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VOL. XII.

# PHILADELPHIA, PA., OCTOBER, 1894.

NO. 10.

# THE ETUDE.

.PHILADELPHIA, PA., OCTOBER, 1894.

A Monthly Publication for the Teachers and Students of Music,

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# Musical Atems.

DE PACHMANN, rumor to the contrary notwithstanding. will not visit ue this season.

The repertoire of Ysaye, the Belgian violinist who is to play in this country the coming season, includes 243 compositions.

APTOBLE DYDRAK who has undertaken to supply a new choral work for the Cardiff Festival next year, will, in all likelihood, direct it in person.

XAVER SCHARWEREA, whose compositions oational in their reputation is again located in New York. His studio is at Sucioway Hall.

A new volume of Wagner stories for children, antitled freelight Tales of the Great Music Dramas, and pro-feasely ellowerated, are to proparation by Wm. Henry From, of the Tribina.

The quase baschers of San Francisco have formed an I see course teagement or has removed to the configuration for the object of self protection and to up-tific the standard required of those who teach. A per-manent organization was dormed.

Photoco is asses to possesse a manufact through containing a shoot 12,600 father, including operation or actions as a proposition and only opposition works of the transaction. It is the influence of Mr. Albert A. Roman

Made F. over a Million write to the Life of Records and the grant of the state of the grant of the state of t

Так боть Алексина разованнарам об Рассова в Максан-писны, тем дочен от Рассовандрам бу бас Исписса, В тор сементория разованценно от пред дочен от семе усрем и выдате сремена об Та се об обы време полития на Гастрина в Карранцена.

Paderewski's American tour for the coming season has been outlined as follows: New York, Pittsburgh, Columbus, Cleveland, Indianapolis, Louisville, St. Louis, Chicago, Omaha, Denver, and San Francisco. The remainder of the tour is yet undecided.

Two violin virtuosi of the highest rank are to make two violin victuosi of the nignest rank are to make tours of the country this season. They are Ysaye, the Belgian, and Cæsar Thompson, who is also a Belgian, and whose playing in England has created a sensation. This is a valuable opportunity for music lovers. They are Ysaye, the

#### FOREIGN.

THE London yearly output of pianos is said to be

The MS, score of Tannhauser has lately been sold to a Lespzig amateur for \$2500.

The police agthorities of Munich have forbidden the playing of piagos with the windows open,

THE London Guildhall School of Music has about 2000 female pupils, 300 of whom are taking lessons on

Two satique brass horns have been found on an island in the Baluc which are believed to be 2500 years old. They are two yards long.

Mascaunt has up to date, it is said, received \$90,000 in royalties from Cavalleria Rusticana. The sales of the score amounted to \$220,000.

M. F. GEVAERT has nearly completed a work on the origin of plain song. It will practically be a supplement to his "History of Ancient Music."

...Or interest to mosicians is the recent death of the eminent scientist, Hermann von Halmholts, because of his great work. "On the Sensation of Tone."

A CONSERVATORY of music capable of accommodating 1990 students, is being erected in Moscow by command of the Cuar. The building will cost \$150,000.

This was broke into the house of Verdi, at Genoa, recently, and after maliciously breaking furniture and mutlating manuscripts, carried away some jewels and

Baaums has devoted the summer to editing forty-nine old German folk songs, many of which are suitable for staging in public. They have already appeared, in seven

First anticepated memoers of Granod will not see the light of print for some tens. He left to his hoirs so voluments a mass of manuscrupt data that the proper editing of it will require much time and care.

The Horsess and Mr Barria; Regive are adding a reliance of Posterial a corpor and harpenchered muses for the component a weeks now in course of the transported a weeks now in course of publicanian by the Parentli Respect;

Processors, the computers of Mariena," was correspond as any as Madon a few mander age, Institution the mass laking throughput has been the formidated come. These has been desired one formidated manually the effective forms from a finance.

The sum spent for music in the schools of Eugland, Wales, and Scotland last year was \$1.050,000. The Tonic-rol.fa method was used in 17,503 schools, the staff notation in 2413, and the formet is steadily gaining.

THE thousandth representation of Gounod's " Faust!" will be given at the Grand Opera in Paris is November. The first representation took place March 19, 1859; and it was first included in the Grand Opera repertory in 1869.

The difference between Germany and Italy is start lingly illustrated by the fact that whereas Germans immediately hear every Italian opera of the least degree of merit, Milan, the musical center of Italy, has never yet heard a performance of Besthoven's ('Fidelio.''

Schumann's criticisms and essays on musical subjects SUBUMANY'S CILICISMS and essays on musical subjects have appeared in a French translation by H. de Carzon. Mrs. Ritter has translated them into English, and the German original has passed through half a dozen editions. Yet Schumann had considerable difficulty in finding a publisher when he first collected them.

THE library of the Dresden Conservatory contains 7411 I BE library of the Dreaden Conservatory contains 1411 volumes, of which 5140 are scores of instrumental works, 1604 of vocal works, 595 books on musical subjects, etc. Last year the Conservatory completed its thirty-eighth year, the number of teachers being 100, of papils 798, of whom 462 were females. Fifty pupils' concerts were given last year.

The sum demanded for the asle of the Oesterlein Wagner Museum, now at Vienna, is £4500. of which, according to a letter from Bayreuth, £1750 has been subscribed up to the present time. The money would probably flow in more freely but for the vexed question as to where the collection should be located in future, some favoring Bayreuth and others Weimar, or one of the larger German cities.

#### GENERAL DIRECTIONS TO BE OBSERVED WHEN PLAYING FOR OTHERS.

HAVING finally learned to play certain selections from riving Shally learned to play certain selections from favorite composers, many performers will unconsciously memorize the notes, and thus be able to play the piano without the score before them. This is the most enjoyable mode of playing to the muscian; for, untroubled by the dradgery of reading as she goes along, the pupil can the more readily devote herself to the interpretation of the music.

After a little time of careful and

of the music.

After a little time of careful practice, rather than of long and arduous work, the student will be able to play to her friends with some confidence. This is naturally more difficult than to play to herself. She must try to forgest that she is going to play to friends.

Interpret your selection as well as you can; be naturally not a few and a she will be used to the worst in pair demonstor; and, above all things, avoid attitudinusing or possing for effect. All this is in the worst resemble tession. Sit ensuity and paturally before the piano, let great bands full over the keys, and do not play with your written and shoulders, but with your fingers. Hear, if presembles and shoulders, but with your fingers. Hear, if presembles, good music and musicians. Attend the residuals of the heat artists, and study their arrecotions and interpretaining of the best masters whenever this is practically affects.

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ST W S. S. MATHEWS

Turns is one very important point where all our teaching stops short, as will be recognized by any educator, instuddintely the point is mentioned. Music is tone-poetry. A piece of music is a poem in tones. It may not describe anything, but it says sessething. It speaks the condition of another soul at the moment of composition, When the composing sool was a great one, it speaks in great significance; when the composing soul was a small one, it naturally speaks in smaller significance. But always, be it great or be it small, real music speaks soul.

the condition of another soul as the moment of compositions. When the composing soul was a great one, it speaks in great significance; when the composing soul was a small one, it neturally speaks in smaller against cance. But always, be it great or be it small, read munic speaks soul.

Now, all our schooling brings the pupil where, if he has any appetite for a story or a poem, he is able to take a printed copy in his hand, and enjoy it without reading it aloud. If I get a letter from a friend, I am able to hear it in my mind as I run my eye over the lines. Everybody does this—the deaf person as well as those who can hear. A few have to move their lips, as if silently speaking, in order to realize what they are reading; but the good reader does not even make this concession. Thus it is that all literature is open to the educated person. With a stock of books he may enjoy the finest poems or stories in the world without ever an audible sound. But our music graduates are not so fortunate. After five or six years of study they are able to play at any one session only the few pieces which they have recently practiced. When a new piece is handed them, they do not know whether they like it or not until some one plays it for them, or until they have time to practice it hemselves. Often they practice the piece, and decide against it, only to find upon hearing it well played that they have not understood it, and that it is really a very interesting poem. If a circumstance of this kind occurred in literature in the case of any of our college graduates, everybody would at once recognize that there was something wrong. Education had failed to educate. But in music this sort of thing is universal, exception the case of those who have started out with the intention of becoming composers, and have therefore mastered musical notation from a different standpoint.

Thus we come upon two defects which even the music graduates of our best schools rarely overcome: the technic does not reach a point where it will maintain itself at a

# SIENTIFIC IN. ..... I FEURINGLA ABLITY FOR A VING. SCI MECESSARY Z THE ₫ 1 GAIRING Z $\alpha$ Ш 0

The inadequate results from technical exercises at the plane are well known to push players, and form the great barrier to a proper advance.

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## ACCOMPANYING IN THEORY AND PRACTICE.

BY THOMAS A'BECKET.

Or the many who attend the numerous concerts that are given during a season in the large cities, how very few bave any adroants comprehension of the ardnous and responsible duties devolving upon the person who is modestly placed upon the programme as accompaniet. The ignormness of the importance of this position, and the attendant difficulties, is not confined to the amateur; many professional musicione, especially if they are not public performers, and sometimes even when they are, are not capable of appreciating the delicate and trying task of the accompanying pianest.

The requirements of an accompaniat are numerous and varied, and demand a much greater amount of attention and study than is generally supposed, or that the exponent of the art of accompanying is credited with giving. He must be a quick and accurate reader; able to readily gramp the intention of the componer as, in progress, the ideas of the componition are unfolded. To these and the phressing must be correct, and the quality of touch amployed must be such as will produce the tone

required to gropesty represent the sentiment expressed by the ecosposer. White having a fairly decided conception felt by the solicit, and so model his own clear that they blend wit hisses flow colicit and form a complete and well-developed background to the most-cell picture of which they blend wit house flow in the solicit and form a complete and well-developed background to the most-cell picture of which they are the solicit receives just the proper amount of support. The accompaniement should not force or override the solo, neither must it be of that drugging character which causes the singer to feel as if pulling a heavy burden up a steep incline. To preserve this "happy medium" is, to my mind, the crucial test of a true accompaniet; and the possession of such ability may well condone the lack of some other traits. For the time being, soloist and accompaniat should be as one; giving expression to each unity of thought that the histoner, if sitting with closed eyes, should feel it to be the effort of a single person. To accomplish the desirable result the player should have as complete knowledge of the composition as the singer. Moreover, he should be under the effect of a musical hypnotism that will enable the vocalist to control his action, and yet preserve an independence of thought—in reserve, as it were—that will permit him to instantly detect a weakness in the solo, and to give that assuring character to the support that will carry over the danger point without betraying the discrepancy to the listener. Such necessity is not infrequent, for no matter how well the composition may have been reharded, the performance before an audience is a vasily different affair, and beast with many embarreements that are difficult to understand by those who have not occupied the uneariable position. It is exential that the accompanies the thought yet the will enable into the well-and the soloid time the will enable into the well-and the soloid time that any endance of the soloid. There are few things more aggressiting

Manazino Music. In learning a concerto, I first divide it into phrases and thoughts by reading. Then I learn the finger work, to make every motion perfect. This is horrible drudgery, but essential No matter what you think in a piece, you cannot express it till you have mastered the mechanism—which means completely mastered it.

mastered it.

Then comes the altering of the personality, or the sinking of self in the thought of the composer. This must be done in music as in acting. Hints of any kind and of the smallest size are invaluable at this time—anything as to the composer's mind, habits of thought, inspiration for this particular composition, etc. Bath it the most difficult of all-composition for the memory. It makes all other composition seem casp.

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a. Be and say to exponent delects by inverging or golding

Freedom of spirit and expression are not pracible, but with atmiblement and surety of larger. — C. M. For

I recommend that you learn to write maric. The lattle trouble that it will cost, you will find amply recom-pensed by great advantages. — Chorny.

- It is not merely that an awkward position is dis-agreeable and ridiculous, but it also impedes, if not provents, the development of a free and elegant style of

- My idea is, that music ought to move the heart with aweet emetion, which a prantit will never effect by mere termining, thundering, and arpeggios—at least not from me—C. P. E. Back.

- No part of piano playing is so neglected as pedal effects, while nothing will so completely run a piece, otherwise finely executed, as an improper use of the so-call d load pedal —C. S. P. (arg.

If one believes it his duty to confine himself to the sampler forms of music because he thinks him pupils can never master the nobler and richer productions, he will be very apt to fence himself, and perhaps his pupils, within a field comparatively harron.—The Music Teacher.

lt is an important question to decide as to who should be intrusted with the munical education of our children. It is easier to buy a good piano than to select a good teacher, yet people are far more careful when they good teacher, to pusper me use more cannot when they choose a leacher. Be not governed by cheapness, but, rather, look to the qualifications of the teacher. A poor teacher is dear at any price. - Karl Mers.

- There can scarcely be too much imagery used when There can scarcely be too much imagery used when imparing to children the earliest rudiments of any artiforthese little ones live in an atmosphere of fairy land, created by their own thoughts and fancies; and it is through their idealizing that their intellects can best be excanded, and their perceptive faculties cultivated. Get the child first to love the thing being taught, through its own conceptions of it; it will not then shrink from the necessary practice required for mechanical improvement, and the mind and hands will mate in producing good results.—E. S. Patton.

Cavery has stated that many popula, as soon as their ingers have acquired some little facility, are led astray by the charms of moselty, and run into the error of attacking the mest difficult compositions. Not a few who can handly play the amiss is a decent manner, and who ought to practice for years on easy studes and simple and appropriate pieces, have the presumption to attempt the concertor of the great composers and the attempt the concertor of the great composers and the most instituted requisite preparation of that the over-hands is that such players, by carbining the requisite preparation of the such that are the such that the deficient of the context and a such that composers of the context of eary possess in a conditable manner

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## MULICAL ADVANCEMENT.

A Soughannor on Parriers.

非罗 年,张家族的政策。

Two teacher whose experience has been mainly acquired in the small dry or town, is often brought face to have with the fact that the main difficulty in making this musical author ists in a back of a more general apprecistions of good marie. It is undersiable, that the great majority of pupils require at least three years of teaching and bearing, before they can be brought to understand the requirements of the best music. The lack of musical training for boys and men is a factor to be conridered. The present competitive system, which makes mostic publishing a money making (or losing) business. is greatly to blame for the immer see amount of trach thrown on the market every month. Last, but not least by any means, we have to think of the great number of so-called music teachers who do not consider their work a vocation for life, a profession as high as any, but only the means of making a few cents of pin money, or to sell an organ; and whose qualification consists in sliding over a few pieces in a more or less agonizing manner.

The first mentioned evil, the lask of musical training in men, has been deplored time and again, but the improvement is slow, if there is any. In the fierce race for wealth accomplishments are nonecessary; they take time, which can be sold for more money in another market. There can only be a gradual change in this. We must point out to parents, that an education on strictly utilitarian lines is bound to bring a great reaction; that immoral and sharp business practices engender immoral and reckless pursuit of pleasure; that all one-sided training narrows the intellect, dwarfs all gentle smotions, and turns out a money making machine, instend of a gentleman. There are few parents, especially very few fathers, who are not impressed by such an argument, if presented in the right spirit. The public schools should take this matter inso consideration. The music that is used there is very often below any kind of a standard; not to speak of the thousand and one instances, where no music is taught at all.

