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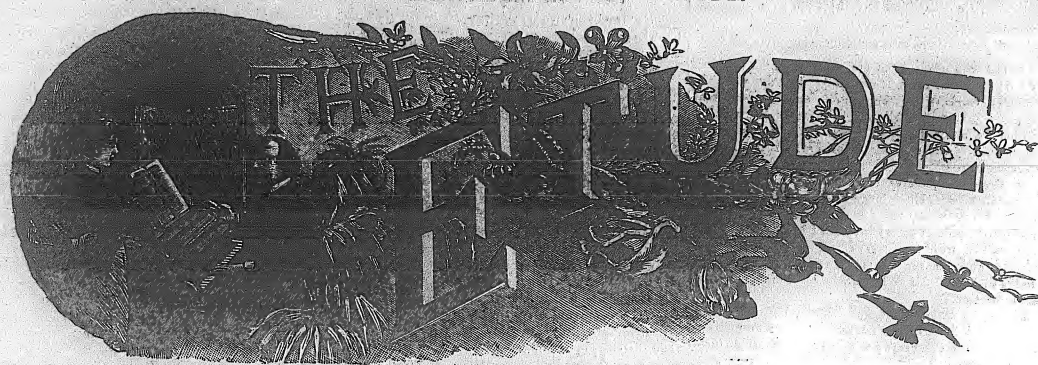
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VOL. X.

PHILADELPHIA, PA., SEPTEMBER, 1892.

NO. 9.

THE ETUDE.

PHILADELPHIA, PA., SEPTEMBER, 1892.

A Monthly Publication for the Teachers and Students of Music.

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THEODORE PRESSER,

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Musical Items.

HOME.

E. M. BOWMAN attended the Wagner Festival at Bayreuth.

Ma. WM. MASON spent his summer vacation at the Isles of Shoals.

MR. AND MRS. CLARENCE EDDY are passing their vacation in Europe.

MR. JOHN TOWERS has founded a school of music in New York city.

The American Opera Company, of Philadelphia, is giving a successful season of grand opera.

LILLIAN RUSSELL will open a season of comic opera in San Francisco with the "Mountebanks."

STAVENHAGEN, the pianist, is expected to make a concert tour of this country the coming season.

MME. PATTI is to give a farewell series of concerts the coming winter in the principal American cities.

The Chevalier de Kontski gave three recitals in Grand Rapids, one of which was a lecture recital.

EDGAR S. KELLY has conducted his successful opera, "Puritania," in Boston during the past warm season.

The New York Arion Society are meeting with enthusiastic success in their series of European concerts.

The State Music Teachers' Associations of the present year have given superior programmes and essays.

WILLIAM H. SHERWOOD will spend the month of September on the Pacific Coast, giving fifteen concerts.

MR. FRANZ RUMKE begins a tour of this country early in September. He plays in the cities of the Pacific Coast first.

The Music Teachers' Associations gave great prominence to American composition in their recent convention.

The Symphony Orchestra of New York, Damrosch, director, will give one hundred and fifty concerts the coming season.

JOHN PHILIP SOUSA has signed a five years' contract as director of a new military band, with which he will make a tour of the country the coming season.

ANTON SEIDL has secured a guarantee fund of five thousand dollars as a basis for the season of symphony concerts to be given in New York city.

The Worcester (Mass.) Festival will begin September 26th and continue to the 30th. Some important new singers and compositions will be brought forward.

During the coming musical season, the two great organists, W. T. Best, of England, and Guilman, of Paris, will give recitals that will be of special interest to students of the organ.

MR. ZOELLNER received the thousand dollar prize offered by the Saengerfest committee of Cleveland, O., for the best American composition. There were over one hundred competitors.

AMERICAN composers will be interested in the announcement made in the *Ladies' Home Journal*, which offers several prizes for original compositions. For particulars address the *Ladies' Home Journal* of Philadelphia.

MISS MARIE BENEDET, a young blind pianist of Danbury, Ct., is beginning to be favorably known in the concert field. She closed last season with a recital in Boston and one for the New York State M. T. A. at Syracuse. During the summer she has been studying for lecture-recital work with Edward Baxter Perry, of Boston.

GEORGE WASHBURN MORGAN, the eminent organist and composer, died recently in Tacoma. Mr. Morgan was one of the greatest organists of the nineteenth century. He has been prominent in American music circles since 1853. He is said to have exhibited more new organs at opening concerts than any organist that ever lived.

FOREIGN.

ROBINSTEIN is to give a concert in Berlin in October.

WAGNER FESTIVAL at Bayreuth closed August 21st.

PADEREWSKI will give concerts in England during the month of October.

DE PACHMANN will give a series of concerts in London October next.

MR. SIMS REEVES, the great English tenor, is teaching voice culture in London.

MASTER OTTO HEGNER gave three recitals in St. James' Hall, London.

The German Saengerbund has sixty societies, with a membership of 79,000.

MILAN is preparing for a dramatic and musical exhibition for next year.

MME. CLARA SCHUMANN is much improved in health and has resumed her teaching.

BREITKOPF and HARTZEL will publish a collection of letters by Franz Liszt.

RANDGEGGER, the celebrated composer, has been created a knight by the King of Italy.

SARASATE will give a tour of the principal cities of England during September.

CHARLES GOUNOD is much improved in health, his defective eyesight alone troubling him.

MRS. MINNIE HAYK will fill operatic engagements in Copenhagen and Stockholm this fall.

DOVIZZETTI is to have a monument erected to his memory in his native city of Bergamo.

EDWARD LLOYD, the tenor, will give a series of concerts in the English cities, commencing January next.

Dr. JOSEPH PARRY's dramatic oratorio, "Saul of Tarsus," will be produced at the Cardiff Musical month.

MR. F. H. COWEN's cantata, "The Water Lily," will be given at the Norfolk and Norwich Musical Festival this fall.

Two hitherto unknown symphonies by Mozart have been recently discovered. There is said to be doubt as to their authenticity.

ARTISTS' recitals given in private houses are gaining in popularity. Over sixty of these were given in London during one week of the past season.

THOUGHTS DURING VACATION.

The young musician, desirous of doing something more advantageous during his sojourn in the country than the mere *dolce far niente*, is often at a loss which road to take.

Starting out on the theory that real recreation is to lead our thoughts as far as possible out of the ruts in which they have, perforce, been moving during the ten or eleven months of the year, some such detached plan as the following may perhaps serve as a starting post.

During your early morning walk observe, and, if possible, write down, several of the most striking bird-calls in as nearly the exact pitch as you can. By way of desert, hum over the second movement from Beethoven's "Pastoral Symphony."

Try and learn something of the different forms of leaves one sees in the country. To our sister artists, the architects, such a knowledge is indispensable.

A somewhat fanciful but not useless study would be to form an analogy between the different kinds of trees and the various musical forms. The oak—massive, heroic, such as the first movement of some grand symphony or sonata; the walnut and locust—some graceful, light rondo, or salon piece; the weeping willow—an elegy, etc.

On several evenings of the early part of this month much food for contemplation was afforded by the near approach of Mars to the earth. Learn something, at least, of our own planetary system. Nothing suggests immensity like a study of astronomy. Schubert's "Song to the Omnipotent" would be a fitting close.

Compare in this month's *ETUDE* two diametrically opposed dogmas on teaching. Henselt's exactness, even to pedantry—as when he prohibits a crease on the music page—and Beethoven's dictum: "Do not stop a pupil for small errors." Try and formulate your own plan.

These and similar ideas help to strengthen the brain and do away with the taint so often cast upon musicians, that beyond what meets them in their every-day practice they grope in darkness.

Belvidere, N. J.

ALBERT W. BORST.

EDITORIAL NOTES.

WHO THE FAITHFUL ARE.

"THE man who is unfaithful with one talent wouldn't do any better with ten thousand." Parents want the talented teachers for their pupils and teachers want talented pupils to work with. There is one sign by which the faithful teacher or pupil can be known. This is admirably given in the following from the *Youth's Companion*:—

A dealer in pictures says: "Of course, with my experience I am able to judge whether there is promise in a painter's work, but I never buy with any idea of putting the painter on my list until I have seen the man and talked with him myself. I always watch him closely, and I never buy his pictures unless his eye lights up when I talk to him about his work and about his profession."

The artist whose heart was really in his work could not discuss it without kindling, and the man who did not point from the heart was not the one whose pictures the dealer wanted.

The man who does anything worth doing is the man who cannot talk about what he has accomplished or what he hopes to accomplish without enthusiasm.

This is as true of music as of painting. It is the person whose eyes light up and manner becomes animated when talking of music that can be depended upon for good results. Where there is a love for the art, the amount of study to be done or pains taken, is a delight to be sought rather than a labor to be shunned. Huxley gives a clear expression of this as follows:—

The great steps in progress have been made by men whose knowledge simply because they crave for it. . . . Nothing great in science has ever been done by men, whatever their powers, in whom this divine afflatus of the truth-seeker was wanting. Men of moderate capacity have done great things because it animated them; men of great natural gifts have failed because they lacked this one thing needed.

PLEASURE IN WORK.

THE pleasure that we enjoy in doing hard work is its own reward. Nothing is farther from the truth than the too common notion that hard work in the study of music is as much to be avoided as hard tasks in a workshop. The more mental effort put forth, the surer one is to be absorbed in his work, study, or practice, and this always makes time pass as on wings of delight. The pupil can be taught nothing of greater worth than how to practice in such a manner as to be oblivious to all about him except the work in hand. The *Philadelphia Ledger* gives an admirable setting to this idea in the following:—

Are there not joys with which no stranger may intermeddle? There is the life of action, for example—the joy of work—the hope of excellence. Every healthful and active man and woman experiences this pleasure, and few would exchange it for the inertia of pampered indolence. With this joy, pure and simple, no one can interfere. True, discouragement can be thrown across the path, criticism may wound, and non-appreciation may grieve; but the joy that is in the work itself cannot be extinguished. Those who are striving merely for approval may be cast down; those who care only for the prizes of life may be disappointed; but the delight which is taken in the effort for excellence can never be shaken while the effort continues. The consciousness of earnest endeavor, the knowledge that we are doing our best, is a joy which no envious tongue, no bitter criticism, can banish. Emerson says, "A man is relieved and gay when he has put his heart into his work and done his best, but what he has said or done otherwise shall give him no peace." And Carlyle says, "Blessed is he who has found his work; let him ask no other blessedness."

No one should think he has been doing good work if his mind in any way wandered from the subject he was engaged upon. Teachers need to present all parts of a lesson, and especially, its techniques, so that the pupil's mind will necessarily be fully employed. In scales and arpeggios, accents will do this; in études and pieces, following the motives, accents, phrasing, and expression are sufficient for a full use of the mind, together with touch and general effect. But these are but outside aids; the pupil must learn to do all of this, and more, from a feeling of enthusiasm and intense interest.

FOGGY WORDS, VERSUS CLEAR IDEAS.

To a teacher partial knowledge is worse than no knowledge, much as a falsehood which contains a modicum of truth is more vicious than an out-and-out lie, for half knowledge is constantly leading to wrong conclusions and bad results. This does not mean that a teacher must know the whole field of musical science and art exhaustively before he can teach correctly, but it does mean that he should know the heights and depths of whatever division of a subject he is teaching—not only know all about it, but be able to point out its "enlightening facts" to a pupil so that he may know it as thoroughly as his teacher. Unless the teacher has so complete an understanding of what he is trying to teach his pupil as to be able to express his thoughts clearly, he may rest assured that the pupil will see through his foggy mass of words far enough to realize how little his teacher knows about what he is trying to say.

Teachers who find it difficult to express themselves clearly should frequently write out their thoughts; this will help toward a better and more easily comprehended style, but no one can make a clear presentation of what he does not fully understand. It would hardly seem necessary to advise the teacher to go down into the depths of his subject until he fully understands it before trying to present it clearly to another.

A CONTRAST.

"Lost, yesterday, somewhere between sunrise and sunset, two golden hours, each set with sixty diamond minutes. No reward offered, for they are gone forever." It is really wonderful what an amount of reading can be done in the spare moments of a year. If the pupil or teacher will have a musical book or magazine in handy reach, and form a habit of reading them at odd moments, he will become learned in his profession, particularly if he will also think upon what he has read. These moments need not all be given to reading, but they can be divided with the piano, when many a hard passage can be conquered or memorized or sight reading practiced, etc. etc. If we ever fill a place in advance of that we now occupy it will be because of the use we make of our time in the way of study, meditation, and practice.

It is evident that the young man spoken of below did not "bother himself" with study. Did you ever stop to think why one man plays the organ and another works the bellows' handle? Why one man digs all his life and another controls men and affairs? It is a matter of cultured brains and making the most of opportunities.

"What is the grade of this incline?" inquired a tourist of the man who lets visitors down to the landing-place of the *Maid of the Mist* at Niagara Falls.

"Thirty-one degrees," was the reply.

"How does that compare with the grade at Mt. Washington?"

"I don't know."

"How high that at Pike's Peak?"

"I don't know."

"How high that at the Rigi?"

"I don't know; never heard o' that!"

"Is any toboggan-slide as steep as this incline?"

"I don't know."

"How do these carriages run?"

"By water-power."

And that was all this man seemed to know about it. He could turn the water on one side and then on the other, and let visitors down or bring them up. What more could he need to know?

The day is not far distant when the young lady or the young gentleman who does not sing or play will be shut out of the best society. And the young lady and young man who has allowed his or her talents to run to waste is shut out, and has been shut out for years ago, from the highest grade of society.

The single accomplishment of music opens portals which would never otherwise be opened to the individual. It behooves every one to look well to this tendency of society. Music as an accomplishment is easily acquired.—*Home Music Journal*.

AMERICAN COLLEGE OF MUSICIANS.

NEW YORK, July, 1892.

At the seventh annual examination of the American College of Musicians the following candidates passed the pianoforte examination for the Associate degree: Miss Anna L. Winn, Winchester, Mass.; Miss Alice S. Gleason, West Medford, Mass.; Miss Clara W. Cooley, Northampton, Mass.; Miss Laura E. McNeal, Rochester, N. Y.; Mrs. Orta P. John, Greencastle, Ind.; Miss Anna S. Vierge, St. Louis, Mo. The annual dinner was held at Brighton Beach, June 30, and was attended by members of the College and invited guests, among whom were the well-known musical critics: H. E. Krehbiel, of the *New York Tribune*, and Wm. Henderson, of the *New York Times*, who responded to regular toasts. The annual meeting was held on Friday evening, July 1. The following officers were elected for the ensuing year: President, E. M. Bowman; Vice-Presidents, Clarence Eddy and George E. Whiting; Secretary and Treasurer, Robert Bonner, Providence, R. I. The Board of Examiners for 1893 are: Piano, A. R. Parsons, Fanny B. Zeisler, Charles H. Jarvis, Alternates, Wm. H. Sherwood, Emil Liebling. Organ, S. P. Warren, S. B. Whitney, George E. Whiting. Alternates, Clarence Eddy, A. A. Stanley. Voice, Luisa Cappiani, F. W. Root, J. H. Wheeler. Alternates, Francis Korbay, Wm. Courtney. Violin, S. E. Jacobson, J. H. Beck, Gustav Danneberg. Alternates, Julius Eichberg, Ang. Waldauer. Public Schools, N. Coe Stewart, Wm. H. Dana, John W. Tufts. Alternates, F. A. Lyman, J. M. North. Theory, Dudley Buck, W. W. Gilchrist, Thomas Tapper. Alternates, E. M. Bowman, F. Grant Gleason. It is contemplated holding two examinations in June next year, one in New York for Eastern and the other in Chicago for Western candidates. If a sufficient number of candidates present themselves from each section of the country it is probable that this dual arrangement will be permanent. Applications are frequently received for graduates of the A. C. M. to fill lucrative positions in colleges, conservatories, and other institutions of learning, and those who have been so placed are reflecting honor on the College. The demand for such graduates exceeds the supply many times over. Members of the College and other competent teachers are, therefore, urged to prepare their pupils for the examinations and in every way to foster the aims of the organization, viz.: to promote a high standard of musicianship.

60 WILLIAMS STREET, PROVIDENCE, R. I., July 15, 1892.

TO THE EDITOR OF THE ETUDE:—

Dear Sir:—As the above notice of the annual work of the American College of Musicians may be of interest to some of your readers, will you kindly insert the same in an early issue of your paper? Trusting I am not encroaching too much on your valuable space,

I remain yours, sincerely,

ROBERT BONNER,
Sec. and Treas. A. C. M.

[Doubtless many young teachers and ambitious pupils will be interested in the following, which gives the course of theoretical study necessary in passing an examination for the degrees and diplomas of the A. C. M. While the list is not given as authoritative, yet it covers fully the theoretical requirements.—EDITOR.]

The following works would be found useful in preparing for these examinations, but I do not mean to say that these are the only ones, as any first-rate authority would be sufficient:—

Harmony—Richter, Emery, Weitzmann, Ebenezer Prout. Counterpoint—Bridge, Jadasohn, Haupt, Ebenezer Prout. Acoustics—The Student's Helmholtz; Philosophy of Music, by Pole; Tyndall on Sound; Sedley Taylor on the Science of Music. Terminology—Nickel's Dictionary of Musical Terms. History—Fillmore, Rockstro, Hunt. Form—Bassler, Cornell. R. B.

