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### Volume 10, Number 01 (January 1892)

Theodore Presser

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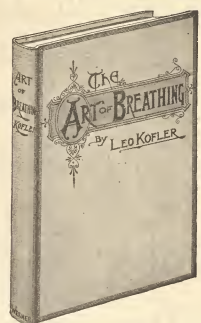
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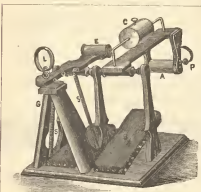
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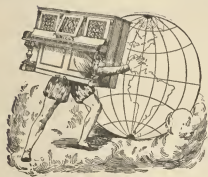
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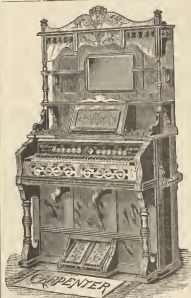
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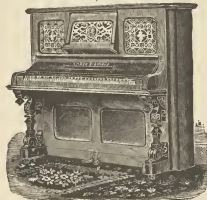
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5. **Another curious feature of the work,** concerning the value of which very likely there will be differences of opinion, is the gradual introduction of the staff, or rather the method of preceding it with various simple notations, of a tonic sol fa pattern, the full staff coming only at the twentieth or thirtieth lesson, and then as a gradual evolution from the simpler forms preceding. What Mr. Matthews has undertaken to do in this work is, first, to give the pupil a start toward musical playing; second, to introduce the notation in the true way, namely, as the means of expressing concepts which the pupil already has within himself; and third, to develop a musical touch, and lay a foundation upon which the highest grades of artistic playing can afterwards be founded without undue delay.

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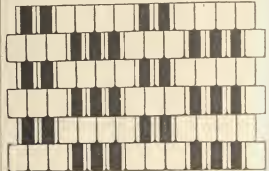


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VOL. X.

# THE ETUDE.

PHILADELPHIA, PA., JANUARY, 1892.

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PHILADELPHIA.

## Musical Items.

HOME.

RICHARD BURMEISTER is giving pianoforte recitals in Baltimore.

Eugene D'Albert will return to this country for a winter next spring.

The Soid Orchestra gave a series of concerts in Philadelphia recently.

Cincinnati will have a May festival under the direction of Theodore Thomas.

Arthur Friedheim created an excellent impression at his recital at Chicago.

Lery, the cornetist, has organized a military band for popular concert work.

Lilli Lehmann, with Paul Kallisch, is giving concerts in the cities of our country.

The Boston Symphony Orchestra has given concerts in New York and Philadelphia.

The Detroit Symphony Orchestra gives its first concert the second week in January.

Adèle van der Ohe is giving recitals and concerts in the principal cities of the country.

Jacobson's Symphony Club gives concerts in Chicago January 9, March 22, and May 17.

Blind Tam, the musical phenomenon, is passing declining days in an insane asylum.

The Manuscript Society, of New York, gave the concert of the season December 9.

Mozart centenary concerts and recitals have been given in nearly all of our American cities.

Mme. Materna is to appear in this country in a series of concerts during the spring months.

De Pachmann closes his season in this country in Mexico in May, when he goes to London.

The normal diapason, or French pitch, has been adopted by the piano makers of our country.

Joseffy appeared in Tschickowky's Concerto in A in a Philadelphia concert, the last of November.

Ignace Paderewski has been received with more enthusiasm in our country than any pianist since Rubinstein.



## LETTERS TO PUPILS.

BY J. N. VAN CLEVELAND.

To P. G. T.—Your predicament is a puzzling one, it must be admitted. As a general rule, and this has very few exceptions, I advise you and all music students to place implicit confidence in your teacher if his credentials and tests are such that you are willing to give him at all. With musicians as with physicians a large element of failure is found in the distrust or semi-distrust of the patient. Unless you take the doctor's medicine strictly at the time, in the manner, and in the quantity prescribed, it is obviously foolish to expect the results which he predicts, and it is egregiously unfair to him if you blame him with the failure. In music, however, as in medicine, there are not only "many men of many minds," but the doctors themselves disagree, and there are no authorities so supreme that all others must bow down to them, like the brethren in Joseph's prophetic dream. You say your book is by a "standard author." That is a correct phrase, and we are compelled to go by such vague terms in music, and yet there is something in the world more vague than fame? It is by the general consensus of mankind that any man gets his weight of authority. This is the way that even the fame of Beethoven, which is perhaps the most stable thing to date in music, was built up to its pyramidal height. There is much matter for reflection and a good deal of ground for hesitation in the answer to your question, but, speaking generally, I should say, obey your teacher, unless the matter in question is something of elemental importance, and he is clearly, demonstrably, and enormously in the wrong. In that case do not continue your lessons, even until the end of the quarter, though you have paid for them. If your confidence in your teacher is seriously undermined, observe I *seriously*, then quit him, and quit him instantly; do not ask him to refund the money either, for that is adding injury to injury. But be very careful that the matter in dispute be a matter of vital moment, that it is something radical in musical art, and that your teacher is diametrically wrong. If you can do so respectfully, and yet with that positiveness which comes from conviction and intelligent thought, call his attention to the matter, and if he is a growing teacher, is a living plant in the garden of the Muses, and not a mere dead stalk, he may, though with some painful embarrassment and mortification, admit his error and make atonement to you by becoming a more wide-awake, accurate instructor in future. None of us are absolutely infallible, and that teacher does not exist who has never in all his lifetime made a solitary mistake of opinion or of fact in his teaching.

To C. D. R.—You ask me two questions—first as to "picking out" melodies at the piano. I agree with your teacher in considering it a pernicious habit. You say you "picked out" nearly all of a beautiful organ voluntary. With all due respect to your intentions of truthfulness and with nothing but the kindest feeling in the world, I must, however, say that I question the correctness of your statement. The cultivation of the ear is very important to a musician, but is too large a subject for me to fully explain here; I will take it up at another time, but please do not delude yourself with the idea that a rough approximation to the leading melodic thoughts in a composition is the composition. How often have I heard ignorant but well-meaning mammae boast that their little girls, after attending an opera, could come home and play nearly the whole work. If they told me that their young hopefuls, after glancing over the morning newspaper for an hour, could recite it nearly all word for word, the story would not be a whit more improbable or impossible. Any noble piece of music is the product of what Wordsworth calls "high thinking," yes, we will say something more, very high thinking and the very highest kind of emotion plus an inconceivable amount of preliminary mental training in the power of thinking musical forms with persistence and clearness. To master any great work of music, or even a small work which is conceived in an earnest spirit and has any pitch in it, demands well-trained faculties, serious work, and a

good deal of time. Such "picking out" of tunes at the piano you speak of is more dawdling. It is not of the least value in any imaginable way. It does not improve your keenness of musical perception, it does not add to your repertoire anything complete or valuable, it does not give pleasure to anybody who hears you—that is, any one with any discrimination whatsoever. It may do to amuse a three-year-old child, but after that mature period of life I recommend its discontinuance.

Your second question demands a different answer. You ask whether you shall compose; now I will say this—if you find bubbling up within you musical fancies that come as spontaneous as the fountain from a rock; if beautiful figures and striking chords spring up under your fingers as they wander over the keyboard as fountains used to spring up under the feet of Venus, according to the Greek mythology, then by all means compose, and do not compose but write down what you compose. Do not, however, attempt to publish anything or even to ask anybody but your most intimate friends to hear it, unless by a long course of systematic lessons in harmony and counterpoint and form and by a major exercise in practical composition you have become a clear-headed, clear-thinking musician. Spontaneity is necessary in all works of art, but scholarship is at least equally as important. Crude music, even if full of genius, is almost worthless.

## WOMAN IN MUSIC.

BY FANNY BLOOMFIELD-ZEISLER.

The position of woman in music, her possibilities and limitations in that field, are controlled by the rules applicable to the intellectual limitations of the sexes in general.

To the one sex has been given in a large measure strength, to the other beauty; to the one aggressive force, to the other winning affection; to the one the palm in the empire of thought, to the other the palm in the empire of feeling.

That they ascribed all arts to the Muses, all sweetness and morality to the Graces, and all prophetic inspiration to the sibyls—all women.

Certain it is that, in all things that appertain to the heart, and that involves the exercise of the finest sensibilities of a sympathetic nature, so in all departments of art, woman cannot only be equal, but even the superior of man.

The art of music has two very distinct branches, the creative and the reproductive.

About the latter and woman's part in it little need be said.

I am confident that even those who are not inclined to credit our sex with any mental capacity will admit that women have reached the highest pinnacle of fame, and deservedly so, in the various kinds of reproductive music.

They have produced some of the greatest singers, pianists, and violinists, who were and are recognized as eminent exponents of their respective arts.

Whether there are any particular characteristics distinguishing the performances of men from those of women, is a debatable question.

There are people who claim that, as a general rule, there is to be found more breadth and power in the work of men, and more grace and sentiment in that of women. These differences might be discernible, I do least that they disappear—may, more than that, change places, if anything, among those artists of both sexes who have reached the highest development in the art of interpretation.

But with all that it can hardly be denied that, as a general rule, even among the greatest artists, men belong to the objective, women to the subjective class of interpreters. Men usually have the capacity for concentrating their thoughts more strictly upon their mental work, and to place themselves outside, as it were, of the position they attempt to render. A woman puts her innermost soul into everything she undertakes; her momentary feeling, her humor, always affects her interpretation.

It is this subjectivity that renders her performance so fascinating. She allows her temperament to carry her away, but it is this surrender of her whole nature to her chosen art that makes woman's position in reproductive music unique. In the creative branch of music, however, woman's genius has as yet not had very great triumphs. Creative force, spontaneity of invention, and the power of combination, so far as musical composition is concerned, seem to have been vouchsafed to them only in such small measure that really great achievements in this direction have been out of the question. No female

composer has as yet created an era; none has as yet marked her path by immortal works.

It is a peculiar phenomenon, worthy of some little investigation, that while women have achieved great triumphs in the field of literature and to a great extent in the arts of painting and sculpture, they have been unable to gain any position as composers.

What they lack is the power of extending their observations over a large range of facts before forming general conclusions; they lack the power of concentration, of self-observation of their own thoughts, also the power of self-criticism and objective judgment of the production of their own mind.

It is full of technical intricacies, rules as exact as those of mathematics. It requires not only hard and earnest study of the rules, but the work of applying them is quite as tedious a business.

"And here I come to what I think is the explanation of the above-mentioned problem, namely, why women have accomplished so much less in musical composition than in any other branch of creative art. The reason is this, because music is the most abstract of arts, and on the other hand the most bound by mathematical rules.

"For all other arts we have the great model—Nature. When we paint, chisel, or write, we perhaps idealize, but we have a basis or background of reality. But in music we live in an ideal world created by our own imaginings. As Arthur Schopenhauer so aptly phrases it, 'Music differs from other arts in being a presentative and not a representative art.' Women, somehow or other, are not inclined to be bound by any technical rules.

Composition is somewhat like reasoning out syllogisms according to the strict rules of logic. But 'women,' to quote Bishop Whately, 'never reason, or, if they do, they either draw correct inferences from wrong premises, or wrong inferences from correct premises; and they always poke the fire from the top.'

