed, (this mark showing exactly where to press and release it, ) remembering that the foot is to be used with as delicate a skill as the hand. The checking of the pedal must be so accurately done that a legato is preserved, yet with pure harmonies for each new chord, being careful to release the pedal quickly without causing all of the strings to give out a roaring and discordant sound, caused by the dampers dropping too heavily. Amateurs will do well not to use the pedal at all until the piece is well learned, then making a special study of its artistic use.

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of four systems of music. The first system starts at measure 2 and ends at measure 20, marked 'a tempo'. The second system starts at measure 25, marked 'pp', and includes a 'rit.' (ritardando) section before returning to 'a tempo' at measure 30. The third system continues from measure 30. The fourth system starts at measure 35 and features a complex chromatic accompaniment in the bass. Fingerings and articulations are indicated throughout the score.

The second part of the piece begins at measure 19: This part calls for a more intense expression which can be best given with somewhat of arm weight, with a loosely yielding wrist, rather than by too much vertical stroke, by pulling down the keys and not striking them down. The phrasing of this period is manifest and the expression is clearly indicated on the music page. This period merges into the following chords which have a chromatic accompaniment; these chromatic runs must be played vigorously. The composer's intention with the passage is to depict the dreamer's flitting impression of a storm at sea. Measures 32, 33, and several other measures of the piece need a light or half accent, indicated by a dash —, on the second beat of the right hand part. The arabesques or small notes, measures 44, 46, etc., should be as soft to the ear as they are small to the eye. Pupils and amateurs are very much inclined to play such groups of notes too loud. The listener is to feel their effect rather than to distinctly hear them.

3

legato 40 *p* *m.d.* *m.d.* *m.s.* *m.s.*

45 50

55

60

65

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

This musical score is for a piece titled "The Sailor Boy's D-5". It is written for piano and features a single melodic line in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into five systems, each containing two staves. Measure numbers 40, 45, 50, 55, 60, and 65 are indicated at the beginning of their respective systems. The first system includes performance markings: "legato" for the first measure, "p" (piano) for the first measure of the second system, and "m.d." (mezzo-forte) and "m.s." (mezzo-soprano) for the final measures. The notation includes various note values, rests, and slurs. A specific fingering sequence (3 2 4 3 1 3 1 3 2 1 3 1 3 1 3 1 2 3) is provided for the bass line in the fourth system. The page number "3" is located in the top right corner.

The Sailor Boy's D-5.

4

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble and bass staff. Measure numbers 67, 70, 75, 80, 85, 90, and 95 are indicated. Fingerings are shown with numbers 1-5 above notes. Performance markings include *cresc.*, *rit.*, *deccres.*, *a tempo*, *ff*, *pp*, and *sf*.

Beginning with measure 67 we have the principal melody again, its treatment ought to be more delicate than at its first hearing for the sake of giving a pleasing contrast to the preceding storm movement. Pianissimo passages can be very softly yet clearly played if the performer will lightly press down the keys, with his fingers lying on them, meantime, inwardly expecting a pianissimo effect.

The musical score is written for piano in G major, 2/4 time. It consists of four systems of staves. The first system (measures 100-104) begins with a mezzo-piano (*mp*) dynamic. The second system (measures 105-109) includes a mezzo-piano (*mp*) dynamic. The third system (measures 110-114) includes a mezzo-piano (*mp*) dynamic. The fourth system (measures 115-119) begins with a fortissimo (*fff*) dynamic, followed by a ritardando (*rit.*) marking. The piece concludes with a final chord in measure 119.

The melody of the Finale, beginning at measure 99 should have a more full tone quality than before, for the better effect of the closing pianissimo. Measures 103-5, call for a bell-like effect and the same also for measures 107 to 113 where accent falls on half note of the right hand, which is best given by pulling down the keys with a quick inward slipping of the fingers, being careful to avoid anything like striking the keys.

It is especially advised that for the more delicate kinds of touch, the use of the pedal, as well as studying the piece for its expression, be deferred until the piece is well learned. The pupil should never pass over a mistake while learning a piece, but correct it at once, and stop at the passage and and practice on it slowly, with perfect accuracy, until it is no longer difficult, even when played at the correct rate of tempo. Never play, for the entertainment (edification) of friends, a piece that has the least technical or other difficulties while you are playing it by yourself, for difficulties have a bad way of seeming insurmountable when we play for an audience. But on the other hand, never stop to correct a mistake when playing a piece that is learned, lest you contract the habit of stumbling. In measures 103-7, be sure that the several notes of each chord speak simultaneously in both hands.

The Sailor Boy's D. 5.

KAMENNOI-OSTROW.

④

ALBUM OF 24 PORTRAITS

Portrait No. 22.

By A. RUBINSTEIN, Op. 10.

Edited, fingered and annotated by
CARYLE PETERSILEA.

Kamennoi-Ostrow is the name of a famous fashionable watering-place not far from St. Petersburg, a sort of Russian Saratoga. Rubinstein, who was court pianist to the Russian Emperor, naturally spent a number of his summers at this pleasant place. A collection of his compositions containing twenty-four pieces are all named for the place, and all purport to be tone-portraits of the famous personages whom he met during his sojourn. The subject of this piece is a German lady in whom the composer evidently took great interest at the time of writing. It is peculiarly constructed. The lyric melody appearing in the left hand may be supposed to outline the lady's character. Then, as a background for the picture, he sketches scenes in which the acquaintance was begun and carried

on. First, a summer garden in the moonlight, where we hear the hum of the insects, and can almost see the shimmering of the moonlight among the leaves; then a boat-ride down the river, the silvery tones of a little chapel bell coming out on the breeze to them; not the church-bell of our country, with its loud ringing peal, but one of those tinkling, silvery Greek chapel bells which may be heard in every square mile of all the vast realm of Russia. Later, we heard the organ and a few measures of a priest's chant and, by the way, the first few notes are taken literally from the Hebrew chant which is still used in those Greek churches. Then the character-melody reappears with an accompaniment, and the melody closes with the organ-music up the stream, which evidently left its impression on the listeners.

Edward Baister Perry.

Moderato. M.M. ♩ 112 to 126.

PIANO.

Note: For description of this piece see above.

2. In marking the triplet movement the emphasis must rather be *felt* than heard. Carefully avoid all percussion. The fingers must not be raised from the keys.

3. The melody must be sung like a human voice, as if the first four measures were taken in one breath. Owing to the changes of Harmony observe the Pedal marks carefully.

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4. The player must sing the G# in his mind, which the composer has purposely omitted.

Kamennoi_Ostrow .8.

Più mosso. M.M. ♩ 120 to 132.

5. The upper C# must be more pronounced than the F# in the Bass. The effect is that of a tinkling bell against a sustained organ like movement. The measures of quarter note runs are to be of the same duration as those of chords; the end note of each run to fall on the instant that the accent is due for the first beat of the next measure.

6

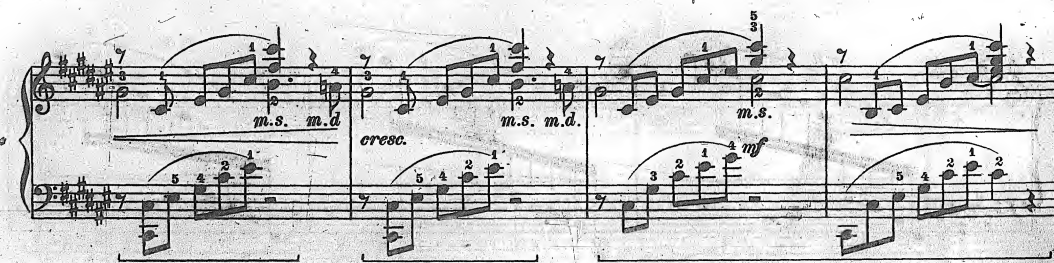
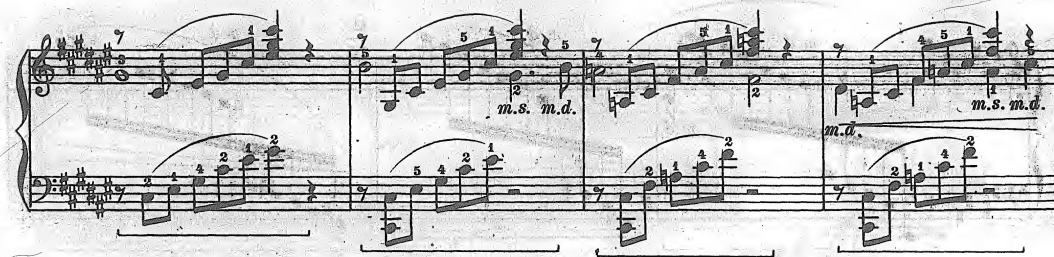
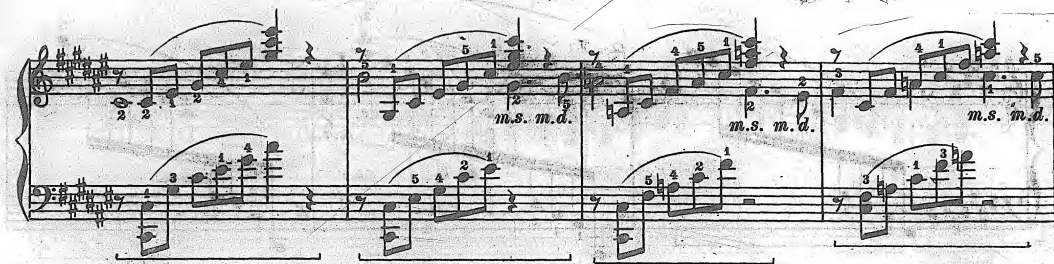
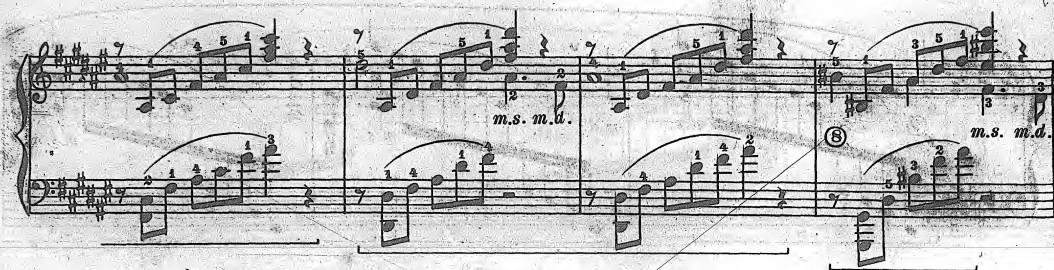
Tempo I:

mp *cresc.*

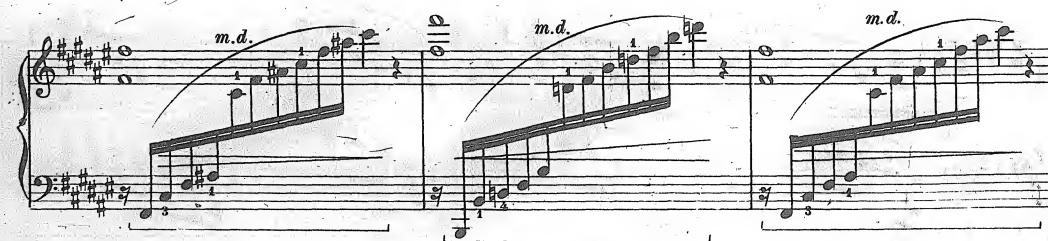
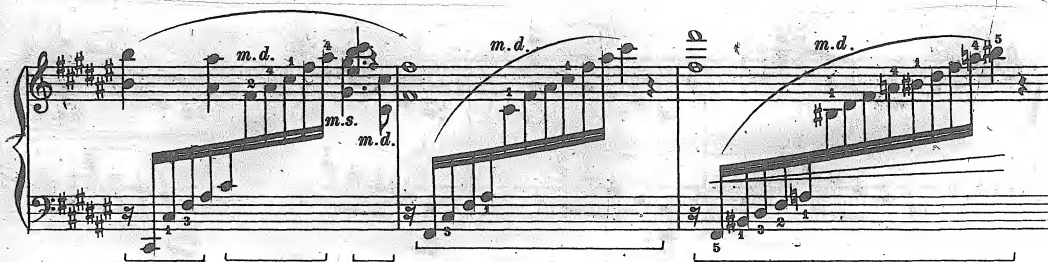
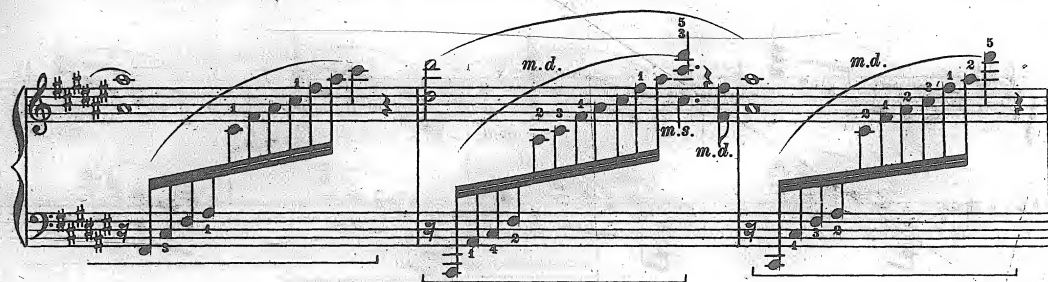
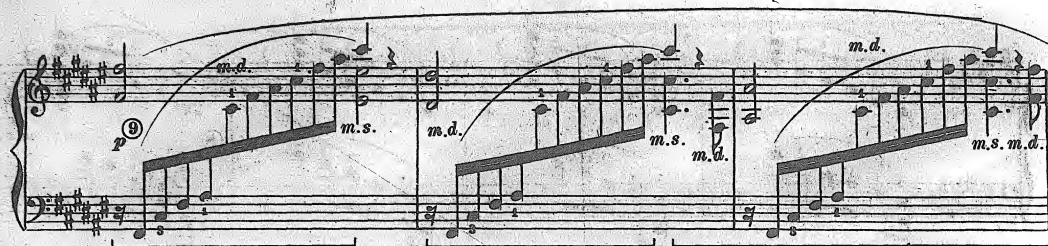
stringendo.

6. When these chords occur they must be sustained their full value by the fingers and Pedal. As a rule, the Damper Pedal should be pressed down directly after the notes are passed by the fingers. Many players make a noise with the foot in using the pedal which is very distracting to sensitive listeners.

7. Sustain the Damper Pedal through the entire chord of C#. In order to avoid unnecessary finger marks the player should bear in mind that the left hand fingers chords in ascending the same as the right hand in descending. The 4th finger of either hand is used on intervals of 3rds and the 3rd finger of either hand is used upon intervals of 4th. If pupils were only instructed scientifically from the outset, and had brains enough to profit by the instruction, finger marks would not be required.

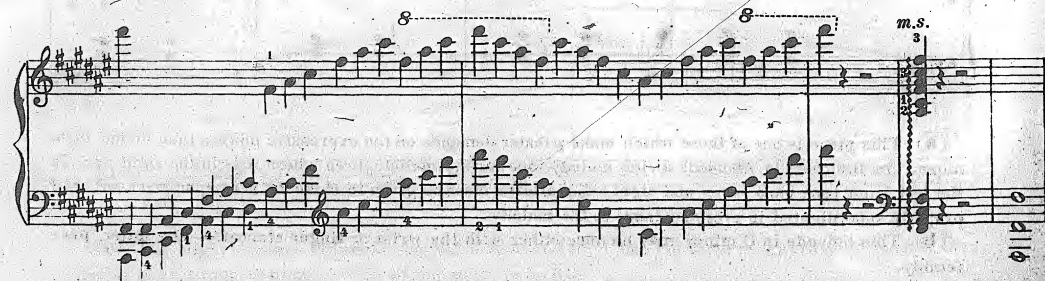
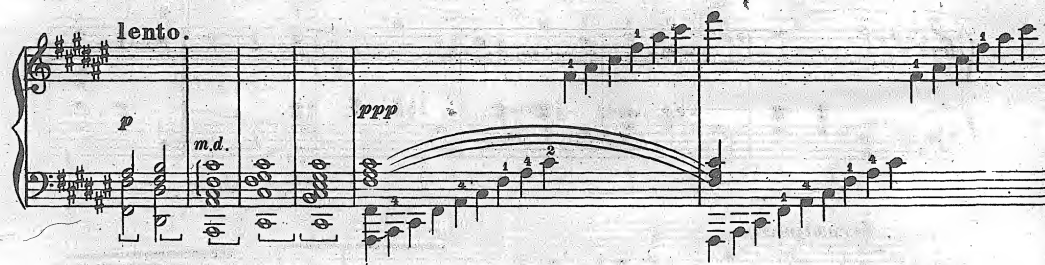
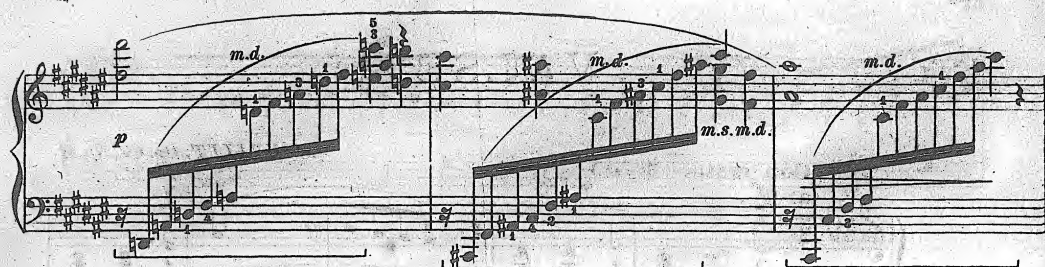


8 The most important principle in fingering is to avoid all unnecessary twisting and turning of the hands. Try to keep as many keys in one position as possible. The above fingering may seem awkward for small hands, but small hands ought to be stretched even more than large ones. There is in these days more piano pounding than legitimate piano playing. The piano can not be made to sing except by correct principle of legato playing.



9 The melody must sing out clearly against a subordinated accompaniment. The Arpeggio, as originally written and played by the Composer, was executed by the left hand alone, and the idea was to bring out the melody more prominently with the right hand; but, as written above, it is practically better adapted to the technical grasp of the majority of Pianists.

Kamennoi Ostrov 8.



10 This note is frequently repeated by careless players, thereby destroying the vocal effect felt by the Composer. In order that the melody may be heard against the accompaniment it is well to observe the Diminuendo as the chord ascends.

WALSE.

C. GURLITT, Op. 62, No. 11.

Con moto. (♩. = 60.)