[EDITORIAL CORRESPONDENCE.]

THE MUSICAL EXPOSITION AT VIENNA.

VIENNA, August 10, 1892.

It is unfortunate that so important an undertaking should remain comparatively unknown to the great majority of Americans. Even by tourists it is not reckoned among the great sights of the season; nevertheless it is a wonder in its way. It is the first attempt of anything of the kind, but already we hear of movements to repeat it at Paris and Milan at an early day.

The Exposition consists of everything connected with music and theatre; and in Europe these are always connected. First, it must be understood that music and amusements of all kinds enter more into the life of the people; the royalty as well as the plebeians are patrons. The daily papers devote much space to the current musical news. The finest buildings in the city are usually play-houses, and every town, however small, has one, and they are generally under control of the municipal authorities; hence, they are no commercial enterprises.

This Exposition is an Art undertaking. The whole history of music and the stage is spread out before the admiring visitor. The specialist, particularly, will receive great inspiration. The average reader of *THE ETUDE* will perhaps only be interested in what pertains to music, but a few words in general description may not be uninteresting.

The Exposition grounds are in the City Park, the outside of which, for nearly a mile, is lined with innumerable side shows and cafés. The grounds proper are about a quarter of a mile square. Besides the main building, many others of importance are there, notably a model opera house, in which daily performances are given, and sometimes an extra one in the afternoon; a building in which the art of printed music is displayed—all the leading publishers on the continent are represented in this building; a Panorama, a comic theatre; Edison's phonograph, and several smaller attractions. But the greater part outside of the main building is taken up with cafés and music pavilions, where gay Vienna is seen at its best.

The vast collection of treasures relating to music is bewildering. There is something of interest in every department of music. The violinist can here see a model of *Rossini's* Hand; numerous letters from *Paganini*; *Stradavaris* and *Cremona* violins. The German military music is very complete. An attempt to give the development of the history of military music from 1700 until the present time is made, with astonishing success. Thousands of instruments are arranged in chronological order. There are four large rooms devoted to the music of the Seventeenth century. All the curious notations, the original manuscripts of many composers now only known to the historian, curious and old editions of old classic writers, are here seen in such numbers that one marvels where they all come from. One writer—*Orlando Lasso*—has one room alone. *Handel* and *Bach* have several rooms, which are not included in the four devoted to the Seventeenth century composers.

The writer spent the best part of three days among these treasures, which gave only time to glance at the objects of interest. The absence of a catalogue, which was being prepared at the time of the writer's visit, was very much felt. Writing now from memory, many of the finest things are forgotten. I can now recall only a few objects, but they will give some idea of the vastness of the collection. Of *Schubert's* original manuscripts I remember the "Twenty-third Psalm;" the "Wanderer" the "First Symphony," and "*Gretchen am Spinnrade*." There were, in all, sixty-two manuscripts of *Schubert's* exhibited, besides various relics, portraits, busts, etc. Of *Beethoven*, I remember seeing his ear-trumpet, his death notice, specimens of his hair, his will (made in 1802), a receipt for three trios Op. 9, for 225 francs (forty-five dollars). But what interested one most is his cook's account, in his own writing. Here are some of the articles: Potatoes, three greutzers

(about one and a half cents); kranz, one greutzer; rum, two greutzers; onions, three greutzers. The list had about thirty articles similar to the above, which would indicate that *Beethoven* did not fare very sumptuously. A copyist now would charge about forty-five dollars for merely taking a copy of the three trios above mentioned. Of *Dussek* I can only call to mind the manuscript of his B flat sonata, which was written in a very neat and clear hand. *Chopin's* corner is extremely interesting and complete. It forms a part of the Polish display. There can be seen his piano and stool; autographic copies of many of his works; besides letters to celebrated musicians, among them *Mendelssohn*; numerous pictures and pencil sketches taken from life by his friend *Kwiatkowski*. Perhaps the most interesting pictures are the two which portray his death. The Vienna composers, like *Brahms*, *Leschetitzki*, *Fuchs*, come in for a good share of space. Under the picture of *Leschetitzki* he has written, over his own signature:—
No Art without Life.
No Life without Art.

It must be remembered that each nation and school is as fully represented as the German school. The Italian school comes next in order to the German, then the Russian. Besides the various schools, we have the fine historical display of concerted vocal music of all nations.

The exhibit of musical instruments is even more marvellous than the works. It seems the history from *Pan's* pipes to the large concert grand piano could be traced. Were the collection not so large, the visitor would feel better able to understand it; as it is, the majority merely glance at some of the rarest relics. Considering that this is the first exposition of the kind, the collection is a marvel.

There are many things here exhibited that were never known to have existed. As nearly everything has come from private individuals, they are now for the first time classified and recorded, which will make it easier for future undertakings of this kind to re-collect. What a nice thing it would be for the music division of our World's Fair to have some of these manuscripts on exhibition. They would be even of more interest to Americans than to Europeans, who always have access to museums. We are glad to learn that from an artistic side the Exposition at Vienna is a distinct success, although it does not attract many visitors from foreign parts. No doubt the importance and pleasure will be recognized, and we shall have frequent expositions of theatre and music the world over.

EAR-TRAINING VS. MIND-TRAINING.

BY WILLIAM WOLSEFFER.

MUCH importance is now being attached to so-called "ear-training," and little heed paid to its resultant tendency of increasing the already too little guarded against predominance of the "ear" over the "understanding."

As in all things, there is "ear-training" and—"ear-training." The ear is constantly being trained for better or for worse, and almost universally it is the latter.

As the pupil practices so he trains the ear, and the prevailing wretched practicing produces the prevailing wretched ear-condition.

There is but one way to promote a desirable training of the ear, and that is to first train the mind. Train the mind to the correct method of practicing, and no special effort will be required to possess a "correct ear."

In my teaching experiences, I have found pupils' ears to become so accustomed (trained) to discords (in some instances most glaring and ear-splitting) by thoughtless practice (lack of mind-application, carelessness, non-use of knowledge), that when required to produce the correct tone (concord) they would act as though the true tone were the false one.

Then, not alone as to the correct tone is the ear required to be trained, but also as to the correct time, length of the measure-beats, cessations of sound (rests), and contrasts of power from pianissimo to fortissimo,

legatos, staccatos, phrasing, and true expression, with intelligent conception. Now, according to how any of these requirements are observed, with or without a knowledge of them, so the ear is trained, and it makes it the more responsible the greater the knowledge, with a corresponding degree of failure to apply it.

So long as the mind does not absolutely predominate and direct all mechanical actions, and these are permitted to drift aimlessly as the ear may happen to guide them, there can be no intelligent rendition or correct ear-condition. If the ear were the seat of thought instead of the brain, with the result that hearing would be thinking—provided always that the necessary knowledge existed—there would be no special ear-training required. But, as one of the senses, the ear is but an opening to the brain and the avenue of all musical enjoyment, conveyed by self-production or the efforts of others. In the latter case we are passive subjects, and, according to the excellence of the performance, more or less agreeably affected, and frequently victims. In the former case we are responsible subjects, and with our will-power can hear with our brain through the ear, the same as we can see with our brain through the eye. If we are too indolent to exercise the will-power, the ear will lapse into a condition similar to the eye in the "vacant stare." We look, but do not see; we seem to listen, but do not hear.

All enjoyment resulting from knowledge, with brain activity, are real and compensating, for how can we appreciate what we do not understand?

Learners, from the very beginning, should do nothing under the guidance of the ear. Every step must first be grasped by the mind, and under its direction put into execution. This method, strictly adhered to, soon becomes habit, the perceptions of the mind quickened, the ear—only perceiving correct impressions—thereby correctly trained, and all self-renditions and musical efforts become intelligent enjoyments.

When this point is reached, all danger of ear-domination is overcome, and the ear will then become the great absorbing transmitter of only legitimate musical productions, thereby training both ear and mind simultaneously to increasing musical intelligence and enjoyment.

Then why, in such undue haste, with the aid of the involuntary ear-perceptions, attempt to do that which cannot yet be understood, from lack of knowledge? The ear can always follow the mind, but the ear once in the lead, the mind will not catch up. This applies to the average learner, and I can but seriously emphasize that everything depends upon the starting-point, which, if not in accordance with these principles, effectually thwarts the eventual attainment of what is intended in the quest of a musical education.

In no other study or calling are bad habits or wrong impressions so wise like in their grip and so difficult to overcome as in music, for which the ear alone is responsible, and, with all the very important relations it bears to our wonderful musical art and science, it must be brought under complete subjection of the mind, until all danger of its running riot after trivial melodic fancies only has passed.

CULTIVATION OF MUSICAL MEMORY.

EXERCISES should be committed to memory as far as possible, for then one can better observe the position of the hands and the movement of the fingers.

Indeed, it is useful to memorize everything that is played: as an end, because whatever is played by heart is played better; as a means, because the memory develops only by being constantly exercised.

Of the pieces learned, there should be kept in the memory a sufficient number to form a repertory, which ought to be more or less rich, according to the age and aptness of the pupil. H. PARENT.

"In furnishing a music-room," writes *Alice Donlevy*, "care must be taken to have little drapery and no stuffed or upholstered chairs or sofas, because they interfere with the sound of singing or other music. Whatever is hung against the walls should be hard, not soft. This is the reason that in many New York houses where musicians congregate there is no carpet, the floor being painted or stained. Any ornament that interferes with the purpose of the room ceases to be decorative."

CARELESSNESS.

BY O. R. SKINNER.

YEARS of experience in teaching has led the writer to classify musical students into various classes. Those who are the most difficult to instruct are those who are careless. Carelessness in some cases is nothing more or less than pure indifference. The careless student is easily recognized. Nevertheless, it may be of interest to study his or her portrait. When the careless student begins her lesson, she exasperates the tutor by continuing her playing when he has some important suggestion to make regarding the use of the pedal, the kind of touch to be employed, or something else of equal importance. Finally, when the tutor does secure the pupil's attention and makes clear the desired explanation, the pupil goes on the same as before, and five minutes afterward has forgotten the point explained, and will probably come to her next lesson with the same fault exaggerated. She progresses, of course, because she is enthusiastic and really means to do the best she can, but her trouble is inattention. A good, plain talking to would not cure her of this habit; she must first be able to power to overcome it. A severe criticism of her fault would wound her feelings, though it is hard to understand why, as it would be the greatest favor one could show her. Should the teacher speak to her earnestly regarding it, she would very probably consider him cross and severe, and desire to change teachers. But it is not a teacher's duty to use severity when necessary?

When through the lesson she feels dissatisfied with herself, does not know whether she has learned anything or not, or if she has picked up a few crumbs of knowledge, it is all gone, and she is left as careless as she was. One should analyze that which she has acquired, for it is too much trouble. When she leaves, the teacher feels thankful that she has gone, and wonders whether he can ever make a musician out of such material. She does not look on the teacher as a friend, but still she expects him to take a friendly interest in her progress, and not show any partiality to other pupils. How can she expect the teacher's friendly interest when she shows neither by word nor action that she cares for it, and when it is changed?

It is very probable that no such test is necessary, for the tutor can undoubtedly demonstrate by practical illustration the radical difference between the two ways of playing. Another fault which is very common is careless use of the pedal. In most editions the pedal is incorrectly indicated.

The lesson of thoroughness is the hardest to learn. Why are you compelled to continually practice a piece which you should have learned long ago? In nine cases out of ten you will discover that inattention to explanations, or an unwillingness to study, is the real solution of the problem. In other words, carelessness. Do you call to mind any one who succeeded without the most painstaking effort? Neither may you expect to succeed without the same fixedness of purpose.

It is often the case that a careless student is ambitious. Ambition is a desirable quality in all under takings, but if coupled with carelessness, inattention, or a desire to hurry through a certain amount of work in a limited time, the result will be disastrous. The sure way is the careful, conscientious way. It is a wonderful incentive to a teacher to be fortunate in possessing a pupil who loves to do the most thorough, careful, and painstaking work, and would as soon cut off her right hand as to write a wrong note in her harmony or play carelessly in her piano lesson.

What a wonderful contrast, is, however, to teach a careless, indifferent pupil, who plays in a hurrying manner, with no attention to phrasing, shading, pedal, or hand position. The pupil who tries to play with her eyes is also of this class. With eyes glued to the notes and her mind on the performance, she will play slowly and painfully, or perhaps hurriedly and anxiously. She may make a mistake any moment, and does succeed in making herself ridiculous. What is the cause? Carelessness in practicing. Instead of delving down deep for the meaning of the phrase, she is skimming the green scum off the surface. She is not thoroughly imbued with her work and cannot expect to acquire any great degree of proficiency. It is necessary to become seriously in earnest in order to succeed. Many have not this temperament. Then it must be acquired.

As a rule, carelessness is the outgrowth of laziness. Some who appear very cultivated possess this attribute. They possess it in a highly polished form. The quick discerning eye of the teacher, who is generally a close student of human nature, readily discriminates between the genuine and counterfeit.

If this article shall be productive of moral backbone in your study, if it will make your efforts more painstaking, if it will make you more in earnest and aggressive, then its object will have been attained.

You will receive more praise and flattery than you deserve, and although your good qualities should always be acknowledged, it is no more than equitable that the bad qualities should also be held occasionally before

your mind's eye. Let us all, then, make no unnecessary pretensions, but strive to conduct our careless habits, taking pains to be thorough and conscientious. Let us have a fixed purpose and be determined to succeed. Let us all be friends, and take a friendly interest in each other. It does not cost much to show a friendly appreciation of that which we admire in some one else, and such appreciation, if shown, will undoubtedly be reciprocated. Our ideal must be perfection; so let us all strive to attain it, and not let any difficulty discourage.

YOUNG MUSICIANS AT THEIR BEST.

BY W. V. JONES.

I WISH to say a few words to the parents of music pupils on the evil effects of stopping their children's lessons for a time. Most parents look upon the study of piano-forte playing the same as other school studies, a mistake that causes thousands of children to fail in becoming proficient in the art. In efficient piano playing the fourths of the work is hand training. This complex machine, the human hand, must undergo a scientific training before a good pianist can be made, the old, stupid system of teaching notes and time and letting the pupil strike the keys of the piano, is the plan that will be tolerated in our days. Last, his famous pupils, and others have enlightened the world on this. Each and every muscle used in piano-forte playing, from the tips of the fingers to the shoulder, requires a separate as well as combined training, and the pupil during this time is to be constantly cautioned to keep the muscles passive and in a state of relaxation.

Mr. Sherwood, in a lecture before the New York teachers' association, said "that only five per cent. of all the pupils in the United States receive correct hand training." He says, "Pupils use the strong muscles of the arm and wrist, in place of, or to assist, the flexors and extensors of the fourth and fifth fingers, a practice always fatal to good playing." Now, this hand training must be done in youth. When I say this I do not wish to discourage those grown pupils who work so hard at their studies. There are many beautiful melodic pieces they can reach satisfactorily, but it is impossible for them to become expert players. Grown pupils can improve fast if their hands have been trained when young, no matter how long they have rested. Friedrich Wieck, the father of Clara Schumann and the teacher of the world-wide renowned virtuoso, Dr. Hans Von Bülow—before quoting him on this subject I will read two sentences from a letter written in 1868 from Von Bülow to his old teacher. He wrote: "Never in thought or in word have I forgotten the teaching and herein will the future continue to reflect the past—what I owe to you, highly revered Master."

"You it was who first laid a firm foundation, teaching my ear to hear and impressing my hand with rules according to law with logical order, who raised up my talent from the twilight of unconsciousness to the clear light of consciousness."

Mr. Wieck in a lecture on the study of the piano before lady players asks: "But why is it, then, that this mechanical proficiency is now, as a rule, insufficient? First, because we are too late in beginning with it. In order to obtain the progress of expertness and pliancy of the fingers and joints that a child of six or seven years acquires with an able teacher in four lessons, fingers of ten or fourteen need from fifteen to twenty lessons, and often more according to the construction of the hands, etc."

I could name hundreds of instances in my long career as a teacher, of the bitter regrets of ladies who would not study piano playing in youth. A married lady, a pupil of mine, who was more successful than most ladies are, by the constant use of the technique and three or five hours a day at the piano, said to me, "If girls could only see the future, they would never trifle with the study of music in their youth, depriving themselves and their surroundings of the sweet pleasures of music a whole life long."

Many pupils, they say, satisfied with four or six weeks' vacation in midsummer, will stop their lessons from two to eight months at a time; leaving off in July and recommending after the Christmas holidays is quite common. These pupils will never be the players they would have been, and now they have to struggle with muscles that are one year older. Another class of pupils are those who are constantly missing their lessons, stopping for a week and two weeks at a time. Of course, these pupils must have one month at Christmas in order to make presents, etc.; because of some trivial thing, they will stop lessons for a week, and it is sometimes three weeks before they get around again; no teacher can make such pupils play. Such pupils are unworthy of consideration.

