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Theodore Presser

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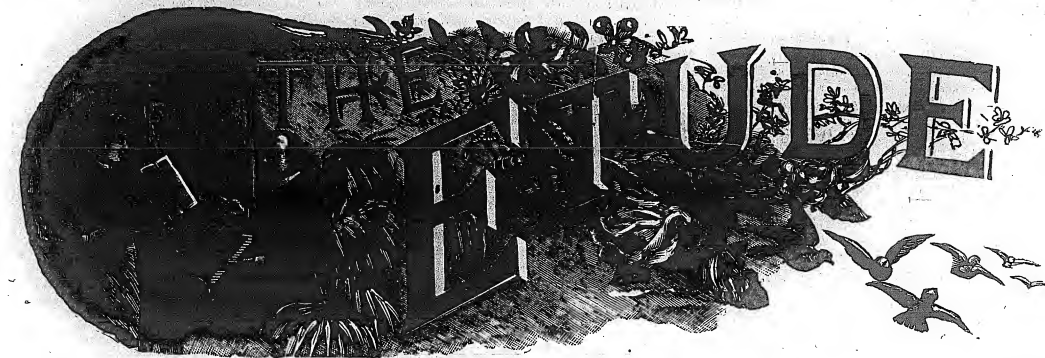


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THE ETUDE.

PHILADELPHIA, PA., AUGUST, 1893.

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Musical Items.

HOME.

It is hoped that Mascagni, the composer, will be induced to visit Chicago during September.

Dr. DVORAK's remarks concerning Negro melodies has provoked much discussion pro and con.

EMIL PAYER, the new conductor of the Boston Symphony Orchestra is very highly spoken of.

FREDERICK CLIFFE, of England, will conduct performances of both of his symphonies at the World's Fair, early in the Fall.

MR. AND MRS. RICHARD BURMEISTER, who have been so successful during their European tour, are to return to Baltimore in September.

A GRAND choral celebration is to be held in Chicago in September, in which the Welsh Societies of America will contest for prizes amounting to \$7000.

MR. B. J. LANG is said to have discovered and brought into use a noiseless paper for programmes. This will be a boon to both the musician and the interested auditor.

SHCHARENKA left for Europe in July, to be absent till September. Camilla Urso has also gone to Europe to be treated for injuries to her wrist, received by being run into by a bicycle rider some time ago.

A CONGRESS of school music was held in Chicago beginning July 3. Eminent musicians, including A. A. Stanley, Dr. L. M. Mason and others, discussed the various questions which came before the meeting.

It is reported that the choir of the Sistine Chapel is going to Chicago and will be heard there. It is to be hoped that such is the case, as this world renowned organization is never heard out of Rome, and holds the traditions of sacred song.

THERE was danger of the disbanding of the Boston Symphony Orchestra because of the demolishing of

Musie Hall. This has happily been averted by the subscription of \$450,000 to erect a new building. Emil Paner, Author Nickish's successor at Leipzig is the new director of the orchestra.

An idea may be had of the earnings of first class orchestra soloists by the following figures: The leading first violins are paid \$7000, the others receive from \$6000 to \$3500. The solo 'cellist receives \$10,000, the other five cellists \$4000 to \$2000 per year. The second violins receive from \$40 to \$60 per week.

A NEW form of keyboard, besides the Janko keyboard, has just been invented and is on exhibition at Chicago. It is intended to facilitate the performance of intricate passages where the hands are so close together as to interfere with each other. It comprises a double bank of keys one set being tuned higher than the other. It is said to require little practice to be able to reap its benefits.

The American College of Musicians held its annual meeting in Chicago, when papers of interest were read by leading musicians. The A. C. M. united in its meetings with the M. T. N. A. and the Women's Musical Congress. Messrs. Fillmore, Elson, Krebhiel were among the Speakers. A. R. Parsons was elected president of the A. C. M., vice E. M. Bowman, who was elected president "emeritus." A significant change was made in the Constitution. An entire week of music-literary work as well as concerts was had.

FOREIGN.

A MONUMENT for Bizet is well under way.

MASCAGNI's I Ranzan was coldly received in Germany. LONDON had 57 concerts during the week ending May 18th.

MASCAGNI has conducted I Ranzan at Covent Garden, London and created great enthusiasm.

A TABLET to the memory of Jenny Lind is to be placed in Poet's Corner, Westminster Abbey.

THE Requiem mass of Cherubini has been prohibited in Norway, as "contrary to the Word of God."

OTTO HEGNER has composed a mass for solo, chorus and orchestra, which was favorably received at Basle. He is 18 years old.

A WAGNER paper has been started in Italy. It is edited by Giulio Padovani and is under the management of the General Wagner Society.

TSCHAIKOWSKY does not agree altogether with Wagner's theories. He thinks an opera should be sung, and that the preponderance of the orchestra is a false principle.

THE piano on which Wagner took his first lessons has been secured for the Wagner Museum. Other interesting acquisitions include original MSS, a letter to King Ludwig II, and a letter dated 1837.

FOURTEEN contestants entered in competition for the Paris "Prix de Rome." The preliminary examination is the writing of a vocal fugue and chorus with orchestra. Those who are successful in this test are allowed to enter the final examination. Six out of fourteen is the number.

AN ode written for Chicago by Villard Stanford, entitled "East to West" requires about fifteen minutes

for its performance. It is pronounced a very worthy composition. It is for chorus and orchestra, and is in sections which follow each other without break. It was warmly received when recently given by Sir Joseph Barnby's choir, in London.

INTERNATIONAL CONGRESS OF MUSIC OF THE WORLD'S COLUMBIAN EXPOSITION.

AMONG the many attractions of the World's Fair, music stands out conspicuously. This was particularly so the first week in July. The occasion was one of untold interest to music people. It is to be regretted that so little was known about the affair. The musical Press were almost silent. Had there been a positive effort made to keep the public from knowing what was coming they could not have succeeded better. Although all the meetings were well attended, had the profession known of the event, many, no doubt, would have arranged to visit the Fair at that time.

The work of the Congress was divided into four divisions. These held meetings most of the time simultaneously. The Music Teachers' National Association, The Woman's Musical Congress, Congress on Musical Education, and the Illinois State Music Teachers' Association, all contributed to make the event of unusual interest. To these might be added the American College of Musicians, which opened the Congress by a series of valuable papers from prominent musicians. Among them were E. M. Bowman, A. R. Parsons, A. A. Stanley. Perhaps the most unique affair of the whole Congress was an open examination by the College, illustrating the manner in which the examinations are conducted.

The most popular and pretentious was the Woman's section. The object was to show woman's work in music. It was planned and carried out entirely by women. The programs far surpassed anything gotten up by the M. T. N. A. We have not space to give complete programs of the three days, and will content ourselves by mentioning only a few of the number.

"The piano," Amy Fay. "When should Children begin to Sing?" Mad. Cappiani. "Woman and the Violin," Mand Powell. "Women on the Lyric Stage," Lillian Nordica. "Children in Music," Julia S. Caruthers. "Amateur Musical Clubs in America," Mrs. Theo. Thomas. Considerable attention was given to rendering of compositions by women composers. The greatest interest was shown by the large audiences. We only hope an occasion may arise that will call forth another such effort. All praise is due Mrs. Geo. B. Carpenter and her coworkers, Mrs. Clarence Eddy and Mrs. Fannie Bloomfield Zeisler.

The M. T. N. A. had all the past Presidents relate the special features of the meeting over which they

presided. This was historical and not a subject that would call forth much enthusiasm. John S. Van Cleave delivered a sensible and witty address on Journalism in Music. The Russian composer, V. J. Hlavay, appeared as the only foreign representative, and saved the name "International" which was given to the congress.

The afternoon of the 4th of July was set apart for Music Journalism, but not one of the parties down on the program appeared. They were Jas. Huneker and Marc Blumenthal of the *N. Y. Courier*; Mrs. Fox Abbott and Weld, also were missing; H. E. Krehbiel and W. W. Lander, however, gave the audience all they cared to know about Music Journalism.

High Education in Music was dealt with by A. A. Stanley and C. B. Cady, and others who followed in the discussion.

The climax of all meetings was the time given to Indian and Folks song music. The speakers were all well known and had come well prepared. Mrs. Fletcher an annually intellectual woman, who had spent years among the Indians and who has given special attention to their music, gave the most interesting talk. She was followed by J. C. Fillmore, who, in a more scientific manner dismissed the subject. Mr. Fillmore has harmonized over 200 Indian melodies, which will shortly be issued by Harvard University. H. E. Krehbiel, with excellent illustrations, by Eva B. Wyckoff, showed what a fund of music is stored up in negro melodies. L. C. Elson, that versatile author, lectured on the early phases of American music, particularly in New England. The rest of the session was given to N. Col. Stewart, on Educational Music.

To even mention one-half of the subjects would carry us too far. The division devoted to educational music, gave us no less than 43 addresses on musical topics, covering a very wide range. While many will regret missing the congress they can console themselves with the thought that all its proceedings will be published. We are not told where or how to secure it, but as W. S. B. Mathews is secretary of General Committee, he can no doubt inform any of our readers all about the matter.

We propose giving our readers, from time to time, extracts from some of the most interesting essays, and such as will be in line of the Etude's work.

THE CHOPIN WALTZES AS PIANO SOLOS.

BY EDWARD BAXTER PERRY.

The writer had occasion not long ago to criticize a piano student for playing one of these beautiful, poetic little compositions at *prestissimo tempo*, so fast indeed, that even if all the notes had been struck with accuracy, which was by no means the case, its graceful rhythmic swing, and all its melodic and harmonic effects, must have been utterly lost; leaving nothing but an incoherent, formless, purposeless whirlwind of tone, as dry and unlovely as the eddies of dust in a September gale, suggesting neither the movement nor the mood of a waltz.

The above was the substance of my criticism. The young lady explained that she did not suppose these waltzes were intended as real dance music, or that any one ever tried to dance to them, and she was trying to make a piano solo of this one, her idea of a "piano solo" being evidently a piece of music in which the greatest possible number of notes are struck, or struck at, per second, and in which display is the chief desideratum.

I ventured to suggest that a painted cow in a pictured landscape was not supposed to be a real cow, nor expected to give milk, but that it would be none the less absurd to portray her without any of the usual recognized bovine characteristics, or to furnish her with six legs, sky-blue horns and a scarlet tail, because she would thus make a more startling effect against the background. Her only response to this was the somewhat sulky observation that she had attended the concert of many of the leading pianists, including Herr A. and Herr von B., and they all played the Chopin waltzes "twice as fast as that."

In the face of this weight of authority, I still contend that it is in studies and exercises that the greatest

amount of speed consistent with accuracy, is the criterion of merit; and that other standards should govern the public presentation of the compositions of the great masters: But I was forced to own that this enterprising amateur was only following conscientiously the example of many of our first-rate professional pianists,—please note that I say pianists and not artists.

There are many pianists of first rank as executants, who have not the smallest shadow of claim to the infinitely higher title of artist. It is such as these who delight to display their phenomenal finger dexterity, at the expense of all musical and artistic truth, in the familiar strains of a Chopin waltz, so well known to every school girl in the audience, that she could not fail to be aware that the speed attained fairly broke the record.

What should we think of a painter who should picture a man in the shape of a wheel, because, forsooth a circle is acknowledged to be the most difficult of all forms to draw? Or of an actor, who, on coming to some lines in his part which demanded neither great dramatic expression, pathos, nor sonority of voice, which did not tax to the utmost his powers in any direction, should utter them as rapidly as he could enunciate the syllables, to prove to the audience that in flexibility of the organs of articulation at least, he could excel any one present?

If a painter or sculptor attempt to portray any object, the first great essential is that it shall be recognizable as such without a label; and no amount of elaborate skill expended upon minor details, will in the least atone for failure in this direction. Why will musicians, and especially pianists,—for it is often true of them than of all other instrumentalists combined,—persist in ignoring or defying the most obvious and fundamental principle of all art work, that of realistic similitude?

Every dance form, the waltz included, is based upon and adapted to some particular dance movement. All its effects, whether of melody, harmony, rhythm, or embellishment, are carefully calculated by the composer to meet the requirements of this special movement, to conform with and express its general character, and be governed by its usual rate of speed. Each of these movements in itself embodies some peculiar quality or characteristic; such as stately grace in the Minuet, martial pomp in the Polonaise, impetuous vivacity in the Galop, which the music must indicate and supplement.

The first duty of the performer, in rendering any dance form, is, therefore, to suggest irresistibly to the listener both the movement and the mood of the special dance which is represented; just as in a Funeral March it is essential to observe the slow monotonous movement and sombre mood suited to the conditions suggested, whether a funeral procession does in point of fact, or ever will, keep step to it or not.

The Chopin Waltzes are no exception to this rule. They are distinctly and pre-eminently waltzes, and though not of course for actual dance purposes, they are intended as idealized tone-pictures of the waltz, and of ball-room scenes and experiences. The performer, in presenting one of them, must force every listener present, even the dullest, to recognize that a waltz, and not anything else, is being played, and to feel, so far as may be, the elastic swing of the rhythm and the warm, voluptuous mood of the music. When he is sure of being always able to produce this general effect of the waltz movement as such, he may turn his attention further to the specific effect, the individual peculiarities of the particular waltz which he is interpreting; that is, to suggest through the shading of the different strains, the thoughts or feelings of the imaginary dancers in certain special situations.

Let us select as examples for illustration three of the Chopin waltzes which are the most familiar and widely diverse in character. Let us remember first that they are waltzes, and that the usual waltz step is, approximately, at least, our guide in choosing the proper movement and tempo. We shall still find that, within these definite limits, we have sufficient opportunity for the legitimate freedom and elasticity of treatment necessary to give to each its individual coloring and effect.

Let us take first the little waltz in D flat, Op. 64, No. 1. This will bear, in fact demands, more speed than any of the others; should be played at the fastest pos-

sible waltzing time to which the most active, animated and light-footed dancer can keep steep, but not beyond it. It should be given with a bright, playful, capricious abandon, with a rippling crystalline tone in the first movement, and a somewhat slower tempo and more cantabile effect in the trio. An alternate crescendo and diminuendo in each successive period of four measures enhances its effect of wavering, floating beauty.

It is easy to fancy this composition as portraying some queen of the ballet, personating for the time Titania or one of the bewitching daughters of the Elf-king, a light, supple figure, whose every line is perfect symmetry, and whose every movement is airy, dainty grace, the very embodiment of the poetry of motion. It is impossible for me to hear this little waltz well played without being forcibly reminded of Tennyson's early, but matchless lines, beginning, "Airy, Fairy Lilliant, Flitting, Fairy Lilliant."

