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Jim Sore
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THE MUSICAL COLLEGE



VOL. XI.

SEPTEMBER, 1893.

NO. 9.

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Musical Items.

HOME.

FREDERIC W. ROAT and family sail for Europe New York on the 17th inst.

GUSTAV SCHIRMER, the father of one of the music publishing firms in the country, died recently in Germany.

The CHOPIN player, Vladimir De Bachmann, recently arrived in New York, and is preparing coming season.

It is to be hoped the disgrace of the constantings in the music department of the Fair will be brought to an end.

JEAN DE RESZKE sails for America about the 1st of September and opens with the rest of his company Chicago, October 2.

A BROTHER of Joachim Raff, Joseph Raff, a of Binghamton, N. Y., died recently in that city was a conductor and composer.

SOCIETY's hand is said to have been the mimesis of the World's Fair; but from personal hearing say the work of Brand's Cincinnati band is very good.

MR. ENRI LEBLING delivered a lecture before Teachers' Institute at Evanston, Ill., on "The What to Play and How to Play." Undoubtedly interesting and instructive it must have been.

Is CONRADO a series of letters on America the sentiment of the London Musical News says: "To as some Europeans do, that America is bright as music is concerned is unjust." These words.

GRAND opera will be heard in the Metropolitan House New York next season. Messrs. Abbey, and Gran have booked an attractive list of artists.

SEEKING THE CAUSE.

BY CHARLES W. LONDON.

THERE comes to the popular music teacher, and to all other teachers, pupils who come short of success. If failure is acknowledged, it is generally put on the shoulders, either rightly or wrongly, of the teacher. Where the teacher has more show and pretense than qualifications, he may be rightly held to account for the poor work done by pupils. The teacher who has so little character as to rightly earn the contempt of his pupils will find that they will have but little faith in his instruction. If the teacher is irregular in lesson giving, his pupils will attain no success. The teacher who lacks tact and a practical common sense will not make performers of his pupils, no matter what are his qualifications in the way of musical talent and education. A pleasing address, and a gentlemanly or ladylike bearing, are as necessary as musical talent and education. In fact, without these attainable qualities, talent and education are next to useless.

Where the pupil is to blame, there is a lack in some essential point in which they are generally wholly themselves at fault. The pupil who is always going to do so well, but brings to his teacher more excuses than results, is clearly at fault. This class of pupils are always promising to do so well, but never accomplish anything. They are not always lazy, but they lack methodical habits of study. These pupils should be held to regular hours of practice, but this can be done in private teaching only by the help of parents.

The pupil who "would do good work if he could take of some more popular and better teacher," or "if he could go to a music school, he would practice hard eight hours a day," is a common specimen. Some change in conditions would make matters all right with them, they seem to think. The trouble with this class of pupils is with themselves, not with their conditions. Place them in new surroundings, at a music school, and they soon drop into their old ways and are as worthless as ever. The pupil that does not do good work in one place, or under a given condition, will do no better if placed in other conditions. The fault is in the pupil, not in environment. A reforming of self, not a change of place, is what must be accomplished if ever good results are attained.

Another common class of unproductive pupils are those who put no real study into their work. They, perhaps, do the allotted amount of practice, but it is more of a repetition of useless and careless mistakes than of accurate playing. The thoughts of these pupils then soon drop into their old ways and are as worthless as ever. The pupil that does not do good work in one place, or under a given condition, will do no better if placed in other conditions. The fault is in the pupil, not in environment. A reforming of self, not a change of place, is what must be accomplished if ever good results are attained.

There is a numerous class who never have time to practice, the trouble being that anything that presents itself takes their attention, provided it is interesting. Stories, novels, social calls and calling, sports, home duties, all take precedence to practice. The best way of correcting this class of pupils is to talk the case over with the parents and with them arrange to have practice done at stated hours. And if for any cause practice is omitted one day, it must be made up the next. This latter part of the arrangement has great strength, because to do a day's practice and then to add to this the lost practice of the past makes an over-full day of it,

and proves a task that the pupil will be careful not to often bring upon himself. Parents need to learn that a continuous and unbroken course of practice is absolutely necessary if their child is to make satisfactory advancement. They, not the teacher, must teach the child that music must be attended to before sports or recreation.

SOMETHING FOR PARENTS.

BY A. M. AVERY.

PARENTS, first of all, should make up their minds to have their children obey implicitly what the teacher tells them, whether it agrees with the parent's or child's ideas or not.

The ignorant fault-finding which parents do is most discouraging to children, who think, and rightly, that whatever father and mother say is law, and it is extremely aggravating to instructors, who know that it is unjust and is doing great harm.

I have had a child come to a lesson with a nice little piece, which I have been working for weeks to bring to the point of perfection, and say, "Mamma would not let me practice this any more; she is sick and tired of it." All my expostulations can never revive interest in the piece again, and the mother is much astonished when the time comes for a recital that her daughter has nothing to play, after all the lessons she has taken.

Another comes with, "Mother would not let me practice those last exercises; she says they are nothing but drumming; there is no sense to them." Of course, you have a perfect right to feel dissatisfied at times. There are many things in the practice of music which must look strange and even silly to the uninitiated, but my request to you is: Do not make complaints of the teacher in the presence of the child, but go to the teacher himself.

He will be glad, if he be sensible, to know wherein you are dissatisfied. You may give him hints from your practical common sense which will be of value to him, and he will probably be able to explain his work to you in such a manner that your doubts will be forever set at rest. If not, give him up at once and select another teacher whom you can trust, and teach your child to trust him.

ANIMALS AND MUSIC.

The *Spectator* gives an account of certain experiments made to determine the sensibility of animals to music. In each experiment the violin would first be played, at first low and soft, then gradually louder and louder. The sharp, high-toned piccolo would then follow, and then the flute. The effect was often startling. The tiger, for instance, listened intently and with evident pleasure to the violin, but when the piccolo began was filled with the wildest rage, rushed up and down the cage or bounded across it, reared on its hind legs, shook its head and ears, and lashed its tail from side to side. The flute, however, calmed it at once, and coming to the bars of the cage, it listened intently to it. The monkeys, who were admitted to the concert, were affected in the same way as the tiger, but were not so violent in the expression of their emotions. The music of the violin was often so agreeable to them that they would drop their food and listen very attentively, while the piccolo almost invariably aroused their anger. The elephant preferred the flute, and was enraptured at the sound of the piccolo, as was also the ostrich. The wild asses and zebras left their food when the violin began to play and ran over to hear it. The piccolo, however, soon sent them back again.—*Exchange*.

Good practices and good playing is good musical thinking. The pupil from his first lesson must be taught to play with his brain. His fingers are nothing but the tools with which he manipulates the keys, they are but slaves to his brain. He must get as perfect an ideal of each part of the lesson as is possible and then make his fingers give as perfect a rendition. The brain is to sit on a throne like an Oriental monarch, with Thought for a right-hand supporter, and Will for his left-hand supporter, and rule the Fingers with the strictness of a tyrant, he allowing Musical Consciousness to be the king of kings.

THE CHOICE OF PIECES.

