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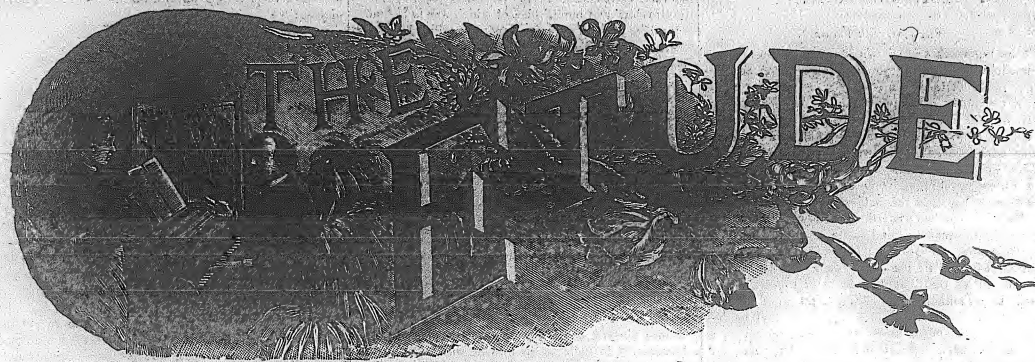
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FOR ANYTHING IN SHEET MUSIC, MUSIC BOOKS, OR MUSICAL MERCHANDISE, SEND
TO THE PUBLISHER OF "THE ETUDE."



VOL. X.

PHILADELPHIA, PA., AUGUST, 1892.

NO. 8.

THE ETUDE.

PHILADELPHIA, PA., AUGUST, 1892.

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Musical Items.

HOME.

MRS. BLOOMFIELD-ZIESLER is passing the summer in Europe.

AUGUST HYLLESTED is in Europe for the summer months.

WM. H. SHERWOOD is giving an extended series of recitals at Chautauqua.

MOZKOWSKI's new opera, "Boabdil," is to be heard in New York next season.

"L'AMICO FRITZ," the new opera by Mascagni, was first heard in Philadelphia.

The Chevalier de Kontaki gave two recitals at Grand Rapids, Mich., July 16th and 18th.

MISS NEALLY STEVENS gave eighty-five recitals the past season, her last concert being given at Salt Lake City.

JAMES M. TRACY, of Boston, has been appointed Director of Music in the Normal College, Des Moines, Iowa.

The Music Extension Society of Chicago was incorporated recently by C. B. Cady, Emil Liebling, and others.

FOREIGN.

SARASATE has given a series of concerts in London recently.

DR. RICHTER is giving a series of summer concerts in London.

DE PACHMANN gives a series of concerts in England next season.

An international singing contest was held in Brussels July 17th and 18th.

The Leeds Triennial Festival is to be held October 5th to 8th inclusive.

VERDI is working on a composition for the Columbus Celebration, at Genoa, this autumn.

"BETHLEHEM," a new oratorio by Dr. Mackenzie, is announced for the Gloucester Choir Festival.

"KASSYS," the posthumous opera of Massenet, is to be given at the Opera Comique, Paris, next fall.

THE Mozartum at Salzburg has recently been presented with a wetch that was given to Mozart by Maria Theresa.

WORLD'S FAIR MUSIC.

THE fact that Theodore Thomas is musical director of the World's Columbian Exposition is assurance sufficient that music of the highest order and excellence will be provided. Five halls will be provided, and something like half a million dollars will be expended to make the musical features of the Exposition a success. Two of the halls will cost each \$100,000, and \$175,000 has been set apart for an orchestra of 120 skilled musicians, who will be drilled by Theodore Thomas. This orchestra will be the nucleus about which will be formed the grand choruses.

The Bureau of Music of the Exposition has issued the following outline of its plans, from which it will be seen that the plans are comprehensive and promise most gratifying results:—

Recognizing the responsibility of its position, the musical director groups all intended illustrations around two central ideas:—

1. To make a complete showing to the world of musical progress in this country in all grades and departments from the lowest to the highest.

2. To bring before the people of the United States a full illustration of music in its highest forms as exemplified by the most enlightened nations of the world.

In order to carry out this conception of the unexampled opportunity now presented, three co-operative conditions are indispensable:—

1. The hearty support of American musicians, amateurs, and societies, for participation on great festival occasions of popular music and for the interpretation of the most advanced compositions, American and foreign.

2. The presence at the Exposition of many of the representative musicians of the world, each to conduct performances of his own principal compositions and those of his countrymen, all upon a scale of the utmost completeness.

3. A provision on the part of the Exposition authorities of the means necessary for carrying out these plans in the erection of the halls indispensable for successful performances and in the engagement of solo artists, orchestras, and bands.

Consideration of these three lines of inquiry has taken much time, but progress is sufficiently advanced to permit the Bureau of Music the following preliminary announcement:—

The halls have been officially agreed upon and their construction ordered. These will be advantageously situated within the Exposition grounds.

1. A recital hall, for quartet concerts, etc., seating 600 people.

2. A music hall, with accommodation for 120 players, 800 singers, and an audience of 2000.

3. A festival hall, for performances upon the largest practicable scale, with 200 players, 2000 singers, and an audience of 7000.

The entire range of the performance proposed may be seen from the following tentative classification:—

First—Semi-weekly high grade orchestral concerts in Music Hall.

Second—Semi-monthly high grade choral concerts in Music Hall.

Third—Six series of international concerts, choral and orchestral, each consisting of from four to six in Festival Hall and in Music Hall.

Fourth—Three series of three concerts each of orchestral festivals by united American choral societies in Festival Hall.

Fifth—Concerts in Festival Hall under the auspices of German singing societies.

Sixth—Concerts in Festival Hall under the auspices of Swedish singing societies.

Seventh—Six series of popular miscellaneous festival concerts by American singers.

Eighth—Twelve children's concerts by Sunday school, public school, and especially organized children's choruses.

Ninth—Chamber music concerts and organ recitals.

Tenth—Popular concerts of orchestral music, to be given daily in Choral Hall during the six months of the Exposition.

THE NATIONAL CONSERVATORY ENTRANCE EXAMINATIONS.

To all persons showing aptitude for receiving instruction, tuition is given practically, gratis; the normal fees demanded as an additional stimulus to the student's industry are expended in furthering the usefulness of the institution. It is the desire of the Board to gather from all parts of the United States pupils whose after-labors will advance the cause of music in their native land. Address, Nos. 126 and 128 East Seventeenth St., New York City.

The annual entrance examinations of the National Conservatory of Music, New York, will be held as follows:—

Piano and Organ—Sept. 12 and 13, 9 A. M. to 12 M., and 2 to 5 P. M.

Harp, cello, and all other orchestral instruments—Sept. 15, from 9 A. M. to 12 M.

Violin—Sept. 15, 2 to 5 P. M.

Voice—Sept. 19, 20, and 21, from 9 A. M. to 12 M.; 2 to 5 P. M.; and Sept. 21, from 8 to 10 P. M.

Composition—Oct. 3 and 4, from 9 A. M. to 12 M., and 2 to 5 P. M.

Chorus—Nov. 2, from 8 to 10 P. M.

Orchestral—Nov. 7, from 4 to 6 P. M.

The object of the National Conservatory of Music being the advancement of music in the United States through the development of American talent, applications for admission into the classes of the conservatory are hereby invited.

"What a pity it is that women do not wear feathers," remarked a New York society man to a friend.

"They do."

"But I mean feathers growing all over them, as canaries and parrots."

"Why do you entertain such a singular wish?"

"You know birds moult several times a year, don't you? and while they are shedding their feathers they do not sing."

"Just so."

"Well, I've got a sister who is training to join a church choir."—*Texas Syllings.*

EDITORIAL NOTES.

SHOWING THE PROOF.

TO BE known as a pupil of a celebrated conservatory of music is a help to a young teacher if his acquisitions prove that he is a worthy representative of his school or teacher. The public cannot at once find how much or how little a student has learned in his school or college studies, but the music pupil shows what he knows and does not know every time he speaks upon musical subjects or plays or sings a passage of music. The following clipping from a teachers' journal has something to say upon this subject:—

"Unless a man has something to show for his advantages and opportunities, the less he says about them as his possession, the better. In one's education and training, it is of little use for a young man to say that he 'served his time' at a trade or at a certain business if his attainments and skill give no proof that his time served him. If a young man says that he has studied five languages under the best teachers, it is only to his added discredit if he can neither read nor speak any one of those five languages fluently or critically. It is of less importance that a student goes through college, than that college goes through a student. What a man can show as a *result* of his advantages and opportunities is worth a great deal more to him than a long list of advantages and opportunities which might have shown him that which he now has not. He who does well in spite of his lack of help deserves more credit than he who lacks in spite of helps which he had."

"Water soon finds its level," and so does the young music teacher. Therefore, it is not only well that he shall have made good use of his opportunities as a student, but that he continues to study and grow in knowledge and skill. He may rest assured that his public will know and appreciate him at his true worth.

COMPOSERS AND PERFORMERS.

THE great musical composers will be remembered for ages after the brilliant musical performers are forgotten. The composer, by the aid of the printing-press, puts his creations in form for all who care to play them, and if his compositions are worthy they are never forgotten; but the performer is rarely remembered beyond the life of his auditors; the second generation knows him not. But this is not fully true, for when the performer stirs the very soul of the hearer, then their fame lives longer. Why should performers who are for a time, perhaps, equally popular not be equally remembered? It is the player who makes his technique subservient to expression, that moves the emotions of his hearers, who is remembered. By this it is clearly seen that the learner should seek to play with depth of expression rather than with brilliancy, to touch the heart rather than tickle the fancy. But it requires as perfect a technic for the greatest effects in expression as for the most brilliant keyboard pyrotechnics.

THE OLD AND NEW IN TEACHING METHODS.

THE rod of correction and the lesson are as closely connected as are the school-house and the school-master in the minds of many now living. Text-books were made purposely difficult, and in some instances contained false and misleading statements put there expressly to puzzle the child. Some teachers never see certain exercises or hear certain passages of music without seeming to feel a tingling of their teacher's pencil on their knuckles. It is related that an inspector visited a school and asked the children if all did not want to be good scholars and have every lesson well learned; all did but one boy, who gave as a reason for preferring ignorance to learning, "that he did not want to get a beating for every lesson, and that was why he didn't like school, anyhow." We now laugh at the "rapid transit" of the canal packet and stage coach of our fathers, but the improvements exemplified in the "vestibule and limited express" of now-a-days are no more marked than is our advancement in teaching methods

and their more sure and rapid results, to say nothing of the travelers' and pupils' idea of which way is the more enjoyable. One of the most important principles of our newer methods is illustrated in the following from Dr. Harold Hoeffding:—

It is of the utmost importance to the intellectual education that self-activity should be aroused. However dissimilar childhood and old age may be, they are sure to agree in one respect, i. e., that the highest attainable thing is the use of one's own powers in the interests or service of a great, noble object. This is just as possible to the child in his way as to the grown person in his way. Therefore, the matter which the child is expected to assimilate should be of such a nature as to make him a self-active being, whether he works preferably with his imagination or with the understanding. By means of self-activity the child will be led to take pleasure in his work, without suspecting that he is laying in this way and at the same time the best foundation for his future. The labor of *learning* lies, as Düring has strikingly observed, midway between *play*, which overcomes self-created obstacles, and *veritable work*, which overcomes real, objective obstacles. Idleness and want of practice are the only real hindrances which lie in the path of the labor of learning.

PIANO players can bring themselves pleasure and advancement in their art by playing with other instruments, especially with the violin and 'cello. Some of the greatest compositions of the masters were written for these three instruments, but there are large catalogues of music written by classic and modern composers containing all grades of difficulty that players can select from. It is worth much to an ambitious student to become thoroughly acquainted with the capabilities and effects of these instruments, and how the composers have written for them. Publishers can furnish music for almost any possible combination of string, wind, and percussion instruments. Not the least to be gained by such practice is facility in reading and a steadiness in time.

TACT IN CORRECTING PUPILS.

BEETHOVEN once said to Czerny, "Don't stop a pupil on account of small errors, but correct him after he has come to the end of his piece. Although I give but little instruction, I always follow this rule."

A child is especially sensitive over a musical recitation. A mistake in geography or arithmetic disturbs him very little, but a mistake in the recitation of the music lesson disconcerts him extremely, especially if the teacher points it out with severity; and when the pupil is once made nervous, it is impossible for him to regain self-control and do justice during the remainder of the lesson hour.

Pupils see their mistakes from their own standpoint, and excuse themselves for them from reasons the teacher does not comprehend, since he too often judges from an ideal standard, without due sympathy for the child's lack of musical skill, and when with the chagrin of failure there comes a sense of injustice from undue criticism, the teacher's influence is at an end.

Nothing is easier than to criticise, but it is the most dangerous part of a teacher's work. The criticism should not be made in a fault-finding manner. Almost always the pupil knows he has made a mistake, and it is adding insult to injury to open the wound and expose and unnecessarily chafe the sensitive feelings of the pupil. But the teacher might say, "In playing that passage, it would be best to do it in such and such a manner," for, as above said, when the pupil is disconcerted the lesson proper is practically at an end. A well-known writer speaks of the subject as follows:—

"So long as humanity is imperfect, it will be easy to pick flaws in its work. That's the lowest grade of criticism. The genius of criticism consists in knowing when and how much to compliment. It takes greatness to recognize the really great."

The teacher has something more delicate in his hands than common clay when he teaches a pupil of even ordinary intelligence, and he should control the pupil's thought in such a way as to lead him onward, as is beautifully expressed in the stanza from Longfellow:—

"Heaven's not reached by a single bound,
We build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we gain its summit round by round."

or let him inspire his pupil with the spirit of the "Psalm of Life":—

"Let us then be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait."

The teacher should give such careful attention to this part of his work that he shall become skillful in pointing out the remedy with tact, so as not to wound the feelings of the most sensitive pupil. "Nothing is so fragile as thought in its infancy—an interruption breaks it; nothing is so powerful, even, when it is the overturning of mighty empires, when it reaches maturity."

All right-minded pupils are anxious to improve; they already too plainly feel their shortcomings, and if the teacher will only point out how to avoid the mistake, rather than the mistake alone, he will place the student on the plane of rapid advancement and secure his friendship, through which he will be enabled to lead him far onward in the art of music.

Pointing out a better way and holding up an attainable ideal before the pupil tends to increase his enthusiasm and lead him onward, whereas mere criticism and fault-finding have the reverse effect. It is well not to forget that interest and advancement in music go hand in hand, and that both are measured by the *pleasure and enjoyment* taken in its study.

Mistakes avoided are infinitely better than mistakes corrected. Here, indeed, the oft-repeated caution will be timely: "Pursue slow, pains-taking practice until the hands shall have acquired facility in the technical part of a composition, as well as the brain mastered the subtleties of its intricacies." After oft-repeated practice of the difficult passage by itself till all technical obstacles are overcome, it should be played at its correct tempo, and wherever in the piece there is a disposition to hesitate, upon that point the pupil should still continue slow practice.

A FEW THOUGHTS FOR YOUNG TEACHERS.

The musician who is satisfied with himself is not apt to rise any higher, but he who *knows* he knows little is in a fair way of reaching the top round of the ladder in time.

NEVER speak ill of another teacher; remember, you may have faults as well as he. Always see that what you do is *well* done, and the public will not be long in finding it out.

THE pupil who does not ask questions, who never has anything to say, who, when asked if she understands certain points in the lesson, will invariably answer in the affirmative, when she does not understand them at all, is one of the most undesirable pupils a teacher can have.

In selecting music for a pupil's recital, I think each pupil should be given the piece most suited to her taste. The pupil who has a quick, nervous temperament should be given a brilliant piece, and the one who is naturally slow and somewhat timid will do much better if given a romance, nocturne, or adagio movement, simply because it is more suited to her style.

Do not spoil a good concert or recital by having the programme too long. There is such a thing as giving people too much of a good thing at one time. Better have people go away after the programme is finished feeling as though they had spent a pleasant evening and would like to hear more. Teachers who give public recitals *must* try and please the public if they expect to be successful. Have a programme of as much variety as possible. I am in favor of *short* pieces also. The pupil will do better and the public will enjoy it more. Do not have several long sonatas on your programme, something else is better; limit the time of your recital to an hour and a half, and it will be a *greater success* than it would if it lasted two or three hours. This refers especially to public recitals. F. A. W.