The second factor in the trouble, the publication of trash, can only be stopped by stopping the demand. Only when the public is educated enough to discriminare between good and bad, in short, when it does not pay any longer, to print such stoff, only then will it stop. There are laws against the dissemination of literature which is nozious to the public, but to hope for the extension of such laws to bad musical literature is impos-

The only point of attack now available is the incompetent teacher. We do not allow everybody who can read, write and cipher to go myo our schools and teach; the State very properly demands, not only an evidence of capacity, by requiring an examination and issuing a certificate, but it also demands continued study and reexamination with raised requirements. When the influence of music on development of character, on our everyday life, and on national characteristics is considered, it would certainly be just and equitable to demand similar conditions for music teachers. I must leave it to more experienced men, to formulate the requirements, and it really matters little how low the standard is set; there is a great percentage of teachers who are a disgrade to the profession; thousands, who do not study a line a year; and handreds who are perfectly minified with their attainments, and remest any new idea warch torons isself on their consciousness.

If the State cannot be brought to do this, then let the American College of Musicians formulate a number of examinates, operesponding to a third-grade cornidate, a superid grade pertificate, a mate corresponte, etc., and then publish them for and wide. Every teacher who is in monen will gladly comply with much requirements, and the military ared not be pleased.

— Coppositely in playing, common from right grantion totals represent, and regar practice sources from whatly recuprifically what is 45 for from and enting that you really do it — Win. C. Wright.

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# PROPER MALE PRACTICE

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Widow an adventury or article on facility of third and lementh on Sensoule and Mills Manguers, some township will been cover in Elect will problem at benemestanytic of modificant regard as case he made with the asserted and third. Why? Sterrane the unual methods of easily practice, instead of equalitizing the diagram, we arrive expressed, mentally increases these companies. At first this may mean a decolarity increases cactions, but a hinte investigation will prese the correctarcheefsees est he west

Scales are played web five fingers unequal in length, erroughly and farility. This moreolar exercise devescope moneulas surength seeds on demonstration. It is ovedene then that the practice which exercises one set of mancies twee as mach as another will result in increasing their mequality.

In all forger exercises, the first and fifth forgers, being on the cutmies, are exercised only half as much as the tousde fingers, the second, third, and fourth, a.g., in the Mason," Touch and Technic, Two-finger Exercises," the fire farm is used only in the pair 1, 2; the second finger is used in the pair 1. 2, and 2. 3: the third foger is used a the past 2. 5 and 5. 4; the fourth finger is used in be past 5, 4, and 4, 5, the fifth finger is used with the fenced only. In all scale playing the first, second, and third Sogues are used twice in each octave, the fourth tager only once, and the 68th seldom, and in many senios nos as all.

Let us now consider what constitutes ecule-playing and ive if any reform can be introduced in the present methods of scale practice, by which the difficulties contacted in them can be overcome, the weak fingers developed, the nerve tension relaxed, and time and labor

The characteristic features of scale-playing are the crossing of the hirst bager under the third and fourth alternately, and moving the hand from one normal phal tion to another in such a manner that the change cannot be detected. It is comparatively easy to cross the first Suger ander the third, when the student can cross under the fourth satisfactordy, also to play the downward scale, previded the upward scale can be played acceptably; therefore, we shall give our attention to the upward ecale and crossing the first flager nader the fourth.

The first medification should be in the direction of the position of the hand, which should be held high on the 55h finger side, with the wrist turned loosely outward. The write should be kept very loose, also the muscles of the fourth fager, especially when the first fager is under. The firm finger should be moved under quickly and baid with its mear the base of the fifth finger. The first finger should strike from the joints, and not by lowering the thumb side of the hand.

In all slow practice of the scales, the fourth fager about countiens to hold its boy while the next key is played by the first tager, so that the two times will be tirely legans; the first-dager ecroks, however, should be only such. When the fourth fixper is released and the hand passed along to another position, care should be taken that the first tenger continues to mutain its key, but very lighely used willhord asy murght or presente from the Land.

The meant meta-fraster thank be us the arter in whileth member athropist to mischart.

Cadaminonanally allower care those differential remailion whiteh this firm dropes that in make a surrounting sculler the function or p. a arrange measured, in all always meaders, in the R. B. ented finise in this L. E. wilcon this departs in useful one a bitmedi burg a miggent Chaired an mil frigt ereniftere au tibre In. III bond ellowspe in the L. III with trouble days on a hipsil boy. white a singless mestioned with this behind briggins are a whales heavy es marger mentheis,

This P etimery explice in Que enthe execution whereit ifice formethe

Singer in given of on a triath key and the first linger of both hands recesses pades a solars monach. A make which assessations the one of the franch finger on a Marie her test the crossing of the first inger mater a science endural is the motion became it affords more room For the first frager to cross upday and bogame the reach of a miner amount is maker than that of a major append.

For research just given, it is selvinable to present the sealow at first with such hand separately, and in the folbayeing order: R. H. -F charp, B. E. A. D. G. D feet, A flat, H fint, H fint, F and C . L. H .-- G flat, D flat, A that, H. Rat, H. Sant, B. E. A. D. G. P. and C.

When the scalm are played with both hands, play adiscreazioly a scale is sheeps and fints, beginning with the key of D sharp to be followed by the key of B fiet, etc.

The third modification is the introduction into each sends of a toxic for the weak fingers by which the fourth and fifth finger's are exercised twice as much as the second and third. Time and space will not permit farther presentation of this subject, but those who are interested will find an exhaustive exposition in the writer's system of soals practice, recently published. Should this article contain any suggestions which will cause the student to do more thinking, and enable him to accomplish better results with less practice, its object will have been reached.

#### TASTE.

Daily experience continually enforces the truth that we should be tolerant of these who differ from us in matters musical. It needs little demonstration to prove that mosical taste is a fluctuating quality even in our own generation. We heard Offenbach with enfouriesm, heard Offenbach with enfouriesm. own generation. We heard Offenbach with enthusiasm we heard Offenbach with a feeling that strongly resem

we neared offenders with a receiving mass satisfy resembles beredom.

We all know that Offendach was a charlatan, that he degraded musical art and preferred the flesh-pots of Egypt to the synipture of Parthenon, but he was a man of takent, he wrote some charming music. The curious thing, however, is that a composer who once set the civitized world laughing now only arouses yawns or the weakest of smiles. What then shall be easd of the great classic composers? We still bow before the shrines of Beethoven, Mozari, and Hündel; but how much of the worship is real and how much make believe. The majority of people find the best symptom overlong, and there is a gradually increasing clamor to do away with repetitions of movements, and to cut away numiteresting sections. Reverence has yielded to criticism and we repetitions of movements, and to cut away uninteresting sections. Reverence has yielded to criticism and we are told that Handle is a thief, Mozart quaint, and Beethoven thin in orchestration. So far Bach is the only great master who has defied modern iconoclasm; but then it must be remembered that Bach does not appeal to the average public, and that many of the dilettant affect to be wise by worshiping what they do not understand.

not understand.

He who discovers the causes of what go toward the making of public teste will deserve a statue and the veneration of his fellow men, for at present taste seems to be causeless, seems to be a thing of whims. We go energizing of his fellow men, for at present taste sense to be causeless, seems to be a thing of whima. We go not continuam over a piece of Greek music because its old, and we rave joyously over a piece of German music that is new; we protest against the liberry of the imagination being shackled by canous of art, and we exhaust ourselves in the sadeavor to prove that musical chaos is the last and highest production of art. We are vociferous in demanding that composers shall be allowed to say in their own way what they have to very and at the same time insist that they shall say it in our way. We defend lastiness, illogicalness, and insufficiency, foodly imagining that we are defending art and the laboray of genius.

We defend increase, illegitationer, and insummerency, foundly insegning that we are defending art and the library of genius.

The "good old times" are very frequently the had aid times, but it is well to remember that art license is assumething different from political library, and that law less sait is always followed by degeneration in public lasts. Tasks is made as well as toherised; it has no prominineous brich. A high art product, whether continues or a day old, never hoses its value. In sculpture what appealed in cultivasted frechains, appeals equally to customated mechanics; times had added only to the meritar of Eucalest, and Pomis's librar had added only to the meritar distributions than at the present day. The possels is that amorphish than at the present day. The possels is that amorphish a summinguise of presentals are unreliably fields, as which a summinguise of presentals, and become the occupied mentions to day; the only set is which the observability of to-day; the only set is which the offer algorithm. Of course, are appeald many he made to publish contents in simply the contrast of this mentions; that the transfer of this mentions that the transfer of the description is also dispensessing and that the love for attributions is showly understoned the laws for any .— The Leader.

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PROME STUDIES.

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How many of Lores's "tavorite popile" have you seen! How long has it been more a young man came igio year community who had "just played before the crowned beads of Europe, who had been thrice embraced by the Queen of Ireland, and received nausual honors everywhere." It is said that "when he played to Berlin all the business houses in the city were draped is morroing by the order of the Emperor, while the students sat in the gates of the city and wept bitterly, and Lagat pronounced him the only Chopin player And this charlatan finds a multitude of admissers wherever he may go. It is true he does not remain very long; but he can always find new admirers by going to a new place.

Let us pay some small tribute to the thinking member of our classes. He is working out his own ideas concorning art ; he realizes that his teacher is only a man, and that he has but limitations; he real see the greatness of knowledge and that the goal is star of; he has such a sense of the vastness of art that even his chosen teacher is only a means of reaching an end and not the end in itself. He finds his teacher a helper and loves him for his bulp, but does not make him his model by eny museus. He is consecous of having as much right to accomic imposes an any tomotor has, and thinks of his basicher as hiving a servant and not a pricest of are. All honor to the pupil who has self respect. And when he finds he has made a discovery worth recording he is not the command paged who thinks limite of his teacher because he emagines housealt more wase; he is the indequantum pupil who realized the literations of both toucher and knownill. All honor to the papel who as compatitie of resourcing a tomorbor's immunication der treat when in its morth, and who is willing to gran this identifies section the office among mixed executive video brightenest same oil on. We in tion preservision expressed asperted the chickle that any housean business which sells and received that. This realities it recent operation to the standard generalization officers which on test on his distinct by with measurement tragram of civility which is emphasized at according continuous me with the assessmentalineary throughouse, noted within its management by transference has become then this gett destroyable statute their enty doner was all the detail lates pain well-special. Their proper many state stability this marries at a charefusion. For his will be the responsible of this hope augulions. This establish of translations many supplement describe the description of the control of the cont mentin question than be desirable on substitute of the land will have only in bress live the anterpresent ha chorus make with and grant of the spice will be the special will the head and the ment the horizones we so efficiently being

# Questions and Answers

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F. M. Y. Milbe Sthess engraved washer the base ( the Hatter's "Thirty Statism" are the point indination. This way of marking in one shows exactly when to press and release the point. The publisher of The Erroter has adopted this marking for his new edictions of music.

W. J. LowFor the first less W. J. L.-Ther the first beautin to a child jry "Lenndown Planedown Method," if a student of the plane, or the mans author's method for Reed Organs, if that is the faint-fement. In these backs every help is given to both pupil and enacher for correct and linkeresting work. Both books give much attention to temph, phrmsley, and expression.

W. H. B .- Your question with regard to resumation of the bunds F. H. H.—Your question with regard to resonation of the bunds is hardly one to be answered in a sension magnetoe, for the remon that the disease is one form of a very intractable trouble that is pushing in the extreme to the medical profession. So long set to true that really eminent physicians are diametrically opposed to each other on the treatment proper for rheconstime, and so long as cases both severa and skipty get well consections in a way that seems of raculous, as an anomenat result of almost any kind of treatment. miraculous, as an apparent result of almost any kind of treatment. becinding the most farches (such as wearing a parter ring or carry-ing a borne-chestnut in the pocket), so long it will be wime is peak castlossly to a lay journal of the best plan for treating an unknown Occasionally gympastic exercises seem to benefit; often rest is a better treatment; but in any case no harm will come otted real is nester creatment; out in any case no harm will come from attention to diet, it being necessary to avoid especially straw herries, tomators, calons, garlic, sorrel, rhubarb, watercress, male ilquors, soid whose, and coffee. A useful plan is to paint the a parts with tipcture of tudios reduced to ball strongth with a applying it three times h week. Remember that piano practice is of sympastics which may prove injurious,

H. F. B.—Continuous or through been is just what the n implies, a base that continues through Meraral different chords.

Thus, if you have the note C in bear and play chords of C, P, D, G, and C, you have an example of continued hase. Consult your

G B. W .- "Why do we not call C'do" in every key? Why must we transpose at all?" There six U 'do' in swary key? Why must ared "'do," smang them Hullah and Theo. Thomas, but they have few adherents. Movable "do" is antural It carries with it the idea of association of loors. It firm the key they looss. It firm the key-tone or tonic. If the sylin. of Maccatton or sours. In Marie the May read of the obtaining correct solfegio, fire of " would be precised more, but its mits use is to establish And "on would be precision more, but its main use is to establish the try or tonality. In this the foolio-solid-ists have a great advantage. They have the "ared do" with any change of key. For further discoughts of this write to Bigelow & Main, publisher, & Ninth Sarest, New York city. They are agents for Curwens of Landan the Individual's multither. Loudon, the toute-sol-fa publishers

M. D. M. - You will then rules for Augustus scales, arpaggios, double thirds, in Masson's "Fourth and Tuchnic," Vols II and III also III Ewitstcher) "Technics."

N. R...-The best works on neutral history are Fillmore's and Mathewa' forthouse here recently published erveral works on modern component antitled "Massiers of German Music," "Massiers of Registed Music," "Massiers of French Mode." The work was now publishing, "Calefornial Panilists of the Past and Present," would many your Cloth. Send to publisher for the outslopes of musical important.

H. B. D. In amening pugits to read rocal acuse there must be sme plan by which mismation to fixed upon certain things. The acusery of pitch must be trained, also the perception of hypnote. cost off in apreced teacher will have

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requires a certain amount of preparation. You should
hear copies of the municito perparation. You should
hear copies of the municito perparation, edition
is expecially adapted to this purpose, and is, moreover,
very cheap. I heal so them, noting the form, modulations, etc., read up all you can about the manner of
their first production; try them over by yourself, and
imagine what an ideal interpretation will be like, and
what leasens you may expect to learn from it; and gequere some information of the lives of the composers,
living thus familiar with the items of the programme,
via can go to the concert prepared to emjoy it to the
nighest degree. With the head you will be able to trace
the entires of subject, nawwer, episode, etc., and observe
the executive ability of the artist; while the heart
strives to grapt those sacred, inner meanings, which
doubtless to every soul brings a different meanings, which
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find a next a sund applicance of the music
and the tribute of homoge due to its composer, in enthomiasm for his interpreter. The extitument of listenting to a favorice player often renders his hearers totally
indifferent to the merits of his rejectoire. Unbounded
admiration can be carried to such extreme as to amount
to almost fanatical hero-worship. It can scarcely be
admitted that some of the displays of fashionable excitement, occasionally wilnessed in our concert halls, do
much to add dignity to art. It may rather be doubted
whether such exhibitions do not tend to bring ridicula
on all concerned. Even appliants should be controlled,
and douded equally between composer and artist, for
ther are practically "uncl

and devided equally between each without the other." there are practically "necless each without the other." When the concert is over, he careful how you form and premente your opinions. Do not give way to unbrokied creates me in the fond hope of showing your supernary. It the meale has been undeniably had, unworthy of the name, do not hesitate to denounce it openir. There is so much of the lond in the world, that every one should do what he can to discourage and impresses the newly opportunity. This can be managed without rudenesses to any one. A little fact will always around giving underground processing opening offence, but never for any

the a every one sponds go what he can to discourse and expenses it on every apportunity. This can be managed without radeness to any one. A little fact will always around principle one-becomery offence, but never for any "sine or favor "slow yourself in consistence or pay "sine or favor "slow yourself in consistence anything through the cause of manage,"

If the mounts has been manely indeferent, then be mounted from a manage should point as you can. I send that has been manely indeferent, then be mounted from our of manage beauties and good points as you can. I send that families and failings. Remember your transfer that the driveness of any presentable proper even You consistent always meanly they says presentable prope even. You consistent and the driveness of the send of a saily known to eat his many beauties to eather wheth it had been consistent the should consistent and wantle analogy more marks in the beautiful or a known that he wantle analogy more marks in the beautiful or you, would call should preser wantless any prospectable always greater commences the should remain a substant and wantle analogy man should always greater that the wantle analogy pass when a should call should preser wantlesses and favorable of preserves a factor contained and and action and should be substantially preserved and a healypay based.

