

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



VOL. XII.

PHILADELPHIA, PA., OCTOBER, 1894.

NO. 10.

THE ETUDE.

PHILADELPHIA, PA., OCTOBER, 1894.

A Monthly Publication for the Teachers and Students of Music.

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

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

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

THEODORE PRESSER,

1708 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second Class Matter.

Musical Items.

HOME.

Dr. PARHAM, rumor to the contrary notwithstanding, will not visit us this season.

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

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

ALFRED SCHNITZER, whose compositions are international in their reputation, is again located in New York. His studio is at Steinway Hall.

A new volume of Wagner stories for children, entitled "Fairy Tales of the Great Music Dramas," and profusely illustrated, are in preparation by Wm. Henry Frost, of the Tribune.

The music teachers of San Francisco have formed an organization for the object of self protection and to uphold the standard required of those who teach. A permanent organization was formed.

Recent as news to possess a musical library contains about 12,000 titles, including operas, oratorios, symphonies, symphonies, and other orchestral works of the masters. It is the collection of Mr. Allen A. Brown.

Mrs. FLORENCE BLOOMER, of Boston, the pianist, who made so great a success with her foreign tour last season, has called for Europe for a second season next season. Her engagements for London, Austria, England, Hungary and Italy.

The first American performance of Wagner's "Meistersinger" was given in Philadelphia by the Municipal Opera Co. A very excellent performance was given and the new opera, in higher quality of it as of the same which is characteristic of Wagner.

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 virtuosos of the highest rank are to make tours of the country this season. They are Ysaie, the Belgian, and Cesar Thompson, who is also a Belgian, and whose playing in England has created a sensation. This is a valuable opportunity for music lovers.

FOREIGN.

The London yearly output of pianos is said to be 35,000.

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

The police authorities of Munich have forbidden the playing of pianos with the windows open.

The London Guildhall School of Music has about 2000 female pupils, 300 of whom are taking lessons on the violin.

Two antique brass horns have been found on an island in the Baltic which are believed to be 2600 years old. They are two yards long.

MASCANTI 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."

Of interest to musicians is the recent death of the eminent scientist, Hermann von Helmholtz, because of his great work, "On the Sensation of Tone."

A CONSERVATORY of music capable of accommodating 1000 students, is being erected in Moscow by command of the Czar. The building will cost \$160,000.

THIEVES broke into the house of Verdi, at Genoa, recently, and after maliciously breaking furniture and mutilating manuscripts, carried away some jewels and silverware.

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

The anticipated memoirs of Gounod will not see the light of print for some time. He left to his heirs no voluminous mass of manuscript data that the proper editing of it will require much time and care.

Dr. HERRMANN and Mr. HARVEY require are adding a volume of Paderewski's organ and harmonium music for the complete edition of the composer's works now in course of publication by the Paderewski Society.

Present, the composer of "Mazurka" was arrested as a spy at Madras a few weeks ago, because he was taking photographs near the fortifications. When the identity was discovered, the officers gave him a sentence.

The sum spent for music in the schools of England, Wales, and Scotland last year was \$1,050,000. The Tonic-sol-fa method was used in 17,603 schools, the staff notation in 2413, and the former is steadily gaining.

The thousandth representation of Gounod's "Faust" will be given at the Grand Opera in Paris in 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 startlingly 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 Beethoven's "Fidelio."

SCHUMANN's criticisms 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 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 pupils 798, of whom 482 were females. Fifty pupils' concerts were given last year.

The sum demanded for the sale 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.

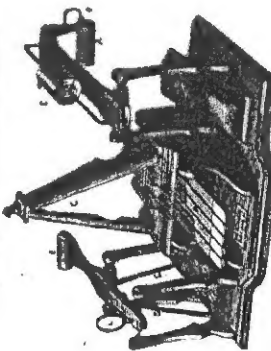
GENERAL DIRECTIONS TO BE OBSERVED WHEN PLAYING FOR OTHERS.

HAVING finally learned to play certain selections from 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 musician; for, untroubled by the draggery 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 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 forget that she is going to play to friends.

Interpret your selection as well as you can; be natural in your demeanor; and, above all things, avoid attitude-making or posing for effect. All this is in the worst possible taste. Sit easily and naturally before the piano, let your hands fall over the keys, and do not play with your wrists and shoulders, but with your fingers. Hear, if possible, good music and musicians. Attend the recitals of the best artists, and study their execution and interpretation of the best masters whenever this is practicable. —Harvard.

PIANISTS' HAND GYMNASTIC.



TEACHERS' TECHNICON.

Price \$22.50. Liberal Discount to Teachers.

PRE-EMINENTLY THE SCIENTIFIC METHOD

FOR RAPIDLY GAINING NECESSARY TECHNICAL ABILITY FOR

MODERN PIANO PLAYING.

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

Science, having investigated this subject, has discovered and can explain the reasons of such uneconomical results, and now supplies at a moderate cost a better and more direct process for developing and perfecting technical dexterity of the hands.

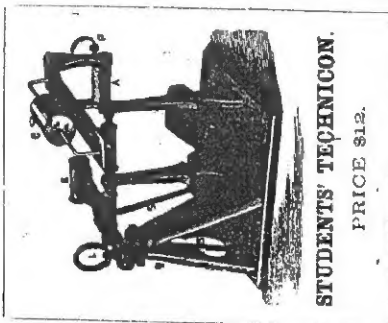
Preferred by many eminent pianists in teaching, and for their personal use. Hundreds of teachers testify that it is invaluable to both themselves and their pupils.

As this new method marks a most important reform in technical teaching, all piano players should become acquainted with its principles by reading a lecture delivered by Mr. Brotherhood Technicians, at Chautauque, N. Y., upon "SENSITIVE PIANO TOUCH," and a recent essay upon "THE DEVELOPMENT OF MANUAL DEXTERITY," sent free, on application to

J. HOWARD FOOTE,

Sole Agent for the Brotherhood Technicians.

307 and 309 Wabash Ave.,
CHICAGO.



STUDENTS' TECHNICON.

PRICE \$12.

SELECTED OCTAVE STUDIES

Equal Development of Both Hands.

PREPARATORY STUDIES BY THEO. PRESSER.

PRICE 75 CENTS.

These Octave Studies are of medium difficulty, and selected from Spindler, Schumann, Beethoven, etc. They are of great educational value.



THEO. PRESSER'S OCTAVE STUDIES, BOOK 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

THE TRUE IDEAL OF MUSIC TEACHING.

BY W. D. BATHURST.

There is one very important point where all our teaching stops short, as will be recognized by any educator, immediately 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 something. It speaks the condition of another soul at the moment of composition. When the composing soul 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.

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. This 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 themselves. 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, except in 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 fair playing point without practice; and, second, the representative faculty is not cultivated to the point where the student hears his music as he reads it, before his fingers have touched the keys. The remedy for the former shortcoming is obvious. It is more careful and all-around training of the playing apparatus. But the great defect of all lies in the second point, and no small part of the ephemeral fading away of piano technic is due to the same lack. For technic is the result of two elements—clear thinking and muscular flexibility. There is no reason why a girl should lose the latter, and if she has once acquired the clearness of musical conception, her technic will stand by her in a degree which will astonish the average teacher.

The ability to hear music inside, reading it from a printed copy, without any participation of fingers, is something which every music student ought to have, according to his degree of advancement. Unless he has this, he is ignorant. He has no foundation, and is not educated in music in any sense of the term. He may, perhaps, be educated in the keyboard, but not in music. And it will be found that the Wollsey and Vassar girl is just as deficient in this ability as the average student of the musical cross-roads—or very nearly so. Many and many girls are practicing concertos who probably could not distinguish a major chord from a minor by ear, and could not write the simplest phrase. In order to mend this matter it is necessary to begin differently, and to go on differently.—*The Musical World.*

ACCOMPANYING IN THEORY AND PRACTICE.

BY THOMAS A. DECKETT.

Of the many who attend the numerous concerts that are given during a season in the large cities, how very few have any adequate comprehension of the arduous and responsible duties devolving upon the person who is modestly placed upon the programme as accompanist. The ignorance of the importance of this position, and the attendant difficulties, is not confined to the amateur; many professional musicians, 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 pianist.

The requirements of an accompanist 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 grasp the intention of the composer as, in programme, the ideas of the composition are unfolded. To this end the phrasing must be correct, and the quality of touch employed must be such as will produce the tone

required to properly represent the sentiment expressed by the composer. While having a fairly decided conception of his own, he must be prepared to absorb the conception felt by the soloist, and so mould his own ideas that they blend with those of the soloist and form a complete and well-developed background to the musical picture of which the solo is the central figure. In carrying out this design great care is necessary, so that the soloist receives just the proper amount of support. The accompaniment should not force or override the solo, neither must it be of that dragging 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 accompanist; and the possession of such ability may well condone the lack of some other traits. For the time being, soloist and accompanist should be as one; giving expression to such unity of thought that the listener, if sitting with closed eyes, should feel it to be the effort of a single person. To accomplish this 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 rehearsed, the performance before an audience is a vastly different affair, and beset with many embarrassments that are difficult to understand by those who have not occupied the unenviable position. It is essential that the accompanist be thoroughly acquainted with rhythmic forms—especially those of odd and peculiar design—and that he should give them with precision and decision, so that he will assist rather than trammel the soloist. There are few things more aggravating to artist or audience than a vague and uncertain accompaniment.

While he must be a correct timist, it is necessary to possess that flexibility of temperament that will enable him to flow along with the principal through bars of ever-changing value, irrespective of what the time signature may be. Of course, he must be able to transpose to meet the requirements of pianos of incorrect pitch, or the effect of the weather upon the voice of the soloist.

In the foregoing it has been taken for granted that ample time has been allowed for examination of the work to be performed; that principal and accompanist have acquired some knowledge of each other's temperament, and that sufficient rehearsal has been had. Also, that the soloist is a vocalist, and, again, that but one person has to be accompanied.