SIGHT-READING ON THE PIANO.

BY ALBERT W. BORS.

SO IMPORTANT is this branch of musical culture, that all teachers agree as to the necessity for early attention to it. Whilst the majority wait until the pupils have some general proficiency, there are a few who insist that it is the rational starting point.

That this power of reading new music rapidly is easier to some natures than to others, is just as true as that some find any arithmetical problem their great *bête noir*. The best sight-readers are usually those who possess self-reliance and tact, and whose quick intuition enables them to extract at once the honey from its floral covering. Such people one meets with at the breakfast table, who will, after a few glances, give us an epitome of the daily news.

Here we pick up our first hint, viz.: to skim through the music set before us for sight-reading without any regard to the mistakes we make in transit. The Arabian proverb serves as a timely reminder—"A live dog is better than a dead lion." This action of obtaining a high musical pressure, in order to acquire confidence and to grasp instantaneously the general tenor of a composition—like all strong stimulants—may become a dangerous habit. The teacher must, at the outset, insist upon the scholar looking upon this branch under consideration from a diametrically opposite point of view to his usual habit of study. The reading is to be done quickly and more or less superficially, but in everything else exactness and attention to details must be enforced.

Four-hand playing, in which the master has the secondo and primo alternately, is one of the best means to make a good sight-reader. As the list of such pieces, with an independent, interesting bass part, is not very large, some care must be taken in making a selection.

The tempo at first will, of necessity, be very moderate; the main object is to play through the composition with but few stops.

For beginners, it will even be occasionally advisable, at the approach of comparatively intricate passages, to proceed with one hand alone for the duration of such passages. In such cases it will be the inner part that will have to be sacrificed. Well-marked dance rhythms, marches, etc., are very appropriate for a commencement. Let keys with sharps and flats be taken in alternation as far as convenient.

A student of a conscientious nature is apt to feel disheartened after the first lame attempts. A word of encouragement is here of benefit. Take the opportunity of pointing out some of the chief errors, especially on points of phrasing, so that when the duet is brought a second time a more correct performance will be the result.

One of the main aids to sight-reading is a knowledge of the chords. We are not yet sufficiently advanced in musical education to insist on every pianist having even a partial knowledge of the laws of harmony. But we do expect a child who is to accomplish something besides getting a few set pieces, say after twelve months or so good grounding, to be familiar with the major and minor chords. Later on the dominant and diminished sevenths are imbibed with *arpeggio* practice.

Amongst numerous other advantages which accrue from devoting some time to dipping into new music, one is that the young student is forced to keep his eyes from being in such constant attendance upon his fingers.

As the pianist becomes more advanced, he should seek for every opportunity to accompany vocalists and soloists on any instrument whatever.

He should, again, make a practice of conning new pieces mentally. By this fascinating study we get a gist of compositions which are beyond our scope to execute at once.

It is likewise the way to fathom the mysteries of the great orchestra scores.

At the last annual meeting of the English Teachers' National Association it was resolved to induce, as far as practicable, students of the pianoforte to cultivate a passing acquaintance with some other instrument at the

same time. This would naturally lighten the path of the sight-reader.

The writer, before closing, cannot refrain from alluding to the means which led him to acquire such facilities in sight-reading as he possesses. When studying in Europe, he was instructed by his master to subscribe to a musical circulating library. By this inexpensive plan he could read over six new pieces each week. To any advanced player, the progress made by such a scheme must be of immense value. Why, then, cannot such a library be established in every large city of the States? With proper management it would prove a paying investment. And the amount of pleasure afforded to the learner would be the strongest stimulus to renewed efforts. We should thus be following Ruskin's theory, that "the entire object of education is to make people not only do the right things, but *enjoy* the right things."

HOW TO STUDY A PIECE FOR PUBLIC PERFORMANCE.

BY HERVE D. WILKINS.

1. THE piece selected for public performance should be easily within the student's powers as regards the technical contents.

If the piece selected be not too difficult for the student at his present stage of progress, there will be far fewer difficult passages to be overcome, and the student can study delivery, which should be the main point when a piece for public performance is to be studied. It is often harder to bring out a melody under difficult conditions than to execute a passage requiring only sureness and agility, and to execute a passage pianissimo as required often demands more study than all the bolder passages.

Finally, the student should acquire the difficult passages at once, and then rehearse the piece as a whole, to study the expression, until one part is as easy as another, and the piece can be executed with discrimination, which itself is a higher study than that of power, lightness, or agility, taken separately.

2. Most "hard runs" are a modification or a mixture of the scales and other passages, and if the student has already mastered the transposition of such passages in all keys, he will need only to rehearse the run or passage as found in the piece.

There are two passages in Liszt's "Rigoletto" which may fairly be called difficult, one a chromatic scale in large thirds, and one for the hands in alternation in small sixths, but no one is qualified to begin the study of these "runs" until he shall have had extensive practice of double scales in all keys, with all the practice which ought to precede such studies. No one can expect to master such passages and play them fleetly and musically without having first made extensive studies leading up to them.

3. Every player should have a daily routine of technical studies, covering the various sorts of passages enumerated above, including rhythms and accentuation, as it is only by this sort of study, diligently followed, that one can expect to become a master. Even artists who have presumably done all this work over and over again find it most advantageous to go over the entire field of technical materials when preparing for a public appearance. The student should practice thus invariably daily before taking up the study of pieces.

4. It is always best to practice slowly enough at first to prepare every note mentally and actually before it is played, so as to absolutely avoid errors and stumbling. Sureness is the main thing, and in my opinion a passage should never be practiced faster than it is intended to be played. If one can acquire certainty and repose, agility will take care of itself, but it will come only with slow practice.

5. One should always employ the best touch, with a light forearm, a free wrist, and a firm finger. One sort of touch sets off another, and a player who has a perfect legato can, through the greater independence of finger thus acquired, execute a better staccato.

6. One of the very best sorts of technical study is to

try and finish every phrase as it ought to be, to bring out every tone with the right discrimination. This is where "art is long." One can never execute a phrase so well that it might not, perhaps, be improved by a touch here and there.

7. There should always be a great deal of practice without the pedal: one acquires thereby a taste for clearness, and a freedom from bad habits of abusing the pedal. Some of the best bravura effects are heightened by abandoning the pedal entirely at a moment when it requires courage to do so. And then, again, the pedal effects ought to be studied thoroughly. Many *arpeggios* and extended chords and murmuring and "cloudy" effects cannot be made effective without the use of the pedal to blend the tones.

8. After a piece has been learned, it is very beneficial to study it mentally away from the piano, traversing all the operations and effects in the mind, either from the page or from memory. One can often in this way hit upon improvements in the rendering here and there. It is so much easier to play a piece mentally than actually. One should always think over a piece thus, just before a public performance, as it helps concentration of thought and gives confidence and repose.

9. After an exhaustive study of a piece, the mind may be somewhat weary of it, and to lay it aside for a short time and then resume it will help to freshen the delivery of it, and affords new interest in the piece.

10. How long one should practice depends entirely upon the individual and upon circumstances. One should study enough to improve as much as possible, but never when the mind or the body is fatigued.

The main thing is to learn, and learn well, no matter how many or how few hours it takes.

11. It used to be the fashion years ago to play and talk or read a book at the same time. It was said that Arthur Napoleon could play a difficult piece and carry on a conversation at the same time. And students need to practice with a story-book on the music-rack; but times are different, and such practice and such music has proved to be of no value. One cannot make music or study it unless the mind is fully concentrated upon the work in hand.

INDUSTRY IMPERATIVE.

COUNTLESS maxims, numerous articles, and many volumes have been written about the importance of industry, *yea*, the absolute necessity of industry's application, if anything worthy of note is to be accomplished or success in life achieved. No one questions the statement made in these maxims and proverbs—they are accepted as self-evident truths by all, and yet not many think seriously of the facts they emphasize, and fewer yet make any special effort to practice their precepts.

Quickness and slowness are constitutional; the rapidity with which the pulse beats is an unfailing indicator of the individual's activity, although confounded by some. Industry and laziness are entirely different; they are matters of habit. You may be constitutionally slow or quick, habitually so. Slow persons may be industrious; they usually are, and accomplish thereby as much as those whose pulse beats rapidly and who move with corresponding activity. In fact, it is frequently the quick-moving that are least industrious; relying upon their dexterity, they delay, and by waiting and procrastinating they contract habits of idleness.

"How to succeed" may be told in two words—"Be industrious." Enumerate all the successful men you know of, investigate, and you will find, without a single exception, they were remarkably industrious. The industrious man of yesterday is the wealthy one of to-day. He may be the leisured man of to-morrow, but never the lazy man.

No profession than that of music demands industry more imperatively. Every successful musician is an industrious one. We know of no instance in history where a man won renown in the realm of music who did not follow his profession most assiduously.—*The Echo*.

"Talk about yer pianny players in the city," said Uncle Si, "I went in to hear a concert when I was in the city the other day, and it took two of 'em, two of 'em healthy women, to play a tune on the pianny, and it w'ant much of a tune either. My Jerusha, to him, plays the pianny all by herself and plays a mighty nigh better than two of yer city players kin."

THE ART OF MUSICAL DICTATION.

BY W. S. B. MATTHEWS.

THE object of musical dictation is to educate the pupil to apprehend accurately tone relations as he hears them and to note them completely. It is the correlative of the art of reading music, and has to be carried on in equal step with it. This part of the training is almost entirely neglected by the great majority of teachers, and there are many advanced amateurs who read music readily enough from notes who are utterly unable to write down what they hear—still less the music they happen to imagine.

In this art there is no safe way which does not commence at the bottom of the ladder, and, taking up the elementary relations of tones in pitch and key, extend the cognitions to all the complexities of rhythm and key transition. In other words, simple melodic relations, entirely within the key, form the subject of the first tests, or exercises, and musical concepts or ideas of greater and greater complexity are introduced one by one.

It would surpass my space here to make a catalogue of the musical relations with reference to their progressive order, from the simplest to the most complex.

This work has already been done by the Tonic Sol Fa teachers, and the easiest way to get a general idea of the progression from one grade to another will be to compare the test exercises required for the different degrees of the Tonic Sol Fa certificates. These may be had from Mr. Theodore Seward, of Orange, N. J., or from Mr. Richard Welton, Chicago. Leaving the teacher to pursue this part of the investigation at his leisure, I proceed to the process of giving dictation exercises to young children. The first should be melodic exercises entirely within the key, and at first with tones of equal length, in order that the attention may be entirely concentrated upon the key relationships. Probably the best way to commence will be with the scale, the teacher playing it and the pupil singing it afterwards. It will be better generally to use the scale names—do, re, mi, fa, sol, la, si, do, as one will rarely have a pupil who is not already familiar with these names, since they get them at a very early age at the primary school. This accomplished, the pupil should be exercised in recognizing the individual tones of the scale, as, for instance, in the skips of 1-3-5-8, 1-3-5-1, within easy limits. All this is merely preliminary. Then a series of progressive exercises may be given, such as do, re, do; do, mi, do; do, fa, do; do, sol, do, and the like, all having for their object to familiarize the pupil with the sounds of the tones in key. The manner of administering the dictation is very important. Each little phrase of three or more tones should be played by the teacher upon the piano in a convenient key, such as D or C. The pupil should stand a little distance away with her back to the teacher, so that she can derive no assistance from seeing the keyboard. When the phrase is played, such as do, re, do, the pupil must answer it by singing the same pitches with the scale names if familiar with them, or if not familiar sing them with la. This done, the scale names should be applied, or numerals must be used if the scale names are not, since these names carry a more exact idea of the distances apart that the tones stand than merely singing them to the syllable la will do.

The writing may be done at first in a purely conventional way. The pupil may write the initial letters of the tones, d, r, d; for do, re, do, and the like; or may write the numerals for the tones, all on the same level. Later the staff should be used, and the place of do being established upon any line or space indicated by the teacher, all the tones are placed by means of dots, which the pupil can make quickly without the trouble of finishing them into notes. This dictation exercise should be continued for a few moments during every lesson for some weeks, until the pupil becomes able to note correctly phrases of five or six tones or even more.

It is very important that the pupil sing each phrase directly after it is played, before attempting to write it. If she sings it incorrectly, you may know that the tones are not correctly perceived, and the dictation must be re-

peated. If she sings it correctly, then she has in her mind the phrase which she must write, and the further process is that of realizing more definitely exactly what the notes are in this musical image she has in her mind. It is very important that the pupil sing these phrases rather than attempt to play them. It will be much easier to sing them than to play them after she recovers from the first timidity of using the voice.

The dictation exercises for training in rhythm follow the same order, beginning with the simple measure forms in tones of equal length, and proceeding to more involved forms of divided pulses and of combined pulses. In this part of the training the Tonic Sol Fa names for time should be taught, which will be found a very simple matter indeed. The general theory is the following: The vowel *e* is used for all full pulse tones. The accent is indicated by the consonants *t*, and if there is a second accent it is indicated by the combination *tl*. The second and fourth counts, in common time, are indicated by the consonant *t*. Thus a series of quarters in common time would be named "tra-ta-tla-ta, tra-ta-tla-ta, tra-ta-tla-ta, etc. When a tone is held over two counts, the vowel is prolonged, and a sort of push given it at the second beat. For shorter durations there are other combinations, which, as I have not a text-book handy, I will not attempt to give. Something of this sort will be found in the L. W. Mason school singing books, and I believe in some others. Every teacher can look it up for himself. Suffice it to say, that by the aid of these names which the teacher can master in half an hour, and the pupil about as quickly, every possible rhythm can be defined and practiced.

In rhythmic dictations the great thing is to proceed in good order from simple to complex. So the first thing is to recognize the different kinds of measure in full pulse tones. For example, the teacher plays upon a single pitch a series of quarters in common time, remembering that the pupil has no way of recognizing the measure than by means of your accentuation. You will be surprised to observe that your own accentuation is entirely insufficient to enable her to do this with certainty. This knowledge will throw a little valuable light upon the needs of your own playing. These series of single pulse lengths must be given in all kinds of measure—in rhythmic phrases of three measures and a closing accent. Later the phrases must begin with the second, third, and fourth beats of the measure, and be continued to the corresponding part of the closing measure. For example, suppose the teacher plays a series of full pulse tones in triple measure. The pupil immediately responds, "Tra-ta-ta, tra-ta-ta, tra-ta-ta, tra-a." Quarters in common time: Tra-ta-tla-ta, tra-ta-tla-ta, tra-ta-tla-ta, ta-tra.

When full pulses in measure can be readily recognized, then proceed to teach the notation of measure, having the pupil, after giving the time names, immediately write the corresponding measures by means of a staff of a single line, a time signature, and the bar, and be sure that you teach what the bar is for—namely: "to indicate the place of the strong pulse." As soon as full pulse lengths can be recognized and written in all sorts of ways at the direction of the teacher, go on with half-pulse lengths, and then to third pulse, quarter pulse, etc.

The dot, also, is very important, in order that the pupil comprehend the lengthened tone properly, feeling the added impulse of the beat containing the dot. For example, a dotted quarter beginning at "1" passes half way through "2"; the musician feels the impulse at "2." But enough for now. I will be glad to answer any other questions concerning this practice that may be sent me.

Live a child's life, and keep much in the open air. Do not associate with people who are not worth being listened to themselves or do not possess the faculty of listening with attention to others. Chatty people get into the habit of not listening, and this habit carries itself into all that they do. A person who gives way to this bad habit will lose by degrees the power of concentrating his attention, and without concentration advance in any study is impossible.—*Degge*.

THE ARM IN TOUCH.

BY T. P. CURRIER.

There are certain essentials of modern pianoforte technique, about which too much cannot be said.

The most important essential, in my opinion, is the loose arm. Velocity, quality of touch, strength and volume of tone in chord playing, and endurance in performance largely depend on the pianist's control over his arms, and especially on his power to secure at will thorough relaxation of the muscles, from shoulder to fingers.

The value of the loose arm is most quickly realized in its application to chord-playing, which, by the way, cannot be too thoroughly studied.

If the arm is extended at right angles with the body, and crooked at the elbow, so that the hand is poised over the pianoforte keys, its weight alone, if it is allowed to fall freely, will be found sufficient to produce a very full tone. Systematic development of this movement leads to great power, at the expense of comparatively little bodily exertion.