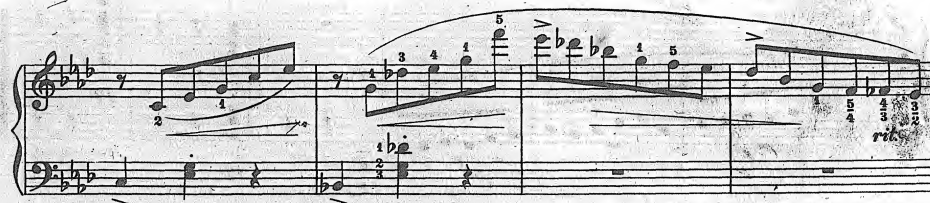
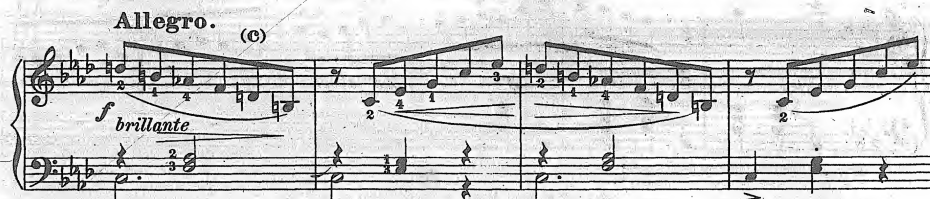
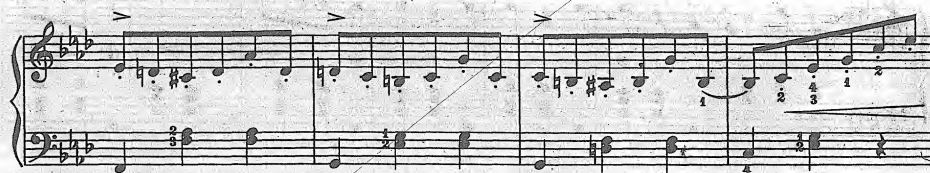
(a) *mf*

(b)

Grazioso.

(a) This piece is one of those which make greater demands on the expressive powers than on the technique. The first part in A♭ needs a rich melody tone for the melody, both where it is in the right and in the left hand, (see bars seven and eight). Equal care must be given to make the accompaniment soft and properly subordinated in every instance to the melody.

(b) This episode in C minor may be done either with the wrist or finger staccato – the latter preferably.



(C) The slight changes in tempo suggested here and there are not to be exaggerated in such a manner as to cause the rhythmic swing of the waltz to be lost.

False. C. Gurlitt.

Tempo primo

(d) Notice the echo-like effect.

(e) The upper fingering although unusual is recommended.

(f) These chords with great delicacy and precision.

HINTS AND HELPS.

Do your best, and wait calmly the result.—*Thomas Tapper.*

The spirit of a composition is transcendently of more importance than the bare notes.—*Presser.*

Practice slowly at first, till ease and facility are gained, then bring up to the desired tempo gradually.—*Theodore T. Crane.*

Adopt two rules as to concert-going. Go only to the best concerts. Learn something when you do go.—*Thomas Tapper.*

Any series of muscular acts may become automatic by being performed a sufficient number of times in a perfectly correct sequence.—*W. S. B. Matthews.*

To study more than one branch of music at one time is an advantage, because the mind, weary with the monotony of one task, finds satisfactory rest in another.—*Thomas Tapper.*

Parents should never show any displeasure or impatience with the monotonous piano studies of their children—a world of harm can be done by a word thus idly uttered.—*L. S.*

Thousands ruin their musical prospects by practicing too fast, and therefore too superficially. If you shrink from tedious drudgery in music, there is little hope for you.—*G. T. Bulling.*

Listen intently to your instrument while you play, as a violinist does to his; it is probable that you will thereby acquire a singing touch, a beautiful tone, and an expressive style.—*T. C. Jeffers.*

Persevere, write, read, think, talk, sing, and play in time. With your pupils, rap the time, beat it, count it, make them feel it. Otherwise they are failures, and so are your efforts.—*D. De Forest Bryant.*

Do not be a player and nothing else. A prominent musician writes, "A liberal education, viz., outside of music proper, is fast becoming a *sine qua non*, if one would take any high stand in the profession."—*K.*

The formation of habits is the fact constantly to be kept in view when finger-training—or any form of technique—is in question. But the less of habit—routine—there is in the practice of techniques, the better!—*T. A. M.*

If a pupil lack greatly in poetic sentiment, he should not be given, too early, a piece in which poetic sentiment is the prime factor. Rather let him approach the goal by slow degrees, and develop the imagination gradually.—*T. C. Jeffers.*

With slow practice, a pupil is gaining in strength, and strength is necessary for the playing of a pianissimo passage. A weak and undeveloped hand can never make a perfect pianissimo. It will be insipid and characterless; on the contrary, a perfect pianissimo is simply strength restrained and controlled.—*Flora M. Hunter.*

It requires much greater care to preserve the legato when accentuating than otherwise. Avoid those murderous accents produced by lifting the hand at the last note of one measure and falling down thru on the first note of the next. Hold the last finger firmly while the next is rising, and hold it long enough to blend the unaccented with the accented tone, and then your accent is soft, yet forcible, and characterizes your rhythm with true expression.—*D. De Forest Bryant.*

That universal weakness of humanity for self-indulgence; in short, that blind partiality for self, causes even the matured and educated, how much more their children, to be self-deceived. We know, instinctively, in certain instances, that we are not playing correctly, and, at the same time, are perfectly conscious that, to do it right, necessarily involves an exertion of our power, which to the pampered self is a very disagreeable thing; but we also know how to lull the reason to sleep, and in this way we permit ourselves to be easily and ridiculously self-deceived. We believe, because we want to believe, that it is thus all right. Oh, delusion!—*From the German.*

FIRST LESSONS TO CHILDREN.

BY FERRIE V. JERVIS.

THERE is a common impression that any teacher is good enough for a beginner. Never was there a greater delusion! The teacher who gives the first lessons should have the highest education, ripest experience, and most thorough understanding of and sympathy with the child-nature.

The writer believes that highly important preliminary training could be done in the nursery. Any close observer of children must have been struck by the delight which they take in trying the sounds of different objects. The jingling of keys and the various noises by which children are amused in the nursery, certainly does not tend to develop a musical ear. Would it not be a good plan to surround them with playthings giving a musical tone instead of a mere noise? to draw melodious sounds from all sorts of objects for them and call their attention to the different qualities of tone produced?

Jenny Lind relates that her musical talent first showed itself when she was only four years old, by her habit of sitting for hours at a time imitating the various sounds of Nature which she heard around her.

All children, even unmusical ones, may have their ears cultivated to a certain extent; what is often assumed as lack of musical capacity is really absence of musical culture or stimulus in early childhood. It is most important that all children should receive a greater or less amount of musical training in order that they may at least be capable of enjoying music. Perhaps this theory may seem Utopian, but it could easily be put into practice were the mother at all musical, and it is interesting to speculate upon the effect which such training would have upon the subsequent musical life of the child.

The first thing to be accomplished in teaching children is to get them interested, this done, to keep them so; the successful teacher never loses sight of this fact; only make the driest work seem play to them, and it is surprising how much of it they will do. Wieck's "Piano and Song," "Mathews' Twenty Lessons to a Beginner," and a careful study of the theories and methods of Froebel's Kindergarten system, will give the teacher very valuable hints in this direction.

Every one has a different method of teaching the notes. The writer uses a toy ladder with five rungs, representing the five lines of the staff. Upon these rungs, or in the spaces between them, are placed colored counters representing the notes. At a later stage the sides of the ladder may be used to illustrate the bars which divide the staff into measures, and the derivation of the word scale from the Latin, *scala*, easily explained.

At first the pupil should be taught notes in the treble clef only; after he is perfectly familiar with them, the bass clef follows more easily.

The value of the notes may be taught by means of a wooden cube, composed of eight smaller cubes, similar to the building blocks used by children. The entire cube represents a whole note, divided in two a half, these halves subdivided, a quarter, and later the small cubes may be cut to make sixteenths and thirty-seconds. By this means the comparative value of the notes may be clearly shown, without recourse to fractions, which are always so puzzling to young pupils.

The rapidity with which children learn the value of the notes and their position on the staff by means of these devices, will astonish the teacher who confines himself to the usual methods.

While this study of the notes is going on, the hand should be given a little training by resting the fore-arm upon a table, raising the fingers one at a time, and allowing them to fall back loosely and without constraint. With very young children this can be made interesting by singing to the first five notes of the scale some such rhyme as this, taken with slight alteration from Froebel's "Kose und Mutter Lieder;" the figures indicate the fingers which should fall at each syllable—

1 2 3 4 5
"Now a car ol'gy"
5 4 3 2 1
With our fingers play,
1 2 3 4 5 4 3 2
As each finger down we press,
1 2 3 4 5 4 3 2
Hear the tone of love-li-ness."
1 2 1 2 1
La la, la, la, la.

This may seem an infantile proceeding, but we are dealing with the child mind.

From the moment the pupil begins at the keyboard, the greatest attention should be given to the *tone-quality* that he produces, which, as hinted at in the verse, should always be one of loveliness. This can only be possible when the hand is kept in a completely relaxed condition, and the writer knows of no better means of securing this than a few minutes daily use of the Technicon. This practice, however, should be done with the greatest caution, and always under the careful supervision of the teacher, as the muscles in their untrained state are extremely liable to strain.

Pupils differ so greatly that it is impossible to recommend any method of inducing steadiness in counting; the subject requires a special article. Wieck's plan, as outlined in his "Piano and Song," is an excellent one.

As soon as the pupil has learned to use the fingers properly, the teacher should bend every energy of body, mind and soul, to laying the foundation of a perfect singing legato. For accomplishing this there is nothing better than the first form of the Mason two-finger exercise, combined with judicious use of the Technicon and Virgil's Practice Clavier; by means of the latter, the important habit of thinking *before* playing will be insensibly established; no teacher needs to be told how difficult that habit is to form. While there are several very excellent instruction-books which are valuable aids to the teacher, the writer uses none with the pupil. Children will practice a little study in sheet form, particularly if it have some suggestive title, more willingly than they will the same thing in an instruction-book; they like to feel that they are playing a little *piece*; perhaps the book suggests drudgery to them; whatever the reason the fact remains.

For a complete system of technic which is applicable to the youngest pupil, nothing surpasses that of Dr. Wm. Mason. In conjunction with this the pupil should be given *short*, pleasing, and progressively graded pieces, which must be thoroughly taught, a point too often neglected.