The worst is not yet told; these pupils do not refrain from playing the piano right along, but, not having practiced technique, the flexors of the weak fingers won't act, then they play with wrong muscles, and finally get their hands in a wrong position, which sometimes cannot be corrected in a life-time.

SOME OF THE ADVANTAGES OF UNDERSTANDING HARMONY.

BY A. J. GOODRICH.

ALL experienced musicians agree in considering Harmony a necessary branch of musical education and one that must be thoroughly understood by every professor. But the general advantages accruing from a knowledge of musical theory are not fully appreciated. Many amateurs suppose that an understanding of theoretical principles is unnecessary, excepting to those who intend to compose or arrange music. To the former class, and not to the professional musician, these lines are addressed.

Let us look a little more closely into the nature of the principal subjects that are included under the general title, Harmony. We enumerate them in consecutive order: An analysis of the scales and the natural intervals of these scales is the first step. This is a very different matter from that of merely playing the scales in an instruction book without knowing what constitutes a normal scale. Those who pursue this superficial course frequently play as *natural* scales, and make degrees that require a *sharp* or a *flat* according to modern tonality, because they do not know *why* the sharp or the flat is necessary. Nor do they understand the melodic and rhythmic divisions of a scale, the points of motion and repose, and the relations of one scale to certain other scales. An explanation of the phrasing of sound, and of the origin and formation of chords, come next. These are as important to the vocalist as to the instrumentalist; for if the piano or organ sounds a chord simultaneously (let us use that of *G major*) and the notes, *D, G, B*, appear melodically in the vocal part, the singer will derive much benefit and satisfaction from knowing that his or her part is a melodic outline of the harmonic accompaniment, and it is principally a knowledge of the harmonic and rhythmic structure that will guide the vocalist to a correct accentuation, and true melodic phrasing of a song. There is something else to a vocal piece beyond the notes and the words. There are musical laws as immutable as those of light and heat. But we must have a theory for the illustration of these innate principles. Unfortunately, the average singer of to-day will not concern themselves with theories or principles; they do not even attain to ordinary practical musicianship. They practice scales, broken chords, fortitude and tremolando, are coached in a set of songs, and then they call themselves artists!

There was a time when a singer was a musician, and understood even the intricacies of counterpoint. But a Scotee, a Phillips, or a Henschel, is now a *rara avis*.

The rearrangement and inversion of chords are almost equally important, and greatly facilitate our comprehension of harmonic design.

Chord progression follows. Here we become acquainted with the general principles according to which one chord follows another. The assistance this affords to sight-reading and transposing can scarcely be overestimated; for as harmonic progressions are generally governed according to certain musical principles, it must be a great advantage for the performer to understand these principles, and thus to anticipate a considerable number of chord movements in every composition.

The directions for resolving discords, both directly and indirectly, are so important that it is not possible to thoroughly master a difficult opus, nor to read at sight readily without them.

Among the other essential features we may mention Modulation, Transition, the Harmonic Cadences in major and minor, Chord Relations, Tonality, Duplication and Omission, Suspension, Pedal note, False Progressions, Unrelated Tones, etc.

It is no longer possible to sing or perform modern music without understanding the general principles that govern the composer in his creative efforts. With this information at command the vocalist as well as the instrumentalist, is enabled to penetrate the composer's design, to read the music readily, and to accent and punctuate a song or a sonata in an intelligent manner.

Von Bülow and Sherwood with their small hands, and George Henschel with his small voice, are living examples of what analytical knowledge and musical intelligence can accomplish.—*The Indicator*.

—Do not be discouraged if, at first, you cannot play with much expression, as that will have to come by degrees. You cannot put feeling into the music unless you yourself feel it yourself. No teacher can put it into you; neither can mere technique express it. It must be part of yourself. Often the music is soft and tender; then again it is grand and inspiring. Pay especial regard to the words you will find at the beginning, indicating how the music is to be rendered; also make up your mind what key you are going to play in; what is the time; how many accents there are in each measure, and on just which notes or beats they fall.—*J. O. Ludlow in Christian Union*.

RADICAL TYPES OF PIANOFORTE TOUCH.*

A NEW STATEMENT BY DR. WM. MASON.

II.

Finger Touches.—The finger touch which answers to the "down" type is the clinging legato. The finger

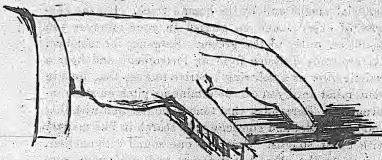


FIG. 7.

falls from the knuckle as on a hinge, and the point clings to the key at the point where it first strikes, and remains fixed and immovable during the entire tone. The force with which the clinging pressure is maintained may vary widely, according to circumstances. In slow melodies it is considerable, drawing much upon the arm; in finger scales, passage and not melodic, the clinging pressure is slight.

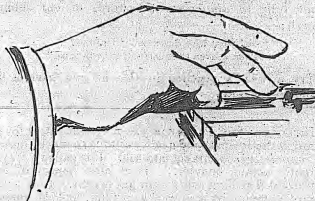


FIG. 8.

The hand positions in performing finger motions are so well known that it is perhaps imprudent to introduce illustrations at this point. Still, inasmuch as it is sometimes doubted whether a curved position of the fingers will result from the new methods of practice, Figs. 9, 10, and 11 are given as being in point, illustrating different aspects of purely finger motions of the legato variety.

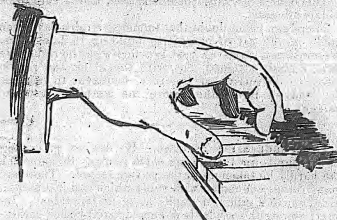


FIG. 9.

ing different aspects of purely finger motions of the legato variety.

Figs. 9, 10, and 11 appertain to another class of exercises, but inasmuch as they are all finger touches, they serve our present purpose just as well. Fig. 9 is a part of

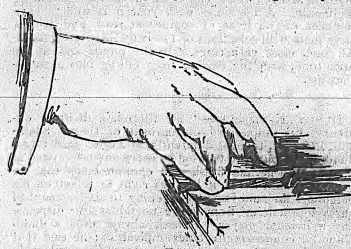


FIG. 10.

the illustration of the method of playing chords by means of a finger touch and up-arm combined. Fig. 9 being the position of the hand in readiness to make the touch—

the fingers close to the keys. With the hand in the same position one is ready to begin upon the ingenious exercise proposed by Mr. E. M. Bowman in the test exercises of the American College of Musicians, for playing a series of chords with either voice brought out at the pleasure of the performer. Taking an ordinary psalm tune, let the soprano be played perfectly legato by changing fingers upon every key wherever necessary for maintaining the legato. The other tones of the chord are played as staccato as possible by means of a very fine finger touch, with the very ends of the fingers, much as one would pick chords upon a guitar. Fig. 10 shows

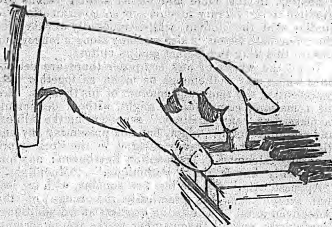


FIG. 11.

the hand when the fifth finger has just been released by slipping the fourth upon its key. Fig. 11 shows the left hand when the first finger has just been replaced by the second for the purpose of maintaining the legato in the tenor voice. This exercise is one of the simplest and most productive means for refining the touch in chord passages, since its inevitable tendency is to make the chords sweet-voiced and musical.

The finger touch answering the "up" type is the staccato, which is performed in many ways, according to the nature of the effect desired. The extreme finger

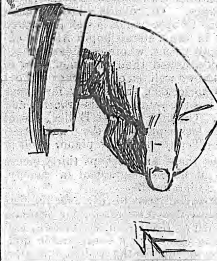


FIG. 12.

staccato is what Dr. Mason calls the "elastic touch," where the finger, having been extended quite straight some distance above the keys, is suddenly drawn in (shut) to the palm of the hand, touching the key forcibly in passing. In some instances the contraction of the flexor muscles continues until the entire hand is curved inward, as in Fig. 12. In other cases the contraction stops sooner.

A very singular type of the finger touch is employed

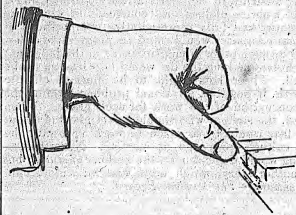


FIG. 13.

by Professor Bowman in some instances for the purpose of inducing decision and vigor of attack in hands naturally deficient in these respects. At the beginning of the touch, the hand presents the appearance shown in Fig. 13. The touch is made by quickly extending the finger, "stabbing" the key, as one might say, the termination of the touch being as represented in Fig. 14.

The slightest form of finger staccato is that in which the motion is almost entirely confined to the second joints of the fingers, as in the old-fashioned tremolo, or repeated note exercise, which, in fact, was the main dependence of the best teachers a quarter of a century

ago for securing vitality in the finger tips. Dr. Mason makes great use of this form of staccato, not alone in places where phrasing is intended, but as a means of brightening up the effect of running passages presumably legato. This effect is not necessarily staccato, properly speaking, but more like the ivory ball effect described by Mr. Cady in *Music for January* as a type of legato. The de-vitalized condition of the fingers and hand is precisely that of the arm as described in the opening paragraph above.

In this connection it is not out of place to repeat the illustrations of the Mason "elastic touch," as originally drawn for "Touch and Technique." At the beginning the finger is extended quite straight, as shown in Fig. 15; the touch is effected by sweeping the finger toward the palm of the hand, as shown by the dotted lines. The contraction may continue until the extreme flexion is reached, as in Fig. 12; this results in a very thorough exercise of the flexor muscles, or the flexion may cease the moment that the touch has been delivered, and the wrist being relaxed, the hand will rebound upward of its own accord by the mere reaction from the powerful touch made in shutting the fingers. All staccato touches belong to what have sometimes been called the "up-touches," because in making them the hand is freely brought away from the keys.

Most astonishing effects now made by virtuosi are effected by combining arm touches, principally of the "up" variety, with various finger nuances, and a good player would apply these combinations to very simple pieces, such as, for instance, the Heller studies. A brilliant, trumpet-like effect is produced by an up-arm touch of chords, reinforced by finger staccato, the tones being held out by means of the pedal. The brilliant and satisfactory nature of this effect will indeed depend somewhat upon the balance of the hand, the upper tone necessarily preponderating in the clang where a brilliant and inspiring effect is desired.

One of the most noticeable features of modern piano playing is the increasing use of touches of the "up" variety. It is easily demonstrable upon almost any instrument that a better tone quality is produced by this type

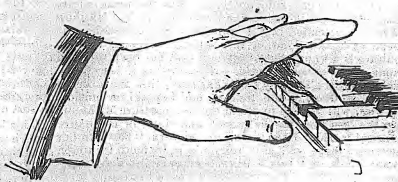


FIG. 14.

of touch than by any type in which the weight of the finger, hand, or arm remains resting upon the keys, excepting in slow melodies of the legato character, and these even are often more effective when the up-touches are used and the pedal employed for completing the legato. It is an interesting question why this should be the case. The answer, however, is not far to find. In all the "up" touches the muscles are far more vitalized and elastic at the moment of delivering the touch than

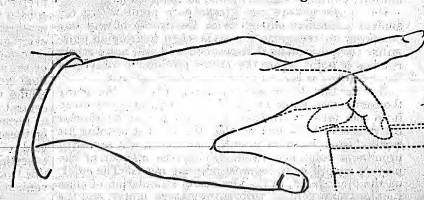


FIG. 15.

in any of the "down" varieties. In the latter brute force, mere *avoids* has much to do with actuating the keys and producing the tones; in the "up" touches the mere weight has nothing to do with the volume of tone resulting, but simply will, elasticity, spirit. Hence, the up-touches afford players of slight physique precisely the means needed whereby they can express their oftentimes broad conceptions with the necessary fullness of tone and vital quality indicative of activity of mind and sensitiveness of soul. In clearing up this matter of touch, Dr. Mason has completed his great work, "Touch and Technique," in a

manner entitling him to the lasting gratitude of teachers and students. The classification above described is so simple that a child can master it in a few minutes, and the types are so distinct that any person will immediately recognize them; at the same time, there is, perhaps, scarcely a technical *nuance* employed by the greatest artist which cannot be accounted for as one of these types or a combination of several elements. It is not pretended by Dr. Mason that he alone has found out these touches. The contrary is actually many years, and more especially within the past twenty years, have been tending more and more to the free use of the arm. Every concert pianist illustrates this fact, and some teachers, such as Sherwood, Cady, Liebling, and many others, have effected a partial clearing up of the matter for their own pupils. This of Dr. Mason, however, is the first authoritative statement of the matter in a book, so far as the editor of *Musio* knows, and the first classification which includes all the known types.

Special mention ought to be made of the figures of the hands, here given in a reduced form. After scores of photographs had been taken without satisfactory results, the distinguished artist, Mr. Childe Hassam, volunteered, out of friendship to Dr. Mason, to try what he could do. The result was, in every particular, to the eye and the artistic sense, but far more instructive and suggestive than photographs. At first Dr. Mason was inclined to get along with just a few drawings as possible, but later, when the goodness of these grew upon him, he could not resist the temptation to have twice as many, in order to illustrate different states of each act.—*From Musio.*

MUSIO-STUDY AS CULTURE.

BY W. S. B. MATHEWS.

[ITS RANGE.]

The great defect of much of the study of music which now goes on in this and other countries, is that so little of it ever reaches the point where the name culture can be applied to it. It is not that the term culture has ever been better defined than by the late Matthew Arnold; he called it, "A knowledge of the best that has been said and done in the world." Hence, musical culture is a knowledge of the best that has been said and done in the musical world. Now, this is a very large field, and it is so great that the average student of music, in the time at his disposal for musical studies, will be able to attain the full measure of knowing the best that has been said and done in the entire musical world. Even if we limit the term "best" rather severely, there will still remain a wide field in which many kinds of "best" have been said and done, especially the latter. For in music we have to do with tone-combinations addressed to the mind through the ear, according to the laws of music; and hence, a "best" which can never be comprehended by being inquired about, any more than one can know a distinguished man from descriptions. If one have a photograph one might be able to recognize the distinguished countenance when one meets it, but from a written description never, unless, indeed, there be some singular mark or peculiarity of appearance. So in music, to know the best is to have heard it often; to have reproduced it one's self; to have compared it with other products by the same author, and these again with each other in their chronological order; and yet again with the products of other authors, contemporaneously and in succession.

Our music culture rarely reaches a point where the student is familiar enough with the works of any one composer to recognize the style when hearing an unfamiliar composition by that author; and still more rarely reaches a point where the entire productive activity of the composer is known even in chief outlines.

Nor is this to be wondered at. Out of the many thousands who enter as pupils the great majority do so from one term to another, and with longer or shorter intermissions between; so that the teacher is doing his work "from hand to mouth," as one might say, with prominent reference to modifying the manner of the playing according to its most pressing needs. The pupil, on the other hand, in the absence of stimulation of class reunions and contact with more mature minds, and the like, is also chiefly occupied in mastering the immediate lesson. In this way the pupil in the course of time takes a few compositions by the great masters in pianoforte literature, and learns many pieces by lesser writers, but, as a rule, entirely without proper understanding as to the place of any of them in art, whether great or little. In other words, upon the whole, the study is desultory and purposeless, although very fine advances are made in finish of performance. I shall not stay to argue these assertions. I leave it to the consciousness of the reader whether they are not to a great extent true in her own case, or, if not true of herself, whether they are not true of too many of her school companions.

All this is wrong. If music is worth studying at all, it is as literature, poetry, an expression of the beautiful, and as product of some of the most gifted minds who have expressed themselves for the delectation of their fellow-men. Music has in it a poetry and a beauty, and a many-sided representation of soul, far beyond that of literature. The poetry of the pianoforte is more varied and more spiritually representative than that of the English language. But the point is, how is the student to be brought into contact with this poetry, when his study of music is, after all, only an accomplishment, and a diversion among his earnest occupations? Obviously, I answer, in the same manner as similar results are attained in the literary schools—by so co-ordinating the studies that the student, while actually working on the immediate lesson, is also working along a longer line toward this lofty and distant goal of culture.

In all the works of any composer there are certain ones which may well enough be taken as together fully representing the range and manner of his thought. All his remaining compositions might, without detriment, be classed as "surroundings," representing the fullness and amplitude of his talent, but not presenting any one distinctive trait not already covered in the works more generally esteemed. To mention Beethoven: any one who really knows the "Pathétique," "Moonlight," "Appassionata," and the last five sonatas, with the last four symphonies, has practically the range of the Beethoven mind. The string quartets afford additional illustrations, and all the chamber works are important. But, on the whole, the symphonies and the sonatas mentioned give a very good idea of the Beethoven style. So in Schumann, if one wishes to get the range of this most active of musical minds, it is only necessary to know well the *Études Symphoniques*, *Kreutzeriana*, *Phantasie* in C, one or two of the *Nocturnes*, and the *Sonatas* in G-minor and F-minor. Add to these the concerto and the first symphony, and the catalogue is fairly complete. Of Chopin, the full range of the master mind is represented by the great *Polonaises* in A flat and E flat, the *Études* for piano, two of the *Ballades*, and about fifteen compositions among the *Scherzos*, *Impromptus*, and *Nocturnes*. Or, to take a little broader range, the scope of the Chopin mind is well illustrated by the compositions in the *Peters-Chopin Album*, excepting the most difficult pieces, where considerations of popular availability occasioned their omission. So of Mendelssohn, if one knows well ten of the *Songs without Words*, the *Rondo Capriccioso*, and a very few other pieces for piano, one has the range of this graceful and charming personality. Or, take Stephen Heller, one of the greatest among the lesser poets for the pianoforte—a sort of Longfellow or Tennyson for the piano. Out of all his books of *Études* there are perhaps thirty pieces which represent him at his best—graceful in melody, pleasing in harmony, and refined.