Next, by way of contrast, let us turn to the waltz in A minor, Op. 84, No. 2, giving us in all particulars the opposite extreme.

This, the saddest, and necessarily the slowest, of all the Chopin works in this vein, should be played lingeringly, regretfully, with an intense, vibrant, emotional tone, like that of the G string on the violin. It might well represent in mood the last waltz of two lovers, on the verge of their final heart-breaking separation. The sombre opening theme in the left hand tells of boundless sorrow, while the strains that follow alternate between passionate appeal and piteous complaint, with an occasional brief, tender suggestion of the happiness that has been or might have been. The whole is a tone-picture of a farewell, as distinctly recognizable as though we had ourselves seen it transcribed, warm and throbbing, from some actual life experience.

Lastly, we will select the larger, more pretensions work in A flat, Op. No. 42. This is planned upon a broader scale, contains more variety, and taxes more thoroughly the resources of the accomplished pianist. Its tempo should be about half way between the other two, and the tone-quality employed should constantly change to suit the contrasted coloring of the different strains; now warmly lyric, now sparkling and vibrant, at times deeply sombre, and again strikingly dramatic and declamatory.

The tender, floating melodies, the bright, delicate passage-work the swinging, swaying rhythms of this composition are replete with all that eloquent, gliding grace, that arch coquetry, that passionate warmth of mood, which we so invariably associate with the fertile scenes "where youth and pleasure meet, to chase the glowing hours with flying feet." Lights sparkle, delicate draperies are afloat like perfumed clouds upon the languid air, bright eyes scintillate with mirth or soften with emotion, and "all goes merry as a marriage bell." And yet throughout all there runs a half-hidden undertone that tells of deeper, stronger thought, and far intense feeling; that tells of dark forebodings, of distant alarms, of sudden trumpet calls; so that the work in its entirety cannot but seem to us the counterpart in music of that familiar, almost hackneyed, yet immortal word-picture of Byron, describing the great ball on the eve of the battle of Waterloo, to whose thunderous music the fate of nations was reversed, like the steps of the dancers in a ball-room, and France changed monarchs, as a lady shifts her partners.

I have cited these three merely for the sake of illustration, taking them almost at random from among the Chopin waltzes, almost any of which would have served as well; and which, taken collectively, are a cluster of artistic gems of rare beauty and exquisite finish, well worthy, any of them, in their natural state, without the tinsel setting of false display, to adorn the repertoire, not of the musical amateur merely, but of the best concert pianist.

It will interest many, and will comfort those who are willing to admit their love of the negro melodies, to learn that the composer Dvorak says the future music of this country, if serious and original, must be founded upon them, and that Beethoven's most charming scherzo "is based upon what might now be considered a skillfully handled negro melody."

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In *THE ETUDE* cases runs through the questions and answers, or the questions will receive no attention. In no case will the writer's name be printed in the questions. Questions that have no general interest will not receive attention.]

B. F. T.—There is both waste and gain in studying parts in eight-hand music, and in concertos, where the pianist is certain to never lead a professional life. The gain is a certain practical and valuable culture that comes from ensemble work, and the loss is that the pupil could have learned a fine solo, or more than one, while working on the ensemble piece. The loss can be used with any time, the ensemble piece seldom, if ever, after the special graduating occasion. The enhanced artistic effect given a piece played on two or more pianos over the same piece played on one piano is questionable; but the "popular" idea seems to be that it is far more wonderful. Query—Is it a legitimate part of a pianist's duty to excite wonder?

C. W. L.

R. T. H.—The places that you are to play on your graduating programme next year should be well in hand before this time. If you are to give five or more pieces, they should be selected from those that are already familiar, with one or two exceptions, perhaps, and these selected pieces should be put into your regular daily work as soon as possible. You should occasionally play each aside for a week or two, to make sure you know it. The more you play this frequent and long extended reviewing that you can play fine music fluently, and with the expression that good playing demands.

C. W. L.

D. W. A.—To break up the habit of stumbling is not easy. The pieces should be too difficult for the pupil. All of their hard passages should be given "passage work," and that of the slow, analyzing kind, but in the slow, and even the single-handed, practice, the mind should feel and enjoy the musical expression, or content. When learning a piece, go slowly, and work over and over all passages where there is a fit disposition to stumble, but when the piece is fairly well learned never stop for a mistake, but keep up the rhythm. Keeping the mind full of the musical effects of the piece, feeling the expression of each phrase, crescendoing up to each climax, giving a discriminating touch for bringing out desired effects, in short, filling the mind with the piece, technically and musically, is what stumbling pieces need.

C. W. L.

E. R. W.—When a curved line—slur—is over or under a group of notes, some of which are shortened by staccato marks, or by rests, these shortened notes are to be played as if the slur was not there, except when the sign is the so-called Portamento. Where the slur is over a short group of notes it often is there to point out the "active," and, of course, does not affect the rendition of staccato notes or of notes that are not staccato. It is unfortunate that the curved line is made to do duty for so many different things, some of which are directly contradictory. The "8va" under the bass calls for the notes to be played an octave lower than written. In several editions of organ music the term "8vi" is used, and this is better than 8va, because it does away with confusion. "On 8a" calls for an added note, making the octave to the one written, over or under, according to the place of the sign.

P. Y. L.—Any of the standard dictionaries will answer many of the questions that you send. The standard dictionaries give the more commonly used musical words, with examples illustrated, when it will make the definition more clear. As to the other questions: Allow nothing to intrude upon your thoughts when practicing, but fill the mind with the work in hand. You should think of the construction, the fingering, time, motives, phrasing, accenting, touch, as to kind and force, and then with all of this make every phrase expressive by direct effort of will. About reading, learn to read by groups, and practice for conciseness in reading. Four-hand playing is good. The pedal should never let two different harmonies into one another. The London Pianoforte Method as this is published, page 86. The letters "Op." with figures, give the number of pieces published by the composer up to date. A retained taste will enjoy the beauties of any good piece of music, and is not exclusive, except that it sees nothing but meaningless noise in trashy music. A piece to be given has something to say, and then say it unflinchingly. What is said need not necessarily be "pretty," but expressive it must be. Mathews's Musical Dictionary gives the pronunciation of the musical names that you mention. See "How to Understand Music," by W. S. B. Mathews, for full instruction regarding phrasing, and also his Studies on Phrasing. These latter are sheet music.

M. L. R.—Leybach as a composer ranks well in the popular line. He is more celebrated as an arranger of open and other music than for original compositions. However, his Fifth, Second, and Sixth Nocturnes and La Diabolique étude are very popular. But the best teachers are now using but little music of this class.

A. F.—Thousands of teachers have this same difficulty to meet. To get pupils to like classical music is not difficult if you can be patient. It takes time to cultivate taste. I should say little or nothing about it to the pupil. I would select the most melodious movements from the Mass that I could find and teach them as I would any other piece. Heller's Thirty Studies with annotations are a good introduction, and lead the pupil up to the point where he can appreciate classical music. The writer has twice given such lists of pleasing classics in *THE ETUDE*, one but a few months since, the other about three years ago.

C. W. L.

M. H. G.—Yes, it is worth while to spend time with pupils in the study of a good music primer. The best way of doing this, however, is to have Saturday morning classes, two grades, and in these

classes also to study harmony and analysis. Pupils get many half truths and half-formed ideas which such a course will clear up. This course will greatly increase the interest of pupils and will make the teacher popular with patrons.

H. F. E.—If your pupil has only a read organ to practice on you should not give her lessons on the piano if it can be avoided. Give pieces that are adapted to her instrument, and not piano music, or pieces that call for more octaves than is on her organ. A little piano practice is a good thing for her, but for piano practice give her organ music, pieces that she can use as recreations and for playing to her friends at home.

G. T. E.—When your class is so large as to make you overworked, then you can safely raise your prices. This will weed out some of your less desirable pupils, but few will stop because of the advance, provided you do not advance prices too far. It is to be remembered that it is as easy to earn a given amount by giving ten lessons at a good price as fifteen lessons at a cheap price.

APPLAUSE.

BY ARTHUR THOMPSON.

APPLAUSE! who does not like it? It has a stimulating influence, certainly, but should be valued with no easy conscience. It can be secured cheaply. Singers especially find it easy to obtain. Now, a composer will spend months, years even, over a work, and when he gives it to the public will, perhaps, be rewarded with "a call to the platform," cold water from the critics, and a relegation of his work to the shelf, good though it be. The singer, after a little study, essays a new song (it may or may not be a trashy piece of writing, but the cleverness of the singer will make it go), is received with acclamation, well paid by the publishers of the song for taking it up, and, in addition, receives a good concert fee, while the press notices are all in his favor. Does the vocalist ever honestly compare his position in the Art world with that of the composer? and, if he does, is the comparison to his advantage? I do not find that this easy path to fame and fortune improves the mental capacity of singers as a body. Another thing I find lacking is humility. Now, humility is a jewel in the crown of the real artist, and every student should daily try to purify himself of himself, as it were. The fire of Art within him will then burn gloriously. Applause! Yes, it is sweet, but beware lest you shape your work to receive it. I would have students train themselves to treat applause as a thing of no real worth—a something they can do without. The reward for work done should be in the well doing. The particular place in a programme will always influence the public in its judgment of art.

I once had an experience I shall never forget. I was engaged at one of the Victoria coffee Palace Concerts some few years ago. The audience consisted entirely of poor people. I sang songs by Handel and Sterndale Bennett, and they were received most enthusiastically. Now, these poor folk, untrammelled by fashion and Society crazes, were touched by the simple beauty of the compositions. They can appreciate good things.

Your fashionable audiences can also appreciate good things, but as a rule, they are absorbed in doing what the idol, Society, demands of them, and are fettered. They are distinctly led in their applause.

Another incident I remember occurred at a concert at St. James's Hall. A certain lady artiste had gained an encore for a good song, and responded by singing a bad one of the humorous type (to please the people, she said), which was, of course, a great success. The singer who followed her had a most chilling reception, notwithstanding excellent work honestly done. The lady in question had upset the artistic balance, and some one had to suffer. I mention these two instances to enforce my remark that remarks about the singers do not get their living by singing to the poor, but to the well-to-do people, and they will be happier and better artistes if they consider applause as valueless artistically. I have found great help from having a critical friend to listen to my public performances, and find who he always gives me unbiased opinion, and one whose keen criticism I much value. My best friends are those who tell us of our faults.—*Keyboard.*

EDITORIAL NOTES.

ONE of the leading features of the "New Education," is that the child is to be kept interested by making his work pleasing. His work must be to him a pleasure and not a task. It is not in the nature of young children to look into the future, to do present work for future pleasure. Teachers of the better class begin to recognize that there is a musical, as well as a mechanical technic; in other words, the fingers must be drilled into a free delivery of musical impressions, as well as to move with facility and mechanical certainty.

Not only must a given passage be practiced, with a uniform fingering that the hand may learn it so firmly that it becomes a fixed habit, but the musical consciousness must at the same time be awakened and formed into delivering the passage musically and emotionally, or there will be no soul to the delivery.

THERE is, a mysterious quality in Rhythm that is but partly understood and appreciated. As in mortar there is sand, water, and lime, so in music there is mechanics, melody, and rhythm. As the distinctive part of mortar is lime, so the distinctive part of music is rhythm. Rhythm is the life-blood of music. Melody is lifeless without rhythm. Melody and rhythm are dependent upon technic. Technic, rhythm, and melody are the musical trinity. The above to illustrate the fact that slow practice of passages must have a marked accent, a distinct rhythm, and that the performer must think the musical expression when working up such passages, for the passage must be learned musically, as well as mechanically, and to do this requires a marked rhythm to make the melody and musical effects clearly manifest to the student. Slow passages must be worked, thought and felt over and over, and accented with vigor. But in all of this practice there must be looseness of forearm and wrist. Passages so studied will become mechanically, rhythmically, and musically the performer's own. Hands, brain, and musical consciousness will own them.

It has not yet been made practical to musically educate a child with nothing but pleasing tunes and pieces, yet, the child can be kept interested by adding a marked rhythm to technical exercises in such a way as to demand thought and critical listening, a full occupation of the mind in a pleasing manner. Every child has an exalted and exaggerated idea of velocity in playing, and because his own efforts are failures he is too apt to become discouraged. But the Mason velocity idea proves at once of interest to him, because he sees his way to success in fast playing. From the same system of technic the child learns to use rhythm in the playing of runs of all kinds, and when he finds one in a piece he gives it the correct accents and thus he lets his rhythm carry him successfully through the passage. For rhythm has a strong "carrying" capacity; there is momentum in rhythm. By the practice of rhythmic scales and arpeggios that require several repetitions for completion, the pupil attains the desirable ability to "see the end from the beginning," meantime controlling finger effort and movement, applying mind as well as muscle. The lack of this ability of mind control is a common source of stumbling. The mind fails to grasp the musical and technical intricacies of the passage more than the fingers fail because of their own inability to execute.

We often see pupils, players, who constantly stumble, who have studied years, yet are not good performers. They have talent, are musical, but do not play well. By a careful investigation it will usually be found that they have a poor mental control of the hand, and all that goes to make touch and technic in the broader sense. If they happen to play well it is "luck," and they never feel certain of themselves. These are the players who "can't play for any one," the "nervous" players. They "always break down." The fault is easily found. The preceding paragraphs cover the ground where they lack. To summarize: They have practiced in a mechanical, brainless, unmusical, and rhythmless way. Their work and study has not given them a musical control; they cannot make the "fingers sink." Their fingering has been haphazard and uncontrolled, therefore they never can go through a passage with certainty, for the tyrannical power of habit has been to them an imploding to defeat instead of an angel guiding them to success. And it must be fully understood that the immense power of habit applies with as great force to ways of thinking as to ways of working, to brains as well as to fingers. Hence the necessity of working on rhythmical and melodic material, guiding every movement by discriminating thought. All of this the Mason Technic secures in the shortest and best manner.

THE INTELLECTUAL CULTURE OF MUSICIANS.

BY THRO. G. KNAUFF.

It has been said that musicians are people of shallow mind, vain, conceited, of violent temper. So far as the remark applies to expert performers or teachers there may be some truth in it, for several good reasons. Not but that there are in both branches men of liberal education and of well-balanced minds, but these would be the first to appreciate the truth of the statements, knowing the dangers they have run and the great effort required to prevent such an effect of their chosen occupation.

