

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

6-1-1893

### Volume 11, Number 06 (June 1893)

Theodore Presser

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

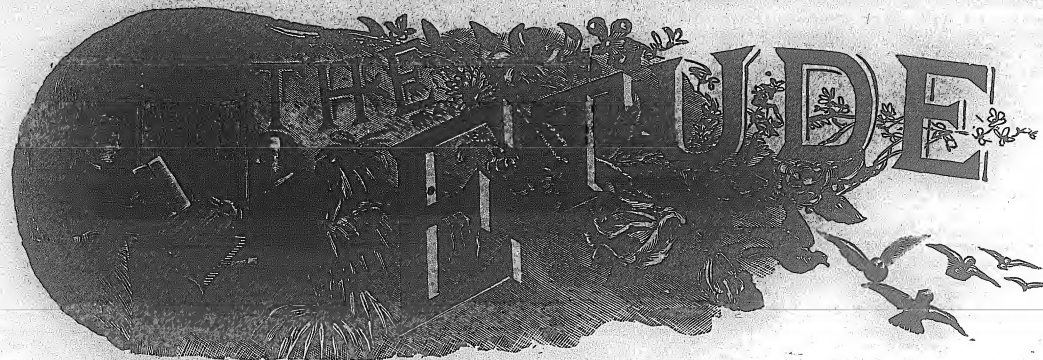
---

#### Recommended Citation

Presser, Theodore (ed.). The Etude. Vol. 11, No. 06. Philadelphia: Theodore Presser Company, June 1893. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/372>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).

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



VOL. XI.

PHILADELPHIA, PA., JUNE, 1893.

NO. 6.

## THE ETUDE.

PHILADELPHIA, PA., JUNE, 1893.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES \$1.50 per year (payable in advance). Single Copy, 15 cents.

**DISCONTINUANCE.**—If you wish the Journal stopped, an explicit notice must be sent us by letter, otherwise, it will be continued. All arrears must be paid.

**RENEWAL.**—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date to which your subscription is paid up, which serves as a receipt for your subscription.

THEODORE PRESSER,

1704 Chestnut St., Philadelphia, Pa.

### Musical Items.

#### HOME.

PADEREWSKI gave 63 concerts during his recent trip. FRANZ RUMEL is concertizing in America. He played recently at Altoona, Pa.

MATRENA, the great dramatic soprano, is in America after a seven years' absence.

HENRI MARTEAU, the violinist, has been engaged for an extended tour next season.

MR. AND MRS. MAX HEINRICH have sailed for Europe after a most successful season.

THE Mozart Symphony Club has closed a very successful season. It is a fine organization.

PLUNKET GREENE, the English basso, has merited the encomiums bestowed upon him for his artistic work.

MR. FRANK DOSSENI'S Mass, sung at St. Peter's, has won him much honor. He was congratulated by Verdi.

EIGHTEEN young men, the South American Concert Students, are visiting the World's Fair and will be heard in concert.

THE Carnegie Music Hall in New York is to be enlarged to the extent of 100 new studios. It is now completely occupied.

A CONCERT was recently given of compositions by members of Dr. Dvorak's class in composition. All were well spoken of.

MUSIC at the World's Fair promises to be interesting, and much work has been done in perfecting the programmes for the various concerts.

AN interesting Schumann evening was given by the soprano and tenor, Mrs. Albert Thies, well-known as Louise Gerard, and Mr. Albert Thies.

PADEREWSKI carried away with him as the solid result of a most artistically successful tour of concerts \$180,000. He gave much for charitable purposes.

MR. A. K. VINCE gave a series of lectures on the practice clevis illustrated by the playing of pupils, in Philadelphia. They are highly spoken of.

MR. W. J. HENNINGSON concluded last Tuesday a very successful course of twenty lectures on the History of Music, at the New York College of Music.

IN view of the troubles in the World's Fair Musical Department and the rumored resignation of Theo. Thomas, Walter Damrosch is talked of as his successor.

UNDER the auspices of the World's Fair Auxiliary the American College of Musicians will hold a congress in Chicago, Monday, July 3. Leading musicians will take part.

IN a conversation just before sailing for Europe Arthur Nickisch says American audiences are remarkably wide in their musical tastes. He also speaks highly of American musical prospects.

AN American Composers' Concert was given at Chickering Hall, Chicago, lately, which works by Krömer, Morey, Wilson S. Smith, MacDowell, Liebling, and Bartlett were played.

MR. NICKISCH forfeited \$5000, which, with a loss of \$3000 to be received for a Western tour, makes his loss by his resignation aggregate \$8000. He resigns at this time because of ill-health.

AT the recent Springfield (Massachusetts) Festival the following choral works were among those given: Verdi's Requiem Mass, "Dream Pictures," a cantata by G. E. Whiting, and Mendelssohn's "Elijah."

A SUCCESSFUL concert by the New York MSS. Society was recently given in that city, as was also one by a similar society in Philadelphia. Works of local composers were given in each instance.

MR. FRANK VAN DER STRUCKEN, the composer and conductor, was offered the conductorship of the Boston Symphony Popular Concerts during June and July, but was compelled to refuse by reason of European engagements.

"WAGNER and his Works," in two volumes, by Harry T. Finck, a New York critic, is a most welcome addition to musical literature. A greater part of the material has been gathered by Mr. Finck himself, and the entire work should be in every musician's library.

THREE new works by women, a grand march by Ingeborde von Bronsart, of Weimar; a dramatic overture by Miss Frances Ellicott, of London, and a jubilate by Mrs. H. A. Beach, of Boston, were given at the opening ceremonies of the World's Fair. The jubilate was successful and is pronounced a scholastic work.

#### FOREIGN.

GOUBOU is said to be ill at Paris. He is seventy-five years old.

SARASATE has been playing at his home in Paris with much success.

A FULL Wagner programme has been arranged for production in Munich.

THE Kindworth and Scharwenka Berlin conservatories have been united.

"DIE WALKÜRE" was recently given in Boston with musical power and success.

ENILLO PRIZI has been commissioned to write a one-act opera for Patti. Farewell!

A WORK on O'Keghem, the 16th century composer, by Michel Brenet is soon to appear.

A MASS for soli, chorus, and orchestra by little Otto Hegner was recently given in Basel.

XAVIER SCHARWENKA'S opera, "Mataswintha" has just been published by Breitkopf & Haertel.

RUBINSTEIN is the hero of the hour in Berlin, where he has been playing and conducting his works.

THE performance of "Die Walküre" in Paris resulted in a surprising ovation. It was a most cordial reception.

A VOLUME of reminiscences by Handlick has lately been published. Some interesting Wagner anecdotes are given.

AN unpublished and never performed work by Raff was recently given at Weimar. It is an orchestra suite of five movements.

IT is said a production of "Falstaff" is forbidden at Trieste, with Verdi as conductor, because of fears of an irreverent uprising.

FRAY WAGNER has had a bill introduced into the Austrian Parliament to lengthen authors' rights to twenty years after their death.

TYTEL, the composer of "St. Francis," is at work on a new grand oratorio based upon the persecution of the Christians at Rome.

THE MS. of Beethoven's "Moonlight Sonata" has been discovered by Martin Krause. It differs slightly from the printed version.

RICHARD BURMEISTER late of Baltimore, recently conducted his symphonic fantasia with great success in Berlin, being recalled three times.

HANS RÖHRER will not be the conductor of the Boston Symphony Orchestra, vice Nickisch, resigned, as the Vienna authorities refused to accept his resignation.

RUBINSTEIN, in his recently published "Recollections of Fifty Years," says: "Musical creativeness is at an end; it died with the last note of Chopin and Schumann."

HEER BARTH, of Berlin, of whom mention has been recently made in these notes, is continuing his success as a pianist in that city, and is called a veritable Jupiter at the piano.

THE sixtieth anniversary of the birth of Johannes Brahms was celebrated May 7th by a grand concert by the musical societies of the city (Vienna) under his direction.

A SERIES of popular concerts conducted by Hans Richter, including works by Beethoven and Wagner, has just closed at Brussels. A supplementary concert is announced.

THE spring season of opera in London included "Faust," "Il Trovatore," "Lohengrin," "Maritana," "Cavalleria Rusticana," and "La Jive," the latter being the novelty.

HANS VON BÜLOW divides all operatic composers into two classes: (1) Those who increase the repertory of the barrel organ and (2) those who borrow from the repertory of the barrel organ.

BY virtue of a new string quartette by D'Albert, the already famous pianist, which was played in Berlin by the Joachim Quartette before Rubinstein, Max Bruch, Heinrich Hofmann, and others with great success, D'Albert, it is predicted, will become a great composer, this being considered an epoch-making work.

## Questions and Answers.

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

W. M. J.—Yes, there is a caution needed regarding slow practice in the time you mention. It is true, doubtless, that in playing a slow passage the fingers and hands in the various touches will have time to take liberties, to finger inaccurately, differently than if the piece was being played at its correct tempo. When playing very slow, the touch effects are greatly modified, and the musical impression is enough changed to mislead the pupil as to the correct tempo. If slow practice is to be of any use, the best plan regarding this is to play the passage up to its tempo, even at the risk of doing so with omissions, or even mistakes, but immediately playing it slowly several times, then in velocity again, to be followed by work again.

C. W. L.

K. L. O.—All rules have exceptions. Synopses misplace the accent. But when playing a mazurka, for instance, there are frequently vigorous accents on the second and third notes. Now, these are intended to give the same effect in rhythm that a dissonance gives in harmony. All dissonances must be resolved, therefore, mark well the first regular accent after these synopses, or irregular accents. This will serve two purposes, making the irregular accent effective, by force of rhythmic contrast, and satisfying the innate feeling which is found in all musical persons for the regular flow of rhythm.

C. W. L.

S. N. Y.—Leading teachers recommend pupils to sing or play the violin, because in this way the music has to be thought out before rendering it. While in piano playing, too often the pupil plays keys and notes without a thought or feeling of real music. The ultimate end to be sought is to make the fingers sing what the soul feels and had musically conceived; therefore, to sing gives the mind practice in thinking musically, and to play the fingers into the desirable habit of singing what the eyes read. Yes, by all means join the choir if you can sing at all, and it will greatly help your powers of expressive and effectual playing.

C. W. L.

E. M. H.—To make your pupil play without looking at the keyboard he must help him cultivate his sense of locality. Cover up his hands with a piece of sheet music and let him feel his way. If he is desirous of doing as you say, he will use the same method for his own practice at home. He also have a piece committed to memory and play with closed eyes. Appeal also to his reason; show him that he cannot learn to play from notes if he is constantly looking at his head from keyboard to music.

H. C. M.

A. M. P., LAWRENCE, KAN.—Ensemble playing is playing together. Duets, Trios, Quartets, etc., belong to this class of music.

MRS. E. F. W., ELMIA, IOWA.—In anthems where the four parts are on four staves, the tenor part is commonly written, for convenience, with a treble or G clef. But since a man's voice is an octave lower than a woman's, this notation is an octave higher than the tenor voice sings. The correct way to play the tenor part, therefore, is to play it where it is sung, not where it is written, but an octave lower, between the alto and the bass. It makes no difference whether the tenor sings in quartet, duet with bass, duet with alto, or what not; his part is probably below the alto and above the bass. Consequently, it is not right to play it as written. Playing it an octave higher simply doubles the tenor in the octave. There is no law against reinforcing parts in this way, but it is not the same thing as playing the part correctly according to the composer's intention.

E. C. A., WEST ACTON, MASS.—I cannot tell you which will give the best results, practice on the Technicon or on the Practice Clavier, simply because the two contrivances are so totally unlike as to make comparison impossible. The use of the Technicon will develop all the muscles used in piano-playing; but I have yet to learn that anybody ever claimed that it is possible to learn to play the piano by practicing on the Technicon. It is simply an extremely good gymnasium for the hand. But many excellent musicians and teachers believe that practice on the Practice Clavier, too, the same way that one would practice on a piano, will enable a pupil to play real music on a piano quicker and better than if he had confined his practice to the piano itself. The use of one does not do away with the desirability of using the other. Any pianist, whether he uses the Practice Clavier or not, can profitably use the Technicon for a few minutes every day. Many teachers have both machines in their teaching rooms. The use of the Technicon does not do away with the necessity of using technical exercises like Mason's. The amount of time to be spent upon each will vary with circumstances, but only a few minutes a day should be devoted to the Technicon, say enough to go through the exercises in the book once.

Concerto is pronounced, con-'share-to, long a, and long o, with the accent on the second syllable. Gullmatt is pronounced, approximately, GUL-mong, the second syllable being a French nasal sound for which there is no equivalent in English.

MRS. J. R. H., BLOOMFIELD, IND.—A Phrase is any short fragment of melody which includes two or more complete sentences. A Section includes two or more phrases. A Period includes two or more sections. Mathew's "Primer of Musical Forms" will give you full and detailed information on this important subject. I am sorry to say that some writers use the terms Phrase and Section with meaning precisely the reverse of those here given, a circumstance which has caused much confusion. In our own teaching I never seek to avoid this difficulty by using the term "Clause," just as we do in English, but to include two or more Phrases, discluding the term Section entirely.

A slur is nothing more or less than a curved line, used well; Heaven only knows what it is used for in many cases. It is probably safe to say that it always signifies legato, unless there are dots used with it at the same time. When it connects two notes, it is commonly called a "short slur," the first of the two notes is accented, and held until the second is heard, and the second is short and unaccented. But even this rule is not invariable. When the second note coincides with a musical accent, it is common to see the slur as strongly accented as the first note. The slur is often used to indicate the limits of a phrase; but it is often employed in a way which nobody can find any sense in, being wholly meaningless. Unfortunately, I have not the piece you mention at hand; but I hope what I have written will enable you to judge for yourself. If not, be kind enough to write again and I will try to help you.

Palmor's Piano Primer is a good book and is probably as nearly accurate as any book of the sort. I hardly know what to say to your question whether there is any difference in the movement of 2-4, and 4-4 time and of 3-2 and 6-4. Any of these meters may imply any rate of speed. Minor intervals are simply a semi-tone smaller than major ones; and although they are commonly formed from them by lowering the upper tone of the major ones, yet a major interval is just as truly transformed into a major one by raising the lower tone as by lowering the upper one. Thus, the interval C-E is a major third while C-E-flat is a minor one. But C-sharp-E is also a major third.

A B.—"Technique," or better, because more English, "Technic," is a term which, as applied to piano playing, includes all the details of mechanical execution. It includes good touch, all the different kinds of touches, legato and staccato, fingering, facility, speed, or performance; in short, everything which pertains to the mechanical side of playing. To be a master of the technic of composition is to be familiar with and to have at command all the resources of musical expression, tonality, harmony, form, counterpoint, thematic treatment, instrumentation, etc.

STERS DE NOTRE DAME, ST. LOUIS, MO.—I have always supposed, with you, that "Killarney" was an Irish song. Whoever wrote it down as Scotch probably made a slip.

MRS. H. F. GREENVILLE, N. C. and D. E. M.—There has been a great deal of sentimentalism written about Beethoven's Sonata in C sharp minor, Op. 27, which Beethoven himself would have been the first to repudiate. The romantic stories about its origin are probably all mere fabrications. Beethoven himself never gave it the title "Moonlight"; that was done by a publisher to make it sell. I cannot tell you what Beethoven meant to "convey" by it, because nobody knows, and because, in all probability, he never meant to convey any ideas whatever, apart from the merely musical ones in it. If he had any sense or event in his mind when he wrote it, he has not revealed what it was. The feeling in it is plain enough, although it cannot be adequately expressed in words; no more can any other feeling. Try to enter into the feeling embodied in the music, and you will not be left in the lurch. It helps you to imagine a scene to which the feeling of the music is appropriate, though there is no harm in it; but do not imagine that the composer necessarily had any such scene in his mind. And I think the better and higher way is to identify the music with the feeling without the props of words or definite images.

J. C. F.

C. L. C.—The figures  $\frac{5}{4}$  mean that you can take your choice as to which of the two sets of fingers you wish to employ in said passage. Either to play the two notes with the fifth finger or use the fourth and fifth.

In Behr's "Late Serenade" the grace note is the only one played; it is played before the other note in the right hand.

A. P.—There is a work which describes the scenes and characters of the different operas, it is entitled "Stories of the Opera. Price 50c

N. L. G.—The word "trio" in the second movement of the minuet and march is derived from the custom of playing that portion of the composition on three instruments or three parts, hence the name.

E. A. W.—There are a number of most excellent schools and conservatories of music in this country. You do not give your name and address and therefore we cannot give you the best one in your vicinity, but any of the large cities now provide the means of the best musical education. If you will read the columns of THE ETUDE you will see a number of the most excellent schools advertised. Write to them for circulars.

J. W. M. N.—You ask for some studies of the same grade of difficulty of Loeschhorn Op. 65, No. 1. The following are some of the best of the newest set. Biehl Op. 44, No. 1; Guritt Op. 82, No. 1; Mathew's Graded Course Vol. 1 and Landon's Studies for Piano which are just out. For studies to come between Op. 65 and Op. 66 of Loeschhorn the following will answer, Vogt Op. 124; Biehl Op. 81; Guritt Op. 69; L. H. Sherwood's Etudes, Book I.

The names of Part Song for a chorus of four is perhaps best answered by stating that any teacher will send you a selection and allow you to return all not desired. This will allow you to make the best selection possible.

G. G. T.—The recent authorities now use the "standard" fingering of the chromatic scale exclusively. The rule for this fingering is: Third fingers on all black keys; first thumb of right hand on all of the white keys B and C and F, these to be played with the second finger. The second finger of the left hand plays E and B, the other keys the same as for the right hand.

C. W. L.

E. F. F.—Young pupils often look first at the notes for one hand and then at the other without trying to connect the two together. Break and halt in their reading. Beginners usually play more of

melody than of harmony, therefore the rule adopted by many good teachers: Always read for and fix the position of the right hand notes first, and always take the necessary time for concise reading.

C. W. L.

S. Y. U.—The first great necessity in technic is to secure a loose arm, wrist, hand, and fingers, therefore the hand or wrist touch should be taught in the first lessons. If not only is called into practical use for expressive playing as soon as pieces are studied, but it is most secure a good legato touch, because of the loosening of the muscles and joints used in playing, and because of the contrast of effect.

C. W. L.

S. W. A.—Scale-playing can easily be made interesting by requiring accents, and by giving the scale in forms that require thought, and by the "velocity" practice. This subject is exhaustively treated in the Mason Scale and Arpeggio books of technic.

C. W. L.

C. B. F.—Nearly every pupil would be improved by trying to write out melodies that have been heard, or trying to pick them out on the keyboard. This latter practice is to be earnestly encouraged. This is true from the fact that the greatest successes come through the ability of the pupil to make his fingers "sing" what his heart feels, and this is cultivated best by such memory-playing. No possible harm can come from it, especially if the pupil is following a course of well-planned instruction. It is especially valuable practice to listen to pieces, trying to find out what time they are written, and particularly trying to notice the phrasing and the climax of each. Teachers should give the pupil practice in this at each lesson by playing to them new music.

C. W. L.

S. W. Y.—The short and long curved lines, the V marks, and the much used  $\frac{5}{4}$  and  $\frac{4}{4}$  marks, many indications of slurs, the compass or editor how the composition should be played, the more notes are but an outline of the piece; its real music is brought out by a careful observance of all that these many marks demand. Hence the necessity of studying with a good teacher who teaches the meaning of all these marks used in editing music.

In your second question you ask to please, trying to find out what time they are written, and particularly trying to notice the phrasing and the climax of each. Teachers should give the pupil practice in this at each lesson by playing to them new music.

C. W. L.

C. L. W.—There are many reasons why lessons should be begun early in life, and that the teacher should be one of the best. Perhaps, the most important and best reason of all is generally overlooked, which is, when the pupil is young, he more easily and readily learns to express his musical feelings through his fingers. It becomes second nature to him more thoroughly. Therefore, pupils who begin early are by far the best musicians, as a rule.

C. W. L.

F. E. E.—The best teachers of beginners are now using chaste simple, and musically easy-to-understand melodies, instead of so many exercises, for the purpose of developing the inner feeling for the music, and for helping the pupil to move surely and freely express his musical feeling through his fingers. One cannot express a thing unless he feels it, therefore the music used must be intense in its musical qualities—music that will appeal to a child's taste; this gives him something real and tangible to express. Most exercises of the few finger kind, such as without accents, are purely mechanical and do as little to do with musical development as garden-making or dish-washing. If music is to be learned, real music must be studied.

C. W. L.

## EAR TRAINING.

ANTON SMIL, in a recent interview, said—

"You ask me what people are to do to detect the musical ear, particularly what parents are to do when interested in the education of their child. I suppose you know that this is in one respect a difficult question, and one at the same time that leaves very little to say. But it seems to me that there is nothing to be advised except this, that the parents shall seek the judgment of a musician. I do not see what else they can do. I know, too, that this is not a completely satisfactory course in every case, for I suppose it is true that many teachers take pupils knowing that they have a good ear. It is not easier to detect a good or a bad ear in a vocalist than in an instrumentalist?"

"It certainly is. In the case of a voice trial the musician has only to play or sing a brief passage—a few notes—and ask the pupil to follow. A few such trials of the voice will in time be able to detect a beginner has the necessary foundation of a true ear."

"Of course, there might be cases where the ear was not perfect and where a general trial might seem favorable, but no person whose ear, whose sense of harmony, was seriously defective could possibly escape detection in such an examination as this."

"In the instance of a performer the case is undoubtedly somewhat different. When the trial is not through the voice but through an instrument, it cannot be finished in one effort. Nothing but a musical study will bring out the ear's defects in a pupil who does not sing. In a few trials, particularly in the case of an instrument like a violin, the defect will appear if it is to appear."

"But there is no rule that any one could set down for finding that a person had no ear, any more than there is a rule for finding whether a person has positive aptitude for it. The only way to find out under trial by a person competent to make that trial."



## METHOD.

BY FREDERICK L. LAWRENCE.