When compared with the demands made upon the professional accompanist in any of the great musical centers, such a condition would seem almost a paradise. If in theory the requirements are many, in practice the number is largely increased, among which nerve and will-power must be pre-eminent if the musician is to be successful. I have said that solo and accompaniment should be as one, and that the pianist should have as complete knowledge of the composition as the soloist. It is often the case that he does not see it until within a few hours of the public performance, and frequently has it put into his hand—as for an *encore*—just as he is going on the stage. The ability to make a successful performance under such circumstances entitles him to a higher rank in the profession than is usually accorded.

A true accompanist can only be at his best when assisting soloists of the greatest ability; not one who merely possesses a brilliant technic, but one who is at heart a musician; for as he is but a reflex of the soloist, his inspiration must come from the performance, and the accompaniment will move upon the scale of excellence in proportion to the degree of such inspiration. True, an experienced accompanist can make a poor performance seem passably fair, but in such a case he breaks through the rules and takes the matter into his own hands and dominates the soloist instead of being dominated. Many a new performer has been saved from failure, resulting from nervousness, by the tact of the accompanist. Artists are not always correspondingly considerate of their musical assistant; if they were, and less inflated with their own importance, better results would be obtained.

MEMORIZING 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.

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. Bach is the most difficult of all composition for the memory. It makes all other composition seem easy.

HENRI FALKER.

FROM

Factory

TO

Fireside.

WOULD you get a Piano if you knew you could get a FIRST-CLASS INSTRUMENT for \$175? Our plan is to sell direct to you. NO BIG PROFIT for the dealer, no commission for the friend who introduces you or the solicitor who calls on you. We have no agents, and do not employ any solicitors, and consequently save you all this expense, which does not improve the value of the Piano, but certainly does increase the cost. You have nothing to show for this useless dealer's expenses and agents' commissions, but in buying from them you must naturally pay all this additional expense, for which you get no value whatever. Our Pianos are known throughout the civilized world. We manufacture our own Pianos, and send them to you on thirty days' TEST TRIAL if you desire it. We make the terms of sale to suit all pocket-books. Write to us for catalogue and prices, and any further information you may wish.

FACTORY, WAREHOUSE, AND OFFICE,
HAZLETON, PA.

KELLMER PIANO CO.

HINTS AND HELPS.

Music is the very life blood of man. — *Wm. C. Wright.*
— Music is the power of revealing God to the human soul. — *Lucas.*

— Progress is made by work alone, and not by talking. — *Kinkeldey.*

— Knowledge can only be acquired by unremitting diligence. — *Southey.*

— Every day that passes without learning something is a day lost. — *Rushmore.*

— Art is not mere technical skill—it is the human echo of nature. — *Edward Barton Perry.*

— Do not try to conceal defects by covering, or getting up about with the pedal. — *Wm. C. Wright.*

— Freedom of spirit and expression are not possible, but with simplicity and purity of finger. — *C. M. Von Weber.*

— I recommend that you learn to write music. The little trouble that it will cost, you will find amply recompensed by great advantages. — *Cherry.*

— It is not merely that an awkward position is disagreeable and ridiculous, but it also impedes, if not prevents, the development of a free and elegant style of playing. — *Cherry.*

— My idea is, that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering, and arpeggios—at least not from me. — *C. P. E. Bach.*

— No part of piano playing is so neglected as pedal effects, while nothing will so completely ruin a piece, otherwise finely executed, as an improper use of the so-called loud pedal. — *C. S. P. Cary.*

— If one believes it his duty to confine himself to the simpler forms of music because he thinks his 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 barren. — *The Music Teacher.*

— It is an important question to decide as to who should be entrusted with the musical 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 come to select an instrument than when they choose a teacher. Be not governed by cheapness, but, rather, look to the qualifications of the teacher. A poor teacher is dear at any price. — *Karl Mera.*

— There can scarcely be too much imagery used when imparting to children the earliest rudiments of any art—for these little ones live in an atmosphere of fairy land, created by their own thoughts and fancies; and it is through their idealism that their intellect can best be expanded, 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 unite in producing good results. — *E. S. Fulton.*

— Cherry has stated that many pupils, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, and run into the error of attempting the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and simple and appropriate pieces, have the presumption to attempt the concertos of the great composers, and the most brilliant fantasias. The natural result of this over-estimate is that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner.

— Musical education must be slow, and what the Americans need most is foundation work, not flitting music—pianists who understand what good fingers are in piano playing, right position in violin playing, placing of the voice in singing. I appeal especially to every one in this country who wishes to make music a profession, as well as to the students, for I believe the Americans have great dispositions for the study of music, as they make a great business of it.

— The weekly student should keep the piano and talented to keep his hand musical education, thus keeping the pupils in the state of the master to protect and learn their own work.

— When teachers have not their a standard—one that will be attained in the first as well as the last world. Work depends upon the encouragement offered. Give every one a chance—first and others. I am much interested in the development of musical education in this country. — *Dr. Church.*

MUSICAL ADVANCEMENT.

A SUGGESTION TO PARENTS.

BY F. BROWN.

The teacher whose experience has been mainly acquired in the small city or town, is often brought face to face with the fact that the main difficulty in making this a musical nation lies in a lack of a more general appreciation of good music. It is undeniable, that the great majority of pupils require at least three years of teaching and hearing, 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 considered. The present competitive system, which makes music publishing a money-making (or losing) business, is greatly to blame for the immense amount of trash 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 lack 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 unnecessary; 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 emotions, and turns out a money making machine, instead 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 into consideration. The music that is used there is very often below any kind of a standard; not to speak of the thousands 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 discriminate between good and bad, in short, when it does not pay any longer, to print such stuff, only then will it stop. There are laws against the dissemination of literature which is noxious to the public, but to hope for the extension of such laws to bad musical literature is impossible.

The only point of attack now available is the incompetent teacher. We do not allow everybody who can read, write and cipher to go into 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 re-examination 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 disgrace to the profession; thousands, who do not study a line a year; and hundreds who are perfectly satisfied with their attainments, and resent any new idea which forces itself on their consciousness.

If the State cannot be brought to do this, then let the American College of Musicians formulate a number of examinations, corresponding to a third-grade certificate, a second-grade certificate, a state certificate, etc., and then publish them far and wide. Every teacher who is in earnest will gladly comply with such requirements, and the others need not be planned.

—Continuity in playing, comes from right position much repeated, and right practice comes from steady unchanging what is to be done and seeing that you really do it. — *Wm. C. Wright.*

There is an apt imagination and gentleness devoted to special subjects. Every business and profession you mention in special papers, and any person who finger and read the current literature devoted to his business will believe being business a "back number." No other business can afford to be without magazines, and so it is. One is not enough, for business which will mention later, though, of course, one is better than none at all. Further, no teacher can afford to let his pupils do with out musical magazines. They the magazines stand next in importance to the lecture room as accessories to successful teaching. Nay, I will go further, when a pupil is covered it is with the latest understanding that the teacher does all that is possible for the pupil's advancement and benefit. If the pupil is left without musical literature, then the teacher certainly does not do his utmost. Every pupil—with the exception, perhaps, of the very young ones—ought to have a musical paper of their own each month. I do not know of any magazine that is better for pupils than *The Etude*. It is this one I recommend and use in my classes. I know every music magazine in the United States and England (and one in Mexico), and therefore my choice of a magazine 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 Etude*. I tried to secure subscriptions at first, but only got four, and those after much trouble. I am not a good agent, perhaps. The truth is, however, that the majority of people in country towns are little more than able to pay for tuition on such music as is absolutely necessary, and can always see their way clear to paying \$1.60 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 it 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 in 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 one time.

In case it is necessary to show why the magazine 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 Etude* 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 half years I have known it there has always been some music each month that could be used by some one. But make no promises in this direction. Rather emphasize the fact that *The Etude* will make a pupil a superior musician—even 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 become musical as well as his fingers; also that each month 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 musical world to a certain extent, and will be kept informed on the notable musical events as they occur, together with the names 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 convince any patron that *The Etude* is a cheap investment.

Great pupils take *The Etude*. I have noticed that in the case of other teachers it is the same. The best pupils are the "readers." This fact ought to be noticed.

Sometimes a pupil may take the magazine home and never read it. To guard against this I mark special articles and paragraphs, and question the pupil at the next recitation. In many cases some out of a hundred copies in the parents to read. Almost everybody likes to read about music and musicians. The less they know

about the more they enjoy reading about it. It is no use trying to make children study music mechanically when parents are acquainted on the subject. Getting the parents to read the magazine is a great worth the consideration of all teachers who have in view something besides dollars.

In conclusion, I will remark that the teacher himself should take several musical papers and magazines, first for his own benefit, and secondly for the good of his pupils. For when he comes across a good article he can "pass it round," and the results will far more than repay the trading outlay. I have been doing this for over two years, so that I speak from experience. There is altogether too much "blind" practicing among music students. I cannot do better than quote from an article in the *July Etude*. It will certainly bear repetition. "What is needed is, not less playing and singing, but more theory, science, history; in fact, much more literary study with the purely mechanical practice of music."

STRENGTHENING PIANISTS' FINGERS.

It may, perhaps, be 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 mechanical one, to begin with, but a physiological one,—that is to say, that it is not due to the connection of the extensor 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 useful as an ordinary table napkin 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 interosseal muscles are put into action and developed. At first it will be difficult and painful and soon produce cramp in the intermetacarpal space, and the ring should then 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 interossei 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 in 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 abducting 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 of execution can be obtained by those possessed of comparatively short fingers by gradually stretching the web between the fingers; for this is very often one of the great obstacles to the stretching of the fingers far apart. Cochin, 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 apart. But this uncomfortable 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 firmly pressed and set sawed, as it were, between two adjacent fingers with the object of trying to drag the skin 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 skin clean out. In this way the stretch between the fingers may gradually undergo an extension of half an inch, by which (together with the training of the interosseal muscles, which mainly shift the fingers from side to side and keep them steady) an immense improvement in facility of execution, with proper practice, can be secured.—*The Lancet, London.*

Every device of the kind described above works from the outside inward, and is of more than questionable worth. No exercise should be worked at long enough to produce much if any fatigue, for when carried to the point where the members ache it may be taken as a sign from nature that harm is being done, a warning to desist until the parts can recuperate by a rest more or less protracted.