Two principles should guide and govern the student in his selection of music. The first of these guiding principles must be his own advancement; the second, the taste and capacity of those by whom he is surrounded. These two points must be made a matter of duty—the second not less than the first: for he who thinks only of his own advancement, and ignores the opportunity of affording pleasure to his friends, narrows his own nature and blunts those sensibilities without which no high artistic attainments are possible.

Happy the student whose environment is cultured and artistic! To such a surrounding may we look for the advent of genius.

The lot of many, however, is cast among circumstances quite otherwise. Placed in the midst of those who are unable to appreciate music unless it possesses a catching melody and well-marked rhythm, a student is certainly at a disadvantage; but even then much may be done to meet the taste of the auditors and to secure that sympathy so necessary for the full development of an artistic nature. A recent writer has happily remarked that "the wish to please is one of the most valuable spurts to intellectual industry," and fortunately some of our best composers have provided us with many a sprightly gavotte and tuneful waltz capable of giving pleasure to the least musically gifted of hearers.

It must be remembered that not all light music is trash, and we must come down in order to lift up, unless we would alienate the sympathies of those whom it should be our desire to elevate.

With regard to the student's own progress, the stage at which he has arrived must, of course, govern his selection of pieces.

Supposing, however, that he is moderately well advanced, a daily course of Bach is absolutely indispensable. One or two of Beethoven's works also should be always under study. Few composers give such breadth and dignity to a performer as the great musician of Bonn. The study of his works will strengthen the intellectual side of the player and give robustness and character to his performances.

One or more of the works of Haydn and Mozart may probably be read through daily in order to gain gracefulness of style and a clear perception of the outlines of form.

The compositions of Chopin and Mendelssohn will also be freely drawn upon, so that lightness and elasticity of touch may be acquired. Many of their works, too, have the advantage of being so eminently useful and pleasing that both cultured and uncultured can enjoy them: they will, therefore, serve the double purpose spoken of at the commencement of this paper.

The much underrated Hummel also has written many pieces which are calculated to be of great service to the pianoforte student.

Schumann, of course, will not be forgotten by the performer who wishes to cultivate ideally; the music of this writer, too, is rendered of peculiar value by the happy mingling of the homophonic and polyphonic styles.

When we have mentioned the names of Scarlatti, Handel, Weber, Schubert, Bennett, Thalberg, Liszt, Tannenberg, Brahms, Rheinberger, Grieg, Rubinstein, Raff, and Moszkowski, we have by no means exhausted the list of composers whose works will repay study and with whose various styles the well-equipped student should be familiar.

The student should embrace every opportunity of hearing good music of all kinds, especially the performances of pianists of the first rank, whose programmes include those pieces which the student may be practising. Much valuable assistance may be thus obtained as to the proper rendering of involved and difficult passages, and phrases which beforehand may have appeared comparatively obscure and meaningless will, under the touch of a great artist, shine forth full of beauty and significance.

Shall we play transcriptions? With regard to arrangements and transcriptions, many parties profess to be utterly shocked at the idea of such things being considered sterling engraving copied from a valuable oil painting. Certainly the painting is to be preferred; but a good engraving is not to be despised, especially if the painting is quite unattainable.

When we remember that Bach arranged many of his own compositions, that "Fidelio" was transcribed by Moscheles under the immediate supervision of Beethoven, that Mendelssohn arranged for the pianoforte his own charming music for the Midsommer Night's Dream, that Chopin and Schumann, as well as many other eminent musicians, have written "arrangements" for the pianoforte, we are inclined to think it requires a considerable amount of boldness, not to say impudence, utterly to condemn them. The question should be, not are arrangements permissible, but are they well done.

A very useful acquaintance with the symphonies of the great composers may be obtained by good pianoforte transcriptions, and it is worth while to notice that Beethoven is said to have looked through and corrected arrangements of certain of his symphonies transcribed for the pianoforte by some other musician.—B. MARBLE RAMSEY, in *Argus*.

WHAT BRANCH OF THE MUSICAL SKILL SHALL I ENTER?

FROM THE STANDPOINT OF THE VOCALIST.

BY MRS. WILLIAM MARION BRYANT.

HAVING been asked by the editor to give upon the question, "Which offers the best for the young musician,—voice, violin or piano?" with the firm conviction that of these three offers much more in the way of happiness, refinement, and lucrative returns for the amount employed in its study than either of the other of musical culture.

The questions which the earnest student before attempting any particular field are these: 1. For what am I best adapted? 2. Is my talent for the pursuit of this study? 3. Do I expect to obtain other necessary work? 4. If in circumstances, the questions of the cost of the ability to, from time to time, turn knowledge into real advantage, and the number already in the way, of course, is important.

To a certain extent the best field to be chosen entirely upon the individual, and behind all in favor of any is the supposition that the person has sufficient natural ability and ambition. Those who are not at all musical must desist from that profession, but we believe that when school system becomes more general and less will have but few who are not sufficiently intelligent to understand their own ability and fitness.

Even in the case of the naturally unmusical of voice culture, in my mind, pregnant with more beneficial to him than perhaps his own appreciation; but he should always understand with knowledge of his own deficiency. A person in no way be educated so well as through the voice, and that this can be accomplished undertaken at an early age I have seen cannot estimate, with our inferior knowledge of exact working of brain, and thoughts of soul and mind,—what wonderful moral and influence this opening of an apparently closed process.

We therefore state that for unmusical persons, musical field, conscientious study of vocal culture begun at an early age, will be of great benefit.

The position in which the pupil must be placed, and the short interval of continuous practice is required in the good development of the tend to strength of the body and purified most vital part, the blood.

In the case of piano, the number of hours must practice in order to make any apparent attention required by the mind during the position of the body upon the chair or stool of the arms, which is known to be most sensitive organ, the spine, all tend to weaken condition of the pupil.

In the case of violin playing, there is better position of the body, although much better as the pupil stands, and may change his position.

This question of health, although generally in the case of the aspiring student, it is necessary to his success; for in whatever the musician may be, ill health is likely to time his career. Therefore it should be considered, whether the physical condition study will leave it still strong, or whether practice of the subject in hand will be destruction of the forces from which the power health plays an important part, and the favor of vocal study, at this point, is that, if the student is to be found in the community in which live, the study of vocal culture with assistance to his health, as from exercises voice development is produced a like physical benefit. We find that other education can with as much ease while studying vocal culture. Vocal practice effects the opposite result and body to that of other study, as it is

ENCOURAGING PUPILS.

BY FRANK A. WILLIAMS.