The loose arm has an immediate and lasting influence on finger technique. The fingers move far more freely and seldom stiffen, when this condition is maintained. Tones so produced are rounder and more beautiful in quality, and blend more harmoniously in scales and arpeggios—causing such passages to resemble streams and waves of tone, instead of mere volleys of exercises.

It is true that the fingers can be made loose and nimble by persistent practice, and that musical tones can be produced, even when the arms are in a rigid condition. But the greatest velocity combined with the best quality of tone, cannot be so attained. Pianists are to be found who display remarkable velocity and stiff arms at the same time; but their tone, as a rule, is either weak, or hard and staccato in quality. Generally, every note stands out with a painful distinctness that distracts the listener's attention, besides spoiling the musical effect.

The influence of the loose arm on touch, as applied to the production of a singing-tone, is also marked. With the arm in this condition, the tones of a melody are purer, rounder, and deeper.

I think that the study of arm movements should commence with the first pianoforte lessons. Exercises for this purpose should be taken up and practiced as regularly as are finger-exercises. Such a course leads to an easy position and graceful movements, besides having, as has been pointed out, a direct influence on the construction of technique.

The value of the loose arm is thoroughly exemplified by D'Albert and Paderewski. The work of such great artists cannot be too carefully studied. Many changes have taken place in pianoforte playing within a few years. It is a pleasure to note that the present standard of the average pianist is much higher, and that decided gains, especially in freedom, are apparent in the playing of amateurs.

Still, antiquated methods are by no means wholly abandoned.—*Boston Musical Herald*.

WHAT IS A MUSICAL EDUCATION?—We hear considerable talk about a musical education. Schools advertise it, while pupils claim to have received it. Upon close examination it will, however, be found that such musical education very often exists merely in the power to sing and play. The term education is a far more comprehensive term than this. There are many good players and singers—yes, we know some who give public recitals—who could hardly claim to have a good musical education. One may play and sing well, and for all that know very little about music. And so there may be persons who are inferior players and singers when compared with these stars, but who are better musicians, knowing not only how to play or sing, but also the theory of the art, the aesthetic principles that underlie it, the meaning and object of the art he practices, and its history. He must know many things that are not directly connected with music; he must be a many-sided man, whose views extend in every direction, and who sees at a glance how and where art and life touch and influence each other. According to the ideas of some, an educated music teacher needs no more knowledge than is required to detect mistakes and to correct them, to play and sing moderately well for the pupil and to be able to select music and studies. The music teacher must in the first place be an educated musician. Aside from this he must know human nature, he must have good powers of government, he must have a good method, he must be a man of good judgment, and he must have the inborn faculty to teach.—*The Minstrel (London)*.

Reflection, and plenty of it, is absolutely necessary before undertaking anything, and when once your mind is made up, you should strike to such purpose that all obstacles fall to pieces before you.—*Berlioz*.

RADICAL TYPES OF PIANOFORTE TOUCH.*

A NEW STATEMENT, BY DR. MASON.

I.

It cannot have escaped the notice of observing amateurs or teachers that in spite of the large number of exercises that have been published for acquiring keyboard mastery the central point of all—the manner of effecting the touch, the mechanical means of actuating the keys for tone shading—has had very little done for it. Take any instruction book one will, and compare its teaching with the playing of any good artist, and one

nized as the proper instrument of touch. So the point was not made in the book. The same omission is noticeable in the first and second editions of Vol. I of "Touch and Technique." The hand and arm are nowhere reckoned with, and the exercises are left unexplained at some of the most vital points.

On the other hand, artists universally have been in the habit for twenty years, and for ten years more decidedly, of effecting free use of the arm in heavy passages, and it is the free use of this instrumentality which affords them the resources of breadth and strength which most effectually demark their work from that of amateurs.

In preparing the fourth volume of his "Touch and Technique"—"Octaves and Bravours"—

Dr. Mason was brought face to face with this vital question of playing, where it could not be evaded without sacrificing the very point and pith of the whole work. The result was that the entire subject of touch has been gone into from the ground up, and for the first time, so far as the writer knows, the entire list of typical touches has been catalogued and so accurately described and illustrated that it is thought a reader without the aid of a living

Practical Exercises.—(1.) Turning again to the piano, let the arm fall, the third finger touching a key, and remain suspended there; the wrist meanwhile being entirely relaxed and falling to a position somewhat below the keys. This is a touch which is often available for heavy chords. The instantaneous relaxation of the wrist as soon as the touch is delivered is an important point, since it takes away the harshness which would follow if the fingers had been braced and the hand rigid at the moment of touching. The reason why it should make any difference in the tone quality whether the wrist be instantly relaxed after touching, or be retained rigid, must undoubtedly be that the condition of wrist admitting the immediate relaxation is more vital and intimately connected with the will. Fig. 1 shows the position of the hand and ready to fall (dotted lines, *a*), and the manner of clinging with the finger point when the touch has been delivered, the second finger having delivered the touch. (*b*)

(2.) Up-arm touch is in one sense the opposite of the preceding, in performing it the hand has the feeling of springing upward away from the keyboard. The preparatory exercise for obtaining this touch is made by placing the point of the finger in contact with the key, but without depressing it now or later. Then, still feeling the key with the point of the finger, let the wrist sink and rise alternately, the positions being those

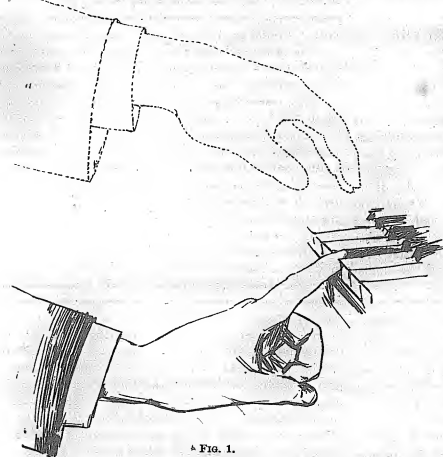


FIG. 1.

will find in a half hour's playing a variety of touches concerning which the book is silent. The first important movement toward clearing up this vital point of piano playing was made by Dr. Mason nearly twenty-five years ago, in the introduction of his fast form of the two-finger exercise, which had the merit of cultivating certain forms of vitality in the finger tips, as well as facility.

In his "Technique" (1876) a further step was taken in advance, but there are many places in that work

teacher will be able to get them correctly. In order that the readers of *Music* may not be behind the remainder of the world, but, on the contrary, as befits their just due, a little ahead of the procession, the following summary of the new doctrines is made from advance sheets of this revised edition of Vol. I, which will not be ready for circulation for some time yet. The following, substantially, are Dr. Mason's instructions:—

All touches partake more or less of the arm, the hand, and the finger. Whatever the shade or quality, all parts of the entire apparatus, from the shoulder to the points of the fingers, cooperate, and perform vitally essential functions. The only ground, therefore, upon which touches can be distinguished as finger, hand, or arm, is found in the preponderance of motion in one or the other of these parts of the apparatus. Moreover, since there is no finger touch without the proper background and support of the hand and the arm, all the forms of touches are to be taught very early in the training of the student, in order that he may learn to distinguish one from the other, and keep the entire playing apparatus in the responsive condition indispensable for fine playing.

Touches are first classified as above indicated, as arm, hand, or finger, according to the preponderance of a particular part of the apparatus. We begin with the arm. There are three typical conditions of the arm in touching,

which are called "down-arm," "up-arm," and "devitalized."

By down-arm touch is meant that form of touch in which the weight of the arm falls upon the keys, and so actuates the tones.

Preparatory Exercise.—Extending the hand upon the lap, the pupil being turned away from the piano, let the entire arm be thrown up from the lap about ten inches by an impulse from the upper arm, and let it fall back entirely inert, as when a ball falls back after being thrown into the air. This downward fall is the type of the "down-arm."

shown in Fig. 2, *a* and *b*. When this has been done several times until the necessary lightness and looseness of the arm are attained, let the hand spring upward away from the keys by an impulse from near the shoulder, the finger not being contracted or in any way active, saving to deliver the impulse to the keys. If the arm springs up without delivering a touch upon the keys, let there be a very slight push at the moment of springing up, and the touch will be made. In the pure type this touch is very powerful and full of vitality. The finger is not to be drawn inward toward the hand, but after the touch hangs straight downward almost in the position of Fig. 1, *a*, or, perhaps, with the wrist more curved, but without shutting the fingers.

(3.) The third typical condition of the touching apparatus at the moment of actuating the keys is that called the "devitalized." This is attained by hanging the arm at the side, and swinging it until it is entirely limp through its whole length and in all the joints, from the fingers to the shoulder. Then placing the hand upon

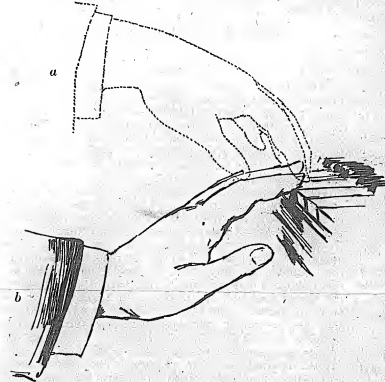


FIG. 2.

where the point is evaded. For instance, in the most important point of all, the method of attacking the first tone of the elastic two-finger exercise, the student is left in doubt whether an attack by means of the finger, the hand, or the arm is intended. As matter of fact, the writer remembers that twenty years ago, as now, Dr. Mason himself always attacked these strong opening tones with the arm. But the arm was not then recog-

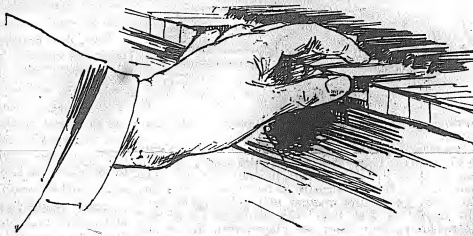


FIG. 3.

the keys with a sort of coaxing motion, derived mainly from the arm, play the fast form of the two-finger exercise, like Nos. 6 and 8 of Vol. I, "Touch and Technique." The tone will be soft and characterless. This condition of arm, hand, and finger is one of the most difficult for advanced players to obtain unless they have found it out themselves, or been trained in more or less of the principles of Delarte. Children, however, get it without any difficulty at all. It lies at the foundation of the phrasing.

The hand touches follow the same three types. But

there is one very important caution in this work of Dr. Mason. The hand motion taught in many seminaries and in most books, the motion which one gets by holding the forearm rigid and moving the hand upon the wrist joint, as on a hinge, is never used by artists in playing octaves or chords.

In all types of hand motion the impulse comes from further back, and the forearm is never held rigid or immovable, although its motion may be very slight in certain forms of rapid playing. The down-hand touch is that in which the hand touch falls upon the keys, not from a fixed forearm, but swung like a fall from a moving forearm. This is the vital point, that the hand swings freely. The impulse comes from the same place as in the arm touch, but being less strong it calls into action a smaller portion of the apparatus. If the wrist be held perfectly limp and the forearm thrown upward a few inches rather quickly, the hand will acquire this fall-like swing in falling back by its own weight.

In later exercises, where octaves are treated, Dr.

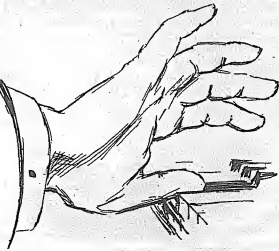


FIG. 5.

Mason gives two radically different exercises, upon which his entire system of octave development depends. The first one is that of taking an octave with a down-arm touch, very firmly, the points of the fingers grasping the keys and pinching the group of keys lying between the fifth finger and the thumb. (Fig. 3.) Then at the count "two" the wrist is entirely relaxed and sinks to the position shown in Fig. 2, *b*, above. The relaxed condition of the hand is well shown in the figure, which is by that consummate master of hand drawing, Childe Hassam. In a later stage of this exercise the measure is shortened to two counts, and the relaxation takes place at the very moment of attacking the keys. Nevertheless, in spite of the relaxing, the points of the fingers continue to hold on the keys; this also is well shown in the diagram. The essential point for the student to master is the complete deactivation of the arm and hand in this exercise at the precise moment required. And this will not be difficult if the deactivation condition has been

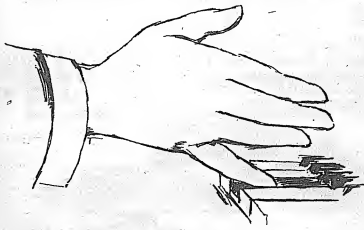


FIG. 6.

previously mastered in the limp exercise already mentioned.

The second type of the octave school is the exercise in which the hand plays five tones of the scale in succession, C, D, E, F, G, sixteenths, in common time. The remainder of the measure is to be occupied by rests. The point lies in the manner of playing. The hand falls upon the first tone with fall-like swing, and the remaining four tones are played with lighter and lighter force, as if the ball, having struck, were several times rebounding. Thus all the tones in the series come from the same original impulse, and not from five separate impulses. Mr. Cady represents this effect by means of a wavy line, as distinct from a broken line or a continuous curve.

The octave illustrations embrace two other important classes of motions. The first is the rotating of the hand upon the forearm as an axle, as when broken octaves are played strongly. In performing these motions the hand alternately assumes the appearance shown in Figs. 5 and 6, the rotation being carried as far as possible.

Yet another class of exercises having much to do with the condition of the wrist, and conducive to flexibility in a high degree, are the contracting and expanding movements where the fifth finger is brought on to the same key already occupied by the thumb, and vice versa. In these movements the hand at rest stands as shown in Fig. 7; when the thumb is brought on to the same key as the fifth finger the appearance is like that in Fig. 8. (For Figs. 7 and 8, see next issue.)

The motions of the hand, as such, are those already described in the octave exercises, but the tone shading in hand touches is effected by combining with the hand motions different conditions of the finger. This will appear more plainly in what follows.—From *Musio*.

(Concluded in September.)

THE LOCAL PRESS AN AID TO THE MUSIO TEACHER.

BY T. L. RICKABY.

THE hint dropped by THE ETUDE some time ago, to the effect that music teachers might, with considerable advantage to themselves, furnish musical items to their home papers, deserves more than a passing notice.

It cannot be too strongly emphasized that the day of the teacher who stops at piano lessons is gone. He must do more—much more, if he wishes to succeed and become a worthy member of a noble profession. A whole number of THE ETUDE could easily be devoted to setting forth all that a teacher must be or do, but we must be content with one lecture at a time.

Few teachers realize what useful allies they have in the "Democrats," "Republicans," "Journals," "Heralds," etc., with which our country abounds. But merely furnishing musical items or notices is not enough, nor is it necessary. All editors of any consequence in our towns make a point of attending concerts and recitals, and a notice follows as a matter of course; and, moreover, a teacher could not, usually, write any account of his own work. But he can, or ought to, write articles on musical topics for the students, but more especially for parents, patrons, and for the general public. The teacher comes in contact with the students all the time, but in educating them and raising the musical standard among them, he is not doing the same for the community at large, and unless we do this we are failing. Giving lecture recitals will do this—raise the standard and develop taste—but it will be a slow process. Those who need the education most will not hear what you have to say. But articles in the paper will be read by from five to ten times the number that you could reach in any other way. Our small town papers contain very little original matter, and all the editors that I have known were quite pleased to print original articles on music or music teaching. If a paper has six subscribers who are interested in music—and what paper is so poor as to be unable to count that many—the editor is in duty bound to insert, occasionally, a musical article for their benefit, as he does for the farmer, gardener, and miner. This is argument enough if any objection should be raised.

What shall we write about?

Well, first comes the duty of parents and patrons to pupil and teacher. This is a fruitful topic. If a teacher undertakes to talk to people he will probably forget the best points, and not make much impression any way. Those he talks to may want to argue or talk back. But put your ideas in the form of an article, and hundreds will read it, they will take it all in without a chance of discussing matters, nothing is forgotten, and the printed words make an impression that no amount of talking would, and the result is highly satisfactory.

Again, people should know the chief uses of concerts and recitals to themselves and students, and they will attend them more frequently.

Furthermore, teachers can show the dignity of music and the profession. And think of the articles that could be written on the use (and abuse, too, by the way) of music generally—its mission, its power for good on the morals, manners, and lives of those who come under its influence. Write to show that music is the "Gospel of sweet sounds," of which you are a preacher; and also—and here I want to be very emphatic—show that you do not want pupils to "help you along," but that you may

help them along. No teacher ought to allow his community to forget this.