A far better form of strengthening the weak fingers is to practice the Mason Two-finger exercise, that demands an accent on the second tone of the motive with a snapped under finger. The quick snap furnishing exactly the exercise necessary to develop strength, and with the increasing strength will come on, as much to be desired, improved flexibility.

For gaining a wider expansion nothing is so good as playing the arpeggio of the Diminished Seventh for one octave, holding each key down as long as possible, until the finger is wanted to strike its key again, playing both up 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 ease 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 tendons 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.—*Editor.*

WORRYING.

Worry over responsibility wears out many teachers, and, when we think of it, what responsibility has the teacher? He frequently assumes something to be his duty toward his pupil, which is quite equal to making himself the keeper of his pupils. 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 shopkeeper. 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 bears 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 affair," and leave the result in the hands of a higher power. He spares himself worry and fatigue. When the disciples were told to "Preach the Gospel," they were not told to make people believe what was preached. They were instructed to let the Holy Spirit 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, until at last, 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 forever crushed, by the quick shock given to a sensitive nature in the sudden 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. MONROE.

—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 Hauptmann.*

—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 flattery is no more true criticism than fulsome flattery is true praise. Technique, style, expression, etc., are not externals for you to put on, they must be a part of your very self. When pupils try to cheat their teachers by not following their instructions, they cheat themselves more than their teachers.

Experimentation and Fluency Combined

4. 2014.01.14 14:00 14:00 14:00 14:00

[illegible][illegible]

THEO. PRESSER,
1708 Chestnut Street, Philadelphia, Pa.

Chief Musical Events from 1380 to 1894.

BY C. E. LOWE

FRICK . . . 25 CENTS

[illegible]

**HOW
To MEMORIZE MUSIC**
THIRTY CENTS POSTPAID.
MEMORY LIBRARY 243 BROADWAY NEW YORK

Hallet & Davis' Pianos,
BOSTON, MASS.

More than 200 Planes Sold to Schools
and Colleges in 1991.

© 2000 by the American Psychological Association 0893-3200/00 \$12.00 DOI: 10.1037/0893-3200.14.4.475



第 1 页 共 4 页
 第 2 页 共 4 页

2008 年 9 月 20 日 星期日

be mentioned to the visitors, as a result of much traveling and working similar among few people after coming to the United States, that much work might be served young teachers if, from the time of beginning lessons in childhood, the habit was formed of noting down under the teacher's direction new pieces of different grades. In noting upon this idea I procured a small book for each one of my pupils, and had them make a list of all instruction-books, 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 means 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 pupils 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 *THE ETUDE*, principally) formed the nucleus of this catalogue, which can be indefinitely enlarged as other pieces present themselves.

Still another form was begun; (this also for the older students.) Another book for a graded catalogue, especially 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 choicest pieces and exercises, 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 pupil so 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 realize 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 earlier 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 if, as Schumann aptly says, "it is better to play easy pieces well and pleasantly, one must first have the necessary talent to play."

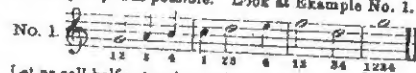
What is Music?—The poets and sages are no more agreed in their answers to the question, "What is music?" than they were, and are, to Plato's pathetic question, "What is love?" Or on that which has been asked almost as frequently, "What is time?" Plato, with positive calm, says, "The whole universe is music, and everything is it in order and harmony." Fellow holds that music is the poetry of sound, the poetry to the ear of words. According to Wagner's theory, it is the art of singing words out of speaking on sounds. It is a question that which is undeniably unanswerable. It is a question of definition or critique. It is a question to which no answer is to be given.

LITTLE ITEMS FOR PUPILS WORTH KNOWING

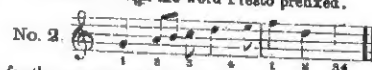
謝世英 中國圖書博物館 2004-2005

In a former article in the January issue, on "Little Rooms," I spoke of the difficulty of keeping the eyes off the keyboard, besides other difficulties, such as jumping, sliding, and reading. This time I shall try to help you a little to play the notes in time which are contained in a measure. I know that you understand the division of notes into halves, quarters, eighths, sixteenths, etc., very well; yet your teacher complains that you frequently play out of time, and that you cannot be trusted with a single note without blundering and playing eighth-notes like quarters, and vice versa, especially when it comes to 15ths or 32ds. Of course, a great difficulty, such as counting and playing in correct time, cannot be overcome at once, but by experience I learned that in most cases a bad foundation was the cause of slow or faulty progress.

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 Example No. 1.

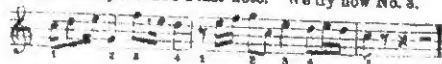


Let us call half notes slow and quarter notes fast. Then we say to ourselves; let us stop after each slow note before we attempt to strike the following; but the moment we have struck a fast note let us rush to the following. Thus, when reading the above Example No. 1 (without counting at all) we must 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 e quickly 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.



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. 2, 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 draw 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 execute at once the subdivisions, 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. 3.



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 therefore slower 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 preceding g (g being worth four sixteenths, and f three sixteenths). Do not forget that o and e in the first figure, as well as the e in the last, are very fast notes; in the 2d measure the longest stop will take place after the n, in the 3d measure the c is a fast note, but as it is only followed by a rest the "fast" refers merely to the quick taking off the finger from the key, and would emphasize the necessity of counting, and especially the need of giving each individual note its own true time.

THE WITCHES DANCE.

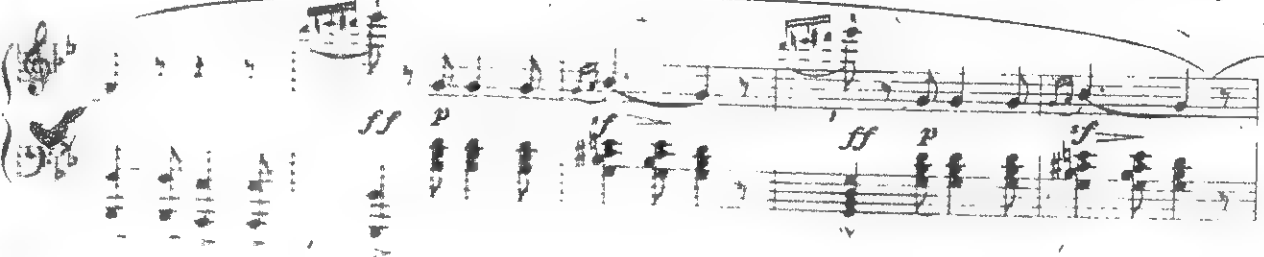
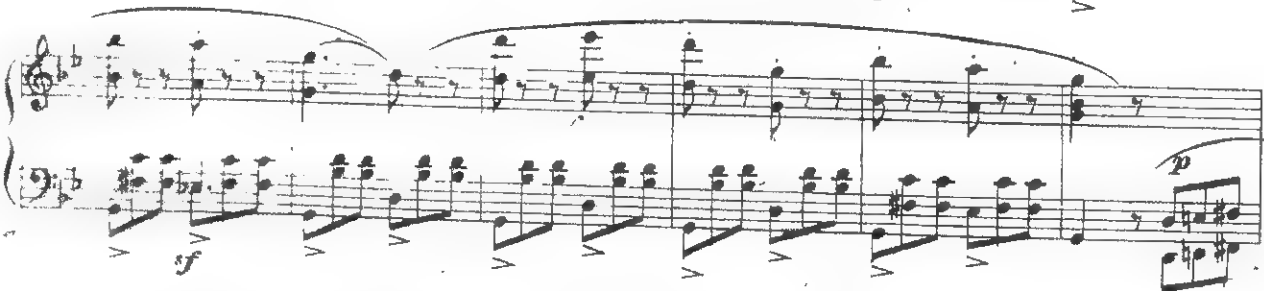
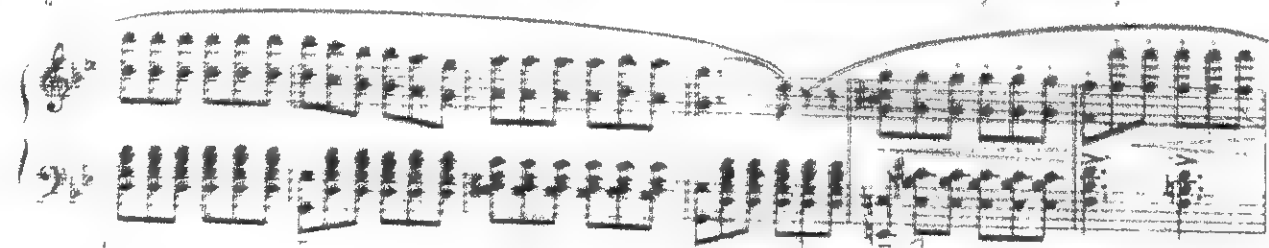
A Study in the Brilliant and Fantastic Style.

Allegro vivace. J. w.

J. CONCONE, Op. 81, No. 5.

a) Begin the groups notes with the pulse, and end the figure with a brilliant flourish.
b) Start the chord with the first simultaneously with the playing. The afterwards must be relative to the given character of

the passage. But the piano here will be broader than in a composition of a less brilliant character.
c) The outer lines are merely phrasal lines; they do not affect the staccato markings in the least.