To become an expert artist, even a person of great natural abilities must devote a life-time to the work of preparation to overcome even the mechanical difficulties preliminary of modern requirements. He must begin early in life. If he devotes, say ten hours daily to practice, whether from choice or otherwise, it uses up the greater part of the available day. Education in other departments must suffer. The body must have some thing over for exercise, which requires some time. Some more is required for rest, eating, and sleep. After a prolonged siege at the instrument the mind is in no condition for other effort, even for easy reading. In this way some artists suffer who have begun in early life.

The person who adopts the profession after having procured a liberal education is hampered from the start. His age is too great to get the best out of muscles and habit. Such a person, when, from force of will, he sets himself to the task of becoming an expert, finds at first the application to such distasteful occupation, distasteful because of the great amount and the monotony. He finds the effect on his mind very narrowing. He cannot think properly. His mind becomes sluggish. If he must be going over even familiar music for the sake of enjoyment of the music the result would not be the same. Such use of music is not narrowing to the mind. What he is doing partakes of the nature of wood-sawing. Even the most divine composition, practiced say for the thousandth time, with the attention not on its beauties but to watch for errors in the performance, becomes as it were a piece of wood to be sawed at. It is, to all intents and purposes, no more than a five-finger exercise for the time being. If the attention is diverted to the enjoyment of the music itself, the effect of the practice is in danger of being lost. A wood-sawyer, in fact, has the advantage. He can do his work mechanically with his mind elsewhere. With the musician the case is different. He cannot set up a story book and read while his muscles are getting their required training. He must be thinking of the music at the same time. He has to form habits for the mind as well as of the body. Even smoking while practicing, which some resort to to relieve the monotony, is apt to make the attention flag. Once let a mistake occur, and the passage not only has to be done over correctly, but it has to be repeated at least three or four times, often to get back to the degree of excellence which existed before the mistake occurred. The mind, directing the muscles, is a creature of habit as well as the body. The mind says, play a certain succession of notes in a certain way, and the muscles do it and acquire the habit. The correct habit, which can be broken by an error, is the mind's habit as well as the body's. And it would seem as if the mind shared the general perversity of human things, the tendency to evil.

Of course, this effect of exhaustive mechanical practice on the mind is shown in proportion to the amount of such practice. It is a thing that should be carefully watched. An artist is not improving himself by driving beyond a certain point in acquiring the mastery of his instrument. He is rather injuring himself. To be a perfect artist, capable of doing the greatest work, the authors, he must have a perfect mind. He must not be a one-sided person. An undeveloped mind is a diseased mind, and if faulty in one direction is apt to be faulty in another. A person so diseased is apt not to see himself as others see him. He does not see eccentricities. He even thinks such eccentricities are the mark of genius and blindly adopts them. His mind is prone to shallowness, which includes vanity and conceit. These latter are far from a conscious ability of power, knowing the superiority which one with a calm, well-developed mind can impress upon a person without giving the least offense.

If such mental effect is noticeable in performers, what is it with teachers? It is often said that the best teachers, by which is usually meant the best performers, are the most violent tempered. In some cases this is true.

Not only has such a teacher had to go through with the same exhaustive practice to fit himself for the work, which has to some extent at least influenced his mind and produced nervous irritability and temper, but in addition he has had to stand a great deal of the harder work of listening to and superintending pupils who are doing the very same labor he has been over. Now his labor is more trying. The attention required is the same, but the ability to correct is limited. He hears,

even with the best pupils, the same mistakes made over and over again, notwithstanding his care and forethought. Gentle means do not avail. Finally, patience gives way under the strain and temper results, and the more so as he himself is superior enough to appreciate the dangers of each wrong doing. Hence expert performers, if they teach at all and can so afford, will take only advanced pupils, in the effort to lighten the wear and tear. Generally, teaching is very disastrous to their executive ability. Every such disturbance of temper reacts upon the teacher, unbalancing his mind, and to that extent unfit him for his own profession as a performer.

Teaching and performing are two essentially different occupations, requiring different training and abilities. It may be said that to a certain extent no expert player should be a teacher, and no one who is fitting himself to teach should ever try to become a noted performer. The most that the latter can safely do is to listen to the performance of another and give an opinion, which the teacher should follow out. The teacher is the trainer to the athlete. He need not necessarily be in condition to win the race himself. The expert artist is the judge at the finish.

A person fitted to worry with the beginner should have naturally the virtue of patience, and to a large degree. This is not usually part of the outfit of the nervous temperament of the successful artist. Possibly the female organization possesses more of the requirements than can be found in man. It is the same nature which is shown in the mother, who can soothe a fretful child day in and day out without the first exhibition of temper, even though she may be drudge otherwise, but be well fitted for better things. What man with the mental ability to charm by the hour cultivated human beings of either sex, in conversation or by marked literary ability, would have the patience to sit down to the family stocking basket and do the distasteful darning by the hour, simply because it was necessary, and without injury to the mind? And yet such people exist among women.—*Philadelphia Times*.

A WORD TO YOUNG TEACHERS.

BY CHARLES W. PETTIE.

Two things should constantly be borne in mind by the young teacher, "Don't attempt too little," "Don't attempt too much." Do you find competitors, young and old, who are neglecting the study of touch, finger development, correct interpretation, etc., and just giving their pupils "such lovely pieces" and no hard work to do? Don't grow discouraged and abandon your good intentions, formed at the beginning of your teaching career, to always do good work, but persevere in your efforts, and you will come out all right in the end. Don't be led away by the apparent success of such competitors and be tempted to do too little, but do the best work of which you are capable and rest serenely confident that your work will tell by-and-by.

The next "don't"—"Don't do too much"—I'm afraid will meet with a chorus of dissenting voices from our friends—some of the other contributors of *THE ETUDE*. For after reading dozens of contributions in *THE ETUDE* and other musical journals upon this subject, one is almost tempted to believe that only ideal pupils and ideal conditions await the young teacher, but that this is not the case every young teacher's experience will amply testify. The truth is, we will have to take pupils as we find them, good, bad, and indifferent—from the homes of wealth and moderate circumstances, from the educated and ignorant classes.

I don't wish to lower the ideal toward which the young teacher is striving by one word that I shall say, but rather to ease the consciousness of such as are doing things in their work from policy's sake and things that are not always strictly defensible from the idealists' view point.

Many young teachers are engaged in their work from sheer necessity. Oftentimes they are the children of poor parents and find it necessary to teach in order to the continuance of their own studies, and thus be still more able fitting themselves for their life-work. For such an one it is absolutely necessary that they should cater in a degree to the ignorance of pupil and parent. For the loss of a pupil to them would mean much; not the mere financial loss involved in the loss of one pupil, but each pupil has a circle of friends that failure in the one case would for long years perhaps bar the teacher from.

Then, too, notwithstanding the outcry against cheap teachers, yet I maintain that the young teacher can be nothing else than a cheap teacher.

For it is only after reputation is established for doing good work that good prices can be obtained. And how is such a reputation to be established? Only by being able to get pupils along rapidly and well. Certainly not by dropping pupil after pupil because they could not reach the teacher's ideal, but the rather by taking each one just found and doing the best possible with them.

The young teacher will find it necessary to teach many years before he finds that all that he says "goes," before courses and methods can be dictated. If you can't always give classics or the better class of modern compositions, occasionally throw in a little "trash." Of course, you'll feel the prickings of conscience, but it cannot be avoided, for you must retain your pupils and you must keep them interested. Of course the ideal is to be kept in mind all the time and the pupil led toward it but not always by the most direct path.

Doubtless you that have stood by the seashore and watched the incoming tide have noticed a wave break higher than its fellows, then for several minutes the succeeding waves have fallen short of this high water mark, until you, perhaps, have imagined that the tide was receding and not advancing; but a wet foot has admonished you to retreat up the beach, as the mighty flood was gradually creeping inward. And so by a series of progressions and retrogressions high tide has been reached.

Learn a lesson from old ocean, young teachers, keep your ideal ever before you, and if stern necessity compels a retrogression only let it be temporary, and to gather strength for a further advance. Do all that is possible under any given circumstance. Put in a good piece here and there. Take particular pains to show the pupil the beauties of the good and expose the common-places of the bad. When you find the pupil is becoming listless and apathetic and only doing perfunctory work, and the ignorant parent beginning to find fault, let a bright popular piece be the antidote. Afterward give something good again and strive to awaken interest by relating some story connected with the piece. If you don't know a story, invent one in keeping with the character of the piece. Or give something that in your own pupil-days you had difficulties with. Relate the difficulties, and the pupil will try to conquer them as you did. Awaken a healthy rivalry by giving two or three pupils the same piece and tell each one just how the other is doing.

By these and kindred means the pupils' interest can be kept active. Don't grow discouraged, but look hopefully to the future and do the best you can.

SCHUMANN'S PECULIARITIES.

SCHUMANN often was very absent-minded, and he had a habit of whistling in company, oblivious of all around him. One evening he was invited to a dinner at the house of his friend, Mrs. Henriette Vogt, of Leipzig, to meet a number of guests. He arrived very late, after the repast had begun. He bowed hastily to the company, spoke to none, but hurrying to the piano began extemporizing. After awhile he arose, with an expression of satisfaction on his face, strolled around the room whistling an air, and then rushing to the door disappeared, and was seen no more that evening.

On another occasion he visited his friend Dorn, saluted him, and then took a seat opposite his host, but spoke not a word. In vain did Dorn try to engage him in conversation. Schumann listened with amiable attention, smiled, showed interest, but never opened his lips. At last Dorn ceased to speak, and the two friends remained silent for some time, gazing abstractedly at each other. Suddenly Schumann arose, extended his hand to Dorn, and said:

"When I come to Cologne again I will call on you."

"Do so," replied his friend, "and we will have another opportunity of being mute and silent together."

Schumann blushed slightly, then laughed heartily and departed.—*Eschwege*.

People begin to play, and don't get into the swing until they have played one or two measures. The *molto*, the best of the piece, ought to have begun in the mind, in the feeling of the performer, before he puts a finger on the keyboard.—*Str. Sternsdaie Bennett*.

ACCOMPANYING.

E. A. SMITH.

It requires a great deal of skill to be a good accompanist. Hard work and abundant technical ability will not alone suffice; good judgment will not do it; nor will fine reasoning or argumentative powers accomplish it. At a critical moment and instantaneously the mind has not the time to reason and weigh results, any more than the chemist has time to reason whether he must close the eye in order to preserve the sight when a dangerous compound explodes in his hand—for the nerves and muscles act involuntarily. A quality more subtle than the reasoning faculties is thus required. Mayhap it is the sixth sense—intuition—or perchance it is the sweet spirit of sympathy; but by whatever name it is called, there is need of its possession, and one who has it not may safely lay aside all ambitions to ever becoming a successful accompanist.

The practice of playing accompaniments is invaluable to every student. It gives greater freedom of interpretation, develops the cantabile and lyric style so indispensable to every pianist, encourages precision and attack, while to properly support the soloist at a critical point brings both credit and delight, and the exhilaration of such a moment is not to be forgotten.

People who are not extremely sensitive cannot be easily impressed—hence, the musical temperament must be a sensitive one, a temperament that feels the most of sorrow, that is soonest overjoyed; plastic as the negative, which instantaneously reproduces an impression akin to life itself; quick to perceive and reflect every emotion of the human heart, possessing the power to make others also share it.

One's individuality must always be subjective to the soloist. Recall the difference in the rendering of the same song by two people. The interpretation offers as marked a contrast as do the lights and shadows of a landscape; but the accompanist must adapt himself to each, temporarily, melting his own individuality into moulds cast by another. Nature is never subjective—there is individuality in every department. Even crush a blade of grass and it still preserves its own identity. Man alone seems to possess the ability to adapt himself to meet the requirements and wishes of others. It is not difficult to mark one's own path, but to follow the caprice of another, there is no law nor guide. Many soloists make it very difficult to accompany well. They are so cold one must be an iceberg too if he would travel in the same company. Others are so intense one can never tell just when, or where will be the phrase climax—but woe be to the accompanist just the same should he fail to catch the flash and inspiration of the moment, but catching it over so well is not the task, after all, apt to be a thankless one?

SINGLE-HANDED SCALE PRACTICE.

BY C. W. GRIMM.

It is a custom with so many teachers to have pupils play scales with both hands in octaves as soon as possible. Hardly has the pupil become capable of playing a scale single-handed, when he is requested to play the scale with both hands. Probably it has induced many teachers to make this demand because, as a rule, the scale for the left hand is printed in the instruction books beneath the scale for the right hand, as if it were intended to be played with the latter.

Never teach the scales from a book. Scales ought always to be learned from memory. Do not proceed any faster with teaching the scales than pupils can memorize them. In explaining the importance of scale practice to pupils, be careful to avoid making the impression that scale practice is an inevitable punishment to all who join the class of piano players. A person disgusted with his work will never accomplish anything.

Scales are considered the foundation of all melodies, therefore insist on the scales being played *methodically*. Make pupils respect scales as old and honorable melodies, and make them bestow the same attention to play-

ing them as they would in playing a melody by Beethoven or Chopin. But this minute attention to quality and beauty of tone can only be gained by practicing scales *single-handed*. The scale should sound unbroken; it must flow along like a liquid mass. The fingering (passing over and under) should show no audible break, the scale must never sound like a string of tones grouped alternately by threes and fours. It is just in these things to which the practicing of scales with both hands is most liable, because the "little" faults are only too readily covered up by the playing of the other hand. The "little" defects are really the things that should not occur. Remember that being great in such little things makes an artist.

Some teachers may think that, after the pupil is quite advanced and can avoid all the faults, it would be a saving of time to let the left hand practice while the right hand does its share. To this is to be remarked that there is not so much gain to be derived from practicing scales an octave apart with the hands together after all. Scales for both hands an octave apart do not appear often in pieces, but so much oftener do scales appear in thirds, sixths, tenths, in contrary motion, etc. By practicing these forms more benefit will be derived than by the everlasting two-handed practice of scales with the hands an octave apart. But no matter how far advanced the player, he must always respect his single-handed practice of scales. Since quality (=beauty of tone) is preferable to quantity (=speed), it is important that scales are practiced only in a moderate tempo, so that all those "little things" can be heard. Practice scales staccato as well, and as often, as legato. Do not forget to shade. For instance, crescendo going up and decrescendo going down, or vice versa. Let the crescendos and decrescendos be very gradual.

That some of the greatest pianists, in spite of all their fame for perfection, still continue to practice the scales single handed, and that they practice them very slowly, is certainly sufficient reason for us to direct the scale practice of pupils on the same principles.