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repellation closes could be officined to the Member mightine their himself. Let us not be a subject to the himself of the first their himself. Me more words about it. Let us not wood how their himself, who hash down with mappenhable here possible their fast plant, who hash deep with me thought to the first their wide. It is been by perfectly a members wrome may of a mixing meaner by the four a manifest wrome may of a mixing meaner, by the four amounts whose work they interpret so reverently. Not all the words in all the trappes that ever were can ever interes to the mixing them the first trappes that ever were can ever interes to the mixing which we found of man, and as me figures of the first trappes of the instrictulate translatings of those regarders strings. Abd enga without words are the hear.

Breades the deep reverence which is pearly always arround by a grand performance, there is another excession experienced almost as frequently, and that is—despair. Here you not known a feeling of complete power-leasurem take possession of you after an ideal rendering, especially if it he one of your own most cherished attempts, at which you had labored, perhaps, for years, and which you had labored, perhaps, for years, and which you had foundly imagined was nearly perfect? How bitterly you then realise the poor result your own efforts have attained, and how painfully you dials on the absolute necleasness of continuing the mama.

A good concert is a lesson in humility. It leaves no

A STATE OF THE PROPERTY OF

A good concert is a leason in humility. It leaves no chance of harboring self-conceit; but it should not on that account create deepair. It is not fair nor just to compare the weak, facily accomplishments of amateurs with those of high-class professionals whose whole lives have been devoted to the training and perfect development of gifts bestowed only on a chosen few.

"Let us be content in work To do the thing we can, and not presume To free because it's little.—Ars. E. B. Bros

You must leave yourself out of the question, and realize that you are so far below those born maircians that you must not presume to fret because your work can never equal theirs. Be thankful, rather, that your slight knowledge enables you to better appreciate their consummate skill.

summate skill.

It is perhaps unnecessary to advise all earnest concertgoers to keep the programmes. They would do so, as
a matter of course. Frogrammes are not only useful as
a reference. Many a pleasant half hour may profitably
be spent in recalling their various items, and mentally
hearing again the enthralling munic, which will thus
better dwell in remembrance.

It is also a good plan to keep a book which shall be a
record of all the concerts you have attended, and a brief
chronicle of your estimation of their merits. This will
be found especially useful as a means of comparing the
asveral impressions made on you, by readings of the

be found especially useful as a means of comparing the several impressions made on you, by readings of the same work by different serials. Every repetution will recall beauties unheard before, and open up new channels of delight. Do not torget that on the authority of Schumann, "two different readings of the rame work are often equally good." Such a book can be reserved entirely for private use, and will serve as a safety valve for that dogmatic criticism which irropressible amaginal for that dogmatic criticism which irrepressible amateurs are frequently unable to restrain. It will also prove an interesting means of tracing the change and growth of your ideas, in proportion to the advance of your musical

It will be well for all to take to heart the following advice on the subject of criticism :

advice on the subject of criticism:—
"Look upon the alteration or omission of anything, or the introduction of modern ornaments in the works of good composers, as a contemptible impertinence. This is, perhaps, the greatest insult that can be offered to art. In judging compositions, make a distinction between them, as to whether they belong to art, or merely serve as the entertainment of amateurs. Stand up for the first, but it is not worth while to grow angry about the other charges.

the others.

"The characteristic of the extraordinary is that it cannot always be understood. The majority understand best what is superficial, "trinoso music, for example." It is through harmonic development that music has attained such a high tank among arts, and has a quirt d the power of expressing the finest abedes of passion, the deepest feelings of the soul."—Schumans.

#### TOPICS FOR REFLECTION.

- When should a child begin to study music?

- When should a chair regim to many mann. What method should we use?
  The immunication of finger exercises.
  If we should we practice finger exercises?
  What rakes convert the fingering, and the practice of the scales?
- Blow musica autonomial practice be conducted?
- The impurious of a correct forgoing.

- The definion torse of touch.

  The duty of pupil and purpor toward the baucher.

  The duty of the seather toward the pupil.

  The duty of the seather toward the pupil.

  The admissional conde of a tunior tracher.

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  worths dunif he imput is a. Absure George.

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Taid in an age of magaziness and providentale Several to еричный выбучения. Кочку вышимия алед увыченный уста ensume the equation property, and was presume when divers that read the executed benevious discounted to his humanitary will bulliare leave because a back markine " No besides our effort to to endour magazines a well. later, through, of concess, one is better these more at ali. Preschoe, as insulate can alloed to be his justile do wish out mendal despection. They the augustices stand me to an impossion to the lecture special as approximated to successful teaching. Nay, I will go farther, when a puper is encurved it in with the facit understanding that the toucher does all that is possible for the pupil's adremovement and benefit. If the pupil is left without musical literature, then the teacher certainly does not do his statuse. Erecy pupil-with the exception, per hape, of the very young ones-ought to have a musical ingover of their own such month. I do not know of any ungenne that is better for pupils than Trin Erenn. It is this ohe I recommend and use in my classes. I know every muste magnetize in the United States and England tend one in Mexico), and therefore my choice of a magnetoe for my pupils was not a blind one.

It was for a long while quite a problem to me how to manage so that each pupil could have THE Erope. I tried to secure subscriptions at first, but only got four, and those after much trouble. I am not a good agent, perhans. The truth is, however, that the majority of people to country towns are little more than able to pay for tuition and such music as a absolutely nocessary, and canno always see their way clear to paying \$1.50 for something of which so many of them do not, at first, see the necessity. This last year, however, I tried another plan, and recommend a to other teachers. I had the publisher send me so many copies each month. I gave them to such pupils as I thought would make the most use of them. Fifteen cents was charged for each one and included to the regular monthly music bill. People will pay fifteen cents for many months without a murmur, but may protest strongly against a charge of \$1.60 at

In case it is necessary to show why the magezine should be taken, leave out the sheet music consideration until the last thing. Impress upon the minds of pupils and patrons its educational features. The teacher who gives a patron to understand that he will save music bills by taking The Errors regularly makes a mistake. If the music contained in each issue does save something, well and good. Excellent as the music each month is, it cannot always be used by every pupil, although in the four and a balt years I have known it there has siways been some music each month that could be used by some one. But make no promises in this direction. Rather emphasiae the fact that THE ETVER will make a pupil a superior munician-oven a better performer; and that it will be instrumental in making him an intelligent as well as a technical musician, i.e. his head and heart will bee me musical as well as his fingers; also that each menth the pupil is certain of a practical music lesson from some teacher of national reputation, and last, but by no means least, the pupil will be in touch with the whole munical world to a certain extent, and will be kept informed on the untable musical events as they occur, together with the name of great musicians and their work all over the world. There are other points which may be mentioned, but enough has been suggested here to courince any patron that The Evron is a cheap involt-

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densities the house along unjury comiting albeins it. It is me, the second repaired as meader establishes someth account assistable country where quadratics and the embrace. Goodsing the properties in sealth the energy criter to a partial second this coins enforcements of all transferoms who have in view segmentating breakded desirable.

In convoluntum, I will remark than the teacher bitmorth thouself takes revered annound papers and magazines, first for his own branch, and secondly for the good of his pupils. For when he comes across a good article he can "josse it round," and the resolts will far more than repay the triding outlay. I have been doing this for over two pears, so that I speak from experience. There is alregether too mech "bland "practicing among music students. I cannot do better than quote from an article in the July Evens, It will certainly bear repetition. What is needed is, "not less playing and singing, but more theory, reience, hatory; in fact, much more literary study with the purely mechanical practice of music."

## STRENGTHENING PLANISTS' FINGERS.

It may, perhaps, he worth recording how I have overcome the weakness of the ring finger, since, being anxious to make myself an accomplished pianist, I set myself to work with the aid of my anatomical knowledge to try and remedy the defect, and with perfect success. I am thoroughly convinced that the defect is not a mcchanical one, to begin with, but a physiological one, that is to say, that it is not due to the connection of the excessor tendon with that of the little finger, and sometimes also middle finger, but to want of development of the muscles acting upon the ring finger through want of use in early life; so that it thus falls a long way behind the other fingers, not excepting the little finger, in strength.

What is required, therefore, is some gymnastic training, and for this purpose there is nothing so neriol as an ordinary table asplic ring, about an inch in diameter. The ring must be gripped between first, the little and ring fingers as hard as possible almost, while at the same time it is twiddled about between the two fingers by raising one and depressing the other alternately. In this way the interosses in maceles are put into action and developed. At first it will be difficult and painful and soon produce crawp in the intermetacarpsi space, and the ring should than be transferred to between the ring and middle fingers, after which it may be placed between the middle and index fingers and the action repeated; but for some time the exercise between the two latter fingers should be only of short duration, until it is felt that the grip between the ring and little fingers is as great as between the other fingers, for the great object is to make all the interosesi about equally strong. At the same time the ring may be twiddled, after placing it flat on the table, between the thumb and index finger is various ways, in order, first, to practice the action of doubling the thumb under the palm, so necessary in scale passages; and, secondly, to practice the action of doubling the index finger by pressing and rotating the ring firmly between the palmar surface of the thumb and the side of the index finger whilst strongly flexed.

I may further state that an immense gain in facility or execution can be obtained by those possaged of con-

I may further state that an immense gain in facility of execution can be obtained by those possessed of comparatively short diagers by gradually stretching the web between the fingers; for this is very often one of the great obtailed to the atretching of the fingers far apart. Copin, in order that he might be able easily to stretch wide intervals, for which his fingers were not naturally constructed, designed an instrument to wear at night for the purpose of keeping them far spart. But this encodificated proceeding is quite unnecessary. All that is wanted is a flat piece of wood about three quarters of an inch wide—the handles of a good many brushes may be found to be just the thing—with rounded edges, which is then farmly pressed and see sawed, as it were, between two adjacent fingers with the object of trying to drog the shin on the insides of the fingers down towards the web alternately. Care must be taken, however, not to press too hard, for I have several times rubbed a little bit of akin clean out. In this way the stretch between the fingers may gradually undergo an extension of hall inch to an inch, by which ('og-ther with the training of the interconsei muscles, which mainly shift the fingers from side to death deep them steady an immense improvement in facility of execution, with proper practice, can be secured.—The Lancel, Lardon.

Every device of the kinds described above works from the outside inward, and is of more than questionable worth. No exercise about be worked at long snough to produce much if any fatigue, for when carried in the point where the members other it may be taken as sign from nature that hum is being done, a warning to descend and the parts can recuperate by a rest more or less programmed.

A far busine flags of managehoning the weak fingers in a precisive the Moton Two-diagor exercises, that denous d an amount on the second tone of the motives with a suspend under forger. The quick map furnishing cheetly the exercise recovery to develop strength, and with the increasing strength will come on, as much to be desired, improved fixibility.

For gaining a wider expansion nothing is so good as playing the arpeggio of the Diminiahed Seventh for one octava, holding each key down as long as possible, until the finger is wanted to strike its key again, playing both ap and down. It greatly increases the value of this exercise to change the notes as given in the XV changes by Dr. Mason in the volume devoted to arpeggio playing, Vol. III.

A very little gain of expansiveness in the hand largely increases the case with which chords and octaves can be clearly played. It is like a fan, the small fraction of movement at the joint is multiplied at the extremity. Whatever the hand gains from the exercise of its own muscles by direct act of its inner nerves, muscles and tendous is a gain of value, but when outside appliances are used the hand is as liable to get harm as permanent good from their use.—Editors.

#### WORRYING.

Worr over responsibility wears out many teachers, and, when we think of it, what responsibility has the teacher? He frequently assumes something to be his du'y toward his pupil, which is quite equal to making himself the keeper of his popils. Yet he is not. It is his to teach and the duty of the pupil to receive. The quality of his teaching should be his only care. His responsibility is no greater than is that of the shop-keeper. He must see to it that his goods are good. The student receives them and he may do with them what he chooses. As the shopkeeper has performed all his part of the negotiation when he has delivered his wares to the purchaser, so has the teacher when he has delivered the best which is in him to his pupils. The purchaser may throw away the purchase if he chooses, and so may the student that which is taught him. Teachers are but the vehicle of expression of a divine art. There is a power in that art which hears the responsibility, if such there be, and the teacher has no right to assume that which is not his own. He has reached an important place when he can say, "It is not my aff ir," and leave the result in the hands of a higher power. He spares himself worry and fatigue. When the disciples were told to "Freach the Gospel" they were unt told to make people believe what was preached. They were instructed to let the Holy Sprit speak through them. Beyond that they had no responsibility. So will music speak through every teacher and perform its proper office.—The Vocalist.

We only can become great leaders in our chosen profession as we annihilate our own positive musical identity for the time being and become a part of our pupils in their needs and their endeavors. We cannot stand outside and say: "This is the way; walk ye in it;" but must get out of ourselves, and meet them on their own ground, lead them each in his own path, help him over his own stumbling-block, navil at leat, consciously, he comes into the true way. I believe sincerely, from my own experience, that many pupils have been made self-conscious, all expression of musical feeling forcer crushed, by the quick shock given to a sensitive nature in the audden checking of the first giving out of themselves in song. It may not be our way, but it is their way; and they must do it in their way at first, and then we can develop it, round it, mould it, until the true ideal becomes their ideal. It is by broadening their view, lifting up their standard of music, that we can get the best results.

CLARA E. MUNGER.

- —A musician's real work only begins when he has reached perfection—Mendelssohn.
- Before the artist can hope to harvest sweet fruits, he must pass many a day of bitter experience. Maurice Haupsman.
- —Judicious praise is an incentive to noble action. Only he who does what he can, would do more if he could. An appreciation of what is good is the first step toward the attainment of excellence. Indiscriminate facilinding is no more true criticism than fulseme flattery is true praise. Technic, atyle, expression, etc., are not externals for you to put on, they must be a part of your wary self. When pupils try to cheat their isachers by not following their instructions, they sheat themselves more than their teachers.

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# FRANZ LISZT'S LETTERS.