ENCOURAGEMENT is an absolute necessity to the student of music, and especially to children. I think if parents would ask their children to play for them (not tell them to go and practice) better results might be had in a great many cases. Even if the child has only an exercise to play, if the parent will listen to it as they would to a piece, and always give them credit for what they do well, it will encourage them a great deal. Nothing pleases children more than to know that their playing pleases others. This also gives them confidence in themselves, and one must have confidence to become a successful performer on any instrument. If the parents understand music, so much the better, for they will at least know when the child is practicing right or wrong. Parents often bring about in their children a feeling of dislike for practicing, at the very start, by seeming too anxious to have them practice. Children do not like to be driven; and I think that a great deal better results may be sometimes secured by a little coaxing. It is time to tell them they must practice after one finds that they will not practice without being told. Children who practice of their own free will are certainly more apt to become successful players than those who have to be told to practice. Most children, when they begin the study of music, have a desire to learn to play, but if they do not care to learn it is a waste of time and money to give them lessons. Supposing, however, that they love music and wish to learn, it only remains for the parent and teacher to give them the proper encouragement, and success will be assured. Some teachers do not give their pupils as much encouragement as they ought for fear those pupils will become conceited. Of course, pupils who are naturally a little conceited do not require as much encouragement as the more timid ones. However, a little conceit is not a bad thing sometimes (especially for the pianist), for it does away with timidity, and it is a well-known fact that timidity and successful piano playing do not go well together.

SHOULD A MUSIC TEACHER BE AN ORGANIST AS WELL AS A PIANIST?

BY ALBERT W. BORST.

ALL knowledge being additional power gained, the reply to the above question would, to a general observer, be altogether in the affirmative. The pianist—especially such an one as intends to be a specialist—may, however, look at the matter from this light: Can I get a better return by spending part of my time and money in studying the organ? Let us look into some of the special advantages offered to an organist. If the advantages prove to be so many as to be a fair offset to this expenditure, and assuming that the study of this instrument be not detrimental in any way to progress on the other instrument, then the answer is self-evident.

1. By reason of the sustaining tones of the organ, we are better able to acquire a strict legato touch. As it is now admitted by all first-class teachers that the singing tone on the piano is that which is most difficult to learn, our first point seems a strong one.

2. For the same cause as just named, students are taught accuracy, especially with regard to the duration of note values in the polyphonic style.

3. An organist is generally a more cosmopolitan musician than he who is merely a pianist; many branches of the musical art which are part of his calling are seldom offered to the latter. For example, he has constant practice in accompanying both solo and chorus voices. He has to undertake the drilling of said voices. He is frequently called upon to exercise the gifts of extemporization and transposition.

4. The organ affords a great variety of tone coloring, second only to that of the orchestra.

5. The music written for the instrument, being chiefly of a broad, dignified, and massive character, the study of such acts as a check on the taste of so many pianists who

spend so much of their efforts on the technical difficulties of the modern brilliant school.

6. There is still another argument in favor of combining the two instruments, which ought not to be omitted, although it is one that will not meet with universal acknowledgment. Many young students, especially such as have spent a good deal of time in such European cities as Paris, Leipzig, Berlin, etc., are from their environment, as well as from motives of ambition, tempted to regard their art solely from the Bohemian side. Now, as one of the greatest missions of music is to transport us into a more elevated atmosphere, then a close relation with some church will often be of the highest advantage. Hegel says that "Religion elevates the thoughts of artists; so that we expect a higher revelation of beauty than were otherwise possible."

7. To the country teacher, the part of organist is generally the main stepping-stone for his upward path. He has opportunities for being heard both on the piano and organ, and so getting a teaching connection which the pianist might easily envy.

Audifortis parvus. One of the standard objections against studying the two instruments together is, that the firm touch of the one is antagonistic to the light touch requisite for the other. In olden times, when digital force was necessary to make the keys of the church "kiss o' whistles" consent to utter a tone, there was undoubtedly some justification for this objection. But the weight of finger pressure in our improved modern instruments assimilates so exactly with that of the piano that the old argument must be ruled out of court. In evidence of this, we find artists, from Mendelssohn to C. Saint-Saens, equally at home on both instruments.

To many, the additional expense is an item for serious consideration. It is often possible for a teacher to make some concession when he finds a willing pupil who candidly states his difficulties. At least some portion of the time might be taken from that meted out for the piano instruction, equally as a comparatively short period suffices for a good pianist to have a working knowledge of the organ. And it cannot be too widely known that a good grounding of the piano must precede all instruction on the latter instrument. On the principle that "it is only by knowing other things that we know any one thing," as well as that it proves financially a sound investment, we advocate that the pianist should, sooner or later, make friends with the organ.

WEALTH AND POVERTY OF MUSICIANS.

PROBABLY Nero, the Emperor of Rome, was the richest musician that ever lived, but it may be contended that he did not make his wealth in the musical profession. Yet this is only partially true, for many of his courtiers were glad to carry favor with him by flattering his musical vanity and paying him enormous sums for his professional services, and he is said once to have received a sum equivalent to \$30,000 for one night's musical services, which puts the price paid to a Patti to the blush.

Among the real composers of the old school we seek in vain for a wealthy man. Palestrina lived and died poor, although not in extreme poverty. Di Lasso came the nearest to being a rich man, because of the constant time in trying to establish Italian opera in London, but subsequently regained more than this amount by the great success of his oratorios. His friend Mattheson served him in music. Beethoven died at least well out of his last illness. After his death there were several corners of his chamber, and bonds found hidden away in odd crannies, a fact to which his very large family may have contributed. At his death, to the everlasting disgrace where she died, Mozart died so poor that he was buried in a common grave in the Vienna cemetery and all trace of his body has been lost, although there is a certain doctor in Germany who claims to possess his skull. Schubert was probably the poorest of all the great masters, and some of his songs were sold for the difficult to raise enough money (by the sale of his few effects) to bury him. Wagner is representative of the two extremes, wealth and poverty. In Paris at one

time he felt the direct pinch of want, and no musical work was too humble for him to try. He arranged corset solos, four hand adaptations of operas, and even tried to get an engagement as a chorus singer in one of the cheap Boulevard theatres. When, years afterward, he became the intimate friend of King Louis of Bavaria (it may be remembered that it was at this court, centuries before, Orlando di Lasso won wealth and renown) Wagner for the few last years of his life lived as a prince. In Venice, where he spent the vacation that terminated in his death, he had a retinue of servants and attendants, a family tutor etc., and he lived in a palace fit for a king; when he composed, his study was decorated with music drama. The picture is in vivid contrast to the poor Schubert dying almost alone, and to Mozart buried like a pauper, but Wagner was the modern exception, and there are to-day more poor and struggling musical talent and perhaps geniuses than there ever have been wealthy musicians.—Boston Musical Herald.

NATIONALITY OF MASTERS OF THE PIANO-FORTE.

OUR German friends will not be pleased with the summary of the nationality of the greatest piano composers and players of the present day, though their record up to a recent date was pre-eminent. This is from the *Evening Post*:

"For a long time most of the great pianoforte composers and players—the Bachs, Mozarts, Beethovens, Webers, Schuberts, Mendelssohns, Schumanns—were Germans. But with Schumann the list of Germans great in this department practically came to an end (unless we except Bülow and Brahms), and the field was left open for Slavic and Hungarian competitors. Russia gave us Rubinstein and Paderewski; Hungary, Liszt and Josef, Scotland, D'Albert; but the land preeminent for pianists is Poland. Chopin was a Pole, and so was the brilliant young Tausig, who, had he not died at the age of thirty, would, in the opinion of his pupil, Mr. Josef, and many others, have surpassed even his master, Liszt. Rubinstein, too, was half a Pole by descent. Little Josef Hoffman is a Pole, and now, to cap the climax, Mr. Paderewski has appeared; so that, musically speaking, at any rate, it is safe to say, 'Nock ist Polen nicht erleren.'"