When you practice scales with both hands do not waste time on scales in octaves. Defects are less apparent in octaves because of the coalescence of octave tones, readily covering up the imperfect playing of one of the hands. If you want to have the full benefit of two-handed scale playing, then practice the scales in every other form but that of the hands playing the same letter simultaneously.

Altogether, the practice of two-handed scale playing can be postponed until the pupil has mastered the first grades; but a beginner should never practice a scale with both hands, least of all with the hands an octave apart.

NEW PUBLICATIONS.

THE PIANIST'S ART. By ADOLPHE CARPE.

Musical literature is being constantly enriched by new works of criticism, æsthetics, and technique, as well as biography. It is a healthful sign that there is so much activity along this line. And, what is still better, there is much of originality in the new writings. Musicians are thinking for themselves and evolving new theories which are arousing thought and research. Of this character is the work before us. It is not a mere book of rules to be learned and, perchance, forgotten, but thoughts to be pondered over and developed. The plan of the book is Technique, Fingering, Expression, Character, and an outline of Piano Literature, given in so many chapters.

While the subject of Technique is given perhaps in too general a manner—there seems to be a species of elusiveness about it—there is truth and common sense in it. The chapter on fingering is a very interesting history of the development of this department of piano playing, and the reader will certainly be much wiser after its perusal.

The chapters on Expression and Character are original and valuable. To enter into detail would consume too much space, for there is much room for discussion, and there are many who would dissent to certain views held by the author; but as a stimulus to investigation and an educator they will do good.

An outline of piano literature concludes the volume with a most interesting history, concise but full of points to be remembered, of pianoforte music, with valuable comments on composers and composition.

Every musician, young or old, whether he be at the beginning, midway, or near the close of his professional

career, should have this well-chosen library of musical works; if not large, then carefully selected to cover the ground of musicianship. Such an one should add this work to his list for its intrinsic value; both for what it contains and for the inspiration it will give. It will gotten up, and bears the imprint of Lyon & Healy, Chicago. It can be gotten through the publisher of THE ETUDE.
A. L. MANCHESTER.

THE PIANO: SCIENTIFIC, TECHNICAL, AND PRACTICAL INSTRUCTIONS RELATING TO TUNING, REGULATING, AND TONING. By DANIEL SPILLMANN. Published by EDWARD LYMAN BILLS, New York.

It is usually expected that the artisan shall understand the character and construction of his tool, and the engineer at least something of what is needful to keep his machine in running order; but as a rule the pianist knows literally nothing of the construction of his instrument and is utterly helpless in the face of slight derangements. The piano action is a mystery to him, and the laws for, or, better, the laws controlling, the securing of good tone quality and durability are unknown to him. Acoustics as well as mechanics enter into the putting forth of a good piano. Acoustics especially and mechanics to a degree should be studied by the piano teacher, that the resulting knowledge may be used for the good of his students.

The work before us details in an interesting style and with clearness what every one interested in the piano should know. Although intended for young tuners, it is very valuable to the teacher, and certainly should be in every musical library beside the same author's "History of the American Pianoforte." Its chapters on Tuning, Tone and Tone Production, The Upright Action, The Grand Action, The Sounding Board and its Acoustics will repay study.

Thorough, study and become thoroughly familiar with this and kindred works but carries out the principle of breadth which should underlie every teacher's daily work.
A. L. MANCHESTER.

ABROAD AND AT HOME. By MORRIS PHILLIPS, editor of the *Home Journal*. New York: BRENTANOS.

This is a handy volume devoted to practical hints and subjects of interest to tourists. It is concisely and lucidly written and is an encyclopædia of information for the traveling public. The original volume was published about one year ago, passing, in the first three months, through as many large editions. The present edition has been revised, enlarged, and greatly improved, containing many pages of new and valuable matter alike helpful and interesting to European tourists and American travelers. There are special chapters devoted to the metropolises, such as London and Paris, minute attention being given to hotels and superior boarding houses, or pensions, means of conveyance by railroad, street cars, carriages, buses, etc. "London on Wheels," the first chapter of the book, will prove especially interesting to those to whom it is a mystery how five million of people "get about" to their daily avocations and homes. A great many popular restaurants are mentioned, thus enabling the sight-seer to save time and expense by knowing where to find a desirable place for midday luncheon. Paris is given as careful attention as London and other English cities of note, among them the beautiful "Bath" and its attractions, its healing springs and surrounding magnificent country. The table of "Places of Interest and Time for Visiting Them" (for Paris will prove an invaluable aid to the traveler, not only by locating all such points as theaters, public buildings, parks, museums, monuments, etc., but also by giving means of conveyance and rates for each. Among the London attractions described is "Bleak House," immortalized by Dickens in his famous novel under that title.

The names and addresses of Ambassadors, Consuls, and bankers are given, also churches, with the hour for services. Italy and Switzerland as well as England and France have been given alike careful attention, travel by rail and water and conveniences after reaching the terminus from far or near.

As a hand-book for the numerous cure or pleasure, winter or summer, resorts of the United States it is unexcelled. Of each and every point, north, south, east, or west, cities, highlands, mountain lakes, or shores, with a special chapter devoted to Chicago and its hotels, a brief description is given.

The writer can only add that there are so many sides and hues to this prismatic volume that it must be read to be appreciated. Not only is it helpful to Americans who wish to know about the "accursed ocean ferry," but it will also prove of great usefulness to the countrymen of M. P. who may travel, or who would like to travel, westward.

Thoroughness is better than cheap applause, and an inexhaustible patience that works on and bides its time shall not fail of its reward.

LETTERS FROM A COUNTRY TEACHER.

BY F. HERBST.

REMOTE from the centers of musical art life, in the smaller cities and country towns, the profession of music teaching presents some peculiar phases. In fact, it is modified in nearly every aspect to a degree little known to our city citizens.

Some of the most important means and aids in teaching are lacking. No concerts or recitals by artists of acknowledged standing, rarely even an individual whose playing is superior or even equal to that of the country teacher; no large stocks of sheet music to select from, no stock of the cheap collective editions of Litolf, Peters, etc., no stock of studies and études either technical or artistic. The highest attainment is a stock of ten-cent music and a few fifty-cent trash collections.

The band plays quicksteps on instruments out of tune with each other and with themselves, but with ardor and energy (especially in the harmony instruments) worthy of a better result. The churches have amateur choirs and Moody and Sankey hymns—energy and result like the band. A musical atmosphere simply does not exist; and piano playing is grudgingly allowed a place in the curriculum of the girls (unworthy of attention by the boys) because Fashion, the almighty goddess, seems to require it.

The tuning of the pianos and the periodical cleaning of the reed organs happens, as Providence sees fit, to send along ten tramp tuners in three weeks or none at all in eighteen months. And such tuners! Some rub the case with furniture polish and leave the action as dusty as they find it. Some drop the piano to the new concert pitch, regardless of the fact that there is not a cornet or clarinet in the community that can be used with it. Some polish the key-board with alcohol, and leave a mute on a string which they broke accidentally and cannot replace.

And last comes the insidious piano salesman, who offers you \$20.00 if you will help him sell a \$200.00 piano for about \$600.00. Add to this, that only in exceptional cases we find any understanding and consequently appreciation of good work, and the inducements to become a country teacher are faithfully enumerated.

But there is one oasis in the desert. Frequently you will find in these small places an orchestra which, as regards quality, is far ahead of its surroundings. Often it consists only of violin, cornet, clarinet, and piano; but the music used is good and the rendering fair. Do not despise these men because they play for dancing parties and for the traveling troupes which frequent the opera house. If they did not, they could not keep up their organization.

They are nearly always amateurs, since their earnings in the music line pay rarely more than the expenses for music, instruments, etc.

Of course, there are many exceptions to the rule which this picture portrays. In nearly every place one or more extenuating circumstance will be found; in nearly every place there are a few families where good music is understood and appreciated. But such cases are exceptional, and the public opinion of a place is not moulded by these few.

What is the remedy? In ourselves, fellow country teachers, must we find it.

The dear public can be taught and is willing to be taught—by men and women, or rather by ladies and gentlemen, who have tact and discretion.

In the first place, look to your own playing. It is not necessary to play big pieces with big names. Take good music, but exercise some judgment. Let the pieces be full of melody, sharply defined in rhythm, and not too complicated in harmony.

Insist on being paid for playing at entertainments, unless it is a benefit for a public institution (poor fund, public library, etc.) or unless you have private reasons for the contrary (such as belonging to a certain church). It is not good policy to give away the fruits of years of labor. The public generally will appreciate you in the exact proportion of what it pays to hear you perform; and while this standard is not claimed to be the

highest morally, it is the one that gives you influence weight.

Next, give private recitals of your pupils. Admit none but your scholars and whom else you cannot avoid inviting. Remember you must create musical interest in the few before a musical atmosphere is a possibility. One public recital a year is an elegant efficiency; but when you give one, get a crowd—a big crowd; by fair means if you can; if not, get a crowd anyhow.

Ask your scholars to take musical papers, preferably THE ETUDE, and see that they are read. Ask questions about the contents of certain articles, mark passages to call special attention to them, etc., as the case may need. After a while you may see your way clear to have some of the articles discussed at the private recitals.

Get a stock of music on sale. Think over what kind of music, studies, etc., you may need and how much. Give a clear statement of these needs to your music house, and don't be afraid of a few cents express or postage charges.

If possible, learn tuning and be independent. If you cannot do that, make out a list of towns on your railroad to the nearest city, and then write to the piano house there and ask them if they cannot establish such a route for a tuner to pass over, say three times a year, at stated intervals. Don't accept any but a good man, who will always do good work, but when you have found one, stick to him.

Never take a commission for selling an instrument; better yet—don't sell any. It isn't any of your business; it hurts your professional standing, destroys your influence, and lowers your personal dignity. If people want your opinion in selecting an instrument, tell them the truth as best you know; examine carefully, study piano building and all pertaining thereto—but let the buyer, and only the buyer, pay you for your services.

If circumstances allow, play in the orchestra. You will learn more about quality of tone, dynamics, and phrasing there than you will by study or experiment on your keyboard. Playing parts and accompaniments well is one of the most difficult branches of our work.

Finally, let us get rid of the idea that true art will ever be served by votaries whose only motives are financial greed or selfish ambition for fame and renown. Our duty is to do our very best toward lifting our small corner of the world one step higher in the scale of intellectual and spiritual development.

LETTERS FROM A MUSIC TEACHER THIRTY YEARS AGO.

BY NELLIE, THE MUSIC TEACHER.

THE PINES, October 16, 1868.

EUREKA! Eureka! My first music pupil; but please do not waste any of your pin money, my dear Countess, in sending me a telegram of congratulations. "I will meekly wait and murmur not" until I receive them by letter.

You remember when we were at boarding school how often I used to boast of the wonderful progress my first pupil would make, and that my reputation as a first-class teacher should begin with the very first lesson. I had given that lesson in my mind many times, and this was the order of it:—

Teach the letters on the key-board;

Letters of base and treble clef;

Six scale chords in key of C, and about four pages of "Richardson's Instruction Book." I chose Richardson's, because it was used for beginners at the time I was at the Lyons Musical Academy.

I had pictured the rosy-cheeked, ambitious little girl at my side as being so interested, and under my improved method of teaching comprehending everything at a glance and begging for a longer lesson.

Alas! my dear, the first pupil is an old lady nearly fifty years of age, with ten of the stiffest, boniest fingers eyes ever beheld. She wears a black lace cap, trimmed at each side with loops of narrow green ribbon intertwined with sprays of forget-me-nots, that "keep time, time, time, in a sort of (looney) rhyme, to the bonnyabulation of those fingers on the keys, keys, keys."

But let me tell you how it all happened. Firstly, the

lady's husband is one of those village luminaries whose light is never hidden under a bushel. He considers himself as important a factor to the welfare of society, as the sun is to the earth—in fact, is a walking compositus, and tries to make every one stand in awe of him.

He has recently built a large brick house, of which he is immensely proud, and has a new piano that eclipses every other in the country. As there was no one to bring forth "harmonious sounds" from it, he concluded to let Mrs. W. take lessons, and she in turn could instruct the two daughters.

As I had received a thorough course of training in music, I was elected to the honor (?) of becoming said Mrs. W.'s teacher.

Can you imagine the misery that first lesson caused me and the deep abyss my pride went tumbling into? No, my dear, you cannot, and never will be able to, for you are not a music teacher.

I reached the brick mansion promptly on time, Thursday. Mrs. W. had donned her best dress and cap for the occasion, and the three children, aged respectively ten, twelve, and fourteen (the latter a son), were ranged around the piano "to see mother take her lesson."

Mrs. W. seemed rather shaky, I noticed, but, bless your heart, no more so than I was, for by the time I had seated myself at her left, by the way—my original, perfect method of teaching had taken flight and I heartily wished pianos had never been invented. For once, though I know you will hardly credit me for it, your friend was absolutely speechless. Fortunately for me at that moment a wasp, of which I should have been horribly afraid at any other time, alighted on middle C and walked leisurely along to the C above. I shall always have great respect for wasps hereafter, for that one brought an idea to my empty brain, and I asked Mrs. W., in a weak voice, if she knew the letters. "Well, some of them," was the almost whispered reply.

"And, do you know the notes and their value?" I continued, with a sudden crescendo that made the little woman jump nearly off the piano stool. "Well, I don't believe I do."

After making a few incoherent remarks about seven letters and seven kinds of notes, a happy thought came in the shape of one of Mr. Sherwood's finger exercises, and I proceeded to give it.

Poor Mrs. W., how the fingers trembled, and the cap ribbons fluttered, and the voice squeaked, as I suggested counting aloud. The youngest of the trio laughed, and the mother stopped to frown at her and say, in a very reproachful tone, "Victoria Eugenia!"

Then, as she had "lost her place in the exercise" by doing so, we had to begin all over. Soon a wrong finger was used, and as I corrected that mistake a smothered giggle came from the other side of the instrument, and the reproving look and reproachful tone was bestowed upon "Christina Isabella!"

Again the place was lost, and we began anew, and when we had finished the exercise the time was up, and all I had been able to cram in my first pupil's brain was one poor little mutilated exercise.

Mrs. W. seemed perfectly satisfied, however, and informed me that she "did not expect to become a great player, but she wanted to be able to amuse herself and children." I felt like assuring her she would be able to amuse any one for whom she might perform.

Before leaving I took "Richardson's" from its wrappings and remarked that the next time I came she would probably be able to take a lesson from the instruction book I had bought for her.