Upon the pianoforte there are players, and there are also players; there are teachers and again teachers; and who ever heard of two great teachers who had the same method? We hear of the "old school," of the "new school," of Prof. So and So's method, of this, that and the other technique. Plainly, then, method may mean a variety of things, confusing things too, and the multiplying of methods may hinder and render obscure the very ends they were intended to accomplish and make plain.

There are, I believe, a great many earnest, faithful students of music who are so situated that they cannot enjoy the privilege of personal instruction and study under our best teachers. These students read avidly everything they can find by or about our eminent musicians, and no doubt sincerely endeavor to apply the ideas in their own work. Unless there is already a goodly sum of musical intelligence and wisdom in the head of the pupil, there will result a method which perhaps might well be called a cork-screw method. Not straight to the point at all events.

When a person is going to talk on a subject, listeners usually want to know what he means by his subject. For that reason I shall define method. Method is a specific, a reasonable, and a progressive way of accomplishing a certain result. Every result obtained in any department of science or art must have had some method behind it to push it on to perfection. Hence every student must have his method, or he will be like the proverbial boat at sea without rudder, chart, or compass. In exactly the proportion in which he follows a method will be his success. More, it is far better to follow a poor method than none at all, but immeasurably better to follow a good than a poor one. Still, no matter how perfect the method, it will not apply invariably to every pupil, for the mental characteristics and physical formations of no two persons are exactly alike. One may need muscular development; another more acute nerves; still another may lack all sense of rhythm, or tonal relations, while possessing the first two in a surprising degree. Therefore it follows that what is proper for one might be a simple waste of time for another.

Only the experienced teacher can judge of these things intelligently and apply the necessary remedy. I think a great many times that the piano teacher has to show about as much skill in the prescriptions that he writes for his pupils musically sick, as does the physician for his physically sick patients. It is manifestly impossible to lay down any rules that will invariably apply. There are certain broad principles, however, that can be followed, and if the pupil possesses a fair amount of common sense and judgment, he may form a method of his own that cannot carry him far astray.

In regard to the position at the piano: the seat should be high enough so that the elbows will be on a line with the level of the keys. Why? Because that position will give the easiest control of the hands and arms when we come to get the proper position of those important members. From the top of the forearm at the elbow to the knuckle joints should be a straight line. Why? Each muscle as it moves rises against others, and with the straight line there is less friction to be overcome than in other positions. Consider how difficult you would find it to pull much of a weight with a rope wound half round a tree. The fingers should be curved so that the ends, and not the ball, will be in contact with the keys. The reason is evident; a little experience will make it plain to any one. With the hand in proper position lift a finger as high as possible, keeping it curved. Then lift it again as high as possible, with the finger straight. In both cases it moved the same distance at the joint, but about three times as far at the end when straight as when curved. It might be interesting to figure up how many miles of waste movement one would make within a given time by playing with straight fingers.

All finger motion should come from the knuckle joint, without any assistance from the hand. The reason? You will use more muscles than you need.

Don't use two muscles when one will do the work. To sum it all up then, we are to produce every effect by the simplest and the fewest motions possible. If this rule is well followed, a vast amount of time will be saved. There are, of course, some exaggerated motions that are sometimes practiced for the sake of quicker development of certain muscles, but for that purpose only.

All study should be arranged so that it is progressive. How many people we see who can play nothing in an artistic manner, and yet who may have studied music for years. The trouble is just here; they have not studied progressively. One week on one piece, the next on something else, perhaps here and there a little dab of technique, but nothing that has taken them step by step nearer the heights. They have spread their butter too thin. A pound of butter is a good deal, but spread it over a hundred loaves of bread and it is but a very little. Don't practice over too much ground. Thoroughly conquer every point taken up. A difficulty only half conquered is sure to come up some time in the future, greatly to your annoyance. Above all things have patience. Practice as if you had every desire but no expectation of ever playing any better, and were content to play the same thing for the next ten years. Keeping at it doggedly, persistently, and eternally, must and will bring success.

## EDITORIAL NOTES.

THE annual vacation time is near at hand. In places for these weeks of rest there should be a place for musical readings. There will be many stormy days that keep one in the house. And then, not many days will one want to spend entirely in rambling or recreation. Novel reading is as tiresome as real work if kept up too long, therefore make a place for the reading of some good works on music. Our American publishers can now give us reprints, in English translations, of nearly every foreign work; besides works by our own musicians are continually being issued. There are many valuable and interesting books which deal with music in a particular and general way, rather than theoretically. These are especially acceptable for summer reading.

DURING the busy year or two of our lesson taking there were many pieces learned and laid by. These would soon come into a good finish now that some months' additional skill have been acquired, and they would be pleasing and fresh to friends, and ought to be finished so well as to be at the finger's end for entertainment playing. All pieces that have been memorized should be brushed up and put into an improved form for use as well. Don't neglect to take four-hand music for *prima vista* playing on rainy days and of evenings. There will be chance acquaintances who can take the other part with you. One word about solo playing. There are thousands too many piano pounders, therefore prepare some of your best music in your very best manner, so that your playing may bring you listeners rather than drive them from you.

MANY pupils will soon be making plans for going to some musical center where they can study with a superior teacher. When one has plenty of money this is an easy matter to decide about, but if desire and talent far outbalance capital it becomes a complicated question. In some of the conservatories connected with seminaries or colleges there is a chance to lend a hand toward self-help in paying expenses. In the cities there are ways which one can help himself. But the chances for such ways of working one's way are small. Young men can get their board by taking care of the heating of some large house, by helping in a grocery on Saturdays and through the busiest hours of the day. Restaurants of the medium class sometimes give table board for two hours work in waiting on table during the busiest hours of the day, but this is not usually to be recommended, because of the unhomelike surroundings. Admission to concerts is to be had by being usher, but it takes the help of some friend to secure this position.

CONSERVATORIES, music schools, and the musical departments of seminaries will graduate hundreds of pupils before the next issue of THE ETUDE. Many of these will enter the ranks of the music-teaching profession. Fortunately, within the last few years musical institutions have required their graduating classes to study the art of teaching as well as the art of playing and singing. But the fact that skill in execution is no sign of skill in imparting knowledge is to be emphasized. Many graduates should attend some good summer school where such work is a specialty. They should also still further perfect their renditions of their best music.

Those pupils who lack the necessary money for a course at a musical center will find that it is better to borrow the amount and thoroughly prepare themselves before beginning to teach. This can be made evident, when it is remembered that one learns faster, better, and easier when young and before bad habits are formed. That when he is well prepared for teaching he can get better prices and more pupils and so earn the cost of his education much easier and in a much shorter time than if he had tried to first earn the money for his education. Debts are not to be lightly contracted, but to borrow money for an education is often a perfectly correct thing to do. The writer has known of young men who had no rich friends, take out an insurance policy on their life and give this as security for the loan, they keeping up the small annual premiums.

If it is personal instruction as a performer or singer that the pupil wants, the selection of a good teacher is an easy matter. But if one is preparing himself for the profession of a teacher, it is to be remembered that there are teachers who make such work a specialty. The music teaching profession is in a transition state, where traditional lines are being deserted for the newer ideas that are founded on the natural laws of mind development. There is as marked a difference now in the methods of imparting instruction, between teachers of the old and new schools of music teaching, as there is between the kindergarten and the old district school of twenty-five years ago. Young people who now finish their studies entirely under the old system will be laboring under unnecessary difficulties all through their professional life, or will before many years have to take a course of some expensive teacher at an extra expenditure of time and money; and, too, it takes a large amount of common sense as well as humility, to acknowledge that one is wrong and must start over again, that he has been teaching poorly and must prepare for better work in order to make a living and maintain his professional standing.

CULTURE OUT IN CHICAGO.—"I understand," said Mrs. Connoisseur, as she swept into her box at the Auditorium, "that Max Bendix is to play the solo parts to-night." "Ain't that nice!" responded Mrs. Parvenue. "He's a regular masterpiece on the fiddle." "Ahem, yes. Had you heard that he has a Stradivarius?" "No! Is it possible?" "I heard so." "Where did the poor fellow get it?" They say he got it a year or two ago, in Europe." "Well, that's just awful. Can't nothin' be done for him? 'Spouse he'll go, just like Barrett. Seems as if the cholera and all them dreadful diseases comes from Europe, and"—the rest was drowned by the beating of the kettle-drum.—*Chicago Journal*.

—Methinks music ought principally to move the heart, and in this no performer on the pianoforte will succeed by merely thumping and drumming, or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly. This is by no means an easy task if we desire not to leave the ear empty, or to disturb the simplicity of the noble cantabile with too much noise.—*Emanuel Bach*.





## THE LADIES' PIANO CLUB.

BY MADAME A. PUPIN.

Min and I are very enthusiastic about music,—lunatic, our friends think. Min often comes in to see me; we play our favorite duos, we talk about our favorite composers and the last musical book we've read, for we buy all the musical literature we can hear of, we confide to each other our aims and aspirations, which are something above the ordinary—*high-falutin* our friends say. One morning Min came in to see me, it was shortly after we had been reading the Life of Mendelssohn; we discoursed on our favorite topic, as usual, but suddenly I had a new idea: I have a great many original ideas—preposterous my friends say. Said I, "Min, let's go to Europe and visit Mendelssohn's birthplace and—Min, who is eminently practical, said we couldn't afford it, and I had to admit we couldn't, so I suggested that we do something to make ourselves illustrious. "Couldn't we get up a Piano Club?" Min said she didn't believe we could get any one to join it, but I had suddenly made up my mind that a Piano Club would be just the thing, and I very seldom give up any idea I have got in my head: I have a great deal of decision of character,—stubbornness my sister calls it.

We talked the matter over for some time, and I told Min if she would ask Sal and Viola, and Fan, and Allie, I would interview Clara and Lou, and May and Sara. A week from that day we met at Min's house and organized. Min made a speech, in which she said that the object of the Ladies' Piano Club should be to hear as much of the music of the great composers as possible, to become acquainted with the chief incidents in their lives, to develop a critical judgment of the music we heard, to have a stimulus to practice, to gain freedom in playing before others, and to help to encourage each other, especially those who were teachers, in every possible way. She said that a musical library might be formed in connection with the Club, and suggested that each member should donate one or more books as a nucleus of a library.

There were eighteen girls present and Min U. Etto was elected President. She was to oversee things generally and furnish new ideas to make the Club a success. Allie Gretto, who is very enthusiastic in whatever she undertakes, was made Vice President, and Musical Director. Instead of a Secretary we had a Historian, who was to write a sketch of each meeting in a big book, and Fan Dango was selected for that position. We chose Fan Taisie for Treasurer, and one of her duties was to call the roll at each meeting.

It was decided to meet around at the houses of the different members once a fortnight: Each member was to put twenty-five cents into the Treasurer's box at each meeting; if not punctual, or failing to attend, would be fined ten cents additional. The first money was to be used to subscribe for three musical periodicals,—*"The Etude,"* of Philadelphia, for the benefit of teachers; *"Music,"* of Chicago, to help develop our critical judgment; and *"The Musical Courier,"* of New York, as a chronicle of current events in the musical world. These papers were to circulate, and each member had but one day to peruse the number coming to her, before passing it on to the next.

The first meeting was a great success, there were twenty-five members and twenty-eight volumes were given for the library. We met at different houses for three months, the subjects being Scarlatti, and Bach, for two meetings, then Hindel, Haydn and Mozart. Fan Taisie always began promptly at the hour to call the roll, for she said musicians must always be on time. Each one as her name was called walked up to the box and deposited her fee. Then Fan Dango read the report of the last meeting, which, as it was meant to be handed down to posterity, was gotten up in a very witty style. After this reading, Allie Gretto announced the list of pieces to be performed and called upon the essayist of the day to read her sketch of the composer chosen: this sketch was never allowed to exceed ten minutes. Allie arranged each programme so that it should occupy no more than one hour, including the criticisms which were allowed after each piece; these

criticisms, Min had decided, should always be on the character of the music and never on the execution of it. "We do not meet to criticise each other," she said, "but to learn all we can about the styles of different composers." After the musical programme, the Reporter read her condensed account of the doings of the musical world, and then there were thirty minutes left: Min had suggested a feature for this last half hour, which has proved very interesting. She said questions enclosed in envelopes and unsigned could be dropped in a box on entering, and this time would be devoted to discussing them. I remember the first question was how to make pupils play two against three: Allie told her way, Mrs. B. Sharp explained her way and I told my way. This last half hour is great fun, as no one knows who has asked the question, and the subjects considered are so varied, we extract a great deal of instruction, as well as amusement from our discussions.

After the first six meetings, we decided to have a permanent room, as our membership had increased to thirty-six. For a long time we could find no suitable place, till I happened to think of our ball-room.

The room is 40 feet long and 25 wide: Every bit of the wall above the wainscoting is covered with cancelled postage stamps. Old Aunt Tabby was trying to collect a million, for what purpose no one knows, and after her death we found over 80 calico bags, each containing a thousand stamps; these But seized upon, and he and his chums amused themselves pasting them on the walls; as there are stamps of every hue, the effect is soft and pleasing.

We girls painted the floor and hung up draperies of cheesecloth over the windows. We had a certain pole put up near the ceiling, on which we hung curtains of double-faced Canton flannel, thus dividing the room into two. I had my grand piano moved in and we hired an upright, so we could practice music for two pianos. One half of the room is the Music room, the other half we call the Library and Reading room. The Music room is open to the Club Wednesday and Saturday afternoons, but the Reading room is accessible at all times. Fan Taisie donated an old-fashioned book-case for the circulating library, which now numbers over fifty volumes, and Matthew Mattias, a friend of Allie's, with a genius for tools, made us a lovely music stand with compartments for 2, 4, 6 and 8-handed music, and for our periodicals. We took some cash from the treasury and sent for some symphonies and overtures, for 4 and 8 hands, in the Peters Edition. This is the music the members intend to practice on Wednesday and Saturday afternoons: we intend not only to become familiar with the standard overtures and symphonies, but to improve greatly in *prima vista* playing.

In my next letter I am going to tell you how we dedicated our room, how we got it adorned with musical pictures and the busts of some of the great composers: I will tell you all about the books in our library and some of the new ideas Min has originated for next season. I think there would be more Piano Clubs formed if people only knew how pleasant and instructive they were.

## READING MUSIC MENTALLY.

BY C. D. REYNOLD.

It is frequently the case that the profession of music is taken up too late in life. The lack of early advantages and training has dwarfed and smothered many an artist. All success is not phony. It is to such that I would most earnestly recommend systematic work in thinking music abstractedly.

Familiar music should be selected for the first attempt—music that has but one melody, like the Clementi Sonatas.

The first readings must be slow, that the effect may be carefully thought out and the time preserved. It will be found that there are passages of which the mind does not at once make out a clearly defined meaning. In these keep up the time, even though the effect is obscure. Perhaps the tempo was taken at a too fast pace, or the music was too difficult. After the movement has been read through, return to the obscure passages, and study separately each part. In order to make the mind active and the effect vivid, the tempo should be gradually worked up to a fast speed and all the passages strongly marked in the mind. It is also advisable to beat the time with the

hand. In this way you realize and feel the music as you read along, you are much in the same position as a conductor, and are likely to act very much as he does on reaching a climax or ending a phrase, etc.

It is of the greatest importance that an exact mental image be created in the operator's mind, as stirred by the outer meaning of the music, depend upon the clearness of conception. It is comparatively easy to follow the notes, keep the time, and, in a general way, get an idea of the effect and content of the music. The crumble in which are transformed all the infinite varieties of expression is the soul. Here lies the distinguishing mark between the born artist and the man of dull emotion. The pianist who fudges himself lacking in emotional and intellectual expression as well as technical ability can receive great benefit from this way of reading music. Clementi, Mozart, Heller, Schubert and other writers of this grade might be mentioned as necessarily preliminary to the study of Beethoven and the best modern writers. The careful analysis that must accompany this method of study requires a knowledge of singing and harmony. Those who find themselves weak on the technical side, or are poor readers, would find this mental reading a great boon. If music is a language, why should not the musician be expected to read that language in all its forms? The modern masters are, technically speaking, beyond most of us. We can yet hear them with delight by exercising this most difficult of all faculties—abstract thought. Finally, let me say that those who lack on the practical side should make this a means of becoming better performers, rather than follow it for its own sake, which is in itself an abstract and theoretical affair. It is, however, and can be acquired by any one who has a right to lay a professional claim to the Divine Art.—Ezechyng.

## BETHOVEN.

There goes a man with rapid pace,  
His shadow falls through sunlit space,  
He leaps o'er thicket, field and bar,  
And all his footsteps are swift as a star.  
Rushing torrents imp-d his way,  
He dashes through the blinding spray,  
Soon he mounts the other shore  
Moves on unharmed as before.  
He now among the craggy heights,  
Is seen prepared to take his flight;  
The wondering world draws back alarmed,  
Hea rings o'er boundless depths unharmed.  
What others find toll, to him is play,  
They crown him victor of the day;  
No highway has he made for man,  
Such a one was Beethoven.

GRILLPARKER.

Translated from the German by THEO. PRESSE.

## [ANNOUNCEMENT.]

## CONGRESS OF THE AMERICAN COLLEGE OF MUSICIANS.

UNDER the auspices of the World's Fair Auxiliary, the American College of Musicians will hold a Congress in Chicago, Monday, July 3d. It is expected that this meeting will be extremely interesting. Addresses are anticipated from President Bowman, of New York; Past-Secretaries Wilson G. Smith, of Cleveland, and Albert A. Stanley of the University of Michigan; Secretary Robert Bonner, of Providence, R. I.; Chairman of the Pianoforte Examiners, Albert Ross Parsons, of New York; Past Chairman of the Pianoforte Examiners, Dr. William Mason, of New York, and others.

It is also expected that the College will have the honor of the presence of and an address from the distinguished Secretary of the College of Organists, London, England, E. H. Turpin, Mus. Doc. Oxon., who with Dr. J. F. Bridge, the renowned organist and choir-master at Westminster Abbey, and Sir John Stainer, Professor of Music at the University of Cambridge, have been invited by the Auxiliary to formally represent England in this Congress of Musicians. Dr. Turpin will speak on "The value of Examinations and Degrees in Music as a stimulus to thorough preparation for a Musical Career." As Hon. Secretary of the London College of Organists, he has had wide opportunity to study this problem.

The meeting will be open to all musicians as well as to the general public, and a large attendance of the members and graduates of the American College of Musicians is probable. No one interested in higher musical education can afford to be absent, it is also expected that delegates representing several other governments will be present as guests of the World's Fair Auxiliary.

The first week in July will be the great one, from a musical standpoint, of the whole season.

There will be two examinations this year, one in New York City, commencing Tuesday, June 27th, and one in Chicago, commencing Tuesday, July 4th. The Annual Meeting will be held in Chicago, on Monday evening, July 3d. Intending Candidates can obtain all information from the Secretary.

ROBERT BONNER.

60 Williams Street, Providence, R. I.

BY IRVING HALL.

Looking down into one of the lower opposite windows of the court of the apartment house in which I live, I can see and hear two hands playing from morn till eve on an old-fashioned square piano. The hands are small, thin, and white, belonging evidently to a woman. For three months now, I have listened at odd moments to this piano, and thought about the girl and her work; and in so thinking I have been led to write these words. During the three months I have had practiced steadily the same few scales, stopping, as a rule, only to eat her three meals each day. In comparing her playing of those three or four pieces to-day, with that of three months ago, I can see little or no progress. The *tempi* seem unchanged and I hear the same old mistakes repeated again and again. I have wondered who her teacher might be, and whether the faint were his that she failed with all her good will to learn anything. I have speculated much about the girl as I stood at my fourth-story window and watched the white hands—for only the hands of a piano can be seen from my apartment—moving patiently up and down the keyboard in the dark room below. Poor girl! does she come from a distance? from some country town perhaps, where she worked to save money enough to study music in Boston? Is she studying to be a pianist, or is she the dreamer of being a professional pianist? One or the other, surely, for without some such aim she would not plod away so many hours a day. But she is only one of hundreds who have wasted, and are wasting, time in a like manner.

Usually it is the fault of her teacher; once in a while the repeated lack of ability, talent, or brain in the pupil is the cause. Scores of piano teachers are teaching and earning money for instruction which is worse than none at all. They have taken a few lessons; they play a few pieces in a more or less faulty manner; they please their ignorant friends; and then their pupils whom they lead on in their own mistaken ways. Many a modest good teacher cannot earn what those ignorant and unscrupulous pretenders rake in from their victims. Parents are too often ignorant themselves and select a teacher for their children because of some social influence, or in order to help a friend, little realizing the harm they thereby inflict upon the children. It is impossible to be a good teacher with only a superficial smattering of an art. Good teachers are not made in a day—but after much study and thought. A pupil of average ability, if well taught, should with two or three hours of good practice a day, or with less time, easily make progress. The six and seven hours are all nonsense. Mind and body are not capable of seven hours' conscientious practice—except in rare cases—or for only a short time—without becoming tired and making grave mistakes which many learn too late. It is seldom that we can do well in two or three months that which people as clever, and cleverer than ourselves, have needed a year to accomplish.

Let me give a few examples of very common ways in which time and vitality are wasted on the piano as illustrated by the girl in the dingy room. She has all these ways, and her teacher certainly belongs to the class above mentioned. Her first great trouble is that she is not taught to think what she is doing, or trying to do. She sits, I fancy, with her mind wandering often on other subjects, and vaguely imagines that as her fingers, machine-like, work away seven hours a day, she is doing all that is necessary. She makes the same mistakes over and over again. This alone shows lack of concentration. She little realizes that one hour of careful, enlightened practice would be worth dozens of her hours.