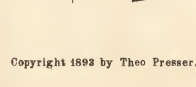
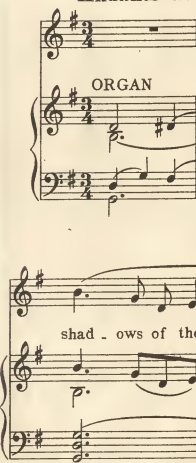
Paderewski is certainly a marvelous performer. In popularity he has but one living rival, Rubinstein. We cannot but doubt, however, the competency of most persons who become such enthusiastic advocates of one great player in comparison with another, to decide. Beyond a certain point the differences are so fine that only genius can estimate genius; or technical accuracy discern the perfection of technique.—N. Y. Christian Advocate.

WHEN ONE CRASES TO GROW HE CRASES TO LIVE.—Music is making such giant strides in our country that the music teacher of ten years ago is now decidedly behind the times if he has not taken pains and given much effort to keeping up with the recent advancements in the music-teaching profession. The best teachers are now working on the idea that the pupil must be kept interested in his work, and that to do this the technical material given must be such as will seem a pleasure to the pupil and not a task. It is now known that rapid and substantial advancement is best secured when the pupil directs all movements seen in playing by a direct mental and effort of the will, and, fortunately, work. From the complete analysis given all that goes to make up technique, it is now known where and how to direct the pupil's efforts. All teachers know how tedious instead of working up the difficult passages by themselves. This idea has been applied to the whole field of technique and expression, so that now the pupil's work can be directed to exactly what will do him the most good in the shortest time with the least exertion and expenditure of tuition fees. It is the progressive teacher that leads in the musical affairs of his community and has the largest classes of the best pupils—those who formerly. It is self-evident that this class of pupils are the ones who most willingly pay good prices for instruction. Then, too, there is much self-satisfaction in knowing that one is a superior teacher and musician.—Home Music Journal.

Nº 1475

"The S"

Andante mo



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fore thy throne, O Lord of heav'n, we kneel at close of day; Look

mp

cresc

p.

on thy child-ren from on high; And hear us, hear us,

p.

hear . . us while . . . we pray. The

p.

sor - rows of thy ser-vants, Lord, O, do thou not de - spise But

let the

bright - ness

cresc

p.

hopes of fu

p.

shad - ows from

rit

p

dim

pp

ly the rays of day-light fade, so fade with in our heart, The

pp

hopes in earth-ly love and joy that one . . . by one de - part; Slow-

ly the bright stars one by one with in the heavens shine Give

cresc

cresc

us, O Lord, fresh hopes in heav'n, and trust in things di - vine Give

The Shadows of etc 5.

dim

us, O Lor

dim

rit

things .

rit

things di - vine

The Shadows of etc 5.

VALSE CAPRICE.

Allegretto.

Theo. Moelling.

p

f

sempre cresc

accel

molto dim e

rall veloce

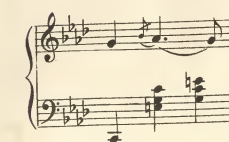
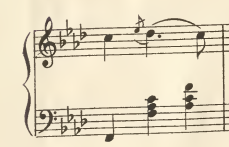
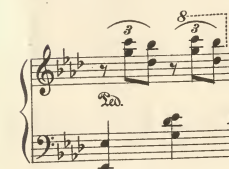
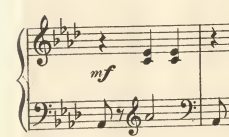
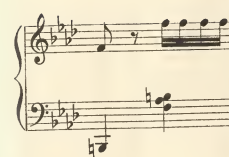
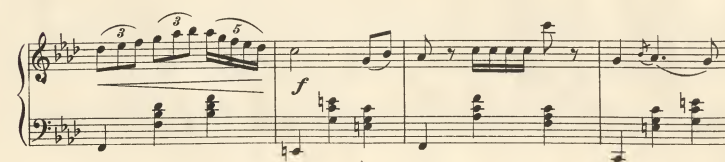
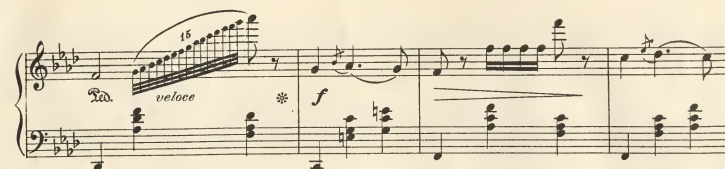
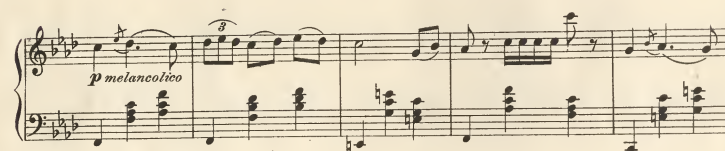
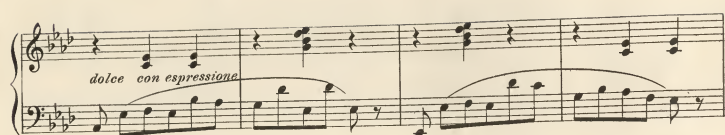
melancolico

veloce

mf

Musical score for Valse Caprice 6, page 8. The score is in 3/4 time, key of B-flat major. It features five systems of piano accompaniment. The first system includes a trill marked "15" and a dynamic marking *f*. The second system has a dynamic marking *f* and a melodic line with triplets. The third system includes a dynamic marking *ff* and the instruction *melancolico*. The fourth system has a dynamic marking *ff* and a melodic line with triplets. The fifth system has a dynamic marking *f* and a melodic line with triplets.

Continuation of the musical score for Valse Caprice 6, page 8. It shows the right-hand part of the piano accompaniment for the first four systems. The first system includes a dynamic marking *f*. The second system has a dynamic marking *f* and a melodic line with triplets. The third system includes a dynamic marking *ff* and the instruction *melancolico*. The fourth system has a dynamic marking *ff* and a melodic line with triplets.



NACHTSTÜCKE No1

Nocturne.

Schumann composed these pieces in 1829 at Vienna. He writes concerning them to his betrothed (Early Letters): "I wrote to you concerning a presentiment, I had it in the days from March 24 to 27 when at my new composition" (probably No. 1) In it occurs a passage to which I continually reverted; it is as if some one groined "O God" out of a heavy heart. In the composition I always saw Funeral trains, coffins, unhappy despairing people, and when I had finished and was long seeking for a title, I always came back to this: "Funeral Fantasy" Is it not remarkable? In composing, too, I was often so wrought up that tears flowed, yet I knew not why and had no reason for it then came Theresa's letter, and now all was clear to me" (his brother lay dying.) And in a later letter, after he had given the "Funeral Fantasy" the name "Nocturnal Pieces" What do you say to my calling them; 1. Funeral procession, 2. Odd assembly, 3. Nocturnal revel, 4. Round with solo voices. Write me your opinion!"