Nevertheless, if the student cast his eye over the lists above, he will find cause for meditation; for with all the best composers, such as Beethoven, Schumann, and Chopin, the best works are of very considerable difficulty, and are not to be touched by the student until after many years preparation—which preparation, in turn, cannot come from exercises alone, but from a musical development, in the course of which much music by other composers, and not a little of the less difficult of these same composers also, will have been taken up in proper order, and studied until it has made a way for the appreciation of the greater and more reconcile qualities in these larger works, wherein the flight of the mighty spirits was not at all hampered by considerations of practicability. Hence, a complete apparatus for preparing students in the spirit already outlined would consist of a series of lists or "courses" in which the most essential and fully representative compositions of every great composer would stand in progressive order, preceded by each other compositions as in the judgment of the scholars making the list would best lead up to the final goal. These lists ought to be marked off into groups with, if possible, a rational problem forming the central conception of the work for each grade. When so formed, the student who should select his studies out of these lists would by so much be working toward the goal of culture—proposed at starting. Nevertheless, everything would depend upon the manner of study; but this is another story which must wait for a more convenient season.—*The Musical Record.*

STUDY FOR ABSOLUTE PITCH.

BY CHAS. J. SMITH.

A few words in regard to that very mysterious subject known as "absolute pitch." To the earnest student who is brave enough to face all difficulties in his slow climb up the mount of Parnassus little need be said, for he will think of more ways than one of overcoming

this seemingly formidable obstacle. But, to those favored with less zeal I would point out a few practical plans, which have presented themselves to me at various stages of my work, for obtaining this much-needed and little-acquired faculty. First, then, let us make up our minds to do one thing, and that is, to listen—listen to everything in nature; listen to every sound produced by artificial means and by the human voice. Let the keynote of every sound be carried in your mind as you would an order to the grocer. Suppose, for instance, you are some distance from an instrument, and hear a whistle blow or a bell ring. Strive to keep that tone in your mind until you can determine its pitch on some instrument. Remember that tone in connection with that bell or whistle, and continue your search in like manner with other sounds. Compare one sound with another, and go to the nearest instrument and verify your comparison. It is surprising what progress you will make in a very short time. Nature is full of the most tender and harmonious sounds if we would only take the pains to observe them. And, indeed, how can our exalted art be made to reproduce nature if we do not learn the sounds and tones produced by nature? It is only when we give these things our closest attention that we can come fully to appreciate the words of our sublime Lowell:—

"Oh! what is so rare as a day in June?
Then heaven lifts earth, if it be in tune."

Try a week's practice in this as you have a few moments' leisure.

IMPROVING THE PIANOFORTE.—A recent patent for increasing the sympathetic quality of tone so much admired by connoisseurs is coming into use. It is called a "sympathetic octave coupler." It is now improved, and applied at a trifling cost to upright pianos. It is a system of damping by means of a coupler, and the amount of extra tone derived from bringing the sympathetic pedal into play may be easily demonstrated. By depressing any note, say, in the tenor register, and raising the damper, it will be found on striking the corresponding note an octave higher that the lower tone from which the damper is lifted, and free from the string is vibrating in sympathy with it.

This device is a most ingenious one, and is sure to be widely adopted.

There can be no doubt that immense strides have been made in the art of pianoforte building in late years. We must not, however, rest satisfied with the results we have attained, but, with the pluck and persistency so distinctive of our race, endeavor to increase the lead we have taken among the world's pianoforte makers.

THE PROGRESSIVE TEACHER.—He devises gatherings of his pupils for instructing them in many things which can hardly be taken up in the private lesson. There are many things connected with study which can just as well be taught to a group of pupils as to an individual. Interest among the students is kept active by such gatherings. One of the best things to do before the class is to illustrate with diagrams some portion of the body which is actively employed when singing or playing, or to read before the class selections culled from various musical magazines. Once a month such a class would be profitably taught, if the teacher would cut out and save the articles which had aroused his interest during the month. A few times each year it is well to have selections from the lives of composers read, and accompany them with selections of music by those composers. All such class gatherings help the pupils and, at the same time, keep the teacher from falling into a rut.—*Vocalist.*

DUMMY KEYBOARDS.—Sir Sterndale Bennett expressed his unqualified disapproval of them. Scam-bati, however, thought differently, and often said that a dumb piano ought to be used by every one who aimed at playing with perfect finish—his opinion being that no one who could avoid it has any right to inflict on his neighbors the annoyance of listening to that amount of passage-practicing from which no talent can dispense any individual player. Henselt always used a dumb piano for conquering technical difficulties; he said that doing so spared the nerves, and he advised his pupils to do the same. In St. Petersburg all the lady professors of Henselt's school practice on instruments which had two sets of sordines—one which so deadened and softened the sound as to render it inaudible outside the room, while the second made the instrument a complete dummy.—*Bettina Walker.*

"To, Minchen."

1

FLOWERS OF MEMORY.

NOCTURNE.

RICHARD GOERDELER.

Ad libitum.

PIANO

p

8

Andantino grazioso.

p

mf

mf

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

First system of musical notation. Treble and bass staves. Treble staff contains dense chords and arpeggios. Bass staff contains a steady eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). Rehearsal marks are indicated by "Red." and asterisks (*).

Second system of musical notation. Treble and bass staves. Treble staff contains dense chords and arpeggios. Bass staff contains a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte). Rehearsal marks are indicated by "Red." and asterisks (*).

Third system of musical notation. Treble and bass staves. Treble staff contains dense chords and arpeggios. Bass staff contains a steady eighth-note accompaniment. Dynamics include *p* (piano). Rehearsal marks are indicated by "Red." and asterisks (*).

Fourth system of musical notation. Treble and bass staves. Treble staff contains dense chords and arpeggios. Bass staff contains a steady eighth-note accompaniment. Dynamics include *p* (piano). Rehearsal marks are indicated by "Red." and asterisks (*).

Fifth system of musical notation. Treble and bass staves. Treble staff contains dense chords and arpeggios. Bass staff contains a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte). Rehearsal marks are indicated by "Red." and asterisks (*).

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system has a vocal line with a melody and a piano accompaniment with chords and arpeggiated figures. The second system continues the vocal line and piano accompaniment. The piano part includes fingerings (1-3, 2-3, 4) and articulation marks (accents, slurs). The vocal part includes lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree".

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in G major, 3/4 time, and consists of a series of chords and single notes. The vocal melody is in G major, 3/4 time, and consists of a series of eighth and quarter notes. The score is written on a grand staff with a treble and bass clef. The piano part is marked 'Red.' and the vocal part is marked with an asterisk (*). The score includes a key signature of one sharp (F#) and a time signature of 3/4. The piano introduction is marked 'p' and the vocal melody is marked 'p'.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a piano introduction marked 'Ped.' and an asterisk. The second system has a piano introduction marked 'Ped.' and an asterisk, followed by the vocal melody. The vocal melody is marked with '8' and '7' above the notes, indicating eighth and seventh notes. The piano part features a steady eighth-note accompaniment. The score ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a melody of eighth and sixteenth notes, often beamed together. The voice part is in the upper register, featuring a melody of eighth and sixteenth notes, often beamed together. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing a piano part and a voice part. The piano part is written in a grand staff (treble and bass clef), and the voice part is written in a single staff (treble clef). The piano part includes a variety of musical notations, including eighth notes, sixteenth notes, and beamed notes. The voice part includes a variety of musical notations, including eighth notes, sixteenth notes, and beamed notes. The score is written in a clear, legible font, and the musical notation is well-organized and easy to read.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes a 'Red.' (Reduction) section and a '*' (Crescendo) section. The melody is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The accompaniment consists of chords and single notes. The score is divided into measures by bar lines. The 'Red.' section is marked with a 'Red.' and the '*' section is marked with an asterisk. The score is for a single voice and piano accompaniment.

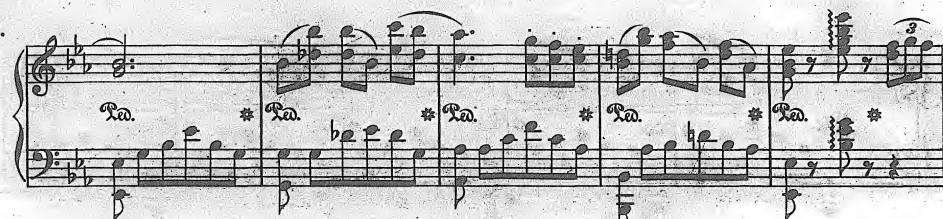
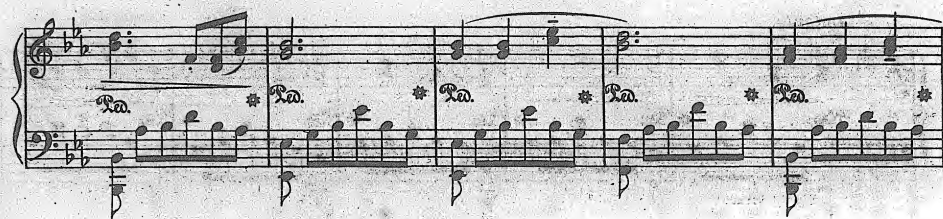
A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one flat. The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line with lyrics "The Rose Tree" and a piano accompaniment. The second system has a vocal line with lyrics "The Rose Tree" and a piano accompaniment. The piano accompaniment features a repeating bass line in the left hand and a more melodic line in the right hand. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in G major, 2/4 time, and features a melody with various ornaments and fingerings. The piano accompaniment is in G major, 2/4 time, and features a simple harmonic accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Moderato". The score is divided into two systems. The first system contains the first four measures of the song, and the second system contains the last four measures. The piano part includes a "pp" (pianissimo) marking in the final measure. The score is written on a grand staff with a treble and bass clef. The voice part is written on a single staff with a treble clef. The piano part is written on a grand staff with a treble and bass clef. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Moderato". The score is divided into two systems. The first system contains the first four measures of the song, and the second system contains the last four measures. The piano part includes a "pp" (pianissimo) marking in the final measure. The score is written on a grand staff with a treble and bass clef. The voice part is written on a single staff with a treble clef. The piano part is written on a grand staff with a treble and bass clef.

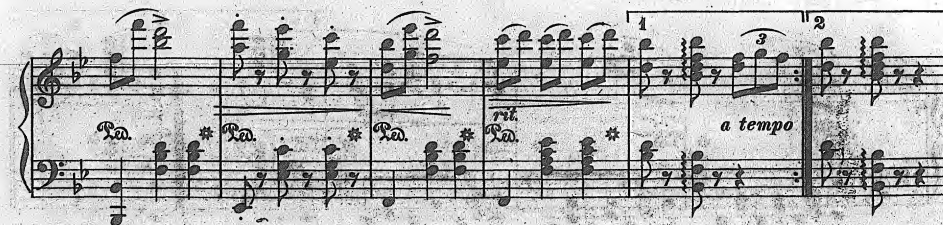
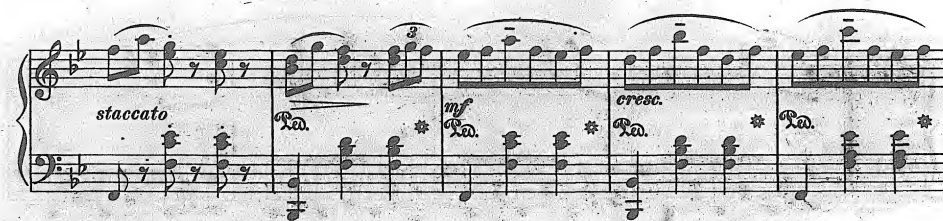
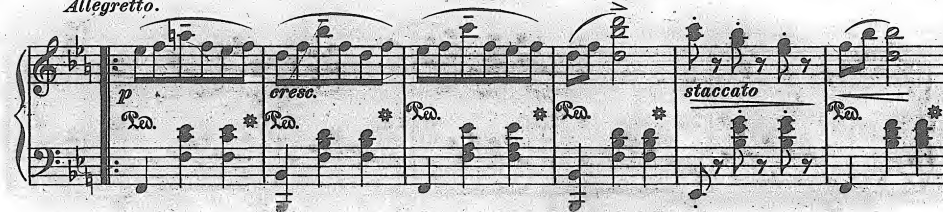
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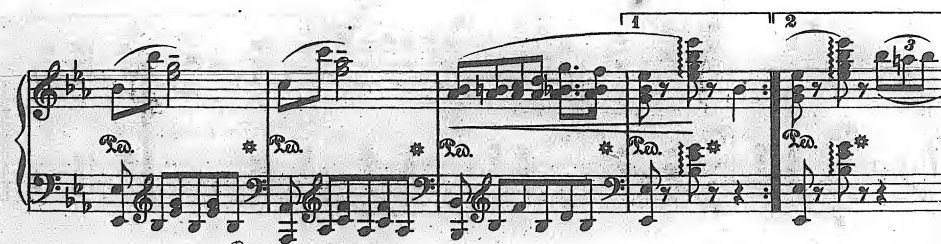
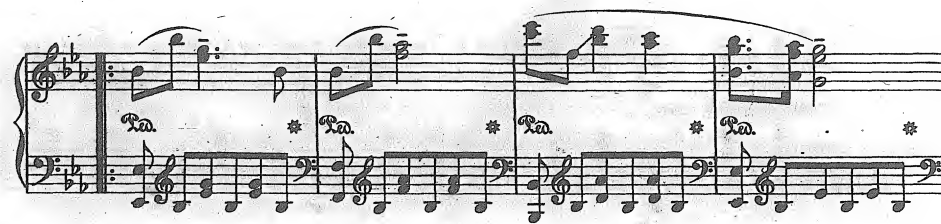
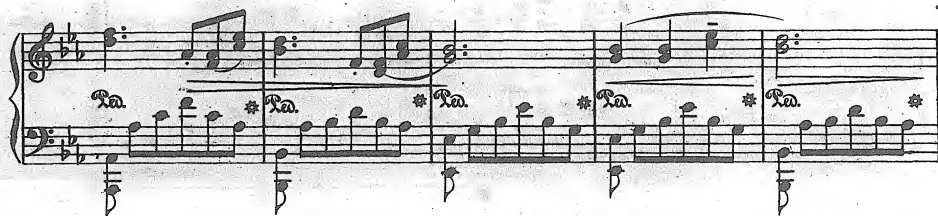
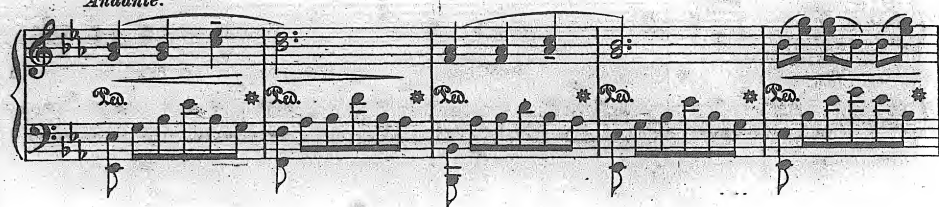
Andante.

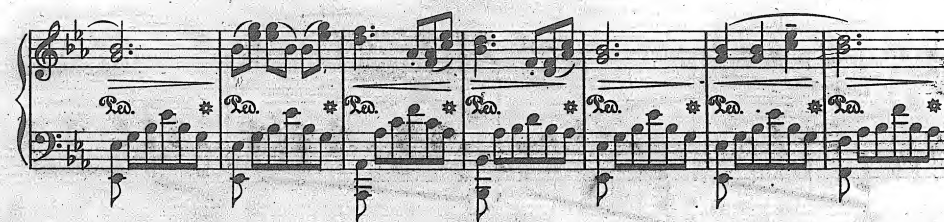
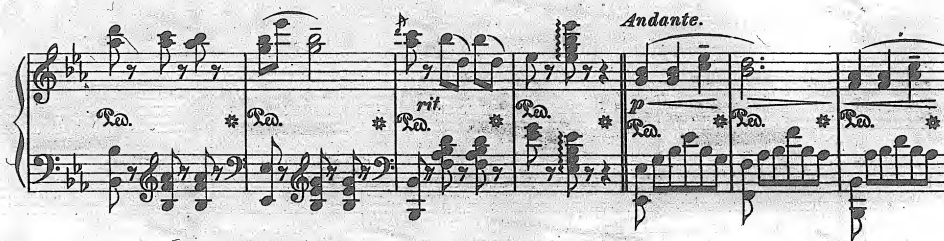
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Allegretto.