The following letter from Franz Liast to Alfred Divided bis interesting because it follow he indroy of the origin of an once early feader upon which he lates, founded his interesting because it folls he an indry of the origin of an once early feader upon which he lates, founded his interesting to because it folls he and indry of the origin of an once cordial dashish for the contributions and careful passa you have taken in regard to my catalogue. I am consider, and indeed on repeat no warm by the contribution in Leftrain, and to discuss with you catalogue. I am nearboles, and indeed on repeat no warm by the contribution of my catalogue. To every the more proper, and other is an experient of the sender is an experient of the sender in the indeed to the sender in the indeed of the sender in the indeed in the indeed of the sender in the collective of the sender in the indeed of the sender in the collectives of the indeed of the sender in the sender in the indeed of the sender in the indeed of the sender in the indeed of the indeed of the sender in the indeed of the indeed of the sender in the indeed of the indeed of the sender in the indeed of the i

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# HÄNDEL'S BARCASMB.

Bărdel, had great natural wit and good bemor, which were constantly allowing the real good-heartedness of the man.

"Then he "Messish" was being performed in Dublie, the natural care of the constant of the constant of the same of the faithout, the rights of the cadera thereof was rose key, and continued the wond really come to the "shake" which was to the improvestion nutil Händel began to wonder when he wond really come to the "shake" which was to decrease the interpretation of the "shake" which was to decrease the properties of the standards which was to decrease actioned be not end to the merriments.

"Velcome home, "elcome home, Mr. Duboug !"," on one occasion a perturbed singer had some warm of the rate of the same words with Händel, "let me know when you rill have the all and wonde up the wrangle by played. "On," replied Bandel, "let me know when you rill hered and "rill advertise it. for I am towed which he played, and " you gome hear, you hing."

# HOW TO LEARS MURIO.

Do row full to take advantage of the library. Bays as come of grood reading. Heate is noterious for anyone as made, so resolve to constetibulation your pears, the with literary work as well if give your birth maxim:

"The convexital thing is precised into see exactly what is a be decoured in all the definite and there do not again and when you take up a new piece, notice the lev. the between the literary and precision. It is also be decoured, affecting the second of the literary what is the precise in the law and precision. The advances doubt a fair man and the grant which the gives in a new piece, notice the lev. the between doubt a fair of the law part of the law and the precise which we have been accorded to the day before Constant your day's works. Apply all your known for the law and law

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he consecuted to the watter, so a consist of much trouble e assessing amiliable measurates purpose after communicating to smarth, that would hadous suight too severed presing tomachouse if, from the time of buginning business in childhood, the basis was torqued of arriving down moder the teacher's directions nice passess of different grades. In noting upon thus idea I precented a small book for each one of my countraction in the calm a short bad bas singlebooks, studies, and pieces that had been given to each. I was very particular to have every point mentioned in regard to the open number, edition, etc., carefully written down, both as a mount of making them more observing, and to assist them in ordering the same if, when they began to teach, they desired to do so.

The older papils I provided with indexed catalogues as well; these were designed to contain, under the letter B." for instance, all pieces composed by an author whose name commenced with the same letter. The lists of music found in their musical scrap-books (that had been cut from old numbers of Tue Erope, princicipally) formed the nucleus of this catalogue, which can be indefinitely enlarged as other pieces present them-

Sull another form was begun; this also for the older students. Another book for a graded catalogue, capecially to contain a list of that most difficult of all grades to procure, that is, grade one. If desirable, of course, separate small books might be used, one for each grade, in order to keep each more distinct. If these catalogues were gradually filled with the choicast pieces and exercases, by the time that those who are our pupils now began to-teach they would find themselves prepared to order good music from that already given to them, and have had the benefit of their teacher's experience and advice as to what was really suitable to preserve for future use; and this compilation, after the beginning was made, would not be so very tedious; if done little by little during the months and years of practice.

Finally, an indexed book for teachers to use in recording all the studies and pieces given each papil as they progress would form of itself a graded list to refer to when required. Also a book especially kept for each grade, in which under the letter of the index are preserved the names of pieces written by composers whose names begin with that letter. These two catalogues for teachers, arranged in this way, would keep an entire list of music, either actually taught in their classes or selected from various sources as being unusually good and worthy to be remembered for future use.

These suggestions may prove helpful to those teachers who, like myself, have been beset with difficulties in securing the best music for pupils, and who have been obliged to buy much music that could not easily be disposed of on account of its not being suitable in point of difficulty. To those, also, who reslice the importance of an exact grading of music to suit the needs of each pupil, and how much harm can be done the advancement of a scholar, especially in the carlier grades, by having music that is too difficult, my remarks may serve to point a way to help the future teachers to a less perplexing search for the "pearls of great price" that lie hidden in the pages of countless catalogues of music. For it, as Schumenn spily mays, "It is better to play easy pieces well and premity," one must first have the nary precus to play!

Wast to Mean? The poets and sages are no more agreed to their answers to the question. What is serious? Than they were, and are, to Plate's pathette question, "What is truth?" Of on that which has been said a discoul as free questly. "Read to time?" Plate, with guildine caller, sain. The wheele universe is suspent as everything is it is corder and aremore. "Fellow had a their sincent to the positry of sound, any positry, is to the sub-side chart sincent to the positry of sound, any positry, is to the ut of single are any positry to the first out of single are the positry of sounds are the positry of sounds. The positry of sounds are the positry of sounds are the positry of specialising in sounds. The positry of specialising is sounds, and the positry of specialising in sounds.

# LITTLE ITEMS FOR PUPILS WORTH

BY A CON ADDITION

Le a former article in the January lasen, on "Little limms," I spoke of the difficulty of keeping the eyes off the keyboard, besides other difficulties, such as jumping, shiding, and reading. This time I shall try to help you a Soile to play the notes in time which are contained in a measure. I know that you understand the division of notes into halves, quarters, nighths, sixteenths, etc., very well; yet your teacher complains that you frequently play cet of time, and that you cannot be trasted with a single motive without blandering and playing eighth-notes like quarters, and vice versa, especially when it comes to 16ths or \$2ds. Of course, a great difficulty, such as counting and playing in correct time, cannot be overcome at case, but by experience [ learned that in most cases a bad foundation was the cause of slow or faulty pro-

Suppose we try first to play without counting; that sounds queer; but I am prompted by the desire to make it as easy to you as possible. Look at Ekample No. 1.

No. 1 2 4 128 6 12 34 1226 Let us call half-notes slow and quarter-notes fast. we say to ourselves; let us stop after each slow note before we attempt to strike the following; but the moment we have struck a fast note let us rush to the following. Thus, when reading the above Exemple No. 1 (without counting at all) we must stop after the first g; but from a we rush to a, b, c, and d without delay; but after having struck d we must stop a while because it is a slow note. From equickly to f, when we stop again, as well as after d, and especially after the last g, as that is a very slow note. No. 2 shows us No. 1 in a different shape, which conveys to us the idea that the whole sentence ought to be played faster. But that depends entirely on circumstances; if the word Adagio were prefixed to No. 2 it would have to be played very slow, much

slower than No. 1 with the word Presto prefixed. No. 2 TI VE

So for the present we shall play No. 2 exactly like No. 1. As we did not count, we may have stopped too long after slow notes, and we may have gone too fast from a fast note to the following. But that matters little at present.

Our ear has now received a pretty correct impression of how it should be played. Now we turn again to No. 1, and in order to get it perfectly correct we count loud. Be careful to call out your numbers (they are marked in the three examples in their respective places) short and distinct; do not drawl or even sing them. In counting, No. 2 differs greatly in looks from No. 1. but not in sound. That proves to you that in reading it is necessary to notice whether the note to be played is a slow or a fast note. This is the main and first thing to be observed. In course of practice you will soon learn to see and exente at once the aubdivisions, viz.: the comparative lapse of time required after a very slow and a slow, or a very fast and a fast note. We try now No. 8.

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Dots and rests are always orders for stopping. There are four stops in the first measure, -one short stop (on d) and three long stops (on g, f, and the last d). The stop on f is almost as long as on g, for f is an eighth and there fore shower than the following, but still slower on account of the dot, for the dot raises the value (which means here duration) of the f to nearly that of the precoding g (g bring worth four sixteenths, and f three sixteenths). Do not forgot that o and e in the 1st figure. as well as the e in the last, are very fast notes; in the 26 measure the longest stop will take place after the n; in the ad measure the c is a fast note, but as it is only followed by a ruel that "fast" refers merely to the quick taking off the finger from the key, and would omphasins the nonessity of counting, and especially the need of giving much individual note its own true time.

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A series estabiliture programments in Leitz promounted, reggrating all the translations are theretable to their given. But the early performance around the advantability observe and the emilitation when he a agreement one.

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An attempt in here made to exclude those standard works which are so frequently played by the greatest actions, for in it an apparate to any norther to be forced unto componition with such mesters as Pederewski, d'Albert, Sherwood, and Shennsky For purposes of sandy is is very well to suspen Rubinstein's Staccate Sheds for an advanced popil, but a novice should not efficiency is as a public convert where the temperatures particemance of this stade by d'Albert will recur to mind and pechaps descry what otherwise would have been a invocable opinion of the decimante. The arrangement from The Valleyer us, of course, a standard repertory aumber, but if it is studied intelligently the performance of this effective arrangement will not fail to interest an andreace. Bheinberger's beilinnt Fugue in & minor, or the octave enody by Kollak (Book H, No. 7) may be enbusicated for the Magic Fire Scene, though the octave Strates he mesters distinguis

Over the Practice. by Schytte, is a wrist and arm study arms the fushiom of Gostachnik's "to Premote." Bath possess require controlerable light and shade, especially in dynamic quality, to prevent a feeling of monolong. Care stant also be taken to preserve the mensural proposition and the styrhomy balance.

A few houts consumming the Rheinberger number may sino be serropeable. Take the subject alone (as far as the entrases of the response to D minors, analyze it carefully, and play it at sight two or three traces slowly, Thou put sway the copy and transpose the subject into Di maurice, C' martine, B that mayor, E fint major, and A flat major. The next map will be to analyze and transpored sys entraven engineer on types commen were in tembotrance after the tribpect. When the notes are finally removed he this unities such in wall be found that a fair understandmy or the accumencular of the ingree has been acquired. and with a knughteen of the appropriate on the contract of baryon part of the spins will enough familian and therefore arrathments only ones. The small make opening comment on remaining the rights and both hand parts through about and sometimes been been defined by the solution of solutions and destroyers and regions This outstore brights using their bis played as worthings, but that showing he haden in decoration again the different pleases. There efficient be presented segue entitle states spira and annua denigrate surgentation the spirator mercell forces which are maked the relative weekentle is another and their die isten very un minorent omadionephaten moistablisse. Amerikansen täis aften bie eine der eine eine der beiter beiter beite b tiene an erman gelte optiet ermen erge bierfen g & eine met etrefentig versprenge op e den stelle grant og e distribute governe auffic article abbienen center (parter genete, die eper in beite die entre Meglicens. Ber leiefter , uper geget fierbe in eigen wergebeitet ein Konnere in englieben. These ist one fine entrettenen von femilierengebit icher mann dentitien mergenemen ein affen geene aufmentente mit ein general bert febere formerberfene Breite ifte antibalgen unvermenbereit restlieutered by this versegreunen beite ib mente fin mentelite auten. company and recognification timestrates office sittle and

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months, participe, and grammes from Saint, Ogo & Brys. I Albana. The advances of compoundly recommending, and to be the control of a professional strate, the desirabilisations being worthly of Spice.

Constantines of a plinning characterist are more lifficulti he isonough, in Militer eligible do be denoited uniong admiss. busteed lighturewith die leetherson the electional decrease tiles though after accent has by photons. The die that withheat descripting to exceptions became out the presidency of the green beautieurs with bean for the address of all the accordance of guidance explains from thus programs are borie extensionation. Places denice Marrile Brillance, Op 122, Ruff ; Saltingethe tress Mandelunden's Inalism Sympholy, or the Schools from his Brookle Sympluony , Thumstella on H fint by Rhemburgge ; Omphale's Spreamong Whrel, Same Serms; Banner Polonairer, Ph. Scharwooks, Op. 52. Piano solos; Bagaielles, the 52, No. 1, in B flat, No. 2 in F -there are very melodious and sample, and jet they betray the hand of a master, Polacon Brillante in & fat, Bibm : rather showy and well written, but far from classic in style; Massarkas, Op 24, No. 1, and Op. 7, No. 1, Chopin Danse Audalouse, Op. 27, MacDowell; Songs Without Words, Mendelsschn; "Spring Song " in A, and " Yenetian Gondelhed" in Faberp minor; Narcierus, Op. 18, No. 4. Nevin ; Sonata in B fiet (allegro, andante, and rondo). Mezart : Marche Militaire, Schubert-Tausig, defficult. Songa: "I Think of Thee," Lassen; "The Poor Mariner." Mililotti; Serenade in D. Lacome; La Tonenezza, Madame Brambilla; "The Protestant," Batted, "Our Bark by Moonlight Besmit g" (barearolle from " Lorine "). Wallace; "If I Were a Bee," Jessie L. Gaynor (No. 5 in the collection of . "All on a Summer Day," Op. 18, No. 2, Gerrit Smith.

A number of piano duos are available, and whenever two planests can practice together they may, with the aid of a singer or a violiniat, give very interesting programmes. It must, however, be admitted that duo playing is frequently a failure, either for want of sofficient rehearing, or because both planists attempt to play solos at the same time. The good effect of a duo dependa largely upon the ability of each performer to subdue the adventitions parts and to make the nuances exactly together. There are two easy duos by Clementi, and one in D by Mozart, a little more difficult. Mozart's E flat piano concerto has been arranged as a duo, which is more interesting than the ordinary arrangement, in which the second piano plays only a transcript of the orchestral accompaniment and tottl passages. Several symphonic poems, such as Linzt's "Les Preludes " and Saint-Savos' "Danse Macabre," have been arranged by the composers for two planes. A second plane part may be had to any of the concertes, but as a rule they are uneatisfactory without the aid of an orchestra. The organ makes a fair substitute for the orchestra if the performer will take the second piano part, and with the aid of the full score mark the registration so as to preserve as nearly as may be the effects intended by the composer. Mr. Frederic Archer once informed me that he had performed nearly all the standard plane concertes arranged for plane and organ. For a short number the Scherzo from Linois's concerto may be played with piano and organ, or by two pianos, and it will be found very fasci-The roude from Homosel's A miner concerte is another good number. Hammel composed also a concertion in G, which is comparatively easy and very photostop.

The continuous have effecte as the own various problems, and sure supplies of a sure of the sure of th

different backs of beyon. A broughther it across regretable that these two directions one are not more for acceptly noun-back to unknown and between

## LEAVES FROM A ROTE BOOK.

RY DOM: M. LONG.

The coale mean deficult to play legato is probably the Coo-joe, with the right hand executing and the left band deconsiding. Vice verse, the legato is generally easy to preserve.

Therefore, teachers will find a contrary motion form very conducive in a gain in the difficult walk of pianoplaying. The greatest stress should be laid on the weak half of the pattern; that is, in extending. The return will be much more ficent. In giving this scale-it would possibly be the best to begin in the key generally in layor as a primordial, D flat.

Another point in favor of this form lies in the fact that half of it will be comparatively easy, and in contrast with the d ficult part. The value of example is great.