The limits of this article forbid a further discussion of points suggested by its title; a few words in conclusion may not be amiss. Children are close and shrewd observers, often taking one's words with a literalness that is amusing, therefore in teaching great clearness and absolute accuracy of expression are essential. With young people one must "make haste slowly;" teach but one point at a time and have that thoroughly learned before proceeding; avoid confusing the pupil by too many technical terms; teach from effect to cause, not vice versa; aim always to keep the pupil thoroughly interested; to do this, monotonous routine must be avoided; finally, strive always to make a musical player, not a technical machine.

After all that has been said, the gift of teaching comes from above, and can as little be taught as can the gift of poetry or music.

To comprehend art not as a convenient means for egotistical advantages and unfruitful celebrity, but as a sympathetic power which unites and binds men together; to educate one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should and can do; to rule public opinion by the noble ascendancy of a higher and thoughtful life; and to kindle and nourish in the minds of men that enthusiasm for the beautiful which is nearly allied to the good, that is the task which the artist has to set before him.—*Liszt.*

Questions and Answers.

QUES.—What method would you recommend for the cabinet organ?

ANS.—The best book for the cabinet organ, judging by its large sales and the many enthusiastic testimonials received for it, is Landon's Read Organ Method.

H. E. N.

QUES.—Please explain the perpendicular mark used between different notes in Heller's Thirty Select Studies. It is used in the 3, 4, 10, 12, 15, 16, etc., measures of Op. 47, No. 4, and in many other selections also.

ANS.—The vertical punctuation marks in the Heller Studies call for a pause that is felt rather than heard. This is fully explained in back numbers of THE ETUDE. See THE ETUDE, March, '91, page 33, second column, and the April number, page 75, third column.

QUES. 1.—Will you please answer, through THE ETUDE, why it is that in writing music, the major third must, if possible, ascend one degree? May the third in no case descend?

S. S. DE V. D.

ANS.—The major third often descends. But the major third of the Tonic and also of the dominant most naturally goes to the nearest tone; that is upward to the fourth of the scale in the case of the Tonic (e. g., E to F), and to the keynote (e. g., B to C) in the case of the dominant.

J. C. F.

QUES.—I wish to find some simple and instructive as well as interesting pieces for a pupil not yet seven years old, who is about half-way through the first of the ten volumes of Köhler's Piano School. She finds the exercises a little difficult, and I wish to have the pieces more simple.

A. T. S.

ANS.—You express a general want, which comes to us in all forms daily. We are now preparing an edition of pieces of the easiest grades, selecting them for their sterling musical qualities and practical teaching purposes. They are to be carefully annotated, and will be issued in sheet form at intervals during the fall and winter months. Furthermore, these pieces will be especially valuable from the fact that they are selected by about twenty of the most celebrated teachers and musicians in this country.

C. W. L.

QUES. 2.—Being a music teacher, I was very much interested in the article, "The Weak Points of Teaching," by Fillmore. Will you kindly answer me, through THE ETUDE, the best method of teaching how to know the scale by ear.

A. SUBCINER

ANS.—The most natural way to learn the scale by ear is to sing it. This cannot be done too early. Young children can learn to sing the scale, one or two notes at a time. But a good deal can be done with older pupils by making them listen to scale intervals and name them, when played.

J. C. F.

QUES.—1. I want to ask what is considered the best work on modulation.

2. How can one gain the best knowledge of the practice of transposing?—A STUDENT.

ANS.—1. All of the better class of works on harmony give chapters on modulation, perhaps the most complete, and at the same time practical treatment of this subject is found in Weitzman's "Musical Theory," and "Easy Method of Modulation," by J. H. Cornell.

2. An early number of THE ETUDE will contain an article on the art of transposing.

C. W. L.

QUES.—1. Is it best to confine reed organ pupils to the instruction book altogether, or should other studies and music be introduced?

T. M. E.

ANS.—1. There is no class of pupils who are hindered so much for lack of special music that is adapted to their needs as reed organ pupils, and it is particularly desirable that they should play pieces outside of instruction books.

2. There never has been a successful course of études selected, written and arranged for the reed organ, but an attempt for something better in this line is being made at this office, in a book that will be published the early part of the coming year.

C. W. L.

QUES.—1. Will the present studies of scales, octaves, chords, passages of thirds and sixths, etc., be useful for the Janko keyboard, or will it be necessary to write an entire different set of studies for this keyboard?

2. What is your opinion of this new keyboard?

TEACHER AND STUDENTS.

ANS.—1. The present octaves and styles of writing music are exactly adapted for the Janko keyboard, no changes are necessary, but some effects can be produced on this new keyboard which are impossible on the old, for these Mr. Janko has special exercises.

ANS.—2. There evidently is a future for this new keyboard. It has such marked advantages over the old that it cannot be otherwise, but it will be many years before its use is universal. See ETUDE, Dec. 1890, page 189, for an elaborate, descriptive article of the Janko keyboard, also the March number, 1891, page 48, first column.

C. W. L.

QUES.—1. How can one know how to use the pedal in runs of arpeggios?

2. Is Gade's name pronounced in one syllable?

3. What is the pronunciation and meaning of "Peer Gyn't" Suite?

4. In Mendelssohn's "Serenade," Op. 48, there is a passage marked "Tutti" is it to be played or omitted? If played, should it be played differently from the solo part?—I mean so that a listener would know each time where the "Tutti" came in?

5. Are all the variations in Handel's "Harmonious Blacksmith" to be played in the same time? Is it a rule for all variations that the theme must always appear in the same time in each variation, so that the melody sounds exactly the same each time, no matter how the accompaniment may vary.

SUBSCRIBER.

ANS.—1. When there are no changes in harmony the same arpeggio appearing as a run or in a series of broken sequences, the pedal should continue to the end. See the introduction to No. 9 of Mendelssohn's Songs without Words, the one known as "Consolation."

2. The name "Gade" is pronounced in two syllables, Gaw-day.

3. An early issue of THE ETUDE will contain an article on Grieg's "Peer Gyn't" Suite, by Edward Baxter Perry. Pair Gwint Suwet—this approximates and is as near correct as English phonetic spelling will give it.

4. The word "Tutti" means all parts should be played, all instruments of the orchestra, including soloists, should play together. In choral music, should there be solos, the word "Tutti" implies the same, that the soloists are to sing with the chorus.

5. There is no general rule about the tempo of variations. The tempo is controlled by the general character of each variation. It might be said that there are two kinds of variations, formal and characteristic. Formal variations retain the original melody and largely the same harmony. Examples are seen in common sheet music, the well-known "Silvery Waves," most of the arrangements of "Nearer My God to Thee," "Home, Sweet Home." Also many examples are found in Haydn and Mozart. Character variations were developed by Beethoven. See his Op. 26, andante con variazioni, in A flat. Character variations admit of more variety in tempo than the Formal. In Handel's "Harmonious Blacksmith" the only change a good taste would indicate would be that the last variation should be in a quickened tempo.

C. W. L.

To grumble takes more time than almost anything else that I know, for I never knew a grumbler yet that ever had a moment to do any good with.—Mister Horn.

"The man who never makes any blunders seldom makes a good hit."—Burlington Hawkeye.

The association, as a rule, has very little to do with the influence or effect of music. Music is the language of the emotions, and its office or use is with the emotions. Now, all thought springs from the affections, as action springs from thought, and when the emotions are powerfully stirred, as is often the case, by music, energetic thought and often heroic action follows. Who can tell of the good resolutions formed, and the turnings from evil directions, at such moments? It is impossible to estimate the value of music as an instrumentality in the upward progress of humanity.—From the Leader.

TO ASPIRING PIANISTS AND COMPOSERS.

BY HENRY SCHWING.

I. A LITTLE INCIDENT AND ITS LESSON.—In 1850, William Vincent Wallace, who appeared before the public in the threefold capacity as pianist, violinist, and composer, in company with his wife, also a fine pianist, and his sister, a fairly good singer, gave some concerts in Baltimore. Then, as now, singers would volunteer, by way of advertising themselves, to sing a solo in some prominent church, and Miss Wallace offered to sing an offertory at the cathedral. When about rehearsing the piece, Mr. Wallace requested the writer, as the organist, to play the accompaniment, which I declined. He urged again, saying: "Organ playing spoils my piano-touch," to which I replied that I always thought organ playing improved the *legato* of a pianist. "Yes," said he, "that may be, but *legato* playing is not the only good quality of a pianist. If I play on the organ, my *shading* on the piano suffers." This, the incident, now the lesson.

Often since then, when listening to a pianist who lacked in a marked degree that very important quality in playing, *modification of tone*, I asked myself, "What can be the cause of that monotonous, even tone, that stove-pipe-fashion, the same-size-throughout mode of playing?"

In answering this question we may trace the cause 1, to the practicing in even tones of five-finger exercises, scales, etc., instead of also practicing shading; 2, to organ playing, for it requires a firm, even touch all the time, which destroys that delicacy of touch so much admired in Bachmann; 3, to the practice on dumb keyboards in which springs are the resisting power, often adjusted so that great force is required to press down a key.

There may be other causes, more of a mental nature, but those three suffice to explain phenomena by no means uncommon. Young pianists, "a word to the wise is sufficient."

II. A LITTLE HISTORY AND A LESSON.—In a biographical sketch of Franz Abt, published a few years ago, it was stated that his famous song, "When the Swallows Homeward Fly" (with several other songs), was sent to no less than seven different publishers who refused to publish it. Finally it was inserted, by some means or other, in a collection of songs, not even copyrighted. It pleased, and there was a demand for it. A great many re-publications of it were made within a short period. Abt, however, was in demand as a composer. Orders for songs poured in upon him, and although the ultra-classicists may turn up their noses at his songs, yet impartial justice will give him credit for having furnished more popular songs than any other man. Similar stories are told of the success of uncopyrighted sets of variations by Czerny and Herten. Young composers! Do you not see what mistakes you make in copyrighting your first efforts? Publish them yourselves, uncopyrighted, present some copies to every dealer who is not a publisher, and be assured if there is some merit in your music you will be rewarded. Let every publisher in the land republish your successful effort, they are but advertising you, your name will come before the public, and you will soon become known. To you, too, also I would repeat, "A word to the wise is sufficient."