Andante.

Allegretto.

(Chant des Oiseaux.)

Carl Heins, Op. 120.

PIANO.

P

con espressione

20

20

20.

See

Leo.

৩৫

25

22

4

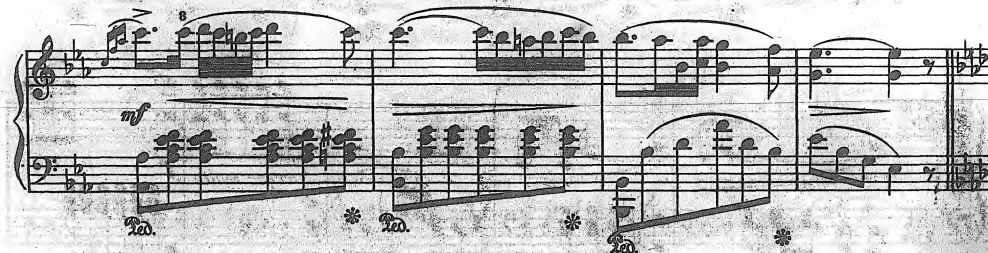
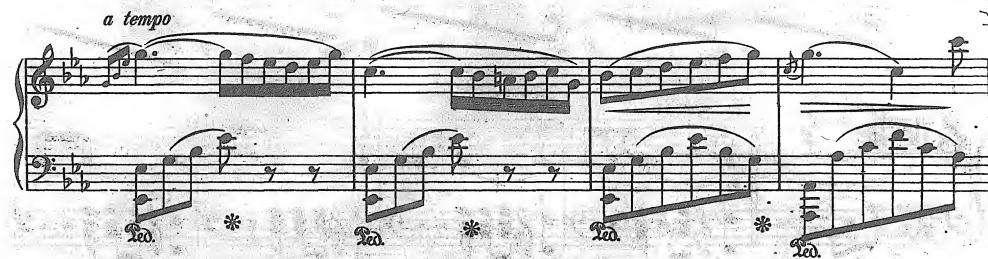
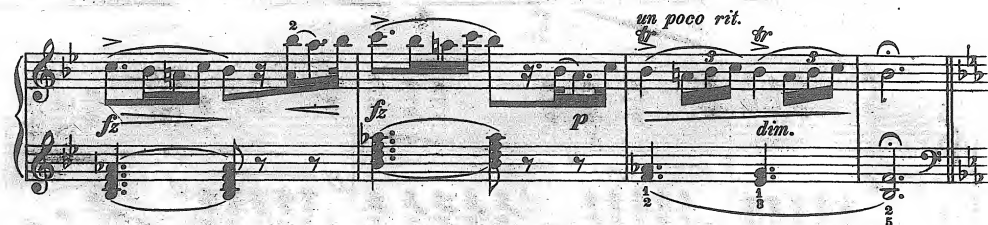
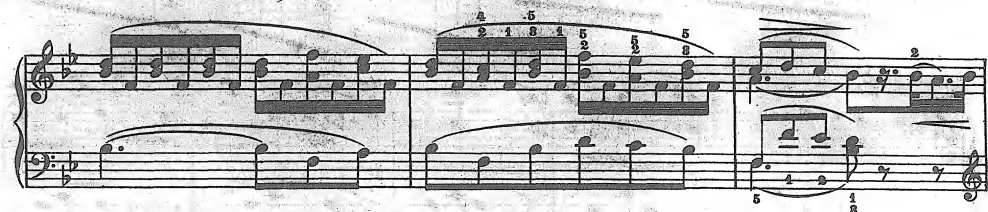
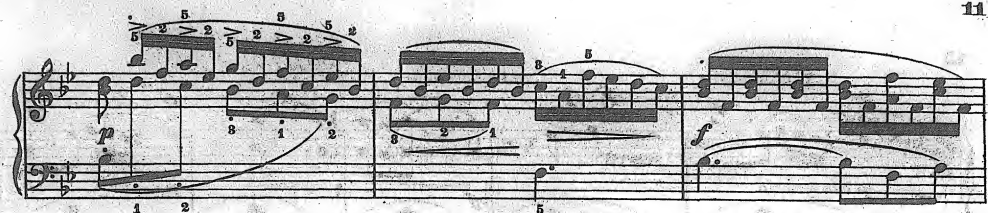
7

2



24

20.



p con grazia

mf

p

f

ff

f

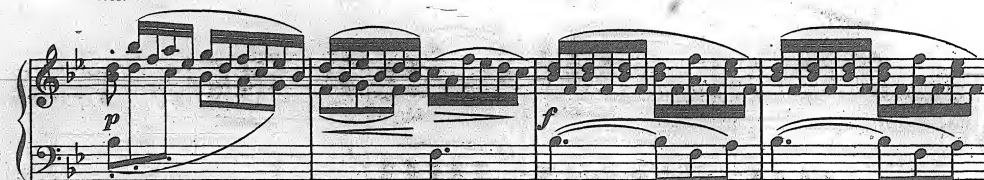
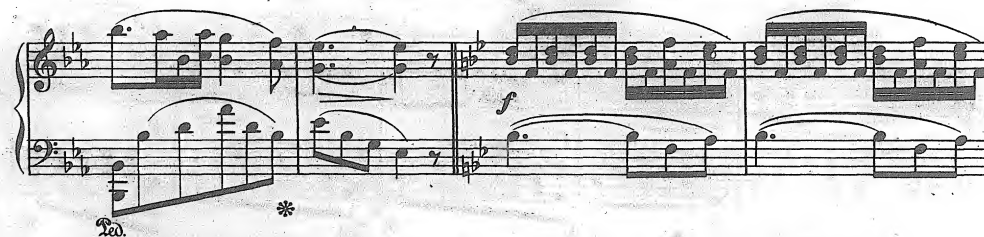
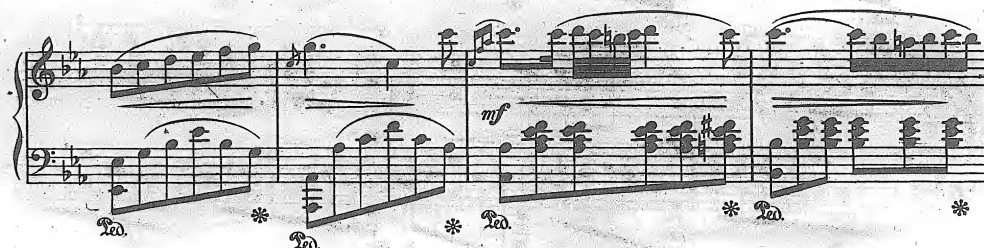
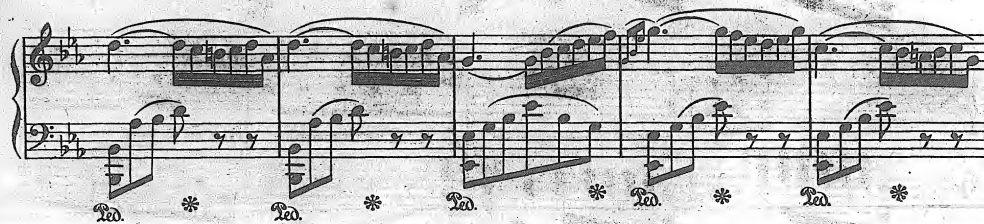
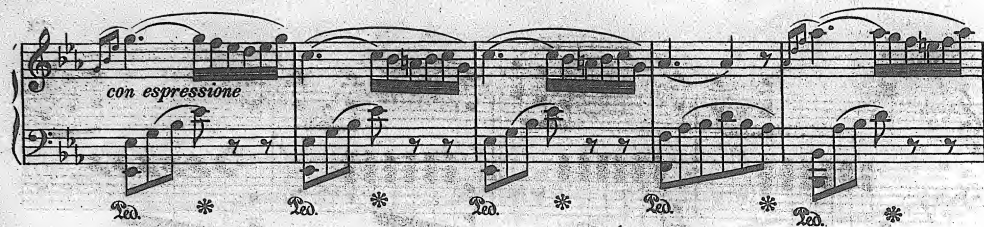
tranquillo

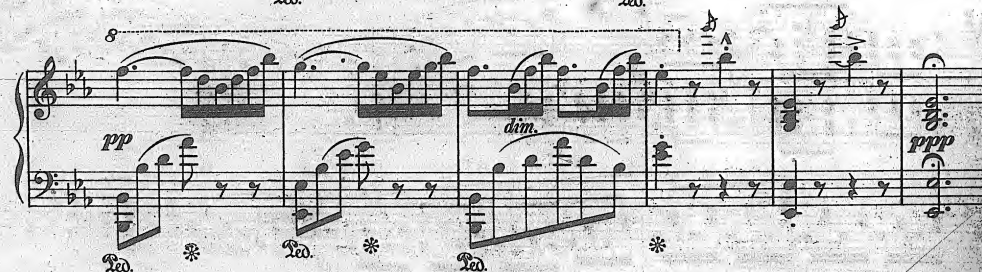
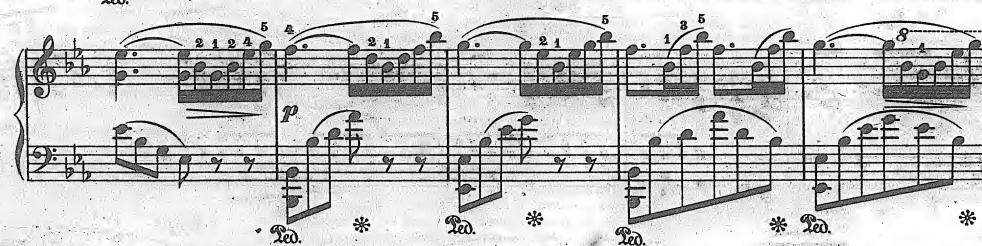
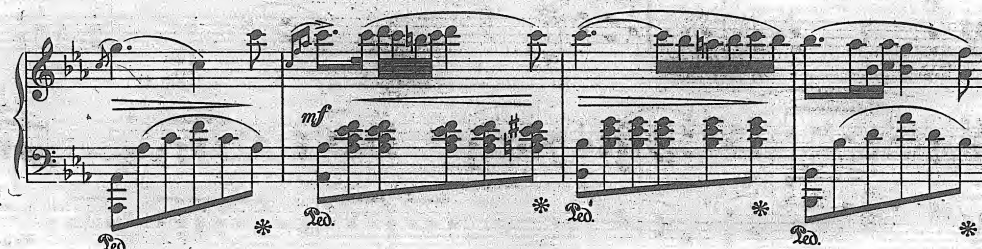
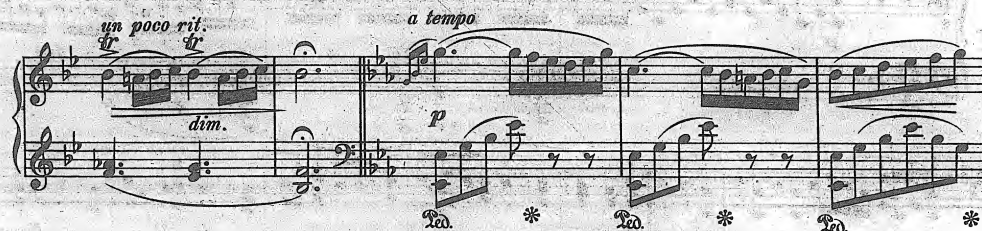
p

cresc. molto

G. H. 1100

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *ff* (fortissimo). Performance instructions include *ritenuto* (ritardando), *a tempo*, and *p con grazia*. There are also asterisks (*) and the word *Teo.* (likely *Teo.* for *Teo.*) placed below the staves. The notation is arranged in a standard musical score format, with the treble staff on top and the bass staff below it.





This piece consists of two parts: an Introduction, and a People's Song. The Introduction is to be played smoothly, but without melody. The song must have a vocal character as of a part-song, with several singers. The soprano is to be a little stronger than the other voices, but all the parts are to have vocal quality. This singing tone is the element mainly to be sought in the performance. The dissonances at (a) must always be taken rather firmly and delicately resolved, the chord meanwhile holding out until the melody dissonance has been resolved in to it. The general expression of the piece is one of elegiac meditation, as when one thinks of dear and lovely ones departed.

Mendelssohn, Op. 19, No. 4.

Moderato. (♩ = 76.)

16.

The musical score is written for piano and features a complex arrangement of staves. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato' with a metronome indication of 76 quarter notes per minute. The score includes various musical notations such as dynamics (p, mf, f, dim., cresc., ritard., a tempo), articulation (accents, slurs), and fingerings. There are several instances of dissonance marked with (a), which are to be resolved as described in the text. The score is divided into two main sections: an Introduction and a People's Song. The Introduction is characterized by a smooth, non-melodic texture, while the People's Song section features a more vocal, part-song quality with multiple voices. The score concludes with a final chord and a repeat sign.

HELPS AND HINTS.

Without time music is unintelligible and lost on the hearer.—*Czerny.*

The history of piano playing in a nutshell is touch and tone.—*Angelo M. Read.*

Taste for the beautiful must be cultivated, else we shall not enjoy it.—*Menz.*

It requires talent, emotion, intelligence, and technic to make an artist.—*Christiani.*

No one will succeed in the desired self-development who sets a great deal of hope in a little endeavor.—*Thomas Tappan.*

Talent depends more on special training and untiring diligence than on intuitive force, for intuitive force is genius.—*Christiani.*

Well-ordered piano practice is designed to render certain movements of the fingers facile which were at first executed with uncertainty.—*Henry Fisher.*

I am only too happy when the parents and friends of my pupils take an interest in their progress, for I then feel assured that my method is a meritorious one.—*Teacher.*

If our art is not to sink entirely to the level of trade, commerce, and fashion, the training for it must be complete, intelligent, and really artistic.—*Adolph Bernhard Marx.*

The best art work is undeniably that done for the love of art; even one whose gift of genius is limited may produce most admirable results when guided by this principle.—*Thomas Tappan.*

Accustom yourself to think music in your mind, without the aid of a piano. In this way only will the mental fontana flow and gush with an ever-increasing clearness and purity.—*Schumann.*

If the young teacher feels inclined to lose his temper over a false note played by his pupil, let him ask himself seriously whether such a course of procedure is conducive to the best interests of the pupil.—*Henry Fisher.*

Music alone enters man into the portal of an intellectual world, ready to encompass him, but which he may never encompass. That mind alone whose every thought is rhythm can embody music, can comprehend its mysteries, its divine inspirations, and can alone speak to the senses of its intellectual revelations.—*Beethoven.*

Sir Sterndale Bennett never allowed his pupils to pause in a passage that was being played in an uncertain way, or even badly, but insisted on the pupil going through to the end as if nothing was wrong. He held that the next best thing to having played a passage well is to go on and betray no immediate consciousness of having done badly.

Better inaction than a half-effort—for in the former you rest; and if you have a conscience, you will finally tire of inaction, rouse yourself up, and push vigorously on; whereas in the latter case you may indeed be moving, but you are not advancing, and every one of these half-efforts tends to relax the mental system and to deprive it of the energy to focus its powers for an effort in a given direction.—*Deppe.*

What I told you day before yesterday was the conclusion to which years of experience and study had then brought me. If I tell you something different on the same point to-day, it is not because I am inconsistent, but because I am two days older and speak from still longer experience now—because I am still alive and growing. When I cease to change my views, even of long years' standing, I shall be intellectually dead.—*Theodore Kullak.*

In one important respect parents should display their interest in their children's lessons. When the latter are too young or too thoughtless to feel any obligation as to a strict observance of their teacher's instructions, it is the bounden duty of the former to supply the deficiency by every means which parental authority can devise. Unhappily, this ideal is not always attained, else we should not so frequently hear of careless pupils and inefficient teachers.—*Henry Fisher.*

PROGRAMME ARRANGING.

BY CHARLES W. LONDON.

SIR GEORGE GROVE says: "The arrangement of a programme is not without its difficulties, as the effect of the pieces may be much improved by judicious contrast of the keys, the style, and the nature of the composition." Mendelssohn was fastidious on these points, and his programmes were considered models. Theodore Thomas especially exhibits superior skill in programme arranging.

The first number of a programme should give, as it were, the key to the concert. The first piece should be joyous and brilliant, second only in brilliancy to the last number. Always send an audience home in good humor, and do not tire them out with a long programme; but let them feel as if the concert had been too short rather than too long, for if it is too long the effect of the entire concert is injured. Many years ago six hours was not an unknown length for a concert, but two hours is now considered long, especially by a country audience.

"Home Talent Concerts," as given in small towns, are noted for their length. It is hard to manage the performers in such a programme without giving offence. In every programme there should be one or more numbers that are of so decided a contrast to the others as to break the spell, as it were. Do not invite performers to take a part until you are sure you want them, and as far as possible make up your programme beforehand. In doing this keep your plans to yourself. Keep in mind that the several numbers of the programme must contrast favorably one with the other. Avoid selections that are too difficult for the performer, for a piece well rendered, even if an easy one, is far more effective than a brilliant piece poorly performed. There are but a few amateurs who can sing a brilliant aria or play a Liszt fantasia sufficiently well to please an average audience.