She begins after breakfast with playing exercises and scales. The five-finger exercises are ordinary and good ones, but she plays them through hurriedly and unevenly without any particular regard to the quality of the five-finger exercises is the strict discipline of hand and fingers. The notes are merely nominal, so that the mind can be concentrated on absolute evenness, or a firm, round tone in striking each finger, and on the simplest and best way of using the fingers. No good can come from rattling through exercises rapidly and thoughtlessly. Ten minutes, even five minutes, of concentrated practice of carefully selected five-finger exercises is enough for the average student who allows perhaps two hours for entire study each day. But for that short time the exercises must be chosen wisely chosen or invented for the peculiar needs of each pupil, and varied gradually according to her progress; they must be a sort of essence of finger discipline. There should not be two, bringing about the same result. Each note played, each motion of a finger must have a meaning, if we are to accomplish much with little time and dead methods. One great mistake in average piano work is the time used in practicing padding. Take a book of études; examine an étude carefully; you will find that for pure discipline of the hand, half a dozen minutes selected from that étude will contain all the difficulties in the whole, and if these alone are practiced the rest are comparatively useless. There is too much repetition in them as a rule. A certain musical figure is repeated in many different

positions; a number of these positions, though they have different notes, are shaped alike for the hands; consequently practice one—and you have practiced the others like it. Much time and nerve might be saved, then, by studying fewer exercises and better ones, in a better way, with fewer pages of études.

How about the scale playing of our friend down stairs? Oh! quite the usual style. She plays all the scales through each morning, beginning at the bottom of the keyboard and sweeping upward to the top and down again, the thumbs loudly asserting their importance. These scales never seem to go any better; they frequently go worse. Time thrown away! Were she to take one scale each day and play it carefully five or ten times, right at the beginning of the day, she would, at the same time paying attention to evenness of touch and time, she could not help making progress. The constant hitches and false notes show that she is not even sure of the scale fingering, which should now be an old and well-learned story; neither is her mind fully upon her work. The C scale is the most difficult for the hands, as the thumbs never go under after black keys, and thus they find it harder to do so smoothly and evenly. The C scale should then have more study than the others. Many of the scales are so nearly alike as regards mechanical difficulties, that comparatively few of them need be practiced at a time. This is still more the case with arpeggios.

An old and favorite way of wasting time on the piano is still in vogue. The girl below when studying a piece plays it through from beginning to end, over and over again, thus giving undue practice to the easy parts and not enough to harder ones. The result is an uneven whole. The difficult passages never catch up with the easy ones. In beginning a new piece a student should be able after one or two readings to decide which will prove the C scale is the most difficult for the hands, and thus they find it harder to do so smoothly and evenly. The C scale should then have more study than the others. Many of the scales are so nearly alike as regards mechanical difficulties, that comparatively few of them need be practiced at a time. This is still more the case with arpeggios.

Much of the bad fingering printed on music which has been put there by this one or that one for the publisher is the cause of a vast amount of trouble and wasted time. I am always delighted to have a piece without fingering, for then it is comparatively plain sailing. A pianist, if well taught, should know almost without a thought the best fingering for all scales and arpeggios. For these then he needs no written fingering, and the other passages he should be able to finger very quickly himself, according to their formation from scales, chords, and arpeggios. Thus he would save himself the trouble of learning the fingering of many other people, whether it be poor or excellent.

We are all creatures of habits—both good and bad. Some pupils find it almost impossible to avoid restricting a piece to a laying done so often by making an exception. I find, it is to read a new piece so very slowly the first time that hardly a single false note need be struck. Ever afterward there is no trouble with the notes of that particular composition. Such players should not do much for the first time, for they will never then play anything in a clear and finished manner. Of course, an absolute lack of reading at sight does not develop a quick reader. The individual needs in these respects must be carefully studied and adjusted. There can be no general rule.

Time and strength are wasted in using superfluous or double motions in the playing of notes or chords where the hand must be lifted from one to the other. For example, let us take a few consecutive chords. After the first chord is struck there is need of only one motion before playing the next one,—that of raising the hand from the keys. In rapid playing of these same chords there is only time for this one motion, and yet ninety-nine pianists out of one hundred manage to get in an extra little scrambling or fluttering motion between the two chords. They are not sure of the next chord, and think to strike it more certainly by making an extra little motion over it. The more they practice thus, the less sure they become. Why not keep the hands still while the eye grasps the next chord to be played—and then play it with one clear, broad stroke? Never mind how far apart the chords are, if the student—even if they are at the two ends of the piano,—let there be only one motion between them. Surety will then be the ultimate and inevitable result.—*The Chautauquan.*

## THE PEDAL.

It is hardly necessary to remind the reader that in our day educated pianists use the pedals not to obtain contrasts of loudness and softness, but entirely in the production of tone-color. The infinite variety of qualities of tone which contemporaneous artists, like D. Albert, Rammel, and others, get out of a piano is wholly due to a combination of many different kinds of touch with changing use of the pedals, employing sometimes one, sometimes the other, now both, and again none at all.

It was Chopin who revealed the possibilities of the pedals, Liszt who perfected the powers of touch.—*W. J. Henderson in "Preludes and Studies."*

BY C. W. FULLWOOD.

A STANDING rule to pupils: Remember the three P's, viz: Patience, Perseverance and Practice.

Analyze the piece or study with your pupil by playing together, teacher the right hand and pupil the left, and vice-versa.

While teaching study the pupil. If the teacher understands the disposition, moods and characteristics of the pupil he can make his work easier and more successful in results.

Require pupils to play each scale twice, in four octaves method, without a mistake. It makes them pay strict attention. Notwithstanding the positive assertion of some teachers, I have found in fifteen years' experience, it is not advisable to give the minor scales with the major. And not afterward, until the second or third year. The scale practice can be overdone.

Position while teaching—Sit at right hand of pupil, to note treble work and all errors of hand and arm position. But occasionally sit at a distance, to observe the effect and expression of pupil's performance; the coloring and nicety of touch can be better determined by hearing it from various positions.

Four-hand practice is invaluable to develop a true appreciation of time, rhythm and harmony in the mind of the pupil, especially in the first year.

Kindness coupled with firmness will work better results than harshness and arrogance.

Teacher, watch and study your own mistakes. You are not infallible.

Fifty per cent of the rough and inexpressive playing by pupils is due to careless fingering and misapplied muscular force.

## A WORD TO PARENTS.

Why do not fathers and mothers make the most of their own musical capabilities, instead of expending money year after year for lessons which their children but half learn? We frequently hear a mother ex-patiating upon the aptitude, even genius, she is confident her child possesses, but if asked, "Do you play or sing?" the answer is, "Oh dear no! I'm absolutely ignorant in regard to music."

I am not recommending the mother who does the greater portion of her housework and the family marketing, as well as mending broken heads and hearts with kisses and balsam alternately, to devote three hours a day to piano practice, or send the children into the street to play while she "does vocalizes," or studies the sol-fa system; but even a busy woman may, by the proper use of a few minutes each day, gain a rudimentary knowledge of either vocal or instrumental music, which will not only save money, but render the work of the teacher a pleasure instead of an irksome task.

"I pay Professor B— to teach my children," I hear you say; but many of our best teachers would tell you that in more than one instance a greater portion of the lesson hour has been spent in correcting a mistake which required no musician to detect or set right or the wrong way had become a habit. It might be only the substitution of one finger for another, but the consequence was a whole phrase, perhaps, of incorrect fingering, which the mother's eye would have detected at the outset had she even learned the system of finger-marking.

You may pay a stated sum per hour to the professor you name, but no money can pay the careful painstaking teacher for his constant thought and anxiety to fix the true principles of his art in the mind of his pupil; or for the discouragement caused by careless or inattentive students. Do your part. As you furnish up your rusty ideas in regard to geography, language, or numbers, in order that your child shall advance as rapidly as his mates, so you may help him from stumbling, even in music, if you will learn such apparently trifling lessons as the valuation of notes and their names; time given to rests and dots; notes of fingering, and various kinds of time.

ERATO.



# MINUETTO.

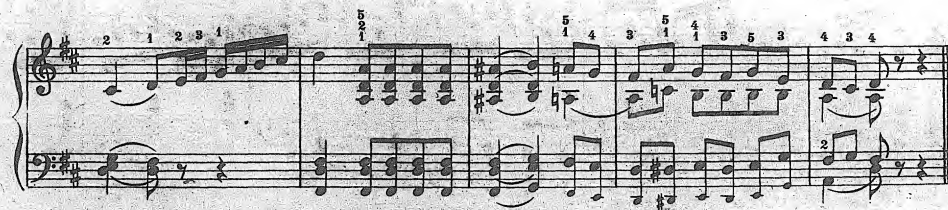
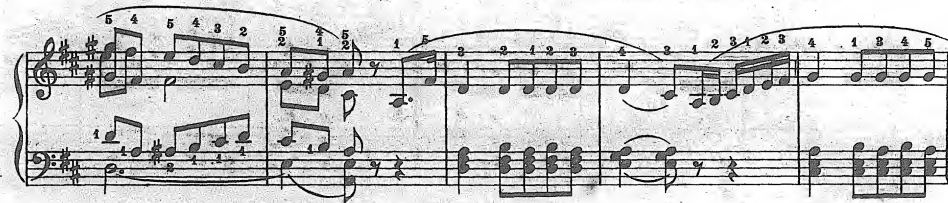
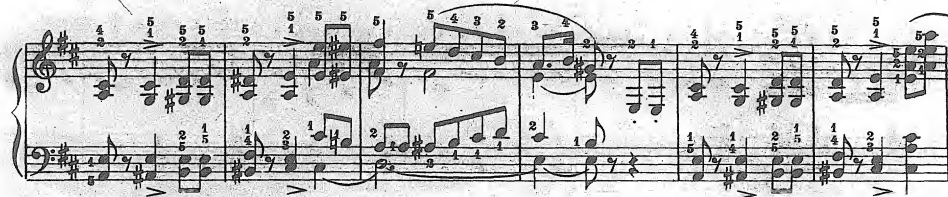
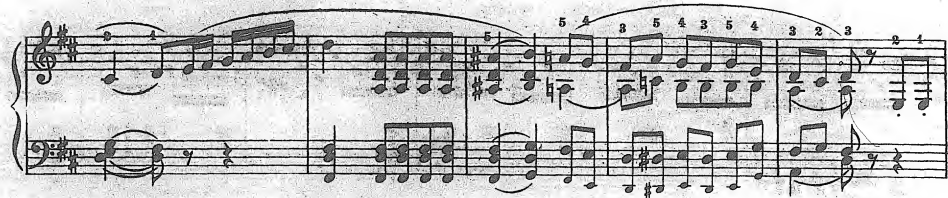
Ignatius Kavanagh Op 12, No 2.

$\text{♩} = 92$

*p sempre scherzando*

\* octaves ad libitum

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26





# FAN FARE.

Arranged by Maurits Leefson.

J. Lemmens.

Allegro non troppo. M.M. 120-132.

9

*ff staccato*

*lh.*

*p*

*pp*

*(quasi echo)*

*l.h.*

*l.h.*

The composition should be practiced throughout in strict legato, also in the following manner.

viz.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, creating a lively, folk-like tune. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure. The lyrics "The Rose Tree" are written below the staff, aligned with the melody. The score is presented on a single page with a decorative border.

A musical score for a piece titled "To Coda". The score is written for piano (p) and includes a variety of musical notations. The melody is primarily in the right hand, while the left hand provides harmonic support with chords and single notes. The score includes fingerings (e.g., 3 5 2 3, 2 4 3 4, 2 4 2 5 1 5 2 5 1 5 4, 4 2 1 2, 4 5 4 2), dynamics (p, pp), and articulation (accents, slurs). The piece concludes with a double bar line and a "Coda" symbol. The score is presented on a single page with a light blue background.

[illegible]

No 1454

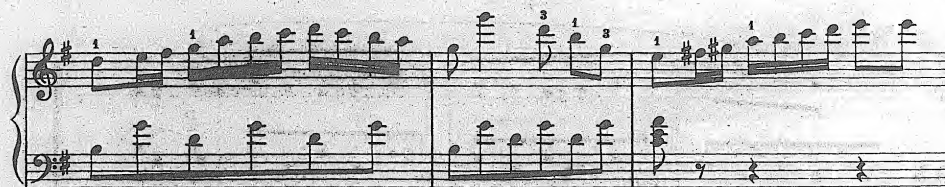
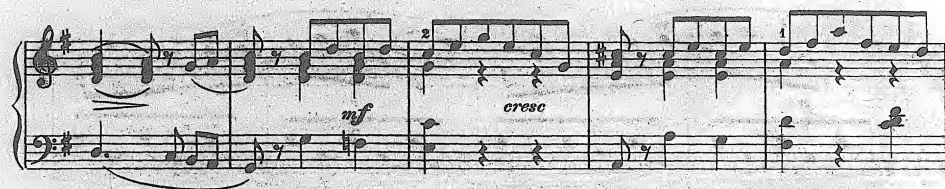
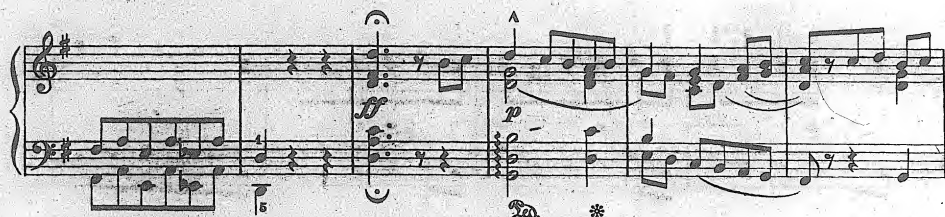
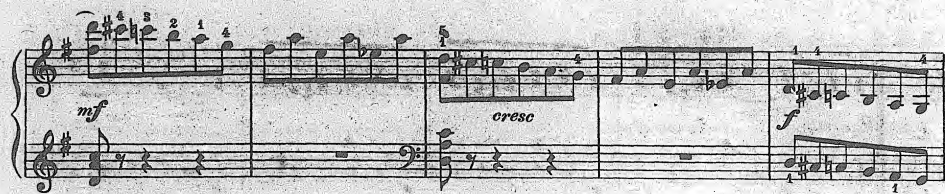
## Mignon Minuet.

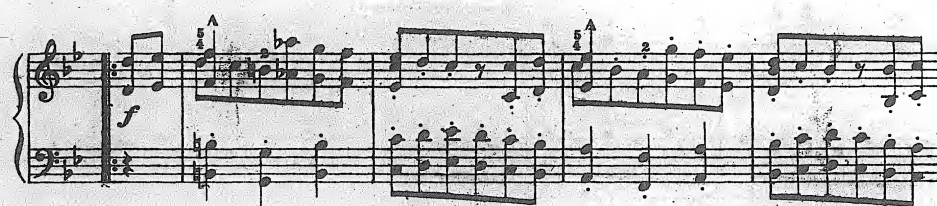
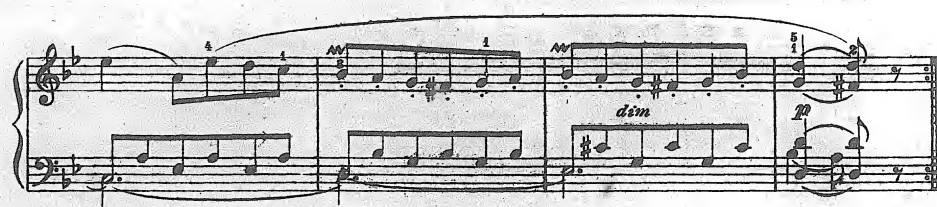
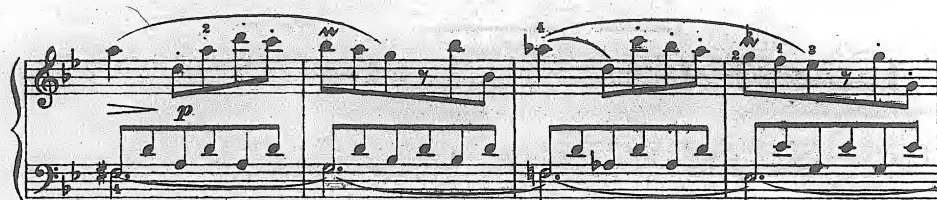
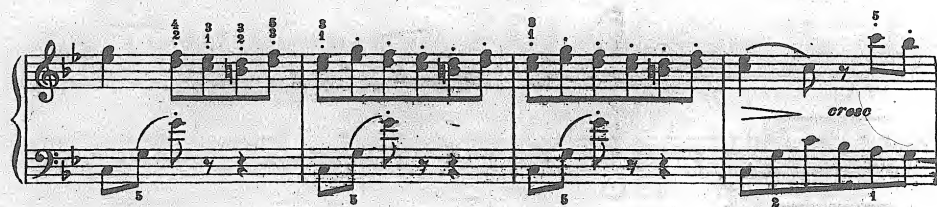
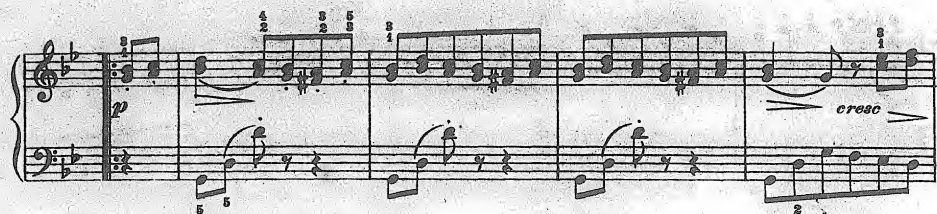
Allegretto.

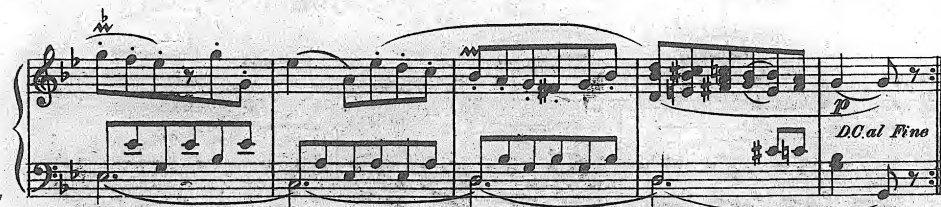
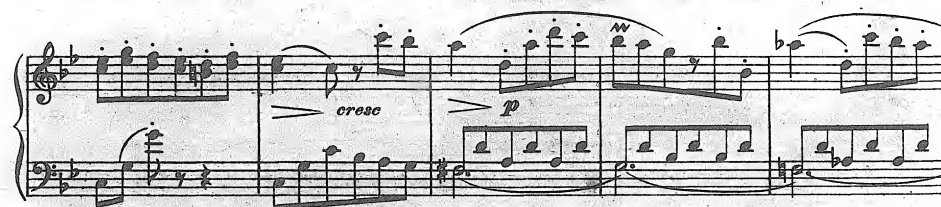
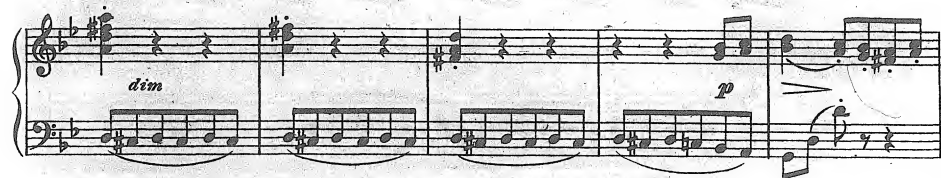
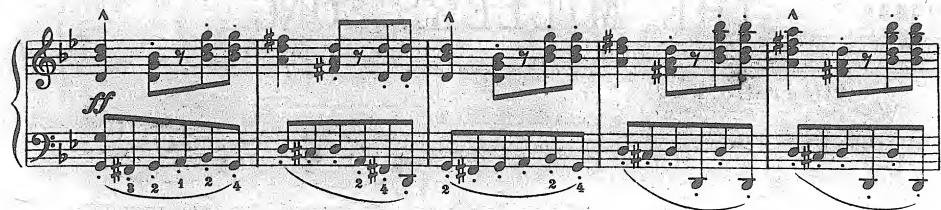
Adam Geibel.

The musical score for "Mignon Minuet" is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece is marked "Allegretto." and "p" (piano). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into five systems, each with a treble and bass staff. The piece concludes with a "poco" marking and a final cadence.











No 1446

## THE MILLER'S SONG.

H. D. HEWITT.

Allegretto. M.M. ♩ = 80

The musical score is written for piano and consists of five systems of two staves each (treble and bass). The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegretto' with a metronome indication of 80 beats per minute. The score includes various musical notations: dynamics such as *p* (piano), *fz* (forzando), *cres* (crescendo), and *dec* (decrescendo); articulation marks like accents and slurs; and detailed fingerings for both hands. The piece ends with a *crescendo* marking in the final system.

[illegible]

Andante.  $M = 96$ 

Musical score for "The Millers Song 6." in G major, 3/4 time, Andante tempo ( $M = 96$ ). The score consists of five systems of piano and bass staves. Fingerings and articulations are indicated throughout. Dynamics include *mf*, *p*, *cresc*, *dim*, *espress*, *accel*, *pp*, and *mf*. The piece concludes with a *rit* (ritardando) marking.



This musical score is for a piano piece titled "The Millers Song". It is written for piano and features a complex, flowing melody in the right hand and a steady, rhythmic accompaniment in the left hand. The score is organized into five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a forte (f) dynamic and includes various musical markings such as accents, slurs, and dynamic changes (crescendo, decrescendo, piano, mezzo-forte). The notation includes many beamed sixteenth and thirty-second notes, creating a sense of rapid movement. There are also some unusual markings, such as "7" above certain notes and "8" above a measure, which might indicate fingerings or specific rhythmic values. The score concludes with a final cadence in the right hand while the left hand continues its rhythmic pattern.

First system of musical notation. The treble staff contains a melodic line with fingerings (5, 3, 2, 1, 4, 3, 2, 1, 5, 3, 2, 1) and dynamics *p*, *dim*, *poco*, *rit*, and *ard*. The bass staff features a continuous eighth-note accompaniment. A *ped.* (pedal) marking is present at the beginning, and an asterisk (\*) is placed below the staff.

Second system of musical notation. The treble staff begins with the lyrics "an - do" and a dynamic of *p*. The bass staff continues the eighth-note accompaniment. A *ped.* marking is at the start, and an asterisk (\*) is below the staff.

Third system of musical notation. The treble staff has a melodic line with a *7* (seven) fingering. The bass staff continues the eighth-note accompaniment. A *ped.* marking is at the start, and an asterisk (\*) is below the staff.