To the advantage of the pieces these superscriptions, which find their justification in the above described state of mind of the Composer rather than in his tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.

Edited by John S Van Cleave.

Rob. Schumann, Op. 23.
No. 1.

M.M. (♩ = 100)

a/This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirge-like character its prevailing moods being heavy grief and sacred consolation. Technically considered it consists of two elements, a melodic phrase of three notes in eighths and sixteenths and a series of five chords of a subtle shifting character and possessing a melodic outline. Study to give the utmost prominence to the solo phrase and deliver the chords with the most undulating variety of nuance. Secure at all hazards sufficient variety to prevent solemnity from degenerating into monotony.

b Change the pedal at each new chord, hence in the first seven measures, four times in each measure, the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.

a tempo

p *legatiss*

mp *ritard*

a tempo *p* *mf*

d

c The oneness of the rhythm will drop easily into dullness unless the player, with delicate feeling and judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

d The motive should here and in both voices in the subsequent measures, be energetically marked. Nocturne 4.

f *ff* *p*

e At this noble organ point mark by extending through bass G; - with organ-like

CRADLE SONG.

Wiegenlied.

W. Schausseil Op. 9. No. 2.

(♩ 112)

Softly and tenderly.

mf

(A)

(B)

pp

p

a tempo

(C) *pp ritard*

p

mf

ritard

- (A) The pedal here will make the connection between the notes on the third and fourth beats.
- (B) The echo-like effect caused by repeating the first four measures softly must not be lost sight of.
- (C) It is necessary that the right hand should be legato. The thumb must slide from D to C, to B and to A and not be lifted. The fifth finger must go under four without a break.

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To appear for the first time with untried an audience, perhaps critical and already concert, is an ordeal the teacher naturally with trepidation, but by using a little for common sense, recital giving, as I have happy experience, need not be a bugbear to by either teacher or pupil.

The piece to be played should be thoroughly finished up to the limit of the pupil's capacity several months beforehand.

Thorough learning usually includes whether notes be used for the public performance.

Individually decides this question. Pupils who play without notes as though improvising; others, who are freer and more conscious when using notes. And as perfection of technique is the ideal point, it can never be appearance, nor the impression of cleverness memorized rendition. If a pupil memorizes and reliably, as many do, I have never yet interfere with the method of doing it. But difficult, or is apt to stumble and lose him upon a thoroughly philosophic plan. The teacher not from forgetting what the tone should be, uncertainty which key to touch to give the Training the ear in interval and chord relations, of course, necessary here.

As a piece is analyzed and resolved into periods, phrases, and motives, it will be for each of these divisions there will be one or points which seem to stand prominent and the rest of the notes used to express naturally group themselves. Be sure of this; the gist of the whole passage is mastered. A difficult composition can be resolved into guide-posts by which the player can pass securely from the first note to the last.

The "guide-posts" must, of course, be in the mind, and there will be little difficulty; the brain usually does firmly and well to do if the thing is once seen clearly and much confusion of details. Thus, as every a long, intricate sequence passage may learned and firmly fixed in a few moments memorizing the first figure and knowing in which the sequence leads.

In coaching a pupil on a memorized accustomed to stop him anywhere I see fit, and always require him to begin again same point without commencing back a breath a fresh start.

Memorizing by feeling about the key-fingers is not to be thought of for a moment. I find a pupil is inclined to do this while thoughts roam vaguely in space, I break it down by requiring him to tell me what key related to, or play the passage with one hand resolve it into chords and name them. The attention should be steadily fixed upon the board.

Two or three weeks before the recital begins. A few days of concentration bring back to the same point of finish at which it All further work is steady advancement. In or weeks of rest the pupil has gained in control, in musical conception, in brain, and Bringing stronger powers to bear upon the to it fresh life. The piece seems to sparkle not seen before and almost to have become upon this re-study being done with the A day before the recital is too late to alter of a passage unless you wish to hopelessly pupil.

This is the hardest time and the teacher. The pupil begins to suffer fright, and impossible to anticipate what form of nervousness will take next. He imagines his

ARE WE READY FOR WORK?

BY E. W. SCHUBERT.

As the long summer days draw to a close and the fall approaches and we begin to think of our work for the coming year, is it with reluctant steps that we re-enter our studios? Do we sigh as we think of the numberless scales, arpeggios, and five-finger exercises to which we shall listen in the next nine months? Do we wish that the summer had been two months longer, that we might not have to go to work so soon?

Then unfortunately the pupil who comes to us for lessons. If we carry no enthusiasm and earnestness into our studios, we cannot expect our pupils to carry any enthusiasm and earnestness out of them.

If we go to our work in a listless, half-hearted way, we must expect our pupils to work in a listless, half-hearted manner.

The pupils are very few who do not soon show the spirit of the teacher. True, there are some who show the intention of doing earnest, honest, conscientious work, and to them greater or less success comes according as they have ability, whether the teacher does his part or not. But the majority of our pupils are those who need to be enthused and interested, and awakened to the fact that they have entered upon a study most inspiring, most elevating, most ennobling.

When once they are led to realize this, it is with new zeal that they begin the practical practicing of study and scale and sonata and song: it is with an earnest desire for knowledge that they begin the study of chords both major and minor, triad and seventh; it is with almost a reverence for those men whose lives were devoted to music and whose works still follow them that they receive inspiration to better work, to higher attainments in the world of music.

Should we not as teachers seek to instill these desires in the hearts of our pupils who come to us for instruction?

Let us resolve at the very beginning of the school year to do better work than we have ever done. Let us be conscientious in all our teaching, not slighting any of our work in any particular. Let us remember, too, that our pupils have souls to save as well as fingers to train; and may we each one feel the responsibility resting upon us in our position as teachers, of living true, pure, Christian lives, whose influence will be for good upon the lives of our pupils.

A WORD TO YOUNG TEACHERS.

BY EDWIN MOORE.

I PROPOSE to offer a few suggestions to young teachers, those just entering upon their career. First, I take it for granted that you have chosen this particular profession because of your adaptability to it; second, that you have not chosen it as a mere pastime or temporary expedient while waiting for something better to turn up, but that you feel that you "have a call" to labor in this particular field, and have consecrated yourself to the work, with the laudable desire to refine and elevate the musical taste of the community in which your lot may be cast. Supposing that your conscience is clear on these points, I proceed.