Again, it seems that in order to achieve greatness in composition, something more is required than the invention of merely new melodies, however charming they might be.

There is no good reason, that can think of, why beautiful melodies should not flow from the imagination of women. But that alone does not make a great composer.

A person to become great as a composer must be a pathfinder, as it were; new methods are not sufficient; the originality of style is also an essential requisite. No woman has yet entitled herself to credit for the latter, and as long as that element may be wanting, it strikes me that woman would show extremely good sense in not attempting to any great extent to be active in a field in which they would not get beyond mediocrity, an example which some men would be wise to follow.

Initially these elements, which so far we find lacking in woman, do not exist, I am not willing to admit. They are probably only slumbering.

Woman's inferiority in musical composition may be safely attributed to the unfavorable condition under which she labors thus far. There has existed, and exists to this day, the most obstinate prejudice against female composers. They have until within a half century been excluded from all higher schools. They have by the social condition of former times been assigned almost exclusively to menial duties. I have no doubt that now, when these social barriers have been removed, when woman receives the benefit of a liberal education, she will, even in this field of art, develop in a high degree the courage to appear before the world as composer, and for that reason no final judgment can or should be formed as to the scope of their facilities in that field.

But to reach the highest degree of perfection in this branch of art it is necessary that it should be seriously pursued.

The true artist spirit guides no amount of preparatory study, no labor of final completion. It is this spirit that woman has too often lacked, fondly imagining that her intuitiveness would do duty for patience, and her he a meritorious contribution to musical literature, they must aim at conscientious versatility of expression, clearness of thought, and symmetry of form. They must pay to be objective, and avoid that fault which was that: 'The universal truth which I cannot recall, that they pitch their enthusiasm two or three notes too high, just as in chirography they deal too liberally in italics.'

But after all, even though woman has a long, weary, and thorny path before her before she may become equal to man in musical composition, still her position in music is even now assured. What we need now is not to imitate man and try to become great in a field in which he has achieved success, but to develop those qualities which specifically belong to woman; then, and then only, will we be the true equal of man; in different degrees of greatness in those spheres to which they cannot follow us. May it then be said: 'She came, was heard, and conquered.'

## WHAT A STUDENT CAN LEARN AT CONCERTS.

BY HENRY T. PINCK.

Not all music teachers, perhaps, would agree with remark, which a distinguished pianist once made to me: 'If you have a hundred dollars to spend, go to ten for lessons and ninety for concerts;' but they admit that there is some sense in the advice, especially in the case of advanced pupils.

It cannot be denied that, as a rule, students of music are asked to devote too much of their time to mere mechanical exercises. Technical perfection, of course, is an absolute necessity in the case of concert pianists, but as a very small minority of pupils can become pianists, it is not to be wondered at that the mind and soul music should receive more of the time which is now so freely squandered on physical exercises; and even the case of concert pianists the time has come when technical shortcoming is much more easily pardoned than a dry, inexpressive style of performance, or a lack of conception of the spirit of a piece. Just as we have "warblers" and coloratura singers are no longer wanted on the operatic stage, but vocalists who have an acute intelligence and power to reproduce the dramatic contents of a song, its poetry, and its passion, so pianists can no longer hope for success by mere frantic attempts to dazzle an audience with brilliant feats of mechanical display. Such things may lead to temporary popularity—a season's fad; but for more permanent fame an outpouring of expression is worth more than a pound of mechanism.

This is the first and most important thing that a student can learn at a good concert: the change in taste and demands of cultivated audiences. Music is no longer a mere *play-thing*, but an art. A modern audience would hardly be edified by seeing a young Mozart playing the piano with a scarf placed over his keys; for such things we would go to a dime museum or circus. Nor would a modern audience be pleased to have to listen to the endless runs and trills and of unmeaning ornamentations with which the pianists of Mozart's time had to "adorn" even adagio to overcome the thin, unstained tones of the pianos of that period.

No doubt Mozart and Bach, and other men of genius always played with expression; but that musicians of general former paid little attention to what we regard as the soul of music is shown by the sensation which made by the Mannheim orchestra, in Mozart's day, the simple devices of *crescendo* and *diminuendo*, which affected the audiences like a new revelation and made them rise from the seats in their excitement.

This very fact, however, teaches an important lesson. Many young musicians are apt to fancy that the only way to impress a miscellaneous audience is to play as loud as possible, whereas any performance by a good pianist or orchestra will show them, if they have eyes to see that infinitely more effect is produced by artistic relations between loud and soft, endless gradations between the extremes, than by a persistent *fortissimo*, which soon becomes monotonous and tiresome. Yet it is stated of an eminent English conductor that he refused to bring out a certain piece by a famous composer because it ended *pianissimo*; he was afraid that he would make it fail! And when Wagner was appointed conductor of the London Philharmonic Society, only five years ago, he found that that orchestra still had the vicious way of playing everything *mezzo forte*, with any shading in loudness or tempo.

The art and the importance of dynamic shading is now pretty well understood, even by ordinary music teachers. Not so the art of varying the tempo, the correct conception of which most students of music still obliged to go to the concert halls, because the teachers either do not understand it, or, if they are old fashioned, do not wish to practice it, because they say that the "old masters" did not employ it, and it is therefore merely a bit of modern "sensationalism." But, as a matter of fact, this *tempo rubato* (taken in the widest sense of the word) is to modern music what graceful, unforeseen turns and changes are in the life

## Theory of Music Explained.

## Piano-Forte Players.

BY  
Hugh A. Clarke, Mus. Doc.

III.

LESSON VIII.  
COMMON CHORDS WITH THE  
ROOT DOUBLED.

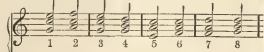
There being only three letters in a chord, if we want to add to it we can only do so by doubling one of the letters, the most important is the root, so we begin by doubling that. Strike the chord of C, thus: C with the left hand, E, G, C with the right. You see that one letter, C, is doubled and is in the bass and at the top, or treble. Now when a chord is struck this way, it is said to be in the octave position, because the treble is the octave of the bass, or the root is at the bass and in the treble. Now keep C with the left hand and play G, C, E, with the right. This is called the third or *terce* position, because the root is in the bass and the third in the treble. Now keep C with left and play G, E, G, with the right hand. This is called the fifth or *quint* position, because the root is in the bass and the fifth at the top.

Go over all the chords in the same way. Then question as follows:

- Play chord of C—third position.
- Play chord of F—fifth position.
- Play chord of D—octave position.
- Play chord of A—fifth position.
- Play chord of G—octave position.

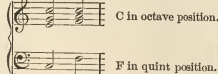
Make the pupil strike each one of the chords. Then ask the question given below.

## EXAMPLE 1.



The half note C in the bass, is equal to the four eighths in the treble, also the half note F; therefore, by striking together all the notes that belong to C, we get C, E, G, C; all that belong to F, we get F, F, A, C.

Thus:

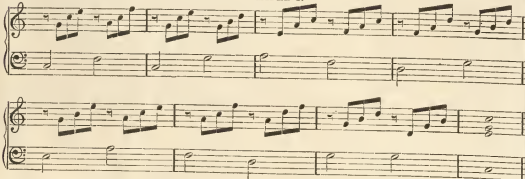


Below are two little preludes for the piano, made by dispersing or breaking up the chords given in exercise number one.

## EXAMPLE 2.



## EXAMPLE 3.



Now analyze this one. Play the chords of which it is a dispersion. Say whether they are major or minor.

## EXAMPLE 4.



The teacher should question on the last example somewhat as follows:

Q—How many of the notes of the right hand part belong to the C?

A—Four.

Q—How many to the G?

A—Four.

And so on; each four must be struck with the bass note to which they belong, then determine: 1st, the root. 2nd, whether major or minor. 3rd, the position.

This work is now published in book form, complete in 30 Lessons.

## On Practising.

By CARLYLE PETERSEN.

Practising is not merely a mechanical work, but has also an intellectual phase which, when properly developed, produces good fruit, in saving time and trouble, and in a reader's achievement of the wished-for result. The first condition for a good and useful practice is a judicious apportioning of the time at the pupil's disposal. Taking the minimum of time that can with any good result be devoted to pianoforte-playing, namely, one full hour daily, we would recommend the following distribution:—

|  |            |
|--|------------|
| Technical exercises—scales . . . . .   | 10         |
| Study or Etude . . . . .   | 15         |
| Classical piece, one movement of a Sonata, or a single classical piece . . . . . | 25         |
| A lighter piece (drawing-room music) . . . . .                                   | 10         |
| Minutes . . . . .  | 60=1 hour. |

If the student intends to devote his life to the musical art, four hours daily are indispensable. The first division of this period of four hours ought not to exceed two full hours. These two hours might be apportioned in the following manner:—

|  |              |
|--|--------------|
| Technical exercises—scales, single or double . . . . . | 30           |
| Studies or Etudes . . . . .                            | 30           |
| Sonata or Concerto . . . . .                           | 40           |
| Lighter piece (drawing-room piece) . . . . .           | 20           |
| Minutes . . . . .                                      | 120=2 hours. |

The amateur student will generally find a little spare time in the afternoon, say forty-five minutes; these forty-five minutes ought to be used thus:—

|   |             |
|---|-------------|
| Playing through the study learnt in the morning, with repetition of one or two hard before-hand . . . . . | 10          |
| Classical piece, with repetition of one or two movements learnt before-hand . . . . .                     | 20          |
| Reading at sight or playing from memory . . . . .   | 15          |
| Minutes . . . . .   | 45 minutes. |

The professional student may use the second portion of his day's practice, the two afternoon hours, in the following manner:—

|   |              |
|---|--------------|
| Technical Exercises . . . . .                       | 20           |
| Studies or Etudes . . . . .                         | 20           |
| Sonata or Concerto . . . . .                        | 30           |
| Repetition of former pieces . . . . .               | 20           |
| Exercising the memory or reading at sight . . . . . | 30           |
| Minutes . . . . .                                   | 120=2 hours. |

Every piece, study, sonata, concerto, etc., ought to be analyzed, so as to say prepared for practice; the most difficult parts, previously carefully fingered, to be attacked first; the melodious parts to be played every time with proper expression. The technical passages have to be practised *without* pedal, and in moderate, even *slow* time. Whilst practising, every sign of expression has to be carefully attended to.

An absolutely even balance between the physical and mental powers, with regard to health and vigor, is necessary for a satisfactory practice. It is not the *quantity*, but the *quality* of practice that ensures progress. A merely mechanical or thoughtless exercise of the fingers may strengthen the muscles and sinews, but it will not produce real progress, only when the intellect initiates, assists, and directs the mechanical practice, can a satisfactory progress be attained.

I have here to add some personal advice for the student; it is as follows:—

Consider technical exercises as the daily physical exercise which is necessary to keep you in health. Always come to your lesson with honest goodwill, and with a sincere desire to advance and to improve.

Do not get hold of the notion that your teacher finds fault with you for the mere sake of fault-finding.

Always be assured that ultimate success will ensue, if you give yourself the trouble to work for it; success may be deferred, but it will come at last. Remember that a good composition is worthy of a good practice.