This is a handwritten musical score for piano, consisting of six systems of staves. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows a complex texture with many notes. The second system includes the marking *risolto*. The third system includes the marking *sf*. The fourth system includes the marking *animo*. The fifth system includes the marking *ff*. The sixth system includes the marking *ff*. The score is written on a single page with a dark border.

Nº 1697

PETIT BOLERO.

Edited by Chas W. Lundon

Allegro comodo.

HENRI RAVINA Op. 62.

Staccato dolce e misterioso
pp
una corda

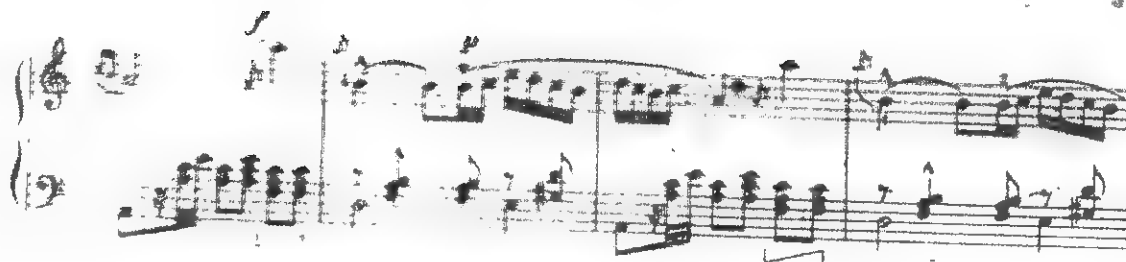
tre corde
f accentuato
p

f dim.

8 5 4 3 2
2 4 3 2 1

2 5 4 3 2
1 2 3 4 5

len *len* *v*



tre corde

The first system of musical notation consists of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together. The bass staff contains a series of eighth notes. The key signature has two sharps (F# and C#).

cresc *f* *dim*

The second system of musical notation consists of a treble staff and a bass staff. The treble staff contains a series of eighth notes, some beamed together. The bass staff contains a series of eighth notes. The key signature has two sharps (F# and C#).

a tempo
una poro rita un to una corda

The third system of musical notation consists of a treble staff and a bass staff. The treble staff contains a series of eighth notes, some beamed together. The bass staff contains a series of eighth notes. The key signature has two sharps (F# and C#).

The fourth system of musical notation consists of a treble staff and a bass staff. The treble staff contains a series of eighth notes, some beamed together. The bass staff contains a series of eighth notes. The key signature has two sharps (F# and C#).

mf tre corde

The fifth system of musical notation consists of a treble staff and a bass staff. The treble staff contains a series of eighth notes, some beamed together. The bass staff contains a series of eighth notes. The key signature has two sharps (F# and C#).

7

The first system of musical notation, measures 1-4. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with chords and single notes. The key signature has two sharps (F# and C#).

ff
giocoso

The second system of musical notation, measures 5-8. The treble clef staff features a rapid sixteenth-note passage in measures 5 and 6, followed by a more melodic line. The bass clef staff has a steady accompaniment of chords. The dynamic marking *ff* is at the start, and the tempo marking *giocoso* is below the treble staff.

The third system of musical notation, measures 9-12. The treble clef staff continues with complex melodic figures, including some triplets. The bass clef staff provides harmonic support with chords and moving lines.

energico e brillante
fff

The fourth system of musical notation, measures 13-16. The treble clef staff has a very active melodic line. The bass clef staff features a dense, rhythmic accompaniment of chords. The dynamic marking *fff* is at the start, and the tempo marking *energico e brillante* is above the treble staff.

ff

The fifth system of musical notation, measures 17-20. The treble clef staff shows a melodic line with some rests. The bass clef staff continues with a rhythmic accompaniment. The dynamic marking *ff* is at the start.

First system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a supporting bass line in the lower staff. The lyrics "di - mi - ni - ste - re - do" are written below the lower staff. A dynamic marking of *p* (piano) is present at the end of the system.

Second system of the musical score. It continues the melody and bass line from the first system. The lyrics "do - tan - do" are written below the lower staff. A dynamic marking of *f* (forte) is present at the beginning of the system.

Third system of the musical score. It continues the melody and bass line. The lyrics "di - mi - ni - ste - re - do" are written below the lower staff. A dynamic marking of *p* (piano) is present at the beginning of the system.

Tempo I.

Fourth system of the musical score. It continues the melody and bass line. The lyrics "do - tan - do" are written below the lower staff. A dynamic marking of *pp* (pianissimo) is present at the beginning of the system, followed by the instruction "una corda" and "staccato".

Fifth system of the musical score. It continues the melody and bass line. The lyrics "do - tan - do" are written below the lower staff. A dynamic marking of *f* (forte) is present at the beginning of the system, followed by the instruction "allacc.". The system ends with a double bar line.

9

First system of musical notation, featuring a treble and bass staff. The music includes complex rhythmic patterns and dynamic markings.

Second system of musical notation, continuing the piece. Dynamic markings include *f*, *dim.*, *p*, and *ff*.

Third system of musical notation, featuring fingerings (e.g., 2, 5, 4, 3, 2, 1, 5) and dynamic markings.

Fourth system of musical notation, featuring dynamic markings *f* and *p*.

Fifth system of musical notation, featuring dynamic markings *f*, *cresc.*, *sf*, *allargando*, and *fff*.

FRÜHLINGSLIED.

(Spring Song.)

Harmonized and fingered by Phineas B. Baker

Allegretto.

A. HENSELT, Op. 15.

The musical score is written for piano and treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegretto.' and the dynamics start with 'p' (piano). The score is divided into four systems. The first system contains measures 1-4. The second system contains measures 5-8. The third system contains measures 9-12, featuring dynamics 'f' (forte), 'cresc' (crescendo), 'dim' (diminuendo), 'rit.' (ritardando), and 'pp' (pianissimo). The fourth system contains measures 13-16, marked 'a tempo'. The score includes various musical notations such as notes, rests, slurs, and fingerings.

First system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo). The key signature is one sharp (F#).

Second system of musical notation, continuing the piece. It includes dynamic markings like *p* (piano) and *pp* (pianissimo). The notation shows complex melodic lines and harmonic support.

Third system of musical notation, featuring a section marked *un poco più mosso* (a little more motion). It includes dynamic markings like *cresc.* (crescendo) and *pp* (pianissimo). The notation shows complex melodic lines and harmonic support.

Fourth system of musical notation, continuing the piece. It includes dynamic markings like *pp* (pianissimo) and *cresc.* (crescendo). The notation shows complex melodic lines and harmonic support.

Fifth system of musical notation, featuring a section marked *dim.* (diminuendo). It includes dynamic markings like *pp* (pianissimo) and *cresc.* (crescendo). The notation shows complex melodic lines and harmonic support.

First system of musical notation for strings, measures 1-4. The music is in treble and bass staves. Measure 1 has a *legno* marking. Measure 2 has a *cresc. assai* marking. Measure 3 has a *f* marking. Measure 4 has a *rallent* marking.

Second system of musical notation for strings, measures 5-8. Measure 5 has a *a tempo* marking. Measure 6 has a *rallent* marking. Measure 7 has a *sf* marking. Measure 8 has a *sf* marking.

Third system of musical notation for strings, measures 9-12. Measure 9 has a *rit* marking. Measure 10 has a *a piacere* marking. Measure 11 has a *2* marking. Measure 12 has a *2* marking.

Fourth system of musical notation for strings, measures 13-16. Measure 13 has a *sempre puzoso* marking. Measure 14 has a *7* marking. Measure 15 has a *7* marking. Measure 16 has a *7* marking.

Fifth system of musical notation for strings, measures 17-20. Measure 17 has a *con fantasia* marking. Measure 18 has a *2* marking. Measure 19 has a *2* marking. Measure 20 has a *2* marking.

This page of musical notation consists of five systems of staves. Each system typically has a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble staff with many beamed notes and a steady bass line. The second system continues this pattern with similar melodic and bass lines. The third system introduces a new melodic line in the treble staff, while the bass line remains active. The fourth system features a melodic line in the treble staff and a bass line that includes the dynamic marking *sempre pp*. The fifth system shows a melodic line in the treble staff and a bass line that includes the dynamic marking *pp*. The notation is dense and detailed, with many notes and rests.

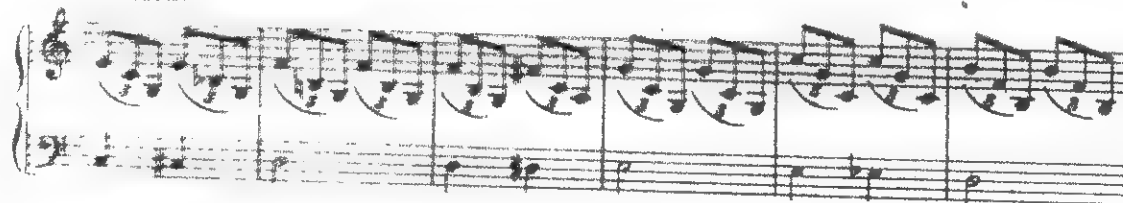
THE BROOKLET.

Allegretto grazioso.

HENRY RYDER.

The musical score for "The Brooklet" by Henry Ryder is presented in four systems. Each system consists of a piano (left) and treble (right) staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto grazioso." The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1 through 5 above the notes. The piece concludes with a final double bar line in the fourth system.

Crabapple



This page contains five systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamics. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line in the treble staff. The third system introduces a dynamic marking of *mf* (mezzo-forte) in the bass staff. The fourth system features a melodic line in the treble staff with a rhythmic accompaniment in the bass staff. The fifth system concludes the page with a final melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

JOHN F. ELLIS & CO.

MUSIC PUBLISHERS

電話：02-2652-1111

BEAUTIFUL MUSIC.