Your selections should appeal to the higher taste of your audience, but not be too far above their capacity to enjoy. H. W. Nicholl, of New York, a leading critic and editor, says: "There can be no doubt that programme making is an art but few excel in. Conductors, organists, and pianists generally make them up according to their individual preferences, rarely taking into account the audience to whom the overloaded feast is to be served. New works, however interesting to musicians, are not often so to the average listener, who takes delight in that which is already known to him. What is termed a well-balanced programme, is one that will please the general public and appeal to the higher knowledge and taste of the musician."

Much considerate judgment is necessary in the selection of pieces for a programme. If classical music is used it should be such as will appeal to the higher taste of the audience, and not dry and unmelodic selections. Have more lively than sober music, but on the whole aim to improve and elevate the taste of your audience. After all, more depends on the perfection of playing and singing than on the pieces selected. In the songs selected let the words be good poetry. It is often well to give a description of each instrumental piece as to its design, themes, motives, and germs. If a song, read its poem and explain its musical construction.

Pieces must follow in such an order as to make each as effective as possible, for no one piece should obscure another. The key of a piece is to be considered as well as the character of its contents. If instrumental music predominates, the pieces can be arranged in groups that climax well, and the successive groups must aim toward a climax as the programme progresses. About half of a programme should be vocal, and if more than half is vocal arrange the number in groups to climax the same as advised above for the instrumental; but words are to be considered as well as the music, for the poem is often the principal part of the song; therefore, whether or not the vocalist has a clear enunciation will have to be considered.

If any one piece is especially long it should be in the forepart of the programme; make sure that you interest your audience at once, and keep their interest increasing to the end.

Look to the quality of the encores prepared, and do not allow any of such a character as would disturb the unity of your programme. Encores, either instrumental or vocal, should be lighter than the programme piece, but the contrast must not be too great.

It is customary to have the best piece near the end, but this rule is often best observed by breaking it. Four-hand pieces or orchestra numbers are good to begin a programme with, or perhaps, if very brilliant, for the ending number. Choruses come under the same rule.

Avail yourself of home talent and of timely visitors in your community who may be good singers or players; but do not put amateurs with fine professional talent of the same kind, as, if there is to appear a professional violinist, soprano, contralto, etc., do not allow amateurs of the same class to appear, for the contrast is likely to be fatal, and this would be poor if not a wrong bit of management.

HOW TO SUCCEED.

BY L. C. ELSON.

A REQUEST to give a word of greeting through your columns to the Alumni must be heeded. After all, study alone will not suffice to make a musician. Our art, being an emotional one, has in itself both a danger and a promise. The danger is that a giving of free scope to the emotions may lead to a character without balance and stamina, and this is to be corrected by a broad line of studies (languages, history, literature, etc.) outside of the strict domain of technical work. The promise is, that as the musical student goes through life, every trial, every experience, will transmute itself into advancement in his musical work. A man who has never experienced sorrow can scarcely give the full significance of sorrow, either in a musical performance or composition; as a painter who has never seen the sea could give but a poor picture of the ocean. It will be the same with every other phase of feeling; technique and personal nature being equal, that musician will be the better who has felt more deeply, to whom destiny has given the harder buffeting.

"The anguish of the singer
Makes the beauty of the strain."

says the poet, and this is emphatically true of music. Mendelssohn fell short of Beethoven, of Mozart, and of Wagner because there was not enough of combat in his life: he had experienced but few of the emotions which he was depicting for the world in tones. Brahms with all his skill cannot give forth a work like the Second Symphony, because his phlegmatic career has contained more of study than of emotion. Therefore, enter not only into the study-chamber, but into life as well, for both fields of action are to make your music nobler and higher, and on the just balance of these two things depends the real success of your career. And as regards your teaching work, while aiming at the highest ideal, do not be above necessary compromises; the most successful teacher, and in the highest sense too, is the compromiser. If all natures were alike, and all equally musical, compromises would be unnecessary, and the teacher might always follow an ideal system of instruction; but one must have regard for the shortcomings of the dull pupil, and one may not deny the privilege of our art to those who have to plod even to attain a little of it. The best German pedagogues have recognized this fact, and have graded courses which are suited to the slow, and others which are meant for those who learn quickly. Let not your teaching, therefore, be founded on any cast-iron system.

HINTS FOR TEACHERS.

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

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

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

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

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

ROBERT GOLDBECK.

GLEANINGS ON THE POWER OF MUSIC.

BY H. HERWOOD VINING.

WERE we able to give a perfect and satisfactory explanation of music, we would also have the true philosophy of the world itself.

The essence or spirit of music is a mystery that cannot be solved, and renders music the most immaterial and ideal of all the arts. Music is the most perfect type of art, because it can never reveal its ultimate secret.

That music in some form is essential to our life is proved by the way it is introduced into everything that we do. Music is evidently a necessity of our existence.

The beginning of music is the use of tones to express feeling. Even among the elements of speech we have the beginnings of music. The voices rise and fall, the intervals and the time change, increasing and diminishing as the feeling changes. The staccato high-keyed utterances of pleasure, the slow minor cadences of sorrow, the deep monotone of determination, the tremolo of passion,—all these are but the song within the speech.

Where all words end, music begins; where they suggest, it realizes; and hence the secret of its strange, ineffable power. It reveals us to ourselves; it represents those modulations and temperamental changes which escape all verbal analysis; it utters what must else remain unuttered and unutterable; it feels that deep, ineradicable instinct within us, of which all art is only the reverberated echo, that craving to express, through the medium of the senses, the spiritual realities which underlie them.

The language of nature is independent of words, and consists of the tones in which the passions are instinctively uttered; such is the natural and primitive language of man; on this, music's power over the feelings is founded.

To the proper sphere of musical expression belong all distinct sensations and shades of joyousness, serenity, jokes, humor, shonings, and rejoicings of soul; as well as the gradations of anguish, sorrow, grief, lamentation, distress, pain, regret, and, finally, aspiration, worship, and love.

The natural causes of music's power are explained as follows: Sound contains the same properties as emotion, namely, elevation, depression, velocity, intensity, variety, form, longing, and satisfaction.

It is the problem of the arts to represent life, a representation of ourselves and our passions. Music gives us life itself; yet while music speaks the truest language of life, it leaves the interpretation of this language to ourselves.

Music tells us what we are or what we might be. It is the best commentator on our lives; when listening to a symphony we feel as if the secrets of our hearts had been told us; it seems as if our lives were passing before us, without being able to say wherein consists the connection between music and our lives. Hence music is the lock and key to our memories and our affections. When listening to a grand piece of music we are transported into a world of sentiment, into the land of the imagination. Our emotions are aroused, and we exist for the time being in a world without sorrow.

Music affects the soul directly, intensifying and purifying emotions. No art operates upon man so directly and so deeply as music, and that for the reason that none of the other arts permit us to look so deep into the true condition of things of this world as music does.

Music elevates and quickens our perceptions; it refines and soothes the wayward and turbulent passions; it nerves the heart to deeds of valor and heroism; it gives joy and consolation in the hour of affliction, and carries the soul captive across the rough and stormy sea of life, and stands beyond the vale of time to welcome with angelic voice the wandering spirit to its final home.

The reason that music has a much greater power over the feelings than any other art, is that music alone is based on a natural means of emotional expression. The larger and deeper the life experience of the listener, the more a symphony will mean to him in ideas; or the

fuller his emotional endowment, the more it will mean to him in feeling, always provided it is a great work, a work of genius to which he listens.

The art object of music is to appeal to the heart as well as to the mind, to portray emotions clothed in musical thought, and to express musical thoughts conceived by the emotions. Hence, emotion and thought are intrinsically the motors of musical expression.

It is music's mission to shed light on the depths of the human heart. We must study the human heart, which yields readily to the influences of music, to appreciate the different degrees of feeling produced by various phases of mental states.

Music has many mysteries that will never be explained; for no man understands the secrets of his own heart, the language of his own soul. The heart is inspired by so many sentiments, that we seek in vain for the key to their consequences. The soul is a thing religiously spiritual, and from the infiniteness of its motives the results are incomprehensible. Yet we can ascertain the incentives which give operation to the soul, and the objects which cause emotion to the heart. Music seems to be the only language that can perfectly express those innate and internal emotions.

Both thought and sentiment are required in order to understand a work of art. The influence of music depends upon the musical education, sentiment, and the imagination of the composer, performer, and listener.

As the imagination is the main factor in comprehending, and in executing art works, it is useless to attempt to explain in words what a piece of music means.

Intelligence is the chief requirement in expression; while there must be no lack of feeling, intelligence must guide, and thus enhance any effort to give embodiment in tone to the feelings within the soul.

Song is the earliest form of the expression of the feelings and emotions that stir the soul of man. Instrumental music is one of the most important and influential branches of the musical art. To infuse into a work that irresistible energy and interest which compel a large audience to listen as if spell-bound, requires a high degree of intellectual power in the musician.

Music is a living language, a universal language; it pictures and expresses every shade of sentiment more powerfully than the language of words. It does not depict any particular joy or love, but it gives us simply these states of mind in general.

Melody imparts ideas and sentiments, and expresses the will, the striving man; it tells the most secret emotions of the heart, and reveals every desire of the human will; hence it is called the language of emotions. Music is only perfect in harmony which enables it to make more powerful impressions.

The power which music has upon us is due to the fact that our will is subdued; hence our pleasure is complete.

Although a thought will often, perhaps always, produce an emotion of some kind, it requires a distinct effort of the mind to fit an emotion with its appropriate thought. Emotion is the atmosphere in which thought is steeped; that which lends to thought its tone and temperature; that to which thought is indebted for half its power.

Music is the natural medium of emotional expression; feelings that stifle utterance, too strong to be conveyed in simple words, are breathed melodiously to the hearts of men in the universal language of music.

Music plays upon our heart-strings, as the wind upon an Aeolian harp, and while we listen to the sounds of the strings and imagine that it is the instrument that vibrates, it is, in reality, our own hearts that vibrate.

Women are the great listeners to music as well as to eloquence. The emotional force in them is usually stronger and always more delicate than in men. Their constitutions are like those fine violins which vibrate to the lightest touch. The wind has swept many an Aeolian lyre, but never such a sensitive harp as a woman's soul.

It is because German music takes emotion fairly in hand, disciplines it, expresses its depressions in order to remove them, flinches not from the tender and the passionate, stoops to pity and becomes a very angel in

sorrow; it is because German music has probed the humanities and sounded the depths of our nature; taught us how to bring the emotional region not only into the highest activity, but also under the highest control, that we place German music in the first rank.

Music is said to possess those powers which are commonly ascribed to religion alone.

Music springs from religion and leads to religion.

Music is one of the principal means, outside of Christianity, to refine the masses.

It was the spirit of Christianity which animated anew the soul of music, and restored to music itself its immortal soul.

The artist great in his thirst for the satisfaction given by perfection, holds as close communion with his Maker as did Moses from Mount Sinai.

Music is the voice of the Spirit of the Universe.

A NEGLECTED DEVICE.

BY HENRY FISHER.

A PUPIL's interest can be sustained by confining his attention to one thing at a time; or, in other words, by subdividing the details of any kind of work which appears to be difficult, and, consequently, irksome to the student. This is frequently done at the piano by taking the various difficult passages, and practicing them separately before combining them into a connected whole.

A valuable device in this line is a separate and systematic training of the hands, and this not simply with beginners on the piano, but even with the more advanced pupils. For instance, if any part of a piece is too difficult to be readily vanquished, the usual toilsome methods of practice are very unsatisfactory, for they involve a serious waste of time, patience and energy. It is much better to let one hand rest, and then the undivided attention can be given to the other. By this means, after each hand has been well drilled, it is a very easy matter to define exactly the nature of the difficulties to be encountered, for they will have been thoroughly studied whilst divorced from complications incidental to combined practice.

The advantages of this practice are so obvious, that it is rather surprising to find teachers who raise objections on the ground that separate practice involves a loss of time. Their meaning evidently is, that if the two hands are playing together, the end of a piece is reached sooner than with the repetition of each in separate practice. But such reasoning can never be deemed conclusive unless it can be shown that the pupil's improvement is greater in proportion to the time spent with one plan rather than with the other, and evidence can be certainly given to show that the preponderance in this respect is by no means on the side of combined practice.

WHAT IS PHRASING?

BRIEFLY, it may be stated as the intelligent conception of the constructive elements of a composition, and rendition of the integrate parts in a clear manner, with due regard to accent as it relates to (1) the measure, (2) the rhythmic design. It will, therefore, be apparent that phrasing is something more than "articulation," or "dynamics," both in the musician's sense, for while they may contribute to variety, they neither of them, except in a subordinate way, help to define the rhythmus of a composition. Phrasing is a more intellectual study than either one or the other. It draws upon the performer's mentality and demands that he shall, at least, have mastered the subject of rudimentary "musical forms," and consequently understand the building up process of the designs in musical mosaics, to which, as a whole, we give the title of a composition. Dynamics, be they ever so faithfully attended to, will not guard one against lapses in phrasing, especially when it is remembered that it is almost impossible to take up any piece of music in which the marks of articulation conform to the rules of phrasing, not to say anything of the fact that but few, if any, instrumental compositions are ever written so as to define. The following is quoted from M. Lussy's early work on "Musical Expression." This author writes: "A performer must be able to distinguish the rhythmic phrases, so as to feel the initial and final notes of each and bring them into relief. Bad phrasing is like bad punctuation and bad accentuation in reading, and is as important in music to phrase and accented according to the natural tendency of the notes and the laws of attraction by which they are grouped and by which they gain their meaning, as it is to give each word, sentence, or part of a sentence its due force. To be able to perform well it is absolutely necessary to know how to phrase well."—*Metronome*.

THE VALUE TO YOUNG CHILDREN OF
MUSICAL STUDY.

BY FRANCES M. FORD.

The study of music has been so long regarded as the means of acquiring an accomplishment merely, that many persons do not realize its importance to mental development, and it does not take the place which its value justifies in the training of young children. Few thoughtful parents in the days of the kindergarten fail to undertake quite early the distinct and individual mental training of their children. If they cannot afford kindergarten instruction at the hands of a skillful teacher, they seek to know the principles of the system, and to supply in very best way they may; but the child takes music lessons that he may "learn to play," and that is a matter that may be postponed indefinitely.

The wide-awake music teacher has, however, kept up with the advance in all departments of teaching. His method has grown scientific, and the ideal he sets before him is very different from that of a few years ago. The growth sought by the best teachers now is inward rather than outward. The "natural method" is employed in music as in other teaching, and the training of ear and finger is so carried out that it may be questioned whether the symmetrical development of the young child is complete without it.

When the child reaches his sixth year, daily music lessons of from fifteen to thirty minutes' duration should begin, and at this point the advantage of the mind of piano study is very evident. As I write from observation, I will give one mother's experience, only passing to state that this case has served as a model for several similar experiments with children very unlike in temperament.

Marian was an excitable child, with a dislike for continuous effort in any direction. She was deficient in application and in attention; routine was unbearable to her; she had no natural love for order; she lacked self-control, and her muscles were by no means subject to her will. Her mother's perplexity concerning her was increased by the advice of the family physician that, owing to her extreme nervousness, all mental pressure be postponed till her twelfth year. Musical study was, therefore, a last resource.

Marian could already play several little pieces with one hand only which she had picked up by ear. It was a little difficult to make the left hand do right, but it was finally accomplished under the inspiration of a surprise to the older sister, who had heretofore monopolized the duets with mamma. Everything was taught without notes, phrases, by phrase, special attention being paid to the quality of sound. Thus touch was approached from the musical rather than from the technical side, and the child saw for herself the relation between muscle and tone. She enjoyed the "clinging touch" which made the "long sing," and the elastic touch which furnished a place for the finger, for she was encouraged to try experiments in producing it. Dr. Mason's "Touch and Technique," and Professor Mathews's "Twenty Lessons to a Beginner" formed the basis of the teaching, which, for the first six months, was entirely without notes. At this point there was a gain in two directions, viz., in the control of the muscles by the will, and in the power of discrimination by the ear.

The fact that one mental faculty being developed calls for another began now to be apparent. The more discriminating ear demanded that the fingers be accurate, required attention to detail; and, with the necessity for it, the power of application began to grow.

In music, concentration of mind and will upon certain points has a reward so immediate and so evident that even a child may see, and when I speak of the reward I found a new power when she saw that fixed application of the mind to the more difficult passages brought them into relation with the rest of the playing. It was impossible that she should not gradually come into the habit of using that power, and that its use should not extend to other lines of study.

All this time another faculty was being cultivated, for the memory was constantly called into use. By making memorizing the first operation, practicing coming later, insight into musical form was gained, for the natural division of phrase, section, and period was a convenience to the memory not to be despised. Sequences, for the same reason, were eagerly noted, and harmonic progressions fell into a natural classification, however short they may have come of scientific naming.