Regularity, system, and precision are not only excellent general qualities, but may be reckoned among the principal conditions that ensure a useful practice and guarantee a successful performance.

Do not slumber through your practice; if you stumble in a passage, leave off at once; then attack the obstacle again and again, till you manage to overcome it effectually.

Mind and body must both be vigorous when you practice. If you feel unwell, better leave off for awhile until you have recovered.

Make yourself acquainted with the lives and portraits of the classical composers. Your interest in them will thus be heightened, and you will seem to meet them in their works.

## HELPS AND HINTS.

MISTAKES are more easily concealed than corrected.

D. DeF. Bryant.

Liberties with the time must be tempered by judgment and taste.—Wm. C. Wright.

Never strike a note until you know what it is. Never strike a note more than once.—A. P. Wynant.

Remember that what you are as a student you grow up to be as a teacher.—Thomas Tappan.

Time cannot be increased or retarded—it is everlasting and unvarying. Better to say we increase or retard a movement.—A. J. Goodrich.

"To know a thing, is one thing; to know how to teach or how to impart what he knows, is another quite a different thing."—Dr. G. Weber.

You may receive much help from others in your study, but remember that no one can make you a musician but yourself. Set to thinking what you are about.—Thomas Tappan.

It is by obliging the mind to grasp quickly the rhythm and notation, and by keeping the regular number of beats in each measure, that the power of reading at sight rapidly expands.—T. C. Jeffers.

We must first be musicians, and then teachers; if we are fired with the love of music we shall be no less than mere pedagogues. Our instruction will be alive and not perfunctory.—H. C. Macdonough.

Before appearing in public one should be thoroughly familiar with the piano to be played on, otherwise the nicest shades of expression cannot be given with certainty and clearness of touch.—T. C. Jeffers.

The best executive musician is he who, in expression of thought to others, allows his own individuality to play freely, as every man must do who has not only learned by rote, but really assimilated what he comes forward to reproduce.—H. R. Hawies.

A good musical education must be two-fold. It must comprise the development of the hand and the cultivation of the heart and taste. Many there are who attend much to the one branch and too little to the other, who not a few fail to attend to either properly.—Mrs.

Parents often hinder the progress of their child by requiring them to learn all sorts of little pieces before their tuition is well begun, in order that they may attract attention, not considering that it only wastes the valuable time requisite to accomplish a course of elementary instruction, which alone can produce any desirable results.—Hummel.

The teacher's first aim should be to produce reflection in his pupil, to give him a suitable degree of diligence, earnestness, and perseverance, endeavoring to instill desire and fondness for practice, always directing attention to the point of greatest difficulty for each pupil. He should also be patient and persevering in the discharge of his duties.—C. Berg.

Phrasing may be said to bear the same relation to musical performance that correct enunciation to punctuation bear to speaking or reading aloud. It is means by which the composition is rendered intelligible to the listener; and just as wrong emphasis or punctuation will make nonsense of a written sentence, so a musical composition may be rendered uninteresting and meaningless by false phrasing.—F. Taylor.

The beginner will always find it easier to play notes of a passage correctly with the wrong touch than with the right, and therefore, if more note playing is the sole object sought, good touch could never be acquired. In view, then, of the possibility of a mistake in this respect, the following axiom may be set down: "Better a wrong note with the right touch, the right note with the wrong touch," that is to say, occasional false note, caused by the uncertain movement of a properly used finger, is comparatively unimportant and will be corrected by practice, whereas playing a note correctly with fingers that creep and anxiously their keys will always hinder, if not prevent, the perfection of a good touch.—F. Taylor.



## HOW TO LEARN A PIECE.

## II.

BY CHEVALIER DE KONTSKI AND WILLIAM H. SHERWOOD.

Question 5. Should the pupil try to play with expression during the early study of the piece?

Answer 5. The Chevalier de Kontski: "Certainly not. The conquering of all difficulties is first to be secured by slow and pains-taking practice; from this onward play with expression, feeling, and soul. However, frequent slow practice is always necessary for a fine performance of any piece."

William H. Sherwood says: "Yes and no. The pupil should alternate between playing with and without expression. In the latter way he will be able to keep cool, and think more about careful preparation; whereas the emotional qualities of the music may prove too alluring and stimulating for an intelligent study if practicing with expression is persisted in."

Question 7. Should the pedal be used from the first study of the piece?

Answer 7. Chevalier de Kontski: "Certainly not, for the pedal is a great obstacle to clear playing, making a great confusion and dissonance, ruining and blurring melody and accompaniment, and perhaps mixing unrelated harmonies. The study of the pedal is of the greatest importance, and should receive careful attention after the piece is learned, and in no case be employed before this."

Mr. Sherwood: "He should study the use of the pedal with as much intelligence and with as delicate a care as any other part of the lesson. If the pedal is used during the practice of difficulties, the resonance and sustaining of all tones will prevent the pupil from doing as clear and exact work; therefore, use the pedal but little during the early study of the piece, and not too much at any time. The fingers should be able to keep up a clear legato in nearly all cases and as little dependence be put upon the pedal for legato as possible, but finally, especially in public performance, the pedal will be used as dictated by a refined taste."

Question 8. Should he in the study of the piece play with a strong and firm touch, or shade its power as demanded by a good expression?

Answer 8. Chevalier de Kontski: "He should study the piece with a strong and firm touch till he can surely play the piece through in an even tempo with no filtering or uncertainty; then it is very easy to shade the touch according to the demands of good expression, and through this method he will the sooner come to a fine performance of the piece, for the mind should not be overburdened with details, but he free to cope with technical and other difficulties."

Mr. Sherwood: "Both ways alternating. Most players need to practice much with a strong *lifting* and *soft playing* energy instead of practicing so loudly."

Question 9. Should the pupil take the piece away from the instrument and try to think out its effect, mentally, hearing it with his inner ear, as it were?

Answer 9. Chevalier de Kontski: "It is profitable to do this when the piece is well enough learned so he can follow its effect clearly in thought, for in this way he has no technical difficulties to overcome, and can therefore think out the best effects more surely than when playing the piece."

Mr. Sherwood: "Yes, often! It is of great value and a greater help in finding the finer and more subtle points of expression, and it has a distinct worth in the help it gives when he comes to play it after such a mental study."

Question 10. Is it a good idea to lay the piece by for a few days now and then, to let it ripen, as it were, and if so, at what stage of its learning?

Answer 10. Chevalier de Kontski: "It is a good plan to lay a piece aside after a few days' study upon it, and then take it up again, when it will be fresh, and he can do more accurate work upon it; in fact, he should begin it again for particular accuracy, and when it is well worked up put it by again for a few days, and then take it up for

a finishing expression and the perfection of hard passages in detail."

Mr. Sherwood: "With difficult pieces this way of alternating between several days of practice and several days of rest can be carried on with profit for months. I form it is different from that of the fugue, the musical effect is much the same as I have described above. There is not an instant's break in the continuity of thought; we do not stop to think how beautiful this or that melody or chord is, for each detail is beautiful, not in itself, but in its relation to the whole, and it is only when the end is reached that we formulate our impressions and perceive the perfection of form, the steadily advancing climax, the calm and precise objective character of the work."

Question 11. Is it well for the pupil to be learning more than one piece at once, first practicing on one and then another?

Answer 11. Chevalier de Kontski: "As said above, when the piece has been studied a few days it is to be laid aside a while; during these days a new piece should be taken out of a different style, as, if the first was classical the second should be romantic; this prevents a one-sided development and gives variety, freshness, and new interest to the pupil's study."

Mr. Sherwood: "Yes; two or three different styles afford a welcome and profitable variety. If the pieces are long, a short section of each is recommended rather than diffuse and hurried practice of too many pages of the pieces at once."

Question 12. How long should he sit at practice at a time and how many hours a day?

Answer 12. Chevalier de Kontski: "Beethoven was much opposed to many hours of practice a day and too many hours at a sitting; his advice was as follows: 'Remember that it is not the quantity but the quality of study that will bring you to perfection. You must not play several hours consecutively, but as soon as your fingers become tired stop your practice at once, to avoid stiffness.'"

Mr. Sherwood: "It depends upon the health of the pupil. I could only advise upon personal acquaintance. However, in general, it may be said that it is not well to practice when the pupil is much fatigued, for the technical and artistic parts of a piece both need the freshness and alertness of an active mind and unweary body."

## WHAT IS CLASSIC MUSIC?

## II.

BY EDWARD DICKINSON.

But, it may be said, a "romantic" work, so-called, may be as regular and complete in form as a classic work, and often is so. Wherein, then, does the distinction lie? It lies simply in this, that whereas a typical classic work produces its effect *en masse*, and by arousing an intellectual as well as an emotional response, the typical romantic work produces its effect more by means of the beauty of its *details*. In the classic work the composer's thought is how he may make the parts fit each other and combine into a perfect whole; but the romantic composer thinks more of the adornment of the parts themselves, as though the form and plan were incidental, not the end of his effort, but the means of his effect. So, in romantic music, the composer is more free to modify the form to suit the exigencies of his thought, and often throws aside the methods and rules that sufficed for the classicist, and strains after brilliant effect, however lawless the course by which he procures it. Hence classic music is more restrained and severe than the romantic; it aims to satisfy not merely the emotional susceptibility, but also the calm, critical, scientific analysis. To the uneducated music lover the classic often seems cold, dry, and forbidding; it has not the fresh, buoyant spontaneity of the romantic, which seems to repose calmly in its consciousness of perfection, as if disdaining all temporary expedients of attraction.

To sum up in a phrase—the classic work makes its appeal solely in its *endure*. The most complete and extreme example in music is the fugue. In hearing a fugue we are borne along by a steady stream—there are no resting points, no isolated beauties of detail which tempt us to pause; each phrase is an inevitable consequence of that which went before and an inevitable antecedent of that which comes after; we are conscious of no definite emotion until the end is reached, and our impression at last is of something majestic, logical,

cumulative—the effect is that of a coherent mass, not of an accumulation of details.

As another example of a thoroughly classic work take the first movement of Beethoven's Sonata in E flat, Op. 7. Although the form is different from that of the fugue, the musical effect is much the same as I have described above. There is not an instant's break in the continuity of thought; we do not stop to think how beautiful this or that melody or chord is, for each detail is beautiful, not in itself, but in its relation to the whole, and it is only when the end is reached that we formulate our impressions and perceive the perfection of form, the steadily advancing climax, the calm and precise objective character of the work.

In such compositions as the first movements of his Sonatas, Op. 18 and Op. 31, No. 2, we observe the first beginnings of the departure from the severe classic style toward the freer romantic. In these works the ideal of Haydn and Mozart is plainly left behind, and a new epoch of more intense and conscious personal expression foreshadowed.