Fourth system of musical notation. The treble staff includes the lyrics "cres - cen - do" and a dynamic of *cres*. The bass staff continues the eighth-note accompaniment. A *ped.* marking is at the start, and an asterisk (\*) is below the staff.

Fifth system of musical notation. The treble staff begins with a *fz* (forzando) dynamic. The bass staff continues the eighth-note accompaniment. A *ped.* marking is at the start, and an asterisk (\*) is below the staff.

Musical score for "The Millers Song 6." in B-flat major, 4/4 time. The score consists of five systems of piano accompaniment.

System 1: Treble clef has a half note G4, quarter note A4, and half note Bb4. Bass clef has a continuous eighth-note accompaniment.

System 2: Treble clef has a half note G4, quarter note A4, and half note Bb4. Bass clef has a continuous eighth-note accompaniment.

System 3: Treble clef has a half note G4, quarter note A4, and half note Bb4. Bass clef has a continuous eighth-note accompaniment.

System 4: Treble clef has a half note G4, quarter note A4, and half note Bb4. Bass clef has a continuous eighth-note accompaniment.

System 5: Treble clef has a half note G4, quarter note A4, and half note Bb4. Bass clef has a continuous eighth-note accompaniment.

Performance markings include: *cresc.*, *f*, *p*, *cres.*, *cendo*, *poco*, *accesi*, *f*, *p*, and *a tempo*.



## Folksong.

Lento e con espressivo. (♩ = 63.)

R. Volkmann, Op. 27. No 5.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The tempo is 'Lento e con espressivo' with a metronome marking of 63. The score includes various dynamics and articulations: *mf*, *p*, *pp*, *cresc.*, *sostenuto*, *ton.*, and *p subito*. The piece ends with a repeat sign.

This impassioned little piece, which reminds us of the Scotch air "Scots wha hae wi' Wallace bled," ought not to be played too fast or with too light a tone. It demands a slow delivery and a very sustained almost heavy tone on each melody note. Any hurrying in time or cutting short the rests will deprive it of much of its character.

## A SUGGESTION.

As one who, although not at present belonging to the musical profession, retains a deep conviction of the usefulness of that calling, I wish to speak of the lecture recital, or piano talk.

The majority of people making up the clientele of the musician are woefully ignorant of musical literature. They are also, as a rule, glad of information. The writer conceived a plan, while endeavoring to build up a class in vocal music in one of our cities, of giving a series of six informal, illustrated (musically) talks on the following topics:—

Beginnings of music, opera and oratorio, Bach, Mozart, and Beethoven, songs and their composers, Wagner's music dramas, music in America.

These she carefully wrote out, collating from histories and many different sources, making the talk, illustrations and all, one hour in length. Invitations were sent out for certain afternoons during Lent to high school teachers, organists, pupils, as many as her rooms could comfortably hold. Those who attended warmly endorsed the idea, and had physical health and strength not failed, the work would have been highly successful.

One or two things were discovered in my experience which may help any one who wishes to try the plan this coming season.

Say what you have to say in simple language, taking it for granted that your audience knows nothing at all of the subject. It is decidedly best, if you can, to have your matter well in mind, and talk to the people. If you are afraid to trust yourself, write what you wish to say in a conversational manner, and commit it to memory, holding the manuscript in your hand to prompt yourself if you forget. Then, I should advise charging a small fee for the course, though there is great diversity of opinion in this regard.

Young teachers will find this a pleasant method of making their work known in a community.

## POPULAR OUTLINE OF MUSICAL LITERATURE.

The following may be useful to those interested in musical clubs:—

*First week.*—Why study music? Meaning and mission of music. What constitutes a musical nature?

*Second week.*—Earliest forms of musical expression. What are they? What elements enter into all music? How were instruments first used? Into what classes are they divided? Which are most ancient?

*Third week.*—Music in China, Egypt, Greece, Rome, India, and Hebrew nations.

*Fourth week.*—The fourth century. Who were St. Gregory and St. Ambrose? What were the *Nennas*? Roman Catholic music.

*Fifth week.*—Tenth century. Consider Huchald, Guido of Arezzo, Franco of Cologne.

*Sixth week.*—Rise of chivalry, music of chivalry (Minneingers and Meistersingers). Define Homophony, Polyphony, Counterpoint.

*Seventh week.*—Year 1400. School of the Netherlands. Dufay, Ockenheim, De Pres, Willaert, Lassus.

*Eighth week.*—England, Spain, France—musical cultivation in 1400. Luther and Protestant church music. The work and influence of Palestrina.

*Ninth week.*—1600. Difference between opera and oratorio. Origin of opera; names of ear opera; introduction into England; into Germany.

*Tenth week.*—Differing schools of opera—Italian, French, German. What is grand opera? The form of opera. Influence on vocal music.

*Eleventh week.*—The work of Gluck. Principal writers of different schools. Celebrated singer librettos of best known opera. Present day composers—Mascagni, Verdi.

*Twelfth week.*—Miracles and Moralities. Origin of oratorio. Early composers. Passion music.

*Thirteenth week.*—Hindeli; his oratorios. Haydn, ditto. Mendelssohn. Minor composers of oratory.

*Fourteenth week.*—What is classical music? Romantic music? Principal musical forms? The history of the piano; of the orchestra.

*Fifteenth week.*—Bach—his influence on music. What is a fugue? The children of Bach who were composers.

*Sixteenth week.*—Mozart—life, work. What is a sonata? Influence of Haydn on sonata. The beginning of symphony.

*Seventeenth week.*—Beethoven and his life. Works for the piano, or orchestra; other forms—chamber music, opera, etc. Influence on music.

*Eighteenth week.*—Principal writers of romantic school—Mendelssohn, Chopin, Schumann, Liszt. Miscellaneous or minor composers.

*Nineteenth week.*—What is a song? Influence of poetry in song. Old forms. Difference between subjective and objective music. Children's songs.

*Twentieth week.*—Schubert, his life. Work as a song writer. In other directions.

*Twenty-first week.*—Schumann as a song writer. Franz as a song writer. Minor writers of songs.

*Twenty-second week.*—Richard Wagner—theories, outline of work.

*Twenty-third week.*—Tausenhaus, Lohegruig, Flying Dutchman. Librettos, sources of, leit, motif, sections.

*Twenty-fourth week.*—Nietzsche's Lied.

*Twenty-fifth week.*—Meistersinger and Parsifal.

*Twenty-sixth week.*—Early music in America. Singing schools. Music in Boston; in New York. Billings, first composer.

*Twenty-seventh week.*—Singing societies. Work of Mason, Bradbury, Root, Tourjee. Songs of Adam Foster.

*Twenty-eighth week.*—Campaign music. Temperance songs. Moody and Sankey and gospel songs.

*Twenty-ninth week.*—Prominent composers. Paine, Buck, Chadwick, MacDowell, and minor writers.

SUSAN ANDREWS RICE, Falls Church, Va.

## A MUSIC TEACHER'S DUTY FROM THE STANDPOINT OF AN INTELLIGENT PUPIL.

BY HERBERT J. KRUM.

A GREAT many volumes have probably been written on "Teaching," "What to Teach," "How to Teach," etc., etc.: there have been maxims, principles, and rules given on what to do and how to do it, and warnings and restrictions and "Don'ts" set forth sufficient to apparently guide any one who will follow them closely, successfully upon the narrow path of being a music teacher. These are all good; they are even essential, but how many of them and how many teachers consider just what are the rights of intelligent pupils and, in respect to each, their own duties?

It is, of course, obvious that if they engage an hour they have the right to the hour. A music teacher's capital is his knowledge, ability to impart it to others, and his time. Therefore a pupil has no right to waste the teacher's time; but, on the other hand, after he has used the hour he must then consider that he has no right to waste the pupil's time, which it has then become.

It is just as plain a duty to be always kind and gentle; while politeness and courtesy are too self-evident to need mentioning.

But it seems there is one thing that a great many teachers neglect a great deal of the time, and the importance of it would seem to demand that it never should be neglected—it is to *teach*. It is a significant fact that oftentimes it is men with the greatest reputation that attach the least importance to this plain duty. Do not a great many teachers seem to feel that if they have the pupils come, give them their attention, hear them play their lessons over, possibly play part of it over to them, and then give them their opinion of it and assign new work or not as may be required, that they have fulfilled the requirement of their position? Will not a great many pupils testify to the fact that many teachers do just this and no more a great many times?

Intelligent pupils usually have a definite idea about their lessons. They have arrived at a state of musical proficiency where they are studying simply the works of some representative master, as Bach or Chopin or Beethoven. But ordinarily the music pupil is pursuing an education and becoming acquainted with the literature of music. In this case any one piece is not sufficient to show all the features of pianism, for instance, or therefore the necessity of studying more than one piece. Just here is where many teachers fail most often of their duty. They assign a certain set of studies, études, and pieces. The pupil comes for his lesson and possibly has

not thoroughly learned some part of it; he does not keep the time true, misfingers, strikes wrong notes, or, to take a milder illustration, does not feel the balance of the parts, does not divine the meaning of the composer, does not appreciate the beauty of unity of the work as a whole, has not, in fact, "finished" it; does, then, the teacher fulfill his whole duty by telling him that "He had better look this over again," or that "There is considerably more work in that"? Are there not countless hints and suggestions and directions pertaining to pianism generally, and, therefore to every composition in particular, which the teacher knows and the pupil does not? If otherwise, why continue to study with such a master?

It is scarcely fair or just to object "That we have given the work and it has not been done. Our responsibility ends there; we cannot do the work for our pupils." Doubtless this is true, and yet it is almost always certain that if an intelligent pupil has not learned a lesson there is some approximately good cause for it. But the point to be insisted upon is this: That we can teach ten what they do not learn themselves, but to exhaust our means and knowledge as much as possible at every lesson upon the piece that is being studied, to put them in such a light that the pupils will thoroughly understand and appreciate them to the extent of their ability, and then, if the time or application of the pupil have been inadequate to perfecting a rendition of it, not to simply "rest on the oars" until that is done, but to go on with other information and instruction which by entering into the whole being of the pupil will certainly react and revert upon the particular work engaging his attention at the time.

The process of evolution by which art has reached its present proportions, the spirit of the times, and the wonderful competition with which every teacher of today is brought into contact, imperiously demands that we produce as far as possible, not *pupils who play but players who think*. And a teacher's success as a teacher is measured exactly by the evidence which pupils portray of having been taught to think musically. This can only be brought about by the teacher's giving those duties which intelligent pupils will recognize as essential to their development, and among the important of which is always to *teach*.

## EXERCISE IN COUNTING INTERVALS.

BY HENRY SCHWING.

TEACHERS of harmony know from experience that many students are slow in recognizing the inversions of chords, the cause of which must be sought in their inability to count the intervals quickly. I have found the following exercise of great use in overcoming this difficulty. It is to be played from every tone of the scale, commencing with the octave and descending step by step. Thus in C scale, first on C, then on B, A, G, F, E, D, ending on the lower C. It should be played in all major and minor keys, in the latter lowering only the third and sixth of the former. The part to be used on every tone of the scale and in the scale is enclosed by double bars; what precedes and follows these is only the beginning and ending on the tonic.

8	8	8	8	7	6	6	6	8	8	8	8
5	6	6	5	5	5	4	4	6	6	5	5
3	3	4	3	3	3	2	2	3	4	3	3
1	1	1	1	1	1	1	1	1	1	1	1

The lowest tone is always one of the scale tones from which the counting is to be done, as stated above. It is advisable for students to write out the chords in notes. For further practice students should play the exercise also in dispersed harmony, thus:

R. (3	8	8	8	7	6	6	6	8	8	8	8
L. (5	3	4	3	3	3	2	2	3	4	3	3
1	1	1	1	1	1	1	1	1	1	1	1

(Left hand an octave lower).

It is self-evident that a variety of finger exercises may be constructed out of this sequence of chords, for instance:

a, in arpeggios, 1 3 5 8 5 3; 1, etc. etc.

b, in double notes, 1 5; 1 3; 1 5; 1 3;

applying each set of double notes to every chord of the sequence throughout before using the next set.

BY JOHN S. VAN CLEYVE.

Mrs. D. T. S.—1st. You ask when should an octave be played with loose and when with stiff wrist. I answer that both are correct, but I dislike the expression loose and stiff wrist. What you ought to say is—When shall the octave be played with the hand-hammer swinging from the wrist as the hinge, when with the arm-hammer swinging from the elbow as the hinge.

My answer to this question which would convey your meaning more correctly, is this; both are correct, but in general it is best to take octaves that are very rapid and light, from the wrist. Those that are more slow and majestic, from the elbow.

The principle is a very simple one in mechanics. When you wish rapid blows of light weight you use a small mallet, when you wish a crushing blow, and take it at a more deliberate and majestic rate, you employ a trip-hammer. Nature has furnished us, in the hand, a light hammer, and in the arm a very heavy hammer.

Now in such passages as give you ample time, I would advise you to use the arm. It is said that the great pianist Moscheles played octaves all with the arm, yet attained a marvelous lightness and speed, but this I certainly could not recommend to the ordinary student or perhaps to any artist of our time.

The use of the arm, I think, should be chiefly confined to the striking of massive sforzandos and important effects of that character. The octaves should, nine times in ten, be played from the wrist.

2d. You ask why the playing of octaves causes pain in the arm, and you particularize Liszt's Rhapsody No. 6.

Now this much vexed question about pain in the arm and wrist, with weeping sinews, writers' and pianists' cramp etc., always resolves itself into one question. Somewhere there has been too much force, too much nervous energy spent through a particular muscle and sinew for too long a time. It is on the principle that too much electricity through a given wire will melt it down.

You simply have exerted yourself too much; but the most universal trouble with all pianists in their touch is that they do not let themselves go, they do not secure a devitalized condition of hand and arm, that is, the condition in which no muscle resists the contrary action of another muscle. In fact, if I should be asked to put the whole art of piano playing into one sentence, I would say—let every muscle attend to its business and not interfere with others. Perhaps that would do as a general social maxim as well; but at any rate what you would probably do is, hold up with the lifting muscles every time you pull down with the flexor muscles; this of course enormously increases the labor, perhaps four times, by the least calculation.

Now if you could acquire the power to let your hand remain, when you go to strike an octave, just as loose as it would be if it were lying quiet in your lap, you would certainly find that the octaves are sure, rapid, while the tone would be amazingly full. This is probably just the trouble.

I have had pupils again and again who will work very industriously, and in spite of warning, twice a week through the whole winter, would get pianists' cramp.

Again, I repeat, when you lift the finger or the arm do not resist below, when you throw down the finger or the arm, do not resist above. I can very easily, at will, assume the extremely rigid state of the fingers or arm and can make my hands ache so inside of five minutes that they are practically good for nothing for the rest of the day, but ordinarily I do not consider it any hardship to play a variety of compositions, many of which are difficult, through a period of two hours at a sitting.

What the vice of lying in polite society, what the vice of adulation and cheating is in business, what the vice of drunkenness is to the average high-spirited young man, that the vice of unnecessary exertion is to the pianist.

Again, you ask me if it is necessary to use the pedal, and whether any composition may be considered artistically played when no pedal is employed. You say that

you can play with more taste without the pedal. Now as to this last statement, I doubt it, with all respect to you, very seriously.

If you can possibly play a nocturne and not use the pedal, your ideas of taste are certainly weird and wild, and wondrous.

There are certain compositions in which the pedal is absolutely demanded, and that continuously; for instance, the slow movement of the opening "adagio" of Beethoven's so-called Moonlight Sonata, C sharp minor Op. 27, No. 2.

Here, to play without the pedal would simply make a Indirocio burlesque. Again, there are certain compositions in which the use of the pedal is very detrimental, in which it can only be touched here and there for an instant. I would cite as a familiar instance, the 34th Song without words "of Mendelssohn, the one which is called commonly, "The Spinning Song," though it is sometimes labeled "The Bee's Wedding."

Here there are only a few passages of short arpeggios that sound well with the pedal; for the most part the composition is utterly ruined and overwhelmed by the use of the pedal.

But my answer in general is, to study the pedal last of all, do all your previous practice without it, but never consider any composition finished until you have learned when and where and why to use the pedal, for there is nothing, I believe, in which even artists are more flagrantly at fault than in acquiring a tasteful and deft use of the pedal. Certainly amateurs! all that I have ever heard, sing with the pedal constantly, and nothing so utterly spoils piano playing as an excessive use of it: a barren and insufficient use of the pedal is also detrimental, particularly to lyric movements, and compositions full of sentiment.

S. M. L.—Your question contains three or four, which I will answer separately.

1. Your complaint about your teacher who taught you to love good music but neglected your technique, causes me to remark that there are just two polar tendencies among piano teachers, one technical crank, the other musical crank. There are few teachers who stand about equidistant between these two and are first-rate men. But those who make a reputation on technique, so far as my observation goes, are wretched mechanics, and their pupils are no better than music boxes at the best, whereas it often happens that musicians who are musicians, and who use the piano as a medium, produce somewhat less technical finish, but do manage to make a pupil play music. You say you have been practicing Mason's two-finger exercises and other pure technical works, about forty minutes out of two hours; that, I think, is about the correct proportion, but if you divide your two hour's practice into two sittings of an hour each, let your technique be twenty minutes at the initial part of each hour. I know of nothing better than the mechanical drills in the Mason system, but do not think that either this or any other system is a panacea for all ills; that it will take the place of genius and inspiration, or that by endorsing a certain, enormous and miserable amount of it, you will all of an sudden wake up some fine morning and find yourself a pianist.

All technical systems are simply a means to an end. They are a gymnastic, and are to be mixed into your musical study like flavoring salt, in small quantities and judiciously as long as you live.

As to études a few well-selected studies are always good, since they form a connecting link between the purely mechanical exercise and the piece of poetic, inspired music. In the technique it is nothing but mechanism; in the étude it is mechanism slightly enlivened with music; in the piece of music it is music preenspired technique. You say you go over Bach's gavotte in D minor, the Weber Rondo Brillante, and the Andante Spinto of Chopin's, all in two hours. I do not know what you mean by that; if you mean that you go through them, that would be perhaps all right, if you have them at a high state of finish, and are merely skimming them over to polish them; but if you mean that you attempt to practice them thoroughly in that time, I should say that it was at least half a dozen times too much.

As a rule, one hour ought to be consumed, I think,

upon from one to two pages; of course, there are at times pieces and passages which might cover ten pages that would not consume much time, owing to the simple and uniform construction of the music; again, there are passages where a single line containing four or five measures ought to occupy you for twenty hours' study, though not consecutively. Let such study be broken up into small sections and continued day after day, or at least nearly as constantly as that, until mastered. Some passages cannot be learned till many years have passed. Mme. Carreno told me that she was able to play without a slip the octave passages in the sixth rhapsody of Liszt, though she never attempted it in public until she had known it for three years, that is, to let it harden and settle into the hands, and the nerves, and the brain.

You say your hand is small but supple, and you find your knuckles enlarging until your hand is almost deformed.

Do not be alarmed. Mme. Julia Rive King, the great pianist, told me that her knuckles grew so that she had to have gloves specially made to order. You must sacrifice something to the muses. A narrow hand, tightly banded together and with no protuberances, may possibly look pretty, but good knuckles are good for the pianist, no matter what they look like.

X. Y. Z.—I use the initials which you request; you say that you have used the piano studies of Zwintscher from the Tausig Clementi and Gradus. I know of nothing better than these; though I have never used the Zwintscher I have heard it very highly spoken of.

I would advise you to make some use of Mason's "Techniques," for I agree entirely and heartily with Bro. W. S. B. Mathews in recommending the Mason Techniques because they really do contain some valuable new ideas, and very decidedly a new emphasis and new arrangement of some important old ideas. As for technical systems, it always makes me groan when I hear a man ask if some system, patent, brand new, fresh from the mint with all the improved labels upon it, isn't just the thing to produce absolutely infallible results. My answer is "no," there is no really new technique.

There are some slight alterations, but since the days of Clementi piano playing has remained essentially the same thing, and actually Clementi has written some of the finest sonatas and some exercises which would raise the very utmost powers of Rubinstein, Paderewski, D'Albert, Carreno or any other man or woman of our epoch.

The principal changes in piano playing have arisen not so much from any new or special technique, as from totally new and imaginative methods of composition demanding new interpretative powers. Apropos of this subject, I am often reminded of a remark made to me by Mr. Baermann, of Boston, when he laughingly said, "Why there is no new technique, there are only some slight improvements to meet new styles or modern conditions." The action of the fingers in fluent runs is just the same now as it was at the beginning of the century.

You say you work two hours in the evening, after a day of clerical labor. That, of course, is only about half what we require of those who study to be artists, but after all, I may say not only that a half loaf is better than no bread, but I may add that a half loaf is just half as good as a whole loaf, which may be taken as another wise and profound maxim. I usually advise my pupils to divide their work into three equal parts, technique, new music and old music. The technique includes both the pure technique and the study of études, that is, pieces manufactured with a minimum of music and a maximum of mechanical value or perceptible purpose; and thirdly, music in which all mechanism is presupposed, at least certain degrees of mechanism are presupposed and are not allowed for at all, but in which the production of musical sounds and emotional combinations of them is the chief consideration. In working at your new music be sure that the practice is slow, analytical and careful, the hands drilled separately, and every detail most minutely observed and photographed upon the memory, but be sure also that it be continuous and frequent.

Fortune builders tell us that it takes more ability and watchfulness to keep a fortune than it does to amass it. I may change this statement and say that it requires as much time, possibly more, to keep a repertoire as it does to build it up, but what is the use of building it up if you don't keep it? Your riches, musically considered, must always be estimated by the amount of music you have at your fingers' ends, not by the amount which you may have known during the past ten years.

It always makes me intensely weary to hear people say they "could play that six months ago" or ten years ago, or they could play it if they had time to practice. That is neither here nor there, and is by no means interesting.



## "ON THOROUGH AND ARTISTIC STUDY."

BY W. O. FORSYTH.