"Oh!" she replied, "I have a lesson book; Mr. W. bought it in New York. He has a cousin that is a splendid player and she took out of this, and Mr. W. wouldn't like to have me take from anything else," and she thrust "Bertini's" into my hands.

I squirmed through Bertini's twice between the ages of six and nine years, and each page is connected with soidings and quarts of tears. How I shall enjoy giving lessons from it.

Send on your congratulation my dear Countess, and wish me success in guiding Mrs. W.'s wooden-like fingers to the realms of Beethoven and Mendelssohn by way of Bertini's "Lesson Book."

Yours, without a particle of pride,

FAIRY DANCE.

Tempo di mazurka.

F.G. RATHBUN

p *f* *rit*

Legato. *mf* *p*

mf *cresc* *f*

mf *p*

cresc *f*

Delicato

A musical score for a piece titled "Fairy Dance". The score is written for piano and consists of six systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/mood is marked "Delicato". The score includes various musical notations such as trills (tr), slurs, and fingerings (1-5). Dynamics include *pp* (pianissimo), *p* (piano), *cresc* (crescendo), and *mf* (mezzo-forte). The piece features intricate melodic lines in the treble and harmonic accompaniment in the bass.



TRIO.





The musical score is arranged in six systems, each with a treble and bass staff. The key signature is G major (one sharp). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *pp* and *f*.

Confession.

Aveu.

No better word than "Aveu" could express the meaning of this delicate and charming tone poem! The plaintive melody of the first eight measures suggests a tender love song, enhanced by the syncopated accompaniment.

The second period—measures 9 until 17—seems like an answer of a coquettish maiden, bright and cheerful and already aware of what her lover desires to confess. The love duett continues throughout the second verse, ending happily in the last three measures, which peacefully die away.

A musical touch and the proper use of the pedals are the most important requisites to carry out the composer's intention!—Listen carefully to your own playing and observe, that the tone is always mellow and round. The right *Pedal* is not meant to produce more volume of tone, but is simply to join the notes and thereby lend the tone a certain elasticity and singing quality.

Edited by F. von Westernhagen.

Ed. Schütt, Op. 30 No. 2.

Andante cantabile. ♩ = 84

p espr

mp

un poco più moto

a It is advisable to practice the melody alone without the octave D. The latter should be played non legata and softly, like an accompaniment to a song.

b This measure may be used as a preparatory study for correct pedaling.

a tempo

cresc

rit

tempo primo

p

un poco più moto

p

ritard

pp

pp

(C) The *ritardando* must be combined with a *diminuendo*, so as to indicate the end of the first verse.

Confession 2.

No 1445

To Dr Hugh A. Clark.

MELODY in A \flat .

H. D. HEWITT.

Andante.

p *mf* *ben marcato*

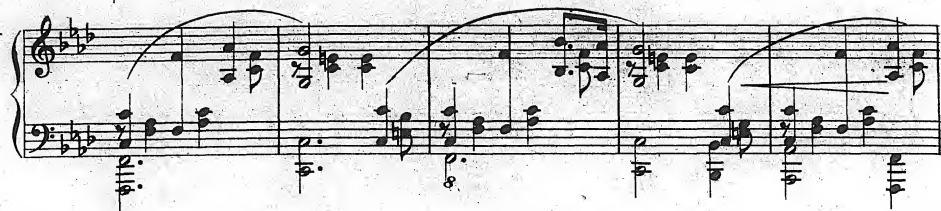
cres *cen* *f* *dim*

5 5 4 5 3 1 5 4 3 5

mf accel er an do

rit dim p a tempo

Melody in A-flat 4



Musical notation for a piano piece, featuring five systems of staves with treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The key signature has three flats (B-flat, E-flat, A-flat).

Dynamics and performance markings include:

- cres* (crescendo)
- con* (conforto)
- do* (dolce)
- accel* (accelerando)
- er* (ero)
- an* (andante)
- do* (dolce)
- dim* (diminuendo)
- e* (e)
- poco* (poco)
- rall* (rallentando)
- ritard* (ritardando)
- tempo* (tempo)
- f* (forte)
- p* (piano)

Little Character Sketch.

KLEINES CHARACTERSTÜCK.

Fore bly, but not too quick.

H. Nürnberg, Op. 419 No.3.

This interesting piece will bring into play arm wrist and finger touches. The teacher will not fail to point out the little bits of contrapuntal imitation scattered here and there. See bars 3-6 and 10-14 (a) Heavy arm touch, not too short; hands nearly equal in strength. (b) Make accompaniment Left hand soft.

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of six systems of music. The first system shows a melodic line in the right hand and a supporting bass line in the left hand, with dynamics *p* and *p*. The second system features a melodic line with a *ten* (tension) marking and a bass line with a *f* (forte) marking, both with *ten* markings. The third system continues the melodic and bass lines with *f* and *p* dynamics. The fourth system includes a melodic line with a *mf* (mezzo-forte) marking and a bass line with a *mf* marking. The fifth system shows a melodic line with a *cresc* (crescendo) marking and a bass line with a *cresc* marking. The sixth system features a melodic line with an *accel* (accelerando) marking and a bass line with a *f* marking, ending with a *ff* (fortissimo) marking and a *a tempo* marking.

(C) Suddenly soft, the commas indicate the least bit of rest.

Hush-a-by, Baby Dear.

SLUMBER SONG.

Words by Geo. Cooper.

Music by R. Goerdeler.

Andante.

p

Slum - ber, dear ba - by mine, slum - ber sweet, Close those blue eyes of thine
 Slum - ber, dear ba - by mine, far in the west, Day's glori - ous sun has set,

p

in rest com - plete. All the wee bird - ies are gone now to sleep,
 has gone to rest; God's ho - ly an - gels their vi - gil will keep,

Ba - by must cry no more, but slum-ber deep. Long has the gold - en sun
Guard-ing my darl - ing in slum - ber deep. Sweet drem's from par - a - dise

pp set in the west; Ba - by must wake no more, but go to rest.
be sent to thee; But with the morn - ing light come back to me. *p*

pp Long did the silv - 'ry moon shed her pale light; Ba - by must slum - ber now,
Thy smiles and kiss - es all must be my own; Be a bright light to me,

pp still is the night. Ba - by sweet, ba - by dear,
sanc - ti - fy home. Ba - by sweet, ba - by dear,

p

Hush - a - by, ba - by dear, an - gels are near, Ba - by sweet,
Hush - a - by, ba - by dear, an - gels are near Ba - by sweet

pp

ba - by dear, An - gels will watch thee and be ev - er near.
ba - by dear, An - gels will watch thee and be ev - er near.

Slum - ber sweet, slum - ber well; sleep, dear ba - by mine.
Slum - ber sweet, slum - ber well; sleep, dear ba - by mine.

MUSICAL DOMINO PARTIES.

THE Musical Dominoes have established themselves as a highly interesting game for parties of musical friends. Perhaps Cincinnati can claim to have been the first city that has made its start in giving a "Musical Domino Party." A lady, favorably known for her choice taste in providing delightful entertainments for her guests, invited about twenty-five of her musical friends, professionals as well as amateurs, to a "Musical Domino Party." She had five tables, each provided with a set of Musical Dominoes. From four to six persons were seated at each table. Before the play was begun the GENERAL RULES FOR PLAYING and the rules for the BLOCK GAME were read aloud, and after that the party were requested to try the BLOCK GAME, this being the best to initiate beginners in Musical Dominoes. It is also best to keep up only one form of the game for the evening and reserve the other modes of playing for the next evenings. Scores are kept at each table and the person finally gaining the highest number of note-values (usually figured out in sixteenths) is proclaimed the champion player. Some games are scored by points only, others by the number of games won. If it should happen that several persons have the same amount on their scores, they will have to play a game among themselves in order to decide the championship. A souvenir of the occasion may be presented to the lucky player. The time devoted to the game is about an hour and a half, whereupon usually some impromptu musical programme may conclude the evening's entertainment. All will be charmed with the new game: parents in having found an instructive game, wherewith to entertain themselves with their children, or wherewith their children can have an amusement with their musical comrades; music teachers will be delighted with the game in that it is an unnoticeable but continual cross-examination in musical fractions, a branch of knowledge in which too many pupils are very uncertain; even the regular domino player will discover all the beauties and intricacies of his beloved game preserved in the Musical Dominoes, while new features are added by the use of the musical characters. The Musical Dominoes have so many admirable qualities that we can but advise all our readers to procure the game and to arrange Musical Domino Parties. They are easily managed and will prove novel and successful.

MUSIC AS A BREAD-WINNER FOR GIRLS.

In the musical profession woman stands on a par with man. She is never underpaid simply because she is a woman, for the fact that she wears petticoats does not make her work less good than a man's. Can this be said of young women who earn a precarious living as bookkeepers, stenographers, or clerks? In the course of her musical career she does not need to part with any of her womanly attributes. Is it the case with women who are, or essay to be, jurists or physicians?

The income of the girl who can teach the piano and, perhaps, the violin or singing, will always be greater than that of her less fortunate sister in the factory or counting-room.

The question is: Where is a girl to be repaid for the time and money spent in the study of music? The answer: In many cases, and no concert company she can fill honorable and lucrative posts. In hundreds of seminaries and common schools she can earn a good salary. From any church she may derive an income as organist or singer, which she can add to that from her private pupils. In short, ambitious girls who have received a good musical education, together with a substantial general education, are in demand everywhere. Thus, the young woman who studies only with the view of adding to her accomplishments acquires a means of livelihood which she would find extremely useful should capricious fortune some day force her to earn her bread. It may not be out of place to say here that many parents employ a woman music teacher to instruct their daughters, for reasons which need not be given.

Not the least important among the pecuniary advantages that a girl may derive from a musical education are: first, that she will be placed in a better position from which to marry advantageously; second, that she will be able to give her children a sound preliminary musical education.

In the United States the musical profession seems, at times, to be the exclusive domain of woman. In our practical country, a father, fearing to thwart his boy's

chances of becoming a President or a millionaire, seldom makes an artist of him. Therefore, notwithstanding the influx of Europeans, the demand for musicians is greater than the supply. Colleges and schools frequently write to directors of conservatories for competent young women music teachers. The music committee of every church wants to find better singers and better organists; and every operatic manager searches for good voices and good musicians. From these and other reasons that would tax the reader's patience, it may be inferred that parents of musically inclined girls cannot invest money much more profitably than in the musical education of their daughters.

HOW TO HELP STUDENTS.

PERPLEXITIES of the child often arise from "a vagueness, or a total ignorance as to the exact point of difficulty." Lead your pupil first to find and settle upon the "precise point" at which he fails to understand; and then, if the difficulty does not disappear (as it often will) "cautionally assist him to apply already known principles, and through his own mental efforts to reach the proper conclusion. Do not make the off-hand remark, "Oh! that's easy enough!" If the child is honestly ambitious, this will wound his pride. Do not take the work from his hands and perform it yourself. This tends to weaken his self-dependence and to diminish his liking for the subject under investigation. *Educational News.*

PROGRESS OF MUSICAL TASTE.—It has been suggested that as years pass by there is a slow and steady increase in the demand for a higher class of music, and for the best work of the best teachers and artists.

But this slow improvement in the demand may be immeasurably accelerated by more rational, logical, and direct methods, and by the exercise of better judgment in the management of musical institutions; therefore, the more judicious expenditure of the enormous amount of energy and money that are wasted annually in every community of any size.—*Julius Klausner*

To teach children how to play with expression is a very important part of their musical instruction. Doubtless most teachers do their duty in this direction, but were we able to hear from all those engaged in musical instruction it would be found true that teachers in this particular fail in many instances. There are those who are of the opinion that a special attempt should be made to teach the child anything concerning expression. We are of a different opinion, and say begin as early as possible. Begin early to develop sentiment and to strengthen thought, and when the child is grown it will derive great benefit from such early instruction. To neglect to teach children how to play with expression has in many instances been the cause of absolute failure in after years. While the powers of expression may be developed and refined, they may also be weakened by neglecting them, by not exercising them at the proper time and in the proper manner. The exhibition of sentiment on the part of a child need not necessarily lead to sentimentality or to a premature development.

THE USE OF THE METRONOME IN PRACTICE.

BY BERNIE MERR.

WHILE the metronome might be of the greatest benefit to one class of students, it might be of vast injury to another. The impulsive, careless pupil could be made more accurate and painstaking, while the same work might render more mechanical the pupil who is inclined to lose sight of sentiment and the true meaning of music. The use of the metronome will not make any one mechanical. It may increase or develop the tendency, but its use will never injure any really musical nature. The danger in accurate technical work does not lie with the musical, for, generally speaking, the musical nature is careless, lazy, impulsive, and impatient, and the more speedily all this is overcome and counteracted the sooner will the desired results be obtained. The danger is with the unmusical pupil, and here disastrous results are seen, because the child is going on in the wrong direction. Since perfection in the artistic depends so much on the mechanical, why refuse anything that will aid its development? The use of the metronome is invaluable in all finger exercises, scale, arpeggio, and octave work. Do you exercise for velocity? How can you gauge your work accurately without using the metronome? What is the object of the exercise unless you can know to a certainty you are playing with more ease, lightness, and speed this week than you were the week previous? The exercise takes on a new importance when you can begin each morning at a slow tempo and work up to a rapid

one. Why can you not accomplish this without the use of the metronome? Watch your own work or that of your pupils and you will soon have your answer. You will notice that all will go smoothly and evenly with the strong fingers, but when you come to the weaker ones there will be an unconscious slowing up in your time, and instead of adapting the weak fingers to the required speed, in almost all cases the speed is made to adapt itself to the fingers.

The instrument neither approves of nor encourages sentiment, ability, or dreaminess. It has no regard for the hard places, the weak fingers, or the so-called "nigly parts." If you have faithfully practiced your exercises, in your pieces will be the opportunity for the development of feeling and artistic taste. However, an occasional reference to our reliable friend, even at this point, will do no harm.—*The Echo.*

SEED-THOUGHTS.

THE power of playing the piano depends, primarily, upon having good fingers. There are persons of excellent musical talent, even of the highest order of genius sometimes, whose playing is below mediocrity, and there are others again of the same mental caliber who do not attempt to sing or play at all. The reason, the same in either case, being that the necessary physical qualifications seldom accompany the degree of mental power which must combine in the individual who may reasonably hope to become a musician, an artist, in the complete and perfect sense of composer and player.