By the way, the principle of example can be made to apply to the Mason system. The writer is in the habit of using the strong fugers first in playing the two finger forms in Volume I, instead of paying the bulk of the attention to the weaker ones. The latter digits will naturally follow the lead of the others, and a material gain as to strength and time saving is the result. This method is to be followed until the weaker fingers possess sufficient individuality to dispense with a chaperone. Probably Dr. Mason would think this an empirical process, but it seems to be effective.

\*\*\*\* The full value of duet-playing has not yet been appreciated by the majority of teachers. To say nothing of the manifold expressions of musical beauty to be gained, the effect of self-poise is not to be overlooked. teachers engaged in turning out all sorts and conditions of soloists could get practical advantage from this point. Every class has a quota of morbidly sensitive pupils, who generally prove intractable on their first appearance before the public and fail diamally, doing the pedagogue's reputation no good. Much irritation could have been avoided, and more justice done the scholar, if a well chosen duet had been the subject of the debut. The pupil would have lost a goodly part of his self-consciousness, for the aptitude to shift the blame to the other fellow is strong in humanity, and the audience would have received a measure of gratification. At this point it may be remarked that duet playing is more gensrally appreciated by any audience than the solo performances of half fledged pinnists.

Another fact to be noticed is the truth that essemble playing improves the sense of rhythm. The attenuated rubatos so characteristic of amateurs can be in a degree reformed, and brought within proper bounds, according to the attention paid in this regard. The quality of music should also be thought of. Old-style dusts, in which the prime had all the music and the secondo player best out monotonous accompaniments in a beerhalf style, are no longer considered artistic. should be selected in which each part has a well-defined individuality; and such works can be found. There are also many four hand arrangements of chamber compositions, scenes from operas, etc., falling within the ecope of medium-grade players. While there are many good ducts in the casier grades, there should be more. ere composers are sinning in this respect, and especially those familiar with the bandling of orehestral material. What delicious works Leonoavallo, Macdowell, Maserasi, and Saint Sains could write?

L. H. Sullivals, speaking of style in playing, says:

The you over step to obtained that when one produces a work he plainly element the ingend: This is the work of a foul-one in strukteris-of a cysic-of a vacilitating and article and a work bead-off a resentantion and application of a work head-off a scandingtime and application of a say of the strukteris and application who lives his fellow mean-of as accident and application spirit a plant them with food y."

# THE WITCHES DANCE.

A Study in the Brilliant and Pantastic Style.



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(3) The vulge lines are merely phrusa times; they do not affect the shreets markungs in the least

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# PETIT BOLERO.

Edited by Chas W Lunden



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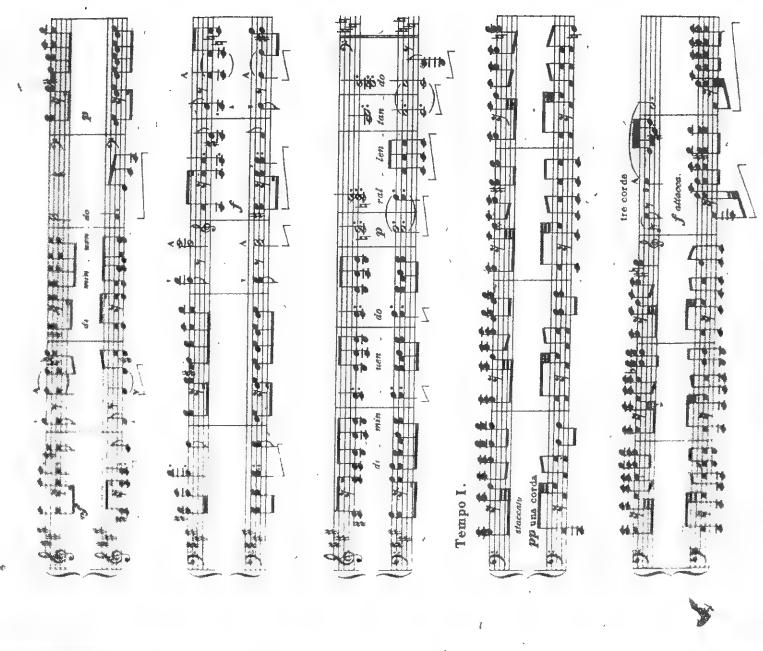


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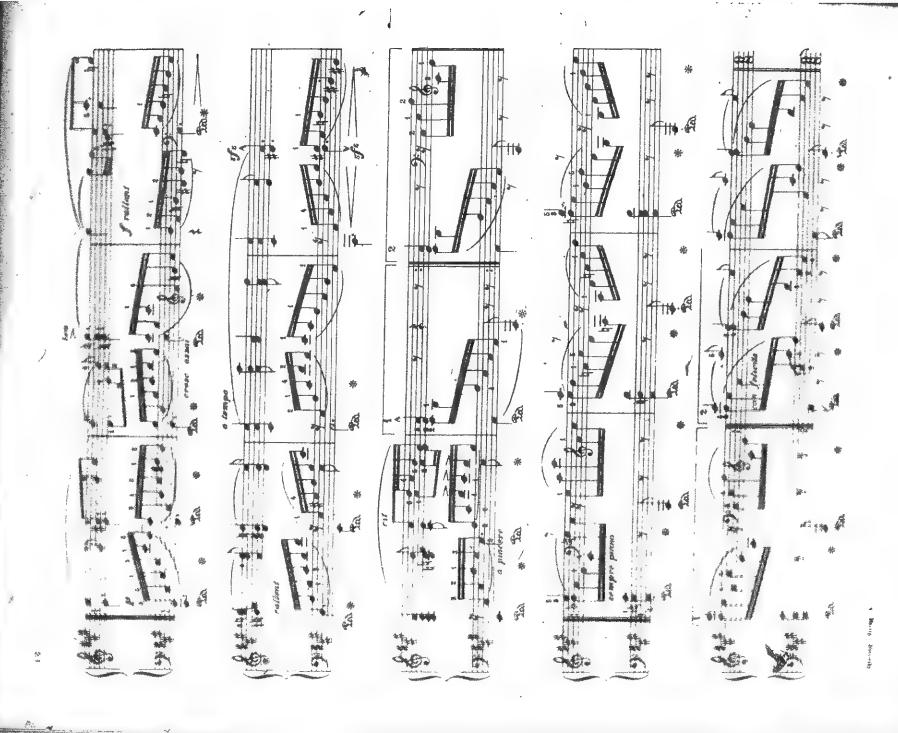
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Reserve were those of sir-a number of singing, a law tion which arrests. River this had been made much franciscus him tiles printpress of honogeous tibes preserve, modificar was but through the Storgradules femaliare from noracledown links in sometrally finally grouped - we those that together. The heter mode "Whet susystimes one to that you, an intalligend moun, mir," showlynes so and countempount. , spening pe caramet a gree is bound by temedicing prosple from its stay, to place the roses nomesbero, in some kalf unknown region, in some half and sown way - a matter yet of much discussion. at though that were the only thing to hee for, as though that were worth a man's best years of study, and thought, and effort. Why, me! you neght to be out in the world dotteg something worthy yourself, your intulligence, and the age in which you live." To myself he said, "What! training the fingers to become as machines, to go through a certain number of motions in a given time, in a given way " Bab ! What an inspiration that must be for a man; mere side issue, scarce worth dignitying as a pastime. Why, are 'you might have made a lawyer in less time then you have been atrumming away your life at the piano? "The teacher of voice replied, " My dear mr, calm yourself-waiter, a lan for the gentleman-you are lamentably mistaken, sir. In the first place, it is very endent you don't know what you are talking about Do you suppose for a moment, that an intelligent man, as you say I am, merely sticks a pin in one's throat, and sake them to sing at it, to direct the breath at that particular spot, producing some kind of a tone, not knowing exactly what, and you a lawyer? Why, dear sir' in spite of your honorable profession, I cannot return, the compliment and say that you are an intelligent man-musically speaking; you forget, or do not know, that the mere act of singing well requires both persistence and intelligence; that to have been the composer of one of the great oratorios, symphonics or sonatas, required no less brain power than to have written the greatest poem, than to have created the grandest painting ever spread upon a canvar, or to have written the most profoundly incomprehensible work upon jurisprudence.

It is simply brain power expended in another direction -wait a moment until I am through, please-neither do you seem to take into consideration the fact, that music, being an art, must be deeply studied if best results are obtained; and results are what count most. Think, sir, of the pleasure that is brought into one's life through the service of song. Take music out of life, sir! Impossible! You only sour existence thereby. To the devil, air, with your fine spun theories of law, that even the lawyers do not half understand, cannot explain, and which require legislating off the statute books every time the legislature meets. But because this is found necessary and is so often done, do you think I would maintain that lawyers are of no worth save in the promoting of public decord and the general strife? Why, a doctor would not be guilty of such an accusation, neither would a musician. Just so, you have no more right to say that a musician is of no use in the world because of inconsistencies. Like law or any other profession, that desends upon the man-the individual. Am I not right? I appeal to my friend." It assumed to me that mience was the heat protestation, but being thes importuned and not unwilling to take my share in the conversation, a reply was vouchsafed in somewhat the following manner, .... Music is not such a bad medicine after all ; to be sure it affects some people unphassantly, but it may be their fault and not that of music, for some take it in doses beyond their comprehension, that have no proportion and are very poorly attenuated; but it has cared many of worse ills than a lawyer knoweth. Mune is in necessity, got morely a laxory law is a precessity, a complicated conference of our innersteen confination. They are both here to slay, and as to their ecomporative wash, then is yet a matter of against, not prevenuetly a realizer of edulity, or my trious has well used, neither has receiped incomes to as dordy you you git himmone arend in ne. Like a culabour, differing moreovering to the margin of quarepartition, yet parametrially the matter traditions, an

with the afficient professions. Which is the most in tornell gelinings silvin agest pipel, and agrees has jose ut To my charche benches of manie doub chiefly in the radionities and depulsyment of much in to make a loa ing proves of legic, a throadbare parament to be abled at ed-based stores at less than buil its value. This is too great a marrowing of circumference. I object to a tearities being an chromacribed. For as music is an constative force, so must the teacher deal with it is a forceded and intelligent member, if he be not a shyster, in which case he is not a teacher. To seeign a definite place to any art is impossible. Art has no limitation, it fills a place, and nothing else can occupy the same nichs at the same time. But I am pained, gentlemen, to hear so brarued a disciple of Blackstone speak so lightly of music and its influence; it only shows how the old-time prejudice still survives. There were reasons for its existing then, that do not appear at the present time. To say that a musician is supposed to know nothing else than masic, is capable of knowing nothing else, and is therefore good for nothing elsey ands too many exceptions for an axiom. And because one is occasionally found who gives beed to very little outside his profession, proves only that the fault is with the individual and not in mosic itself. A good sign of the spirit of the times is that many of our best colleges and conservatories now require a certain course of study in other branches before granting a diploma-certainly a step in the right direction for the cause of higher education. Many of the leading thinkers of to-day advocate the study of music, while among the students themselves are numbered some of the brightest intellects. O, not the times are changing, and are, after all, not so dreadfully out of joint that you can by a breath blow away the gospel of musical education or lessen its widespread influence thereby. But, gentlemen, this discussion is getting too heavy; let us adjourn to a lighter sein. May I trouble you to pass the pie.

#### WHIMS OF COMPOSERS.

BY W. P. GAMES

COMPOSERS get peculiar ideas into their heads as to the circumstances under which they must work, or the surroundings that must be at hand if they are to get the best results in compagation. No doubt atter the habit is once formed, the regular accompaniments to composition are necessary. But the question is as to the necessary of forming the habit.

best results in composition. No doubt after the hadren once formed, the regalar accompaniments to composition are necessary. But the question is as to the necessary of forming the habit.

Haydo thought he could not compose unless he had on the ring which Frederick the Great sent him, and besides this the paper on which he wrote must be white and of the best quality. Guck wrote best when seated ont in the middle of a field. Rossini was most productive of good must when "lined within with good sack wine;" and he and Paesiello both enjoyed composing while in hed.

Sacchim enjoyed having a pretty woman by his side—by the way, several of the great composers had no aver stone to such an accompaniment, whether composing or not—and his pet cats must be playing around him. Mozari could compose beautiful music while playing billards or howle. Zingarelli prepared himself for writing music by reading the Scriptures or some classic author, and Sarti liked best a funereal gloom lighted only by a angle taper. by a single taper.
Beethoven con

sethoven could compose best during or after a brisk

Besthoven could compose best during or after a brisk walk in the woods and fields, and many of his greatest works were inspired by the beauties of nature.

Cimarosa and Mehul were opposition in this matter. The former wished to be surrounded by a desen gabbling friends. The light conversation and flow of spirits (probably of two kinds) seemed to inspire his mucic On the other band, Mehul once went to the Chief of Police of Paris and asked to be imprisoned in the Bastin. That narsonage, in surrouse, incurred the reason. Mehul Police of Paris and asked to be imprisoned in the Bastile.

That personage, in surprise, inquired the reason. Mebul and he desired to get away from the noise and bustle of the city and to escape from the good praces of his frends for a time, that he might give his whole mind, uninterrupted, to composition. It is needless to any that his wish was not granted. Faw would wish to be surrounded by the walls of the Bastile unless it were to write a tragic arresture or a fineral anthem.

by the waits of the Manthle unless it were to write a tragic creature or a funeral anthem.

Wagner thought he must be riothed in the costume of the age and place in which was laid the plot that he was those working on. He also desired a perfectly quiet and nesterrepred time is which to write.

...Some dreadful person has patented a device for playing the hand by electricity. "It requires no skill," any the description, and therefore proceeds saits people who love the community.

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1. A defoute, and not an immederate, number of sub-

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Three things are sagential to musical form:

1 A defaute, and not an immoderate, number of subjects.

2 Their recurrence in certain places.

3 The disposition of kers.

It will be useful, perhaps, to first define the word "subject." It is by no means synonymous with "theme," but embraces everything within certain limits oftonality. For example, the second subject of Bethoren's sonais in E2, O2, 7, has not less than four themes, all in the key of E3, and in his sonais in C-minor, Op. 13, the second muject passes through four keys, all however, being subsidiary to, or dependent upon, the mule ky.

There is one particular design which has been so largely need for symphonies, overtures, sonaisas, and other compositions that it may be regarded as the principal and standard form. It is generally called "Sonais form, but sometimes "Binary" form, or "First movement form, and this it is proposed to describe briefly and as clearly as possible; but it must be understood that, while certain mans principles are here given, very little attention will be paid to misor details. To do so ignly would defined considerable space, and the heginar man gipt possibly be confined instead of snlightened.