陈清顺等译, 机械工业出版社, 1999

W. You know Mr. Dashing, tell me with your eyes
Very curious, nothing worthy;
I know a fine and pretty Maider (Chatterbox song)
in his nature.
Know the answer Dashing, is My Eyes Answer to
of You know Mr. Dashing.
Lovers there be
That know of Me.

大正官制、東亞新秩序

For Oh, My Love, I Love her There.
My Heart's New Partner is There.
There's a Little Love a Flower
Which God My Heart is Loving.
Which My Heart's Still Loving.
Pine beautiful, charming songs, each published in
three parts.

第1380号, J. W.

Good Night, Sweet Dreams, three keys.
Silk and Bands. (Walt's song, three keys.
No Time to be two keys.
Love's Dream, two keys
And the Sateary Drape to On. Fine contralto solo

MINIBALL, E. S.

I love the Rose May Name, have keys
O Happy Sleep, have keys,
Blaze West of Eden, no keys
Pythagoras the Saxon. Lullaby song, with organ
in house
Some Time.
Has teaching pieces.

OPPENHEIM, I. A.

When They Are Nigh.
Lullaby Sweet and low
Hempen voices
The Ukkey Fule's song
Serenade

STEINMÜLLER, STEPHAN.

Cloud Night.
 We are Mr. Sen, Seven Peace Abiders,
 O Thou, the True and Only Light!

ANTONIO, ANTONIO.

Poems of the Dear One
 Love's Confession, 'Waits bailed
 U Lays, Past and Fragrant'
 Twilight is Falling.
 Here in My Memory Contrition
 To a Room. Come to
 I myself, Ye Willows, (Once)
 Now, the Moon is Rising (Once)
 Oh World My Lips Could Tell, (Once)

Dezart's System of Needle Practice. By Gilmore Wood. 12 pages. 12 pages.	\$1.20
Jordan's New Discovery. Foundation Studies for the Pianoforte. By Thorold Jordan	1.60
Mozart's New Progressive Method for the Piano. By Franz Mozart	1.60
Physiology of the Balance of Music. By H. H. Hume	50
Therapeutic Gymnastics. David. By A. H. Hume	50

[illegible]

JOHN F. ELLIS & CO.,

9117 代辦所SYE.乃海組 網走 北海 電話(922)6611 旭東 住

蘇聯學 第10期 五洲出版公司

Keywords: *workplace spirituality, spirituality, spirituality in the workplace, spirituality in the workplace, spirituality in the workplace*

作者：李海林 单位：中国地质大学

It particularly concerns the two lower members of the series, all of which appear to have been produced, that all the middle members of the series were produced on certain definite lines, and it thus became possible to follow the series, they perhaps accurately they the extensive works on the subject. Several of their studies by the organization of the series of the several subdivisions on the side of the present-day series. They have discovered that the members, like all other animals and vegetables, proceeds on a definite plan as to the disposition of the deep and the development of the same. This plan is generally called "Form."

It is a cant with this heavy and ignorant to decry "form," and to declare that the composer should not be shackled in his art by any particular rule. It may be overruled that form and formality should not be condemned. Granted the economy of r-harmony and unity in musical expression, it is possible, while observing certain main principles, to indulge in any amount of freedom as regards details, rigid adherence to the letter of the rules of our predecessors of course resulting in formality or sterility.

Three things are essential to musical form :—
1. A definite, and not an immoderate, number of sub-

2. Their recurrence in certain places.
3. The disposition of kera.

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 of tonality. For example, the second subject of Beethoven's sonata in E \flat , Op. 7, has not less than four themes, all in the key of E \flat , and in his sonata in C-minor, Op. 13, the second subject passes through four keys, all however, being subsidiary to, or dependent upon, the main key.

There is one particular design, the *Uppob*, the main key, largely used for symphonies, overtures, and other compositions that it may be regarded as the principal and standard form. It is generally called the "Sonata" form, but sometimes "Binary" form, or "First movement" form, and this it is proposed to describe briefly and as far as possible; but it must be understood that, while certain principles are here given, very little attention will be paid to the details. To do so fully would demand considerable space, and to begin might possibly be confused instead of enlightening.

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, suggested by the learning or fancy of the composer; and the third, or recapitulation, is a repetition of the first part, with such modifications as may be necessary to substantiate identity for relationship of keys, or, in some cases, a close for a more distant relationship.

1. The Exposition.—Here we have our subjects, usually, though not of necessity, two in number. 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 listener, and to impress his mind with the character of the movement, but it is sometimes long and modulates freely. As the second subject is to be in another key, this is prefaced by a few bars called a "bridge," which may consist either of a reminiscence of what has gone before, or of an anticipation of what is to follow. The key of the second subject is always related to that of the first subject, and early practice has defined the precise degree of the relationship. If the primary key be *major*, the secondary key will be of the *dominant*. There are many exceptions to this, however, such as the *major* or *minor* key of the *mediant*, the *major* key of the *sub-mediant*, and the *major* key of the *minor* third. If the primary key be *minor*, the orthodox key for the second subject is that of the *relative major*, although here, also, other related keys may be used instead, such as the *major* or *minor* key at the *dominant*, and the *major* key of the *sub-dominant*. The key of the *sub-dominant*, although scarcely very rarely indeed. The second subject, it may be noted, is in contrast not only to the tonality, but also to the character of the first subject, and frequently is of much greater length. On this account it may modulate very freely, but such modulations will be found to be in accordance with the general principles of composition.

The statements of the named subject may consider the subject proper, and are called a "Order to the first point". There are two the first point, however it is not so important as the first point as the first point is the first point.

[illegible][illegible]

4. The Hypothesis. — Here the course of the music is practically the same as in the Exposition, except that the second subject is now on the primary key.

A Gods brings the movement to a close. Very often it is *quies aeterna*, but, on the other hand, it is sometimes as long as to be reasonably considered as *eterna* or four years. Such is the Gods to the first movement to Beethoven. Beethoven in Ex. Op. 81, which is over eighty bars in length, which almost seems like another Free Fantasia in character, is the frequently difficult in such cases for the student to find where the Gods begins, as the music may flow on without a mark which would serve to denote the formal demarcation, and therefore the following general rule may be of service. The Gods begins at that place in the recapitulation where, in the exposition, the second subject ended."

Such is a brief and somewhat statement of the outlines of Sonata form in its simplest aspect. Details, of course, vary to a very large extent, but they have not been touched upon, as calculated to confuse the beginner, and because even a cursory examination of them would occupy more space than can here be apportioned to the subject. It may be possible, however, in a later article, to treat of more advanced plans. If the student will fix leading principles in his mind, and apply a liberal interpretation to the rules springing 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.

There is a popular belief in the minds of many outsiders of our profession, writes Dr. Walters Pegg in the *Jersey Messenger*, that the life of an actor, either instrumental or vocal, is full of peril to health and longevity. This is not entirely correct. It can be said that a certain physical exhaustion which must accompany highly sustained effort of mind or body is especially deleterious in the case of an artist, but exertion need not produce ailment. People were intended to exert themselves. Does the parliamentary orator speak for four hours without fatigue? Or the playwright continue without highly wrought and sustained attention, practiced adroitly and without necessary injury to his brain? Do medical men see one hundred patients in the day without severe mental tension? Let the people that encourage this erroneous idea dismiss it from their minds; there is nothing demoralizing in deliberately and for a definite purpose putting one's self or others through the experience of a highly strung series of emotion.

Composers, as a rule, have been remarkably healthy and long lived. Hindel was 74 years of age when he died; Lalande was 76; Bach was 55 years; Scarlatti was 66; Hadyen, 77; Palestrina, 70; Spohr, 76; Marcello, 65; Gluck, 73; Paisiello, 70; Cherubini, 82; Beethoven, 67; Rossini, 78; Puccini, 72; Meyerbeer, 70; Auber, at the advanced age of 88, still composed and was in the enjoyment of almost robust health; friend Verdi will be 81 years on October 10; Charles Gounod, who recently died at a ripe old age, was in robust health, with all the energy of a young man of 25, to within a short time of his demise; and also C. Saint-Saens and many other artist-composers one could mention as enjoying vigorous health and ripe years.

On the other hand, one must chronicle several deeply lamented masters who died in the glory of their young manhood. It is difficult even now to write or speak of this without emotion. Glorious Mozart died at the early age of 35, a short, sad life, full of the rarest promise; Mendelssohn died when only 38; Purcell died when but in his 37th year; Pergolesi was only in his 26th year, Bellini, 33; Chopin, 39; and Schubert, only 31.

-- Hans Von Bulow's death reminds me of the afternoon that I heard him play Beethoven's "Hammerklavier" Sonata, in the Broadway Theatre, about four years ago. He got ~~away~~ ^{into} the middle of the fugue in the A-flat, and then lost the thread of his musical discourse. He became irritable at once, and banged away, with the hope of getting into the fugue again. But it was useless, and he arose in a hasty manner, said something uncomplimentary to the piano, and walked off the stage. I immediately the idiot who takes his hands on every occasion made as uprose. The idiot fancied Von Bulow had dismissed the concert. Suddenly the pianist emerged into view, unconquered by two years, who shifted the piano about unobtrusively, so that, when he sat down, he presented himself exactly to his audience. Then he began the fugue again, and this time won through to the end.

BOOSEY & CO.,

Musical Publishers and Musicians
Manufacturers of Musical Instruments

30 E. SEVENTEENTH STREET,
NEW YORK. LONDON.

JUST PUBLISHED.

"The Swan and the Skylark."

CANTATA.

Words by MEMANS, KEATS, and SHELLEY.

THE MUSIC COMPOSED BY

A. GORING THOMAS.

FOURTEEN PARTS

As performed by the Choir of the

BIRMINGHAM FESTIVAL 1894, ENGLAND.

Sample Copy post-free.

75 Cents

NEW EDUCATIONAL WORK.