One of the first principles necessary to inculcate in your pupils is faithful, conscientious application. Progress depends largely—I had almost said wholly—upon regular, persistent practice. The teacher may be competent and faithful, but if the pupil is remiss in this particular there will be but little return for the outlay of money, time, and patience. And it is just here that the parent may be of great service to the teacher, for practices without intelligent supervision may be detrimental rather than beneficial. Rudimentary exercise being often dry and uninteresting to an immature mind, the necessity for diligent, conscientious, faithful use of the time assigned to this purpose is liable to be overlooked, and unless parental authority intervenes, the pupil is apt to content himself or herself with a listless thrumming of the keys without giving a thought to the object for which the practice hour is intended. For this very reason fre-

quent lessons are desirable; indeed, if every practice hour could be spent under the supervision of the teacher the rate of progress would be tenfold that which obtains under the one lesson a week system. As daily lessons would involve considerable outlay of money, most pupils are restricted to one or two, or, in rare instances, three lessons a week. In such cases some one of recognized authority should see that the practice hour is faithfully employed and that nothing outside of the lesson is played. Playing by ear something that has been heard elsewhere is hurtful and often positively pernicious in its effects. The teacher is supposed to know what the pupil needs, and the exercises and studies are usually selected to meet the need. Later on, when bad faults are eradicated and good habits established, the restriction as to playing music other than that assigned by the teacher may be withdrawn, provided the regular practice hours are not encroached upon.

The success of a teacher depends largely upon keeping the pupil interested. Tact and knowledge of human nature are necessary for this. Encourage the young pupil by occasionally giving short, melodious pieces. A musical piece is not necessarily a mechanical combination of chords and scales. Give the child something tuneful, something that appeals to his musical sense. United though it be, taking care meanwhile that your selections are orthodox in form and construction, in order that the musical taste of your pupil may not be impaired. Technique, as related to touch, thanks to Dr. Wm. Mason, is now vastly simplified. I verily believe that more can be accomplished in three months by the use of Mason's touch exercises than was possible before in a year's use of pre-existing methods. Fidelity is good, even necessary, although dry, but Mason's exercises are indispensable. Dose your pupils freely with them from the start, devoting say ten minutes to them at each lesson. Show your interest in your pupils by meeting your lesson engagements promptly. Irregularity in this particular will breed a corresponding indifference on the part of the pupil and result disastrously to your reputation and influence.

Finally: Magnify your profession. It is an honorable one and worthy of your best endeavors. Live worthy of your calling, and the public will show its appreciation by giving you its moral support, and you will find that you are not without influence in the world.

DISADVANTAGES OF THE PRACTICE OF ETUDES.

BY CARL FIQUE.

(Dead before the N. Y. S. M. T. A. at Rochester.)

I SHOULD like to caution teachers against giving their pupils an overdose of études. I even go so far as to maintain that we would all be better off if Messrs. Czerny, Cramer, Koehler, Bertini & Co. had written only one hundred part of the études with which they have seen fit to flood the musical world.

A superabundance in études of this sort retards the progress of the pupil instead of furthering it. Most of the so-called standard études are dry and uninteresting, and all we know from experience that the majority of pupils practice them reluctantly.

What, then, you may ask, is the pupil to study to become proficient in execution? To which I reply: Finger exercises and pieces. Under pieces I include the standard piano literature, ancient and modern, consisting of sonatas, concertos, fantasia pieces (operatic and otherwise), variations, paraphrases, impromptus, and other pieces, and every description of dance form. Where this valuable material is judiciously selected and properly practiced, the technical études will be superfluous; where the practicing is not done properly, no amount of études will help you.

It is to be deplored that so many conservatories and music schools compel their pupils to wade through volume after volume of études without discrimination; that, no matter what the pupils' proclivities may be, they are all made to run the same dreary gauntlet from Czerny to Cramer. It is as though a doctor were to give the same medicine to every patient, no matter what the complaint might be; and a conscientious music teacher should certainly not put himself upon a line with such a quack.

He should be to his pupils what the able physician is to his patient. He should treat his pupil according to his wants and shortcomings. He should select pieces that will strengthen the fingers, loosen the wrist, tone down a harsh touch, increase the digital velocity, improve the phrasing—in short, pieces that will prove an unfailing remedy at all stages of advancement.

Teach your pupils to practise conscientiously, slowly, with each hand separately, and in very small sections. Then every measure will become a real, and not a sham guide, and a word of music a volume of acquired learning.

A WORD WITH PUPILS.

BY E. W. M'DOWELL.

Every pupil who is studying the piano or organ should read and remember the excellent advice given by Prof. John S. VanCleve in the July number of *THE ETUDE*, regarding the necessity of repeating the tones between the staff with the G clef and the staff with the F clef upon it.

The sure way for pupils to become ready readers is to procure aquire or more of blank music paper, and place notes on each line and space, and write the letter name under or over each note.

I have all my pupils first learn the names of the five lines in Treble, and the names of the spaces between those lines. Next the names of the five lines in Bass, and the names of the spaces between the lines in Bass. They must master those lines and spaces in both Treble and Bass till they know them as readily as they know the letter A or B.

Next the lines and spaces above the Bass staff up to C the fifth space; at the same time learn where the same pitch must be written on the Treble staff.

Then the lines and spaces below the Treble staff, also where the corresponding pitch comes on the Bass staff, down to E, the fourth added line below the Treble staff, and D, on the fourth added line below the Treble staff.

Example: Middle C comes on the first added line below the Treble staff; the same or corresponding pitch is on the first added line above in Bass. If on second space below in Treble is the same pitch and played on the same key as the first space above the Bass staff. G below (third space below the Treble staff) is the same as the fourth or highest space of the Bass staff. E on the fourth space below the Treble staff is the same pitch and played on the same key as the corresponding tone found on the third space in Bass staff. In this way I require every one of my pupils to copy and re-copy the corresponding tones on both lines and spaces above the Bass staff and below the Treble staff.

Then I have them next master every line and space as high as the sixth space (C) above in Treble, next down to A on the seventh space below the Bass staff.

Thus:—

The first space below the Bass staff is F.
" second " " " " " " " D.
" third " " " " " " " B.
" fourth " " " " " " " G.
" fifth " " " " " " " E.
" sixth " " " " " " " C.
" seventh " " " " " " " A.

The first added line below the Bass staff is E.

" second " " " " " " " C.
" third " " " " " " " A.
" fourth " " " " " " " F.
" fifth " " " " " " " D.
" sixth " " " " " " " B.

Pupils are sure to enjoy every exercise and piece they undertake to learn when they become ready readers.