A movement in sonata form may be roughly divided into three parts. The first, or exposition, presents the subjects in certain key relationships; the second, or development, displays them under different aspects, auggested by the learning or fancy of the composer; and the third, or recapitulation, is a repatition of the first part, with such modifications as may be necessary to substitute identity for relationable; the composer, and clue third, or recapitulation, is a repatition of the first subject is, of course, in the primary key of the movement, and it is, as a rule, concise, compact, and calculated to arrest the attention of the intener, and to impress his mind with the character of the movement, but it is sometimes long and modulation, they for the second subject is always related to that at the first subject as remaindence of wha

no Injured the listed pure pro-bank tips thought to the Piece Fundading.— Have the N. The Navallagizaran, so Piece Fundadin the Introduced transparency is fined on the which has solid within the Introduced graved section and guildings governments. But it is therefore the that he straight east outgress when him buy is it is the problem that he straight east outgress when him to the arrival from any another as the grantener as in the Logic of his arrival pro-materials. Therefore to the arrival problem in the part of the arrival another to the grantener of the arrival pro-

begin, some, longsthest or shortent his thingen, and greenedly more may other descriptions and almost a him, so as an in-display for health subject that any almost a him, so as an in-display for health description of the subject health and the subject will be subject to the description of the subject has the subject health and the subject health and the subject has the subject health and which almost seems like another free fluorate is character. It is frequently difficult to such the subject has a based which almost seems like another free fluorate is character. It is frequently difficult to such the subject has the subject to find out where the Code begins as the subject has fluorated to find out where the Code begins as the place in the recipitulation where, in the exposition, the second subject anded."

Such is a brief and succinct statement of the outlines of Sonata form in its implest supper. Details, of course, vary to a very large extent, but they have not been ouched upon, as calculated to confuse the beginner, and because even a carracry examination of them would occupy more space than can here be apportioned to the abject. It may be possible, however, in a later article, to treat of more advanced plans. If the student will fix issuing principles in his mind, and apply a liberal interpretation to the rules appringing from them, he will find but little difficulty in musical analysis if he choose straightforward and not too advanced works to begin with.—Musical Notes.

#### THE LONGEVITY OF COMPOSERS.

THE LONGEVITY OF COMPOSERS.

There is a popular belief in the minds of many outsiders of our profession, writes Dr. Waltern Pegg in the Jawich Messenger, that the life of an artest, either unstrumental or vocal, is fult of peril to health and longevity. This is not entirely correct. It can be said that a creating physical exhaustion which must accompany highly sustained, effort of mind or body is specially deleterious in the case of an artist, but exection need not produce alment. People were intended to exert themselves. Does the parliamentary oracor speak for four hours without fatigns? Or the playwright continue without highly wrought and sustained attention, practiced advisedly and without necessary injury to his brain? Do medical menses one bundred patients in the day without severe mental tension? Let the people that encourage this erroneous idea dismiss it from their minds; there is nothing demoralising in deliberately and for a definite purpose putting once sell or others through the experience of a highly atrung series of smootion.

Composers, as a rule, have been remerkably healthy and long lived. Händel was 74 years of age when he died: Lalande was 76; Bach was 65 years; Scarlatti was 68; Hadyn. 77; Palestrina, 70; Spohr, 76; Marcello, 63; Gliuck, 78; Paisello, 76; Cherubni. 32; Beethoven, 67; Rossini, 78; Pracini, 72; Megerbeer, 70; Anber, at the advanced age of 88, still composed and was in the oppyment of almost robust health, with all the energy of a young man of 26, to within a short time of his demine; and also C. Sant-Sens and many other artist-composers one could mention as enjoying vigorous health and ripe years.

Ouths other hand, one must chronicle several deeply lamented meastros who died in the glory of their young mansood. It is difficult even now to write or apsek of this without emotion. Glorious Mozart died at the early age of 85, a short, asd life, full of the rarest promise; Mendelsaohn died when only 38; Porcelli died when but in his 37th year; Pergolesi was only in his 26th year.

Hans Von Bulow's death reminds me of the afternoon that I heard him play Beethoven's "Hammerkia
wer" ronate, in the Broadway Theatrs, about four years
ego. He got a far has the middle of the fugue in the
finals, and then livil he thread of his musical discourse.
He broadse irritable in once, and banged away, with the
hope of gating lot (the sugae again. But it was necleus,
and he acone 'transmissancer, said something uncom
primentary to the piana, and walked off the stage. Im
medicately the idiot who darp his hands on every occasion
to sole as never as. The idiot fancing Von Bülew had
finally the sonate. Sheddenly the planate merged into
view, sencompanied by two mem, who shifted the prano
about configurately, so thank when he said down, he precented anaction profile at his endisones. Then he brigate
the fugue agach, and thus time went through it trium
yithanily.

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#### 27 FREL BENERALD

districted the manufacturation again which he become the effected to the parameters and the primary on an improvement the the study of means to the dequerement of infradisc were by interpresentant, I wind to engage in one which I feet stren than nich incercious ideo mitmatition, II may, which is norless thing dispuss reply

By the mount ethicly have inclinated in not to be touberresert enough on in houself on my analygigues a postern occurrent the way, remaining to the perfumency symilian of time on tening agreement our anaerises, while wenterening, linchese military tion, and with a commenced disregard of even more country in much, course, or memory, to my nothing of the quantities and qualitative them are which and apprinciples in a centry windred practice, -- a service many strady. What is burn stream to small study as sonks to reach drawn cars the otion is presented convenied in the relationsships minimized and external of the collecture musical phone with 4 view to replice thereform the nimest of the indecina minutes, its real thought expression.

It is use introded here to ones tate a specific analysis of the phones, car to show how in this live hidden the messeul idea ; but to deal berefit barping our purpose ed deposits with the composure od the latter through the current presenting of the former, seeming both the idea and so audible meterial to be accorately apprehended. This amountains, however, is a basaptone one, for, is fact, the relations between phrase perceptions and the moneoption of the associated idea are, in general, miny eneges in the thought of most performers. With the mappenty of eren serieus arodents of marie, the facts of phone-defining, relations, and arriculation, even whom known, serve eaty so mere addesdo to musical knowledge, samply as something which in this day of research and marry every student ought to understand. As to surrounty and ingently applying these facts of the noted phrase to an empel expression of the idea thus repre sected, there is see by very butle thought. On the con treary, in mean minds, phrase defining and the expression of ofen are almost entirely disassociated as respects their bearing upon interpretative work.

But when once this relation between phrase and idea is understood and estally felt, when the perception of the elements, party, contrasts, and relationships inherent En the phrase that he accepted as the only fogural basis of a exocuption worthy of the same; is other words, that is the results of perception he, not an ead, but the efficient means for gatteng at a true conception. -- just then, and not before, will it be realized in the best, most rital same, how magazing, how great, how indepentable a place the puece Elle, by right of edeptability, in the stand made of transcal expression.

has an energeter for a moment upon what this claim of pre-maintaine for the prace tents. Accoming that all the ducte and relations of the phrase have been mentally apgrationalist. - a result which, white difficult, is perfectly presentation, want then shows have expensit and in the mountain considerate, at proservious, "--oue topportunt factor in just to ha cemulational, cumoly, that which gives it multiple rests. estions. The improves on most free regover, and the menance exist agreement of the authoritions need particle. nearly desired the formation of rath and and an over the formation of the foreal of the formation of the formation of the formation of the for ar the bounds, but he the because in quantion the allow complex adjusts, like whetherens is the adjuster exceptions. there will despond agree the length appriliancies of force ellanguage and discretizations directly tilico recording to the parameter dated bangah ali benneus mitches albe sedemen, and which new chanthe state of the section of the sect entationers all alongings the firefers that decomposition apart this browse educated confuscions of industrial in much an industrial and according entitylenderent, restly the Resourcedir that ampuretically amprovementaries apadited Recordings received and new constitution against new contract them admerett ftennen mit, in effrenten, oberg untideren jen mantigestreiture figen mentage all among the appropriate another the application of the secretary ne ngabondatgenendente deter ente Gifte Andregsbergeten ung Mandoune mertig die ner enterententen deter enter Gifte Andregsbergeten ung Mandoune mertig die

example. Date tibuses in many institutionally examplesced with three & William granification is approach of automorphism, begrowth for officers of the original tribis horgithm-common of popular desired amountainers's weigh receive our from An bulletinestren est opposit. wind, economissify, honorous at parties with ecoloristics of speech. Macountar, this graduation of open-decomposity, adjusted and the element elects to the monioni excels thereon within a good species disapprepriated thereoffices by the confucie ting of measures with measures to the burger measured apoin (pharmon). Parchelogically considered, this someous co lation and he equantizated be eachered (extendution) delibered by, or resolving to, region (distinfernon); and the mastered recognisation for these would restrately, as regards somes, be broad in increase of speed for mark ing the momens of tension, and in retardation for that of regions. This is the true temper rubule, to be invariahip associated with expressive planting, and more or tem marked according to the place of the larger meter to the period, chance, or passage. An this way is the relation between the meters themselves thown.

This dual and complex presentation of the indispens able mental and monical contrasts here indicated furnishes a most fascinating study in music practice, and here is where the pianoforte reveals, or rather substantiates, its claim to its pre-eminence as a medium for the study of expression. Only less obedient to the will and taste of the performer than the violin, it yet excels it and every other musical instrument in the many sided capacity it possess for presenting the harmonic element, which is the governing principle in the structure and the defining of the idea. In this respect the organ only approaches it. The latter, however, has less clasticity spontaneity, and consequently less expressive capacity for harmonic utterance, notwithstanding its special adaptedness to ponderosity and infinite changes of tone color; and it is, moreover, deficient in one of the essentials of accent we have apoken of, namely, its arreagely element (qualitative). Its accent is therefore single in character—producing emphasis by prolongation of tone only. Again, the organ can present the nuance feature of expression only through the medium of its swell boxes, the employment of which must, for different reasons, often be dispensed with. The pianoforte, on the contrary, is admirably adapted for the most delicately adjusted control of pure expression through the application of infinite gradations of power and time as already described, and it is not to be wondered at, therefore, that it is the chosen instrument for the highest artistic endeavor in musical reproduction on the part of the earnest student who looks at the deeper content of musi cal thought.

#### WORK IN COMPOSING

Buenz are a hundred and fifty different kinds of work to be done in composing, and they vary in accordance with its being a big work, like a symphony or an oration or an open, or a little thing, like a song or a pianoforte

pace.

Then, what one wants may come into one's head when walking or driving, or in hed—anywhere, indeed, but in frost of the paper it has to be written on.

Then there is the general scheme to be considered, which swally comes first, and has to be thought out in a hig, cloudy way, our of which the details emerge into distinctness by degrees, and other want doing over and over again.

"I prefer the morning for the mechanical part of the art. wa," the week of cooring and writing down and groung rate order those ideas which have already been

As far as new ideas and schames are concarned. I am As the sense recommend to consider the concentral is an end of the day they are no contract and the day they are not an end of the day they are n

he suggested writing so order, certainly on one notice that he made that he was evening under presence and the head through and the man evening under presence of the contribute of the presence in the second paper and, or securing manual factors of the contribute o

Then there admenticle arest has unundered dood which a mean's mawhich we income manufacture plategravements or death attention has dear for describing response to the contract of the con

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Wandering fow Walters (4 hands), Bergmall, Spring Song, F. G. Rathbun; The Flack, Galop Concest, Corl Monn; Marmoring Zophyen, Adolph Jones; Potto Barcarole, K. Hennent; Spinning Song, Ellmouresch; Erd Song, Hennelt,

#### Recital by Pupils of Min Mabel Simonds, Opdens burg. N. F.

Bercense, P. Beanmost; Schwa ne, M. Moszkowski; Serenada, P. Lancisni; The Shady Glen, F. Spendler; Austrian Bong, G. A. Pacher; Trop, Invitation to the Dance, Weber Herbert; Bondolette, Bergmüller; Zephiretten, G. Reynald; Noctarne, F. Beasel; Allegro from Sonata, Op. 10, No. 1, Bosthoven; Estade, H l were a Bird, Henselt; Polacca-Brillena, C. Bohm; Overture, Jubel (four hands), Weber.

#### Annual Recital of the Boscobel College.

The Reval of the Witches (four hands), Holst; Hoctures, Leschettshy; Troiks Fahr (two panes), Techaikowky; Waltz, Tyrolienne, Raff; Spring Flowers, Remecke; Rondo from Sonsta, Op. 12. Beethoven; Magnetic Wal 2; Am Geoler See, Bendel; Andante Greeting, Trith Symphony (two pianes), Beethoven; Spring Greeting.

#### Musicale by Pupils of Miss Carrie Dette Hosmer. Orange, Mass.

Trio, Selections from Oberon, Weber; German Song, Tschaikowsky; Tyrolien, Klein; Lee Clochettes Ma-zurka, Bachmann; Le Charmense Valse, Bachmann; Hercense, Buchmann; Cantabile and Rondo, Op. 68, zorka, Bachmann; Le Charmeuse Valse, Bachmann; Bercense, Bachmann; Cantabile and Renda, Op. 68, No. 2, Bürgmuller; Gipsy Dance, Lichoer; Swins Song, Pacher; Norwerian Song, Pacher; Margaret at the Spinning Wheel, Harmaton; Brunnlein im Wakle, Heamis; Capriccio, Op. 92, B ff; Spanish Dancea, Or. 12, Nos. 1, 2, 3, (tour hand), Morzkowski; Barcarolle, Hensant; Sonatine, Op. 65, No. 1, Ruhlau; The Little Traveler, Op. 81, No. 2, Boasing on the Lake, Op. 62, No. 7, Kullak; Dodelinette, Gound; The Ox Minner, Haydo; Schmetterling, Spindler; The Quiet Hearth in Winter Time, Wagner; Valse Noble, Op. 327, No. 29, Bohm; Loore from 6 h. Cello Saite, Gavotte from 2d Cello Soite, Bach; Sonate, Op. 7, Greng.

#### Musicale by the Pupils of Miss M. E. Bright, Washington Seminary, Washington, Ga.

Les Pecheuses de Procida (Terantelle), Op. 88, No. 18 (four bands), Raff; Trio, Op. 111, Ruines d'Athenes (mx bands) Streabbog: Titania Wely; Vales Brilhante, Russell. Frobling Einzug (six bands) O-men; Ben Bolt, Wallace; Trio, Op. 27, No. 8, Marsche (six bands), Schuber; Am Bergquell, Bobm; Song of the Brook, Warren; Rondo Capriccioso, Op. 14, Mendelmohn.

## Miss Woodward's School, Harrisburg, Ps.

Sonata, Op. 14. No 2. Besthoven; Nocturne. Op 56, No. 1. Cropin, Warmu, Ordlen, Op 12. Schmann; Carsonetta. Op. 42. No. 2. Jenaen; St oisean j'etsis, Op. 2. No. 6 (tor two pianor) Henrelt. Scarf Dance, Air de Ballet. Chaminade; Cascada. B nede; Dance Macubre, Op. 40 (for two pianos), Saint-Saems.

#### Musicale given by the Populs of P. J. Faller, Rixford, Penna

By Moonlight Barcarolla, Zannoni; The Sylphide, Rudiboro, Enterprise P.-lha Goerdeler; Mandolis Ser-onada Bohm: Charge of the Uhiane (four hands), Bohm; Gasarq fer Verlein, Oarl Heins; Leronory—Photre: La Gaselle, Wellenhampi; Betour du Printempe, Monb-

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The value of the Principle of Accestmation apbeatingment themselves on ment in analysis of hells by all beachure and etriums that every book of therefore there established majories are larger of the Manneyblankson in Massell was the original discourages inspections and theretings as his.

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AND DESCRIPTION OF PERSONS IN

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programs than we entered to speed more particularly.

The diligent practices of scaling arguments and an orchest within beautiful in all matter and a structures of scaling arguments; and, more, in the distinctions monitoring matching to the scaling arguments.

ively permittenes in effect. " name will exclaim has a mechanism untrolly " others.