While it is difficult to draw any hard and fast distinction between the styles of these two schools, since each may possess many traits that belong to the other, we are also embarrassed when we attempt to identify any precise period when it may be said that the classic era came to an end and the romantic began. Historians generally agree, however, that Beethoven was the last of the great classic masters, and that he also prepared the way for the romantic school, if he was not actually its first exponent. At any rate, dying in 1827, he closed the classic age of music, and the classic spirit as revealed in the works of Mendelssohn and of many lesser men of the recent period was but the afterglow which followed the setting of this great luminary. The beginning of the classic age is also difficult to determine; but if we fix the point at the opening of the 18th century we shall include the creative lives of the men who are the chiefs of the classic school. Most prominent of these are: Domenico Scarlatti, Johann Sebastian and Philip Emmanuel Bach, Haydn, Mozart, and Beethoven. In the same school are Clementi, Cramer, Czerny, Pleyel, Hummel, and a host of others of little significance at the present day, because they followed the current and contrived no new impulses.

The classic period is that in which instrumental music was attaining its independence; its chief products were the fugue and the sonata form. The development of the sonata, the symphony, the string quartet, the concerto, and the overture, gives the classic age its grand historic significance. Classic art is of the past; it has slowly crystallized into form; it has rubbed away all temporary expedients of pleasure, and has embodied and preserved that which satisfies the deliberate judgment; it has become monumental, and stands as a model for those who would base their own work on principles of tried and approved excellence; while many of the products of the classic school have sunk out of sight, because, although their style was pure and their expression clear, their ideas were shallow and have now become commonplace. The greatest achievements of classic musical art become ever grander as they survive all changes of taste and convulsions of feeling, for they exemplify the highest excellence of art—noble thought enshrined in perfect form.

To our young men and women who wish earnestly to employ themselves, music is a rich field that needs the best it can receive. Whoever will seek broad education in and out of music, whoever will endeavor to keep in hand some of the common threads of tendency that join each life, will discover that music offers them no little as a beautiful inheritance, no little as a sacred trust. It is a world full of beauty; we should see it all. It is a world full of thought; we should see it all. It is a world full of inspiration; we should see it all. It is a world full of life; we should see it all. It is a world full of love; we should see it all. It is a world full of hope; we should see it all. It is a world full of faith; we should see it all. It is a world full of courage; we should see it all. It is a world full of strength; we should see it all. It is a world full of glory; we should see it all. It is a world full of honor; we should see it all. 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# MARCH.

BY ALEXIS HOLLAENDER.

WITH NOTES BY WILLIAM H. SHERWOOD.

This march is one of the many attractive and exceedingly well written compositions of one of the best conductors of music in Berlin. Alexis Hollaender is still a young man, of whom much may yet be expected. This composer has the very desirable merit of developing the themes of a work without unnecessary length and repetition.

This march has also been written for orchestra and military bands. By a comparison with the orchestra its varied tone-colors and resources will suggest some of the best possibilities of expression in treating the march. The interpretation requires, first of all, a bright and spirited rhythm, at the rate of a brisk walk, four steps or beats to the measure;  $\text{♩} = 100$  to 115 at the extremes of tempo. The trio, in  $\text{C}$  flat, may be taken nearer the slower tempo, and with a much more quiet legato touch than is necessary for the stirring, decided subjects of the first part. This first part should be played with a firm quality of touch, suggesting to the writer's mind a cornet solo. The staccato chords should be played with a light touch, like the pizzicato on the violin.

It is a frequent habit of composers to write some definite marks of expression or touch at the commencement of a theme, but afterwards omitting such markings, trusting to the good judgment of players to continue similar phrases in the manner marked at the beginning. These staccato haxes and chords should be continued wherever there are eighth notes and eighth rests alternating. This staccato touch can be best played by preparing the hand at the key-board with wrist flexion and sharply curved fingers, then drawing the wrist suddenly up and backwards at the same instant, picking the keys lightly with the finger tips. It is well to avoid an attack upon these staccato chords from above the keys, as in the ordinary staccato touch, in order to render the touch more light where used in connection with the theme.

The notes of melody in the upper voice call for a stronger, more positive touch and not as short a staccato as the chords of the accompaniment. (That is, those melody notes marked staccato; see measures 1, 2, 3, 4, etc.) The writer uses modulating movements of the forearm for the short slurs of the upper voice in producing this kind of staccato, by letting the wrist sink quite low at the beginning of a slur and raising it at the end of the slur. The arm above the elbow is held quietly, and the curve of the finger tips exactly changed, and the knuckle joints not moving or breaking, neither up nor down from their position near the key-board. The tone is made by the unconscious help that the fingers give the forearm in its gentle effort to rise in its undulating movement. It is not unlike the "breath" of a discharging gun. This touch gives a beautiful tone and is graceful in effect. However, I have found very few pupils who could avoid other better known wrist and finger movements sufficiently to use this touch with success, even after several lessons.

In measures 4, 8, 12, 16, 20, 32, and also in other measures further on, there is a harmonic cadence leading either to a partial or complete close. Each chord at such movements should be more strongly accented than ordinarily.

The writer wishes to express different grades of accents by the following marks: The most pressing touch marked  $\text{ten.}$ , ordinary accents  $\text{acc.}$ , positive accents  $\text{+}$  or  $\text{V}$ , very sharp accents  $\text{f}$  or  $\text{ff}$ , and firm, sustaining accents marked  $\text{Ten.}$  Four-four time naturally demands a strong accent on the first beat and a medium on the third, while a light or negative accent on the first tone of the second and fourth beats are quite generally important. To allow these should accents to be heard and felt by the listener it is necessary that other notes than the first in each beat be lightly played.

The third chord in measure 8 is the end of the phrase; the fourth chord of this measure is an introductory chord to the next phrase, and should be accented accordingly; it contains a modulating tone— $\text{G}$  flat—which brings in the original key,  $\text{D}$  flat. In measure 7, third chord,  $\text{A}$  natural is the leading tone in the key of  $\text{B}$  flat minor, the fourth chord of the measure. In measure 8, the second chord,  $\text{E}$  flat, is dominant, its  $\text{G}$  natural is the leading tone of the dominant seventh chord in the key of  $\text{A}$  flat, the third chord of this measure, in which the phrase and first half of the period ends. In measure 11, fourth beat, is the dominant seventh chord modulating to the key of  $\text{E}$  flat minor, measure 12. The fourth chord of this measure is dominant, modulating to  $\text{D}$  flat again. Modulating chords and "leading tones" should be accented, for the

more harmonic, melodic, and content value a chord has the more accent must it have. These chords leading to the keys of  $\text{A}$  flat and  $\text{E}$  flat require a more bright and stimulating expression, but those returning to  $\text{D}$  flat a quieter expression. It is a standard rule of the writer to always emphasize modulating notes. They are generally found in the dominant chord of the next key in succession. The first period ends with the first note of measure 16 for the melody and with the second and third chords for the accompaniment. The comma (,) denotes a division between phrases. It would be well if musicians would unite in the use of the common phrases in literature to denote similar pauses in music, as, ; : : The dotted eighth note of measure 16 should be given a fresh impulse, for it starts the second section of the march with new thematic material. The last sixteenth note of this measure is to be taken lightly as you pass to the first beat of the next measure, the octave of  $\text{A}$  flat being the climax of this fresh impulse. The wrist can be thrown high enough before playing the sixteenth note to touch then lightly on the passage down to the dotted half notes,  $\text{A}$  flat. Hence the double down marks over this note,  $\text{f}$   $\text{f}$ .

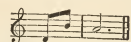
Many careless players fail to make the time of sixteenth notes correct when playing marches; they make them too long and the dotted eighth notes of the same beat too short; they play as if the first note was two parts of a triplet and the last the third note of the triplet, thus making it a third of a beat instead of a quarter of a beat. They also play it too long, for the accent should fall on the middle of the sixteenth, as  $\text{f}$   $\text{f}$ , like the exclamation when hastily given, "Hurrah!"—the accent on the last syllable.

The first three chords of measure 17 should be treated quite like the preceding  $\text{A}$  flat octave, the first chord giving the momentum by which the third and heavier chord is taken; but in loud chord playing either the fingers or wrists should act with a springy elasticity, to prevent over harshness of tone quality. Every musical phrase should have a climax, quite usually the highest note of the phrase; see the  $\text{B}$  flat of the third measure of the march and the  $\text{A}$  flat, the first note of the twentieth measure. The chords for the left hand should usually be played with their lowest tone stronger than the other notes of the chord; this can be easier done by preparing the right fingers with that sense of feeling that these keys are to receive the greater force or weight of touch.

The extended chords, like the others, should receive an accent on their lowest note; therefore take care not to strike them before coming to their instant of passing time, or before the corresponding melody note is taken, striking the bass note with the melody note and not before. This especially applies to measures 20, 24, 32 and 36. Few players of my acquaintance have developed the preparatory method of moving wrist and holding fifth finger steady enough to do this successfully. I throw the wrist down with steadily prepared fifth finger at the bass note, playing the other notes of the chord with finger action, the other fingers being raised for this purpose. The wrist should remain low, level with the key-board, but turning sufficiently to the right—usually—until after playing all of the notes in the chord. Where it proves helpful the fingers first raised or extended can be drawn inward somewhat as they play, thus adding strength to the touch.

The trio, which begins with the last beat of measure 32, has the character of the wood wind instruments of the orchestra, chromettes, oboes, flutes, etc., for its first eight measures; after this, call to mind the effect of call attention to the modulation of starting brilliancy in measure 34, fourth beat.

The motive of three notes with which the trio begins:



last beat of measure 32 and first of measure 33 should be played with an uninterrupted wave of action, cornet touch; all similar groups to be treated in the same manner, regardless upon which staff they appear. See measures 33, 34, etc., and notice the additional note upon repetition of this motive and its imitation in measure 34.

Also notice the continuation of this figure in thirds at measure 35, leading to a climax upon its third beat, and a syncopated accent on the second beat of measure 36, on the  $\text{A}$  flat.

The following character,  $\text{—}$ , indicates the exact place and time for pressing and lifting the damper pedal. The prevailing methods of pressing and using the pedal are frequently unscientific and illogical. To press the pedal exactly at the beginning of such measures as 33 or 36 will include the last tones of the previous measure when the legato touch is used. The student should master an independent rhythm for the use of the pedal, and develop the ability to apply this, free of complicating accents and without unrest and nervousness. As a preliminary exercise, practice the following, and also apply the same principle to the left-hand part of different pieces until speed and accuracy are established:—



The down stroke ( $\text{v}$ ) for the basses of measure 33 and subsequent measures is of importance in connection with the improved pedal marks, because it is a help in securing continued bass tones. The double pedal marks,  $\text{—}$ , are recommended and will be appreciated by players of sensitive taste, as showing where the pedal is used so dully as to check the changing harmonies of the right hand and yet not check the heavier strings in their vibration, thus ensuring clear harmonic effects with a continuous bass. In such cases press the pedal but partly down, and do not lift the foot from its contact with the pedal in its upward movement.

The contrast between the "Tranquillo, dolce e semplice," to be played piano, measures 33 to 40, with the  $\text{sf}$ , "agitato" of measures 41 to 45. Also compare and notice the contrast in measures 45 to 60. The chords of the closing phrases of this theme, measures 47-48 and 50-51, should be played with a clinging touch of finger legato as much as possible, especially upon the notes of prominence in the melodic motive with which this movement begins.