When children attend school they must be taught all the letters of the alphabet. If they would learn all the letters perfectly excepting D, G, and Z they would be at a loss continually when trying to read in books, newspapers, etc., and pupils in music who fail to master all tones from the lowest to the highest, will also find stumbling blocks in the way, and the very best work they can do is to copy and re-copy all tones and write the letter names of each tone underneath (or over), until they have both Treble and Bass staves and all added degrees indelibly riveted to the memory, and as we must thoroughly learn everything, read eight or ten Beethoven sonatas and many classical compositions by different authors, and continue reading every kind of studies that will do you good until you can read the musical language as readily as the English language, or any other language with which you have become familiar.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

To Mrs. W. H. N., Chopin's 3d Ballade. As my reading goes, there is no especial story, biographic or of an illustrative character, connected with this deservedly popular Ballade. It would be too tiresome to make out an emotional program, and this program would have a wide range in its character and the intensity of the meaning pressed, from the gentle tenderness of the melody to the complex and melancholy character of the melody in F minor which appears shortly after the opening of the second division; from the dainty playfulness of the leitmotif which opens the first part to the stormy, involved, tortured path sharp minor with the runs in the left hand; from the dimple-dimple rings of the whispering pianissimo close the first part so distinctly and completely in the form of program music. We may go on to the most idealistic composers, to Haydn and Bach, the great contrapuntists, with whom always paramount, yet he wrote a charmingly true suite about the departure of friends. On emotional program Beethoven composed his cent Sonata in E flat, Op. 81 (*Les Adieux*), and find cases here and there of realistic suggestion among the most idealistic composers, to Haydn and the rest. In modern times, with such composers, Wagner, Berlioz, Raff, and the whole of their imitators, we are expected continually to definite meanings, but we must always even be cautious. Let us remember the old literary adage: "Never make a metaphor go on all fours." By the analogy too closely we often distort music sense and poetry into formalistic silliness. I recommend the use of biographical instances when it is authentic, to excite the pupil's imagination; I also believe that it is well to use parallels derived from nature, from art, literature, with a view to not so much affixing meaning to the music as of attuning the listener to a sympathetic condition. If I may here give an illustration I will say it is like putting two strings of a violin at the distance of a perfect fifth, which should be, so that music can be made out of the air. This higher criticism of the imaginative story helps us to get a double pleasure out of music, provided we have any literary training, talent, and imagination—but I am inclined to think that too much leaning upon music or grafting into it of definite story always seeking to extract meanings of a definite character is prejudicial to the real influence of music. There is no metaphysical wall so deep as music; deep as Kant's "Critique of Pure Reason" will draw out its celestial waters with the golden heart, not force them out by artificial processes of the intellect.

To A. B. C., Tacoma.—The definitions we have striven to put into your question is an answer to me that you have that sort of analyzing that excess of mind over muscle, which is the distinction of possible musicianship. My answer question is "Yes," emphatically.

The drawbacks which you mention, namely, hand and a late start, are by no means insurmountable barriers, and the degree of proficiency which you as your goal is within the certain reach of an energetic young lady. As for your teacher of "strengthening exercises," they may, quite be good, for some means of manipulating and using the fingers, through keyboard exercise, is desideratum of all keyboard laborers over and over again, and the degree of the modern piano at once immeasurably enlarged its powers but at the same time its difficulties. There are many good systems

PUBLISHER'S NOTES.

ANOTHER season for teaching is upon us, and naturally at the opening of the year teachers are alive to everything relating to the profession. It is the best time in the year to introduce new methods, new prices, new regulations, and reforms of any kind.

We are now fully quartered in our new home and are ready for business. We will continue to send to our teachers, as usual, packages of music on sale, which can be retained during the teaching year. Full information regarding the plan can be had by sending for a circular. Our line of works is perhaps the best adapted to the wants of the average teacher of any published. Those who have not yet introduced our works will find it to their advantage to give them a trial. We shall gladly give any one the opportunity to examine them. Our aim is to have at least one book on every branch of musical education, and we aim to make that one the standard. Our policy is not to publish promiscuously. We never accept anything unless it possesses unusual merit. We know not of a single study, book, or piece in our catalogue that we might call poor; everything has been carefully selected, edited, and the best workmanship in the way of engraving, printing, and binding has been employed. Our line of works contains everything necessary for the musical education, especially that portion relating to the pianoforte.

Some of our works have had a great influence on the whole system of pianoforte teaching. Particularly is this true of Mason's "Touch and Technique," which has quite superseded the old system of Paddy Mahew's "Graded Course of Studies" is found to be more pleasing than any set by any other one composer, because it contains the best of all composers, and the whole being very carefully graded. Landon's works for beginners on the pianoforte as well as organ have proven eminently satisfactory. Our miscellaneous volumes of pianoforte pieces are used extensively throughout the country. They all have a tendency to lead the pupil in a pleasing manner to the higher walks in music. We shall be very glad to send catalogues to any one who wishes them.

* * *

The three new works which have been in course of preparation during the summer months are not yet ready for delivery. We will therefore continue the special offer during September. We hoped to deliver the books by the first of September, but owing to numerous delays by printer, proof-reader, and author, the works are not yet, at this writing, out of the printer's hands. We are positive, however, that they will all be delivered during the present month. However, the special offer will be in force until October 1st. Our offer has been repeated several times—25 cents each for the three new works, postpaid. Of course, this scarcely covers the expense of paper and printing, but for the sake of introducing them and giving teachers an opportunity to secure our new works at a nominal price, we make these special offers on new works of special importance.

A full description of Landon's "Writing Book" is given in another part of Publisher's Notes.

We have concluded to add a biography and portrait of Heller to the new volume of his studies.

The "Fetal of the Piano," by Hans Schmitt, will be a great addition to piano literature. It will be the only work in the English language on the pedal and is considered the authority on everything relating to it. It makes extremely interesting reading for the piano student, and is copiously illustrated and carefully translated by F. S. Law.

To those of our readers who have not yet subscribed in advance for these books we would say that they still have an opportunity to do so. We advise all our teachers to send in 75 cents for the set.

* * *

At this time of the year we might repeat the importance of heading every communication sent us with the State wherein the writer resides. We have more annoyance from this one source than our correspondents can imagine. Every mail brings us letters minus the State address, and we cannot understand why person living in towns like Columbus, Brownsville, Harrison, Paterson,

Havran, or Troy will not put the State to their communications. There are no less than from 10 to 20 and more of each just such post-offices in the United States, and how are we to know to which one of these places the party writing us belongs?

While we are on this subject we will mention a few more things that are important in business matters—as, for instance, we receive so many orders saying, "Please send me another piano instructor like the last one." This necessitates looking up back correspondence, and very often it is found that a selection of a certain work has been made by us and that there is positively no way of tracing what work it was. It is best to repeat any previous correspondence in most cases. We receive from three to four hundred letters daily, and it is impossible to keep track of this great mass of correspondence, therefore it is advisable to make each letter complete in itself, repeating when back correspondence has been referred to.

Do not forget to give the *opus* and number in ordering music. In ordering our own music it is only necessary to give the number from our catalogue, as this saves a great deal of writing. If you have no catalogue with our publications in numerical order we shall be glad to send you one.

We are constantly requested to send the cheap classical editions on sale, like Litloff, Peters, etc. This we cannot do, as they are very easily damaged in transportation.

It is well enough for teachers to mention what Express Company passes to their town, as it often happens that a transfer from one company to another makes extra charges, which we try to avoid whenever we can.