What as a secret emperorant many was the way when the work of the secretary and the secretary and the secretary as a larger percentage of cases, the technical exercises as sudurirously practically and secretary as an only on not A coverage an appear as an advertised of cases, the technical energies on added only do not treed by assistmentalists and recallate not only do not treed to the improvement of their playing and singing, but are, on the consury, calculated to destroy and departs such assistant and intelligence as the student consurate improvement.

prays such messeal isate and intelligence as the student originally possessed.

We have all heard of the workman who is constantly attending to the "fit and proper cond-tion" of his tools, sharponing, oiling, etc., but who never does anything with them that game for him much profit or appliance, and there can be no d-nying that a large number of hard-working music students are in a corresponding plight for very similar reasons. Let us endeave to meant out what maint, these reasons are; premising music intermined and what maint, these reasons are; premising penal out what, mainly, these reasons are; premising that, authough the following remarks are intended more especially for the benefit of students of the piano, they apply with more or test cogency to all instrumental and cal students.

Those who practice technical exercises at the piano may be divided into two broad classes—(1) the unin-ferenced indifferentiats who consider they have done fermed indifferentials who consider they have done everything needled for progress, it they have undergone half an hour's hard isbor at the keyboard, per diem, farcing bump, bump, bump, up and down some have occarse out of the aven, in a way that suggests unmistakably to any unfortunate hatener the Ricking of a horrer in its stable, or the farty footstops of a wooden-legged Greenwich pendoner out for the sings of course, the case of such keyboard worriers as these is quite houseless. They will seem play mad united the same the case of such keyboard-worriers as taces is quite hopeless; they will never play well unless they mend their ways, radically and entirely.

The second class of workers at technics may be termed the misguided cuthutnasts, who have the benefit, probably, of good totuon, are very anxious to excel, and practice some two or three hours a day, yet whose playing of pieces after years of this kind of thing does not improvemented, often retrogrades.

Their playing of sender, arreggraces.

Their playing of sender, arregge; etc., is often characterized by the three S's of piano practice—"smoothages, strength, and speed" (as a writer has expressed it), yet when one hears them render a good piece one is disappointed at the slight traces of these three desiderata, apparent. These also are, in a sense, practicing continually, yet they certainly never improve, because, like the students just referred to, they are traveling away from the Delectable Mountains of Perfection rather than toward them.

As regards the "uninformed indifferents." the ordinary

as regards the unitermed industries. The ordinary leachers have much to answer for in the opprobrum attaching to their manner of manipulating the keyboard. A child's intunation into the profundium of the divine at it, too commonly, commenced by putting it, at the test outsets, to master (') the scale of C with both hands

pery dotset. to marier (') the scale of C with both hands annotancementy August which has been supposed by the scale, in one find had on pricetly even and smooth, even after many months of paragrang practice; how, then, can the verset lyre possibly perform the hopeism, heartless task of playing a neare two heard of the very outset?

The result is, as might remembally be expected; the

reserves as persivering practice; how, then, can the vertical tyro possibly perform the hopeless, heartiess likely of playing a street we handed at the verty outset? The remain is, as neight remainably he expected; the hardest discounts one had larging behind the other, and when it her blockers, both handed de huppings to strike two interes of procedures, both handed de huppings to strike two interes the action with a same make every like of the reserve hand of the procedures of the course makes every like for the two interes and when a same acts and writing forgette.

We had the given we have sigled "quesquided fitch meaning" and one strike another who writing forgette it is now adapted to the procedure in the strike and the meadon of her benchmark of the strike and has a not a series. Another the tendent of the benchmark of the benchmark of the tendent of the tendent of the tendent of the headon oversease as the pass of interesting the tendent of the

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morn.

Labous he so mouran and murious that seeding growth in the anal, the sounce of the beautiful in art, he to likely to there are soone to observe for his long-continued daily takes then the takestands individual of mythology who was represented to unraniting undescore to make a regressite made and assets.

was wondermed to examiniting undersore to make a regre well of stand if A precisionest case for the young lady's good practice govering to be really a bad practice is the common fault of portering both technics and precess at the pace intended for their familia performance.

It reads the a Hibertannium, but is fact nevertheless, that the time gained by harried practice is thrice lost so far as the player's progress is concerned. The bare has no chance against the torroise in the field of musical study. Another common classe of unimproving practice is the selection of studies and, preces beyond the powers of the performer—in this case certainly a case of unnatural selection; but it is well known to musicians that to students who have not the advantage of the judg ment of a competant teacher this practice possesses a perverse fascunation.

But, as previously stated, the principal reason that earnest practice often fails to produce the baneficial results naturally looked for, is the lack on the part of the atodent of the power of inciligent application of the desterity and knowledge of such means acquired. Students, nowadays, study "theory" as well as practice noisersally; yet how seldom does one notice any sign of such theoretical knowledge in a work affording, opportunities for, ney, more, demanding it? To cite a typical instance, how common it is to hear a Bach fugue rendered with that accuracy of note and time which is so peacharly exasperating when there is nothing of intelligence or insight behind! No coherent setting forth of rendered with that accuracy of note and time which is so peculiarly exasperating when there is nothing of intelligence or insight behind! No coherent sating forth of the exposition; no gentle insistence at the re-entry of the subject; no deft interweaving of the threads of the fabric at the advent of the "Stretto;" nothing, indeed, save a senseless tirade of strumming that has no more point or interest than the monotonous hum of a threshing machine. ing machine.

As regards the immensely numerous lady students, it

As regards the immensely-numerous lady students, it is, we fear, an undeniable fact that the souls of many of the "gentler sex" do not rise above the low level of "fancy work," and they, accordingly, go through their "practice" in much the same persevering, soulless feashion that they do their crewel, their macrame, and a thousand and one insue contrivances for making the coming of those years they dread so much as pleasant as may be. With such as these the cultivation of the babit of think-ling is immossible, and, consequently, really though the

With such as these the cultivation of the habit of thinking is impossible, and, consequently, really thoughtful, intelligent practice is out of the question.

But it is far from our wish to be severe upon the ladies, who, as we have just romarked, make, at any rate, the most particular of students, and have, time and again; enriched the world of music with many admirable virtuosi are musicians; we merely enjoin upon carnest students of both exxes to strive to use intelligently, and, consequently, advantageously, the technical sids (the tools, as, it were) to the cultivation of which they devote so much time, labor, and patience.

We may profitably conclude with this axiom for the student: Play your exercises more as though they were pieces, and your pieces will not then a frequently sound lake exercises.

Thus, and thus only, are you likely to get satisfactory returns on that precious capital of physical and mental labor you have invested so largely in technical studies.—

The Keyboard.

#### FROM A TEACHER & NOTE ROOK

BT C. W. FULLWOOD,

Beconstreamd foster that subtle bond of magnetic sympasy between teacher and pupil. You are, for the time being, working together for each others' good.

Young pupils should not use the pedals too early. It requires years of study and a knowledge of harmony to use the profal effectively and understandingly. Its corroot and artistic use as the some of expression.

Be courteous, be careful, be caltured, be conscientious, be continued, be self-controlled

Be suthanianio, spergetio, effective, carpest, cager, and ever enterled to every marring

Papels sound reading that they must not only use their Lugare an prescisor, but theile break as well channels must suit everybodes the iniciliretaal in study hast it become more drudgery. The brain mant direct this limited, but they toron an ereme propelly, and parents as

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# THE ETUDE.

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2. The judged who takes because about four months out of templors, and expression to bescome an action to bear years. 2. The project when have thee head health of unimiting beauties.

washous greenmed; monthlying the transfer.

4. The pupil who neglects peneturing, or taking her parameter and and and

A. The pupel who is nover mathebed which she is given a prove has beyond ber adelty, and who would racher marder a difficult prece than play an easier one well.

6. The pagel who herer precuose her old pieces, and for that reason is never able to play anything well when asked, but-us always practicing something new.

The papil who does not practice finger exercises because pape or mamma does not like to bear them.

a. The pupil who does not care to become a musician. but would just hite to learn a few pieces for her own amusement,

9. The pupil who has not patience enough to practice carefully every day on studies the teacher has given, and want for results.

io. The pupil who is always late.

#### ECHOES FROM THE STUDIO.

PLATING FOR YOUNG PUPILS.

BT O. W. GRIMM.

. It's an easier task to educate a pupil in music, when the pupil's parents or some one of the house is devoted to musical art, than when there is no such person at home. Where there is a musical atmosphere at home, the young papil will always look up to some one as his ideal, his whole being will become more or less saturated with musical ideas. But when a pupil has no one at his home to unspire him, perhaps, even, no one to encourage him, then the teacher has a much more difficult task before him. In order not to let the spterest of the young pupil die out, especially when practicing does not always seem play, but very bard work, it will be a good thing for the teacher to devote the last few minutes of every lesson to playing for the pupil. But the teacher must play only such music as is not too far above the pupil's understanding. Appreciation of good masic does not come at once by simply listening to 16, but gradually, and by repeated study of it. Therefore, where the musical education depends coursely upon the teacher, it will be advisable, nay, even necessary, for him to play for his young pussis music which is just a grade above them. With it the teacher can give a few explanatory, historical or biographical remarks. The pupils will approciate that, and be delighted with their teacher's playing. More than that, his playing will be an ideal which they will strive to equal.

#### THE POPIL'S ARREST BOOK.

Of all the things a pupil is taught, he really knows only those things and can call them his own which he can explain homoids. The passe papel's matractions are months and. The insolver is only too easily astached with an efficientive word from the pupil, mying he had underwood the explanation, etc. If the pupil is asked he explain a certain thing, he as always ready to exercise has your and administratory engineerings. Recking amount the moreovery because their writing down and working was the theory clast thought he heartest. I have not much from in Application, this is become the projet movely were down definitions Aneste allow talkethism as heraile. I think it generalisestims of taxens arest ting was paracle on allocated, sensith thems, for allocated one already the fireform ausoli, wegrethe die Leise a bestliebenfeliebeite. In meinelleine aust grabbe greise gale Cogrand, agen datumpianath wie jun mungentineig. Affeis Merein their man has posterious to to beauty, west than accommon the grant gressmitel für öbenstereiet für begind og dergen erneben gene febend .

By the entities understa pou can use how well the graph's rested has grouped the unified he had to emplain. The min son him your quadrine simply to to day's lemma. had go hadh to endpoin talght some time ago, in order to me whether the pupil has presented a current idea of

Pepuls are delighted to answer questions, especially if you make it a habit to mask the merits of their papers, by giving them, when there are five questions, a 20 for every quantion correctly answered. If you do not want to give them questions for every leason, then do it from time to time. There is so much contained in musical nota tion, chythm, elementary karmony, expression, touch, technic, etc., that a wide awake teacher will always be able to give to his pupils, according to their atending, pleasy of questions to be answered in writing. The little time devoted to this will be well-spent. The value of our knowledge does not depend upon how many things we have learned, but upon how well we have learned the Magle thing.

#### RESTS.

Notes are signs of tones, rests are signs of silence. Young players understand this well enough, but so many do not act accordingly. They let their fingers hold out the preceding note, instead of raising them where a rest is marked; they take a rest on the key. Sometimes I think that the word rest, as a mutical term, is not a fortunate one in the English language. No matter, after all, what it is called, be persistent that the pupil observe every rest accurately.

There is no good playing possible without the strict observance of every sign, be it a note, or its negative, a

#### PERTINENT SUGGESTIONS.

DESTROYING INDIVIDUALITY. - I find the following in DESTROYING INDIVIDUALITY.—A RIDG the following in the London Musical Times, edited by Joseph Bennett, the distinguished critic and essayist. I think it contains much food for reflection:—

much food for reflection:—

"The young American musician has but one idea of education—to go to Germany and study under Reinecke, Jadassobn, or Rheinberger. By this means he gets a sound tuition, no doubt, but not a trace of any individuality; in fact, it becomes a sernous question for our practical neighbors to consider whether it would not be equally satisfactory (and certainly cheaper) to rest content with their large importation of ready made German musicians, and to cease from exporting raw material, to have it sent back, practically identical with the Teutonic article,"—

Reader. Reader.

WHEN TO BROIN STUDY .- I think there can be no definite age fixed as to the time for beginning the study of music. The development of the musical tasts in the of music. The development of the musical tasts in the young is the best guide as to the proper time. Let the boys and grisfrequently hear good music, and also permit them to have access to the pianoforte under proper supervision; and as they begin to baye ideas of their own with regard to composition, they should have attacher. There is more danger of beginning too early with teaching than too late. Only the best teachers should be engaged. It is a fallacy to believe that "anybody will do" for teaching beginners.— Almira Greens.

ing beginners — Almira Greene.

Prepormino Versus Trachino — The planoforte is at once the easest and hardest instrument of study. Any one can play the planoforte, but few ever do so well, and then only after years and years of toil, pain, and study. When you have surmonated all difficulties, not one in a hundred among your audience realizes through what labor you have passed. Yet they are all capable of criticising and understanding what your playing should be. Any one who takes up planoforte playing with a riew to becoming a profusions plannis has taken on himself an awful burden. But better that that the drudgery of giving planoforts lessons. — Ignace Padersesski.

Classium Others Tracking Prepage 1 proceeders that

CLAIMING OTHER TEACHERS' Purias -1 consider that tis very unfair after a pupil has studied for four or five years with a tempher, to have the pupil go to another tempher, and, after three months' study with the second wandler, to advertise to be a pupil of the latter. A Twocker.

Bush is never stationary; successive forms and explinate early like as these resting-places—like tests phobe and sales does again to the rund to the ideal.—France Lent.

Art in a most all Janub's ladder un which from the days of Adam and Love the engols of Gud base deconded to have not in which man has gone to again his Gud. — W. A. H. Marthema

#### PUBLICATED SOFTS.

Place disputers these expension with. Properties in these Butten times use on an upoli solve accombingly. In ou Stagtunitation that we arrive with apreces incoming these titles. Then in writing, to merion explained, we then therefore appropriate test of our metally exist only dispute of Building. Bankot his restriction bisered that self pulling as no florest tibe tenselier, and tibe december. We provide at them to provide the providence went and and thereugh also mendance of the chains. One tituesense we the beneather anythings, and the according assertion in the the desire. Our du mais plan has preven much a concreça eneral to terminate of the state of the state of the second secon a women then were the remove the approximations a fine free year, generally during from and July Score for have administ this pre-village by serieousy on asis five or ton expresof one thing which is known and will be used at the undance of the seemen. Anch unders should be charged on regular mountily account. When a very large pack age is sent a groun diseasors at as obsequer to read a by trought, but that requires about four times as long, but onto advert one-fourth an enough as by express. Fall in torrepression of the on male plan is not forth in a circular boorse we have unword

We will begin, with this month, to send not our new publications to our patrons, as they are moved from the press. They are never more than ten percus monthly. Place make can be kept during the year and all unsold returned at once at the end of the season. There are meny touchors with few pupils who have no other ouears muses but these monthly packages. Any one wish and our movelties will send for a novelty blank to be

We expect to cause this month the work by M 1. Brown First Lessons in Reading, Rhychm, and bx It contains fresh new material, original and selected, which we feel sare will be welcomed by searchers and pupils. We will continue the special offer during this month. Send 25 cents and receive a copy possepsed. We desire to see this work thoroughly introduced, and trust many will avail themselves of the special office whose is laster.