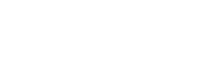
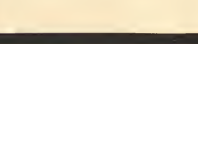
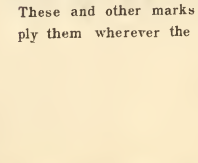
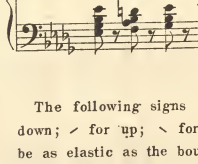
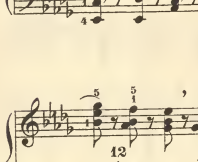
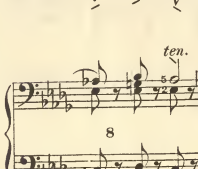
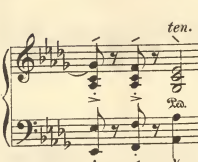
The transition phrase, measures 57 to 60, should be played with increasing stimulation—a gradual quickening of the tempo—although for the most part staccato and pianissimo. This carefully graded stringendo gives place to the "resolute sostenuto" of measures 71-72, the crescendo developing into greatly increasing strength for these two measures.

The first chords of each of the following measures, 73, 74, 77, 78, 81, 82, 85, 86, 96, 101, 103, 104, should be played as massively as possible, and be sustained by the pedal for three-quarters of the measure each. The character of these chords can be enhanced by holding the wrists high, with the fingers pointing down and stiff, instead of the relaxed use of the wrist and fingers, as is demanded in most instances. Thus these chords can be made to sound as if from the trumpets or trombones of the orchestra. It may be observed that the above effect is one that is seldom demanded, and to produce it the ordinary rules of touch are transgressed. The second and third chords of these measures, up to 96, should sound pizzicato, as described earlier.

In measure 96 an increased power and force of touch, combined with magnitude of tone, is important, rather than the anæsthetic haste at such points. The writer first chord of measure 96, in order to play heavily and give a broad and grand expression to the passage.

Play the staccato basses in measures 106 to 110 with full action, lifting fingers high, or, better yet, lifting outside of the hand high. The rolling motion of the hand, wrist held low, although never heavy or stiff, combined with the kettle drum of an orchestra then can be played by the more common kinds of mere finger action, with sharply curved fingers for the sake of distinctness and nervous vitality of touch. From measure 108 to 113 play with ever increasing stimulation of time and tone, but the last two measures play grandly rather than of full speed.

M.M.  $\text{♩} = 100$   
Moderato



16

20

21

25

28

32

*f*

*cresc.*

*meno forte*

*ten.*

*cresc.*

March. 6

## Trio.

poco meno mos-

tranquillo

33

*p dolce e semplice*

36

39

42

*cresc.*

March. 6





March. 6 *Not yet ff*



March. 6

*ten.*

*f* 96 *con strepito*

*sostenuto*

*con brio* 101

*f* 105

*vivo* 106 *p* *quasi panken*

*ten.* 108 *cresc.*

110 *f* *cresc.* 113 *ff*

*Morch. 6*

Moderato e con g

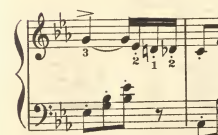
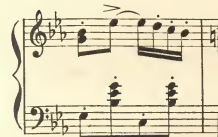
*p*

*dolce.*





Bagatelle 3



Bagatelle 3

## BAGATELLE.

F. J. ZEISBERG.

Musical score for Bagatelle by F. J. Zeisberg, page 10. The score is in 2/4 time, key of D major. It consists of five systems of piano and bass staves. The piano part features various melodic lines with slurs and fingerings. The bass part provides harmonic support with chords and single notes. Dynamics include *p*, *mf*, *mp*, and *cresc.* Fingerings are indicated by numbers 1-5. The copyright notice at the bottom reads "Copyright 1892, by THEO. PRESSER."

Copyright 1892, by THEO. PRESSER.

Continuation of the musical score for Bagatelle by F. J. Zeisberg, page 11. The score continues from the previous page, showing piano and bass staves. Dynamics include *p*, *mf*, and *f*. Fingerings are indicated by numbers 1-5. The copyright notice at the bottom reads "Bagatelle - 2".

Bagatelle - 2



## SOLITUDE.

W. Goldner, Op. 31.

*Allegro moderato.*

*P con espressione*

*dolce.*

*staccato*

*a tempo*

*rit.*

*con espress.*

*cresc.*

*p*

Musical score for page 14, featuring piano and organ parts. The score is written in B-flat major (two flats) and 4/4 time. The piano part is in the right hand, and the organ part is in the left hand. The score includes various dynamics and articulations:

- First system:** Piano part starts with a *p* (piano) dynamic. Organ part has a *cresc.* (crescendo) marking.
- Second system:** Piano part has a *mf* (mezzo-forte) dynamic. Organ part has a *legato* marking.
- Third system:** Piano part has a *cresc.* marking. Organ part has a *f* (forte) dynamic.
- Fourth system:** Piano part has a *staccato* marking. Organ part has a *rit.* (ritardando) marking.
- Fifth system:** Piano part has a *f* dynamic. Organ part has a *f* dynamic.

Continuation of the musical score from page 14, featuring piano and organ parts. The score is written in B-flat major (two flats) and 4/4 time. The piano part is in the right hand, and the organ part is in the left hand. The score includes various dynamics and articulations:

- First system:** Piano part starts with a *p* (piano) dynamic. Organ part has a *rit.* (ritardando) marking.
- Second system:** Piano part has a *f* (forte) dynamic. Organ part has a *f* dynamic.
- Third system:** Piano part has a *f* dynamic. Organ part has a *f* dynamic.
- Fourth system:** Piano part has a *f* dynamic. Organ part has a *f* dynamic.
- Fifth system:** Piano part has a *f* dynamic. Organ part has a *f* dynamic.



## ALLEGRETTO.

From Seventh Symphony in A major.

Beethoven.

Allegretto.  $\text{M.M. } \text{♩} = 80 \text{ to } 96.$ 

## ANDANTE.

From the Surprise Symphony.

Haydn.

Andante.

## EDITORIAL NOTES.

"Bad habits are Philistines who put out the eyes of Samson and make him grind in the mill." The pupil who cares more for accuracy and fine playing than for making a show of brilliancy does not fall into bad habits. Slow and self-critical playing is wherein pupils need to apply their best endeavors.

"Tutor tries tactics to which talent has never given a thought." The teacher who twangs but the one string, the notes and keys before him, is worse hampered than the violinist with but a G string. Music teaching is something more than note and time explanations.

"When a lazy man looks toward heaven the angels close the windows." That is why lazy pupils never enjoy the triumph of fine playing, the ecstasy of emotion, while playing good music—for they never play well enough for this—the congratulations instead of the deprecations of friends, and an approving, in place of a condemning, conscience.

"Every one who thinks genius can be without understanding thinks without understanding himself." The pupil who rests on the thought that, "having gifts above my fellows I do not need to work like a drudge," is on the way to ignominious failure. Talent and genius are given us to cultivate, not to neglect.

## UNDEVELOPED FACILITIES.

"The wolf does not lose courage when he sees the flock is large." Young people delight to overcome difficulties, to solve puzzles, to play games that demand skill by which they can "heat" their companions. Boys leave the smooth path to jump over the hitching post, walk the fence and walls. Girls jump the rope and try their powers at overcoming enigmas, and delight to try and do the things that their elders say are too hard for them. But in all of this there is an element of frolic, recreation, and amusement; this must not be overlooked. If we as teachers built upon this inborn desire to conquer, we might accomplish more. Young people enjoy doing something that their friends cannot do, and this, with the other mentioned quality of children, should be made more use of in our work. Children are particularly pleased to have older people praise and admire whatever they themselves think has been well done, and too, will try hard to do a thing well for the sake of expected praise. Parents and the family friends can lend an efficient hand in this. Furthermore, children are never happier than when doing what they think will please those for whom they have a fondness; teachers can take a hint from this.

## EFFECTIVE TEACHING.

The most sublime truths can be spoken in such a lifeless way as to scarcely arrest the hearer's attention, at commonplace facts can be said with so much intensity as to make a profound impression, far deeper than the meaning of the words alone would imply. Taking the above facts as a text, it can be easily seen why the teacher who is trying to explain something that he himself but partly understands makes little impression on his pupil. It can also be seen why a teacher who has thorough knowledge of his subject can induce his pupil to do successful work. But the knowledge alone will not make the teacher's efforts effective; there must be a convincing earnestness and a feeling of the great importance that what he is about to say must be made impressive and that the pupil must be stirred up to superior effort. But no teacher can come up to this ideal who has but a mercenary idea of his work, or does not love his art dearly as his honor. Only a musical enthusiast can be a successful teacher, successful in the sense of making his pupils workers. Such a teacher will not give a cold and critical suggestion or model how a passage is to be played, but will be all aglow with feeling, and inspire the pupil to play beyond his ordinary achievements. With the lesson is over his pupil will be on a higher plane, full of earnest resolve to do better work, and he will feel some of the love for music that was so close

## USE OF WRIST—WHEN SHALL IT BE TAUGHT?

BY ARTHUR L. MANCHESTER.

It is customary to begin practical piano study with a finger touch. The rudiments are taught and the pupil pushed right into finger action.

There are many reasons why this is a very poor, in fact, almost ruinous, plan.

The reason given by W. S. B. Mathews, in his "Twenty Lessons to a Beginner," for not beginning notation reading at once applies here. But what we are interested in now is the fact that all interpretation is dependent upon a perfectly unconscious technic: motions must be automatic, and the mind left free for the intellectual phase of the work.

And the question arises as to what is the best order in which to train the muscles to perform these automatic motions and become unconscious of technic? Let us consider the movements involved. There are three touches: arm, hand or wrist, and finger. They must be used separately or in combination. When one is used all motion of the others must be absent, and the muscles concerned in such motions be absolutely without tension, in perfect repose; not held stiff, but at rest. This means ability to use the weaker muscles of the fingers without the obtrusive interference of the stronger arm and wrist muscles, or the use of the weaker wrist muscles without involving the stronger arm muscle. It is individualizing things, you see.

Now, it is comparatively easy for any student to move either arm, wrist, or fingers when no particular strength is involved by concussion with the keys.

When, however, the fingers come in contact with the keys the act of giving the necessary rigidity to the finger stiffens all muscles in the arm. Now, the point I make is, that by teaching a finger touch first this difficulty is increased; whereas, by beginning at the shoulder and working toward the fingers, it is largely obviated, if not altogether done away with. The use of any touch requires the action of two sets of muscles: the extensor and flexor. The alternate contracting and relaxing of these renders needed a complete mental control of all stages of the action. In addition to this, each touch is a combination of actions. In a wrist or arm touch, besides the necessary movements of the wrist or arm muscles in raising and lowering the hand, the finger muscles are concerned in giving the required rigidity of finger to bring down the key. To use just enough finger strength to meet this requirement is difficult.

Again, in a finger touch the weight of the hand—determined by the action of the extensor muscles of arm and wrist—greatly modifies the delicacy of the touch. To hold a light, loose arm and wrist without an approach toward stiffness, and at the same time have a free, strong use of the fingers, is the difficulty here. Anything which will give control of the strong arm and wrist muscles, so that they may be held still without stiffness, allows the fingers more freedom in their action and places within the student's reach a more perfect technic. This control can be better and more easily obtained and confirmed before the fingers are brought into action.