ONE of the most vital and essential features pertaining to artistic piano playing is correct rhythmical accentuation, produced by an easy, certain and elastic touch. The rhythm should be so marked as to be distinctly felt, yet not so strong as to obtrude itself too much on the hearer's attention, or to conflict with the phrasing, which should always be rounded, refined and genuinely musical. The ideal piano teacher of to-day, or rather the teacher who is working to produce artists, and to elevate piano playing among his pupils to an artistic level, should observe carefully the following absolutely indispensable conditions: Systematic fingering, correct touch, proper rhythmical and metrical accentuation, playing steadily and in time before any *rubato* is indulged in, after which may be observed all the *nuances* of expression, which makes a really refined and artistic performance. I will designate the above in the order they should be observed in the study of a new piece or *étude*, and show by their application the results which are bound to ensue with a talented pupil, and one who has acquired some technique, a knowledge of the various touches, and the power of instantly relaxing the muscles, so that the hand is always under control, and in a state of elasticity. Take for instance, and by way of illustration, Chopin's Nocturne in E flat, op. 9 No. 2. I mention this piece because it is so well known by amateurs. The first thing to do in commencing to study it, after some familiarity with notes is acquired, is to get a good fingering, and rigidly adhere to it, so that the fingers form the habit of always going to the right notes with unerring accuracy. After this is learned, then the attention must be chiefly directed to the touch, and the quality of tone required; the right hand must employ the pressure touch almost continually (as it has the melody), except for ornamentations, those lace-like figures which adorn and surround the melody. These embellishments should be played with a light hand, or entirely from the fingers (finger action), whilst the left hand must be light, and the chords softly played with the lightest and most delicate touch, as if a spring were hidden in the knuckles, as in kneading.

After the touch is properly adjusted and regulated, the rhythmical and metrical accents must be observed, and the piece played through regularly and evenly, so that a steadiness of time is attained without any futile effort of exaggeration, or spasmodic accentuation. When the pupil has mastered the above perfectly in the order I have mentioned, the attention should be turned to the phrasing, the proper release of themes, their style of delivery, the division of periods, half and whole cadences etc. after which all dynamic effects—that is, the intensity of sounds—(tone color) *forte*, *piano*, *pianissimo*, *ritardando*, etc., and the application of *rubato*, retarding or accelerating, as the musical idea suggests. The fundamental basses should receive their due prominence, because if the lowest tone in the accompaniment progresses, it will be musical, and requires to be brought out and phrased as would be a secondary melody. Of course it is understood that each hand must be studied separately, for technical purposes, as should scales, arpeggios and all technical material.

Attention to these details—presuming that the touch is beautiful and gracefully effected, makes the true musical picture; they are the finishing touches, which lift the playing into an atmosphere of the beautiful and artistic. Every piece and *étude* must be so studied, and in order that the best possible results will follow, the difficult passages will require to be studied by themselves, alone, each hand separately, with various degrees of tone, until there is no danger of coming to grief when the piece is played in its entirety. Were teachers to instill these principles of study into their pupils' minds, they would be gratified in having better work done, and awaken a love for art, which would be lasting and highly elevating. Unfortunately some pupils wish to learn to play too soon, are impatient, erratic, and lack conscientious application, but were these pupils taught the real beauty of playing well, and that artists (great pianists) have never been made without the most thoughtful, accurate and systematic study, on the prin-

ciple I have indicated, it would soon have its effect on the pupil's mind, and arouse a more earnest desire to attain to something greater than mere amateur mediocrity, and thus establish a veneration for music, and the beautiful art of noble, artistic piano-playing.

## SCALE-PLAYING.

BY AUG. SPANUTH.

It was an old pupil of the great Frederic Chopin whose utterances on piano teaching induced me to change my ideas about the correct method of scale-playing most thoroughly. As a vast majority of our piano teachers still do, I have had my pupils begin their scale-exercises always with the key of C-major, which seemed to be so plain and easy. I was taught so myself, and my teachers had not been by any means bad musicians; so every single instruction-book on piano-playing had told me, and at last every pupil took quite naturally the C-major scale for the easiest, as there are no signatures whatever in it and—just think of it!—none but white keys. Yes, just think of it! The trouble was, we all did not think enough about those plain white keys.

I hardly need to mention it that it is the point in scale-playing on the piano, to pass with the thumb in a perfectly smooth way under the third and fourth fingers; it is, indeed, the alpha and omega of the whole "Lanf-technik." Now, what has made us believe that this motion of the passing under of the thumbs is easier when the third and fourth fingers are placed on a white key than on a black one? Just the reverse of it will be the correct thing. We find twice as much space when our third or fourth fingers rest upon a black key.

To put your thumb smoothly on F, while your third finger was striking E, or on C, while your fourth finger struck B, is by far more disagreeable than to move the thumb to E, while the third finger occupied D sharp, or on B, while the fourth was playing a sharp. Horizontally and vertically the thumb finds in the scale of B-major twice as much space for its motion as in C-major.

Another great advantage B-major offers above C-major may not be overlooked. The short fingers, the 1st and 5th, are employed in this scale on the two white keys, B and E, which are situated nearer to the player's hand, while the longer 2d, 3d, and 4th fingers have to reach the further removed black keys, a very appropriate and in every way satisfactory arrangement for the physical construction of our hands.

So why do we not let our young pupils play this very convenient B-major scale first and the C-major scale, as the most difficult one, last? As I am very fond of technical exercises in contrary motion, I have sometimes hesitated to start with B-major, for the reason that it does not offer the opportunity of using the thumbs of both hands at the same time, when played in contrary motion. But then I entered the large field of scale-playing with E- or A-major. In fact every single scale will serve better to begin with than C-major, to overcome that most intolerable unevenness in playing runs.

For many years I have abandoned entirely the old style to begin with the even-leveled C-major scale and my experience led me to think that this method would benefit our young pianists greatly if generally adopted. Fearing, however, that the experience of only one teacher may not be considered important enough to break off with old rules, I wish that other teachers who have tried the same—and doubtless there are some—would give us their opinion on this subject.

The only possible objection which could be made would probably relate to the fact that for the beginner C-major is easier to read than any other scale. But this is irrelevant. Even beginners, children, should not be taught in such a mechanical way that their imagination has to depend on white and black keys only. If they have learned the difference between whole and half tones in their very first lessons, they must be able very soon to point out any scale from any key on the piano, providing the scheme of constructing the major scale has been given to them. Moreover, there should not be any hurry about the beginning of scale-playing, as the hand as well as the fingers should have gained a good deal of repose before the teacher proceeds to the scales.

## HELPS AND HINTS.

Everything sounds well that is well played.—*Czerny*.  
GENIUS may be superior to education, but talent—never.—*Thalens Blake*.

Drudgery must come before delight. Faithful toil will find reward in joyful triumph.—*Wm. C. Wright*.

Give to each note and rest its exact value, but in so doing, consult the eye rather than the ear.—*Czerny*.

Accents hold a far more prominent place in pianoforte playing than is generally accorded to them.—*Christiani*.

When the ear is once permitted to accustom itself to inaccuracy, it rapidly begins to pardon it, and even to enlarge the limits of its forgiveness.—*Stanford*.

A man of moderate talent will never rise above mediocrity, whether he travels or not; but a man of superior talents deteriorates if he always remains in one place.—*Mozart*.

Women are the music of life: they receive everything within themselves more openly and unconditionally than men, in order to beautify it with their sympathy.—*Wagner*.

The most important part of the educational work is to teach the pupil to think—to set his mental faculties to work, to enable him to use that great and powerful tool, the brain.—*Merz*.

We must first be musicians, and then teachers; for if we are fired with the love of music we shall be more than mere pedagogues. Our instruction will be alive, and not perfunctory.—*H. C. Macdougall*.

If you neglect the cultivation of the imagination, you neglect one of the first elements necessary for the artist. Of course the imagination requires much culture and much care. It needs training from childhood.—*Merz*.

We must live ourselves, as it were, into a musical composition before we can reproduce it, give it that life and pulsation which it has lost, as it crystallized into mere notes and passages on the page.—*Anna Steinecke Clarke*.

Those who would be teachers, in the highest and best sense of that word, must look upon the young mind as a galaxy of wonderful capabilities only waiting for development, by exercise, to become powers in the world.—*Hanchett*.

Proficiency in the arts and sciences, music more particularly than any other, is only acquired by the most diligent attention. Work, work, practice, practice, if you would become great, and no matter how great you become, work and practice if you would retain your greatness.—*Emma Juch*.

A NECESSARY CONDITION.—A certain physician was very unsuccessful, and yet he was a hard student. It was explained by another in the words, "He studies his books, but not his cases." The teacher must study his pupils; he must, day by day, watch them to learn more important things than has been extracted, or can extract, from books.—*N. Y. School Journal*.

A true artist should be so wrapped up in his playing as not to know whether he is playing to the many or the few. The player, absorbed in the earnest labor of love, alike indifferent to appearance or manner, at once enchains the heart and captivates the willing hearer. The true musician, alike animated by the excitement of his theme and by some sudden stroke of impulse, makes captive his hearers and triumphs over their feelings. This is the power of genius in musical expression.—*Fahnie Bloomfield*.

What is the use of always letting on that we are great men? What avails it when good friends place us on stilts upon which we are unable to support ourselves unassisted? How many have regretted that they have received homage before it was due? Only to those who know how to make use of blame, can praise be salutary; that is to say, to him who, spite of all, does not neglect his studies; who, without wrapping himself up egotistically in himself, keeps his admiration fresh for the different, and to him foreign kinds of mastery which he finds in other men. Such an artist long preserves his own youth and strength.—*Schumann*.



## PUBLISHER'S NOTES.

## REMOVAL.

We will remove, during the summer, our entire establishment to 1708 Chestnut, two doors from our present place. Our reason for moving is that the present quarters are too small. We occupy the entire building of four floors and cellar, but there is not room for our ever increasing business. When we located here, seven years ago, we occupied only the store portion. We gradually spread over the entire building, until now the walls groan under the weight of music. The new quarters at 1708 Chestnut are much larger and modern. The building is 145 feet long and 60 feet wide, with six floors. We will for the time being occupy the first floor and basement and a part of the second. We propose refitting the entire place anew. The stand is one of the finest in the city and it is our aim to have everything new and elegant. When we are fully settled we may give our readers a full description of the establishment.

\* \* \* \*

The vacation time gives the leisure for writing up the teaching experiences of the past year. We should be pleased to have our readers write such studio ways of working as seem to be worthy of a place in *THE ETUDE*. We particularly desire articles that will be a help to young teachers, and that will help make teaching more effective in results and more pleasant to the pupil. The members of musical societies are often capable of writing acceptably, and many of them have experience in writing for their meetings.

\* \* \* \*

This is the time of year when the progressive teacher does his reading up for the next season's work. We have in stock a large variety of the leading works on music. Send for a price list and catalogue.

\* \* \* \*

A second edition of Landon's "Pianoforte Method" is now ready. The proofs have been read by several experts and fully corrected. We desire to make this popular instructor as nearly perfect as possible. It has received the great distinction of being put into point type for the blind, by the Perkins Institute for the Blind, Boston. Considering the hundreds of methods, European and American, this is a great distinction.

\* \* \* \*

We have in the hands of the printer, to be issued in the early fall, a copy-book for music pupils. The design of the book is to teach all the details of notation. Any pupil studying this book and writing out its exercises will be an expert in concise reading and in accurate time-keeping, and in many theoretical points that prove difficult to the ordinary pupil. This book contains new and valuable features. Mr. Charles W. Landon is the author.

\* \* \* \*

The special offer in last issue will be continued to July 1st. Therefore all who have not yet subscribed for Grade VI of Mathews' "Course of Piano Studies" have yet an opportunity of doing so at rates of last issue, namely, twenty-five cents, but cash must accompany order. The volume will be delivered during the month of June, when all special prices cease.

In addition to the above, we will send all of the unpublished volumes (VI, VII, VIII, IX, X) as they are issued, for \$1.00, if cash accompanies the order. We expect to furnish the entire course in time for fall teaching.

\* \* \* \*

We have obtained entire control of the work, "Observations of a Musician," by Louis Lombard. The little work contains twenty-five well written, practical articles. Good musical literature is rare. This is the latest contribution toward good, permanent musical literature. The price of the work is fifty cents in cloth binding. The present edition is limited to 1000 copies, and all but 200 are already exhausted.

\* \* \* \*

The time of the year has arrived for the return of the music on sale which has been sent to our patrons

during the season. The months of June and July is the time best suited for this work. It is quite important that the name and address of the sender is placed on the package, otherwise it is difficult to know to whom the music belongs.

\* \* \* \*

—The blank form of Certificate of Music spoken of in last issue of *THE ETUDE* is now ready. The certificate is so worded that it is applicable for certificate of the largest conservatory of music and equally so for private teaching. It is lithographed on the finest parchment paper and is sold at the nominal price of ten cents each.

## TESTIMONIALS.

MONMOUTH, ILL., May 7, 1892.

I received the Cady edition of Mendelssohn's "Songs, Without Words." I expected something fine, and I am not disappointed in the least. The excellent quality of this paper and the clear print, combined with the annotations, such a help in the study of these songs, make it an edition complimentary to both editor and publisher.

E. C. ZARTMAN.

LINN CO., Iowa, March 18th.

Mendelssohn's "Songs" of your edition are fine—they will compete, and successfully, with the best editions.

J. E. LICOKE.

I have taken the *ETUDE* a number of years, and must admit that it is very much, but did not know the true value of it until I commenced teaching music about a year ago. I could not be without it, and wish it would appear semi-monthly.

ROSA HELD.

Landon's "Read Organ Method" is, by far, the best I have come across in the teaching of this instrument.

C. E. NEIDBERGER.

928 N. RODNEY, HELENA, MONT., March 22, '93.  
I think Landon's "Piano Method" an admirable book for beginners, and I wish I had known such a work earlier.

WALTER H. MAY.

I have received your *ETUDE* binders, and am very much pleased with them, as they excel any other binder I have yet seen.

CHAS. JOS. LUTENDECKER.

Landon's "Piano Method" is the best work I know of for young beginners.

H. A. ROBINER.

BOONVILLE, MO., April 8, '93.

The great need of the present time is a method that does not aim to teach notes and time only, but touch, artistic execution, and expression. Melodious easy studies for "Piano and Read Organ," by Charles Landon, supplies that want.

A. H. SAUTER.

Upon examination of Landon's "Melodious Easy Studies," barring some trifling typographical errors, the work is perfection. Landon's conception is the best thing out. It fills the desideratum of the music teacher. Blessing on Landon.

R. E. KROEMER.

Mr. Bernardus Boekelman has edited for the piano certain fugues by J. S. Bach. They have been taken from a tempered clavier in a manner extremely practical and well adapted for instruction. The episodes are printed in black. The themes are made apparent by contrasting colors—red and green, and violet for the counterpoints. The arrangement makes the architectural structure of the fugues very clear. The Editor's notes are exceedingly to the point, and most helpful to the student. For these reasons the edition of Mr. Boekelman ought to be recommended.

Leipzig.

DR. OSCAR PAUL.

March 22, 1892.

Dear Mr. Mason:—I have been again indisposed for the last few weeks, and this is the reason why you receive these lines so late. I feel myself impelled to say to you to-day, after thorough investigation, that I regard your technical studies as a masterpiece which can claim an unapproachable position among the most important pedagogic works. The characteristic advantage that distinguishes your work from most mechanical studies is, in my opinion, that it contains much to inspire the student with joy and delight in his work, and not merely what is tiresome and dry. I refer to the many and original examples of touch and phrasing. The last volume on celevras and chords seems to me very important; it contains much that is new and nothing that is superfluous, and is especially masterly in its combination and sequence of exercises. If you should translate the work into German, I am convinced that the studies would excite the same admiration in Germany as the greatest of them. I hope, dear Mr. Mason, that you will not misinterpret these lines. You stand in no need of any praise or admiration from me, but I am compelled to do myself the pleasure of telling you how highly I value and respect you and your work. Yours sincerely,

(Signed) KARL JOSEF.

P. S.—May I take this opportunity of suggesting another volume as an annex to the first volume?

I have read the "Observations of a Musician" with great interest, and find especially your various essays on musical education most excellently written. I am always happy to find one more who has the courage to express his opinion, whether people may like it or not.

CARL FAHLBERG.

## SPECIAL NOTICES.

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

**SUMMER MUSIC SCHOOL**, conducted by Charles W. Landon, at Grand Rapids, Michigan. Special course of six weeks, beginning July 10th, in Mason's Technics, in best recital methods and improvements in teaching, and in preparation of pieces for concert work. A teachers' course in teaching and playing the read organ. Send for terms and particulars to CHAS. W. LANDON, 41 Jefferson Ave., Grand Rapids, Mich.

**M. R. PERLEE V. JERVIS** will conduct a Summer School at Essex, Conn., for the study of Mason's "Torch and Technic." For terms and particulars address PERLEE V. JERVIS, Carnegie Music Hall, New York City.

**JUST PUBLISHED: HANDBOOK OF MUSIC AND MUSICIANS**, containing more than 8000 musical terms and biographical sketches of 1600 prominent composers, concisely arranged by CH. HERMAN Bonnd in flexible cloth, with title-page containing a group picture of fourteen prominent modern composers. Price \$1.25. For sale by THEO. PRESSER, Philadelphia.

**OF INTEREST TO CONSERVATORIES.**—A celebrated teacher, of most successful experience as director, can be secured to take charge of a music school. This is a rare opportunity. Address "Director," care of *THE ETUDE*.

**FOR SALE.**—A Square Piano, but little used. Will be sold at a sacrifice. Address "Piano," *ETUDE* Office.

**WANTED.**—A Director of Music with extended experience to take charge of the Musical Department of a large Female College in the South. Address, with particulars, S. H., Box "G," Abingdon, Va.

**"THE YEAR'S SWEETHEART" BALLAD.**—Music by Leila France. Words by Madeline S. Bridges. This ballad has been sung with great success by the "ingenuis" of "The Etude" at every performance of that play in all the principal cities of the United States. For sale by all music dealers. Published by THE CHICAGO MUSIC CO., 195-197 Wabash Avenue, Chicago.

**A LADY** teacher of music (pupil of Moszkowski), who has spent some time in Germany, is preparing to take a limited number of young ladies abroad for a musical winter in Berlin. October 1st to April 1st. It is an opportunity for culture in Italy and Germany, with highest social advantages. References exchanged. Address "Berlin," P. O. Station W., New York City.

**WILL** place right parties in communication with young man of high standing, who desires connecting himself with some reputable institution as Director of Music, South preferred. First-class testimonials furnished. Address 411 Case Ave., Cleveland, Ohio.

**FINDING** that his professional duties oblige him to remain in Boston during the coming summer, Mr. Frank Lynes announces that he will receive pupils in Pianoforte instruction, Organ playing, and Harmony. Address 163-A, Tremont St., Boston, Mass.

**AN EXPERIENCED** teacher wishes a position as Teacher of Piano in a Female Seminary or College. Is a good pianist. Address Miss C., Box 1989, W. Chester.

**A LADY** who has studied with great teachers, desires LA position as Teacher of Piano. Six years' experience. Best references. Address R. R., *ETUDE* Office.

## "CROWN" PIANO AND ORGAN.

How dear to my heart is this lovely Piano.

A friend that has proven most faithful and true.

With rich sounding tones and a pleasing soprano;

I gladly commend this companion to you.

Its neat polished case is a work of beauty.

With trimming most slightly and double veneer.

A strong iron frame and an action just perfect.

While the tone is as sweet as you ever shall hear.

My darling Piano, my sweet-loved Piano.

My new "Crown" Piano, which I love to hear.

Not less than love for the beautiful Organ.

Whose tones bear a message so welcome to me.

So voice-like and tender, so full of expression.

Extending to hear the lightest and truest.

Its needs are the finest, its action is easy.

Its excellence justly.

Both music-proof and moth-proof, with durable bellows.

The wonder and envy of half the town.

My richly carved Organ, my durable Organ.

My highly prized Organ, the famous new "Crown."



## LATEST PUBLICATIONS.

THEODORE PRESSER, 1704 CHESTNUT ST., PHILADELPHIA, PA.

GRADE I-X.