The other day a pupil timidly asked me if I would not give her a "pretty piece" to learn. She said she was satisfied with her progress—she had taken six weeks' lessons—but she had no "pretty" music to play for the neighbors, who sometimes called and asked her to play, and her parents evidently thought she ought to play something. Here was a misconception all round. By taking some trouble and spending time I could have soon set both the pupil and her parents right, but by writing an article for a paper, it had much more weight with those most interested; no point was omitted, hundreds read it, and I am pretty certain that that particular misconception no longer exists. I could go on at length and suggest topics, but to the wide awake, observant teacher numberless subjects will suggest themselves; therefore, I will conclude with a few general remarks. Most towns have two party papers. As a citizen, a teacher may favor one or the other, but as music is as far above party as east is from the west, write for both Republican and Democrat alike. You gain more readers thereby. I might add, here, that besides writing for both, you might also subscribe for both. For, considering the amount of influence you gain through them, it will be but slight return, and, in fact, will, if properly managed, come very near the American ideal of getting "something for nothing."

When one writes for a strictly musical paper anything in the way of advice or admonition for pupils or patrons, he not infrequently misses those who need it most; for the readers of a good musical magazine are either teachers or the best class of students. But as for the careless or uninterested students, who read no magazines, and parents and people generally—the laity—these can be reached in no more effectual way than by the home papers. This is no mere theory. I have acted on it for years, and find it pays. I know that it only needs trying to convince any one of its efficacy. Therefore begin at once to make notes whenever they occur to you, and afterward (though not during your leisure moments—make a serious business of it) develop your article. It means more work, of course, but that is what we are here for—to work. This particular work will give a teacher greater influence over a greater number; indirectly, it will add to his income; it will add materially to his reputation, and his work will be very much lightened because of the increased musical knowledge, intelligence, and taste of the people among whom he labors.

GOOD MUSIC NEEDS STUDY.

BY SIMON BISSELL.

Why do not people in general appreciate classical music? is the question often asked; and even among music pupils, a great antipathy to the practice of classical composition is often exhibited. The answer is readily given by stating that a lack of knowledge concerning the underlying principles of well-written compositions renders a proper estimate of music's true value impossible.

The student of music must be able to grasp the design and motives of the composition; without which the performance becomes more or less a confusion of sounds, rather than a well-planned construction of tonal beauty.

The playful as well as the tender and soulful; the contented, jovial as well as the earnest, together with the romantic, the chivalrous, the gentle and sentimental, the humorous and passionate, the fanciful and pleasing, the sensational and astonishing; in a word, all of the passions, faculties and emotions of the human mind and soul are truthfully portrayed and awakened by the power of so-called "Classical Music." To fathom the depths and ascertain the scientific bearing of the well-written composition, one requires more than a mere knowledge of notation or even ability to read readily at sight, for, be it remembered, music is not only an art, but also a science, and he who would revel in all the delights of the art divine, must enter through the intellectual door which leads to the inner courts, as well as pass through the outer gate of emotional fancy.—*Kunkel's Musical Review*.

The lady who wrote the song, "In the Gloaming" made three thousand dollars out of it. A contemporary says there are many other ladies who sing it and make nothing out of it.—*Northwestern Chronicle*.

*SONATINA.
III.

Edited by Fred. C. Hahr.

J. L. Battmann, Op. 313, No. 3.

Moderato. $d = 112$.

a) 4 b) 3 1

mf

p d) 3

c) 3 2 4 3 2 4 3 2 1

p

e) 4 3 2 1 5 4 3 2 1 3 2 1 4

p

g) 4 3 2 1 4 3 2 1 4 3 2 1 4

sf

* "Sonatina," or "Small Sonata," consists of two or three movements, each one shorter and less elaborated, or developed than in the Sonata.

2) First Subject, or principal Theme, in "F major," occupying 16 bars, and repeated in the following 12 bars.

b). A slight raising of the hand is allowable at the "2," without interrupting the flow of the music.

- c) This is the real end of the phrase contained in the first 4 bars.
- d) The use of the Pedal is indicated more for practise than as a

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Musical score for piano, consisting of five systems of staves. The first system starts with a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The second system continues the melody and accompaniment. The third system begins with a *p* (piano) dynamic. The fourth system includes a *cresc.* (crescendo) marking and a *marcato.* (marked) section. The fifth system features *il canto.* (cantabile) and *cresc.* markings. The score includes various musical notations such as slurs, ties, and fingerings.

a) Modulation phrase, going from "F" to "C," preparing the entrance of Second Subject.

b) Second Subject, in the key of the Dominant "C." The observing of the marks of phrasing will prevent any monotonous effect of repeated notes of equal value in the theme.

3

piu f

cresc.

f

cresc.

p

f

a) b) c)

a) "Coda", or additional ending, a very prominent feature in many Sonatas.

b) The repetition of the first part might be omitted, or begun at the mark §

c) "Development" or "Elaboration," in which portions of both first and second subjects are introduced in "Dialogue" form.

The musical score is written for piano and consists of six systems. The first system is marked 'a)' and 'p'. The second system is marked 'f'. The third system is marked 'f'. The fourth system is marked 'ritenuto.' and 'a tempo.' with a 'b)' marking. The fifth system is marked 'ff' and 'dim.'. The sixth system is marked 'mf'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

a) This phrase might have a somewhat "hesitating" character, in contrast to the marked decision of the preceeding and following ones.

b) Return of first subject.

J. L. Battmann, Op. 313. No. 3 7.

5

The musical score is written for piano and consists of six systems. Each system contains a right-hand (treble) and left-hand (bass) part. The right-hand part includes various fingerings (1-5) and articulations like slurs and accents. The left-hand part includes dynamic markings such as *cresc.*, *marcato.*, and *f*. The key signature is one flat (B-flat).

a) The second subject, in the principal key.

J. L. Battmann, Op. 313. No. 3. 7.

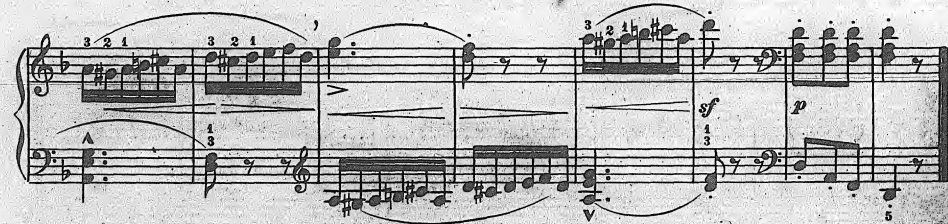
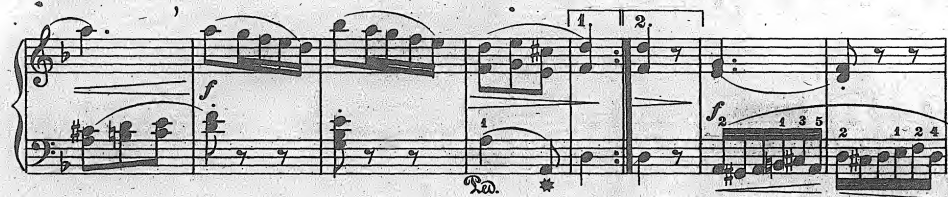
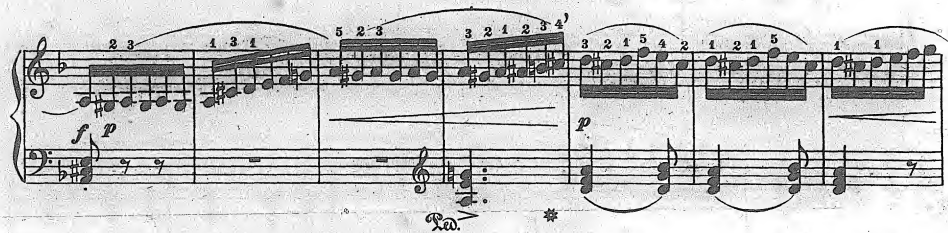
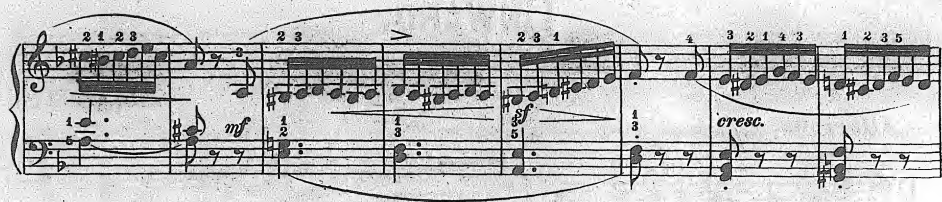
*Scherzo.

Allegretto assai. ♩. 88 to 100.

The musical score is written for piano and bass. It consists of five systems of staves. The key signature is one flat (B-flat). The tempo is marked 'Allegretto assai' with a note value of 88 to 100. The score includes various musical notations such as dynamics (p, mf, f, sf, cresc.), articulation (accents), and fingerings. The first system starts with a piano (p) dynamic and features a series of eighth-note patterns. The second system introduces a mezzo-forte (mf) dynamic. The third system returns to piano (p). The fourth system includes a 'piu f' (pizzicato forte) marking. The fifth system concludes with a 'cresc.' (crescendo) marking and a final chord marked with an asterisk.

* A "Scherzo" is a lively movement, in more or less quick time, though not always of a joyful character, as they are often written in minor keys. The "Scherzo" is therefore capable of expressing the most varying moods and emotions.

J. L. Battmann, Op. 313. No. 3 - 7.



ONWARD.

THEO. MOELLING.

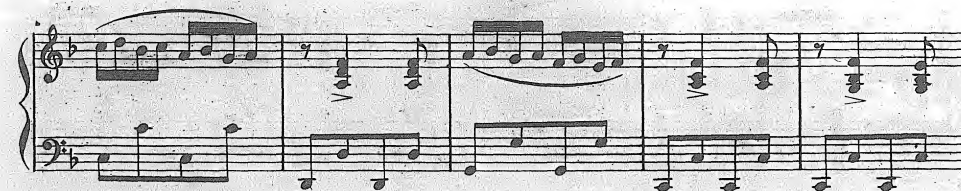
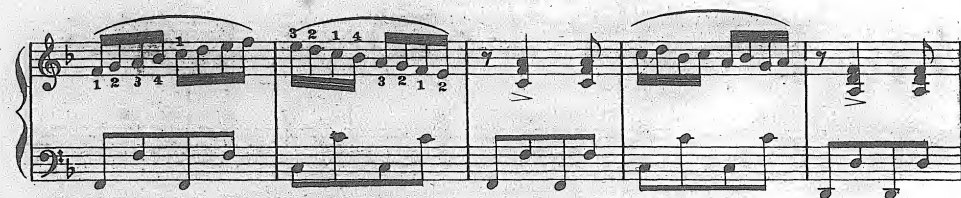
Allegretto.

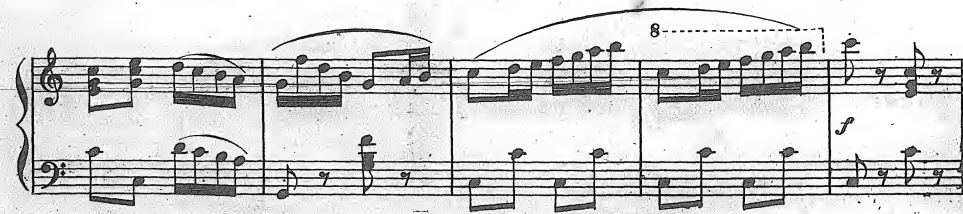
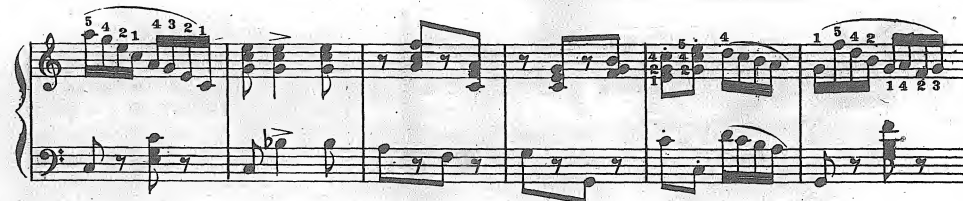
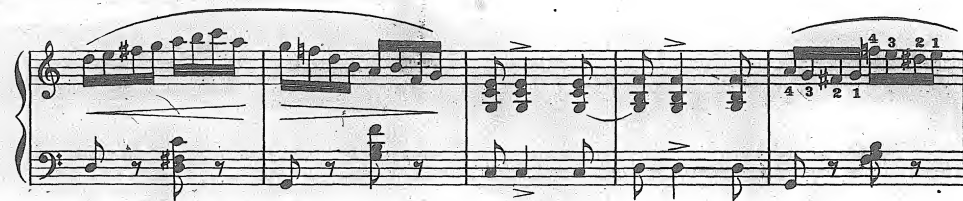
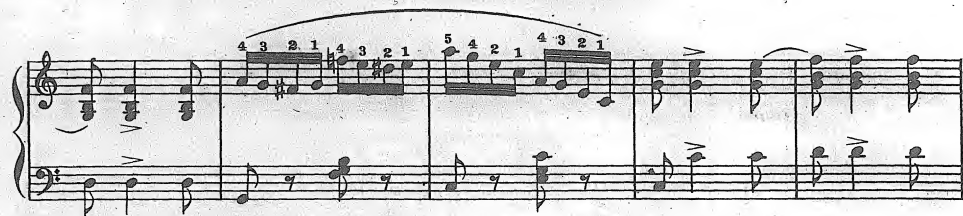
Allegretto.

p

cresc.

8.





THE MAYBELLS,

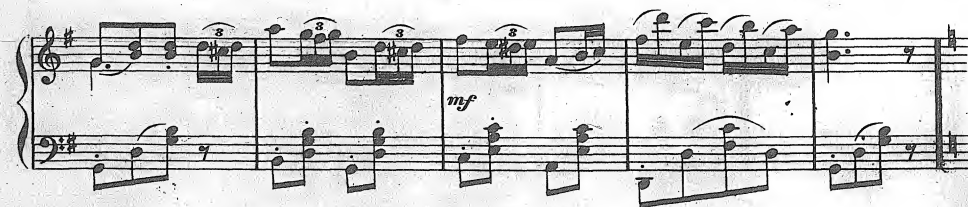
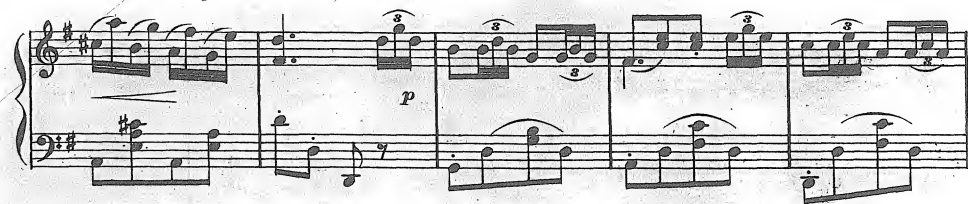
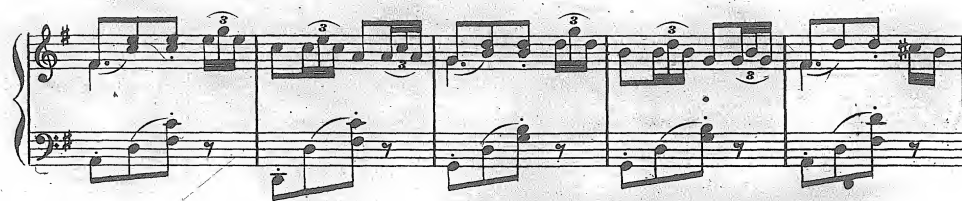
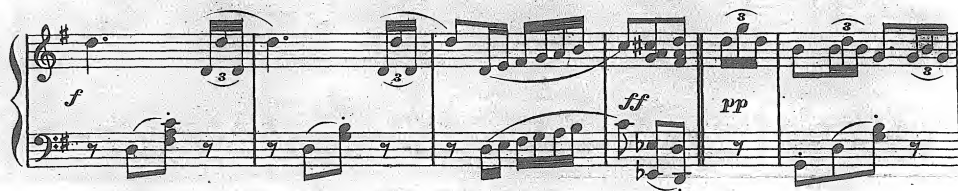
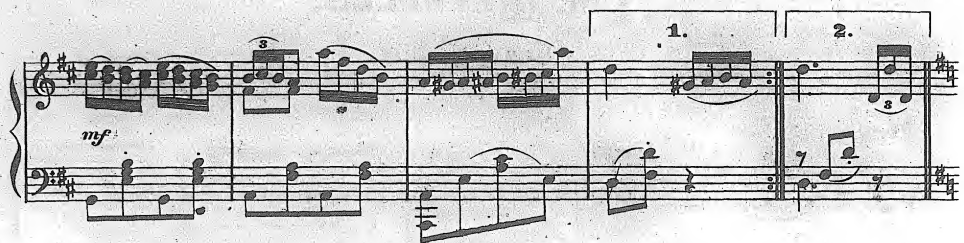
41

..... POLKA RONDO.....