The mind can be concentrated upon the action of the lifting muscles of the arm and wrist, their action (the arm and wrist) can be separated, the power of holding them quiet and in a state of perfect repose can be perfectly confirmed only by exercises dissociated with any distinct use of the fingers. You may say this can be done at any time. Perhaps it may, but after this is done the greater work remains, i. e., the training of the fingers to sensitiveness in touch—the sense of feeling in the fingertips already mentioned—as well as the most flexible condition possible.

And it is this work which can be best done after a perfect control of all arm and wrist touches is acquired. The arm and wrist touches are the foundation which should be built first, and the superstructure of technic and delicacy of touch erected thereon, rather than to proceed to fasten the roof to the scaffolding instead of the house proper. They should be thoroughly under control and susceptible to the slightest impulses of the

will before the fingers are put under training. Such being the case, a large portion of the difficulty of finger training is removed, so the pupil will have only the inherent weaknesses of the fingers to combat.

I have already spoken of the mental difficulties to be overcome.

There is logic in order. One thing in itself might be learned as well one time as another. We saw so constructed, however, that we can, by taking advantage of our natural tendencies, accomplish more and do it more easily than by going ahead, hit or miss.

Our habits of thought, in short, our mental trend, such that before entering actively upon any work it behooves us to settle clearly all sequences and do that first which partly conquers the next difficulty. Teaching arm and wrist touches before the finger touch, even before teaching the pupil to read musical notation, is the taking of just such advantage, and is in itself logical.

Order has much to do with automatism. If we do not fall in with and use the natural bent of the mind, we are at cross purposes with it, and absolutely cannot acquire an easy automatism.

It is a natural sequence that, after acquiring control of the strong arm and wrist muscles, so that they can be restrained or made to do any particular movements necessary, without stiffness or undue exertion of muscular energy, the fingers should move easily and be more completely brought into subjugation.

For these reasons, therefore, teach wrist and arm touches with the very first lesson, and leave finger exercises to be used after a good arm and wrist touch is gained and confirmed.

## STUDY OF RHYTHM.

BY P. A. LYMAN, A. C. M.

It is the writer's confirmed belief that no one thing in musical instruction is so often badly imparted as that of the study of rhythm or measure, the so-called study of time. It is believed that the subject is not well enough known by the majority of teachers of music. There is much good teaching of other things, such as touch, technic, dynamics, etc., but a deplorable lack in this one direction. If this be so, why so? Perhaps one reason may be that it is not as pleasant to carefully teach rhythm as it is some part of music from which the pupil may gain a constant impression of sounds; but what if the sounds issue from the instrument in a broken, unsmooth manner? Shakespeare says: "Ha! Ha! keep time. How sour sweet music is when time is broke and no proportion kept." Too many teachers undoubtedly try to teach rhythm by imitation. Now, why not make pupils do more thinking? Is not the study of time or rhythm of as much importance as anything in music? What does Mozart say in answer to the question? "Time is at once the most difficult to obtain and the most neglected part of the study of music."

Meisel gave to the thousands of musical students a great boon when he invented the little instrument with a click and a bell, I mean the metronome. Every teacher and student of music should provide himself with one of these valuable instruments and use it. If there be students of very limited means, who cannot afford the expense of a large one of the Meisel type, they can at least own one of the pocket metronomes, which answer all purposes.

If it be one of the latter how may it be used? Ask someone. Suspect it in plain sight and watch carefully as it swings to and fro. With a very little practice a performer can so calibrate his attention that he may see the swing of the metronome and play at the same time, and this without looking directly at the metronome.

The first thing for a pupil to fix in his mind is absolute rigidity of movement in simple two-part measure. From this he may go on to three, four, six, and even the more complicated measures. If the time names in notation the time of Monsieur Chevè, or by tonic sol-fa the pupil in naming the positive length of each note; but I must repeat, the units or simple measures without

any combination must first be correctly established before any advance steps are taken. After that all combinations or fractional parts of measures are, in their turn, feasible and may easily be mastered.

Many make the plea that studying with a metronome makes a pupil too mechanical and spoils him forever afterward for good musical thinking.

I believe that an absolute standard of rhythm must be established before a pupil be allowed to exercise his ingenuity in playing in the so-called tempo-rubato style. If he has learned to think and act rigidly true, then he may use all possible genius in so shaping his rhythmic figures that they shall serve the high purpose of expression, for no matter how well a composition be fingered, no matter how good the touch employed, no matter if the piano and forte passages are beautifully correct, the composition is spoiled if no proportion of rhythm be exemplified.

No one ought to become hopelessly attached to the metronome. Remember, it is but the simple means to an end, and that correctly establishing a perfect rate of motion. You should change the speed frequently by making the string shorter or longer, but by small degrees, so that no one rate of movement become permanently fixed in the mind. There is no musician so careful a time-keeper, even though he be as great as the best, who should not study with a metronome at times. It will make him think better and be a greater musician.

It has been the writer's privilege to give several tests of accurate time-keeping to several bodies of musicians and musical students. In no single instance did all think absolutely correct. This proves conclusively that very careful study and thought should be given to this part of music, the study of rhythm or measure.

I have been speaking simply of the study of rhythm within the measure. There is another kind, known as the rhythm of measure. In a sense this is different and comes more strictly under the head of musical form.

Let me urge every student not to ignore the invaluable personal of rhythm, and not only get it well established, but, what is of still greater importance, try to solve the way of imparting it to others in a clear and definite manner, so that they may, unaided, work out all musical puzzles.

## VALUABLE IDEAS FOR PUPILS.

BY CAMILLA URSO.

AMERICANS are musical. They have hitherto lacked only opportunity, and now that they are making wonderful strides. But while Americans, or rather musical talents in a marked degree, we have a bad fault—lack of application. Yet, think of the progress that we have made in the last twenty-five years. A quarter of a century ago our audiences were satisfied with a violin solo on a fantasy from "Martha." But now they expect classical music. We now have the world's field, but there is much room for improvement.

Our young beginners don't have the proper application, and this is partly the fault of their parents. If a boy or a girl does not like his or her teacher, the parents allow a change to be made, and the pupil jumps from one method to another without making material progress. Oh! I remember how I worked when I was a child studying at the National Conservatory of Music at Paris. We all loved our dear old violin teacher, but he was inflexible in the class room. He would rap me over the fingers with a rattan if one of them was out of position, and he would slash the boys around the legs with his stick if they made mistakes. But I thank him to-day for keeping me at work, and I thank my father, too.

No success is won without the hardest kind of work. I ought to practice even now six hours a day in order to retain my art. I never bring out a new concerto without devoting six months' study to it. First I learn the violin part and next the other parts. I practice with the pianist, playing the concerto over with him at least twenty times. Then I have other parts brought in, so my life is made up of hard work, and under the circumstances I should say to young girls who are thinking of and teaching are all that are open to women violinists now-a-days.—*New York Advertiser*.

Do you want enthusiastic and hard-working pupils? Have them take THE ETUDE.

## SOMETHING FOR PUPILS.

BY MRS. C. S. P. CARY.

WHEN you have learned perfectly one piece, play that if asked. When you have learned the second, retain the first and so on, till you have, at least, twelve pieces in your repertoire. From that time you may occasionally drop one. Always, however, retaining in your memory from twelve to twenty solos. This is easily done by setting apart a certain number of them to be played two days in a week, a certain other number two other days, and so on, making such a programme of practice that all will be played at least twice per week. By this system the pianist has always something to play.

Easy pieces and musical trifles are not necessarily worthless; people do not always want to hear a long, difficult solo, and you are not always in condition to play such a solo; therefore keep in your memory a few light pieces, with which to entertain your friends.

Never play snatches of pieces; if you cannot get through a piece, or a movement of a piece, do not attempt it.

If possible, spend an hour each day reading music which you have no intention of learning. To read readily is a great assistance to the player. Read often duets with others.

Quit an opportunity to accompany other instruments or singers; fine accompanists are rare.

Commit nearly every one of your solos to memory; it is not only inconvenient to be dependent always upon notes, but, when he is not obliged to watch both music and hands, the pianist plays with more freedom and effect.

Never begin a piece faster than you can take certainly go through it.

Passages which, when learned, are to be fortissimo should be practiced, occasionally, pianissimo; so, thereby, a truer appreciation of their meaning is obtained, and you are less likely to pound them. It is also well to practice pianissimo passages, occasionally, with the fortissimo touch; because it assists in retaining perfect distinctness of touch when they are softened.

Respect and obey your teacher; sit quietly down, making no excuses except in case of serious illness, or unless he asks the reason for some unusually imperfect lesson. Remember you are there to be taught; therefore do not talk, but listen; speak of nothing which does not pertain to your lesson, unless it is necessary. Pass nothing you do not understand, without asking an explanation. Do not forget his least suggestion, let him be your command. Never be impatient under his criticisms, even if they seem to you unnecessarily severe; it is easier for him to allow you to play without correction, therefore, when he stops you for criticism, rest assured you need them, and profit by them, for it is just these you are paying for.

Read the lives and letters of the musicians, and remember the names of their principal compositions.

Improve every opportunity of hearing good music, whether vocal or instrumental, and strive to produce on the piano the same sympathetic effects which you hear from fine voices and wind instruments. This, of course, is very difficult; but Thalberg says, "Emotion renders us ingenious, and the necessity of expressing what we feel creates for us resources which never occur to the mechanical performer."

Liaise to the criticisms of musicians upon the performances of others, and think if they will not apply also to yours.

Do not be selfish in playing with others; the perfection of music is only in many instruments, and every one can not play first part; therefore, in all concerted pieces, show your good nature and artistic appreciation of the importance of all the parts by a willingness to take an instrument or part which needs you.

## LIST OF CABINET ORGAN MUSIC.

REALLY good music that is fully effective upon the reed organ is hard to find. The following list was selected from a stock of music that contains many thousands of pieces, and it may be fully relied upon as being good, tuneful, and within five octaves compass, graded upon a scale of from one to ten, and entirely effective for the instrument, although originally written for the piano. Experienced teachers will know that not all piano music within five octaves compass is practical and effective when played upon the reed organ, but the following writers have been thoroughly and repeatedly tried by the writer who has had long experience in reed organ playing, teaching, and in arranging music for this instrument.

Birthday Waltz, E. Kreutzer, Op. 7, No. 1, Grade 25c.; Little Johnnie Polka, E. Kreutzer, Op. 7, No. 1, Grade 1, 25c.; My Little Waltz, E. Kreutzer, Op. 7, No. 2, Grade 1, 25c.;



## "TURNING OVER A NEW LEAF."

Is the expression which forms the title of this paragraph is found a happy metaphorical phrase for improvement in ways of doing things. Suppose it is considered for a moment in its literal sense. What an onrush for the musical ear is the sharp, rustling sound of paper, when a large class or chorus turn the same leaf of their books or sheet music at exactly the same time, as, of course, they must do. Often the class itself seems wholly unconscious of the discord—for it can be called nothing else. Many teachers do not, apparently, notice it, or, if they do, seem to consider it too trivial a matter to call attention to.