## IX.

NUMBER BY NUMBER ONLY	NUMBER BY NUMBER ONLY	ORDER BY NUMBER ONLY	NUMBER BY NUMBER ONLY	ORDER BY NUMBER ONLY	NUMBER BY NUMBER ONLY	ORDER BY NUMBER ONLY	NUMBER BY NUMBER ONLY
1367.	Volkmann, Op. 27, No. 5. Folk Song. Grade II.....	1375.	Delahaye, L. L. Op. 18. Valse. Grade V.....	1380.	Geibel, Adam. Morning Time March. Grade II.....	1385.	Geibel, Adam. Morning Time March. Grade II.....
	This selection from "Studies in Melody Playing," Vol. II. It demands a slow delivery and a very dignified tone. Impassioned declaration of characteristic.		This waltz is not hackneyed either in melody or style. There is originality about it and fine work for intermediate students. Like all the others, it requires taste and intelligence for its proper understanding.		A melodious piece in an early grade, which is hailed with pleasure by both teacher and pupil. It furnishes a good opportunity to wrist touch as well as in finger action.		
1368.	Tschaikowsky, Op. 39, No. 17. German Song. Grade II.....	1376.	Colomer, B. M. Serenade Galante. Grade V.....	1391.	Geibel, Adam. The Jolly Pioneers. Grade II.....	1396.	Bohm, Carl. Op. 309. The Hunter's Call. Grade IV.....
	A very graceful piece in 3/4 time. It should not be played too fast, but it waits. A good exercise in light wrist playing.		Another interesting piece for both teacher and pupil. The style is sweet, and the melody goes straight through.		A tarantella after the order of Heller. Graceful and lively. They form a very good set.		A characteristic piece in a popular style with horns first call the hunters together, when the chorus begins. A good study in staccato chords.
1369.	Gurlitt, C. Op. 140, No. 7. Festive Dance. Grade II.....	1377.	Vilbas, Renaud de. Pompadour (Gavotte). Grade III.....	1392.	Geibel, Adam. In the Shadow. Grade II.....	1397.	Lebierre, O. Op. 33. Fidella. Grade IV.....
	A splendid waltz giving opportunity for phrasing, expression, and light left-hand playing.		A quaint gavotte, furnishing a first-class study in staccato work. To phrase it properly and render it with a crisp staccato touch and light arm careful practice will be necessary.		This is the last of a set of five pieces by a well-known writer. They form a welcome addition to the list of easy teaching pieces. This last number is very graceful, and when played with a light arm facilitates touch production.		A dance of Spanish character, graceful and in style, but with a very decided rhythm and sharply marked accents. The melody is in the rhythm of eighth notes. A good piece for good practice.
1370.	Schytte, L. Op. 69, No. 12. Good Night. Grade II.....	1378.	Thome, Francis. Minuet. Grade III.....	1393.	Geibel, Adam. Eventide Reverie. Grade II.....	1398.	Ellenreich, A. Spinning Song. Grade II.....
	A very effective short piece. The work of both hands is good, and the whole is interesting and attractive.		It is a pleasure to commend such pieces as this. If, when properly taught, it will do much to awaken musical taste, and a higher understanding of musical form.		Another of the same set. It is written with the well-known fluency of this writer. Useful for teaching.		An excellent easy piece, bright and taking. The bass affords an opportunity for phrasing and octaves, while the right plays the melody, which, later, is transferred to the left hand.
1371.	MacDonnell, H. C. Christmas Pastoral. Grade II.....	1379.	Delahaye, L. L. Op. 16. La Ronde du Serrail. Grade III.....	1394.	Geibel, Adam. Fairies' Serenade. Grade II.....	1399.	Cheeswright, F. Song—One of Us Two. Grade II.....
	Both hands have important work in this piece. It is well calculated to develop young students in taste and intelligence. It must be studied to be properly rendered.		The melody is principally in the right hand, with occasional chords, while the climax is given in full chords. The left hand has an effective accompaniment, the occasional chord, a good illustration of treble, giving a good effect, which is heightened later by bringing in the iteration into more prominence. Useful and pleasing.		This is the last of a set of five pieces by a well-known writer. They form a welcome addition to the list of easy teaching pieces. This last number is very graceful, and when played with a light arm facilitates touch production.		A simple melody with a rather simple accompaniment. It is not hard, and being of moderate compass, it will suit a middle voice.
1372.	Von Wilim, N. Op. 81, No. 13. Grade Song. Grade II.....	1380.	Godard, Benjamin. Op. 14. Les Hirondelles. Grade IV.....	1400.	Goerdeler, R. I Think of Thee. Grade III.....	1401.	Godard, Benj. Op. 66, No. 6. Marcel (The Huguenot). Grade V.....
	This melody and accompaniment are in the right hand. The bass has also an effective figure. The phrasing is indicated. It is a good study in melody playing.		A rather odd theme in minor, with occasional lapses into the major. A good exercise in rapid arpeggio and in two-finger work. A useful teaching piece.		A popular piece, with a good piano part. In Grade III. Syncope, sixths, and arpeggios form the features of the piece. It is melodious.		Introduced in the popular style. The piece abounds in octave and chord work and affords a good study in full-arm touch.
1373.	Kavanagh, I. Andante. Grade II.....	1381.	Chaminade, O. Op. 35. Filieuse. (Etude de Concert, No. 3.) Grade VI.....	1402.	Carpenter, T. Leslie. A Twilight Meditation. Grade III.....	1403.	Prosser, Theo. School of Four-hand Playing. Grade III.....
	This piece approaches Grade III in difficulty, and is worth the hearty commendation. Melody and accompaniment are both in one hand, while the interest of the other (the left) is fully equal. Thirds and sixths increase the difficulty of the piece.		A good study in melody and accompaniment. The work of both hands is good, and the whole is interesting and attractive.		This piece will present no special difficulty to a student well on in Grade III, and will be found to be very interesting.		The piano has a taking melody which may be phrased effectively, while the second has passages of chords which will redress the piano's loss.
1374.	Rummel, J. Romance. Grade II.....	1382.	Fillmore, T. H. Barcarolle. Grade IV.....	1404.	Loeschhorn, A. Op. 88, No. 3. Dance Hongroise. Four Hands. Grade III.....	1405.	Baumfelder, F. Op. 161, No. 5. Minstrel's Song. Four hands. Grade II.....
	A good study in cantabile playing. A broad singing line requires a figure of sixteenth notes require energy. Wrist trying.		A thoroughly good piece. The accompaniment of the left hand is good; the melody simple, but effective. A contrast is afforded by the short melodic part in six sharps, the original key being A major.		A melodious piece for two young players, giving good practice in staccato playing. Intricate, but not difficult.		Another piece in the popular style. The piano has a taking melody which may be phrased effectively, while the second has passages of chords which will redress the piano's loss.
1375.	Kullak, T. Op. 62, No. 12. Evening Bell. Grade II.....	1383.	Reed, Chas. H. Gavotte a la Fantasio. Grade IV.....	1406.	Schubert, F. Op. 27, No. 1. Marche Herique. Four hands. Grade III.....	1407.	Schubert, F. Op. 78. Minuet. Four hands. Grade I.....
	This also approaches Grade III in some respects. The bell effect is made by a marked 8-measure rest in the treble. The melody begins in the left hand and is responded to by the right. The work of the hands takes place in the latter part of the piece.		A good study in wrist and arm playing. It contains a short but interesting trio.		A short march which will impress itself upon the young players. Simple, but strong in its character.		The celebrated Minuet from Op. 78, arranged for four hands. It lends itself to the arrangement well, and brings the study of young players. The trio is exceptionally beautiful.
1376.	Tschaikowsky, Op. 39, No. 18. Italian Song. Grade II.....	1384.	Rathbun, F. G. Elf Dance. Grade III.....	1408.	Schubert, F. Op. 27, No. 1. Marche Herique. Four		

## HABIT IN PIANOFORTE PLAYING, BY CARL HOFFMAN.

PRICE - - 25 CENTS.

Presents an analytical study of control of movement and habit forming, as well as a succinct outline of mechanical and expressional technic as respects the logical use, singly and combined, of fingers, hand, upper and lower arm, shoulder, and foot, in playing the piano.

Address Publisher,

**THEO. PRESSER,**

1704 Chestnut Street, - Philadelphia.

## MIDDLE GRADE TECHNICAL EXERCISES, BY CARL HOFFMAN.

PRICE - - - \$1.00.

New and revised edition. Based upon latest technical ideas connected with touch, rhythm, accent, dynamic shading, free independence of members associated in piano playing, among themselves and in combination. In the hands of thoughtful teachers and students most excellent results will follow the use of these Exercises, which need only to be thoroughly tested to be widely used for teaching purposes.

Address Publisher,

**THEO. PRESSER,**

1704 Chestnut Street, - Philadelphia.

NEAT AND SUBSTANTIAL

**\*MUSIC FOLIOS.\***  
OUR OWN MAKE.

Price \$1.00. \$9.00 per dozen, by Express.

This folio is without spring back or ornamental work. It is a simple folio in cloth, with three strings to tie the open ends.

Address **THEO. PRESSER, Phila., Pa.**

New Cantata for Small Choral Societies.

"JOHN GILPIN."

COMPOSED BY

**ALBERT W. BORST.**

May be had, together with press notices and musical synopses, from all music stores.

## Studies in Melody Playing.

BY

**HAMILTON O. MACDOUGALL.**

PRICE \$1.25.

The phenomenal success of Volume I has encouraged Mr. Macdougall to issue the second volume, which will be similar in style to Volume I. It is a collection of chaste, easy, short, and interesting pieces, with annotations and close fingering. The collection will surpass anything in this line yet published.

CONTENTS—VOLUME II.

WILM. N. Y. Op. 81, No. 1. To Begin With  
VOLKMAN, Op. 27, No. 5. Folk Song  
TSCHAIKOWSKY, Op. 59, No. 17. German Song  
GURITTE, C. Op. 140, No. 1. Festive Dance  
SCHYTTLE, L. Op. 69, No. 12. Good Night  
MACDOUGALL, H. O. Christmas Pastoral  
WILM. N. Y. Op. 81, No. 13. Cradle Song  
KAVANAGH, J. Romance  
RUMMEL, J. Romance  
KULLAK, T. Op. 62, No. 12. Evening Bell  
TSCHAIKOWSKY, Op. 39, No. 13. Italian Song  
WILM. N. Y. Op. 81, No. 2. Hilarity  
MOHRE, N. Y. Op. 24. Scherzo  
BOHM, Op. 129. Little Love Song  
SCHYTTLE, L. Op. 69, No. 11. Fairy Tale

**THEODORE PRESSER, Publisher,**

PHILADELPHIA, PA.

## BOOSEY & CO., NEW YORK. LONDON.

PUBLISHERS OF

## English + Songs + and + Ballads,

BY

Hope Temple, Stephen Adams, J. L. Molloy, F. L. Moir, Paul Rodney, Milton Wellings, Etc., Etc.

## THE BOOSEY EDITION.

Operas.

The most popular edition before the public.

Oratorios.

New editions. The best for choir and festival use.

## Royal Edition of Song Books.

Containing songs by the great masters and songs of all countries.

## New Educational Work,

**\*50 Selfeggi.\***

By TOSTI.

In Two Books.

(Written in this composer's most melodious style.)

WRITE FOR CATALOGUE.

## BOOSEY & CO., No. 3 EAST FOURTEENTH STREET, NEW YORK.

## Method for the Piano.

BY

**CHAS. W. LONDON.**

PRICE \$1.50.

This work is especially designed to meet the want of the popular student with mediocre ability. It contains all the ideas of recent pianoforte playing. The author is a well-known practical teacher, and author of a similar work for the Reed Organ, which is now generally used for instruction on that instrument. It will be well for every teacher to examine this new work, which will be ready in a short time.

**THEODORE PRESSER, Publisher,  
PHILADELPHIA.**

## COLUMBIA COLLECTION OF CLASSICAL + PIANO + MUSIC.

SUPERIOR IN EVERY RESPECT TO ANY BOOK  
OF ITS KIND EVER PUBLISHED.

Among its pages will be found many choice pieces by Joesffy, D'Albert, Gregh, Kientz, Scharwenka, Hochsprung, Hylleberg, Strelezki, Ashmall, Lassen, Raff, Liezt, Gruenfeld, Massenet, Jacell, Moor, Hoffman, Ponchielli, Sternberg, Schuy, Scholz, Manchester, and other celebrated composers.

Every composition has been selected for some particular merit, and every number weighed with critical discrimination before being admitted to this collection; each of the gems thus chosen may be considered unusually interesting, or very unique and characteristic. 144 pages, printed from stone on heavy paper, with a handsome lithograph title.

Every Piano Player should have it.

PRICE \$1.00.

## New Exercises for Sight-Singing Classes,

By W. W. GILCHRIST. In Three Books.

There are many excellent works on the theory of sight-singing, but in the matter of *reformatory exercise* there has always been a great lack. Mr. Gilchrist's work, representing, as it does, the accumulated experience of years, most completely meets this want, a large amount of practice being given on each point as it comes up, and the whole, while avoiding catchy melodies to lead the ear, being characterized by a very high type of musicianship.

**BOOK I** consists exclusively of *Three Lessons*, in one, two, and four parts. No intervals greater than the second are used, and the pupil is thereby enabled to concentrate attention entirely on the time-principles involved. Price 50 cents.

**BOOK II** is given entirely to interval exercises, without special relation to keys, beginning with the simplest and progressing gradually to the more complex. Price 50 cents.

**BOOK III** is divided into two parts, the first consisting of ten exercises in each major and minor key, *without modulation*; the second, of the same number, *with modulations*. This book, with its 250 exercises, in one, two, and four parts, is a most valuable one, and entirely unique. In fact, the work as a whole stands quite alone in its exhaustiveness and systematic arrangement.

It is, as its name implies, merely a collection of *EXERCISES*. Theoretical instruction is left entirely to the teacher, and the exercises ARE ADAPTABLE TO ANY SYSTEM.

The exercises are so arranged that they can be used by either male, female, or mixed-voice classes.

They give the teacher just what he wants for any kind of class, save him an immense amount of black-board work, and give the pupil plenty of practice at home.

It is, without doubt, the *largest and most complete set of sight-singing exercises ever published*, and must soon become a necessity in every well-organized school where music is taught, as well as to every teacher. Price, \$1.50.

Price, Book I..... .50  
Book II..... .50  
Book III.....\$1.00

Complete, 3 Books, \$1.50.

Sample copies sent upon application.

PUBLISHED BY

**THEODORE PRESSER,**

1704 CHESTNUT ST., PHILADELPHIA.

THIRTY

## HOME RULES FOR MUSIC STUDENTS.

Practical Advice, Hints, and Suggestions  
for the Young.

BY HERMANN MOHR.

PRICE 5 CENTS EACH.

**THEODORE PRESSER,**

1704 Chestnut Street, Philadelphia, Pa.

## Something New and Remarkable!

## MUSICAL + DOMINOES.

Invented by C. W. GRIMM.

PRICE, - 75 CENTS.

A game for every home.—Desirable by young and old.—Excellent for parties.

Playing in notes and rests is the feature of this game.

So ingeniously is this game constructed that the musical matter in it is never felt as a burdensome appendage.

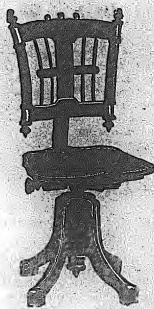
The instructive and amusing qualities of the game have been so perfectly and harmoniously blended that the Musical Dominoes will form an everlasting source of enjoyment.

Each set is accompanied with instructions how to play the various games possible: Six-Card Draw, All-Quarters, Bergen, Sebastopol, and Tiddle-a-Wink. These contain a wonderful amount of information concerning composition of notes and rests.

The instructions explain also the value of notes and rests, so that any one may learn how to play this game, and become proficient in figuring note-values.

**THEO. PRESSER,**

1704 Chestnut Street, Philadelphia.



**The Improved Davis Patent  
SPRING BACK CHAIR.**  
For Piano, Typewriter, Sewing machine or Desk. It affords the most delicious comfort to weak backs. It is beautiful and artistic in design. Adjustable to fit large or small, short or tall persons.

Will send any style on approval, to be returned at our expense if not perfectly satisfactory. Ask your dealer for the "DAVIS CHAIR." Send for catalogue of full upholstered styles, with price lists and discounts. AGENTS WANTED.  
DAVIS CHAIR CO., Marysville, Ohio.



## "A NOBLE ART," BY FANNY MORRIS SMITH.

PRICE \$1.00.

A book which will possess a peculiar interest for all lovers of music, being a collection of the lectures on the evolution and construction of the piano.

These lectures are a careful study of the science of piano-making, — a practical study, made not alone in libraries, but in piano-factories and work-shops. They present a most picturesque and graphic description of the triumph of the piano-makers' art. The information they contain is procurable in no other form, for many of the "secrets of the trade" have been for the first time surrendered for the use of this author. The lectures excited unusual interest upon their delivery, and Miss Smith was obliged to repeat them before a number of other auditors.

"A Noble Art" makes a volume of 160 pages, illustrated with more than sixty engravings. It is bound in dainty form, printed on fine paper, the leaves uncut and with broad margins, the cover of Japanese paper printed in dull red.

For sale by

**THEO. PRESSER,**  
1704 Chestnut Street, Philadelphia.

## STUDIES IN PHRASING. VOL. II.

By W. S. B. MATHEWS.

PRICE \$1.50, NET.

A collection of a higher grade of Piano Compositions. Also containing an extensive treatise on expression, which is as practical as it is valuable. The principles given in the treatise are exemplified in a series of the finest compositions of the greatest composers, including selections from Bach, Schubert, Mendelssohn, Schumann, Chopin, and Rubinstein.

## Selected Songs Without Words. MENDELSSOHN.

Critically Revised by Calvin B. Cady,  
With Portrait and Biographical Sketch by  
Theodore Presser.

PRICE 75 CENTS.

This edition is beautifully printed on good paper. It is annotated, and newly phrased and fingered. The critical notes will be found especially practical and valuable. There are nineteen of the songs, printed on 56 pages. The selections were by the advice and co-operation of many leading musicians of this country.

Address the Publisher,

**THEODORE PRESSER,**  
1704 Chestnut Street, - Philadelphia, Pa.

## GROVES' DICTIONARY OF MUSIC AND MUSICIANS.

The only Complete Encyclopædia of Music in the English Language.

Bound in handsome Brown Cloth, Gilt Tops. Put up in boxes and sold only in complete sets. This new edition includes the Index.

Price for 5 Volumes, (including Index,) \$18.50.  
Price for Index, \$2.50.

Address **THEODORE PRESSER,**  
1704 CHESTNUT ST., PHILA.

## THE MUSIC LIFE, AND HOW TO SUCCEED IN IT. BY THOMAS TAPPER. PRICE . . . \$1.50.

This work is a companion volume to "Chats with Music Students" by the same author. Numerous phases of art and art life are talked about in a thoroughly practical way. It points out the way of success to teachers and students in art life. Mr. Tapper's informal and thoroughly pertinent manner of writing has a real value in it, that will make this companion volume indispensable to every musician.

6,000 SOLD.

—30—

## SELECTED STUDIES. BY STEPHEN HELLER.

Selected from Opus 45, 46, and 47.

PRICE \$1.50.

Revised by Albert Ross Parsons, Calvin B. Cady, Arthur Fooks, Edward Baxter Perry, John S. Van Cleave, Wilson G. Smith, and Charles W. Landon.

These études are carefully fingered and phrased, metronome marks given, use of pedal made clear and concise, and each one is described, named, and annotated, the remarks containing valuable hints and suggestions as to touch, style, and methods of study. This is the finest edition of these valuable études ever published.

Address Publisher,

**THEODORE PRESSER,**  
1704 Chestnut Street, - Philadelphia, Pa.

TEACHERS'

## POCKET METRONOME.

SIMPLE, CONVENIENT, DEAR, AND INEXPENSIVE.

Price, Nickel-plated, 50 Cents, Net, Postpaid.

Giving the correct Metronomic Marks after the  
Maazel Standard, together with the  
True Tempos of all the Dances.

These instruments have been especially manufactured for THE ETUDE, and will be sent as a premium to any one sending two subscribers. Address

**THEODORE PRESSER,**  
1704 CHESTNUT ST., PHILADELPHIA, PA.

## Introduction to Studies in Phrasing.

## FIRST LESSONS IN Phrasing and Musical Interpretation.

W. S. B. MATHEWS.

PRICE - - - - - \$1.50.

The author has brought together a valuable collection of little pieces, musical and poetic in quality, within the ability of children's fingers and within the range of the children's minds. They are taken from the most successful collections of this class of tone poems for children the world can show.

The pieces are all closely annotated, fingered, etc. There is also, at the beginning of the work, a few chapters on the object and manner of using the work; Rudiments of Musical Form; Phrasing; What it is to Play with Expression; Subjective and Objective in playing, etc.

The work is intended to precede the two volumes of "Studies in Phrasing," which are among the most popular musical text-books now used in the country. As a work of genuine usefulness in teaching, the volume cannot be excelled.

## COURSE OF PIANO STUDY,

IN TEN GRADES.

By W. S. B. MATHEWS.

Five Grades Now Ready.

\$1.00 Each Grade.

W. S. B. Mathews, with the help of other noted musicians and teachers, has taken the whole field of études, and from them selected such as are most useful for meeting every necessity in a teacher's experience. Teachers will be delighted with the sterling musical and useful technical qualities of these études.

There are ten grades, a volume to each grade, each containing about thirty pages, and the studies in each volume progressively arranged. The selections are carefully fingered, phrased, edited, and annotated. Every difficulty is prepared by being first introduced in its most simple form.



## LATEST PUBLICATIONS.

THEODORE PRESSER, 1704 Chestnut Street, Philadelphia, Pa.  
GRADE I-X.