Experience has proven that the composer is not usually the finest and most interesting performer of his own works, especially of his newest, last created, which he cannot yet be expected to master from an objective point of view. It is more difficult for a man to discover his own ideal within his own heart, than in that of another. And should the composer, who needs rest at the conclusion of a work, strive at once to concentrate his powers on its performance, his judgment—like over-fatigued sight that tries to fix itself on one point—would become clouded, if not blind. We have seen examples of this when composers have wholly misinterpreted their own works by such a forced manner of procedure.—Schumann.

The Teachers' Forum.

[Teachers are invited to send THE ETUDE short letters on subjects of general interest to the profession, such as studio experiences, ways of working and practical ideas, but no controversial letters will be accepted.]

SOME SONATINAS NOT SO WELL KNOWN.

In reply to the question not infrequently propounded to me if I know of anything that may be used in place of the excellent, but somewhat trite sonatinas of Clementi and Kuhlau, I will state that while there are numerous excellent works of a similar character by various well-known and standard composers, I see no reason for discarding Clementi and Kuhlau merely because everybody uses or has used them, any more than for discarding Czerny, Loeschhorn, Heller, Cramer, *et al*, for the same reason.

These meritorious little sonatinas are very useful, both in introducing the classical form in a tuneful, pleasing way, and for their technical value; in which latter respect they are peculiarly meritorious, possessing as they do such numerous scale and arpeggio passages, and useful and instructive combinations in fingering.

It may not be amiss to say just a word in passing, on the selection of these sonatinas. The majority of young teachers who are accustomed to using part, without using all of these little pieces (and surely no one need use all. Two or three pieces from each author are enough for any one pupil) are prone to use only the first five or six of each author, and know but little of the others; for instance, the six numbers constituting Clementi, op. 36, are freely used by young teachers, but how many are familiar with the three numbers constituting op. 37 and op. 38, or with the second volume of Kuhlau? (Peters or Litolf). Yet the prettiest and best pieces are found among these comparatively unused numbers, although a little more difficult than the ones that precede them. In Clementi, Nos. 1 and 2, op. 37, and No. 3, op. 38, will be found very attractive and useful, while in Kuhlau, the Nos. 4, 5, 6, op. 65, while quite well known, are beautiful and serviceable, and in the second volume, (Peters or Litolf), Nos. 3 and 4, op. 88, and No. 1, op. 60, (the theme with variations in this sonatina presents some very interesting and useful fingering combinations) are quite attractive and not nearly so much used as the more hackneyed numbers in the first part of the first volume, and the Kuhlau sonatinas, op. 44 and 66, for four hands (which are original compositions and not simply four-hand arrangements) are charmingly pretty as well as very useful and instructive, and afford some very attractive studies in a branch all too little cultivated—that of four-hand playing.

The sonatinas of Reinecke, Schmitt, Lichner, Steibelt and others will prove very interesting, and may well be used with or instead of Clementi and Kuhlau. Nevertheless these two latter authors well deserve their popularity, and may be safely and advantageously retained in all good courses of study.

F. R. WEBB.

HINTS FOR TEACHERS.

Do not allow the pupil to begin from the beginning to correct a mistake made further on. It is not only waste of time, but an encouragement to make the same mistake again, and that simply because it will have been forgotten when arriving again at the critical point.

In selecting pieces for the pupil, have alternately one in sharps and one in flats.

The first difficulty that presents itself to the teacher is, that naturally uneven fingers must be made to play evenly.

Explain to the pupil the difference of finger and wrist action, and cultivate exclusively the former for some time. The jerking of the wrist and the objectionable hand-push are the natural consequences of the weakness of the fingers, calling into aid the stronger wrist and whole hand. Thus assisted, the finger must remain forever weak, the touch becoming clumsy, harsh and stiff.

It must become a second nature to the pupil to hold down one key firmly while another finger is raised for another stroke. The principle, "Hold and raise at the same time" must ever be present in legato playing.

—Robert Goldbeck.

THE IMPORTANCE OF COMMENCING A MUSICAL EDUCATION EARLY IN LIFE.

BY J. L. KENSON.
New Haven, Conn.

[From an essay before the Connecticut State Music Teachers' Association.]

Early childhood is a time of life when everything new and novel possesses great attractions. To a child with musical inclinations—and this includes a large majority of children—the desire to play on some musical instrument is very strong. Such a child will plod through the necessary practice from the beginning to a considerable degree of advancement without knowing how the skill was acquired or ever thinking of the drudgery. Whereas, in after life, this necessary work is often abandoned, from a lack of patient perseverance or from disgust.

It would seem to be useless to argue such a statement as this, as it is sufficiently understood that all attainments of the mind or muscle are best reached by beginning when the mind is plastic and the muscles are supple. Yet there is much that can be said on this subject in connection with a musical education that will have a special application, and will be useful and interesting to all expecting to follow this line of work.

The quiet patient teacher, from much experience can judge best what steps are needful, from lesson to lesson, to conduct the pupil successfully on to a good degree of attainment, whereas the mind of the fine performer is constantly occupied with ideas far beyond the reach of younger minds. I have been asked by parents a multitude of times at how early an age a child could profitably begin musical study, and have always suggested as early as eight years, if the child possessed an average degree of maturity, and I cannot recall a single instance when instruction has been commenced at that age where it has proved to have been a mistake. I am now teaching a little girl who has just completed her tenth year, who began at six years of age. She now plays several of Mozart's Sonatas, and plays with her teacher a number of Haydn's Symphonies for four hands, playing the secondo as well as the primo. Such cases are, of course, not frequent, yet they illustrate the point of the degree of maturity possessed by many young minds. Then in connection with this last idea I have remarked many times to parents who have put off the commencement of their children's musical education to a later period, that it was unfortunate that they had lost the advantage of the several years passed, as I found that though they possessed very good musical capabilities, their hands were somewhat stiff and awkward and it was doubtful if they ever entirely overcame this disadvantage.

In Hooker's Physiology several pages are devoted to an explanation of the way children from their birth acquire the use of their senses and muscles, showing plainly that before a certain degree of success is attained they are not ready to be set at work in a regular way. During this earlier period they slowly learn the use of their feet, hands, eyes, ears and tongue, largely by imitation, and with many failures in experiments.

The particular value, then, of an early commencement, it appears to me, is, that the mind and muscles at the age I have indicated are just ready to be set at work before they have formed wrong habits.

A Yale professor once remarked to me that such young minds were just like soft clay, ready for any impression, and it might be added that they were afterwards like hardened clay, when it would be difficult to change or correct the impressions.

It may be proper to say that here in our city we teachers of music have been helped by the public schools, where the musical instruction is very thorough, and thus it will be understood that much of our time is saved from explaining the rudiments to young pupils, as they generally have a complete understanding of these first principles. Therefore we can give our entire attention to those progressive steps that are exclusively connected with the particular instrument before us. After securing

a correct position of the hand and using the usual set of five-finger exercises, I proceed as soon as possible to the passing of the thumb under the fingers and the fingers over the thumb, both in scale exercises and easy arpeggio passages, until a correct and smooth manner and habit are perfectly established. It is not necessary to enumerate all the steps that should regularly follow in the exact order as they progress; this must be left to the judgment of the teacher, who, with more or less experience will adapt his proceedings to the character of the musical capabilities of the pupil. I will therefore simply go over the subjects that should receive all due attention at their right time. Counting time more or less, as the pupil shows a perception of regular time periods in the measure or in a succession of measures. With advanced pupils I discourage too much counting aloud, excepting with some difficult passages that must be worked out, or during four-hand playing. Then four-hand playing with the teacher or others, which trains the pupil to observe not only strict time, but an accurate estimate of the various rests as well as to keeping a number of silent measures. It also assists in securing a proper regard to the style and general effect, which requires a different skill from the habit of playing quite alone. Training pupils who have retentive memories to play without the notes. Secure absolute perfection in the valuable sets of études that should be selected for study. Assisting in all proper ways save pupils and holding in due check those who learn too easily and are disposed to be impatient. Thorough practice of all the technical exercises to secure correct fingering as well as perfect execution. Accentuation—this is very important and its value increases with me every year. Style in all its varieties. Expression. Slow movements. Velocity. An explanation of the different kinds of time, the major and minor keys, and some instruction in simple harmony should not be omitted. The slipperiness of the wrist and many other points must be brought in at their proper places. From infancy children begin to form the habit of using the strong fingers and neglecting the weak ones, so that unless this is arrested before the habits are firmly fixed there will always be a difficulty with regard to flexibility and evenness of touch. These technical points have been repeated so that the main idea may be strengthened and to show that early training is indispensable if complete success is to be secured. I am well aware that I have not said all that can be adduced on this theme, but perhaps enough for the present purpose. In considering the subject of the study of music as a common branch of education for every child, I have always urged its enforcement, on the general principle that the more thoroughly every mind is cultivated in every branch of art or science, the more happiness is secured to the individual and also more usefulness to society in general.

Very few gatherings of people occur without music as a necessary attraction. Besides the regular concert, oratorios, or opera, music is called in to help every kind of social gathering, the excursion, the picnic, the lecture, the military parade, the political meeting, every kind of civic procession, and then what a power it is in the religious service. When these last considerations are taken into account it is easy to see that the more music is cultivated the more enjoyment it contributes to every one who studies the art, and that in the degree of this advancement.