There are persons who will play on a piano in the most placid manner with a pedal which shrieks with every pressure of the foot. [Yes, and on the road organ when both pedals shriek.] Perhaps such teachers and players would claim to belong to that enviable class said to "have no nerves." It is far more reasonable to explain their indifference on the ground that they lack true sense—using the word as synonymous with delicacy, appreciation, spiritual perception and taste—no matter how correct the ear, how skillful the manipulation, or how thorough the technical knowledge. Such singers and players, whether pupils or teachers, should both metaphorically and literally "turn over a new leaf" in this respect, and do the latter in as noiseless—and consequently in as unobjectionable—a manner as possible. —*Werner's Voice Magazine.*

## NEW PUBLICATIONS.

TEACHERS and students of the pipe organ will find a helpful book in the pamphlet, "A Graded List of Studies and Pieces for the Organ," by Everett E. Trottet. It is in eight grades, with full titles of a great number of pieces and studies, and by whom published. Price of the pamphlet in leatherette cover, 60 cents. Can be had at this office.

"Preludes and Studies, Musical Themes of the Day," by W. J. Henderson; Longmans, Green & Co., publishers, New York. This is a book dealing with musical subjects in a broad and comprehensive and interesting manner. The book is divided into four parts: A study of "Der Ring des Nibelungen," Wagneriana, The Evolution of Piano Music, Schumann and the Programme-Symphony, all making a book of 245 pages. It is a valuable book for students and others who wish to fully understand some of the vital and living points in modern music.

## PUBLISHER'S NOTES.

HAVE you renewed your subscription to THE ETUDE? See date on the label of the wrapper.

A new and corrected edition of Landon's Reed Organ Method is now in the hands of the printer and will be soon ready. This book is meeting with a large sale, and we are receiving letters expressing the greatest appreciation for its fresh music and way of giving instruction.

Teachers and conservatories wanting fine pieces for concert and commencement use can find nothing better than those that we have published with annotations, analyses, and lessons by the most celebrated teachers and musicians of our country, especially for concert use: Valse Caprice, Rubinstein, 75c.; Kuyavinsk, H. Wieniawski, 65c.; Kamenoi-Ostrow, Rubinstein, 75c.; Rondo Capriccioso, Mendelssohn, 75c.; Polonaise in D, Schumann, 85c.; Soaring, Schumann, 65c.; March, A. Hol-laender, 75c.; Valse Brillante, L. Gaertner, 75c.

Bound copies of THE ETUDE for 1891 are now ready. Price \$2.60, post-paid. A bound volume of THE ETUDE is one of the most valuable books of musical literature for teachers, pupils, or musical amateurs that can be found, and it is especially so from the fact that its articles are so eminently practical and helpful.

The Album of Instructive Pieces is meeting with much favor from teachers who are using it. The selections are of the choicest music, and many are annotated for students' use. Send for a copy and see what a fine collection of teaching music the book contains.

Teachers who appreciate advanced and practical teaching ideas will be pleased with "The Normal Course in Piano Technique," by W. B. Wait. Send for a copy and look over its good points.

Now that the long evenings are upon us it is a good time for playing games. We have two fine, interesting, and instructive musical games, Allegro, for teaching notation, time, keys, and many details of an elementary knowledge of music, and Musical Authors, for teaching biographical and historical incidences in music. Both games are highly recommended by those of our patrons who are using them, and both are as interesting to musicians and adults as to children. Price of Allegro, 50 cts. This can be played in several different games or ways. Price of Musical Authors, 45 cts.

All special offers for single works announced in December issue are withdrawn. The works can be had at reduced rates by taking the lot—see "Special Offer Renewed."

Why not renew for two or more years and save trouble and money?

Every mail brings in many long lists of subscriptions. THE ETUDE nearly doubled its circulation the past year.

The more subscriptions the better we can make THE ETUDE.

Many subscribers are getting large lists.

Renew your subscription early.

Teachers will find valuable teaching pieces in this year's ETUDE.

THE ETUDE reprints the best things from foreign music journals.

Do you want to know the best things in new sheet music? Take THE ETUDE.

The best writers on musical subjects of the whole world write for THE ETUDE.

## SPECIAL OFFER RENEWED.

The special offer for the seven new works, which was to expire January 1st, will be continued during January. The printers and binders have been too busy to finish all the works before the holidays. All of the works will be delivered during January. It must be remembered that this offer is unusual—and will never be repeated. The works are all new and valuable, and this is an opportunity to get them for about one-third cost. The publisher makes this offer to introduce the works to the profession—see advertisement on front cover. We have booked many hundred orders last month, and hope that the coming month many more will avail themselves of this exceptional offer. The separate works will be sent special rates.

The conditions are—that the seven works will be sent postpaid for only \$2.00 (two dollars). CASH must accompany order, even if party has an account with us. The seven are as follows:—

## FEBRUARY 1ST.

1. Album for the Young, Op. 68.....Schumann. (With portrait, biographical sketch and his rules for young musicians.)
2. Complete Waltzes.....Chopin. (With portrait and biographical sketch.)
3. Theory Explained to Piano Students.....Dr. H. A. Clarke.
4. Course of Piano-forte Study, Vol. I.....W. S. B. Mathews.
5. Streleksi's Piano Studies, Vol. III.
6. School of Four-hand Playing, Vol. II.....Theo. Presser.
7. Song without Words.....Mendelssohn-Cady.

AN EXPLANATION.—We do not send receipts for subscriptions because the address label which you will find on the wrapper answers this purpose. The month following your remittance this address label will show to whom your subscription is paid, thus indicating that we have received the subscription price and to whom you have prepaid.

Those of our patrons who are more than two hundred miles from Philadelphia, should return small packages of music to us by mail, and not by express. Especially is this true where the package would pass through the hands of more than one express company, for each company makes a charge upon it. Music by mail can be sent at the rate of one cent for two ounces. Flat packages carry better.

## TESTIMONIALS.

I HAVE carefully examined the "Touch and Technique," "Scales," and "Arpeggios" of Dr. William Mason. I find them invaluable to the earnest and thoughtful piano student; indeed, they should be his daily bread.

CHAS. E. CHURNEY.

I have received and examined "The Music Life," by Thos. Tapper. It is a grand work, teeming with the noblest thoughts in regard to musical art. I shall recommend it to all within my power.

DOX. N. LONG.

In reading Mr. Tapper's new book I am again impressed by the value of a printed thought. A teacher's spoken word may be soon forgotten, but the same word placed upon the printed page is permanent, may readily be put in the hands of pupils and there reach through the eye to the heart. In his two books Mr. Tapper has rendered valuable assistance to earnest teachers, and such may easily realize this assistance if they will urge their pupils to read the volumes. Personally I am all the more grateful to him for the chats and talks, because I have noticed in my acquaintance with the author that he practices what he preaches.

E. B. STROY.

Accept my thanks for sending me THE ETUDE regularly. I cannot refrain from complimenting you on the variety of the contents and the elevated tone of the paper. The earnestness of its aims is in marked contrast to most of the German musical papers, devoted, as they are, mainly to concert reviews. With distinguished respect,

DR. HUGO RIEMANN.

In previous notice of "Chats with Music Students" we spoke of the good work being done by Theo. Presser in the way of furnishing good musical literature. After reading "Music Life and How to Succeed in It," by Thomas Tapper, we wish to repeat the fact. Never have we read a book with more interest and profit. In our reading we have a habit of marking passages that strike us with special force, but we soon found that we were marking nearly every sentence, and so quit. Its pages fairly bristle with good thoughts, aptly stated. Tapper is epigrammatic and Emersonian in his style. There is nothing prosy about the book, and it is throughout extremely practical.—*Musical Messenger.*

Thank you for sending a copy of Landon's "Reed Organ Method." I am delighted with it. Its plan is excellent. It progresses by easy and carefully graded steps, explaining every point in the clearest and most practical manner. The lack of system and inadequacy of material found in most instruction books are entirely avoided. By it every pupil can be easily and safely developed into a musician-like and artistic performer.

## SPECIAL NOTICES.

Notices for this column inserted at 15 cents a word for one insertion, payable in advance. Copy must be received by the 30th of the previous month to insure publication in the next number.

REMINGTON STANDARD TYPEWRITER NO. 2, second-hand, in perfect order, for sale, on account of change of machine. Address Typewriter, ETUDE Office.

ANY PERSON who has the advance of music in America at heart is solicited to send a donation (great or small) to the first Afro-American Conservatory of Music in the world.

The musical ability of the Afro-American is well-known. Who will help supply the growing needs of this Conservatory for the colored people? For information address C. H. Parrish, Laurel St., Louisville, Ky.

FOR SALE CHEAP.—A great sacrifice! A pedal pipe organ; 12 stops, gold pipes, one manual; fit for church or parlor; a perfect beauty. Mrs. Woodcock, Flatbush, cor. Clarkson St., Long Island, N. Y.

PIANO FOR SALE.—A first-class square piano, new, will be sold at a great sacrifice. Address ETUDE Office.

## WHAT TO TEACH.

## HINTS FOR A TEACHER'S CIRCULAR.

BY CHARLES W. LANDON.

[The following suggestions have grown out of the writer's experience. Teachers are at liberty to reprint any part of this that meets with their approval, and, of course, will add to and take from according to their methods and ways of working.]

The only reason for placing this into the hands of the reader is that of mutual benefit, that those people who are interested in musical education may know of many ways of working.

Parents are especially requested to co-operate with the teacher in requiring faithful practice.

Special hours secretly devoted to practice are an indispensable requisite to advancement.

At least two hours a day should be devoted to practice, but not more than one hour at a time.

It is desired that the pupil give an accurate account of each day's practice. This will be commented upon by the teacher at the lesson hour.

Special attention is given to teaching the pupil how to practice and how to get the most desirable results from his efforts in the easiest and best manner.

Careful attention is given to the pupil as an individual, his particular needs being made a study and such means adopted as will secure for him the best artistic results. Every legitimate effort is made to keep the pupil interested. No dry studies or styles of music are given, only the most recent and best approved methods as used in my work.

That confidence, certainty, and repose of execution may be insured the pupil while performing for listeners he is led into the habit of fully occupying the mind while his music while practicing, in analyzing its construction and bringing out its motives, phrasing, accents, climaxes, and nuances, and in applying the proper touch necessary to produce the desired artistic effects. This so fully occupies the mind as to leave no place for the pupil to think of his audience, and, furthermore, this style practice leads to the most rapid and desirable results.

Musicals are frequently given for teaching pupils how to perform before an audience, and as an incentive to faithful practice in the finer finishing of pieces, and giving parents and friends an opportunity to judge of pupil's progress.

Refinement of taste is a most essential part of a musical education; therefore, I make it a special point to give selections of music for study as will bring the best that there is in the individual pupil; furthermore, the musicals are an invaluable feature in the cultivation of an appreciation of the gems of musical art. However, I do not give selections that the pupils' patrons cannot enjoy.