F. G. RATHBUN.

Tempo di Polka.

The musical score is written for piano and bass in a key of one sharp (F#) and 2/4 time. It consists of five systems of two staves each. The first system begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody in the treble staff features several triplet markings (indicated by a '3' over the notes) and dynamic markings of *mf* and *ff*. The bass staff provides a simple harmonic accompaniment. The second system continues the melody with more triplet figures and a *pp* (pianissimo) dynamic marking. The third system introduces a *p* (piano) dynamic marking and features more complex rhythmic patterns. The fourth system is marked *f* (forte) and continues the triplet-based melody. The fifth system concludes the piece with a final *f* dynamic marking and a key signature change to one sharp, ending with a double bar line.



TRIO.

ff *p*

mf *ff* *mp*

ff *p*

p

1. 2.

ff

p

f

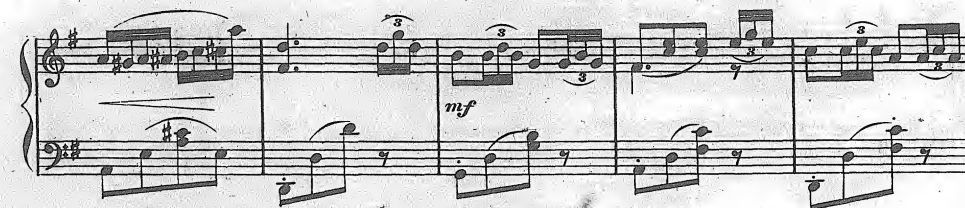
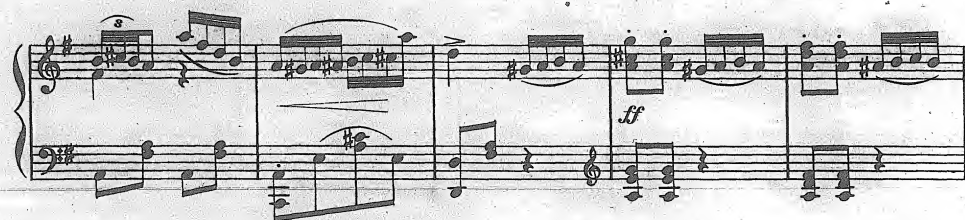
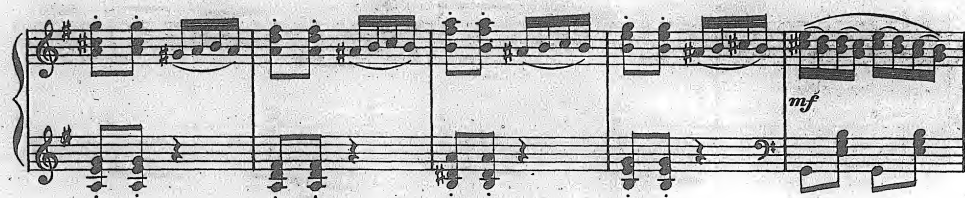
p

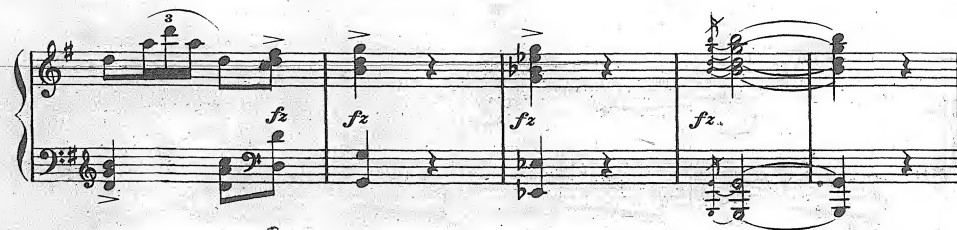
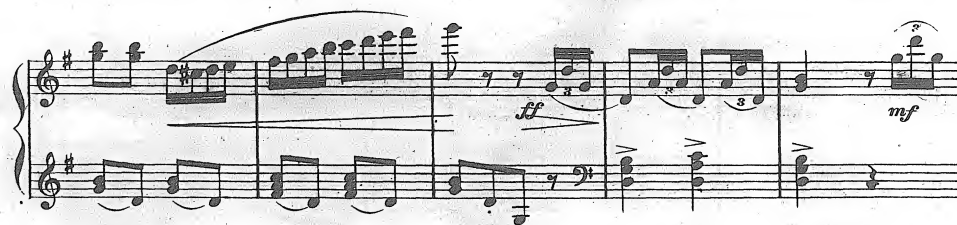
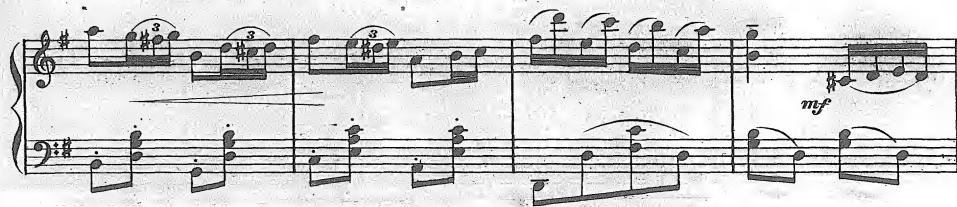
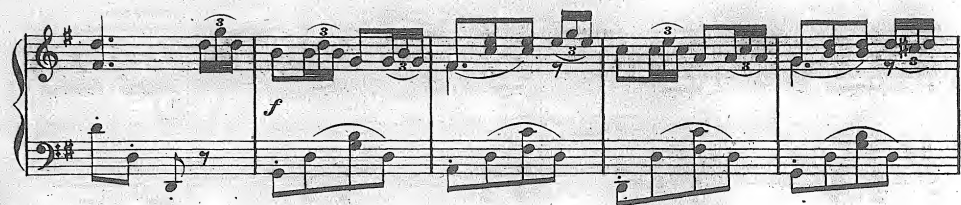
ff

p

mf

f





THE SLUR AND ITS USE.

BY GILMORE W. BRYANT.

For a sign so much used in musical composition, it seems as though definite rules which could not be misunderstood, and about which there would be no opportunity for disagreement, ought to have been in use for centuries, but, on the contrary, in place of a universally accepted law we find only conflicting opinions.

There are two classes of slurs used, viz.:—the short slur, which covers only two notes, and the long slur, which is drawn over more than two. The following rules for the short slur will be sufficient: *First*, when the two notes are of equal duration or when the first is the longer, the first note should be accented and the second shortened about one-half of its time value; *second*, when the second note is the longer, the first note should be shortened and the second accented.

The long slur should indicate the beginning, continuation, and termination of a melodic phrase, and in order that the phrase inclosed by the slur may stand out clearly and independently, three conditions are necessary—*first*, that the initial note be accented; *second*, that the succession of notes connected by the slur be smooth and uninterrupted, a true legato; *third*, that the final note be shortened to about one-half of its time value, or at least a half of a count.

In regard to the accentuation of the first note of a slurred group, Mr. Franklin Taylor, in his "Primer of Piano Playing," and Mr. W. S. B. Mathews, in his "Studies in Phrasing," direct that the first note does not require an accent, but Dr. Hans von Bülow says in his preface to Mendelssohn's "Rondo Capriccioso": "The performer should here bear in mind the elementary rule: that in every group of notes united by a slur, whether it consists of 2 or 24 notes, the first should be marked by a slight accent, and the last undergo an equally slight diminution of time value, in order to separate it more clearly from the note which follows."

Adolph Christiani, in his excellent work on "The Principles of Expression in Piano Playing," says that strong beginnings and endings should always be accented, but he limits the accent on weak beginnings to "a leading subject that descends," but as he also says that "any note preceded by a rest is to be considered as a long note and requires an accent," and as every note preceded by a slurred group, a staccato note, or its own repetition is virtually preceded by a rest, the following rules may therefore be considered logical:—

First. The first note of a slurred group should be accented when beginning on the strong part of the measure.

Second. The first note should be accented when beginning on the weak part, if it begins a leading subject which descends.

Third. The first note should be accented when preceded by either rest, slurred group, staccato note, or its own repetition.

The continuation of a slurred group should be effected by a smooth succession of sounds, legato, during which, with the exception of the first note, all accentuation in the voice enclosed by the slur should be suspended, so that "the legato motion within will be as smooth as the flight of a stone," according to Christiani.

Perhaps a more important principle to be observed than either the beginning or the continuation is the termination of a slurred group. It is unfortunate that composers use the curved line for any other purpose than as a phrase indication, as already described, but as it is also used to indicate a legato effect which is not to be regarded as a slur, especially in the termination, it is therefore necessary to be able to decide when it is intended for a slur, and when for a legato indication. Both are to be accented in the beginning according to the directions already given, but in the termination the curved line is to be considered a slur, and consequently have the final note shortened to about one-half its time value—

First. When it is followed by a rest.

Second. When it ends with a staccato note.

Third. When the curved line does not agree with the rhythmic divisions of the measure.

In all other cases the curved line is to be considered as a legato indication, and therefore the last note is not to be shortened.

To end a slur on a long note or a note which is more than twice as long as the preceding notes by a composer, except when an iambic phrase ending is desired, is wrong, according to Christiani, as the ear only recognizes the end of a phrase when terminated with a short note and followed by a rest.

[The work by Christiani, spoken of in Bryant's article should be studied by every pianist. While accenting the first tone of a phrase and cutting short its last tone is indispensable, the emphasis of its climax is equally so, and singularly wise. It is a point which is stressed on the important point. Every phrase has a climax. The phrase is to crescendo up to this climax, which must have an accent graded as to power by the intensity of the phrase, and from the climax to the end of the phrase it should diminish. Sometimes, however, the climax is the end note of the phrase, but in this case it is a long note. "Practical Guide to the Art of Phrasing," by Dr. Hugo Riemann and Dr. Carl Fuchs. A work of special value to advanced students and all teachers.]—THE EDITOR.

IS MUSIC A BUSINESS?

A VERY interesting interview is reported which states some opinions of Mr. Damosch's on the musical profession in America.

Among the remarks which Mr. Damosch made on the aims of those who enter it was the following: "That no one ought to think of that profession with the view principally of making money out of it. Such people will never rise to the top and become true musicians; for music is not a business, but an art, and must be wooed for her own sake."

Now, these remarks appear very appropriate, but there are two sides to this question, whether music is a business or not. Musical culture acquired by amateurs is an occupation for their leisure, but musical culture acquired by those who make their living from it is a business, like any other money-earning occupation. The painter who paints, the sculptor who chisels marble, are both artists and business men, and so is the musician who plays an instrument. There is no disgrace in following up an art as a business; on the contrary, art becomes useful to society by being made so. All occupation should be remunerative, and because art is becoming so in our time, it is also more respectable and enters into the ranks of the representative economic agencies of life. It is an old-fashioned idea that "art must be wooed for her own sake," as Mr. Damosch says; there is no such thing; art has to be cultivated in the world for the use it will be in it and for the benefit mankind will derive from it, in whatever way that may be. It is a terrible thing to learn from the lives of former great artists that their grand occupations would not even procure a decent way of living for them, and that the ordinary comforts of life were denied to them. And why? Just because these very artists had not learned how to make a useful business out of their art, so that it should earn sufficient money to buy with it the luxuries or even the necessities of existence. There is no hindrance to the cultivation of art in the idea that it should also be a business; on the contrary, the fact that art is so promotes it. Is Mr. Damosch the worse conductor because the Symphony Society pays him a salary for conducting its performances? On no account; the very fact that he draws his living from it forces him to advance himself in his studies, to make himself acquainted with new works, and to study thoroughly old ones, so that he may hold his occupation worthily.

It is an immense advance in the cultivation of all art that it is in our time taking a position in social economy, which guarantees the person pursuing it an honest livelihood. The doubtful place which the pursuits of music occupied in old times, whereby a person would live by it or not, is fortunately laid no longer, and a good man, who need not at present depend merely on the charity of the world, but can sustain him or herself honestly by the pursuit of his or her art.

Just because music has become a business, it stands a chance of becoming a far higher class art than when it depended on the whim of the public whether it should be supported or not, and exposed men like Beethoven, Mozart, Schubert, etc., to the greatest needs, even in their last days.—*The American Musician*.

Miss Kittay's piano playing interfered somewhat with the conversation of a party in the south gallery the other evening, and they were forced to talk much louder than otherwise necessary, in the fortissimo passages to hear each other. Professional singers and players are beginning to assume a position and dignity which they ought never to have lost, by refusing to "promote" conversation by their art.—*Globe*.

HELPS AND HINTS.

It is much easier to be critical than correct.—*Disraeli*.

There is no limit to the capacity of those who know no limit to their endurance.—*H. S. Y.*

Hearing much good music is as essential to musical culture as broad reading is to literary culture.

When you explain what a pupil can find out for himself, you rob him of so much education.—*Hanchett*.

The best means to develop talent in children is to bring them in contact with talented persons.—*D' Aubigny*.

Training the pupil to think should be one of the teacher's first and foremost objects.—*George D. Buchanan*.

Conscientiousness and justice are stations which have been reached and passed before any fine work appears.—*William Hunt*.

Touch is to technic what tone is to touch, they are the better the more evenly the intellectual and emotional faculties of the artist become developed!—*Angelo M. Read*.

The difference between the performance that pleases and that which makes little impression consists in fine, and, to the superficial, almost imperceptible particulars.—*Wm. C. Wright*.

Do one thing well. "Be a whole man," as Chancellor Thurlow said. "To one thing at one time." Make clean work and leave no tags. Allow no delays when you are at a thing; do it, and be done with it.

We cannot imagine a complete education of man without music. It is the gymnastic of the affections. In suitable connections with exercises, it is necessary to keep body and soul in health.—*Jean Paul Richter*.

It is easy to find fault and to pull down, and fault-finding is sometimes used as an excuse for non-study. Mendelssohn once said: "It is no great use to speak of music and her imperfections; it is better to feel and to improve them."

If you are conscious of really possessing true talent, then develop it. Practice with untiring labor until the fingers are capable of fulfilling the requirements of the artist; at the same time do not neglect the spirit of the composer. Don't play, but "act"!

The struggle through which a musician has to pass cannot be regarded as a very great hardship. If music is not his natural calling, he will give it up for want of success; but if he is a favorite of the Muse, he will triumph in spite of it.—*Hauptmann*.

Most teachers blame the pupil for his lack of interest, when the fault lies in themselves for not presenting the lessor in a way to excite curiosity. With curiosity excited pupils progress rapidly. Teachers should remember that curiosity is the mother of investigation.—*Thaleon Blake*.

The teacher's main business is to make pupils think, not to think for them; to make them talk and work, to draw out their powers; not to display their own. For this kind of mental training the laws of mind, or psychology, which is the basis of all instruction, must be understood by the teacher.—*A. H. Campbell*.

Concerts are, or may be, of inestimable educational value to the student; that is, if he really listens. But then there are many ways of listening. Certainly, even merely to enjoy the music is of use; it stimulates the artistic sense and imagination. But the wise man, as Goethe remarks, is he who strives to learn from everything and every one.

If the technical difficulties of a musical work are so great as to require all of the mental powers of the student, how can he or she be expected to have regard for its æsthetic beauties? And what an insult it is to the memory of a great composer that one of his most glorious creations should be made to degenerate into a mere finger exercise!—*Henry Fisher*.

PRACTICAL OR VISIONARY, WHICH?

BY E. A. SMITH.