* * *

Every teacher when giving lessons wonders how a pupil could study music as long as that pupil has, and still be ignorant of the commonest elements of notation. How he can make mistakes on things that had been told, explained, illustrated, and talked about over and over ever since giving the first lesson. It is an acknowledged fact that pupils are never sure of a truth until they have worked it over for themselves. Upon this as a basis,

"The Writing Book for Music Students," by Mr. Charles W. Landon, is made. Everything that can be written is presented in a way that will make it the mental property of the pupil who works out the examples. Every phase of notation is exhaustively treated, and that in an interesting way. The notes on added lines above and below both staves, double sharps and flats with the way of canceling them, transposition of melodies written in the treble staff are to be written on the bass staff. Given notes are to be written two octaves higher or lower and on a different staff. Every possible length and combination of note-lengths of notes and rests are given as exercises in time writing. No pupil doing the work laid out in this book will afterward find a difficulty in notation. Each exercise has clear explanations in letter press. The book is attractively gotten up, and is far in advance of any similar work on the market. It is for beginners, and all other pupils who need to perfect their knowledge of notation, time, letters, etc.

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SPECIAL NOTES.

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

THE LATE AUGUST HAMANN left a very valuable collection of the best vocal, instrumental, and orchestral music, much of which cannot be obtained here in this country. Selections will be sold at a discount to those who will send to Mrs. ELIZABETH HAMANN, Cor. Summer and Cedar Streets, West Somerville, Mass. Send her for catalogues.

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THE GIFT OF ST. PETER.

ST. PETER determined a gift to bestow
That would gladden the hearts of mortals below:
Then two precious jewels he took from his crown
And commissioned an angel to carry them down.
Discerning the gentles to whom he was sent,
The angel delivered the jewels to them.
That mystical wizard, as we shall discover,
Made an Organ of one, a Piano of three.
For beauty and strength, for touch and for tone,
These "Crowns" are unrivaled—are equal by none.

One day when the Saint was reclining at ease
In the garden celestial, amid flowers and trees,
Soft melodies drifted way up from the earth
And mingled with music of heavenly birth.
"Ah! these are the true," said the Saint, in surprise,
"The morning stars sang, and which thrilled paradise."

JOHN QUINN.

TESTIMONIALS.

I consider *THE ETUDE* a most valuable means of supplementing my own work in arousing the minds and awakening the thinking powers of my pupils, and shall do all I can for their sakes to interest them in it. I wish you all success, and thank you very heartily for giving us a paper which seems to me well worth indispensable.

JOHN QUINN.

Volume four of Mason's "Touch and Technique" is at hand. Several years ago I was for a long time a pupil of Louis Plaut, and have also made a thorough study of Kallak's method of octave playing, besides using a variety of exercises from other sources. But it seems to me that Mason's four volumes of "Touch and Technique" are far superior to any technical work for the pianoforte published up to this time. I have used Mason's two finger exercises for about twelve years, and am very much pleased with the new ideas contained in volume four, which I shall introduce in teaching at once.

F. W. MERRIAM.

The "New Exercises for Sight-Singing Classes," by W. W. Gilchrist, I have received and examined with much pleasure and interest. They are excellent, and certainly very comprehensive. It is hard to see how they could be excelled.

O. B. BROWN.

I must express my satisfaction and delight with the "Melody Studies" and the "Studies in Phrasing." They seem to develop an interest and musical instinct in the student obtainable by nothing else.

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This is a selection from Macdougall's "Studies in Melody Playing," Vol. II. It demands a slow delivery and a very sustained, firm tone. Impassioned desire to reach the characteristic of the piece.
1358. Tchaikowsky. Op. 39, No. 4. German Song. Grade II.
A very graceful piece in 3/4 time. It should be played too fast, like a waltz. A good exercise in arpeggiated playing.
1359. Guriltz, C. Op. 140, No. 7. For Song. Grade II.
A spirited waltz, giving opportunity for the expression, and light left-hand playing.
1360. Schytte, L. Op. 69, No. 12. For Song. Grade II.
A very effective short piece. The work for the hands is good, and the whole is interesting and attractive.
1361. Macdougall, H. C. Christmas Carol. Grade II.
Both hands have important work in this piece. It is well calculated to develop young students in phrasing and intonation. It must be studied to be properly rendered.
1362. Von Wilh, N. Op. 81, No. 1. For Song. Grade II.
This is a waltz and accompaniment for the hands. The bass has also an effective phrasing. It is a good study in arpeggiated playing.
1363. Kavanagh, I. Andante. Grade II.
This piece approaches Grade III in difficulty, as worthy of hearty commendation. Melody and accompaniment are both in one hand. While the finger of the other (the left) is fully equal. This should increase the difficulty of the piece.
1364. Rummel, J. Romance. Grade II.
A good study in cantabile playing. The melody is carried by a returned 8/16 in the treble. The melody begins in the left hand and is repeated by the right. A crescendo of the right hand takes place in the latter part of the piece.
1365. Kulak, T. Op. 69, No. 12. For Song. Grade II.
This also approaches Grade III in difficulty. The left hand is required, and figures of sixteenth and thirty-second notes. The melody begins in the left hand and is repeated by the right. A crescendo of the right hand takes place in the latter part of the piece.
1366. Tchaikowsky. Op. 39, No. 4. Italian Song. Grade II.
A bit of musical fun at the expense of an Italian style. Of interest to a young student.
1367. Wilh, N. v. Op. 81, No. 2. For Song. Grade II.
Valuable for accented practice. Figures in the hands respect to each other. Arpeggiated and lively style, mixed with poetic values. It will be a favorite.
1368. Lichner, H. Op. 24. Scherzo. Grade II.
A good piece by a popular writer. Solo parts and masses chords alternate with each other. Scale passages, later, are passed from hand to hand. An accompaniment of eighth notes in the left hand gives excellent finger practice.
1369. Bohn, C. Op. 169. Little Lullaby. Grade II.
Rather more difficult than some of the foregoing. It is a beautiful melody and accompaniment, and an excellent chance for useful and expressive playing. Its octave increase its difficulty.
1370. Schytte, L. Op. 69, No. 11. For Song. Grade II.
Somewhat on the tarantella style, giving frequent broken chords and the light arm movement. The pieces from No. 1355 to 1370 are from F. Macdougall's "Studies in Melody Playing," Vol. II. The fingerings, phrasing, and pedaling are given and critically marked. They are chosen for educational value and form a valuable addition to the list of interesting teaching pieces in Grade II. convenience of securing them in single form will be appreciated.
1371. Lamotho, Georges. Op. 262. Elvira's Lullaby. Grade II.
A characteristic piece of Spanish type. The melody of the dance is in it, and it is valuable for acquiring light arm touch. It is interesting as well.
1372. Vilbass, Renaud de. Valse des Merveilles. Grade V.
This piece requires much intelligence for proper rendering. It belongs to a higher order of composition, and will not give out in value in these studies. It serves an excellent purpose, technically and mentally.
1373. Ten Brink, Jules. Op. 12. In the Forest. Grade IV.
The melody is carried by the left hand to act as a pendant of broken chords in the right. Near close the same theme is delivered by the thumb both hands, while the remaining fingers are busy by the accompaniment. It is also a good piece, but will require work of an intelligent student.
1374. Chaminade, C. Op. 24. The Dream. Grade V.
Arm, hand, and finger control are necessary in full measure. Charming effects can be made in this piece. The left hand plays as an accompaniment to a melody, itself affording opportunities for fingering a figure of sixteenth notes, though, which is a repetition of a single note. Do not let the staff. The teacher will be delighted with this new

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