The great tone-poets, as composers are often very properly designated, are generally men of high-strung, nervous temperament, not always morbidly so, but frequently of delicate physical strength rather than ill health. Few persons have any idea of what muscle, what strength of fingers, what nerve, what power of endurance is requisite to interpret to them the many difficult works of musical art which, perchance, appear to them, as an audience, so easily rendered, so natural, so spontaneously conceived and soulfully expressed, when executed by the experienced, practiced performer. Although intense feeling may occasionally fire the fragile child of genius with all the strength and tenacity of the more sanguine, mature, self-made performer, who has arrived by easy stages of time and progress to an equal degree of skill, yet such ardent souls consume themselves.

WHEN the *virtuoso* attempts composition, as a rule he only attempts to create technical difficulties that the average player cannot master. He frequently discovers new effects peculiar to the instrument he manipulates, but he seldom produces music of the highest order. He dislikes to admit that beauty is often marked by simplicity.

MUSIC is a language which, properly understood and correctly expressed, gives voice to those loftier and sweeter emotions of the heart and mind which common language is powerless to convey. Prose expresses the prose thoughts and ideas of existence; poetry advances a step and translates feelings, pleasures and passions beyond the province of prose; and music advances yet another step, and becomes the medium for those evanescent, dreamlike imaginings which dwell in a region beyond the dense atmosphere which surrounds this wretched day world. "In heaven they speak in music!" yet the instructed eye and the sympathetic soul may read these dream glimpses on the printed page, may learn the laws which govern their modes of expression, and, finally, may translate them in sound to other souls. Through music be the language of heaven, its grammar is taught on earth.

As to the age of the individual who contemplates taking lessons on the piano, I would say that, one person arriving at maturity of mind sooner, another later, we can, as a general rule, say, from the eighth to the tenth year. However, a year before this may be devoted to the study of vocal music and singing after a good method of teaching in rhythm and time. At this age the child has the proper amount of physical strength to acquire an artistic technique. To begin too early with the instruction leads to dull and empty playing, and blunts the mind of the child for the real spirit of music. From the beginning the child must be led to art in its purity and genuineness, for the representation of which the piano is but a means.—*R. S. HARRIS, in Home Music Journal.*

A LITTLE good common sense would help many a new teacher more than all his book knowledge and all his fine theory combined.—*Karl Marx.*

AN EASY REPERTOIRE.

BY THOMAS TAPPER.

So VERY many students of instrumental music reach the end of their study years and enter professional life with the little left in hand or head from their years of hard work, that there seems to be wanting something important in the gathering of the fruit of the garden they have planted; for certainly there must be fruit somewhere therein. After years of serious work, let me say at the piano, the student declares herself unable to play anything. I always take it that she means by this that she has not at the moment anything actually ready to play. This seems to be—perhaps because I know so little about the piano—the most illogical position in any educational scheme. Even a child not yet out of the nursery has ready for recitation at any moment some stanzas it has learned by rote; it does not even wait to be invited, but will repeat them without even asking if you prefer "Little Miss Muffett" to "Miss Lucy Lockett." By waiting you may hear not only these, but perhaps many others. The child proves to you that it has something as a result of its mother's reading, or it may be of its mother's reciting. But our player has nothing. It seems the time never comes when, taken off-hand, she can sit down and delight you in a way that does not leave you conscious of the fact that she is trying to delight you. It cannot be expecting too much to ask the student-pianist to recite some of her nursery stanzas; if so, it proves that there is something wrong somewhere.

The result of study is a success in a limited sense, or it is a failure. If any success whatever follows there should be something to show for it. If the young pianist feels that she cannot play for others what she studies from week to week, why does it not occur to her that she may play something else? The very best writers have furnished such an abundance of good works that there is no reason to be without something easy enough to play well, sufficiently interesting to repay learning; something that shall be a welcome pleasure to others to listen to, and, besides all this, something that shall help the player to put individuality in her interpretation and artistic finish in the playing of it. I feel little acquainted with "grades" in pianoforte music, but I will use the word to say that everybody would be better pleased if students of, let me say, the fourth, fifth, and sixth grades would select for playing to others, when requested, pieces of the first, second, and third grades; respectively, or at least act in an equivalent manner. Then they could play something easy to be comprehended, they could play it artistically because it would not be technically beyond them—in fact, it would not be technically up to them. They could play it artistically, and feel that they were playing it well, because all their forces would not be brought to the front. In other words, they have a reserve power, and that is the basis of all success in technical doing. I will carry this thought even so far as to indicate a few pieces of comparatively simple nature, which are typical of at least hundreds of others of the same kind, and none of my readers will fail to agree with me in saying that any of these well played, besides giving everybody pleasure, would give even the most cultivated listeners far more gratification than such a work as, let me say, Reinecke's Rhapsody in G Minor, or a Chopin sonata, when only half played, which means, of course, miserably played. As I have said, they represent hundreds of similar character. They are interesting, delightful to hear, of course, and advanced students may play them well:—

- Beethoven Variations on Nel cor pin.
 " Minuetto and trio from the first piano sonata.
 " Variations on a Swiss theme.
 Mendelssohn Songs: the 2d, 4th, 6th, 9th, 12th; also, Op. 72, Nos. 1, 2, and 4.
 Schumann Op. 68, of the forty or more numbers, but one or two may be found quite interesting. I have not found that any.
 " Op. 15; all are interesting.
 Volkmann Grandmother's Song.
 Niels W. Gade Children's Christmas Eve.
 Chopin Simpler Nocturns and Mazurkas.
 Gurliitt Op. 172.

Of Haydn and Mozart there are many movements in the sonatas that are full of interest if they are so played.

I may say of such a list as this, as I have said elsewhere about a book list, that I do not believe in lists, but I certainly believe in the ideas that led to the giving of this particular list.

MADAME SCHUMANN AS A TEACHER.

BY MATTHEW WORM.

It is not easy, as I say, to give a description of Mme. Schumann's method of instruction; she is not given to many words, and she makes her impressions upon the pupils more by what she does not say than through the medium of language. After one has studied under her, and, looking backward, tries to analyze her methods, there comes to the memory only the picture of a quiet, pleasant lady, firm but gentle, patient and encouraging, whose very presence is an inspiration. Let me try to describe the picture: Seated at the piano is a diffident pupil, a girl who is touched with awe that is inspired by the presence of a person of genius. Near the piano, in an arm-chair, sits a lady with silver hair—Mme. Schumann. She wears a black silk dress, very plain and light-skirted, and on her head rests a black lace cap; upon her fingers are many rings which flash in the light with every movement of her soft, pink-white hands, which are large, though symmetrical and beautiful. She watches the pupil intently, and often with a naive apologetic remark, passes a passage here and there when she is not fully satisfied.

"One must caress the piano, not hit it," she will say, and she is very particular in enforcing this principle.

When she is pleased she relaxes a little; she never praises extravagantly, but her smile of satisfaction and approval is long remembered by the fortunates upon whom it is bestowed. When she is displeased she agitates her pen or her hand, and then she turns to the pupil. She is not content to teach her pupils how to interpret music on the piano alone; she also gives them lessons in harmony, counterpoint, choir-singing, and, in short, gives them a thorough musical education. Nor does she rest here.

Pupils' concerts are held in Frankfurt each year, some five or six of them. Without exaggeration I may say that the Schumann pupils always acquit themselves more satisfactorily than any others. Mme. Schumann watches them very closely. Once one of them played rather badly. Mme. Schumann said nothing to her at the time, but at the next lesson she approached the girl, and instead of upbraiding and reprimanding she simply looked at her and said plaintively: "What shall I do with you?" That pupil was more ashamed than she would have been had Mme. Schumann vented her anger upon her.

Mme. Schumann teaches most of Schumann, Beethoven, and Bach; she dislikes pyrotechnics in music; she likes the music of the heart, expressing the emotions of life; she is an ardent admirer of all that is great and beautiful in art; hence it is not surprising that she is so kind and vast, and she lives in an atmosphere far removed from all envy or petty jealousies. Before playing Schumann in public she always reads over again some of the old love letters which he wrote to her during the days of their courtship. They fill her with a better understanding of his music, and help her to interpret the spirit of his works aright.

On one occasion when playing the beautiful F-minor Sonata which was written just before her marriage, some memories of that happy time must have arisen before her, for her tears trickled down her cheeks. The audience understood and appreciated, and the artist at the instrument gave them such an interpretation of Schumann as they are never likely to hear again.

HOW ARE WE TO MAKE THE PIANO UTTER MOST ELOQUENTLY ITS MELODIOUS TONES.

A FEW years ago the answer might have been made: "The one who can produce the most notes upon the piano in a given space of time is the finest pianist." But to-day musical taste has changed. The people of America have ever been a music-loving people, and with characteristic and inborn energy they have pursued the study of music, and not only improved every offered opportunity, but have also sought opportunities to hear the best of pianists in every town of a few hundred inhabitants through the co-operation and liberal subscriptions of art lovers. They now understand that mere note-playing is not music. Anybody with nimble fingers can play the notes; but it takes a head, heart, highly cultured brain, and a considerable measure of the nimble fingers to be a pianist. One must have the subtle something called touch—something so evanescent, so sensitive and delicate that volumes are exhausted in the vain endeavor to embody in words the definition of what touch consists of and how to produce it. Most of you can remember dark hours while toiling with the clumsy and unresponsive fingers of some refractory

pupil who utterly failed to see the difference between a solid thump upon the key and that softer, more enduring pressure which allows the string to vibrate responsively and thus produce the much desired result of a singing tone. A few years ago piano and unsympathetic playing were common. At present the greater portion of the new scholars I find have had much better instruction; a few have really vicious habits. Touch and training as far as it has gone have been excellent, and it only remains to give the finishing points which consist of the requisite firmness and sustaining power, alternating with airy and graceful lightness, which together form the velvet-clad fingers of steel that marks the artist from the amateur.

In another equally important particular, however, we have as yet not attained a high standard as could be hoped for, and that is in the line of interpretation. It is not enough to play the notes and possess a sympathetic touch. It is necessary not only for the teacher to be able to read the hidden meaning of the composer, but the pupil must be made to understand the underlying fabric of notes as it is thought, and that this must be comprehended and given intelligent intonation to as she plays. The performer is only the interpreter of the tone-poem created by the divine inspiration of genius. It is the emotional sentiment which must come first and foremost—technique and musical ornamentation must come last. This point we cannot emphasize too strongly. The question is: How are we to educate the piano students so that they may interpret for themselves the great works of the masters? In the first place teach them to phrase properly. If they cannot do this study singing, which assists greatly to a quicker comprehension of phrasing. By this I do not mean that they are to go to some great vocal specialist who will set them to vocalizing scales for a couple of years to develop their voice, but let them study with some intelligent teacher who will understand the needs of the case and will make interpretation rather than vocal perfection the point of instruction. Cultivate diligently the spiritual nature of the pupil, and to a limited extent the emotional sense, although in this latter point the teacher must be guided by the temperament of the pupil.

I would like to mention one point before I close which will be generally appreciated by music teachers and students: Why do our composers not put such important essentials in their piano compositions as pedal markings, etc. I do not mean that they obliterate such indications from their scores, but for the most part they are one of the most erratic and perfunctory orders. One need only compare them with the superb editions which Kladworth and Von Bülow have made of famous works, to see the great difference.

As we conclude by a high recommendation that composers for the pianoforte dedicate an extra hour to each new work, in which to write in those little indications for the proper handling of their pieces which will have to be supplied by every teacher who uses them after they leave the publisher if he omits to attend to it properly. Remember, dear composer, that upon these important details depends the correct interpretation of your work—possibly its success or failure.—Read before New York S. M. T. A.

CLARA E. THOMAS.

JOTTINGS.

BY JOHN TOWERS.

Music, more, perhaps, than anything else on earth, affords a sweet foretaste of those ecstatic joys which, we are fain to hope, are to be hereafter.

It may not be quite true, as Shakespeare asserts, that the man without music in his soul is "fit for treasons, stratagems, and spoils," but he is, nevertheless, generally gross in his tastes, coarse in his manners, and a jackass in his self-servitiveness and dogmatism.

So universal is music in its influence and sway, that its extinction—were this possible—would leave a blank and a chasm almost as vast, as dreadful, as desolating, and as overpowering as the extinction of the very ann itself.

Music is almost as essential to the cultivated human being as bread and butter, and he would just as soon think of living without one as the other.

If legislators were wise, they would so frame all future laws that every child should have a thorough and systematic course of musical instruction whilst at school, since there is nothing at present known which is better calculated than music, especially vocal music, to transform children into good fathers, good mothers, good citizens, and good men of the best sense of this much abused and misunderstood word.

All properly constituted human beings possess the faculty to produce and the power to enjoy music, of some kind or other, and the only reason why the vast majority of them do not manifest this power is from improper accounting that they do not sufficiently cultivate and train them.

HINTS AND HELPS.

DAWLING and practice are two entirely different matters.—*Wm. C. Wright.*

Enter into the spirit of the piece that the spirit of the piece may enter into you.—*Charles W. Landon.*

It is steady progress, no matter from what point it starts, that forms the chief element of greatness and goodness.

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

Melody is the very life-blood of music, and it is above all necessary that its flow should continue and remain intact.—*Marz.*

He who does the best he can is always improving. His best of yesterday is outdone to-day, and his best to-day will be outdone to-morrow.

The older I grow the more do I perceive how important it is, first to learn the piece, then to form an opinion of its worth.—*Mendelssohn.*

The character of a slow piece would be ruined by playing it too fast, and a brilliant movement become stupid if played too slow.—*C. S. P. Carey.*

It takes constant, hard labor to gain musical success, and equally hard and constant work to retain what you have once gained.—*Musical Messenger.*

An undeserved reputation is like borrowed money; one has to give it up at the end, and to pay more or less dearly for having had it.—*Musical Teacher.*

Musical has a higher mission than merely to please the ear. It is the art which appeals most powerfully to the heart, and through this affects character.—*Merz.*

As far as possible, we should make ourselves acquainted with the works of all great composers, and not by any means tie ourselves down to any favorite author.—*Czerny.*

Do not suppose that playing anything over a time or two is practice, or that playing many times over without thought or method amounts to anything but mischief.—*Wm. C. Wright.*

Flexible and supple fingers depend upon loose wrists, and loose wrists depend upon looser arms. Looseness is controlled by feeling rather than by mere power of will.—*Charles W. Landon.*

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.*

"Whatsoever a man soweth that shall he also reap," is just as true in music as in religion. If one sows the seeds of poor, trashy music, he must not expect to produce and cultivate noble, true, exalted musicians.