## VIII

ORDER BY NUMBER ONLY.	PRICE.	ORDER BY NUMBER ONLY.	PRICE.	ORDER BY NUMBER ONLY.	PRICE.
1301. Lent, Ernest. Op. 10, No. 1. Grad. Song. Four Hands. Grade III.....	75	1314. Schytte, L. Op. 69, No. 6. In the Forest. Grade I.....	20	The treatment these figures receive in this edition is destined to do great good in the study of the classics.	
This duet is a musically composition, and while it is simple technically, it affords opportunity for tasteful phrasing and an expressive touch. It is to be heartily commended.		The difficulty of this excellent piece depends upon the manner of playing it. If the mill effect is to be brought out, the proper tempo is slow, the shading, phrasing, etc., thoroughly done, it is difficult, largely increases. It is a very fine teaching piece, simple, but effective.		Schumann has called back the musical staff of life, but the difficulty experienced by the student in entering into the structure of his figures has greatly limited the range of their usefulness. It is so essential that a complete understanding of their structure should be had, in order to an insight into performance, that an edition which makes comparatively easy such a knowledge will be hailed with delight.	
1302. Lent, Ernest. Op. 10, No. 2. Spinning Song. Four Hands. Grade IV.....	1 25	1315. Cipollone, A. Op. 524. Remem- brance. Grade IV.....	60	The subject and answer are printed in red, while the counter-subjects are in purple and green.	
A piece by the same author which shows the same musicianship. Is an excellent study in touch, phrasing and facility. These two duets are well worth the attention of teachers.		Another study in melody and accompaniment playing by the same hand. The melody is sometimes above, sometimes below the accompaniment, and thus gives the student an opportunity to secure the advantages of the study. It is also transferred to the less at times. The entire piece is tuneful, and, with its delicate, arpeggio and broken octaves playing, it will be a favorite with teachers. It contains a short cadenza.		Each figure is accompanied by a pen and sheet, upon which is given a complete harmonic scheme, in addition to an explanation of the figure structure. The entire work is so thoroughly done, and will make it easy for the student to fully understand the intricacies of figure playing. As the author says in the preface, "We have endeavored to make the work cooperate, there are details."	
1303. Lent, Ernest. Twilight. Song for Soprano Voice.....	35	1316. Relf, F. Remembrance of Carlsbad. Grade III.....	30	Such a work as this demands much in the way of detail, and the care necessary to keep everything consistent makes the undertaking an onerous one.	
A song with a singular melody and an effective accompaniment. Is of medium difficulty and ranges from F first space, to A above the staff. Is good for teaching and concert.		This piece will be a welcome addition to the easier grades of piano pieces. It contains good practice in thirds, octaves, and cross-hand playing. The melody is embellished by grace, and gives an opportunity for expression.		The most capricious will find little or no cause for complaint here, however, as every detail is carefully attended to, and musicianship reigns supreme.	
1304. Batman, J. L. Op. 313, No. 3. Sonatina. Grade III.....	60	1317. Klein, Cecil B. Lover's Tryst. Ro- mance. Grade IV.....	50	1346. Mohr, Herman. Op. 64, No. 1. Tyrolenne. Grade II.....	30
This is one of the standard series of third grade pieces, and belongs to the classical set.		This belongs to a light class of music, and will pay study. The work of the left hand an excellent drill in wide accompaniment playing. The piece is carefully fingered, and the nature of expression are fully given.		A good teaching piece of a rather higher order than ordinary. The melody is accompanied by an arpeggio, and has the phrasing and fingering carefully indicated.	
These sonatinas are especially designed to advance the student in control of the arm and hand, and are selected from the best sources.		The right hand has plenty of work in thirds and sixths. Altogether, it is unusually good.		1347. Mohr, Herman. Op. 64, No. 2. Polka. Grade III.....	40
1305. Moelling, Theo. 12 Preludes. In- troductory to the study of Bach. Grade V and VI.....	1 25	1318. Heins, Carl. Op. 119. On Lake Chiem. Grade III.....	40	A very bright and interesting polka. It is a good study in light, crisp playing, and is written in this composer's usual excellent style.	
These preludes are intended to serve as an introduction to the more serious works of Bach. They are in the form of canons and are contrapuntally worked out. They are well calculated to arouse interest in the more serious class of compositions and should be used by every teacher who desires to elevate the taste of his pupils, and if properly taught will do much toward this end.		This piece affords good exercise in the playing of thirds, the melody being principally so written. It also contains cross-hand work of an easy character. It is a useful teaching piece.		1348. Mohr, Herman. Op. 64, No. 3. Bar- carolle. Grade II.....	30
1306. Janke, G. Op. 15, No. 1. Sonata. Grade III.....	50	1319. Matthey, Jul. Herm. Op. 63. In the Spinning Room. Grade III.....	40	A good study in melody playing, as it affords an opportunity for singing tones. It is interesting and melodious.	
A useful sonata, furnishing excellent work in runs and double notes.		This is a veritable addition to the list of teaching pieces. It is an excellent study in legato, and staccato playing. It will be found very useful in teaching a light arm and hand control.		1349. Chipman, Edgar P. Valse de L'Universite. Grade III.....	75
1307. Webb, F. R. Op. 60. The Mountain Stream. Valse. Grade VI.....	80	1320. Matthey, Jul. Herm. Op. 61. Youthful Hours. Gavotte. Grade III.....	40	A series of waltzes, opening with a theme in octaves, with the marked chords in the same part. It will be of service to the student.	
A very brilliant waltz, written in good style. The themes are original and strong. It will afford good practice in waltz playing and will give a command over the keyboard.		The difficulty of this gavotte approaches Grade IV in some parts. It demands a flexible wrist and well-controlled arm.		1350. Northrup, Theo. P. Danza Haba- nera. Grade IV.....	40
The fingering and pedaling are carefully indicated.		Staccato thirds and octaves interspersed with chords make up its content.		A dance, with a quaint rhythm.	
1308. Grabill, Stanton B. "Het Klaver- Rack." Romantic Poem. Grade VII. "It is the picture of a party on the 'Het Klaver- Rack' with stringed instruments. The illustration represents the impetuous night. Then appears the song of the river, followed by its echoes, guitar melodies, and the occasional appearance of wind."	75	There is a octave work for both hands.		It is rather plaintive in effect, and with the exercise it gives in wrist and arm stretches, it will be found a first-class teaching piece.	
It contains some difficult technical work and will repay study.		A quite long run of thirds at the close gives an opportunity to acquire endurance.		1351. Paderewski, J. J. Op. 8, No. 3. Chant du Voyageur. Grade IV.....	30
1309. Reinecke, C. Op. 46, No. 2. Christmas Eve. Four Hands. Grade III.....	35	1321. Behr, Franz. Angel's Harp. Grade III.....	50	This is a very beautiful piece of piano music. It requires a fine touch and a discriminating use of the damper pedal. It is such a piece as requires study to properly bring out its implicitities.	
One of the school of Four Hand Playing which contains many excellent numbers. This is of high grade, a good study in both staccato and legato playing as well as in chords.		The well-known flowing, melodious style of this writer is present in this number, and it will be popular because of the pretty melody and graceful embellishments.		There is an abundance of opportunity for a discriminating use of arm, hand, and finger touches. Its value to the teacher is enhanced by the foot-note.	
1310. De Grau, Durand. Feu Follet. Cap- rice Elegant. Grade VI.....	75	1322. Behr, F. Lute Serenade. Grade III.....	50	1352. Schmidt, Oscar. Op. 33. Gavotte Pastorale. Grade III.....	35
A fine study in runs played with a crisp touch. It is brilliant and shows it contains a good cross-hand movement.		Another raking piece. It is well adapted to teaching purposes, and will be useful.		A good gavotte, interesting in melody and harmony, and a useful exercise in phrasing. Each piece as this should be used by every teacher for their favorite value.	
1311. Powell, S. F. In the Woodland. Reverie. Grade VI.....	35	1323. Mendelssohn. Selected Songs with- out Words. Critically Revised by Calvin B. Cadz. Grades III to VI.....	75	1353. Smith, Wilson G. Op. 49, No. 2. Second Mazurka Caprice. Grade III.....	40
A characteristic piece, furnishing good practice in broken octaves, broken chords, and arpeggios.		This is No. 6 of the Edition Presser, and is well bound and of excellent typographical appearance, being clear and not crowded. It is produced by a portrait and biographical sketch of Mendelssohn.		One of Mr. Smith's always welcome pieces. It is smooth, flowing, and bright. It will present no difficulty to the student.	
1312. Heins, Carl. Op. 120. Song of the Birds (Idylle). Grade III.....	60	The editing, as done by Mr. Cadz, is of exceptional value, just as might be expected from so thorough and scholarly a musician. Foot-notes give special directions as to the playing of various phrases; the musical text is punctuated by signs indicating the treatment desired, and the preface is a succinct statement of the principles governing the edition.		1354. Magnus, D. Op. 243. Song of May. Grade IV.....	40
The student will find here an opportunity to develop ascending single tones in both hands. The left hand plays as accompaniment of the right, but which can be made to express much, and which will add to or detract from the effect of the piece. The melody is capable of an expressive rendering, and a smooth performance of the trills, occasionally introduced, makes a song.		The best of it is that it is not so much an authority, it can be implicitly relied upon.		This is one of a series edited by Richard Zechner, and is especially useful for students. A little motive introduced in the bass gives significance to the piece. The light arm and wrist are factors in a successful performance of the composition.	
1313. Goerdeler, Richard. Flowers of Memory. Nocturne. Grade IV.....	50	1343. Boekelman, Bernardus. Four Fugues from J. S. Bach's Well- tempered Clavierbook, with Ana- lytical Expositions in Colors and Appended Harmonic Schemes. Grade V to VIII, each.....	50	1355. Goerdeler, Richard. Beautiful Spring Reverie. Grade IV.....	50
The later compositions of this writer are full of teaching points. They are written in the popular style, and, of course, of the character that they can be used to develop many excellent pianistic ideas.		Fugues Nos. 1, 7, 21, and 22, from Vol. I, are those here catalogued.		This is the latest of the Schumann's popular positions. It is characterized by the same flowing melody as his other pieces. It is one of his best, and will repay study.	
This piece has the usual melody embellished by broken chords, arpeggios, etc. There are good chances for wrist and arm touch.				1356. Studies in Melody Playing for Pianoforte Pupils. Volume II. Edited by H. C. Macdougall. Grade II and III.....	15-20
				Pieces by Wilm. Volkman, Tchaikovsky, Gerlitz, Schytte, Rummel, and others. Each piece is carefully annotated with simple notes, helps, explanations, and practical suggestions. A superior paper, paper, and engraving. An invaluable set of pianistic teaching pieces.	

## American Conservatory.

CHICKERING HALL, CHICAGO.

### SPECIAL NORMAL SESSION

FROM JULY 21st to AUGUST 2d.

Unusual Inducements Offered. Terms Moderate.  
Send for Special Circular. Fall Term begin Sept. 11th.

ADDRESS,

AMERICAN CONSERVATORY,  
1. J. HATTSTADT, Director,  
CHICKERING HALL, - CHICAGO, ILL.

### MADAME A. PUPIN

WILL ACCEPT ENGAGEMENTS FOR RECITALS ON THE

NEW JANKO KEYBOARD.

Permanent Address, 64 Broad Street, Elizabeth, N. J.

Madame Pupin gives her Recitals with a brief Lecture on the Advantages and Possibilities of the New Keyboard, & special terms to schools and conservatories in Pennsylvania and Ohio the next two months.

## Observations of a Musician.

By LOUIS LOMBARD.

Price 50 Cents, bound in Cloth.

A neat and valuable book of special value to musical students, but anybody can peruse it with entertainment and profit. Though a first class artist, Louis Lombard is that rarely among artists, a practical man, and his advice and every-day philosophy are full of suggestion and merit. He has been an extensive traveler, and some chapters communicate the results of his observations abroad. Mr. Lombard is thoroughly imbued with American ideas, which he happily applies in his efforts to cultivate his art among the growing generation. His little volume is a gem.—*Rochester (N. Y.) Herald.*

THEO. PRESSER, Publisher,  
1704 CHESTNUT STREET,  
PHILADELPHIA, PA.

### FIVE VALUABLE PAMPHLETS:

- "On Teaching and Teaching Reform." By A. R. Parsons and Constantine Sternberg.....25 cts.
- "What Shall we Play, or Musical Education in the Home." Letters to a Lady Friend. By Carl Reinecke. Translated by John Rehsman.....25 cts.
- "Elementary Piano Instruction for Teacher or Pupil." By Alois Henne.....15 cts.
- "Advice to Young Students of Piano-forte." A collection of about 60 pages for beginners. By Albert W. Bonni.....10 cts.
- "Method of Study." (For Amateurs.) By O. A. Maderna.....10 cts.

The Five sent by Mail for 50 cts.

Address Publisher,

THEO. PRESSER, 1704 Chestnut St.,  
PHILADELPHIA, PA.

### PALMER'S

## New Pronouncing Pocket Dictionary of Musical Terms.

2600 TERMS DEFINED.

A new and greatly enlarged edition of the Pocket Dictionary has recently been issued, which contains upward of 2600 definitions, covering about all that is required by musical students and teachers. It should be in the possession of every person who studies music.

PRICE 25 CENTS.

Address THEODORE PRESSER,  
1704 Chestnut St., Philad., Pa.

### BEAUTIFUL AND INSTRUCTIVE.

## Music and Culture.

By CARL MERZ, MUS. DOC.

PRICE \$1.75.

### CONTENTS.

Genius, Success in Professional Life, Schopenhauer's Musical Philosophy, Music of Nature, Head and Heart, Sanctity of Music, Church Music, Hints to Pupils, Philosophy of the Beautiful, Pleas for Music, Value of Musical Education, Memory, Women in Music, Harmony, Imagination, Expression, Maxims.

The work is alike indispensable to the teacher and pupil. To both it offers valuable advice and encouragement. It contains over 200 pages and is printed in most excellent style.

## CHAUTAUQUA SUMMER SCHOOLS.

### MUSIC.

Dr. H. H. Palmer, Director; Wm. H. Eberle, Piano; Bernhard Liepmann, Violon; J. Harry Wheeler, Violon; J. V. Fladler, Organ; L. C. Lawson, Harmony. Fall course, 280 lessons, \$10.00.

FREQUENT CONCERTS AND RECITALS.

### PHYSICAL CULTURE.

Complete Gymnasium, under Dr. W. G. Anderson, of Yale.

Catalogues from W. A. DUNCAN, Syracuse, N. Y.

### WM. A. COURTNEY,

THE WELL-KNOWN NEW YORK VOCAL TEACHER, WILL HAVE CHARGE OF THE VOCAL DEPARTMENT

### SUMMER

OF THE MUSIC SCHOOL. Sent for Summer Catalogue, CONSERVATORY OF MUSIC, Commencing June 26th. MINNEAPOLIS, MINN.

## HUGH A. CLARKE, Mus. Doc.,

223 South 33rd Street,  
PHILADELPHIA.

### LESSONS BY MAIL

In Harmony, Counterpoint, and Composition.

ORGAN OPENINGS, Etc.

MR. ALBERT W. BORST,  
Teacher of the  
ORGAN — AND — PIANOFORTE  
3602 Hamilton St., Philadelphia, Pa.  
No Charge for Organ practice. Full arrangements made for students studying for the profession.

### EDWARD BAXTER PERRY.

CONCERT PIANIST AND LECTURER.

Lecture Recitals at Colleges and Conservatories a Specialty.  
Address, 178 Tremont St., Boston, Mass.  
Mr. Perry makes an Annual Western and Southern Tour, from Sept. 10th to the holidays. Special Terms to parties on his direct route desiring recitals at that time.

### HARRY CLYDE BROOKS,

TENOR AND INSTRUCTOR

In Voice Culture and Artistic Singing, according to Italian Methods.

Studio, 8 Euclid Ave., - CLEVELAND, OHIO.

Mr. Brooks is a pupil of Sig. Antonio Sangiovanni, Milan, Italy.

### JAMES M. TRACY,

LEIPZIG AND WEIMAR, 1850-82

### PIANIST, TEACHER, AND WRITER.

—TERMS—

\$60.00 for twenty one-hour lessons \$30.00 for twenty half-hour lessons.

ADDRESS: 37 Fort Avenue, or Chickering's, 152 Tremont St., BOSTON.

### MR. PERLEE V. JERVIS,

TEACHER OF PIANOFORTE

—AND—

MASON'S "TOUCH AND TECHNIC."

Studio 8, Carnegie Music Hall, Tuesday

New York, and Friday.

141 Montague St., Brooklyn, Monday, Wednesday,

Thursday, and Saturday.

### A New and Original Publication.

EIGHT FUGUES,

By JOHANN SEBASTIAN BACH,

With Analytical Expositions in COLORS and Appended Harmonious Schemes.

By BERNARDUS BOEKELMAN.

A highly approved edition and endorsed by the following prominent artists:—

G. W. Chadwick, E. A. McDowell, E. M. Duvernoy, Arthur Foote, Niels W. Gade, Fr. Gershamel, Alex. Gullmunt, August Horn, Walter McFarren, A. C. Mackenzie, William Mason, H. W. Nicholl, Carl Reinecke, Dr. Hugo Riemann, Moritz Rosenthal, Samuel P. Warren, Arthur Friedholm, Fanny Bloomfield-Zelizer, etc.

Copies for sale by

THEODORE PRESSER,

1704 Chestnut Street, Philadelphia.

## PHILADELPHIA SCHOOL OF MUSIC,

1511 GIRARD AVENUE.

(INCORPORATED 1891.)

Private and Class Lessons in all Branches of Music.

Terms, \$7.50 to \$50.00.

FREE ADVANTAGES. Classes in Harmony, Symphony, and Ensemble, both Vocal and Instrumental. Concerts and Lectures.

KATE H. CHANDLER, Principal.

## THE ORGAN

A MONTHLY JOURNAL

Devoted to "THE KING OF INSTRUMENTS."

Contains articles and illustrations of vital interest to every organist and organ builder, the organ news of the day, a department of questions and answers for students and teachers, and eight pages of organ music. Yearly Subscription \$1.00 (in advance). Sample copies 25 cts.

EVERETT E. TRUETTE,

EDITOR AND PUBLISHER,  
149 A TREMONT ST., BOSTON, MASS.

## SCHOOL OF MUSIC,

DE PAUW UNIVERSITY, GREENCASTLE, IND.

Instruction given in all Departments of Music.

Pupil, Classical, Artist, Choral and Orchestral Concerts, Solo, Duo, Trio, Quartette, Ensemble and

Oratorio Work.

FIVE COURSES OF STUDY.

Room, Board, Practice and Sheet Music at reasonable rates.

For Circulars, apply to

JAMES H. HOWE, DEAN, GREENCASTLE, IND.

For Circulars of other University Departments, apply to

President, John P. D. John, A.M., D.D., College of Liberal Arts.

Rev. Hilary A. Gobin, A.M., D.D., Dean of School of Theology.

Augustus Lynch Mason, A.M., Dean of School of Law.

Henry A. Mills, Dean of School of Art.

## NEW YORK COLLEGE OF MUSIC,

128 and 130 East 58th Street.

ALEXANDER LAUBERT, Director.

Mme. FURSCH-MADI

Principal of Vocal Department.

All branches of Music taught.

Faculty comprises the most eminent

instructors.

SEND FOR DESCRIPTIVE CATALOGUE.



WARNER HALL, OBERLIN CONSERVATORY OF MUSIC

With a Large Faculty of Superior Instructors, and

a splendid building for its exclusive use, the Oberlin

Conservatory offers unusual advantages for the Study of

Music. 685 students last year. Total expense for one

year's study (38 weeks) need not exceed \$300.

Terms begin Sept. 16, Jan. 5, and April 5.

If you are intending to study Music in any of its

branches, send for catalogue to

F. B. RICE, Director,

OBERLIN, OHIO.

## DANA'S MUSICAL INSTITUTE AND

CONSERVATORY OF MUSIC,

WARREN, OHIO, gives instruction in all departments

of Music, with a thorough, systematic course of study,

and a faculty of the highest excellence and efficiency.

Established twenty-two years. Catalogues free.

JUNIUS DANA, Secretary.

### STANDARD WORKS.

DANA'S PRACTICAL HARMONY.....22 00

DANA'S PRACTICAL THOROUGH BASS.....1 00

THE ART OF FINGERING.....26 00

NATIONAL SCHOOL FOR CONTEMPORARY.....2 00

PROGRESSIVE STUDIES FOR VIOLIN.....Each 1 00

Address the Publisher,

DANA'S MUSICAL INSTITUTE,  
WARREN, OHIO.

## JUST THE THING

TO PRESERVE  
YOUR COPIES OF THE ETUDE.

## THE ETUDE BINDER.

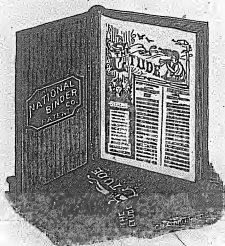
It is simple but complete, cheap but durable, and beautiful in appearance.

It has a solid wooden back, which always keeps it in shape, and it does not mutilate the contents.

The copies are instantly but securely bound by the thin slats which run the length of the periodical, and yet can be removed at pleasure.

Each Binder holds twelve copies, or a full year's subscription, of the Etude.

Price, Postpaid, \$1.00.



Price, Postpaid, \$1.00.

ADDRESS PUBLISHER

THEO. PRESSER,

1708 CHESTNUT ST., PHILADELPHIA, PA.

## "THE MARCH KING REIGNS SUPREME."

JOHN PHILIP SOUSA'S UNEQUALED MARCHES.

You can hear them from the Atlantic to the Pacific, from the Lakes to the Gulf. These Grand Harmonies and Divine Melodies are played by the best in the land.

## THEY ARE MATCHLESS.

The Thunderer,

Sound Off,

National Fencibles,

The High School Cadets,

The Triumph of Time,

The Gladiator,

The Crusader,

Our Fritations,

The Cereorian Cadets,

The Occidental,

Semper Fidelis,

The Picador,

Washington Post,

The Loyal Legion,

The Belle of Chicago.

Price, Piano Solo, 40 cts. each.

Price, Four Hands, 60 cts. each.

Sent by mail, postpaid, on receipt of the price.

PUBLISHED BY

HARRY COLEMAN,

228 N. NINTH STREET, PHILADELPHIA, PA.

For Sale by all Music Dealers in the United States.

## CLASS-BOOK

FOR

## MUSIC TEACHERS.

BY E. M. SEFTON.

Price, . . . 50 Cents.

The book contains everything for keeping Accounts of Music Teachers; Index; Daily Programme, a page for each pupil; Cash Account, Bills, Receipts, etc., etc.

Address publisher,

THEO. PRESSER,

1704 Chestnut St., Philadelphia, Pa.

## NEW YORK VOCAL INSTITUTE,

97 FIFTH Avenue, New York.

FRANK HERBERT TUBBS, Musical Director.

This School for Singers has original ideas. All teachers use the same voice-method. Voice Culture and Singing are taught only in private lessons, educational subjects in classes. The voice-method is that arranged by Mr. Tubbs. He was a student of Manuel Garcia, Emil Benke, and Wm. Shakespeare of London, and Antonio San-giovanni, of Milan. Since the Institute began, no pupil has failed to make good progress. You, if a student, would do the same. So would your friend.

At present, students prefer New York as a centre for study. One becomes educated by association in a large city. Our students are found in the most comfortable boarding-places. Can you have one or two terms in New York this year? Perhaps, when prepared, you would teach or sing professionally—thus paying a return. If interested, send for full circulars. They tell of Method, Classes, Teachers, Location, etc. Address as above.

## MUSICAL GAME.

## ALLEGRANDO.

Instruction and Pleasure Combined.

A SPLENDID GAME FOR EVERY HOME.

This game consists of cards, on which the different notes and rests are printed, one on every card. After a number are distributed among the players, the cards are played in succession and added together as they are played until the value of a whole note is reached, when it counts one for the person who played the last card and completed the whole note. This gives a general idea only. Full directions, with rules for a number of different games, tables showing the notes, rests, keys, &c., accompany the game.

Those learning to play the Piano, Organ, Violin, or any other instrument; those who study; those who wish to read music faster; in fact, all who are interested in music, need this charming game.

It teaches the value of notes and rests.

The names of the notes.

The various keys in which music is written.

The different kinds of time.

Practices in musical fractions.