Now being used by the Leading Masters in
America. Also at Royal Academy, Royal
College, etc., London, England.

+ 50 SOLFEGGI +

By F. P. TOSTI.

IN TWO BOOKS. PRICE \$1.00, NET, EACH BOOK.

These Solfeggi have been written by Signor Tosti for the middle register of the voice, and are therefore equally suitable for all voices. They will be found most useful studies, and so melodious in character as to be practically songs without words.

ALBUM OF TWENTY NEW SONGS.

(English and German Words.)

By JACQUES BLUMENTHAL.

These songs are considered to be the best work ever produced by this eminent composer.

Paper Cover. \$1.80. Cloth. \$2.00.

GEORGE CROSSMITH'S SONGS.

CANTATA FOR CHILDREN.

"THE SWEETEST SONG."

By J. L. ROECKEL.

LATEST ADDITION TO ROYAL EDITION.

SONGS FROM THE ORATORIOS.

Collection of songs for all voices from different oratorios. Set to music by the composer, with original arrangements.

For the use of the Librarian.

Free on Application.

Send for the Catalogue.

BOOSEY & CO., London.

PATERNOSTER & SONS, Edinburgh.

PAWSON & SONS, London.

THE ETUDE.

A FEW THINGS THAT DISCOURAGE THE MUSICAL TEACHER.

OF THE ETUDE.

1. The pupil who takes lessons in piano but never practices.
2. The pupil who takes lessons about four months out of twelve, and expects to become an artist in four years.
3. The pupil who has the bad habit of quitting lessons without personally notifying the teacher.
4. The pupil who neglects practicing, or taking her lessons regularly.
5. The pupil who is never satisfied unless she is given a piece far beyond her ability, and who would rather murder a difficult piece than play an easier one well.
6. The pupil who never practices her old pieces, and for that reason is never able to play anything well when asked, but is always practicing something new.
7. The pupil who does not practice finger exercises because papa or mamma does not like to hear them.
8. The pupil who does not care to become a musician, but would just like 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 wait for results.
10. The pupil who is always late.

SONGERS FROM THE STUDIO.

PLATINO FOR YOUNG PUPILS.

BY G. 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 pupil 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 inspire 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 interest of the young pupil die out, especially when practicing does not always seem play, but very hard 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 music does not come at once by simply listening to it, but gradually, and by repeated study of it. Therefore, where the musical education depends entirely upon the teacher, it will be advisable, nay, even necessary, for him to play for his young pupils music which is just a grade above them. With it the teacher can give a few explanatory, historical or biographical remarks. The pupils will appreciate 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 PUPIL'S ANSWER 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 himself. The piano pupil's instructions are mostly oral. The teacher is only too easily satisfied with an affirmative word from the pupil, saying he has understood the explanation, etc. If the pupil is asked to explain a certain thing, he is always ready to answer his question and supplementary explanation. Nothing answers the question better than writing down and working out the things that should be learned. I have not much doubt in saying the pupil usually writes down definitions from the teacher as he hears them. I think it probable that many of the errors in his explanations are due to the fact that he is copying the teacher's words as he hears them. The question is not in writing it is in the mind, and the teacher can give the pupil the opportunity to write down the things that he has learned. The pupil should be encouraged to write down the things that he has learned, and to explain them to himself. This will be a great help to the teacher, and will also be a great help to the pupil. The teacher should be encouraged to give the pupil the opportunity to write down the things that he has learned, and to explain them to himself. This will be a great help to the teacher, and will also be a great help to the pupil.

By the teacher answers you can see how well the pupil's mind has grasped the subject he had to explain. Do not say the pupil's questions simply to to-day's lesson, but go back to questions asked some time ago, in order to see whether the pupil has preserved a correct idea of things previously learned.

Pupils are delighted to answer questions, especially if you make it a habit to mark the merits of their papers, by giving them, when there are five questions, a 20 for every question correctly answered. If you do not want to give them questions for every lesson, then do it from time to time. There is so much contained in musical notation, rhythm, elementary harmony, expression, touch, technique, etc., that a wide awake teacher will always be able to give to his pupils, according to their standing, plenty 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 single 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 musical 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 rest.

PERTINENT SUGGESTIONS.

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

"The young American musician has but one idea of education—to go to Germany and study under Reinecke, Jadassohn, or Rheinberger. By this means he gets a sound tuition, no doubt, but not a trace of any individuality; in fact, it becomes a serious 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.*

WHEN TO BEGIN 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 taste in the young is the best guide as to the proper time. Let the boys and girls frequently hear good music, and also permit them to have access to the pianoforte under proper supervision; and as they begin to have ideas of their own with regard to composition, they should have a teacher. 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 Greene.*

PERFORMING VIRTUOS TEACHING.—The pianoforte is at once the easiest and hardest instrument of study. Any one can play the pianoforte, but few ever do so well, and then only after years and years of toil, pain, and study. When you have surmounted all difficulties, not one in a hundred among your audience realizes through what labor you have passed. Yet they are all capable of criticizing and understanding what your playing should be. Any one who takes up pianoforte playing with a view to becoming a professional pianist has taken on himself a awful burden. But better that than the drudgery of giving pianoforte lessons.—*Ignace Paderewski.*

CLAIMING OTHER TEACHERS' PUPILS.—I consider that it is very unfair after a pupil has studied for four or five years with a teacher, to have the pupil go to another teacher, and, after three months' study with the second teacher, to advertise to be a pupil of the latter.—*A Teacher.*

MUSIC IN SCHOOL TEACHING; successive forms and styles are only like so many painting-places—like some painted and when done again on the road to the ideal.—*Francis Lister.*

As to a man of Luther's habit on which from the days of Adam until now the angels of God have descended to him, and in which man has gone to seek his God.—*W. B. R. M. R. M.*

上海工人出版社 印刷所 印刷 1955年10月第1版 1955年10月第1次印刷

唐明 著 中国文联出版社

First episode of "Mollusca" was known given by Chomsky on the basis of his larger correspondence which he was called unintentionally in those days because it was the only "discussion" we ever had on any of the larger problems, etc. Upon Oct. 22, 1934, the correspondence of the President, including a quicker reconditioned one from now, all the divisions of the work, except the episode toward the end, being delivered, and unintentionally given, but to the 12th President the volume in each has example and the proportion of the several parts were more complex, the whole effort being, indeed, that of a fantasy.

The *Halipides* are constructed of two well marked and strongly contrasted themes which recur throughout the work and are interwoven with digressions, usually quite different from a technical point of view.

The special work done by the *Chanson* is perhaps the most highly-organized and elaborately developed tone-composition of all French Chanson, has given us in this form our earliest Ballade (Ballad),—that is, romantic, poetic, amorous. It has two prominent opposing subjects, many recurrent episodes, and a large, imposing coda, or peroration, to borrow the language of the rhetorician. The leading theme or subject enters immediately after that unison in four-four measure which glides up from the depths and pauses in a brief, restless mood upon a bell-like B flat. This initial melody is made of a few long tones (dotted halves), each heard beginning alone and answered by chords below. Its mood is one of delicious melancholy, rising into agitation and passing off through a truly Chopinque rhapsody at the thirty-third measure.

Now we burst into a passage of utter contrast, one of those palpitating figures which everywhere interrupts Chopin's raptures. Here begins a fierce rage through wide regions of the keyboard. It falls, however, at the next fourth measure into a gentler mood, and now for fifteen measures we float over soft waves of involved

happening although under a storm, sometimes upon a mountain summit, and sometimes under the working of the full and gentle ocean. They contain the varied and almost unnumbered elements which a weather makes. But above them comes the *weather-maker's* throne, a more majestic presence than the very song of the swallows! It is a dominating life-presencing in our life the wine of married joy. With perpetual grace in garments around the time it dies, these glides down through rocky sea-groves to G. Above them the stars of the male (C) sit below the (male) fish upon the glowing glory of the wood with one shadow-flock of sand and so makes in the sea the human.

This delicious cantilena is a complete contrast to the opening theme: it is not in G minor, but in E flat major; it is not made of plate long notes, but of groups of five which are set in a sparkling whirl of rhythm which floats out from the keyboard like the dumpling rags in water.

These are the leading ideas of this work, and they are treated 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 Chopizque, 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 waltz (in E-flat once 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 four-four 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 musicians, rather too much in the nature of a vulgar bravura and out of keeping in this soulful Ballade, one of the very

Involved three people ever described as into the world by
that great people of the builders. China.

SELECTING A PLAN.

The selection of a piano is often a matter of anxiety. As it necessitates considerable cash outlay, and is intended for a lifetime's use, it is wise to exercise due discrimination.

Do not put too much confidence in the mere name; yet there is a certain amount of security in some names, as they stand for honest materials and workmanship. Not securing a servicable piano is not always a matter of lavish expenditure. It is more a matter of discriminating taste.

As to reliability 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 select the desired instrument of the make upon which you decide.

Pianos may be classified in three grades,—high grade, medium-grade, and cheap pianos. The latter includes what is known to the trade as the "Stencel" pianos, which are made in the cheapest manner, and sold under various names. It is rarely safe to have anything to do

The difference in price between a high grade and medium grade piano is several hundred dollars. The former is almost faultless in every detail; but the suggestion that you pay for the name and the prestige of the artists who use it, as well as the fineness of construction and high quality of material, is sometimes grade instrument in order to secure the very finest 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 fit all ordinary 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.

Consult, compare, analyze, and do not be over anxious to "strike a bargain." Avoid advertising schemes; refuse all offers "below cost." Remember you can't have value without paying for it.

PADEREWSKI AND "TOUGH AND TECHNIC."

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 Technique, with all its rhythmical combinations, is of a most convincing simplicity. The pedal study, which you have so carefully worked 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 kindest regards, I remain, very sincerely,

(Signed) I. J. Paderewski.

THE ETUDE.