If every child could be well instructed on some instrument, as well as to sing, many would by this source of amusement be saved from objectionable habits and courses of life. It is sure to elevate the morals, create a correct taste for the sister arts, and give an elevated tone to the general character. I could repeat the sayings of many great minds on the merits of music, and its favorable influence on character, but will close by expressing the hope that this our beautiful art may become more and more the favored study of all our race, in all ages and in all climes.

—Popularity is the recognition that the world gives to sympathy and unselfishness. It cannot be bought with money.

STRAY LEAVES FROM A NOTE-BOOK.

BY H. SHERWOOD VINING.

1. NOTATION.—Teach a child that the series of letters is the same from any starting point. Present the staff degrees of both clefs, beginning from the first line of the F clef staff, pointing out that they are named in alphabetical order, the staves being connected by one added line and two added spaces; illustrate with the scale of G for three octaves; point out the corresponding keys. Then give the order of letters once for lines only and then for spaces only, for the same compass; then explain the use of the clefs to distinguish between high tones and low tones. These explanations must be followed by a thorough drill of the names of lines and spaces of the staves taken separately.

This treatment of the subject saves the beginner all unnecessary confusion in passing from one clef to the other.

2. MEASURE.—The pupil will be saved any confusion in changing from a measure having a quarter note, to a measure having an eighth note, or a half note to a unit of time or count, if in the beginning it has been impressed upon his mind that whatever the measure signature, 4-4, 6-8, or 2-2; each different form of note is twice as long as the next higher denomination, and half as long as the next lower; consequently the form of note having the time value of one beat, becomes the standard, and by multiplying by two, the number of beats for the longer notes are obtained; and also, by multiplying by two, the number of notes for one beat are obtained, in the case of the notes shorter than the form-of-note having one beat.

3. NOMENCLATURE.—Encourage particularly in the use of musical terms; use the following words thus: tones, for musical sounds; notes for the signs that represent them; keys or digits, for the ivory covered levers of the key-board; key, for the "family of tones" of which the scale is composed; scale, for the order of succession by steps, contained in the model; steps, and half steps, instead of tones and half tones, or semitones; major seconds and minor seconds, are preferable to steps and half steps for the scale-form, and simplifies the introduction of the augmented second in the minor scale; mode, the different arrangements of the scale, as major mode and minor mode; 4-4 measure, for C— which should not be called "Common time;" beats for counts, or the regularly recurring pulsations of a measure; whole rest, for "whole note rest," etc.; tempo, for rate of movement; triad, for "common chord," etc.

4. FIRST EXERCISES.—Give exercises without notes for each finger on its respective key, repeating notes, slow trill for two fingers; three, four and five-finger exercises; contractions for five, four, three and two fingers; extensions; broken thirds, etc.

5. SCALES.—Taken as soon as five-finger exercises can be played with a quiet hand and proper finger movement. First in the order of the chromatic scale without notes, similar motion from C, and contrary motion from D, later from C. After preparatory exercises, the scale of C, one hand at a time, and contrary motion before similar motion; the first practice without notes. As soon as the major scales have become familiar, the rules for fingering then learned, and their form analyzed, the minor scale-form can be easily comprehended by having the pupil play C major and convert it into minor by finding its third and sixth tones and lowering them a half step; point out that the interval of a major third has four, and the minor third three half steps, also that the interval of a major sixth has nine and the minor sixth, eight half steps; all the other intervals reckoned from the key-tone are the same in major and minor scale-form; then follows the analysis of the minor scale into its intervals of consecutive seconds, major, minor, and augmented, the harmonic minor being the first form learned. The signatures of the minor scale, with the raising of the seventh or leading-tone by an accidental, can then be explained, and the relations between C major and A minor, and between C major and C minor demonstrated. After a thorough drill of the major and minor scales in similar

and contrary motion, they should be practiced in simple thirds and sixths, and double thirds and sixths.

6. ARPEGGIOS.—First give the diminished seventh chord, the chord of the seventh, and then the triads. Seventh arpeggios should be practiced three octaves, three quarter notes in a measure, the accent on the first beat; triads, four octaves, four quarter notes in a measure, the accent on the first beat. In scales and arpeggios the thumb should never accent any tone excepting the first and last. The teacher can show how to form and practice broken chords out of the arpeggios.

7. USEFUL MATERIAL FOR FUNDAMENTAL WORK.—Mason & Hoadly's "Easy System for Beginners," Emery's "Foundation Studies," Krause's "Studies in Measure and Rhythm," Macdougall's "Studies in Melody Playing," Mason's "Touch and Technique," Czerny's "Little Études," op. 139. Doring, op. 8 and 80. Mathews' "First Lessons in Phrasing," Koehler's "Easy Classical Pieces," Schumann's Album, op. 68, Klanser's edition; Heller's op. 128, 47, 46 and 46, Mathews' "Studies in Phrasing," etc., leading to Cramer, Tansig, Heller, op. 16, etc., and to Mendelssohn and Mozart, etc., as introduction to the gems of classical and standard musical literature. As soon as a little facility in execution has been gained introduce duets for sight reading and rhythm, and keep up the practice throughout the course.

8. FAULTS AND REMEDIES.—I. For sluggish fingers; staccato exercises.

II. When the thumb constantly hangs off from its key, give five-finger chromatic contractions, with the seat near the key-board and elbows confined. The hand must not be allowed to move backward and when changing its position, as when D flat is first and F becomes second position.

III. For the fault of drawing the 4th and 5th fingers under the hand, use five-finger exercises, in which the 1st, 2d and 3d fingers are held down supporting the hand, while the 4th and 5th fingers are trilled softly and slowly.

IV. For fingers held flat or straight out and chords struck from the arm, loosen the wrist, raise the hand high and let it fall on tip of third finger curved and especially keeping the mind on a curved fourth finger, then play scales till the wrist tires, also finger contractions.

V. For bent joint causing the nail to be heard, use finger staccato, striking on the ball and letting the finger sweep toward the palm of the hand.

VI. For weak 4th and 5th fingers; rest on the thumb for support; raise the outer edge of the hand and trill with 4th and 5th fingers.

VII. If the hand crumples up in a hump, use chromatic repeating exercises, strike each key eight times through the octave, ascending and descending.

VIII. Stiff wrist; press the elbow against the side and exercise the hand up and down; play octaves with the same motion; also span an octave, or a sixth if the hand is small, raise the wrist high and suddenly let it fall below the key-board, thus throwing the hand suddenly back at the wrist joint.

IX. For stiff knuckle joint; holding the wrist high, let the hand hang on each finger tip in turn by resting it on the edge of the keys or table; suddenly drop the wrist and at the same time draw the other fingers to the palm of the hand, repeat several times; also practice opening and shutting the hand with quick movement.

X. First joint weak; press the key with curved finger, raise the wrist, throwing weight of arm on finger. If this joint has bent inwards, press the nail upon the key, then follow with the practice, using curved fingers and light touch. Also, use pulling toward the palm, being sure the nail joint keeps well curved.

XI. For cramped fingers and hand rolling over on its outer edge: span a sixth, press the thumb firmly, draw the 5th finger nearly to the edge of the key, then press the inner side of the ball against the edge of the adjacent standing key, so as to bend the tip outward; follow with exercises, thumb held.

XII. For close fingers that cannot span an octave;

place the 1st and 2d fingers of the right hand against each two of the left hand, tip to tip, and spread them as wide as possible. Treat the right hand the same. Practice broken sixths, broken seventh chords, and broken octaves. Place any two of the fingers apart, as far as possible, on two keys, at the interval of a third, a fourth and fifth; place them flat and then raise them to the proper curved position. Practice on the Technicon will be an invaluable help in nearly all of these exercises.

XIII. High wrist, knuckles and first joint depressed; lower the wrist, curve the first joint out, pressing nail on the key, bear down on wrist till the back of the hand is in straight line, sloping forward a little from center of wrist to middle joint. Use staccato exercises to loosen and strengthen the wrist, also two finger chromatic contractions.

XIV. Second joint of thumb, and first joint of fingers turn inward; exercise one finger at a time with correct rising and falling movement, follow with slow trill, play softly; practice nothing else until the difficulty is overcome.

XV. The staccato habit; practice Mason's "Two-finger Exercise," and his "Touch and Technique." In all the practice cling to the keys, pressing them down till this fault is overcome.

9. NOTE.—Whatever system is pursued encourage the reading of books on musical theory, history, biography and aesthetics; awaken interest, arouse enthusiasm, call into activity the faculties of the entire mind—the rational and the imaginative.

PRACTICING MUSIC IN ONE'S ACTIVE LIFE

BY CANICE.

HERE is something to encourage players who have been debarred from practicing and are disheartened by the frequently given advice: "Unless you practice steadily so many hours a day, you cannot expect to advance." Perhaps this is followed up with the information that excellence is attained only after a lifetime of labor, the shortest way to reach this goal being mapped out as lying through a long series of systems of technique and études. There is no intention here to underrate the advantages given by method in one's manner of practicing; but, while bearing in mind the oft-quoted proverb that "Order is Heaven's first law," let it not be forgotten that order is the means and not the end of Heaven's perfection.

And we may always practice, even if we are debarred from the piano, by habitually responding to our best influences. The technical excellence of piano playing is only an exponent of mental discipline. It is possible to habitually exercise the same mental discipline wherever we are, and whatever we do, in practicing concentration, earnestness, and presence of mind, and, above all, in feeding the spirit. A quarter of an hour's practice, when we are full of the spirit, is worth ten times as much as when we are without it. Getting our fingers under control is only polishing the steel. The more vim attending the polishing, the sooner will it be done.