Too lass grade (usu) of "Mathews Standard Graded t martin of Pranctiones Sudien in the cally one not pub tubed. It is tarry under way, and we are still booking neders for 25 crats for it. We expect that fully 1000 cognor will be ordered to advance of this important and popular work. The Minib Grade was same our to sub suthers one ; a depressible and has been received with grance, mention and in the next edition of that grade an addition of a pareits in B minor by Bach will be made. The was madvertearly omitted to the first ed-The properties of this course of peans studies has tropic herrorid and many many experiments. Teachers const to wate other same than there is the inte of prance eredone They improvement "Touch and Technic" and ennesses afterno all the great suppose of the best writers. then business of chief concern him montrybuted greatly to the Besteafent to in our open department of the subspicer Pleasers us such a day mindy as the educate constrain. Pleases as strain of a reliarios them to grantfully believed an element form. which the bosonies is described by bosonies of annually gravers. Of part become next towed these economic dis see weatherers de mielle Transpare

Pice of Morning generates to expected decimals. And dispose of allow harden harproperties and opposition constants later than according to and a survival of the constant is not now extendibly by the Bestheistige afterceiber Mangenerelling feer E egyptily we appear chappy averagely thesepolates these educator extra- Con Follows and these to differently to literacy saids part will nearly qualsalities an gen andregen. Lead ift gibt abberbund ni, gen derement ? and largery systems been arbound bet beterable unservices beforesomethe arthermerene ten armert werden. Arngaren der einer freisen wie

Specially from Southflight it there were afficient on these a personance. Which will believe recount some there thereing who Researches Mounts Suthernt, ika manufunkant alkan Tura Aprend de always on the while while countries, and the improved stelland geográfic to tibite autoù tiline alburogille tilinet quéglisé finance apri files irenameri.

in mentry tottor graph was bearing bearing accounting a graph hopotest dienes precivition, autegro francesis, unes nog aconduct dienese employment four names. There as the emily considerate of our ordered, where if this party has an accompact with his

We have recovered, and ger continually receiving applications for comes of the Distance delivered before the Philadelphia Summer Mune School, and for this reason dress it advantale to inform all interested parties through our columns that none of the lectures have or will be published in book or pemphlet form. A great many of them were " talks " to the cleaner, and no record exists of these. Others are the property of the lecturers, and as such not obtainable for publication.

Lannon a "School of Reed Organ Playing, Grade III," is now in the bands of the engraver, and will be pushed to completion. This volume will admirably applement Landon's "Reed Organ Method." Until the volume is ready we will make our usual special effer on new works for it: s. c., we will send a copy of it, postpaid, to any one who wal send us 25 cents in advance of publication. No one teaching or studying the reed organ should miss this offer. This book will sell, the same as Vols. I and II, for \$1.00, re all, when ready. We have already entered many orders for it, and hope to receive a great many more before the work is issued.

#### GOOD ADVICE.

"Courageously press forward, then; do not farry! Standing still would be the precursor to your going backward. You have chosen the most difficult of all instruments (the violia) upon which it is only possible inatruments (the violia) upon which it is only possible to mass progress—or, indeed to retain in after years what you have already acquired—by constant daily practice. Your instrument is, moreover, the most perfect of any, as well as the one which most amply repays the troubts of learning, but not until the player has attained the foil command of it. Neven therefore, lose argot on this object. Strive at all times after that which are the strip and declarations and declarations and declaration and declarations. phi of this object. Strive at all times after that which noble in art, and disclaim all kinds of charlatanism is noble in art, and disdain all kinds of charlstanism. He who seeks only to please the multitude will sink over lower and lower. Be also considerate in your choice of masse, and perform only the finest and best of each species. By this means you will most surely acceed in promoting your further improvement."—

Louis Spoke

The one cardinal sin of amaleurdom is assurance. The one cardical sin of amateurdom is assurance. The true artisl lesis his or her abortcomings and draws modestly back when injudictions frends args them into points notice. If there he one places in the world that he accusives about high taby of, its the public stage. It is no phace for him. At any rate, he should not step open is a subset extincts, usual he has abjured altegrance to him and approach to an option of the monasch of amateurdom, and by lone and faith appen is in abber extruct, until he has abjured allegiance to ibs moment of senginerations, and by long and faith fail labor easied, cruscabily in the glorious republic of art. In conservation with this subject, we cannot do better than consumed to our readers the following thoughtful words of a firmish contemporary :--

the condense and the court reactors the indiceting thoughtful search of a first process of the process becomes recry to the entirely of manuscript in the entirely of manuscript in the process of the entirely moderate the product part thank the same and appeal of the manuscript and the product part thank the same and appeal of the entirely be made than in manuscript seals, the manuscript seals are seals to the manuscript seals the manuscript seals

#### TRATILORIALA

The Brane proup is strongth and industrial to order in med stroid and based suchers in I think the instables where addresses I and you, do not take the Branes.

R. A. Lewis.

I consider the month grade number of Mathews' Character's access excellent brook of studies, as all the order to make have been, and I here with send you as order for more expessioner? the mother I totated to make the fall course of Mathews' "Studies" in my work. It will access the Mathews' Studies " in my work. It will access the Mathews' "Studies" in my work. It will access the Mathews' "Studies" in My work. to a pleasure to use such useful and interesting studies.

P. J. Polling.

I received Voleme in of Mathews' "Course of Piano Stadons," last week I was more than pleased in finding I had such a bargain. It is a spleaded book of the haghest grade of musec. Let me thank you for the prompt and kind execution given to my orders.

C. C. Hikorn.

Daring the past session I ordered from you, Vols 1 and 1101 Mason's "Touch and Bechnic," and have used the course with great satisfaction. Bodie practice, the most tedicts of all studies, for beginners, is made a most fascinating study. I use Vol 11 myself, and enjoy the exercises very much.

A nearer acquaintance with the place from which we have so long drawn our supplies, and with your valued assessed on the base so long drawn our supplies, and with your valued satisfable who have served us so promptly and so faithfully, would be a great pleasure. Easier Brockwais.

I do not besitate to say that nothing so valuable has ver been given to the profession, as Mason's "Touch do not besitate to say that House as Mason's "Touc been given to the profession, as Mason's "Touc Technic," and Mathews' "Graded Course Ella M. Hirr. ever beer and Tec Scudies.

I am very much pleased with 9th grade Mathewa'
"Graded Course." I consider the contents worth much
more than the price of the book; am using the different
grades with my pupils. Your works have all been so
accellent that I do not hesitate to send in advance for
whatever you may have in press. CLARE A. COVIL.

I find Mathews' "Sudies in Phrasing" most excel-I find Mathews' "Sadies in Phrasing most execu-tent. I had an opportunity, recently, to examine Twenty Lessons to a Beginner," and found it as in teresting as a novel, and full of valuable suggestions. Mas. L. P. Assis.

I am delighted with the "Embellishments of Masic," I am deligated with the "himselfield and to the more by Rissell, and consider it far superior to the more expensive works that I have on the subject.

M. B. Alverson.

The "Embellishments of Music," by Louis Arthur Russel, are very explicit, and clear in definition. The real examples from authors as illustrations of principles involved, add life and vigor to the work. An excellent teacher's and pupil's companion. Accept my thanks for involved, add life and vigor to the Accept my thanks feacher's and pupil's companion. Accept my thanks four prompt and courteous dealing.

#### SPECIAL NOTICES.

Notices for this column inserted at 8 cents a word for ensineartion payable in advance. Copy must be received by the 20th of the previous mouth to insure publication is the next number

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FRHE GOLDBECK COLLEGE OF MUSIC, ST. L. Lenna, Mo., opposed September 10th with an unusually large number of students. Although the College is but three years old, the merit of its work is universally recognized, and Dr. Robert Goldbeck's well-known reduced has attracted papuls from far and near. The Enasting Department is under excellent an agencent. The paper lades are carefully cared for and evicy the provinges of a well regula of home. The Normal Leaper-moment officer to touchdrug the greatest nonsorble advantages and given them what they proctonily need home weath. Thus Department they proctonily need ideas what they proctonily need show what they proctonily need form them for the proctonily need form them for the proctonily need in the proctonily need the sound of the methods form what they proctonily need in the proctonily need in the proctonily need in the proctonily need the proctonily of the process THE GOLDBECE COLLEGE OF MUSIC, 87.

AN IS SE PARTICIPAN

Then take of " Bulledie" but been given by Chepin on Steine of him langure consequentionic tehenth die aus dielles mentanguly in tress from those which he eather them." or oran Juan over up jest of the integer Policemies, the Opin the end to Opins to, the magnificant A day Police with exhibits a startly organization to no time amon, all the divisions of the winds, except the spencies toward the end, buting definites, out occupieroug scream, but to the E day Princeton the cutilize to seach long stargle and the prepersists of the erroral parts or more complex, the whele effect berng, todayd, that of a Pantane.

The Ballpoint are conscructed of two well marked and strongly contrasted themes which recur throughout the work and see teneropeeupd with digressions, usually quite distinuit from a sucknown! point of rises.

The special work hore to be dissected to perhaps the most highly-organized and slaborately developed tone consurseion of all shock Chopen has given us in this form and energied Ballacie , Ballaci), -that is, remantic, poetic amerative. It has two prominent opposing subjects, many variantere episudes, and a large, impomng cods, or peroramon, in borrow the language of the rhetorician. The bundling theme or subject enters immediately after that unions in four-four messure which glides up from the depole and pautes in a brest, restinas mood upon a bell blee B flat. This taking melody is made of a few long tower (dotted balves), each heard beginning alone and answered by chords below, its mood is one of delicious melanchely, ruing into agitation and passing off through a traily Chapmerque rounde at the thirty third measure.

Now we borst into a passage of utter contrast, one of those pasputgung agures which everywhere interrupt Chosen's reverses. Here begins a fierce rage through wide regions of the keyboard. It falls, however, at the es y same oth measure used a gentler mood, and now for affines messages we float over soft waves of involved

annually manuages, an accidental mater life continue on full tion prompts werene. Their mounts the mount and joint the ner director and what a requirer things ! Did things was expendent there consumers therein a morror range from their their seek of fork movement 1. It is a possible ing Motor presentable to our light the wise of membered joy. With conjusticals greate in phroposition arroyal the times II that, then glides down through coeffing tone-groups to G. Observe here fast stank of the scale (C fiel helow the staff) falls upon the glowing gayety of the mood with one shadow-fleck of sadoess and so makes is the more

The delicions castileas is a complete contrast to the opening thems : It is not in Q minor, but to E dat major; it is not made of plain long notes, but of groups of fives which are set in a sparking which of rhythm which floats out from the keyboard like the dimpling range in water.

These are the leading ideas of this work, and they are treezed according to the laws of musical development.

The first theme now reappears in the key of A minor, after which a climactic passage is formed out of the motives that introduced the counter theme. It is a magnificent upswelling of the impassioned mood which is the groundwork of the whole piece and is a specimen of the purest Chopinesque, both in harmony and adaptation to the keyboard.

We now wander off into a widely different region, led thither by a long, tangled run, and drop for a moment into a sprightly walts (in E flat ones more), but are hurried thence to a repetition of the counter theme with the ideas which ushered it in, both in their original key but modified in their details. After this the first subject returns for a few measures and then come the Coda in fourfour time: it is not composed of the same materials as the other parts of the work, but the ideas are mainly short, agitated figures which can be treated upon various chords with a rushing effect. The chromatic octaves just at the end are, in the opinion of some musicions, rather too much in the nature of a vulgar bravara and out of keeping in this soulful Ballade, one of the very

#### RELEGIES A PLANC."

The selection of a piece is often a matter of anxiety, as it messessiates branidarable cash bulley, and is in-tended for a lifetime's use, it is wise to exercise the dis-cryptication.

Do not put too much confidence in the mere name; Do not put too much connected in the mere name; yet there is a certain amount of security in some tames, as they stand for house, materials and workmankip. Bot securing a serviceable plane is not always a matter of laviah expenditure. It is more a matter of discrimin-

aling tasts.

As to reliableance of make, you can, as a rule, rely upon the judgment and standing of your local dealer, especially if he be long and favorably known in your locality. As to the quality of tone, it is wise to consult a practical teacher, and have him welent the desired instrument of the make upon which you decide.

Planos may be classed in three grades,—high grade, medium grade, and chesp pianos. The latter incindes what is known to the trade as the "Stenel" pianos, which are made in the cheapest manner, and sold under various names. It is rarely safe to have anything to do with this class.

various names. It is rarely sale to have snything to do with this class.

The difference in price between a high grade and medium grade piamo is several hundred dollars. The former is aimost faultiess in every detail; but the suggestion, that you pay for the name and the presige of the artists who use it, as well as the fineness of construction and high quality of material, is sometimes truction and high quality of material, is sometimes grade instrument in order to secore the very fineat points of touch and tone and musical expression.

The field for the medium grade piano is large. There are a dozen or more makes of honest medium grade pianos on the market, sold at honest prices, and guaranteed by firms of long unquestionable standing. These pianos fill all ordunary requirements for general use. It is only the very finest qualities that are wanting, and which can only be detected by experienced ears and fingers.

which can only so account to the over anxious to "strike a bargain." Avoid advertising schemes; refuse all offers "below coat." Bemember you can't have

# PADEREWSKI AND TOUCH AND

Copy of a Letter from Paderewski to Wm. Mason.

Testimonial as to "Touch and Technic."

Paris, 94 Avenue Victor Hugo, 9th of July, 1894.

DEAR MR. MASON:-

Several months ago I wrote you a long letter congratulating you upon your remarkable "Touch and Technic." I suppose that letter never reached you, because in your last communication you ask me again my opinion about your work.

As I am very busy at this time, and besides am on the eve of departure, I can only very briefly summarize what I said before. The work is full of original and practical views. Your system for the development of Piano Technic, with all its rhythmical combinations, is of a most convincing simplicity. The pedal study, which you have so carefully seked out, is a little masterpiece, and I venture to say that, as far as I remember, that subject has never been treated before with such competence, lucidity, and justifiable authority.

On the whole your method can be not only a guide for pupils, but also a great help for many teachers, and as such I recommend it most heartily.

With kinder regulds, I remain, very moverely,

(Signed) 1. 1. PADEREWEEL

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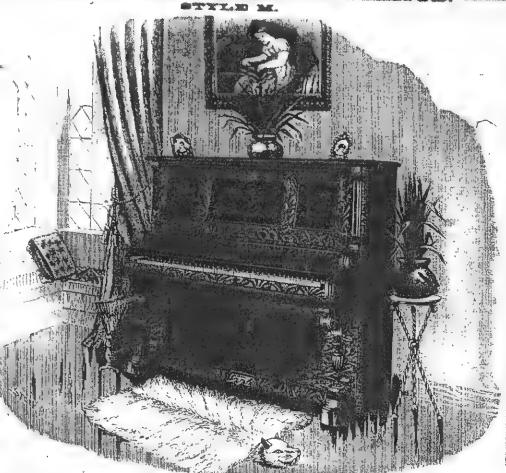
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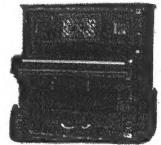
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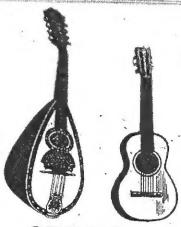
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