HIGH-GRADE MERRILL PIANOS.

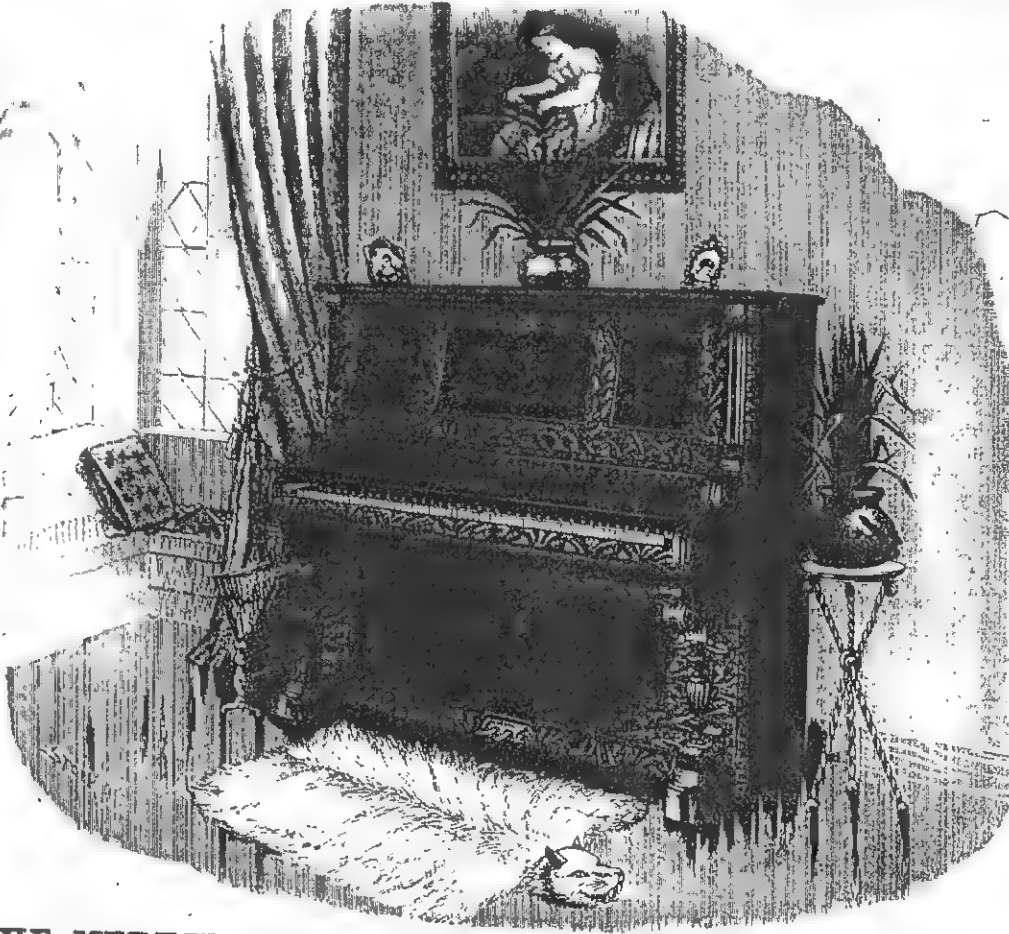
STYLE M.

A PIANO
MADE FOR
MUSICIANS

NOTHING
BETTER
AND
FEW

AS GOOD.

CORRESPONDENCE
SOLICITED.



From the BOSTON TRAVELLER, May 2, 1891.
Among the pianos of the present day commanding marked attention by the best critics, the "Merrill" piano stands in the front rank.

From NEW YORK MUSIC TRADE REVIEW, under date of Dec. 17, 1892.
We have examined the pianos manufactured by J. N. Merrill, Boston, and unhesitatingly pronounce them instruments of high merit.

THE MERRILL PIANO CO., 165 Tremont Street, Boston.

NEW YORK AGENTS: WM. A. FOND & CO., 25 Union Square.

PHILADELPHIA AGENTS: C. J. HEPPE & SONS, 1117 Chestnut Street.

Philadelphia Conservatory of Music

318 NORTH BROAD ST., PHILADELPHIA

EST. 1852

RE-OPENED 1891

The Conservatory occupies a registered
and permanent site

COMPLETE - MUSICAL - EDUCATION.

Thorough instruction in every department
Given by the most distinguished teachers
Every student is given special instruction
in the study of the piano, violin, and
singing. The Conservatory is well
equipped with the latest and finest
instruments and the most complete
facilities for the instruction of students.

OPENING OF THE NEW BUILDING ON MONDAY SEPTEMBER 5, 1892.

MUSICAL MOSAICS.

By W. F. GATES.

PRICE \$1.50

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

170 AUTHORS IN 600 QUOTATIONS.

Every teacher—every student—should own Musical
Mosaics. Instructive, practical, interesting and fac-
inating.

Is a presentation volume it cannot be excelled.

AMUSING AND INSTRUCTIVE.

MUSICAL AUTOHORS.

A GAME FOR EVERY MUSIC STUDENT

PRICE 25 CTS. POSTPAID.

The game, which consists of 64 cards, and is played by
any number of players. The object of the game is to
arrange in the right order the 64 cards which are
in the form of 64 musical notes and signatures.
A. J. M. PUBLISHED

THE MERRILL PIANO CO., BOSTON, MASS.

Mr. Wm. H. Sherwood,

DIRECTOR OF THE PIANO DEPARTMENT
OF THE
CHICAGO CONSERVATORY,

announces with much pleasure that he has so arranged
his engagements for instruction as to admit of his ac-
cepting an increased number of

Concerts and Recitals

during the season of 1894-5.

Address for terms and dates,

C. B. WAY, Manager,
403 Chamber of Commerce,
CHICAGO, ILL.

NEAT AND SUBSTANTIAL

MUSIC FOLIOS.

OUR OWN MAKE.

Price \$1.00. \$5.00 per dozen, by Express.

This title is different from the one mentioned above. It is a simple
little book, with three songs in the open ends.

THE MERRILL PIANO CO., BOSTON, MASS.

VALUABLE MUSICAL WORKS PUBLISHED BY THEODORE PRESSER, Philadelphia, Pa.

How to Understand Music, Vols. 1 and 2

W. S. B. MATHEWS.

Price, \$1.50 each.

This work shows the student, step by step, and with illustrations, the construction of the various parts of music, and the way in which they are put together to form a whole. It is the best book for the student of music, and for the teacher of music. It is the best book for the student of music, and for the teacher of music. It is the best book for the student of music, and for the teacher of music.

PRACTICAL HARMONY FOR STUDENTS

BY

DR. F. L. RITTER.

Price, \$1.00, in Boards.

Especially calculated to teach the Art of Composition and Harmonization.

COURSE IN HARMONY.

BY

GEORGE H. HOWARD, A. M.

Price, \$1.50.

Thoroughly understood, interesting, thorough. Simple explanation of the principles of harmony. New treatment of practical value. Fully worked, clearly indicated. A LEADING TEXT BOOK ON HARMONY.

Whys and Wherefores of Music.

Elementary.

BY H. S. VINING.

Price, 80 cents.

Should be in the hands of Every Pupil of Music. A series of questions and answers which lay the elements of music. This book covers the ground of a primer on music, and gives an insight into the science of Harmony. It is a book of questions and answers, and answers most of the questions commonly asked by the inquiring pupil.

MUSICAL STUDIES AT HOME.

BY

MARGARET B. HARVEY.

Price, \$1.25.

Mostly based on the piano for presentation. A Help in the Home study of Music for Parents and Pupils.

THE STUDY OF THE PIANO.

BY H. PARENT.

Translated by M. A. Bierstadt.

Price, \$1.00.

One hundred and twenty-seven pages. One hundred and fifty-two questions, with solutions and clearly expressed answers. MANY VALUABLE TABLES AND RULES.

PIANOFORTE INSTRUCTOR.

BY

JAMES HAMILTON HOWE.

Price, \$1.50.

Complete instruction, systematic system of touch and position. Thoroughly practical, systematic and pleasing. One of the best methods for the home student, teacher and composer.

Class and Account Book for Music Teachers.

—BY E. M. SEFTON.—

Revised Edition, Price, 10 cents.

The best method for every teacher in the business of music. It contains a full system of accounts for the music teacher. It contains a full system of accounts for the music teacher. It contains a full system of accounts for the music teacher. It contains a full system of accounts for the music teacher.

THE MUSICIAN.

BY RIDLEY PRENTICE.

This book is a complete system of instruction for the musician. It contains a full system of accounts for the music teacher. It contains a full system of accounts for the music teacher. It contains a full system of accounts for the music teacher. It contains a full system of accounts for the music teacher.

POPILS' LESSON BOOK

Price, 10 cents; \$1.00 per doz.

By systematic the people study, has a record of lesson days, hours of practice, and other practical notes.

SPENGLER'S SYSTEM OF TECHNIC

FOR THE PIANOFORTE.

By A. SPENGLER.

Price, half cloth, \$1.50.

Technique, Rhythmic and Expression, kept hand to hand. Interesting, New and Progressive. Address for full description, or for sample copy, to the Publisher.

NEW LESSONS IN HARMONY.

By JOHN C. FILLMORE.

Price, \$1.00.

Essential to Progressive Teachers. A work based on the advanced theories of Dr. Hugo Riemann. Send for descriptive circular or sample copy to the Publisher.

A Standard Work.

LESSONS IN MUSICAL HISTORY.

By JOHN C. FILLMORE.

Price, \$1.50.

INDISPENSABLE TO MUSIC PUPILS. For Schools, Classes, Conservatories and general reading. Useful and entertaining. Send for full description or sample copy to the Publisher.

PIANOFORTE MUSIC.

By JOHN COMFORT FILLMORE.

Price, \$1.50.