A duty equally important with that of perseverance, is that of recognizing one's efforts. If a man has earned a hundred dollars, must he forget that he has it because he has not a thousand? No, he must recognize that he has a good hundred dollars, invest it, with a knowledge of the whereabouts of every dollar, in order to be sure of acquiring more.

Our musical education is not unlike an edifice, which must be acquired, fact after fact, just as brick is laid on brick, until all is completed.

The artist, great in his thirst for the satisfaction given by perfection, holds as close communion with his Maker as did Moses from the top of Mount Sinai. If we were filled full of the spirit of the love of perfection, every obstacle would become a delight.

TESTIMONIAL.

London's Reed Organ Method is a book that has long been needed. It is certainly by far the most excellent one I have ever seen or used—the best from every standpoint.
MISS DORA CANICE.

PUBLISHER'S NOTES.

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The special offer for "Touch and Technic," Vol. II (Scales) and Vol. III (Arpeggios), is withdrawn on the publication of this issue. The Arpeggio volume has already been delivered. The Scales will be ready about the middle of the month. All orders for these volumes in the future will be filled at regular rates only. The School of Octaves, Vol. IV, is not yet prepared. Advance subscription for this volume is still open to those who send 25 cents in advance.

We have a few music satchels, rolls and folios as good as new, but somewhat shop worn, that we will sell at half price for cash with order, at from 80 cents to \$1.50. Say in your order which style you wish. The satchel binds the music but a little, and is a superior article for carrying large quantities of music. The rolls are in many styles, from plain to elaborate. The folios are for binding music or to keep it flat, and in several different styles. Trust us to give you great value for the money. None of the above are injured, but have simply lost their first brightness; yet they look better than any such article would after a few days of common use.

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The publication of Mason's new series of technics, as offered in *THE ETUDE* the past few months, has awakened a surprising amount of interest, judging by the great number of advance orders that we have received for them. Our subscribers will be greatly pleased with this edition, for we have spared neither trouble nor expense in making it a fine one in printing, paper and binding. Moreover, the ideas and exercises contained in these books are a great advance over the older editions of Mason's Technics. After more than thirty years of experiment, the author has perfected them; till they are now eminently practicable and, in fact, indispensable to a progressive teacher.

PUBLISHERS are glad to send their catalogues free to teachers, but things that cost nothing are generally lightly considered. Nevertheless successful teaching depends largely upon the class of music used and its adaptation to the particular needs of each pupil. Experience has taught us, both as teacher and publisher of music, that it is quite worth one's time to study the contents of a good catalogue and thus be enabled to select music which is most useful and desirable. Right here we might say, that every teacher should keep a memorandum of all good pieces as a reference to help in making up an order. The publisher of *THE ETUDE* has a number of the best musicians and teachers of this country who are selecting desirable teaching music, which we are now publishing, therefore teachers can feel assured of finding something exactly to their needs in our catalogue and lists of new music published in *THE ETUDE*.

WHAT I SAW ON MY VACATION.

BY CHARLES W. LONDON.

I was visiting a family where two sisters played the piano well, but never played four hands music. I placed before them some of the best music of this class and their delight was unbounded, although somewhat mixed with regrets that they had lost years of pleasure by not playing this class of music. Of course they knew about music of this kind, but their teachers had never set them at it. It might be said in passing, that their parents employed a different teacher for each of their daughters, thinking that the rivalry would result in better work, each teacher doing his best and each pupil trying to do their teacher full justice.

* * * * *

I was greatly pleased with the number of musical societies for mutual improvement that seem to abound on every hand. In some of them there was being done superior work, and in all of them good results were evident. *THE ETUDE* is to be congratulated upon the fact that it was spoken of as being the first to suggest the society idea, and that from it they got their plans, and what is still more flattering, its pages are often read before the members as a part of the evening's work. I was especially gratified with one feature of this society work, which is, that its influence had awakened many women from their musical backslidings and caused them to get into practice again, and awakened them into taking an active part in musical affairs once more. One such lady remarked, "I find time now for practice because I am interested and this society gives me something definite to do." Another lady standing by remarked, "I believe that the reason why married women give up music so much, is more for the lack of definite work that comes from a weekly lesson and the demands upon a young lady musician rather than from a loss of interest or want of time that is laid to the cares of housekeeping." A third lady remarked, "This is why I always take a few lessons every year, and so keep up with the times, musically speaking." Still another said, "You know Mrs. B. says that she has not touched the piano since she was married, although she was a music teacher." "Yes," said another, "We all know that she taught for money, not for art."

* * * * *

In a town in one of the Middle States I met a music teacher (?) who tells his pupils to "play right and make no mistakes," but he does not show them how and gives no explanations, only scolds and finds fault if things do not go right; in fact, one of his pupils told me that he did not know when things did go right, for he never saw but a part of the mistakes that she made and that sometimes he said a thing was one way this lesson and the other way the next lesson, but as he was the only teacher of music in the town she still took lessons of him.

* * * * *

In visiting a home of a former pupil, I enjoyed playing upon their superior piano, which was of exquisite tone and touch. It had been in use for about ten years and seemed as good as ever, for it had been well kept, and, as it was in the hands of a first-class tuner, it had been correctly taken care of. In the house of another pupil was a piano that had been left there about three years ago by an agent. This piano was little better than a rattle-box, a disappointment in every way, for it was cheaply made, and proved as all such pianos do—a costly affair, because of frequent repairs, and yet it never was in order, would not hold its tune, had a sadly degenerated tone and an unreliable action—in fact, one never knew if the keys would speak, stick, rattle, block or go as they should or not. The music pupils of this family did not like to practice, and never did practice when not taking lessons, and made but sorry progress then. Dances and light music were the only kind of music enjoyed at this home.

(To be continued.)

NEW PUBLICATIONS.

THE STUDY OF MUSIC, BY S. W. VAN DEMAN.

This is a pamphlet of about 20 pages which this author has written and compiled for the benefit of his patrons and pupils. It is brim full of good things. Many of them just what the teacher wishes to say to each of his patrons.

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A CHAPTER ON VELOCITY.

BY E. VON ADELUNG, SR.

VELOCITY and Touch are two entirely different subjects; a person may have a fine touch and yet not be able to play fast; another may play fast and not be able to give a good tone-quality, or to play with expression. Yet there are many who think that a good touch is far more important than velocity; and there may be some who think that, rapidly gained, everything else will come by itself. The truth is, one is as important as the other, and both should go hand in hand. Take even a very easy piece, such as the Sonata by Mozart in C major. The first movement seems not to lay any claim to velocity, and a distinct execution to be all that is requisite for its correct performance. But when the trill makes its appearance in the twenty-fifth measure, can it be executed sufficiently fast to suit the character of the whole movement? Certainly it can, and the effect is corresponding. If the trill is not sufficiently rapid it is but an attempt at a trill, but not a real trill; for the trill is a child of velocity, a beautiful ornament—not so many sixteenth notes, of which two go to one eighth, but a warble, a simple turn. Even grace notes are children of the same mother—velocity.

Velocity is the capacity to strike two or more keys succeeding each other with great rapidity and yet with perfect ease. The acme of velocity is reached when the ear of the hearer is not able to divide the number of sounds rhythmically. To attain such a degree of velocity, suitable exercises must be commenced at an early age, and great care must be taken to avoid straining the muscles. Two obstacles must be overcome, the physical difficulty (which differs in different fingers) and time; for you may be able to play fast for a short time, but when you try for a longer period (and some pieces give you no rest whatever) your strength fails, and hand paralysis compels you to come to a dead stop.

Physical difficulties are best overcome by beginning with the easiest exercise and going gradually over to the more difficult. Thus, for instance, the trill ought to be commenced with the second and fourth fingers—not a trill in the strict meaning of the word, but a tremolo, on a third—then the first and third, then the third and fifth fingers. The trill proper should commence with the second and third, then with the third and fourth and first and second (by-the-by, the latter is a very awkward movement), finally, with the fourth and fifth fingers; first slowly, then gradually faster, a little at a time, with many short rests between. The obstacle of time or duration can only be overcome in one way—to stop immediately at the faintest approach of a feeling of fatigue. Let no foolish ambition persuade you to still go on trying to conquer the feeling of exhausted nerves—that would be a step backward. The trill, especially with the fourth

and fifth fingers, is in that respect a dangerous undertaking.

As long as you practice an exercise of velocity the wrist must be perfectly loose, and the continuity must be solely regulated by that feeling of looseness and ease. The two-finger Exercise (trill and tremolo) can be made the foundation of all velocity. Next comes the succession of more than two fingers. Then we have the Five-finger Exercise, with all its combinations, then the small arpeggio, extending, finally, one or more octaves.

Here I take occasion to warn the pupil about practicing the same exercise with both hands together, although it seems to save time. But the disadvantage is manifest: not only that certain sets of fingers of one hand become used to go only with the corresponding set of the other, but the right hand invariably drags the left after it. Whenever one hand has to perform the exercise alone, or whilst the other is playing something difficult, an awkward feeling of nervousness arises which interferes with velocity. The independence of hands must early be fostered, and this is done best by giving the other a light, easy accompaniment.

Next follows the preparation for passages extending more than an octave. This preparation is furnished by the "thumb-passing" exercise, for the turning of the thumb under the fingers, or of the fingers over the thumb, consumes extra time, and saving of time is a great consideration in velocity. Scales and grand arpeggios are then in order.

Great attention must be paid to proper fingering. Whenever velocity is the object, the fingering must aim at ease, it must give the fingers as much rest as possible. Anybody who attempts to play the scale of C with only the first and second finger will at once feel the difference between that fingering and the one usually applied, the most difficult exercise in point of velocity is, consequently, to repeat with one finger.