The easiest way to learn to read music.

You learn, while playing an interesting game.

It is readily learned, even by children.

Time devoted to playing this game is not wasted, as in most games.

A splendid game for evening parties.

A new departure—entirely unlike any other game.

Parents can teach their children the rudiments of music, even if no musicians themselves.

Interesting to old and young, beginners and advanced alike.

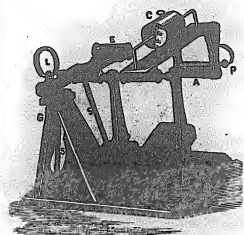
Those intending to study music will find it to their advantage to play this game a while before beginning lessons.

Price 50 CENTS.

Address Publisher,

THEO. PRESSER,

1708 Chestnut Street, Philadelphia, Pa.



—THE—  
STUDENT'S TECHNICON.  
PRICE \$12.

for developing and enlarging the technical dexterity of the hand.

Employed by eminent pianists in their teaching, and for their own personal use. Hundreds of teachers testify that it is invaluable to both themselves and their pupils.

As this new method marks a most important reform in technical teaching, all piano players should make themselves acquainted with its principles by reading a lecture delivered by Mr. Brotherhood, at Chautauque, N. Y., upon "SENSITIVE PIANO TOUCH, AND WAYS AND MEANS TO ITS ACQUISITION," sent free, on application to

J. HOWARD FOOTE,

Sole Agent for the Brotherhood Technicon,

307 and 309 Wabash Ave.,  
CHICAGO.33 Maiden Lane,  
NEW YORK.

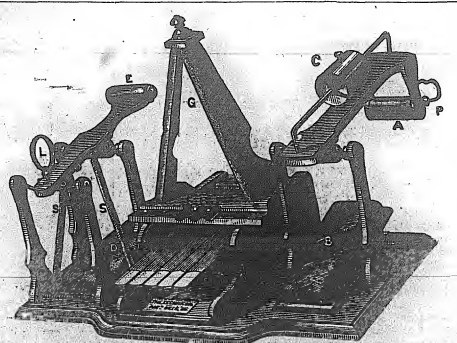
## THE SCIENTIFIC METHOD

FOR RAPIDLY GAINING THE NECESSARY TECHNICAL ABILITY FOR

## MODERN::PIANO::PLAYING.

The inadequate results from technical exercises at the piano are well known to piano players, and form the great barrier to a proper advancement in piano playing.

Science, having investigated this subject, has discovered and can explain the reasons of such uneconomical results, and can now supply at a cheap cost a better and more direct process



THE TEACHER'S TECHNICON.

PRICE \$22.50.

DISCOUNT TO TEACHERS.

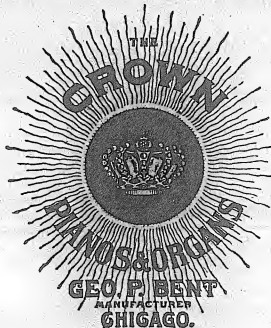


# HALLET & DAVIS' PIANOS.

More than 200 Pianos Sold to Schools  
and Colleges in 1891.

CORRESPONDENCE SOLICITED.

BOSTON. - MASS.



CATALOGUES FREE  
323 TO 333 SO. CANAL STREET.

## Method for the Piano.

BY  
CHAS. W. LANDON.

PRICE \$1.50.

This work is especially designed to meet the want of the popular student with mediocre ability. It contains all the ideas of recent pianoforte playing. The author is a well-known practical teacher, and author of a similar work for the Reed Organ, which is now generally used for instruction on that instrument. It will be well for every teacher to examine this new work, which will be ready in a short time.

THEODORE PRESSER, Publisher,  
PHILADELPHIA.

## COLUMBIA COLLECTION OF CLASSICAL : PIANO : MUSIC.

SUPERIOR IN EVERY RESPECT TO ANY BOOK  
OF ITS KIND EVER PUBLISHED.

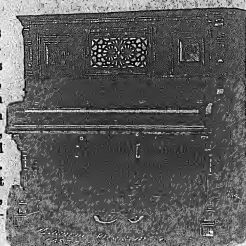
Among its pages will be found many choice pieces by Joseffy, D'Albert, Gregh, Kientzl, Scharwenka, Hoffmann, Liszt, Gruenfeld, Massenet, Jaell, Moor, Hoffman, Ponchielli, Sternberg, Schuy, Scholz, Manchester, and other celebrated composers.

Every composition has been selected for some particular merit, and every number weighed with critical discrimination before being admitted to this collection; each of the gems thus chosen may be considered unusually interesting, or very unique and characteristic. 144 pages, printed from stone on heavy paper, with a handsome lithograph title.

Every Piano Player should have it.  
PRICE \$1.00.

# LAWRENCE ORGAN MANUF'G CO., Manufacturers of the Original Patented SEVEN-OCTAVE LAWRENCE CONCERT GRAND ORGANS, ESTABLISHED 1855. 320 and 322 S. Tenth St., and 939 and 941 Walnut St., EASTON, PA., U. S. A.

Our Concert Grand Organs constructed as to insure the *Most Beautiful* operated by the knees. This does which often, through damp weather, ance. The appearance of the Organ Piano. By a peculiar construction possible, forming a *qualifying box*, it is obtained, differing from all gradations of tone become possible. design, and voiced so that the most can be executed without difficulty, worthless imitations of this instrument kindred names.



have no stops, but are so *confidential Effects* by the use of two levers away with a complicated stop action, causes much trouble and annoyance is that of a handsome *Upright of the Case*, hitherto considered in a remarkable resonating Pipe qual-Beed Organ, and the most exquisite The Reeds are the best patented brilliant *Allegretto* or *Staccato* music the same as on a Piano. Beware of ment styled "Piano Organs" and **WRITE FOR PRICES.**

## JUST ISSUED. School of Four-Hand Playing, VOLUME III. COMPILED BY THEO. PRESSER. PRICE \$1.00.

CONTENTS.—Reinecke, Christmas Eve; Lachner, Marche Celebre; Loeschhorn, Dance Hongroise; Schubert, Op. 78, Menuet; Baumfelder, Minstrel Song; Chopin, Funeral March; Schubert, Marche Heroique.

## MELODIOUS AND EASY STUDIES FOR PIANO AND REED ORGAN.

BY CHAS. W. LANDON.

PRICE \$1.00.

Perhaps the most popular set of Easy Studies ever issued.

## CHASE BROS. PIANOS.



The Standard for Excellence and Durability.

MANUFACTURED IN ALL STYLES OF  
GRANDS AND UPRIGHTS.  
BY  
CHASE BROS. PIANO CO.,

Factories: Grand Rapids and Muskegon, Michigan.  
Send for Illustrated Catalogue.

## THE VIOLIN WORLD.

THE VIOLIN WORLD,  
13 EAST SIXTEENTH STREET,

## SELECTED OCTAVE STUDIES FOR Equal Development of Both Hands. WITH PREPARATORY STUDIES BY THEO. PRESSER. PRICE 75 CENTS.

These Octave Studies are of medium difficulty, and selected from Spindler, Hanten, Berlin, Kullak, etc. They are of great educational value.

## SPECIAL EXERCISES IN SCALE PLAYING, With Particular Reference to the Development of the Third, Fourth, and Fifth Fingers of each Hand. IN TWO BOOKS, EACH \$1.00.

COMPOSED FOR PIANOFORTE BY  
WILSON G. SMITH.

They are highly recommended by Dr. Wm. Mason and other eminent teachers.

## Wm. Knabe & Co. GRAND, SQUARE, and UPRIGHT PIANO-FORTES

These Instruments have been before the Public for over fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE,  
Which establishes them as

UNEQUALED  
—IN—  
Tone, Touch, Workmanship, and Durability!

Every Piano Fully Warranted for 5 Years.

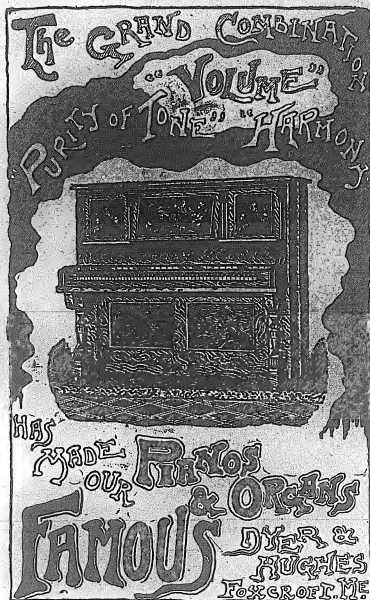
WM. KNABE & CO.,  
22 and 24 E. Baltimore Street, BALTIMORE.  
149 Fifth Ave., near 20th St., NEW YORK.  
517 Pennsylvania Ave., WASHINGTON, D. C.

Musical Teachers Wanted. American Teachers' Bureau, St. Louis, Sixteenth Year. Publishers of the American College and Public School Directory.  
SEND FOR CIRCULAR.

A Monthly Journal published in the interests of String Instruments and their Players. Subscription \$1.00 per year; sample copies 10 cents each. Address Publishers

NEW YORK.

**The GRAND COMBINATION**  
**"Volume"**  
 PART OF THE "HARMONY"  
 HAS MADE **Rises & Ornaments**  
**FAMOUS** DYER & RUEHL  
 FOGG & ME



SOMETHING ENTIRELY NEW.

**Landon's Reed Organ Method.**

Price \$1.50. By CHAS. W. LANDON. Foreign Fingering.

This Method is something entirely new. Every piece is especially arranged for the Reed Organ. They are selected from the best composers. Each piece is copiously annotated, analyzed, and every possible help given the pupil as to the best way of practicing and learning it. Pieces are carefully graded. Every difficulty is first prepared in an easy and attractive form. The Reed Organ Touch is clearly explained (a hitherto neglected feature). Phrasing is successfully taught. The why and wherefores of every point are clearly given. Many special and beautiful Reed Organ Effects are fully illustrated.

Send for a Sample Copy.

**THEO. PRESSER, Publisher,**

1708 Chestnut St., Philadelphia, Pa.

**The Technicon.**

A MECHANICAL APPLIANCE

FOR THE

Development of Piano Technic.

Price, Teacher's Size, - \$22.50.

Price, Student's Size, - \$12.00.

Liberal deduction to the profession.

Send for circular giving full information.  
Address**THEODORE PRESSER,**

1708 CHESTNUT STREET, PHILADELPHIA.

**Portraits of Great Musicians.**

LIFE SIZE, 22 x 28 INCHES.

Price \$1.00. Postage and Tube, 10 cts. Extra.  
\$5.00, with Frame, Antique Oak.

Packed to go by Express at purchaser's charge.

The following are now ready:—

**BETHOVEN, MENDELSSOHN, MOZART,  
WAGNER, HANDEL, CHOPIN, LISZT,  
SCHUBERT, AND HAYDN.**

OTHERS TO FOLLOW.

The elegant portraits have given the greatest satisfaction wherever introduced. The former price for these was \$4.50 each, without frame. Suitable for the most elegant Studio, Music Room or Parlor.

Address **THEO. PRESSER, PHILADELPHIA.****Back Numbers of The Etude**

Unbound Volumes for 1886,	-	\$1.50, Postpaid.
" " " 1887,	-	1.50, "
" " " 1888,	-	1.50, "
" " " 1889,	-	1.50, "
Bound " " " 1886,	-	2.50, "
" " " 1887,	-	2.50, "
" " " 1888,	-	2.50, "
" " " 1889,	-	2.50, "
" " " 1890,	-	2.50, "
" " " 1891,	-	2.50, "

These volumes contain from 15 to 20 dollars worth of music in each year. The various articles give a great amount of information of permanent value. It is a peculiarity of *The Etude* that its articles are of substantial and lasting worth. Address the Publisher,

**THEODORE PRESSER,**

1708 Chestnut Street, Philadelphia, Pa.

AMUSING AND INSTRUCTIVE.

**MUSICAL AUTHORS.**

A GAME FOR EVERY MUSIC STUDENT.

PRICE 35 CTS., POSTPAID.

The game, which consists of 48 cards, can be played by any number of players. The object of the game is to impress on the mind of the players the important events in the lives of 48 composers and musicians.

Address Publisher,

**THEODORE PRESSER,**

1708 Chestnut Street, Philadelphia, Pa.

SOMETHING FOR EVERY PIANO PLAYER.

**Album of Instructive Pieces**

FOR THE

**PIANOFORTE.**

PRICE \$1.00.

ARRANGED IN PROGRESSIVE ORDER.

There are few really good collections of easy instructive music. This album will be welcome as supplying a need with most teachers. They are pieces intended to form the taste of the pupil. All are closely joined and edited. We consider that the collection cannot be excelled for formative pieces.

**PALMER'S  
PIANO PRIMER.**

15th EDITION.

Notes and Remarks by such Musicians as Dr. Wm. Mason, Mr. Wm. H. Sherwood, Mr. Albert R. Parsons, etc.

It is concise; it is EXHAUSTIVE; it is endorsed by most of the great American Pianists and teachers. Letters of commendation of it have been received from the most prominent musicians in more than twenty different States. It is adopted as a STANDARD work in most of the Colleges in America. Its sales have been phenomenal. Its price is very reasonable, viz.: In Cloth, embossed, \$1.00; in Board covers, 75 cents, and in paper covers, 60 cents. Address

**THEODORE PRESSER,**

1708 CHESTNUT ST., PHILA'DEL., PA.

**Lessons in Musical History,**

BY

**JOHN COMFORT FILLMORE.**

Price \$1.50, postpaid.

A comprehensive outline of musical history from the beginning of the Christian era to the present time; especially designed for the use of schools and literary institutions.

Address Publisher,

**THEODORE PRESSER,**

1708 Chestnut Street,

PHILADELPHIA, PA.

**MUSICAL MOSAICS.**

By W. F. GATES.

PRICE - - \$1.50.

The very best sayings on musical topics, chosen from the highest rank of

**170 AUTHORS IN 600 QUOTATIONS.**

Every teacher—every student—should own *Musical Mosaics*. Instructive, practical, interesting and fascinating.

As a presentation volume it cannot be excelled.

AT EAST 16<sup>TH</sup> ST. NEAR FIFTH AVE. N.Y.

IS THE OLD RELIABLE

**13 VIOLIN HOUSE OF  
AUGUST GEMÜNDER & SONS  
GEMÜNDER AND YOUNGS & GUYARS  
BOWS, STRINGS, RETAINING,  
EXCHANGING. CATALOGUES.**

SELECTED

**CRAMER STUDIES.**

From the Von Bülow Edition.

PRICE \$1.50. FIRMLY BOUND.

LIBERAL DEDUCTION TO THE PROFESSION.

The Volume contains the choicest of the Von Bülow editions, which are published in sheet form, in four books. This abridged edition can be used in most cases for the complete work. Only the most difficult and unimportant ones have been eliminated.

Address Publisher,

**THEO. PRESSER,**

1708 CHESTNUT ST., PHILADELPHIA, PA.

# Arthur P. Schmidt,

154 TREMONT ST., BOSTON, MASS.,

## MUSIC PUBLISHER,

SOLE AGENT IN THE UNITED STATES FOR

Henry Litoff, Brunswick, Germany; Edition Chanot  
(Violin Music), and the Vienna Conservatory  
Edition of the

PIANOFORTE CLASSICS.

### TEACHERS' FAVORITES.

A List of Standard Educational Works.

#### Foundation Studies in Pianoforte Playing.

By STEPHEN A. EMERY. The very best method yet published for  
use with beginners, and especially adapted for  
children. Price \$1.50, net.

#### Head and Hands.

By STEPHEN A. EMERY. Fundamental Technique for the Piano-  
forte. An introduction to Tausig's Daily Studies.  
Price \$1.50, net.

#### Preparatory Exercises in Pianoforte Playing.

By CARL FAHLSTEN. Price 75 cts, net.

#### 24 Short Melodious Studies for the Pianoforte.

By A. D. TURNER. Op. 30. Price, Pt. 1, \$1.50; Pt. 2, \$1.25.

#### 30 Easy and Melodious Studies for the Pianoforte.

By HENRY MATLATH. Op. 163. In two books. Price \$1.25 each  
book.

#### 100 Original Daily Exercises for the Pianoforte.

By EDMUND NEUPERT. Op. 57. Price 75 cts.

#### 18 Easy Octave Studies (in the Major Keys) for the Pianoforte.

By A. D. TURNER. Op. 30. Price 90 cts.

#### Etude Album for the Pianoforte.

A collection of Etudes for the Pianoforte selected and arranged in  
progressive order. By ARTHUR FOOTER. Price \$1.00, net.

#### Special Studies in Presto Scales for Pianoforte.

By STEPHEN A. EMERY. Op. 20. Price \$1.25.

#### 13 Etudes for the Development of Technique and Style.

By E. A. MACDOWELL. Op. 32.

#### Method of Pianoforte Technique.

By CHARLES BUTSCHARDT, with additions by ARTHUR FOOTER.  
Price \$1.50, net.

#### Two Pianoforte Pedal Studies.

By ARTHUR FOOTER. For the proper use of the Damper Pedal.  
Price 35 cts.

#### The Art of Phrasing.

30 Vocalises by C. GLOGGNER-CASTELLI. Edited by G. FEDERLIN.  
Book I, price \$1.50. Soprano or Tenor, Contralto,  
Baritone, or Bass.  
Book II, price \$2.50. Soprano or Tenor, Contralto.

#### Progressive Vocal Studies for Medium Voice.

By ALFRED ARTHUR. Price 75 cts, net.

#### Etude Album for the Organ.

A collection of Etudes for the Organ. Selected and arranged in  
progressive order, with Registration, Pedaling, and Fin-  
gering carefully indicated. By EVERETT E.  
TRUETTE. Price \$1.50, net.

#### Etude Album for the Violin.

A collection of Etudes for the Violin. Selected and arranged in  
progressive order by CHARLES N. ALLEN.  
Price \$1.50, net.

#### Dictionary of Musical Terms and Elements of Music.

By EDWIN M. LOTT and O. B. BROWN. Price 50 cts, net.

#### Primer of Musical Forms.

By W. S. B. MATHEWS: A Systematic View of the Typical Forms  
of Modern Music. Price 80 cts, net.

#### Elements of Harmony.

By STEPHEN A. EMERY. A Clear and Concise Method of Teaching  
Harmony, used for many years by the leading conserva-  
tories and teachers. Price \$1.00, net.

#### Supplementary Exercises, Chants, and Chorals to Elements of Harmony.

By STEPHEN A. EMERY. Price 50 cts, net.

Complete Graded Catalogue sent  
free upon application.

Mail Orders solicited and promptly filled  
to all parts of the Country.

# At the World's Fair

IN THE SOUTHEAST CORNER OF THE  
MANUFACTURES AND LIBERAL ARTS BUILDING,  
Section I,  
WILL BE FOUND THE EXHIBIT OF



AND OTHER

## MUSIC : EDUCATION : PUBLICATIONS

Of Especial Value to Teachers of Music

PUBLISHED BY

### CLAYTON F. SUMMY,

174 Wabash Avenue, Chicago.

An invitation is also extended to all to visit my place of business  
and examine the extensive stock of sheet music and music books.  
Your attention is particularly called to the excellence of the stock,  
both as to variety and character, and to the superiority of editions.

### CLAYTON F. SUMMY,

Music Publisher and Importer,

174-176 WABASH AVENUE,

CHICAGO.

The Better Class of Music a Specialty.

## METRONOME BARGAINS.

WE are reducing stock in all departments pro-  
paratory to removal. 20 to 50 per cent. dis-  
count on all goods.

GENUINE

## MAELZEL + METRONOMES.

Without Bell, only - - \$3.00

With " " " - - \$5.00

WE ALSO OFFER

Solid Rosewood Guitars at \$10.00

Usual Price \$22.

Fine American Mandolins, \$10.00

Usual Price \$20.

Nickel-Rim Banjos, - \$8.00

Usual Price \$18.

Complete Violin Outfits, - \$12.00

Usual Price \$25.

Goods sent on approval anywhere in United  
States. Send for Catalogues.

Mention THE ETUDE.

### F. H. GRIFFITH & CO.,

1102 Chestnut St., Philadelphia.

The best, if not the only, School of Technic

KNOWN TO

PIANOFORTE PEDAGOGIOS.

## TOUCH AND TECHNIC.

BY DR. WM. MASON.

THEODORE PRESSER, 1704 Chestnut St.,  
Philadelphia, Pa., Publisher.

### IN FOUR BOOKS:

PART I.—The Two-Finger Exercises  
(School of Touch).

PART II.—The Scales Rhythmically  
Treated (School of Brilliant Passages).

PART III.—Arpeggios Rhythmically  
Treated (Passage School).

PART IV.—School of Octave and Bravura  
Playing.

PRICE OF EACH \$1.00.

## THE ENTIRE SERIES OF Touch and Technic

comprise an original system for the development  
of a complete technic, from the beginner to the  
finished artist. Its distinguishing characteristics  
are: An active use of the pupil's mind in techni-  
cal work, with the resultant rapid and thorough  
development; the application of accents, thus  
developing a true rhythm; a discriminating touch  
that leads to every variety of tone color and dyna-  
mic quantity, and an effective system of velocity  
practice that secures the necessary facility and  
speed of execution. All of which is applied to the  
artistic and expressive rendition of musical  
compositions. They are printed in separate vol-  
umes, in order to enable teachers who are still  
dependent upon some other system of technics to  
add to their present stock the particular part of  
Mason's System which they happen to need.  
Experience has shown that teachers differ greatly  
in their estimation of the relative value of the  
four elements in Mason's System, and the pub-  
lication in separate volumes is intended to enable  
every one to select the particular part he desires.

The value of the Principle of Accentuation ap-  
plied to Exercises is now so generally recognized  
by all teachers and virtuosos that every book of  
technics now contains more or less of it. Never-  
theless, as Dr. Mason was the original discoverer  
of the principle, no application of it has been so  
ingenious and thorough as his.

This work is a wholly new exposition of the  
subject, representing the ripened musical experi-  
ence of the distinguished author, who is a teacher  
and a virtuoso by the Grace of God.

We have never offered teachers more valuable  
works than these.