The same pieces are not given to pupils of the same social circle, that they may not have the annoyance of hearing each musical friend play their latest pieces.

In the musicals a course of instruction is given in musical history, biography, analysis, æsthetics of music and general musical information; this tends to make the pupil's interest in music more personal and largely increases the pupil's interest in his style of interpretation.

Enthusiasm is one of the greatest factors toward acquiring a musical education, and to get this and keep it brightly burning the pupil must be with an ear to the teacher and have the spur to emulation and rivalry comes from meeting other students and playing before friends and parents at musicals.

A systematic course of reviews and memorization is given, that pupils may always be prepared to perform their friends.

A special course in the rules and principles of expression and phrasing is given to each pupil, and every piece is required to be performed with an artistic finish. This and the various kinds of touch are taught and application to special musical effects explained and mandated in the pupils' own work.

Four-hand practice is arranged for the pupil's musical friends or myself.

Attention is given to explaining the reasons for a thing required, the why and wherefore of musical

## AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION PAPERS, 1891.

## AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION FOR ASSOCIATESHIP,  
1891.

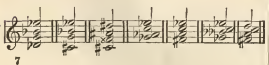
## GENERAL MUSICAL THEORY.

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

## HARMONY.

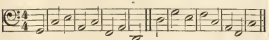
By what text-book do you wish to have your paper judged?

1. What are the different kinds of Intervals? Write complete table of intervals from F.
2. Give a list of the principal chords used in music, in the order in which you would teach them, also write one of each, resolving those requiring it.
3. What is meant by inversion? and what by position of chords? Give examples.
4. What are these chords? resolve them into proper keys and indicate their origin.

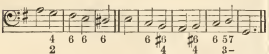
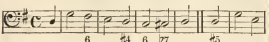


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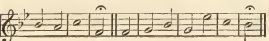
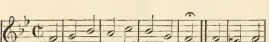
5. (a) What are suspensions? Give rules governing their use, and write one or two short illustrations.
- (b) The same with reference to passing notes, and auxiliary notes.
6. (a) Harmonize the following Bass in plain chords, in four parts.



6. (b) Also the following as figured, in four parts:



- (c) And the following melody, in four parts:



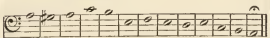
Examination for Associateship.

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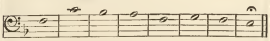
## COUNTERPOINT.

By what text-book do you wish to have your paper judged?

1. How many kinds or orders of simple counterpoint do you recognize? What are they?
2. What chord-intervals and what melodic-intervals are forbidden in simple two-part counterpoint, note against note? Why are they forbidden?
3. Write counterpoint above the following Bass:  
1st. Note against note,  
2nd. Two against one,  
3rd. Four against one.



4. Write counterpoint below the following Bass:  
1st. Note against note,  
2nd. Two against one,  
3rd. Four against one.



5. Write an original Cantus, eight measures long, and add:  
(a) Florid counterpoint above,  
(b) Florid counterpoint below.

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## TERMINOLOGY.

The answers to the questions in this paper shall be rated not only with regard to their accuracy, but especially with regard to their value as definitions from the standpoint of the teacher.

Be accurate, comprehensive, and concise.

Define

1. Scale,
2. Octave,
3. Ritenuto,
4. Non tanto,
5. Morendo,
6. Stringendo,
7. Syncopation,
8. Ritardando,
9. Senzo tempo,
10. A piacere.
- Define and abbreviate,
11. Tenuto,
12. Da Capo,
13. Sforzando,
14. Forte-piano,
15. Fortissimo,
16. Volti Subito,
17. Ottava, and ottava bassa,
18. What is meant by the term tonality,
19. How are tones represented with regard to pitch?
20. Point out the defects in the following definition of the Tie (quoted from a current text-book) "a curved line connecting two or more notes upon the same degree of the staff." Give your own definition also.

Examination for Associateship.

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## MUSICAL FORM.

1. What principal purpose is served by rests?
2. What form of movement was the predecessor of the Scherzo?
3. Describe an eight measure period.
4. What is meant by the terms Thesis and Antithesis?
5. Give an example (in measures and brackets, or as a melody) of a sixteen measure period.
6. Name and write two measures of as many dance rhythms as you know.
7. What is a Coda, and what purpose does it serve?
8. At what part of the movement in the Sonata form does the Organ-point (if used) generally occur?
9. Briefly describe the form of any song or instrumental piece (or movement, other than Sonata) with which you are familiar.
10. Analyze the accompanying composition, indicating, by means of terms, brackets, figures ("metrical cipher") etc.  
(a) Principal and subordinate themes, both in exposition and development,  
(b) Connective or transitional passages,  
(c) Organ-point,  
(d) Keys passed through in the development,  
(e) Subdivisions of themes, motivial structure, and such other minor points as would indicate a thorough understanding of the example submitted.

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## ACOUSTICS.

1. Calculate according to French pitch the vibration number of each of the following represented tones




2. What is meant by quality of tone?


3. Suppose the same tone to be produced on a piano and violin with the same loudness; draw waves illustrating the effect.

4. What are resultant tones? Given



Calculate the resultant tones that would arise

from  and indicate them on the staff.

5. Define Beats, Node, Overtones. Write the first six overtones of 

6. Write concerning Resonance, Reflection. Illustrate by example.

Examination for Associateship.

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## HISTORY.

1. Write concerning the Romantic School, and name representative composers of the school.
2. What forms of vocal and instrumental music were practised between 1350 and 1750?
3. Name two or more contemporaries of each of the following:—  
Beethoven, Wagner, Gluck, Händel, Gounod.
4. What forms of composition were especially practised by Gluck, Haydn, Ph. Em. Bach, Beethoven, Chopin, Schubert, Wagner?
5. What are the characteristics of the contrapuntal school? Mention composers whose works are especially illustrative.
6. Write briefly on the life of Robert Schumann, mention principal works, the general characteristics and the value of his works compared with those of his chief contemporaries.
7. Outline such study in Musical History and reading of general musical literature as in your opinion, would make a student familiar with the best authorities.
8. Name representative musicians of the present time, assigning nationality.

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## PIANO-FORTE.

## DEMONSTRATIVE EXAMINATION.

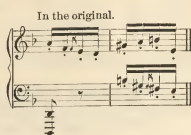
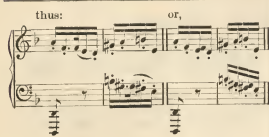
The Demonstrative Examination consisted of test exercises in touch, technique, reading at sight, transposition, and the performance of selections, at the discretion of the examiners, from the list of works given in the Prospectus for Associateship Examination (see Prospectus Page 12), supplemented by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

## SPECIAL THEORETIC EXAMINATION

1. Position at the Piano-Forte.  
Describe or diagram the proper position for the player at the instrument with regard to the following particulars:—  
(a) General position of the body, including relation to the key-board and height of chair or stool.  
(b) Position of the fingers,—2, 3, 4, 5, from the tips to the metacarpal (knuckle) joints.  
(c) Position of the thumb. (1)  
(d) Position from the second finger-joints to the wrist.  
(e) Position from the metacarpal joints to the wrist.  
(f) Position from the elbow to the shoulder.
2. TOUCH.  
(a) Define the "tinging" legs to touch, and mention the particular class of passages to which it is adapted.



## Examination for Associateship. 19

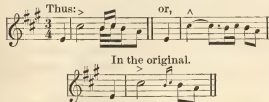


(b) How should the mordent ( $\wedge$ ) be played in the following measures from Bach?



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(c) How should the grace notes be played in the following measure by Grieg?



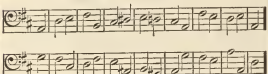
(d) Is the rule for the playing of grace notes invariable in orchestral music? Does the rule vary in piano-forte music of different epochs and styles? Can you formulate general rules for the correct execution of similar embellishments in the works respectively of Bach, Mozart, Beethoven, Chopin, Schumann, Liszt?

6. Give your ideas as to the best general method of laying the foundations of artistic piano-forte playing. Make special reference to the kind of exercises, studies, and pieces, and the methods of studying and practice which, on general principles, will most speedily contribute to such a result.
7. Give a list of the compositions of Bach, Clementi, Beethoven, Schubert, Chopin, Schumann, Liszt, and other composers of ability, past or present, which you have studied.
8. Supply the fingering, phrasing, dynamic signs, and use of pedals in the preceding examples, and in the accompanying selection.

## Examination for Fellowship. 27

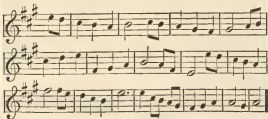
## HARMONY.

- (a) Give rules for the use, or non-use of covered (hidden) fifths and octaves.—  
(b) For the use of  $\frac{3}{4}$  chords.—  
(c) For doubling thirds.—
- What is a cross-relation? Give an example and correct it?
- What are some of the most useful means for accomplishing modulation to distant keys?
- Modulate from C to A flat, G minor to A major, F to E minor, each within four measures.
- (a) Harmonize the following Bass, (note against note,) four parts, and figure it.—



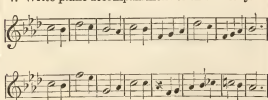
(b) Write out again, with upper part ornamented with passing notes.

6. Harmonize the following.

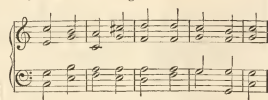


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7. Write piano accompaniment to this melody.

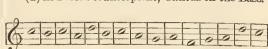


8. Correct the following.



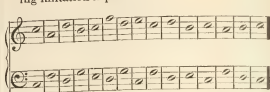
## COUNTERPOINT.

- What can you say of the harmonic basis of counterpoint?
- Write counterpoint to the following Cantus Firmus in four parts.  
(a) In 1st. order Cantus, in the Soprano,  
(b) In 2nd. order Cantus, in the Alto,  
(c) In 3rd. order Cantus, in the Tenor,  
(d) In Florid counterpoint, Cantus in the Bass.

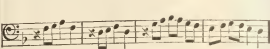


## Examination for Fellowship. 29

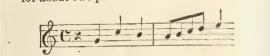
3. Add two inside parts to the following, employing imitation if possible.



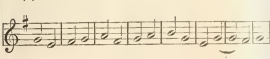
4. Give general rules for Fugue answers.
5. Write the exposition of a Fugue in four voices on the following subject.



6. Carry out the following as Canon in two parts for about two periods.



7. Write a double counterpoint to the following—  
(a) In the Octave,  
(b) In the Tenth. Write out the Inversions.



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- Name the instruments of the modern orchestra. What disposition of them would you make in an orchestra of eighty?
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- Write concerning the Symphony, giving the history of the form, its characteristics, name-leading composers, and add whatever you consider pertinent to the topic.
- Write concerning the works of Bach, and of Schumann, especially to the end of explaining what circumstances and influences tended to characterize each.
- Do you assign the higher order to purely vocal music, or to purely instrumental music? Explain fully the reasons for your answer.
- How in a scale of ten would you note the following as musical nations? (ten to represent the one which in your opinion is the farthest advanced.) England, France, Germany, Italy, America, or Scandinavian.
- Name living composers of the above nations (Ques. 6.) and mention one or more works of each.
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