Technical work is foundation work. As well build a house upon the sand as acquire a musical education without technique. But as the foundation of a house is often hidden under the earth, so in a thorough musician, his technique is not noticed in his finished work.—*Musical Messenger.*

Have a clear idea what you aim at, what you propose to do with your pupil. Have before your mind's eye an ideal one. Aim every day to bring your real pupil nearer to your ideal pupil. In order to do this effectually, teach the pupil how to practice, how to study. Give him a proper appreciation of his task. Infuse life into your work and revive the drooping powers of your pupil with the energy of your own will and the sunlight of your own encouragement.—*Merz.*

All teachers are in danger of falling into ruts—often very deep ones. To avoid these, read, study, visit, think, and try to teach living things rather than signs and obsolete terms. There is no royal road to music, and a certain amount of drilling on scales, skips and "hard places" is necessary to success, but a live teacher can do much to create an interest in his work, and unless he succeeds in getting his pupils to "lend a hand" he'll find, in the long run, that he's playing a "lone hand and a losing game."—*Home Music Journal.*

REMINISCENCES OF MY TEACHING DAYS.

I MUST have been what Mr. Van Cleve would style a "musical crank." Of course I am older and wiser now, but I imagined when I entered upon my career as a teacher, the whole army of youthful students would arise and call me blessed. I should lead them by such sunny paths, to well springs of musical knowledge.

Alas! I failed to realize that the same landscape seen through different eyes, may be either a "perfect picture" or "that tiresome old view." However, I soon discovered that if even a majority of children who study music were to gain any proficiency in the art, the paths by which they must be led would surely be as varied and devious as the many roads that lead to Rome.

One of my first pupils was a bright little girl of some ten summers. She "adored" music—her mother said—and I fully believed she would adore practice; but not so. I arranged her lesson hour as early as was practicable in the morning: for I found that when I concentrated every energy upon the lesson it went smoothly, but if I undertook to teach her when I was tired or nervous, the lesson invariably proved a failure.

"Oh dear!" she exclaimed one day, "I am sick and tired of being told to practice. Music ought to be made so one could learn it without so much work."

"But my dear," I answered, "nothing worth having is to be obtained without work. Think of Beethoven; of the music he has written that can never die; and then think how often he was brought in from his play and whipped, to compel him to practice. Of course he suffered then, but now his name is a household word. The grandeur of his musical conceptions will away—"

"Did you say he was whipped often?" my pupil interrupted.

"Yes, frequently, I believe."

"To make him practice?"

"Yes."

"And that's his picture?" pointing to one over the piano.

"Yes," I said again, and was about to launch into a panegyric upon his wonderful achievements when, totally oblivious of my remarks, she continued—

"I'm so glad you told me, for I've often wondered what made him look so cross, and now I know. It was because they whipped him, and I'm sure"—she was becoming interested—"in those sonatas you played for mamma and papa, where the bass is just like thunder tearing up and down the clouds, I'm just positive when he wrote them he was thinking of the people who punished him, and wishing he could just get hold of them, and grind them to powder."

And this was her idea of a Beethoven sonata. I was discouraged for a moment, but rallied when I remembered that if it meant anything explainable it was a good sign.

A way out of the practice difficulty suggested itself. I asked her to play her lesson through—taking it in sections—ten times carefully at each sitting, one in the morning, another in the afternoon, if I would say nothing more about two hours practice daily. She readily agreed to do so and kept her word. I was delighted to hear the mother say, when she brought the child for the next lesson—

"I don't know what's happened to Mabel. I haven't had to tell her to practice once this week. She's worked good two hours and a half every day without even looking at the clock."

ERATO.

MISSING LESSONS.

BY FRED A. WILLIAMS.

To miss lessons is not only a detriment to the pupil, but is also very discouraging to the teacher. Suppose a pupil has taken lessons of a teacher two years. Perhaps during that time this pupil has missed lessons enough to amount to one-third, or possibly one-half, that time (including his so-called vacations), so that in reality he has only taken in two years the number of lessons he should have taken in one. Of course this pupil is not as far advanced as he ought to be according

to the length of time he has taken lessons. He wonders why he does not advance as fast as some other pupils of his acquaintance who have missed scarcely a lesson during the same two year time. At the same time, in the case of the pupil who has missed so many lessons, the teacher is given credit for teaching his two years, and no one ever thinks that the lessons missed during that time are the principal cause of his slow advancement.

Suppose a child who was being sent to the public schools should miss a week or so each month, every one knows what the result would be. Pupils who miss lessons for every trifling cause are not only doing themselves and parents a great injustice, but are doing that which will injure the reputation of their teacher to a certain extent. Persons who take music lessons must remember that the best of teachers cannot make players of them if they are not regular in taking lessons and in practice.

USEFUL KNOWLEDGE TO PUPILS.

HOW TO TELL WHETHER A PIECE OF MUSIC IS WRITTEN IN THE MAJOR OR MINOR MODE (KEY).

The fact remains, a musician, or even the cultivated musical ear, can tell from hearing whether a piece of music is written in the major or minor key.

There are, however, as the writer knows from long experience, a good many who cannot tell the reason why!

In taking up a new piece of music, our first care is, or ought to be, to look at the signature. Signature means the indication by sharps or flats, written at the very beginning of the piece, in what key the piece is written. After the signature the time in which the piece moves is written. The signature can only tell us one of two facts, viz.: whether it is written in major or minor.

EXAMPLES OF SIGNATURES IN SHARPS.

When there is no signature marked, the piece can only be in C major or A minor.

When there is 1 sharp signature marked, the piece can only be in G major or E minor.

When there are 2 sharps signature marked, the piece can only be in D major or B minor.

When there are 3 sharps signature marked, the piece can only be in A major or F sharp minor.

When there are 4 sharps signature marked, the piece can only be in E major or C sharp minor.

When there are 5 sharps signature marked, the piece can only be in B major or G sharp minor.

When the signature is 6 sharps, the piece can only be in F sharp major or D sharp minor.

EXAMPLES OF SIGNATURES IN FLATS.

When the signature is 1 flat, the piece can only be in F major or D minor.

When the signature is 2 flats, the piece can only be in B flat major or G minor.

When the signature is 3 flats, the piece can only be in E flat major or C minor.

When the signature is 4 flats, the piece can only be in A flat major or F minor.

When the signature is 5 flats, the piece can only be in D flat major or B flat minor.

When the signature is 6 flats, the piece can only be in G flat major or E flat minor.

We have now to learn in which of the only two possible ways the signature tells us the piece is written. The easiest way to do this is as follows:—

Examine the harmonies in the first or last measures of the bass, provided the piece has harmonies and is not only a melody. Generally the piece begins and ends on the key-note. If the first or last chord is major the piece is in major mode; if minor, in the minor mode.

The most important harmonies are in major as well as in minor, on the first, fourth, and fifth degrees (tones) of the scale.

THEO. MORLING.

THE LADIES' PIANO CLUB AND CIRCULATING MUSICAL LIBRARY.

BY MADAME A. PUPIN.

II

THE Ladies' Piano Club, having fitted up a room for their fortnightly meetings and their Circulating Library and Reading Room, resolved to have a dedication. It was decided not to sell tickets, but only give them out to those friends who were interested enough in our work to make donations to the library or music-room. In consequence of this decision we were richer by some busts and musical pictures and some very valuable additions to the library, our friends falling in with our ideas and contributing generously to adorn our room.

The exercises on the evening of the dedication consisted, first, of a musical programme of pianoforte music for 2, 4, 6, and 8 hands, which occupied less than an hour, after which Min., our President, made a short speech explaining the object of the Piano Club, giving a summary of the work of the first three months, and suggesting some new ideas for the next season.

After the President had finished, six different members of the Club spoke for five minutes each. The first, who was a young but quite successful teacher, told how much she had been assisted in her work by reading the *ETUDE*; the second spoke about how her ideas of music and its influence in the world had broadened by the monthly perusal of *Music*; the third told what a stimulus it had been to the members of the Club to hear the reports from the *Musical Courier*, of the happenings in the musical world; the fourth suggested that many lives had been brightened by hearing so much music played; the fifth proved that a Piano Club tended to increase one's abilities and was equal to any number of music lessons, and the sixth commented on the fraternal feeling engendered by these fortnightly meetings and the immense advantage it was to a teacher or student to have access to a good library of musical literature.

On arranging our library we find the books characterized thus—Biography, Criticism, History, Theory and Romance. Of the first, we have the Life of Beethoven-Schindler, another by Nohl, and a Panegyric on Beethoven by Richard Wagner; Life of Chopin—Liszt; Mozart by Nohl and another by Holmes; Life of Mendelssohn by Lampadius, Mendelssohn Family, 2 vols. Hensel, and Reminiscences of Mendelssohn by Polko. Life of Weber, 2 vols. by his son. Life of Schumann—Wasidewski; Life of Händel—Schoelcher; Life of Hayden—Nohl; Franz Schubert—Wilberforce, and Life of Schubert—Austin; Life of Liszt—Nohl; Autobiography of Rubinstein Delano; Life and Works of Wagner, 2 vols. Kobbe, and Life of Wagner—Nohl; Life and Writings of Bach—Kimball, and J. S. Bach—Poole; Life and Letters of Gottschalk—Hensel. Besides these we have the Letters of Beethoven, Mendelssohn's Letters, 2 vols. and Mozart's Letters 2 vols. Of Collective Biography we have Great Tone Poets—Crawford; Musical Composers and their Works—Tyler; Sketches of Musical Composers—Urbino; 5 vols. by Ferris; Great German, Italian, and French Composers, and Great Pianists, Singers etc.; The Tone Masters by Barnard; Great Composers—Butterworth, The Great Composers, Bourne; and a score of famous composers—Dole. Of books of Criticism and Esthetics we have Music and Morals—Hawley; Music and Culture—Merr; Musical Sketches—Ella; Music and Musicians—Schumann; Piano and Song—Wieck; Recent Art and Society—Chorley; Recent Music and Musicians Moscheles; Art Life and Theories—Wagner; Principles of Expression in Piano Playing—Christiani; How to understand Music—Mathews; Beethoven's Sonatas—Ellerlein; How to play Chopin—Klezynski; The Musicians, 6 vols.—Prentice; Letters on Music—Ehlert; Music Study in Germany—Pay. In History we have History of Pianoforte Music—Fillmore; History of Music—Langhans; Curiosities of Music—Elsion; Young People's History of Music—Macy; In Theory we have Musical Theory Weitzmann; Science of Music—Taylor; Theory of Music—Palmer; Musical Forms—Paner, and Theory of Music—Elsion. We have the lovely Romances by Rau on Beethoven and Mozart, and other charming musical novels. The First Violin—Fothergill; The Soprano and

its Sequel, Money and Music by Barnard; Dominant eleventh—Clark; Alcestis, the Mute Singer—Ritchie; Charles Ancher—Sheppard; Blue Ribbon—Tabor; Improvisators—Anderson; Ladder of Life—Edwards; Consuelo and Countess of Rudolstadt by Geo. Sand; Compensation—Brewster; Musical Sketches—Polko; and a lovely novel, anonymous, entitled Woven of Many Threads. This makes a library of ninety volumes, all collected in less than six months. We are all surprised at our good fortune and how easily it seemed to come to us. Many friends of the different members of the club even some living in distant States, have become interested in our Club through letters and rumors and have sent us odd volumes on musical subjects that they found in their bookcases and which, perhaps, had not been perused for years. Some of the books were old and dingy, but none were torn, and we were very grateful for them. We have some books of Reference and Musical Dictionaries which are not to be taken from the Reading Room. The members taking books from the library are allowed to keep them one week; failing to return them at the expiration of the week, must put ten cents in the mite box, of which Min. keeps the key. On the first day of the month Min. unlocks the box and takes the fines for the purchase of new books. There are still some very interesting books published by Presser that we are very anxious to get, as well as some expensive English publications, but, having made such an auspicious beginning, we are hopeful of securing before long a complete and comprehensive library of musical literature.

HOW MUCH OF THEORY SHOULD BE TAUGHT BY EVERY TEACHER.

BY E. VON ADELUNG.

LET us commence with the beginner who has just learned the name of the keys but not those of the notes. He is taught to strike successive thirds on white keys. These thirds he next has to turn into sixths. A little later on he strikes the combination of two thirds—the triad. He learns the seven successive triads (still on the white keys only) to call by name as the chord of C, D, etc. They are the progenitors of all other chords. A little prelude may be taught in an easy way. Strike the chord of C. Move the two upper keys (E and G) one step higher (to F and A). Then strike the chord of C again. Next move the lower keys (C and E) one step down (to B and D). Then strike the chord of C again. To test the pupil's musical ear let him try the same manipulation on G and F. The early harmonic development of the musical ear is of great assistance. For that purpose I teach the pupil a simple form of an accompaniment calling the tonic first, the dominant the second and (later on) the sub-dominant the "third chord." Then I improvise a simple melody, a waltz, a polka, a march, a polonaise and such and call out "First," "Second," "First," etc., as the case requires. This kind of four-hand arrangement is always very acceptable not only to beginners, but also to advanced pupils, and at the same time very instructive. In the course of time I show them how to modulate into the key of the dominant; so that when I call out "Pass" (suppose we are playing in D), they would at once play the chord of E and thus drift into the key of A.

These accompaniments are rhythmically varied, and thus the pupil easily brought to count out loud evenly. Then there is the scale. The nature of half and whole steps is explained and the scale of C played very slowly (to secure a good, emphatic touch)—one octave, R. H. up, L. H. down—not for practice so much as for knowledge. Gradually the other scales, one by one, are thus taught and explained. The pupil is shown how to write notes and has to write down all the scales. After the major scale the harmonic minor follows, then the melodic minor, all of which the pupil has to form himself, the teacher giving him the necessary rules how to develop the minor modes out of the major.

The chords are taught to move into different positions (the second and third); also some wide or dispersed positions can be shown—all this by heart, not from music. At the same time chords are pointed out in the

pieces the pupil plays, and how to recognize the chords taught. Then the time will have drawn near to impart a knowledge of the dominant seventh chords and their resolutions; but previous to that the names of the intervals, such as major, minor, pure, increased, and decreased, must be taught and explained. The knowledge of the resolution of the dominant seventh chords opens a wide field of investigation.

In teaching pieces an opportunity is given to explain such divisions as motives, sections, phrases, periods, etc. But the pupil, being acquainted with the main features of harmony, is now able to grasp the ideas of harmonic and passing notes, of suspensions and anticipations.