It may be said that music lacks in definiteness of thought, but this could easily be supplied through a more logical and consistent training in ourselves. The very flexibility of music only lends it additional charm. Music is generally (but falsely) considered as an art set apart for the special enjoyment of the comparative few who may study it, or as a light accomplishment scarce worth the acquiring, and for the sole purpose of entertaining. Gradually, however, it is assuming a position of higher importance as an educator, and when studied aright is as a valuable mental discipline. As a system for the purpose of concentrating the attention and developing the perceptive faculties, but few studies can with it compare. A mastery of the more intricate rhythms alone is a sufficient proof of this, to say nothing of the great classic compositions.

Any subject that is not well understood cannot be very intelligently expressed. Parrot-like, one may recite a poem, but that is far from being enough. Only that recitation can satisfy in which the real meaning, with all its varying intensities and colors, is clearly outlined and expressed. Words are but a husk if there be in them no idea expressed, and tones are, comparatively, but a series of varying vibrations if there be in them no relation one to the other. How then to best express idea should be the truly great endeavor of every artist. How to clearly enable others to perceive idea, and then unfold it, should be the aim of every teacher. Other things being equal, that is the best instruction which prepares a pupil to take a composition and from it render an intelligent interpretation.

Work of this kind must appeal to the mental forces—the result shows this—but how many of us are accustomed to have our attention directed chiefly to the fingers as the Alpha and Omega, tonal and musical effect being quite lost in our tremendous effort to follow cast-iron directions, as though the hand could only go this way or the fingers that way, there being no other. This unnatural and artificial régime is fast being superseded by another, which calls for head work. Hand work is necessary, but it is the minor part. Who cares how a great artist holds his brush or spreads his canvas, so long as he gives to us a mastery painting? The fact is, none of the great painters do the same thing in the same way; they simply couldn't; it would be a mental and physical impossibility; for no two people are alike, their individuality must assert itself. Such is the law of nature, and who would deny mankind this individuality when it is the handmaid of Genius? Carlyle has said that "Practice is the great schoolmaster," but now and then a great light flashes across our common horizon out into the chaos of human thought which sets aside all rules and sayings.

There have been men who possessed knowledge that would enable them to do things without previous special work, who seemed to grasp as though by intuition the great ideas before them, upon which others had long been toiling in fruitless endeavor. Such were Bach, Mozart, and Beethoven, intellectual giants beyond even our comprehension. These men lived far in advance of their day, creating masterpieces which shall endure as monuments of the ages for future generations to build upon.

What are the unwritten laws of genius? where do they begin? where do they lead? Are the possibilities of the mind limitless? What questions! The answers—how slow in coming!

Some great existing principles there are which, when discovered, will revolutionize many accepted theories and mark an era in educational development heretofore unknown.

Toward the solution of these problems many of the leading philosophers, scientists, and learned men are turning their attention, realizing more and more, as they do, the importance that must attach itself to such discovery. In this direction a little is being accomplished every year, faculties are being definitely located, and the development of these faculties more successfully

dwelt upon. We look with growing wonder upon the researches into the microscopic kingdom and their results. No more wonderful would it be if the source of brain power should yet yield up its remaining secrets. Little by little something added makes a mountain of the common plain. Progression is the watchword of the hour; nothing remains stationary save that it mark the beginning of a retrograde movement; by the advancement of a single thought old forms have been discarded and transformed into the new. What has been considered as perfection no longer remains so. Progression has been the tidal wave that has carried us beyond the heretofore highest principle of knowledge. The mind is the basis of all this, and we are perceiving, comprehending, many things that but a few years ago were classed among the impossible. To keep up this tremendous pace every known resource will be required and exerted, and every art must pay its share of tribute. So music in its every phase has proportionately advanced. Youngest of the arts, it will never grow less.

INDIVIDUALITY IN EXPRESSION.

BY W. H. RUFF.

It is a universal law that all grow this from within—the content before the form, the thought before the expression, the soul before the body.

A pure thought, a high aspiration, left to its own device will suggest a sympathetic form which must indeed be respected—but as the servant, and not as the master.

It is to the emotions that any effort, whether musical, literary, or religious, must first appeal in order that the result may be elevating either to the thinker or to the listener. All truth is first conceived by the emotions, and then expressed by the intellect.

In playing have the same respect for your own interpretation as a player as you should for your own thought as a composer. Accept no one's interpretation, no one's form of expression, as final. Study and listen to good performers, but criticize always. Play a Beethoven sonata as you conceive it, not as Von Bulow may. In the first instance, there is a possibility of failure; in the second, a certainty of it. The first will at least have the merit of truth and spontaneity; the second will be nothing but an imitation, and, doubtless, a poor one. Don't be afraid of making a mistake often, but scorn being one.

Be suggestive in your playing; leave something for your listener. The keenest intellectual delight, as well as the highest spiritual attainment, comes, not from appropriating another's idea, but from a development of one's own. The way may be indicated, the goal pointed out, but the footsteps must be taken by the traveler himself. But, be sure that you know the way, be confident of the goal. If you have the slightest indecision, the slightest doubt in your own mind, your playing will suggest that and nothing more.

Let your work be expressive of your conviction, but first have the conviction. Your thought must burn for speech if it is to live. Mankind can never be fed by a lukewarm effort. Your thought, whether as composer or performer, will be clear to yourself just in proportion as you feel its purity, its truth, and it will be inspiring just in proportion as you let its truth and purity suggest its own form of expression. Think of music as a message from the divine to the human, and then go to nature for a law of its expression. There you will find all truth first, simple and general. In its growth, its development, the uses to which man applies it, it becomes complex and definite; and to define and make complex is to give form.

Be as critical of your own interpretation, your own composition, as you are of another's. With the birth of a new idea of truth in your mind, an added perception of it must come as a patent of its legitimacy, a conviction of its infinity, of its unlimited capacity, and of your own inability to express even what you conceive. Have reverence for the thought that exhausts you; the one that you can exhaust deserves none.

TALENT AND GENIUS.

It has become the fashion in these days to continually decry talent, and to seek for nothing less than genius, in the world of musical art, particularly in its creative branch. Webster defines genius as "distinguished mental superiority; uncommon intellectual power; especially superior power of invention or origination of any kind or of forming nice combinations," while talent is set down as "intellectual ability, natural or acquired; mental endowments or capacity; skill in accomplishing."

These definitions yet fail to dwell on the chief point of difference between the two gifts: genius originates, while talent imitates. Talent makes the best of things that exist, while genius seeks out new paths. Granting all this, there is yet a time when talent may serve the world in excellent stead. There are some musical talents which have done as much service to art as geniuses. Matheson, the companion of Handel, was certainly not a genius, as his friend most certainly was, yet his careful analysis of the music of his day has given the most valuable material to the historian, and has made many points clear that would have remained obscure without his painstaking classification. Among the sons of the great Bach was one genius and one talent. The genius Wilhelm Friedemann Bach, dispenser of many of his father's compositions, defied the changing spirit of the times, clung to the contrapuntal styles, which he used in new combinations, and exerted no influence; the talent, Philip Emanuel Bach, noted the trend of events, carefully elaborated a system of technique made necessary by the changes of the piano, compiled a catalogue of many of his father's compositions, and was, in fact, the connecting link between the old style and the new.

Of course, these are exceptional cases, but they are cited to show that at times talent may be of great value to progress. Generally we owe the advancement of art to genius, but there are times when art seems retrograding, and then the conservative nature of talent prevents a lapse. Conservatism, which is the predominant characteristic of talent, is often a most valuable counterweight to that radicalism which is the attribute of genius. Genius may break the path, but talent smooths it. Genius plunges into the new, while talent makes clear the good that is in the old. To-day we have genius discarding much of musical form, while talent forming a good bulwark against its overthrow by using the classical shapes in a manner that shows that they are not threadbare by any means yet. And talent forever remains the chief impediment in the path of pseudo-genius, that baleful element which imagines good in every new thing. If it is at times the opponent of genius, it ends by becoming its follower, and eventually remains the interpreter of genius. It is a higher compliment than men may imagine, to say of a composer, "He is not a genius, but certainly a talent."—*Musical Herald*.

HENSEL ON THE IMPORTANCE OF FINGERING.—All who studied with Henselt found that they were learning from him a great deal more than music. If there was a spot or even a crease on a cover of the piece brought to him, a new cover had to be supplied. No pupil ever dare to lay one piece inside another on the desk when playing to him; the first piece was to be removed before the other was laid on the music-desk. This precision was carried into all that one studied. The trills, for instance, and their fingering, must be all written out, and likewise any passage in which there was a difficulty in the fingering; and he insisted that all this should be done so clearly and with such exactness, that any one who took up the piece on which this was written out could make no mistake as to what was wanted. He stimulated his pupils to thrive and aim at virtuosity, yet the special tendency of his teaching—a tendency which should be the trend of all earnest study—was to awaken and intensify in those who came under his influence a perception and appreciation of an excellence lying beyond their reach—a perception and appreciation which are more to its possessors than any degree of personal attainment.—*Bettina Walker*.

People talk here and there of a person reading off anything at sight, as if it were the *sine qua non* of a finished artist; but what can there be to interest in such sight reading? When the performer begins to work on a sonata, or a concerto, or such-like, he must play every passage very slowly, so as to observe, without hurry or anxiety, all that is in the composition, and all that is in his or her performance of it, touch, phrasing, etc. With every several slow repetition the observations are more rapidly and fixedly taken in, and after awhile, without any strain or effort, the whole develops as calmly, as silently, and as harmoniously as a flower.—*Anna Steininger Clarke*.

CONSERVATIVE OR PROGRESSIVE TEACHERS,
WHICH?

BY O. N. MORRISON.

THE use of the word "progressive" to qualify the office of teacher seems superfluous. No one can justly claim the title who is *not* progressive.

Nevertheless, the fact remains that there are multitudes of *pseudo*-teachers who are not progressive. They make no effort to advance, to add an ever increasing store of knowledge. Apparently they do not recognize the necessity for advancement.

The watchword in all things is "Onward!" This is especially true of the arts. No one has ever reached, in the realm of music, the limit of attainment; nor has any method or system of instruction yet been invented so complete that it could not be improved upon.

This being true, what must we think of the teachers who neither read nor study; who employ the same methods now that they did ten, fifteen, or twenty years ago; making no variations even to meet the special needs of individual pupils?

In all such cases the public expresses its opinion unanimously and significantly by leaving these non-progressives in undisturbed possession of their antediluvian methods.

It is possible for every teacher to progress. Yet the way is often hedged about with difficulties that may seem almost insurmountable. Many of us are country teachers with limited time, means, and opportunity for study and self-culture. But whatever the difficulties may be, if we have an earnest desire to grow we will find the way to overcome them. Progress, though sometimes slow, need be no less sure. Indomitable will, joined to patient, persevering effort, are the "Open Sesame" that unlocks the hidden treasures of the knowledge for which we thirst. To one thus determined to advance various means will suggest themselves.

Whenever it is possible, we should seek intercourse with educated musicians, never missing an opportunity to listen to their playing, lectures, or conversation. And when such opportunity offers, let us not be of those who, "having eyes, see not, and ears, hear not. Keep eyes and ears open, and the mind alert to discover every fine point, every good idea and beautiful thought. Dissect them, analyze them, to get from them their true meaning and greatest good, then use them. Frequent intercourse of this kind, however, is not within the reach of all. But one thing is possible: the whole world of literature is open to all who will labor to explore it. Through this medium we may have intercourse with the noblest minds of all ages.

Again, much depends upon *how* we read. Ruskin says: "You might read all the books in the British Museum (if you could live long enough), and remain an utterly illiterate, uneducated person; but if you read ten pages of a good book, letter by letter—that is to say with real accuracy—you are for evermore in some measure an educated person. The entire difference between education and non-education consists in this accuracy." And then he says the right use of books is, "to go to them for help; to appeal to them when our own knowledge and power of thought fails; to be led by them into wider sight, purer conception than our own, and receive from them the united sentence of the judges and councils of all time, against our solitary and unstable opinion."

Above all, train the mind in habits of thought; of original and independent thought; thereby bringing out your own individuality, which shall in turn leave its impress upon your pupils, and prove a formative influence in their education, musical and otherwise.

The writer's observation has been that nothing is more fatal to progress than conservatism. Many teachers regard new ideas and methods as dangerous. They say, "This method, which I have used for years, has been productive of good results, therefore I want nothing better." Actuated by the mistaken notion that to introduce any change or new ideas into their work would be an admission of past incompetency, or would detract from their own dignity and self-importance, they stubbornly

refuse to investigate new ways that might produce vastly better results.

No teacher or musician can be really progressive, who does not read the best educational journals. From them we not only learn of what transpires in the musical world, but, if read with a view to profit, they will furnish the inspiration, the help, the direction toward a liberal musical education, and put us in possession of the new and good things in musical art.

While it is by no means advisable to try every new invention and quack method we see advertised, I believe it is best, in the interest of progress, to investigate the new ideas and improved methods of known authorities, whose leading it is safe to follow—methods which are the fruit of careful thought and deep research, and whose value has been thoroughly demonstrated. Every teacher ought thus to examine what seems to possess true worth, being guided by his or her own intelligence and common sense in discriminating between the false and the true, rejecting or accepting accordingly. The old maxim will apply in this connection, "Be not the first by whom the new is tried, nor yet the last to lay the old aside."

Let us as young teachers—who have entered the ranks, primarily, from love of our art, desiring to make it our life work—ask ourselves seriously the questions: Have we formed a true conception of the magnitude and the nobility of the work? Do we "covet earnestly the best gifts"? and, Are we putting forth every effort to the end that we may attain them?

—Then let us take as our motto, "Labor omnia vincit!"—Labor conquers everything.

JOAQUIM RAFF.

BY JOHN S. VAN CLEVE.

THE life of Raff presents a romantic interest in some measure similar to that of Richard Wagner. Poverty, privation, and repeated disappointments in his cherished plans surrounded the first forty years of his life, and, as with the hammer of Thor, strove to hurl back his talent into obscurity; but in him, as in Wagner, exuberant musical genius was sustained by a Titanic force of will, and the last twenty years of his life was crowned with brilliant outward success. Introduced to the publishers by Mendelssohn, favorably reviewed by Schumann, befriended by Liszt, and helped by Bülow, who played his compositions, there were forces at work to help him, but many disasters and heart-sickening disappointments intervened to try his soul till it was knit together in manly maturity. The fecundity of his genius surpasses all comprehension.

Ten symphonies give one an idea of the scale on which his productiveness is to be measured in the orchestral world, while in chamber music and in compositions for the pianoforte he has been proportionately creative. His gift for melody is something extraordinary, and oftentimes his themes have a ravishing charm.

As a harmonist, also, he manifests, not only deep learning, but that "curious felicity" to translate the phrase of the famous Latin rhetorician, that luck and tact in choosing apposite chords, which is one of the rarest gifts, especially with composers of a tenuous turn of mind. Raff always writes with a noble aim and for the most part in the large, classical forms.

One fatal defect, however, is found in everything he does, he lacks the power—possessed by the condor of the Andes—to remain on wing above all heights in the serene heavens. His larger works seldom maintain a uniform level of noble sentiment, but often, after a fine beginning, sink to the trivial or even to the vulgar and boisterous. Such symphonies as "Im Walde" and the Leonore illustrate conspicuously the great merits and the lamentable weaknesses of this gifted, industrious, and fascinating musician.* The Suite, Op. 72,

* Raff, like Brahms and Rubinstein, though influenced by the modern German school in the details of his work, produces music essentially in accord with the traditions of pure instrumental music.

presents us a favorable specimen of his best piano writing. It consists of five parts—a prelude, minuet, toccata, romance, and fugue. The prelude and fugue could be easily taken together, in the manner of Bach, as they stand in the same key, and still no serious violence would be done to the work as a whole. The prelude in four-four time in E minor is a melody in the bass against a vigorous counterpoint of triplets. The minuet in three-four time in E major bears a very slight resemblance, either in form or spirit, to the classical minuet, and is alive with modern coruscations. The toccata in two-four time stands in C and A minor, is built up *étendue* from groups of sixteenths. The romanza, three-four time in G, gives a glimpse of Raff's melodic genius. The fugue is built upon a subject of five measures, has a striking peculiarity at the outset, namely, two groups of three notes each, separated by rests, whereby a hesitating, stammering effect is imparted that becomes beautiful in contrast with the steady flow which follows. The whole work is brilliant and technically difficult.

HINTS TO PUPILS.