When we finally have to play rapidly some intricate, complex passages, it is the mind, not the fingers, that impedes the progress of velocity. The inner construction of the passage must first be grasped by the mind and thoroughly digested, so to speak, in order to open a free passage to velocity. There is a memory of the hand as well as a memory of the mind, but the latter must precede the former. Velocity cannot be forced, it is a matter of growth, of patience and perseverance. Every assistance should be given conducive to rest, ease and time-saving; although the slightly outward position of the hands is the best. To the exercises on touch is left the attainment of an even and pearly execution, even in the most rapid movements.

SOME CORRECTIONS.

The short article in the August Etude—"Painstaking," should have been credited to James R. Murray, of *The Musical Visitor*, having been copied into *The Tempo*, from which we re-printed it.

Also, in the same number, the article, "Good Type of Teachers," should have been credited to John Towers and not to John Powers.

A course in auricular training should accompany all serious music study, whether vocal, instrumental or theoretical. Indeed, such a course ought to be considered indispensable and obligatory, for without cultivated ears all musical accomplishments are nullified and rendered comparatively inoperative.—*Werner's Voice Magazine*.

I love music above all the arts, especially Beethoven's. House music is my greatest delight, for the trouble of getting a ticket at a certain time, and sitting in a narrow seat in an opera house is not to my liking. I have always been sorry that I was obliged in my student days to omit music from my course. That was a misfortune, for, like all Germans, I am tuned by nature in harmony with music.—*Bismarck*.

The formative power of the teacher is not in what he teaches, but in what he is.—*Stephen Laurie*.

CONCERT PROGRAMMES.

Annual Recital by Musical Department, Lawrence University, Appleton, Wis., John Sylvestre, Director.

Concert Fantasia. Best, Organ; Tarantella, Liszt, Piano; "Marinello," Randegeer, Song; Valse, a Flat, Op. 42, Chopin; Piano; "Springtime," Schira, Song; Septuor, Op. 20, Beethoven, Piano, 4 hands; "I'm a Roamer," Mendelssohn, Song; (2) Etude, No. 4, Op. 23, (d) Polka, le Bal, Rubenstein, Piano; Concerto G Minor, Mendelssohn, Piano. Orchestral parts on Organ.

By Pupils of Mrs. M. T. Hamilton.

Trio, Air Suisse, Czerny; Autumn, Spindler; Serenade, Lancini; Duet, Polka, Terschak; Mouring, Porter; Sonata, Op. 66, No. 4, Clementi; Romance, Raff; Für Elise, Beethoven; Trio, Air de Chasse, Czerny; L'Amazone, Goldbeck; Gavotte, F sharp, minor, Orth; Valse, Op. 66, No. 2, Godard; Humoreske, Kiel; Mazurka, Lynes; Song—"The Garden of Sleep," De Lara; Consolation, Dussek; Novellente, Op. 21, No. 1, Schumann; Suite—"Peet Gynt," Grieg.

Recital by Pupils of Horace Clark, Jr., Corpus Christi, Texas.

Little Johnnie, 4 hands, Tours; Styrienne, Behr; Brook in the Woods, Lichner; Hasche Mich, Lichner; In Old Madrid, Troteri; Serenade, Luciani; La Gracienne, Böhm; Harpe de Anges, Vasseur; Polonaise, Jos. Low; Choretta, Rockel; Gedanke Mein, Merkel; Rondo, Lichner; Les Sylphes, Backmann; Out on the Deep, Lohr; In the Gondola, Bendel; Spring Song, Merkel; Dornrosen, Bendel; Warrior's Song, Heller; Spinning Song, Böhm.

Recital given by Pupils of A. M. Read.

Ojos Criollos, Gottschalk, Piano; "Queen of the Earth," Pinasti, Song; (2) "Legende, op. 28," Thome, (b) "Mazurka, Op. 41, No. 4," Chopin, Piano; Polonaise, Op. 63 (a flat), Chopin, Piano; "Three Fishers," Hullah, Song; (a) Serenade, Op. 82, Jensen; (b) Scherzo, Gade, Piano; Prelude and Sarabande, Op. 62, Wilms, Piano; Prelude and Fugue, Bach, Menuel, Op. 14, No. 1, Paderewski, Piano; "Jack's Wedding Morn," Boscovitz, Song; Nocturne, Op. 15, No. 3, Chopin, Mazurka, Op. 24, No. 3, Chopin, Piano.

Recital by Pupils of A. W. Sickner.

Sonata, Op. 27, No. 2, Beethoven; Romanza, Op. 28, No. 2, Schumann; Prelude, Op. 45, No. 4, Heller; Nocturne, Op. 27, No. 1, Chopin; Ich Grolle Nicht, Schumann; Zaubergefote, Mozart; Cavatini, Raff; Gavotte, Böhm; Nachstucke, Op. 23, Schumann; Gigue, Bach; Marche de Nuit, Gottschalk; "The Fairies Angel, Graben Hoffman; Second Mazurka, Godard; Polka de la Cour, Bendel.

Pupils' Recital, S. N. Thatcher's.

Chorus, from Lalla; Stuckchen, Schumann; Slumber Song, Guritt; Sleeping Beauty, Dorn; Waltz, 4 hands, (Sisters), Schlesinger; Im Zigenlager, F. Behr; Butterfly Hunter, Oesten; Haunting Eyes Galop, 8 hands, "Come Pretty Bird," Gumbert, Song; Chaconne, A. Durand; Spinning Song, Mendelssohn; Valse in Bb, Durand; Liechen im Arm, Böhm; Susato Etude, Böhm; Vogelsa Morganlied, G. Satter; Sonata Pathetique, Beethoven; Belisario Fant. de Concert, Goria; Wedding March, 2 Pianos and Pedal Organ, Mendelssohn.

SPECIAL NOTICES.

Notices for this column inserted at 2 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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BY DR. WM. MASON.

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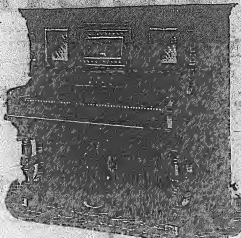
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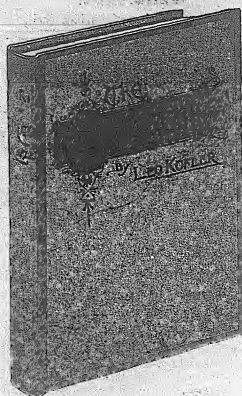
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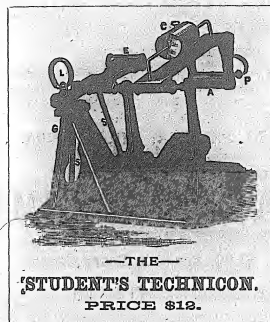
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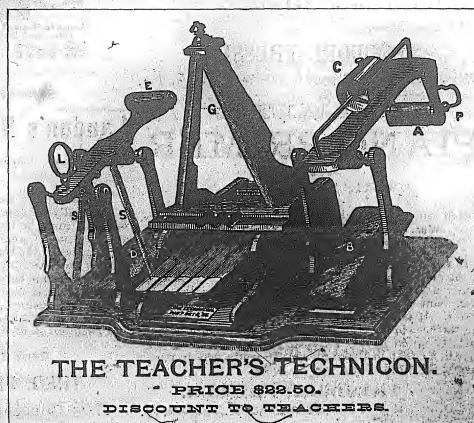
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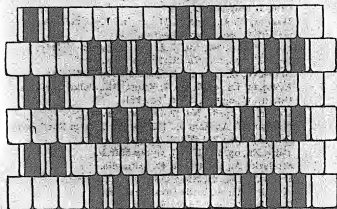


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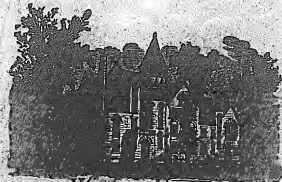
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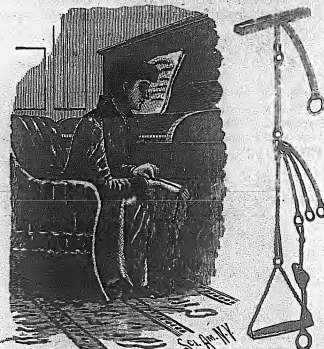
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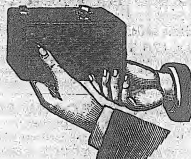
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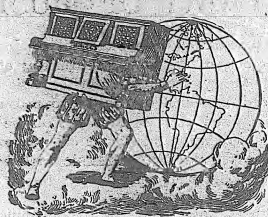
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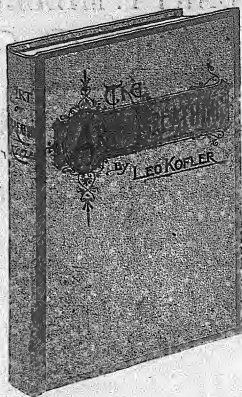
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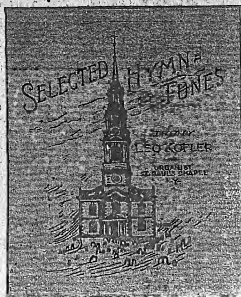
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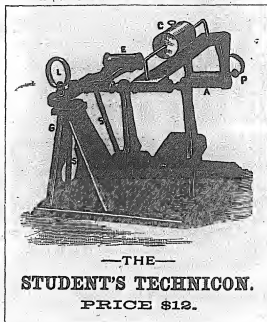
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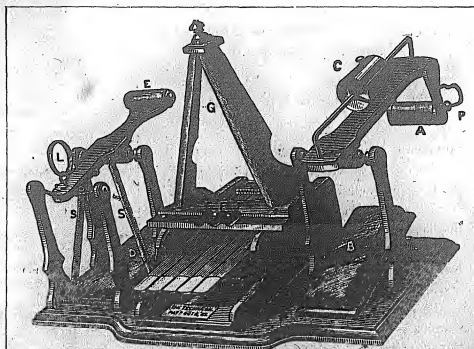
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