A further instruction in diminished seventh chords and their manifold resolutions will soon enable him to give a good analysis of any piece he plays.

The accompaniments he learned will be changed into regular preludes and lead him to improvisation if he has any talent for composition. A good teacher will also explain the form of the piece his pupil plays, and though it is not his object to make a composer out of him, yet he considers it his duty to enable the pupil to grasp the idea of a piece and to understand what he plays from its theoretical and musical as well as from its technical side.

DEMOCRACY IN MUSICAL EDUCATION.

BY FREDERIC W. ROOT.

DR. LOWELL MASON, that most American and democratic of musical educators, once remarked: "Music teachers should be promoted downward," meaning that the greatest skill is required in the earlier stages of education. It is natural enough for us all to be more interested in the higher things of art than in its beginnings; the vane on the cathedral spire is a far more interesting object than the subterranean foundation on which it rests, and in musical education the imagination often obscures the facts to such an extent that one can easily imagine that to sit an hour in the select little court which Liszt used to hold at Weimar was a greater advantage in piano playing than could be obtained from a term of lessons which the most conscientious teacher in this country could give. There is probably hardly a young lady singer among us who does not believe that a little tone placing with Madame Marchesi in Paris would enable her to dispense with much drudgery as taught in her own country.

Most teachers of ability want to be "finishing teachers." The artisan who sandpapers the wooden surface and applies the varnish seems to be getting greater results, perhaps, than the one who has hewn the structure from the unpromising log. Those teachers who get the finishing work to do are the surface polishers who have the most to show for their work; and naturally the public reposes its greatest confidence in them. The teacher who cannot show such striking results is comparatively discredited. Critics of musical education have generally just one standard: A's pupils play or sing so as to delight us; B's do not. This may be a perfectly correct test, but often it is unjust and harmful.

At all events, B in his work with pupils of small capabilities may be just as skillful as A with his talented or more developed pupils, and may be perfecting parts of musical pedagogy which never come under a "finishing teacher's" notice. If these more elementary and less showy things of education are important, it is worth while to develop the lower grades of talent as far as possible; if we want to provide an educational system in which which is scientific and complete, if in this country democracy in music, as in other things, is in order, then a movement to give countenance and support to education in grades below that of "finishing" would be in the line of progress rather more than the further multiplication of appliances for polishing; then methods of administration that reach the thousands of moderate capacity are as important as those designed only for the tens who have special talent. There is a great and un-American disproportion in the care now bestowed upon these two classes of music students.—*Music Review*.

PUBLISHER'S NOTES.

The special offers in July issue will continue through August. It would be well for teachers to read again what is said of the three new works we have in press. They are all valuable for study and teaching. In these offers we present only the best of our new publications. The pieces are for introduction only. In most cases the amount asked does not cover the cost of paper and printing; besides this we pay postage. The three works soon to be issued are Writing Books for Music Pupils, by Charles W. Landon. It will comprise all the good features of every book on this subject. Mr. Landon is an educator *par excellence*, who understands how to overcome the stumbling blocks the pupils meet in climbing the musical Parnassus. Every teacher should at least order one copy for examination. The price is 25 cents, postpaid, if cash accompanies the order.

The next is a work on the Pedals of the Piano-forte, by Hans Schmitt, of the conservatory of Vienna. It is translated from the German by Fred. S. Law. There is now no work on the Pedals in the English language. The work is full of musical examples and is to be studied at the piano. If this work is allowed to perform its mission much of the foggy uncertainty about the Pedals will vanish. It will also be sent postpaid, when issued, for 25 cents, if cash is sent with advanced order.

The last work is one of delightful piano studies, by Stephen Heller. Calvin B. Cady has compiled the choicest ones from Op. 125, and revised them in the most artistic manner. His note on interpretation will greatly enhance the value of the charming lyric for the pianoforte. They can be had on same conditions as the other two, for 25 cents. The volume will contain a portrait and sketch of the life of S. Heller.

* * * * *

The new game of Musical Dominoes, by C. W. Grimm, is one of the best constructed and amusing games known. A description of Domino Parties is given elsewhere in this issue. In many parts of the country Dominoes is a summer game. It can be played outdoors and requires little exertion, mental or physical. The game cannot be had on special offer plan now. It is on the market. A description of the game can be found in our advertising columns.

* * * * *

Our address after this issue will be 1708 Chestnut street. We expect to be fully quartered in our new establishment by the time this issue reaches our readers. The transferring of our establishment entailed an immense amount of labor. The whole business has been irregular on that account. The on-sale music which was returned during the time of moving quite overran everything. They fought for supremacy. By a compromise, both, after some delay, were successful. We now have the largest and most complete music establishment in Philadelphia. Our main floor is all that can be asked. It is 144 feet long, running back a whole block, giving a double entrance with excellent light and ventilation. We are now fully prepared to handle all the business it may be our good fortune to receive.

* * * * *

If you are not satisfied with your music dealer why not give us a trial, our policy is liberal. We aim to give the best at reasonable prices. We seldom lose a customer, as we give all possible attention to orders. It does not cost more to send 1000 miles than one. We are less than twenty-four hours from Chicago and orders coming to Philadelphia are often filled a day sooner than from New York. We hope to receive a liberal share of the patronage of the profession this coming season.

* * * * *

We have just received another large consignment of Metronomes direct from the makers in France. Parties purchasing these instruments from us are assured that they will receive the genuine French make, and not a cheap German imitation, of which so many are sold. Our prices are low and an extra rate will be allowed on quantity orders.

TESTIMONIALS.

Landon's "Reed Organ Method" is the only method I have yet seen which might truthfully be called an instruction book for the reed organ, nearly all others being a collection of fourth-rate music, improperly graded, with the addition of a few finger exercises for appearance sake. G. H. CARR.

"Mathews' Standard Graded Course" is by far the best selection of piano studies I have found. I shall use it extensively in my future work. B. F. WELBY, Decatur, Ind.

"The Principles of Octave Playing," as illustrated by Vol. 4 of "Touch and Technique," is a grand, good work. It is short, clear, and magnificently complete. H. A. ROSENKRANTZ.

I am much pleased with your edition of Mendelssohn's "Songs without Words." The work will be very satisfactory for teaching purposes. The annotations will be very helpful to students. The selection is choice. B. ROW.

I consider Landon's "Piano Method" and "Reed Organ Method" the best books of the kind I have seen, and expect to use both in my teaching. LYMAN A. VREST.

The Vol. IV of "Touch and Technique" is received, for which please accept thanks. Although I have only taken it a cursory examination as yet, still I am sure it will be very valuable to me. I am glad I have lived to see Dr. Mason's day! L. P. ANNIN.

I have received Vol. VI of Mathews' "Graded Course for the Piano." Thank you! and for the happy way you have of doing business, which puts it in our way so temptingly to have the opportunity to investigate these good things.

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So well and favorably known is THE ETUDE that a word of commendation from me seems almost unnecessary. The fact that such eminent musicians as Dr. Wm. Mason and Franklin Sonneck, of New York, and Wm. H. Sherwood and Emil Liebling, of Chicago, and J. Fillmore, E. Baxter Perry, J. S. Van Cleave, of Milwaukee, Boston, and Cincinnati, respectively, are contributors to this publication is sufficient proof to the intelligent musical mind of the value of this superb magazine of music and criticism. I cannot see how any progressive music teacher can afford to be without it, as it keeps them in step to the time of musical progress, aside from the excellent music each number contains, and articles of a critical and aesthetic nature. The work has many excellent literary and educational features. I would urge all parents to place this work in the hands of their children as a promoter of musical thought and incentive to study. E. E. LAYTON.

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"DOCTOR OF MUSIC."

We have just received an inquiry as to the conference of degrees of doctor of music in this country and England. We can only tell our inquirer that the whole thing is humbug pure and simple, and this is quite as applicable to Oxford, Cambridge or Harvard as it is to that little town in Iowa—Toledo—Not Ohio, mind you, but a small town in Iowa, actually has an institution that confers doctorial degrees in music! Isn't this absurd? Doctor of music is fast becoming synonymous with "Professor," which latter is simply a sign manual of humbuggery, for it ranges from corn caking to white-washing. How any reputable musician can contemplate with equanimity the adoption of the title "Doctor of Music" is a mystery to us. Quackery has ever sought to veil its shallowness with big and hollow sounding phrases. The "Doctor of Music" must go, just as must the stenciled piano. It is not an honorary degree in a dishonorable title, and its bearer is, in nine cases out of ten, a pretender.—Musical Courier.

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.

EDWARD BAXTER PERRY will start upon his Fall concert and recital tour October 2nd and will cover the States of Connecticut, New Jersey, New York, Pennsylvania, Ohio, Indiana, Michigan and Illinois. Parties in these States for whom Mr. Perry plays annually and others who would like to correspond in regard to Lecture-recitals between October 2d and December 15th, please address him at 178 Tremont street, Boston, Mass. Mr. Perry will omit all points West of the Mississippi the coming season, but will begin the season of 1894 and '95 with a trip in that region.

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"Columbia, my dear and honored niece, I know, Remembering your taste for music sweet, That two gifts I will bring you, true delight, With sweet sounds for the hearing, and beauty for the sight: Naught do they lack to make your joy complete.

"Perhaps you guess the gifts I would bring, but your surprise I'll not spoil. I'll give you, as you wish, a grand piano, Assured my choice will please you and always bring to mind, Since Columbia, the love, and birthday wishes kind Of your aged, but still vigorous, UNCLE SAM."

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The melody is carried by the left hand to an accompaniment of broken chords in the right. Near the close the same theme is covered by the thumb of both hands, while the remaining fingers are busied by the accompaniment. It is also a good teaching piece, but will require work of an intelligent sort.	
1874. Chaminade, O. Op. 24. The Dragon Flies. Grade V.	75
Arm hand, and melody, and accompaniment, all in full measure. Charming effects can be made in this piece. The left hand plays as an accompaniment to a melody, the right affords opportunity for phrasing a figure of sixteenth notes, through which there dwells a repetition of the B below C below G below staff. The teacher will be delighted with this number.	

IX.

ORDER BY NUMBER ONLY	PRICE
1875. Delahaye, L. L. Op. 18. Valse.	80
This waltz is not lacking either in melody or style. There is originally about it and fine work for intermediate students. It is all that a teacher, taste and intelligence for its proper understanding.	
1876. Colomer, B. M. Serenade Galante. Grade V.	40
Another interesting piece for both teacher and pupil. The style is elevated, and the effect carried throughout.	
There is a touch of mixed rhythm, and the left-hand work is valuable, because of the exercise it gives in wide accompaniment playing. It cannot be commended too highly.	
1877. Vilbœ, Renaud de. Pompadour (Gavotte). Grade III.	40
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.	
1878. Thome, Francis. Minuet. Grade III.	40
It is a pleasure to commend such pieces as this. It, when properly taught, will do much to awaken musical taste, and a higher understanding of musical form.	
The content is excellent, and will be of decided interest to teacher and pupil.	
1879. Delahaye, L. L. Op. 16. La Ronde du Serrail. Grade III.	40
The melody is principally in thirds (semi-staccato), with occasional chords, while the climax is given in full chords. The left hand has an accompaniment, the occasional, iteration of E flat, first line of treble, giving a good effect, which is heightened later on by bringing this iteration into more prominence. Useful and pleasing.	
1880. Godard, Benjamin. Op. 14. Les Hirondelles. Grade IV.	80
A rather calm piece in minor, with occasional lapses to the major. A good exercise in rapid arpeggios and in two-finger work. A useful teaching piece.	
1881. Chaminade, C. Op. 35. Filineuse (Etude de Concert, No. 3). Grade VI.	90
A good concert étude, requiring well-controlled arm and wrist and fingerings. Both hands are given opportunities for work. While a good technical study, it is also useful and capable of a musical rendering. This number has been revised and fingered by Mr. Richard Zeckwer, a fact which enhances its value. They comprise a set of teaching pieces prepared for the press by an eminent musical authority and teacher, and commend themselves to all.	
1882. Fillmore, T. H. Barcarolle. Grade IV.	40
A thoroughly good piece. The running accompaniment of the left hand is good; the melody simple, but effective. A contrast is afforded in the short middle part in six sharps, the original key being A major.	
1883. Reed, Chas. H. Gavotte a la Fantasia. Grade IV.	50
A good study in wrist and arm playing. It contains a short but interesting trio.	
1884. Rathbun, F. G. Elfyn Dance. Grade III.	60
A very delightful and interesting piece. Popular, but not trashy. It contains excellent practice in touch and phrasing, and can be given a distinctly educational value.	
1885. Moter, Carl. Op. 1, No. 1. Menuetto. Grade III.	35
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1886. Moter, Carl. Op. 1, No. 2. Capriccio. Grade III.	40
A good study in scale playing. The piece of imitation with which the piece begins is interesting, and throughout the entire piece excellent opportunities are given for improving practice.	
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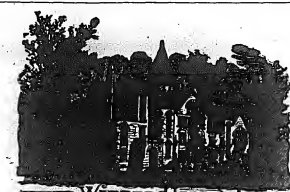
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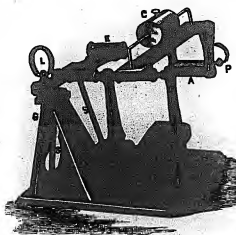
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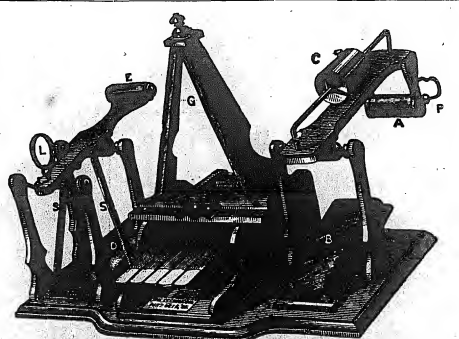
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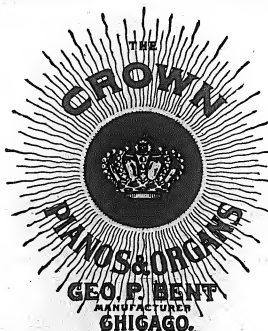
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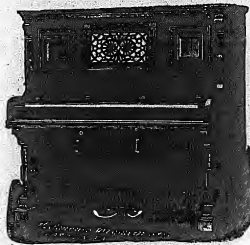
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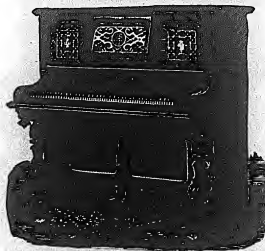
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