THE principal thing is the education of the ear. Learn early to distinguish the major, the minor, the different keys. Try to note what sounds the cuckoo-clock gives, the bell and the window glass, when struck.

There are persons who think that they can accomplish everything by the agility of their fingers, and who, until an advanced age, employ several hours each day in mechanical exercise. It is as though a man should apply himself each day to the pronouncing of A, B, C, with constantly increasing rapidity. Employ your time better.

As for time, the playing of many virtuosos is like the walk of a drunken man. Do not take such people for models.

When you play do not trouble yourself as to who is listening.

You should not only know your pieces with your fingers—you should also know how to hum them without the piano. Cultivate your musical perceptions to such a point that you can retain not only the melody, but the harmony of a piece.

You must learn to understand music by reading it.

Never play a piece until you have first read it.

When you are older, never play any popular piece. Time is too precious. One who would know that which is good even, need have a hundred lives.

Never help to circulate bad music; on the contrary, do all that you can to suppress it.

Never play bad music. You should never even listen to it, unless forced.

Always consider it a horrible thing to change or omit anything in the music of good composers, or to introduce new and popular ornaments. It is the greatest outrage you can inflict upon art.

The rules of morality are also rules of art. Be self-sustained; inquire seriously into life as well into other arts and sciences.

One may always learn.—*Taine's Notes.*

—A well-rounded performance will largely depend upon the effortless control of all required movements, certainty in the employment of all practicable finger successions at the desired speed, and the habitual co-ordinating of the various motions as they are required in the different forms of legato and of staccato. All these sustain nearly the same relation to a musical performance that automatic control of the organs of speech sustains to expressive reading or oratory. The attention of the player in interpreting a musical work is to be almost or entirely quiet, devoted to the spirit and content of the work, the technical means for the expression of this content being, as nearly as possible, effortlessly and unconsciously controlled and applied.—*Carl Hoffmann.*

SHARPS.

No sharps or flats belong to C,
One sharp will show the key of G,
D has two, and A has three;
In E are four and five in B,
The F sharp scale must then have six,
And for C sharp all seven prefix.

FLATS.

F natural one flat must take,
Two flats the key of B flat make,
D flat has three and A flat four,
And with D flat count still one more;
For six, the G flat scale is known,
And C flat makes all seven its own.

Questions and Answers.

(Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in *THE ETUDE*. Questions that have no general interest will not receive attention.)

QUEST.—Will you state in *THE ETUDE* the proper method of playing nine notes against four of the same value, with explanation? A. SUBSCRIBER.

ANS.—Learn each hand by separate practice. When playing them together, begin the first note of each count with each hand exactly together, and play each at a speed that will make the counts end together in each hand. It takes a great deal of patient practice to learn to do it evenly. C. W. L.

QUEST.—Will you give some rules as to the best way to practice reading at sight? L. M. C.

ANS.—If you can play well enough to play easy waltzes, practice the *Études* of Kohler, Op. 60; then take Czerny, Op. 299, and read all the notes of a group or count at one glance. Also practice four-hands music a great deal with a good player. C. W. L.

QUEST.—Can a person understand harmony and thoroughbass without a teacher? If so, what books would you advise me to study? F. S. N.

ANS.—A very few naturally good students have done it successfully, but it is far better to have a teacher. If there is none near you, take harmony lessons by mail. See advertisements in *THE ETUDE*. C. W. L.

QUEST.—1. There is one question in teaching that I find troubles me, and that is, with organ pupils, after they are through their instruction book, what is best for them to study further?

2. What system in technique can be used on an organ?

3. I teach Mason's on piano; can that be applied to an organ?

ANS.—1. The albums of reed organ music mentioned in the "Publishers' Notes" of *THE ETUDE* during the past year.

2. There is no good set of reed organ studies especially adapted to the instrument. Buy Bach's inventions.

3. Yes, the two-finger exercises, scales, and arpeggios, making the extra force of touch for the accents. Practice mostly without blowing, silent. C. W. L.

QUEST.—Why not have one length as standard? We are now confused with halves, quarters, eighths, sixteenths, and I have seen thirty-seconds as the unit. C. D. W.

ANS.—I see no need of confusion in any case. All that is necessary is to know what the unit of time measure is, to start with. It is not necessary that it should always be the same. Present practice is the result of a long course of development and of natural selection. I do not think anything would be gained by attempting such a change as you suggest. J. C. F.

QUEST.—Am I right in placing the top of the slide on the metronome pendulum on a level with the fingers call for in the piece to be played? F. M. H. F.

ANS.—Yes. Some teachers only use the metronome to give the required rate of speed, letting it tick a moment while the player counts with it to get the time within him, while others use it during the whole piece, and still others for working up hard parts of a piece. C. W. L.

QUEST.—Please explain the meaning of "una corda"; my dictionary says that it simply means that a passage is to be played on only one string. How can that be done on the piano? N. W.

ANS.—In the old instruments but two strings were used, and when a passage was marked "una corda" the foot was pressed on the pedal to the left-hand side, which shifted the action so that but one string was worked. The modern piano has three strings, and the action now strikes two; nevertheless, the old established direction "una corda" is still in universal use. C. W. L.

QUEST.—Should $\frac{1}{2}$ time and $\frac{3}{4}$ time have more than one accent? L. S. B.

ANS.—Yes, always, except when notes are given that fill the measure. C. W. L.

QUEST.—1. I wish to know of a good book on Modulation, and come to *THE ETUDE* for information.

2. How can I gain skill in transposing at sight? I wish to learn the art of accompaniment. A. S. T.

ANS.—1. There is one manual of modulation by H. Wohlfahrt. I haven't it at hand and don't remember the exact title, but it is excellent. Also, *How to Modulate*, by Shepard.

2. You might begin by transposing a simple melody into all the keys. You only need to keep the scale-relations of the melody everywhere the same. In transposing a chord accompaniment you will have to take into account the relation of each chord to the tonic. Ritter's *Practical Harmony* will probably help you in this. If I have not made this clear let me know, and I will try to illustrate it more in detail. J. C. F.

BETTER RESULTS WANTED.

BY W. O. FORSYTH.

The mere mechanical process of playing the notes does not produce an artist, even if those notes are played correctly as regards touch, any more than the ability to read will make a scholar; more than this is necessary. The well-equipped teacher should be able to show the construction of every piece of music his pupils study, be it an étude, song without words, sonata, or fugue. They should be taught musical form, how great musical works are constructed from motives, phrases, and periods; how to define cadences, etc. It is simply absurd and outrageous to take money from pupils without giving value for it in making them intelligent, musical players, and without this knowledge on the part of the teacher there can be no effective teaching. I have had pupils come to me, and after hearing them play have asked them: "Will you have the kindness to point out to me in the music you have just played a cadence? Will you show me the first phrase from the beginning, or where the first period ends?" or I may say to them: "Why did you accent such a note? Was it to define the rhythm, the metre, or a phrase?" and they can give no intelligent answer, they had been taught nothing but to play the notes.

If music is, as is believed, of Divine origin, and has been nourished and developed by the aid of science into one of the most, if not the most, beautiful of all arts; being universal, appealing to all persons of whatever nationality, elevating in its tendencies, because calling into play the higher faculties, then we should, as music lovers and musicians, put into it our best endeavors, and show wherein lies its beauties and the correct, poetic way of interpreting them. Think a moment what the word musician implies—a man versed and educated in music, who can talk intelligently and analytically regarding it, who can explain and show the polyphonic wonders of a Beethoven sonata or a Wagner music drama. Then again the teacher should show to his pupils wherein Schumann is different from Chopin, Wagner from Beethoven, Bach from Hindel, their opposing styles and peculiar characteristics. This knowledge should be acquired by every teacher through extensive reading and study (besides a thorough knowledge of harmony and counterpoint), and is absolutely indispensable if he wishes to be spoken of and looked upon as a real musician. That persons have a right to teach is beyond question. There are many persons whose means will not permit them to engage a good teacher, and must (in consequence) go to one of those unqualified persons. There is, however, no excuse for those who can afford the outlay and do not for mercenary reasons; they in the end find out the lamentable mistake they have made; but the principle of engaging teachers who are not musicians to meet this class of persons; by directors of musical institutions, schools, academies, colleges, conservatories, etc., is radically wrong; there is no such practice in any school or conservatory abroad, and it ought not to be done on this side of the water. All good teachers know from sad experience how difficult it is for them to eradicate from such pupils the bad habits formed from first erroneous training. Apply the same system to any other art, and the effect would be equally bad—

for instance, if a child had been taught incorrect drawing, designing, and coloring, and in maturer years continues his studies with a true artist, he will find that his time has been wasted, and will require to begin once more at the beginning. There are pianists and pianists, but few musicians. Professor Barth, of Berlin, himself a magnificent player, says, "Out of every fifty pianists there are only about two musicians." If this statement be true, and it no doubt is, it plainly shows the great need of reform in teaching methods.

HOW TO MAKE THE STUDY OF HARMONY INTERESTING.

BY JEAN MOSS.

The study of a musical instrument enables us to perform music; the study of harmony enables us to hear music.

A thorough study of harmony is the only means of waking an interest for more aesthetic harmonic progressions and the more remote modulations. Besides, this tendency to purify the musical taste, the study of harmony offers several other inducements to performers in general and pianists and organists in special. It facilitates *sight-reading*, *score-reading*, and *transposition*, three branches that are frequently neglected by students, but always to their disadvantage. If we take into consideration all these various and far-reaching advantages, would they not compensate us for the sacrifice of pursuing an uninteresting and even tiresome study? And is the study of harmony really uninteresting? To this I would reply: It can be and is not unfrequently made so to a high degree; but it can be made, also, very interesting and pleasing. It depends entirely on the teacher. If he presents the musical combinations merely as a combination of notes, the study will naturally appear to be dull. But if he teaches his pupils how to think musically and how to hear mentally what they are writing, if he causes them to be conscious of writing music and not only notes, the students must be interested and will not merely consider themselves to be solving mechanically a given problem, but will find themselves creating individual tone pictures. To make the students capable of thinking music, I would advise to sing every example in the class, all the parts separately and together, interchanging them so as to give each pupil an opportunity to become familiar with each part; I would have one example worked out at the blackboard, the class criticising it afterward, not only pointing out the infringements upon the rules, but also expressing their opinions relating to the improvement of the natural flow of the voices and to the way of arranging the tones of the chords, so as to produce the most satisfactory tonal effect. The times are past when the slightest and most insignificant deviation from the strict rules was considered by the old theorists a criminal act more pernicious than high treason. The modern school is more tolerant and favorably inclined to adhere to the maxim: All harmonic progressions which serve an artistic purpose are available for use.

If harmony is only considered an object of forbearance, counterpoint, canon, and fugue are held in open contempt by the greater number of our amateurs, and I am sorry to say, also by nine-tenths of our professional musicians. What are the reasons for it? Counterpoint is a difficult study; we cannot deny it. It is available only for advanced students and demands much hard and earnest work. But the compensation it yields to the faithful student is proportionate to the quality of work that is required to master its secrets. I would liken the study of counterpoint to the ascent of a mountain. We leave the valley with its depressing atmosphere and begin to climb the steep mountain side, winding our way through labyrinths of rocks and around dangerous cliffs, following the course of a foaming stream. We rise higher and higher, our horizon widens, the air becomes pure and refreshing, the dull cares of everyday life are receding with every step. After a long, fatiguing march we reach the longed-for summit, and a glorious panorama unfolds its beauty to our astonished eyes. It is with this highest theoretical branch of our art. The road to the goal is narrow and full of obstacles, but after reaching it our musical horizon seems to stretch itself to an infinite distance; what in the earlier stages of our art life seemed an incomprehensible chaos unveils itself as an architectural structure of unforeseen, overwhelming beauty, and we are initiated into the most sublime revelations of musical genius.

HINTS TO STUDENTS OF ORGAN PLAYING.

BY JOHN STAINER, MUS. DOG.

The student who wishes to become a good organist should not commence his practice on the king of instruments until he has a thorough knowledge of a musical notation, can read fairly at sight, is able to play all his scales evenly and rapidly on the pianoforte, and, above all things, can carry his hand in a good position whilst playing chords or scales. For the delicacy of action to the fingers and wrists, for forming the position of the hand, and for training the touch the pianoforte stands unrivalled. All this portion of an organist's work (and it is a most important portion) should be done at the pianoforte. To carry out the student must understand that these things cannot be learned on a harmonium or reed organ, for, delightful and useful as that long-suffering instrument is, it cannot, from its nature, so well lead a player to good organ playing as can the pianoforte. The student should not be in a hurry to go to the organ itself. It is no exaggeration to say that more organists have been spoiled by beginning their instrumental work too soon than too late.

The difficulties peculiar to performance on and management of an organ, as distinguished from a pianoforte, may be classified as follows:—(a) Playing with the feet, or pedaling. (b) Independence of movement between the hands and feet, separately and in combination. (c) Use of the legato and staccato touch. (d) Management of the stops and various mechanical appliances. (e) Method of phrasing. (f) The nature of the music. These special characteristics of the organ must be kept separately in the mind, although the pupil will, in practice, soon meet them in combination. It may be thought strange that a "method of playing with expression" should be considered a distinctive feature of organ-playing; but this the pupil will not be long in finding that his musical feeling has to be expressed on the organ in a very different way to that usual on the pianoforte, and he will observe that ignorance of this fact is a fruitful source of poor and unsatisfactory performing.

The first thing to learn on reaching the organ is how to sit. It is of the utmost importance that the body should be so placed as to be in readiness for anything required of it. The following is the test of a good position: When seated, lift up both feet and hold them just over the pedals. Now, can you play, if required, either on the long or short pedal-keys; at the same time hold both hands over the manuals so that they could play, if required, on any of the manuals, either separately or in conjunction with the feet. If the pupil, while in this position, has an uncomfortable sensation that he is likely to knock his nose against the desk, the organ stool is too far away from the keys, or he is sitting too near its edge. If the pupil cannot move his knees freely to the right or left, the stool is either too near the key-board or he is sitting too far on it.

Shoes worn when playing should not be made too narrow or too round at the toe; they should have fairly deep heel-pieces. The reason why it is necessary to have deep heel-pieces will be explained hereafter. Lady pupils should avoid very small and also very circular heel-pieces, unless, indeed, they are prepared to undergo a temporary imprisonment or purchase liberty by the sacrifice of a boot. The soles should be of moderate thickness, for, if they are too thin, many delicate muscles of the foot will be called into play whose co-operation is totally unnecessary in pedaling, but whose use will cause great fatigue to the hard-working student.

In a matter of combining stops, a little experience is worth a vast amount of theory. A refined ear and good taste will point out unmistakably, first, what combinations of stops produce a really good tone; next, which combination is best adapted for a particular passage. It is especially necessary to warn young organists against implicit obedience to the directions given in arrangements for the organ. For instance, "full swell" is pianissimo on some organs in large buildings, but fortissimo on others. "Up to the maximum" in old cathedral organs means a rich mezzo forte, whereas, in a modern organ (especially if in a small building) it is probable the result would be a scream of fortissimo. When an "arranger" has an instrument with bad "double dispositions" he is constantly writing the directions "without doubles," whereas, if they are so properly voiced as to become a subordinate ingredient of the tone their frequent use is not only inadmissible, but desirable. On an instrument with a small, weak-tone pedal organ a good player frequently plays the pedal part in octaves; but if this were to be indiscriminately followed on a properly-balanced instrument, the effect would often be detestable. Many German writers have written for organs possessing a large independent pedal organ, but very intractable couplers (if any) of "manuals." In order, therefore, to get strength of tone these composers give frequent passages in octaves.

A good organist may be known, if by nothing else, by his use of the crescendo of the swell organ. A bad

player, when he has a leg to spare, seems to think it cannot be better employed than by pumping the swell pedal up and down with utter disregard to the composer's intentions. It might often be said that such performers try to use the swell pedal even when one leg cannot be spared, and thus frequently sacrifice beautiful pedal passages by considering their rendering to the frantic efforts of the left foot only. On one occasion the writer remembers to have heard an organist perform on an instrument having a very prominent swell organ with highly-decorated shutters. He was playing on the choir organ with both hands and without using the pedals; but so strong was the force of habit that his right leg was busily engaged working the swell pedal. The absurd effect can be imagined; the tone remained level and passionless to the hearers, while their eyes were annoyed by the meaningless "gaping" of the swell shutters.