Reading by note was comparatively a late accomplishment of Marian's. To teach it, the method suggested in the "Twenty Lessons," before referred to, was found to be a valuable one. The pupil put a piece which she had thoroughly learned into manuscript form, without reference at all to the printed page. The notes were thus introduced as the expression of the musical idea, and they never assumed to the child the disproportionate value they are apt to take on by the old method of teaching notes first, tones afterward.

Meanwhile, what of technique? The end, itself not far to seek, was carefully explained and illustrated. "Technique," said Marian, "is to do what I want to," and as she was not deficient in determination, she made no great objection to mechanical practice when experience showed her its specific result. Exercises were varied; they were chosen with direct reference to some difficulty then at hand, and they were always given without notes, that the attention might wholly be given to the mechanical element.

Dr. Mason's "two-finger exercise," that device of small pattern and large resources, kept the flexible hand from stiffening and made it strong, while it emphasized the correct position of finger and wrist; and who shall say where the advantage of skill and dexterity of hand and finger has an end? There is scarcely an occupation where a well-trained hand is not desirable if not indispensable, and I know of no pursuit where it is more systematically and thoroughly sought than in piano practice.

Happily, there are but few children who do not take kindly to music when they are really tried; but when a child shows no aptitude for musical study, it is none the less necessary for him, though it may not be so easy to carry it on, as a deficiency of this kind may be and should be remedied.

In any case, let all practicing be done under the direction of an experienced person, and an enthusiastic one, if possible.

We keep our children under the guidance of their teachers from three to five hours a day, but what chance of success has the music teacher in his two hours a week? He cannot inspire his pupils with enthusiasm, nor bring about the proper mental condition for effective practice, at such distances, and what wonder is it that the child, sitting alone at the piano, doing over and over that which has no relation in his mind to any object whatsoever, votes piano practice unmitigated drudgery, and avoids it if he can? Let him have companionship in this as well as in other study; let the relation of cause and effect be made clear to him; let him work logically and attentively, and his practice will help to bring out in him those qualities which we seek for the furnishing of his mind.

Observation, attention, application, memory, order, self-control, the power to direct, to classify the discriminating ear, the sensitive touch—all these the study of music cultivates. Does any other single study do as much?—*The Christian Union*.

1.—SOME PRACTICAL DIFFICULTIES IN MUSICAL
TEACHING.

BY FREDERICK CORDER.

SUPPOSING a young man who has, by perseverance and ability combined, achieved a musical education, and now sets to work to earn his living by teaching "the piano-forte." This is the most usual case. For the sake of argument let us assume that he has sympathy, energy, quickness, and ability to teach. When he is fairly in the routine of his business, what does he find? That pupils may be divided into two classes: those who intend to have a musical education and those who want to be crammed. The first class is lamentably small. If, then, our teacher is fortunate enough to secure five pupils who really "mean business," he may congratulate himself. With these he will, of course, do his utmost, and their progress will to a large extent depend upon himself.

But he will find one obstacle in his way. Out of the five, not more than one will come to him completely taught, and he will have to wait a long time before he can clear the mind of the pupil from that marvelous confusion into which the unmethodical and ignorant elementary instruction imparted by cheap and inexperienced teachers has thrown them. Being himself of full reasoning age, and forgetting what he was ten or fifteen years ago, he will find it astounding at the total lack of intellectual grasp on the part of his pupils, their inability to use and apply their small knowledge, and the state of mental haze in which they seem content to rest. This is the greatest of all the difficulties he will have to contend with, and the most important. He must recur again and again to points which he has clearly explained, and which the pupil has understood for the moment, but which will be always liable to sink into haziness, even in the minds of the really intelligent.

Let us proceed to tabulate the difficulties which such students have to overcome, and consequently the difficulties which the earnest teacher has to smooth and help over:—

1. An undeveloped sense of rhythm.
2. An undeveloped ear.
3. A lack of clearness in the knowledge already acquired.
4. The novel tax on the brain afforded by the necessity of thinking of five or six different things at once.
5. A clumsy and confusing system of notation, aggravated by want of thought and unanimity in composers and printers.

When we come to add to these the varying lack of finger freedom and possible slowness of mechanical action, serious obstacles in themselves, it is evident to any thoughtful mind that to acquire the art of writing the Chinese language, with its twelve thousand separate characters, cannot be more laborious than to really master that ubiquitous piano-forte. And how few ever do really master it! Of course, a touch of genius, of natural gift, can remove these mountains almost entirely; but with this we have nothing to do here. Let me say a few words on each of these barriers to progress.

1. The first, the sense of rhythm, may be easily instilled by kindergarten games and by learning dancing, but it is in this more than any other point that the difference between the "musical" and "unmusical" person is shown. The teacher must never allow the slightest untidiness in time, especially looking out for rests and silent bars.

2. The way in which people learn to play the piano fairly well, and yet retain a wholly undeveloped ear, is almost incredible. Try a pupil thus: hold a sheet of music over the keys, sound C, and tell her what note it is. Then sound G above and tell her what note it is. The note correctly, even if they have learned singing. Supposing that you succeed in teaching a few to recognize the simple diatonic intervals, try these with double notes, a third, fourth, or fifth, telling them the lower note, and here you will find in only a few cases that they are getting them to grasp miscellaneous sounds. No one would believe, until they have tried, the extent of musical darkness in which the average pupil founders.

3. This point I have spoken of above.

It is very sad, but no instruction book that I have ever seen gives proper consideration to the fact that the youthful mind is wholly unused to work on more than one subject at a time. Many positively begin their first exercise for the two hands at once. See what the piano demands! Two hands, playing different things, two different clefs, time and key, position and duration of notes to be considered, accidentals to be remembered, marks of expression, perhaps pedal marks, to think of, besides differences of touch. And all this at once! It is this enormous tax on the mental powers which makes a good reader a rare thing, and an infallible reader an impossibility.

6. In modern music the clumsiness of our ordinary notation is getting more and more seriously felt. The subject of accidentals alone is enough to drive the teacher mad. It stands to reason that an accidental cannot be marked afresh every time it occurs in one bar, but, on the other hand, to mark it only once, or once in each octave, is often insufficient. But, perhaps, the greatest stumbling block of all in notation is the confusion caused by treble and bass clefs. Teach a beginner the common-sense view of the staves; that is, the fact that they represent a big ladder of eleven lines with the middle line knocked out, and as soon as he or she has grasped this idea it is knocked to atoms by the pupil meeting with both staves bearing the same clef mark, beginners being invariably confronted with this distressing difficulty in the elementary duets familiar to us all. What pianoforte teaching must have been in the days when the C clefs were also used one shudders to imagine. When this trouble has been grappled with, the student, young or old, will be caused endless and totally unnecessary worry at seeing occasional notes intended to be played by the right hand written in the lower staff, and *vice versa*. Raff is positively the only composer who has had the common sense to shun this confusing plan and to keep each hand strictly to its own staff.

I must now turn to other points. One last word, however. What mysterious influence makes a pupil tirelessly read an augmented second, say C♯ D♯ as a minor 2d, as C♯ D♯?

6. If any of our musical associations or societies want to do something practically useful, they should exert themselves to abolish our English system of fingering. Every learner now has to master the foreign fingering, so why should we preserve our own system? It only needs united action on the part of a few teaching pupils to effect a small reform, yet it would remove one at least of our many stumbling blocks.

How is the teacher—the earnest, capable teacher—to deal with his second class of pupils; that class which with most of us is ninety-five per cent. of the whole mass, that class which does not wish to learn music, but which desires to be crammed with sufficient piano-forte pieces to undergo the "competition walloah" of the drawing room? This is a serious question, daily arising in every musician's life; and which of us dare rise up and declare that he has fairly grappled with it?

A man's merit consists only in the amount of industry and exertion he bestows upon the object he desires to attain.—*Plautus*.

My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering, and arpeggios.—*Ph. E. Bach*.

THE MUSICIAN AS A SPECIALIST.

BY J. C. ALLEN, MUS. BAC.

MODERN musical life unquestionably tends toward division of labor and specialization.

In all professions we see the same ruling impulse; each chooses his own special branch and pursues it to the exclusion of everything outside.

This is to be observed in law, medicine, and other professions, and music is no exception to the rule. The broad, comprehensive musical education formerly required of him who aspired to the name of musician is now rarely to be found.

Fancy the amazement of grand old Sebastian, could he put a few questions in counterpoint to one of our virtuosos of the present day. I am by no means rash enough to assert that we have none capable of replying, for while we possess Paderewski, d'Albert, Scharwenka, we have reason for some confidence in the soloists of this century; but though a few like these can smile at the easy task of playing an accompaniment from a figured bass, the fact remains that it would be an impossible feat to the average concert artist.

That in former years far more was required and expected from musicians than at the present time, is easily shown by referring to the lives of Bach, Haydn, and others of the great masters. When Bach was filling the position of organist and *musicus* at Weimar, he was expected to officiate also as first violin in the orchestra and to play the harpsichord whenever required, besides furnishing a certain number of church compositions every year.

It is unnecessary to point to Mozart as a musician who combined the most brilliant and admirable qualities of the virtuoso with the beauty and versatility of one of the greatest composers the world has ever seen. Much as we are fascinated by the rich coloring and complicated orchestration of our modern writers, we still can turn with unalloyed pleasure to the noble, ever-refined melody and pure harmonies of the great classicist who has been so appropriately called "the composer of 'sweetness and light.'"

Beethoven, Haydn, Mozart, all these have given us not only symphonies, but concertos, songs, and the beautiful chamber music that is such a source of delight to the cultivated musician.

Again we assert, modern musical life does tend toward specialization, and among the most notable instances are Chopin, Franz, and De Beriot, not forgetting that specialist *par excellence*, Paganini. Chopin is fitly cycled the poet of the piano-forte—surely no description could be more apt—and it is well-known that he confined his work as a composer almost solely to his favorite instrument.

The reputation of Robert Franz rests chiefly upon his two hundred and fifty songs, which are unexcelled in their beauty and intensity, and so forcefully express the loves, joys, and sorrows of the human heart. Charles de Beriot, the famous Belgian violinist, possessed, beyond a doubt, immense talent for composition, which he chose to devote to writing for his beloved violin. Had he used his brilliant and prolific power in composing for orchestra-symphonies rather than sensationally brilliant solos, he might have advanced to the foremost rank as a composer. As it is, his wealth of melody, combined with dazzling technical difficulties and the *clan* that is never wanting, make his concert pieces popular with both artist and audience.

That modern Titan, Richard Wagner, attempted to prove an exception, and essayed to shine as poet, dramatist, and stage-manager, as well as musician. Whether or not he has entirely achieved his purpose it is hardly safe to say, as the Wagnerites and the anti-Wagnerites are still waging their war of words, without, it must be confessed, any immediate prospect of a definite conclusion. To our mind, the greatest danger in specialty work lies in the fact that it indubitably limits musicians, not only making them superficial, but lessening their ability to comprehend the work of others.

To be sure, music of the present day is largely retro-

spective, but in order to adequately interpret the thoughts of the great composers, it is necessary to understand musical form; while the majority of our soloists are too prone to rely upon brilliant execution of technical difficulties rather than a thoughtful interpretation of the composer's meaning.

A knowledge of orchestral instruments is certainly necessary before attempting large compositions for orchestra, yet many who consider themselves equal to any form of orchestral writing are not entirely acquainted with even the compass of the most familiar instruments. The question now arises as to the probable effect of this leaning toward specialization upon the future of music (not, however, the so-called "music of the future").

When the best known players pay their greatest attention to acquiring dazzling technique and to the mechanical part of music, be assured that the lesser luminaries will imitate as closely as their limitations will permit, and with less and less attention to theoretical studies. It is well to remember that upon this apparently unimportant class devolves, in a great degree, the musical education of the children, and upon them depends the tastes of the future generations.

Music is distinctly the language of emotion; it expresses much of our emotional nature with a force not equaled by any other art, but, the exponent must not depend upon the inspiration and sentiment of his own temperament to reveal these things to others.

Without careful study and complete mastery of the intricacies of his art, the player or singer is not fitted to adequately interpret the grand thoughts of great minds.

The ideal specialist is he who studies not only his own chosen line of work, but carefully seeks knowledge of every cognate subject, thus strengthening his grasp upon the whole.

The man who concentrates his entire power, mental and physical, upon playing the piano-forte will, if fairly well equipped as to brains, acquire great digital dexterity, but if he be ignorant of the intellectual side of music, with no idea of thematic treatment, it will be impossible for him to give an intelligent reading of a Beethoven sonata.

This would seem the bad result of specialty work, but we recognize its good when listening to the asper technique of some great virtuoso.

THIRDS AND SIXTHS.

BY TONIC.

SOME special studies, like the organ, boy choirs, oratorio singing, are probably better undertaken in England than anywhere in the world.

EVERY year the exodus to Europe becomes more noticeable. Formerly travelers across the ocean would bid good bye to friends as if they were going from their sight forever. Now no one thinks it very much of a trip.

BUT these good people forget that musicians, as human nature is at present constituted, will be very likely to consult their own interests, even if they seem to be unpatriotic. What are the advantages in going to Europe for a study-vacation, instead of going, say, to Boston?

A good many people say: "It's all humbug going to Europe. In the first place, we have beautiful scenery in the United States; in fact, we have the finest scenery in the world. In the second place, our teachers are just as good, if not better, than the European ones; and, in the third place, people who earn their money in this country ought to spend it here."

I HAD a funny thing happen to me once. A lady, a friend of my sister, engaged a certain Professor B— to give lessons to her daughter. (This Professor, by the way, taught all instruments. He finally died in delirium

tremens. Musicians who teach all instruments, beware!) This lady told an acquaintance of mine that she would like to have had me, but she would have to employ a real professor some time, and she thought she'd better begin with one!

A FRIEND of mine came to me in quite an excited mood the other day. I said, "What's the matter?" "Why," said he, "have you seen the morning paper?" "No." "Well, X— advertises a concert as Professor X—." "Well," I said, "what of it? Can't a man call himself anything he wants to? Is not this a free country? To be sure, it sounds suspiciously like humbug, but we can't mend the world. As long as people like to be humbugged there will be other people who will supply the demand."

IN the first place, it is a splendid advertisement, and means more pupils and more engagements. Secondly, the change of scene, even if the scenery is no more beautiful, or even if it is less beautiful, is so much greater when one goes to Europe than it is when one visits another part of one's own country, that there is no comparison between the two trips. Europe is first and the United States nowhere. Thirdly, the educational effect of a European trip is vastly greater than that of an American one.

SPEAKING of stupid pupils reminds me of slow pupils, and slow pupils remind me of the brilliant but lazy pupil. I have seen, time and time again, a slow but not stupid pupil get ahead of the bright but lazy one. It is astonishing how some of the slow ones will stick. Why, this same teacher told me he had a pupil for two winters who could not, at the end of that time, play the simplest thing, not even a very easy Moody and Sankey tune. But she stuck to it until her health gave way. Michael Angelo said, "Genius is eternal patience;" but I don't know what Michael would think of this kind of patience.

THIS is also the time of year when the music teacher falls to wondering whether he has done his pupils any good. Some pupils, to be sure, get on amazingly; but a large number creep, and a few positively crawl. I was talking to a brother teacher about that the other day, and he said that the only comforting thing about teaching the intensely stupid but patient ones was this: their parents always think they get on well, and are sure to compliment the teacher for his ability. Well, no doubt the teacher deserves some credit in such a case; but it is very lucky for him that the parental love and pride are strong enough to blind the parental judgment.

—About the pedals. Practice the greater part of the time without any. When you use the soft pedal, be sure and press it way down, because if you do not it sounds badly. The loud pedal, as it is sometimes called, is quite different. It really is not a loud pedal at all, but is used to connect tones which you cannot connect with your fingers. Do not put it all the way down, but press it quickly and take it off quickly, and never hold it through changes in the harmony, for, with its rumbling, it sounds as though all the chords were fighting together. You must not use the pedal to cover up your bad playing, but rather to emphasize your good playing; that is, make the piano sing.—J. O. Ludlow in *Christian Union*.

—To overcome bad habits, lay aside nearly all that had been learned, and begin anew, as it were; this taxes the patience of the pupil to such an extent that frequently he becomes discouraged and abandons the study of music entirely; and this to the detriment of the last and better teacher, who, if he is ever so good and earnest in his work, could not undo in the time the impatient pupil and parents were willing to allot him those pernicious habits that were allowed to grow on the pupil by the first incompetent or careless teacher. Thus we can readily see that inefficient elementary instruction not only influences the pupil for the worse, but has an injurious effect on the faithful and conscientious teacher who labors earnestly in the advancement of the divine art, and teaches music for art's sake. Through poor instruction by the incompetent teacher, the better teacher labors under difficulties in the gaining of a good reputation for himself.—*Home Musical Journal*.

WITH OR WITHOUT NOTES.

BY FREDERICK GRANT GLEASON.

THE question whether it is better to play with or without notes is one of the most important, and may be viewed from more than one standpoint.

In the case of the artist who does little else than practice and play his repertoire in public, performance of the work chosen, without the aid of notes, is a comparatively easy matter. Continuous repetition of the same pieces keeps them fresh in the memory and enables the mind to hold easily to the train of thought required in moving from one combination to another. But all points cannot be retained with equal vividness, and if continuous repetition is the only means by which it is manifestly impossible for an artist who is obliged to devote a great portion of each day to the task of teaching, those portions of a work which are the least firmly impressed upon the mind cannot be as readily recalled upon the spur of the moment. The conception of a work undertaken should be as perfect as possible in every detail, and a considerable portion must be present in the mind as if actually realized, before it is given expression by the fingers. Perfection of interpretation requires, in addition to a practically perfect command of the physical means of presentation, from a technical standpoint, a vivid mental picture of the musical effect which is sought to be realized through the agency of the muscles. Were this picture confused and indistinctly played at the moment, the performance would necessarily suffer in the matter of light and shade, and that broad and expressive contrast of one phrase with another, unless the artist had by long practice accustomed himself to give to certain treatment to each portion of a phrase, without feeling its relationship to what has preceded or will follow. Such a method of interpretation would necessarily be mechanical and unsympathetic, and would always be the same as far as mechanical conditions might permit.

But in representing a musical work for the instruction or enjoyment of others, it is the task of the player to present, not merely a mechanically perfect execution, so far as his abilities permit, with variations of light and shade, but a careful study of the work and a satisfied idea are demanded by its nature, but it is far more than this. His purpose is, or should be, to give outward expression to the ideal formed in his own mind, to convey his own thought and feeling regarding it to his hearers, and without feeling its relationship to what he has found there and be swayed by the same emotions which it arouses in him. Through the preparatory study of the work it is to be supposed that he has come into special sympathy with the composition, that the purpose of the author, so far as it can be conveyed to another through the medium of written symbols, and is prepared to transmit his own conception, founded upon that of the composer and colored by his own individuality, to his audience.

For this purpose it is necessary that he should have a clear conception of the effect of the whole—such as one might experience in viewing a distant mountain range—noting the general contour and the impressions of symmetry and diversity produced upon the mind.

Next would come the conception of each part going to make up the great whole,—first in large divisions or groups of phrases, with their appropriate contrasting effects, and then the still smaller subdivisions, single phrases, chord masses, or melodic designs of finer proportions. Such a view of the whole and its parts can only be obtained through long study of a work and perfect familiarity with all its details and the office of each in making up the entire art-work.

In order to give the most reliable expression to his ideal, the player should be entirely free from all the hampering conditions imposed by the necessity of reading a written or printed text, and which cannot but produce their effect in cramping the free expression of the thought.

As a speech may be delivered with far greater eloquence, and therefore arouse greater enthusiasm, if the orator is not confined to a manuscript and can give himself unreservedly to the task of presenting his thoughts, if the words which he utters have been fixed in the memory or the ideas arise spontaneously, with the words in which they are expressed, from the inspiration of the occasion—so the player can present his ideal more perfectly and with greater freedom if he is entirely independent of any assistance from notes.

But to restrict all public hearing of piano music

to the performances of those who do nothing else, would be to deprive music-lovers of opportunities for hearing many important works with which it is desirable that they should be acquainted. The number of those players who can give their entire time to preparation and public performance is limited, and so, likewise, the number of works which they can keep in their repertoire, however large that may be. Were it possible to make a complete list of the repertoire of such pianists—so far as they are to be heard in this country—many duplicates would be found, which would considerably reduce the number of pieces actually available. Further, many excellent works in the field of musical literature would be entirely absent from the list—works whose character entitles them to representation and which it is highly desirable should be kept before the public, as people will have neither the leisure to study them, nor the technical abilities required to play them for themselves.

Under these circumstances the assistance of other pianists, whose engagement in teaching is indispensable. Such cannot always command the leisure necessary to commit everything to memory, nor should they be debarred from playing compositions which have been properly studied because they do not feel like depending entirely upon memory. It might indeed be capable of writing down from memory every note of a given composition, and yet feel unwilling to play it without having the notes before him, not so much to read as to impart a sense of security, in that they might be in error in case of forgetfulness, for a momentary sluggishness in recalling some particular feature of a passage perfectly well known might easily cause disaster, when a single glance at the music would remove all uncertainty.

As the object striven for by the pupil is of the same nature as that of the artist, it is highly desirable that the practice of playing without notes be assiduously cultivated, and that from the outset, at which point less difficulty is experienced than will be encountered when it is left until a later stage of the progress. The mind in such case will be employed in the task of retaining phrases and ideas of a much less complicated nature than those which will later engage its powers, and will be correspondingly less fatigued at the time when the mental faculties are more or less untrained.

The progress from the simple to the complex is then always upon a par with, and proceeds along lines parallel with, the technical and intellectual development of the work, too, foundation is thus laid for later achievements, in a knowledge of and familiarity with the great laws which underlie structural development. These, within certain broad limits, are similar in all compositions of regular form, and, for example, the use of consonance and dissonance in accordance with well-defined principles; the employment of a definite subject or subjects, with connecting links; cadences; the grouping and contrasting of themes or repetitions of one or more of the same, either identically, or with such variations as may have seemed desirable to the writer; the employment of modulation, thematic treatment (development), etc.

The pupil should be familiarized with the fundamental harmonies of each key, so far as they are encountered, noting their peculiarities, their importance, as well as the manner of introducing any variations from the regular forms of the same; with their office in the production of modulation or substitution of the feeling of one tonality for that of another.

Training carried along these lines will develop that musicianship and intellectuality without which the pupil's performance will be merely imitative, unintelligent, and parrot-like, or else entirely lacking in expressive power.

With each composition intelligently committed to memory in this manner the task becomes easier, for the reason that the materials of expression have already become to a certain extent familiar, a sort of stored-up capital acquired and held for future use.

Such knowledge cannot but exercise an important and indispensable influence upon those features of interpretation which are emotional rather than purely intellectual or technical.

Not all works should be memorized, else were the task too great, and an expenditure of energy wasted, as in the case of compositions, such, for example, as the majority of études and similar works, which, though valuable in the process of acquiring technical skill, have no special aesthetic worth. The choice of certain works for memorization (not all with which the pupil should

become acquainted) should be carefully made by the teacher with a view to securing the greatest value in proportion to the mental power demanded. In fact, the pupil, no less than the artist, should have at all times a repertoire adapted to his stage of advancement, and as his powers of mind and body are developed new pieces will be acquired and old ones dropped. But with the loss of these, the benefit which the pupil has derived from them is not altogether lost, for the reason that through their means he has been enabled to attain to a higher plane of artistic excellence and intelligence.

No doubt it will be urged that many players are unable to commit to memory, but, though such cases may exist, in those who are somewhat advanced, it is, in my opinion, a fact that most, if not all, of them, might have acquired that ability if the process had been begun early enough and properly conducted from the start.

In the course of my experience I have encountered some pupils who maintained that it was impossible for them to commit to memory, but even with such, sufficient results have been secured to convince me that the difficulty was as above indicated.

The process of memorization, which would be far more difficult but for the association of the keys of the instrument with the tones produced by them in the series which it is sought to remember, would be rendered still easier by means of a knowledge of harmony, musical form, etc., which renders the mind capable of grasping the meaning of the tones, and the connection between why certain tones are used in preference to others just as near and equally accessible to the fingers.

Where it is not possible for the pupil to undertake a thorough course in harmony, etc., even a little knowledge, imparted incidentally, in connection with the piano lessons, will, if judiciously chosen, not only lighten his task, but arouse a wholly new interest in the daily study.—*The Music Review*.

USE JUDICIOUS PRAISE.—A well-known musician and experienced teacher is said never to have praised a pupil. How far this has helped or hindered him in his work is a question upon which people may differ. We are inclined to the opinion, however, that he might have been more successful had he not had occasionally given a word of encouragement when needed, and of praise when deserved. Certainly undue praise is fatal to any great achievement, of which the innumerable examples of young hopefuls who "know it all" give sorry proof. But there is no doubt that to acquire a word of commendation as much as a flower requires sunshine. They will certainly fail without it. And many to fail who, with a little help in this way—that costs a teacher nothing—might reach the top round of the ladder. It is generally supposed that sensitiveness is an element in a weak nature, that it is not so; sensitiveness belongs to the most beautiful characters, and a beautiful character cannot be a weak one. Power belongs to sunshine as well as lightning. And life, perfected, belongs to a blade of grass as well as to the oak. Sensitiveness to criticism and a great need of encouragement are misfortunes to the student who is so unfortunate as to be placed under the instruction of one who has neither the wish nor the ability to study the needs of his pupil. There are times when praise is needed, and it is the teacher's business to be ready to give it at times and supply the need.—*Dominion Musical Journal*.

HENSEL'S GIVING A LESSON.—Henselt had an abundance of anything inelastic. "An ass," he said, "can give the notes a knock like that!" And another time, when a pupil had come down with too stiff an arm and too hard an emphasis, he exclaimed, "You just come there with the tramp of a trooper!"

His playing of Weber's "Mona Lisa Capriccio" was a marvel of delicate elastic tones, and he observed himself, after playing it, "It is not a question of hearing every nail, or bone, or flesh, but pure tone."

It was one of Henselt's peculiarities that he would listen to the practice of a pupil if he got the chance of doing so, and if he considered that the work was being done without conscience, he would observe the next time the pupil was playing to him, "No wonder that you have not conquered that difficulty; you have been working with so little method."

If you had practiced with both hands, instead of studying with each hand separately, he invariably perceived it, and would tell you so, and that in very plain language. If technical drill had been relaxed even for a few days, and yet the pieces seemed to be going well, acquiring technical skill, he would suddenly surprise you with the observation, "As it is evident you have been at last giving your fingers but little nourishment."—*Bettina Walker*.

PUBLISHER'S NOTES.

THE teaching season is about to open and our readers may wish to know what new things we have to offer. Every progressive teacher will constantly add to his teaching store, that he may have a variety to select from for his various pupils.

We have gathered many valuable additions to our stock during the summer, and will present them to our patrons through our on-sale plan. This year we will make the packages we send out more useful than ever. Many hundred teachers have by this time realized what an advantage the on-sale music is. It gives those remote from large stores a good working stock of music to select from without being obliged to buy it. All on-sale music is returned only once a year.

We shall be pleased to send our circular, giving full information as to our methods.

Those that receive a package at the beginning of the season will also receive all our new publications which we will issue during the year.

Our policy has been to deal directly with the teachers, and give them the advantages of a dealer in discount and other privileges. If you have not yet selected your music dealer for the season it will be to your interest to send for our circular.

We have a very fine lot of photos of the great pianist Paderewski; these photos are very handsome and large, 18 x 7 1/2 inches. These we will dispose of at \$1.25 each, postpaid. There is but a limited lot to be had in this country and can only be had from us.

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THERE are a number of fine works which we would especially recommend to the profession as admirably adapted for interesting and developing the musical powers of the pupil. Among them are Heller's "Thirty Selected Studies" (4th Edition); "Measure and Rhythm," Krause; "Album of Instructive Pieces," compiled by Presser; "Sonatina Album;" "First Lessons in Phrasing," Mathews; "Studies in Melody Playing," MacDougal; "Two Concert Albums" (Classical and Popular), Selected; "Songs Without Words," Mendelssohn-Gade; "Studies in Phrasing," Vol. II, Mathews. Our Book Catalogue gives a full description of these works. They will be sent on selection to our regular patrons, if desired.

WE will publish, during October, Four Fugues of J. S. Bach, edited by B. Boekelman, of New York. These four fugues will be issued in similar style to the

four he has already issued and which have proven so acceptable to the public. Each voice in this edition is printed in a different color, so that the student can see at a glance the construction of the different parts. This process of printing music in color is the invention of Mr. Boekelman, and to successfully bring it to perfection, has taxed the art of musical typography to its utmost. We would most earnestly advise teachers, who have pupils able to play Bach, to use only this edition, as it is unsurpassed. The four which will be ready this month, together with four previously published, we shall gladly send, on approval, to any of our patrons. Send for a circular giving information and a specimen of colored music printing.

The great work of Dr. William Mason, "Touch and Technique," is now completed. No work for the mechanical and artistic cultivation of piano-playing was ever more popular. It is the standard work, having superseded all the older works of Plaids, Knorr, etc.

The work presupposes more knowledge on the part of the teacher. It is not a work that a teacher can buy in a music store and place in the hand of the pupil. It must first be diligently studied. Many of the best teachers impart the principles of the work orally, without the pupil seeing the printed copy.

The work is based on the requirement of the modern style as well as the old classical. The artistic aim is never lost sight of in the exercise of the mechanical. The great enthusiasm with which the work is received everywhere warrants us in saying that the whole plane of piano-playing will be raised through this work, "Touch and Technique." It produces the artist and does away with the weary mechanical exercises.

At the beginning of the year is a good time to make departures. Ask your dealer for a set of Mason's new work. It is in Four Volumes. If your dealer has not them send directly to us. They will be sent on approval if desired. Every package of music on sale we send out will contain a full set.

TESTIMONIALS.

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SIR:—I will say also in regard to "The Touch and Technique," that I think it is decidedly the best I have ever seen; not only for practice, but because it necessitates a constant mental attention. The latter, I think, is something a great deal of music lacks. LOIS PRICE.

Your \$2.00 extraordinary offer received, and I am delighted with the studies as well as the Concert Albums. Books II and III of Mathews' Studies make a perfectly satisfactory continuation of the useful work begun in Book I, which I use with my pupils and find pleasing to them, which is rarely the case with studies. The albums are everything that could be desired. MRS. NELLIE M. GOULD.

MR. PRESSER:—Having examined the "Mendelssohn Songs" in your edition, I wish to express my admiration for so thorough, clear, and beautiful an one. Only one fault—the retail price is too low. Do not cheapen good editions; they should not compare with insignificant ones in price any more than in quality. Yours respectfully, ROCKFORD, ILL. BRYANT E. WADE.

I am much pleased with your book, "Twenty six Short Opening Anthems," by E. B. Story. It cannot but be very useful to directors of choirs and others. The pieces, though short, are musically, and have a good church style. I congratulate you upon your success, and trust the book will meet with the good sale it deserves. Yours very truly,

GEO. M. GREENE.

EDITOR ETUDE:—You ask when one is pleased with your publications to mention it. For two years I have been teaching by "Mathews' Twenty Lessons" and using Mason's "Touch and Technique" with success. I have yet to find a teacher so stupid that Mr. Mathews' method cannot make clear and plain the rudiments of music, or a hand so stiff that faithful practice of Mason's "Two-Finger Exercises" will not limber.

C. A. WHEELER.

DEAR SIR:—The Fourth book of Mason's "Touch and Technique," "Octave and Bravura Playing," has reached me, and is all that I had anticipated. It especially delights me, as I have a daughter five years old who can "do" the octave work, as he gives the sixths for the small hands; she does this work beautifully. As a teacher of fifteen years, a former pupil of Wm. Mason, a graduate of the N. E. Conservatory, I feel that I am a competent judge of the work. Allow me to thank you for this fine edition. Yours respectfully,

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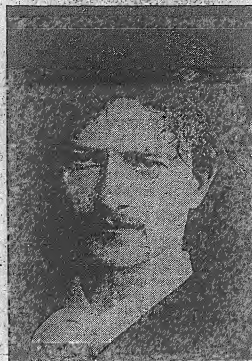
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J. Paderewski

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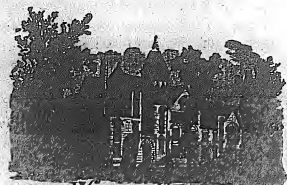
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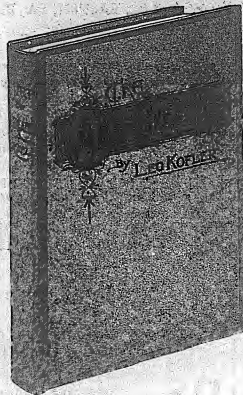
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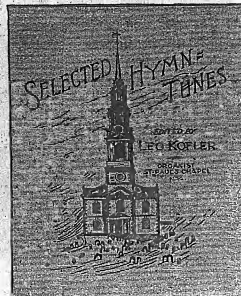
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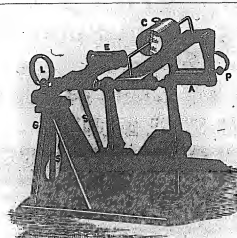
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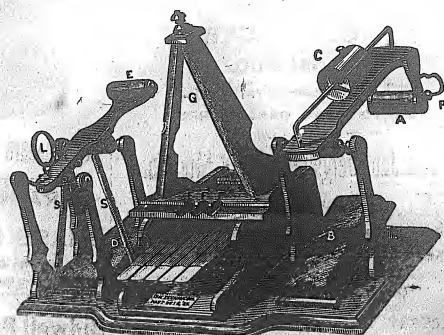
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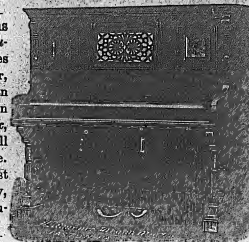
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