The following rules should be impressed on young players: "Never use the swell pedal unless the proper expression of the music demands a crescendo or diminishing." "Never sacrifice the proper performance of a pedal passage for the sake of using the swell pedal." "Be careful of the way you press it down." "Observe carefully the length of the passage marked crescendo, and do not get the swell fully open till the climax—unless you are prepared to carry on the crescendo by adding stops." "The swell crescendo is the more effective, if not used too frequently."

Stops should on no account be changed either by composition, pedals, pistons, or the hands, unless it can be done without breaking the time or disturbing the rhythmical form of the music. It is the more important to impress this on the young organist at the present time, inasmuch as it has become a vicious fashion among a certain class of organists to hold down a chord for more than its proper duration with one hand, while the other is ostensibly hunting about for a stop. This trick is so heinous that it happens to be the worst of chords of one movement which is unduly protracted for the purpose of preparing the stops for that which is to follow; but when, as is often the case, it is a chord in the middle of a passage which is selected for protraction, only because it can be conveniently held down by one hand, the effect is truly distressing. The beginner will therefore do well to bear the following rule in mind: "Never sacrifice the time or rhythm of a passage in an attempt to change the stop. Consider that the alteration of stops should have the result of producing a better rendering of an author's composition, not of ruining its effect."

TEACHING CHILDREN.

BY F. A. WILLIAMS.

To teach children successfully it is necessary to encourage them from the beginning and make their studies so pleasant that they will look forward to each lesson day with pleasure. Get a child to do this, and, with careful teaching, their rapid advancement is certain. On the other hand, let a child once take a dislike to the piano, and they might as well stop taking lessons at once. This should always be guarded against. The very first lessons are the ones that will decide which course the child will take. First get them interested in their work, and the rest will be easy. To do this, be as practical as possible. Do not theorize with a child. Do not tell them any more at one time than they can thoroughly understand. This will encourage them, and because of it they will work much harder. Give them good music as soon as they are able to play anything. There are pieces by Schumann, Dusek, Lichner, and others that are as easy and a good deal better than some of the trash children are too often given to learn. A child's musical taste is like his literary taste. Let a child read trashy books, and his taste for anything good and pure is ruined. On the other hand, give children nothing but the best literature, that which will elevate and give them noble ideas, and they will look with disgust on anything low or trashy. The same is true in regard to music. I have one little pupil-eight years of age who plays sonatas by Beethoven, Dusek, and Kuhlman, and pieces by Lichner and others. This child has never had any but good music, and likes it all, and can play any of it with the metronome or without it perfectly. If this child continues in the way she has commenced, will she ever care to play trashy music? I answer, most emphatically, No! If children could all be started in this way, teachers would not be obliged to teach so many of those so-called advanced (?) pupils

who know nothing of good music and have to be educated up to it at an age when they should be able to play and appreciate music by the best masters. I never scold a child for making mistakes, for it only makes them worse. Keep the good will of a child if possible, for the child who likes its teacher will always try to please that teacher by having a good lesson. Patience and firmness are two of the principal elements in a teacher of children. Make a child understand from the first that an exercise or piece once taken must be learned thoroughly before they take anything else. I think if children will practice intelligently fifteen or twenty minutes each day on two-finger and other exercises, it is as much mechanical work as ought to be expected of them. Give them more than this and they soon tire of the piano. To keep them working they must be given something musical to work on. Every teacher feels (or should feel) that he has taken a great responsibility on his hands when giving a child its first lessons in music, especially if the child shows any degree of talent. That teacher is building, as it were, the foundation for a structure that he himself may not realize to what height it may rise.

SOBERZOS.

Miss Trill—I love to hear the birds sing.
Jack Mallet—So do I. They never attempt a piece beyond their ability.

Temor (savagely)—You are half a note too flat, Mr. Smith.

First Bass (viciously)—You are two bars ahead, Mr. Brown.

Second Bass (despairingly)—Can't you see, Robinson, that you are a semitone flat?

Soprano (sweetly)—Gentlemen, you will kindly bear in mind that I am playing the prelude?

Uncle Saeback (entering lamp store)—Thar, I've brung this instrument back.

Dealer—What's the matter with it?

Uncle Saeback—You said it was a pianer lamp; but Sam Ann can't get a blame note out of it, nohow.—Harper's Bazar.

"Have you heard Miss Simpkin sing since she came from Europe?" "Several times." "Do you think she has improved?" "Very much." "In what particular?" "She doesn't sing as much as she used to."—N. Y. Graphic.

"Ah, yes," said Annet Sally, "Jennie's a great singer; some day she'll be a reg'lar belladonna."—Columbists Post.

"Sing me a little song," said Mr. Staylate, as he settled himself more comfortably in the close-fitting easy chair. "Sing me one of the dear old songs that are full of sentiment."

"How will this do?" she asked, seizing a sheet of music. "It May Be For Years, or It May Be Forever." That sentiment seems to fit the occasion," and she yawned wearily as he failed to catch on.—Detroit Free Press.

Music Teacher—"How many kinds of time are there?"

Boy—"Two."

Teacher—"What are they?"

Boy—"Day time and night time."

Sympathetic old lady—"Oh dear! I do so feel, Mabel, for that poor man with the long trumpet!"—(she meant mean the trombone in the street band)—"Call through the piece, dear, he's been trying to fix it right and can't do it, poor fellow!"

Husband to wife—"Which of the two eminent musicians shall we invite to our party, Dick Smith, the organist, or Tom King, the violinist?"

Wife—"Oh, dear, if we must have a musician, let us invite the organist, for he cannot bring his instrument."

"Professor, what's the difference, anyhow, between a fiddle an' a violin?" "Zee same defference zee exzeest between ze fiddler an' ze violinist."—Harper's Bazar.

Kirby Stone—"Your typewriter seems to work very rapidly."

Wilson Deeds—"Well, rather! She was one of Liszt's favorite pupils."—Puck.

On one occasion Bishop Wilberforce was at an evening party, when a lady sang a song very badly. "That is a difficult song," remarked some one to the Bishop. "Difficult?" was the reply; "would it were impossible."

PUBLISHER'S NOTES.

SICKNER'S HAND-GUIDE FOR PIANO PRACTICE.

While our country is being flooded with music charts, transposing keyboards, and similar humbugs, all promising a musical education without labor and with but little expense, it is refreshing to note one invention that makes no such promises, but is really a most useful help for teachers.

Sickner's Hand Guide was begotten from the necessities of an eminently practical teacher, and, we understand, it was carefully tested for a considerable time before its introduction to the teaching fraternity. It promises to save time only so far as practice with correct position of wrists and fingers always saves time to the pupil. In brief with this guide the pupil must practice what s/he does with the same position as when under the watchful eye of the teacher.

What is it like? Simply two softly cushioned bars in front, and a little above the keyboard, with a neat and simple adjusting device at either end that all sizes of hands may be quickly fitted. It is easily attached to the piano below the keyboard and quickly removed. Between these bars the hands are thrust, and while free to move up and down the keyboard, the pounding process, so common with beginners, cannot be acquired. Let all good teachers thank Mr. Sickner for that one blessing.

Who should use the invention? All young teachers that wish to do good work must use it, while older and more experienced teachers, especially those who are responsible for the work done in schools and cannot personally superintend the foundation studies, will find it their chief assistant. Ever faithful, it will also correct bad habits that would otherwise be vexatious to both teacher and pupil.

To us its chief merit is, that by its use with proper guidance there will be no best fingers, for all the fingers will be equally strong and independent. Nature is compensating, and the resting of one functional part supplies nutrition to the weary muscles by the active employment of other movements. Thus, a change from the clinging legato to the portamento and staccato touch, which the Guide by its changes of position facilitates, will enable the pupil to practice a much longer time without fatigue.

How seldom do we have chords played with that lifting touch, and how easy to teach that touch with the Guide, for it must come from the wrist, and begin in the more subtle passage work, which is prologue to the play or climax. How dreary is it all without the proper accentuation of sequence changes and the punctuation that completes the phrase or section. But with this help there can be no excuse for unequal touch.

The Guides are made in quantities by a chartered company with fully paid in capital, and a letter addressed to A. W. Sickner, Wichita, Kan., will secure a full description. The Guides will be for sale by the publishers of THE ETUDE.

J. L. WHITE.

We have from the editor of the Home Journal, New York, a delightful book of travel entitled "Abroad and at Home." The author, Morris Phillips, gives the reader many sensible hints on travelling. Of Europe only Great Britain and Paris are visited, and in the United States his book treats exclusively of the winter resorts of Florida and the Pacific Coast.

Our large importation of genuine Maelzel Metronomes has arrived. We have delivered some fifty or more, for which we had orders waiting, and are now prepared to fill all future orders at our very low price for these fine instruments, \$4.50 with bell, \$3.00 without bell. Liberal discount for quantities.

In another column will be found a few of the many kind words of recommendation which we have received from some of our customers who availed themselves of our last special offer of new works, which closed June 15th. It gives us great pleasure to state that the number of subscriptions for these works was very large, and is another testimonial of the confidence reposed in us by our patrons.

Three of the ten volumes of Mathews' Graded Course of Piano Studies are already published; the balance will follow as fast as possible. This course will contain the best piano études of the best composers, selected with a view to the modern style of piano playing, and will be a supplement to Mason's "Touch and Technique." No teacher should fail to see them; they will be sent on examination if desired. Book four of these studies we will have ready in the early part of September. Until it is in the market we will accept subscriptions for it at the cost of paper and printing; 25 cents cash must accompany the order.

We are now printing the third edition of the deservedly popular musical game, *Allegro*. It is a happy combination of instruction and pleasure, and fully merits the favor with which it has been received both by teachers and scholars alike. Price 60 cts.

By the time the September number of the ETUDE is published many of the schools and colleges will be open for the year again, and many private teachers will have begun the fall term. We would therefore suggest in this number that those desiring packages of our sale music sent them as heretofore will notify us at as early a date as possible after August 15th, stating when they desire it sent, quantity, style, grade, and all particulars that will help us to make the selection satisfactory. This will enable us to give them our best attention and will avoid the rush for this music, which always occurs on or about September 1st. We trust to make our selection, if possible, more interesting and satisfactory than in former years, as we have not only very many new fine compositions in course of publication, which we hope to have ready in time, but will also include many excellent European publications.

We desire to call attention to the advertisement on the cover of the ETUDE of the two Concert Albums which we have just issued. The price is very low, and the contents of each is the best of its class of our entire catalogue.

Before this reaches you the fourth volume of Mason's Touch and Technique will be printed. This contains the School of Octaves and Bravura Playing, and is the most complete treatise on the art of octave playing published. This volume completes the great work on "Touch and Technique," published by us in four parts, and is the ripe fruit of the long experience of the renowned teacher and artist, Dr. Wm. Mason.

The new and revised edition of Book I of "Studies in Phrasing," by W. S. B. Mathews, is now ready. It has been enlarged, and considerable new and valuable matter added; the author has also carefully rearranged the old material of the original work, and as it now appears in neat binding, uniform with the other volumes of this series, it seems almost like an entire new work. This book practically supersedes the necessity of Heller's Op. 46 and 47, the best pieces from both being in this collection. All the pieces are supplied with phrase and period marks, as well as careful notes concerning the style of the piece, its poetic ideas, and the touches needed for producing it with the best effect. The introduction also consists of a theory of phrasing and interpretation. There is a brief dictionary of terms and directions regarding tempo.

The success with which this work has been used by teachers in all parts of the country, and the reputation it has gained, make any further words of comment, on our part, almost unnecessary. The price, \$1.50.

TESTIMONIALS.

Your new edition of "Mendelssohn's Songs Without Words" is superior to any previous edition I have seen, and I would heartily recommend its use to all musicians.

Respectfully, MRS. MARY H. DOXSE.

London's "Reed Organ Method" received to-day. I have been looking it through, and have come to the conclusion that it is an excellent book, and just the thing

for the organ. Accept my heartiest thanks for it. I shall recommend it to all I know are interested in the organ.

Yours truly, L. R. LABSON.

Mason's "Touch and Technique" fills a long-felt want, and is so clear and explicit in everything. I am charmed with the three numbers which I have received.

Yours, BERTA MOORE.

I have received the two Concert Albums I ordered of you and am very much pleased with them. The selections given in them are suitable for both music teacher and pupil, and their durable binding makes them "a thing of beauty and a joy forever."

Very respectfully, NINA M. REAM.

Received your \$2.00 special offer and am greatly pleased with it. It is always a pleasure to me to receive works of yours, they being built upon sound principles, and the copious annotations greatly aid the player to interpret and execute them correctly. Have played through the Concert Albums and find the music to my entire satisfaction. Mathews' Graded Course is just what is needed in that line, and I mean to use it all I can.

CHR. CLEMENS.

I have received the package of music which I ordered from your June advertisement for \$2.00. I am much delighted at the quality and quantity of the music. The graded course by Mathews fills a want which I have felt for years.

ANNA M. AVERY.

CONCERT PROGRAMMES.

Piano Recital by Herce D. Wilkins.

Sonata in C, Op. 58 (Anrora); Beethoven; Menuetto in E minor, Schubert; Gavotte in E, Bach; Scherzo B flat, minor, Chopin; Fantasia for violin, "Laurencia Borgia," Sainton; Mazurka, Wollenhaupt; Nocturne, Ravina; Recollections of Home, Mills; Polonaise, E flat, Op. 22, Chopin.

Concert, Dean Academy. James M. Tracy, Teacher.

Wedding March, organ, Nessler; Fantasia, C Sharp, Chopin; Papillon Etude de Concert, Lavalee; Fantasia, "Lucia," Ascher; Overture, "Oberon," Transcription for Organ, Weber-Warren; "Laconore," Trotter; Regiment on Parade, Krutich; La Fiancee, Raff; Polonaise, E No. 2, Liszt; "Thy Blue Eyes," Böhm; March, "Hongroise de Concert," Kowalski.

Martha Washington College, Abingdon, Va., A. L. Manchester, Director.

Programme from the works of Mozart—Quartette, Overture to Magic Flute; Solo, Fantasia in D minor, Sonata No. 11 (Stein Ed.); Song, The Violet; Solo, Sonata in D major, No. 8 (Stein Ed.); Duo, Sonata in F major, 2d and 3d movements, arranged by Grieg; Song, Silently Blending (from Figaro); Solo, Concerto, E flat major (1st and 2d movements with Hummel Cadenza), orchestral parts on second piano; Song, Lord, We Pray Thee (from 1st Mass.); Duo, Larghetto, from Concerto in C minor, arranged for Liszt Organ and Piano, by A. L. Manchester.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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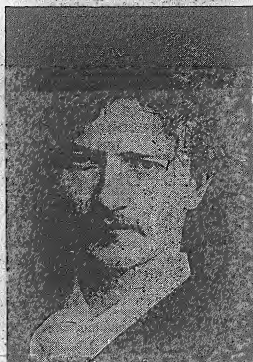
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Yours truly,

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MONTREAL, February 11th, 1892.

J. S. Paderewski

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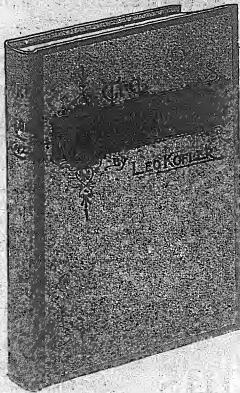
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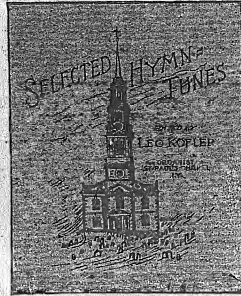
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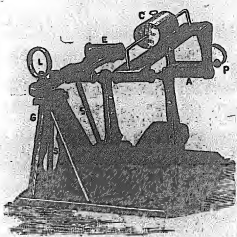
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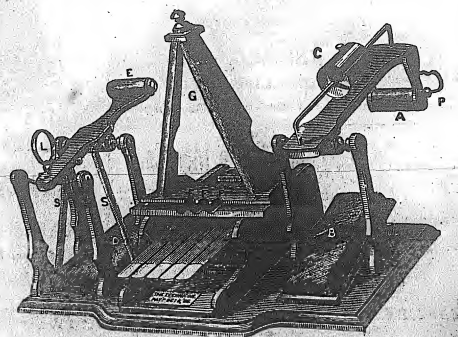
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