The only book of this kind in English. Endorsed and used by the Leading Teachers and Conservatories. Comprehensive, interesting, useful. A book for study or general reading. Six Editions have already been printed.

WHAT SHALL WE PLAY, OR, MUSIC IN THE HOME.

By CARL KERNER.

Price, 25 cents.

Letters from a renowned musician and teacher to a lady. Directly calculated to lead to better work and a fuller appreciation and enjoyment of what is good and best in music. Written for pupils of all grades. Invaluable to young teachers, and it especially appeals to the progressive teacher of experience. The pieces named in the book can be had from the publisher.

SYSTEM OF PIANO TECHNIQ.

By JAMES HAMILTON HOWE.

Author of Pianoforte Instruction.

Half Cloth, \$1.50.

New Edition. No Exercises. School of Embellishment. Complete Technical Material. Interesting and thorough.

PLAYS AND SONGS.

Price, 50 cents.

For Kindergarten, Private Primary Schools and for Families.

A collection of translated Kindergarten Songs and Plays from the German. Words essentially child-like, clear and beautiful, pleasing and good music.

NATURE OF HARMONY.

By DR. HUGO RIEMANN.

Translated by J. C. FILLMORE.

Price, 25 cents.

An exposition of some modern ideas of Harmony. A pamphlet of about 10 pages for teachers and advanced students, showing the new things and underlying principles in this subject. All progressive teachers will find the necessity of having a working knowledge of these new ideas, and no ambitious pupil will feel contented until he has mastered the contents of this book.

ADVICE TO YOUNG STUDENTS OF THE PIANOFORTE

By ALFRED W. BORST.

Price, 10 cents each; \$1.50 per doz.

Home and School for Everybody Studying the Piano. A little book containing valuable and practical suggestions, and many other things of interest to the student of music. It is a book of advice to young students of the piano. It is a book of advice to young students of the piano. It is a book of advice to young students of the piano.

ELEMENTARY PIANO INSTRUCTOR.

FOR THE TEACHERS AND PUPILS.

By ALFRED W. BORST.

Published for the Committee by F. J. TUCKERMAN. Price, 10 cents.

A complete system of instruction for the musician. It contains a full system of accounts for the music teacher. It contains a full system of accounts for the music teacher. It contains a full system of accounts for the music teacher. It contains a full system of accounts for the music teacher.

SONATINA ALBUM.

Compiled by Theodore Presser.

Price, in Board Cover, \$1.00.

Choice original pieces as pleasing as valuable. A favorite collection with the progressive teachers and pupils. Indispensable for the formation and cultivation of taste. Valuable as Reading Lessons.

FIFTY EXAMINATION QUESTIONS.

FOR PIANOFORTE STUDENTS.

By ALBERT W. BORST.

Price, 5 cents; 50 cents per doz.

Juvenile Examination Questions for Young Pianoforte Pupils.

By L. R. CHURCH.

Price, 10 cents; \$1.00 per doz.

Every student of music should try to answer these questions. To the successful they will give the self-confidence arising from difficulties overcome, and to those who fail they will plainly indicate where further study is necessary. To answer them will lead to much useful information. It requires thorough and comprehensive knowledge of a subject to enable one to write out concise and accurate answers to a series of questions.

JERUSALEM.

A GRAND ORATORIO.

By HUGH A. CLARK, Mus. Doc.

Price, \$1.50, Bound in Boards.

The Libretto of this Oratorio is taken from the Bible, and gives, in an epic form, the story of the taking of Zion by David—The prosperity of Jerusalem—The defeat of Israel—The consequent destruction of the city, and the king's captivity.

STUDIES IN MEASURE AND RHYTHM.

By E. W. KRAUSE.

FOR PRIVATE, CLASS OR SELF-INSTRUCTION.

Price, \$1.50 in Boards.

A Systematic and Practical Treatment of Measure (Time) and Metrical Notation, in the form of scales and other exercises. The work affords material for acquiring the ability to read and play the piano correctly in a comparatively short time.

A Graded Course of Study for Cabinet Organ.

BY M. S. MORRIS.

Price, 10 cents.

Containing the best lists of pieces and studies, volumes of voluntaries, arranged in systematic order for reference.

PIANO TEACHING.

BY FELIX LE COUPEY.

Translated by M. A. BIERSTADT.

Price, 75 cents, postpaid.

A work for every teacher. Full of valuable hints from one of the greatest teachers of the piano.

PRINCESS SNOWFLAKE

OR BEYOND THE ICEBERGS.

By Benjamin Cross, Jr.

Price, \$1.25.

A New Comic Opera, in Three Acts, with Original Words and Music. Complete Libretto can be furnished on application.

COUNTERPOINT AND CANON.

By E. E. AYRES.

Price, " " \$1.00, Postpaid.

It clearly marks out the student's work for him, and assigns him his definite writing exercises in each chapter. These tasks being indicated in their proper place, the student may not be in doubt as to his work for a moment.

PRONOUNCING DICTIONARY OF MUSIC.

W. S. B. MATHEWS.

Price, \$1.00.

Besides giving definitions of terms a short sketch of all modern musicians is included.

TEACHING AND TEACHING REFORM.

BY

A. B. PARSONS and Constantin Sternberg.

Price, 25 cents.

METHOD OF STUDY.

By J. C. A. Macdonald.

Price, 10 cents.

Shows the study plan devised in this little pamphlet as "a Good Plan," "A Plan to Follow," "A Plan to Follow."

For Full Description of Above Works Send for Complete Descriptive Catalogue.

HOW TO BUY A PIANO.

I F YOU DESIRE TO BUY A PIANO, you should first of all be sure that you are getting the best piano for the money. This is the only way to get the most out of your piano. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry.

The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry.

The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry.

The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry.

The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry.

The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry. The piano is the most important piece of furniture in the home, and it should be chosen with the same care as the most valuable piece of jewelry.

QUALITIES WHICH ARTISTS FIND IN THE STEINWAY PIANO.

ARTISTS	SENSITIVE TONE AND POETIC QUALITY	EVENNESS OF SCALE AND GENERAL SUMMARY OF OPINION	TOUCH.	POWER WITH PURITY OF TONE, NOBLE QUALITY.	DURATION OF SINGING TONE, ENDURANCE OF INSTRUMENT, CONSTRUCTION.
I. J. PADEREWSKI.	I would express my enthusiasm, inspiration, and unbounded joy in the ideal beauty of Tone.	Stimulus and wonderful instrument.	Perfection of touch and mechanism.	Grander and power.	In all my long and difficult four years of American life, in a very important season, I have had your instrument exclusively in public and private with the most eminent satisfaction and effect. They have done full justice to their world-wide reputation both for excellence and capacity for enduring the severest trials.
ANTON RUBINSTEIN.	Take the course of poetry I its wonderful beauty and sympathetic quality its richness and grand like sparkle and brilliancy arise from the perfect purity of the component parts of the tone.	Marathon piano. In them I have found my ideal instrument.	The action is perfection itself, responding with the utmost promptitude to the most delicate and the most powerful touch. Under the most trying trials its wonderful flexibility, elasticity, and power remain unchanged.	Greatest possible volume depth and sonority.	No other European or American piano known to me possesses such extraordinary durability under the severest usage.
ANNETTE ESSIPOFF.					As I have once stood among the piano players of my time, the Steinway concert grand stands today a voluntary, without a rival among all contemporary instruments of its kind. Both last and Steinway reached their aims. Making the statements of important predecessors their basis of operation, they, as path-breakers, lead all others, always inventing and creating something new. If I have been recognized as the creator of modern piano-technique, Steinway must be designated as the founder of modern piano-making.
FRANZ LISZT.	Have used the piano of nearly all celebrated manufacturers none please which a marvellous degree that it is almost poetic, and singing tone which distinguishes the Steinway above all others.	The magnificent Steinway grand piano in my music room presents a harmonious totality of admirable qualities. Permit me the expression of my undiminished admiration.	Affording delight even to my old, piano-weary fingers.	The new Steinway grand is a glorious masterpiece in power, sonority, singing quality, and perfect harmonic effects.	As I have once stood among the piano players of my time, the Steinway concert grand stands today a voluntary, without a rival among all contemporary instruments of its kind. Both last and Steinway reached their aims. Making the statements of important predecessors their basis of operation, they, as path-breakers, lead all others, always inventing and creating something new. If I have been recognized as the creator of modern piano-technique, Steinway must be designated as the founder of modern piano-making.
ADELINA PATTI.					Unparalleled capacity for remaining in tune a great length of time.
F. RAMES-STORY.	The tone is remarkably sweet similar in quality to that of a human voice.	I consider your grand piano incomparable.	The absolutely perfect action of the Steinway piano renders them the indispensable ally of the executive artist.	Sonorous. In grandeur and power equalling the orchestra.	Capacity for remaining in perfect tune at all order under the severest trials of travel, changes of atmosphere, and use.
RAFAEL JOSEFFY.	The tone is remarkably sweet similar in quality to that of a human voice.	Noble in all registers.	Easy, elastic, and agreeable touch.	Sonority and richness.	They are superior to all that I have heard or tried to the present day, and in giving you this certificate, I not only fulfill a duty of science, but render justice to the man and manufacturer who has realized in his production the greatest progress in the art of piano making.
A. FRIEDHEIM.	The tone is remarkably sweet similar in quality to that of a human voice.	Endless richness, and surprising duration of tone.	Perfect and responsive action.	Glorious sonority.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
ETELKA GERSTER.	I prefer your pianoforte to all others on account of their sympathetic and poetic tone.	Wonderful evenness throughout their scale.	Perfect and responsive action.	Glorious sonority.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
ANNA MEHLIG.	I prefer your pianoforte to all others on account of their sympathetic and poetic tone.	Wonderful evenness throughout their scale.	Perfect and responsive action.	Glorious sonority.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
HECTOR BERLIOZ.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
JOSEPH JOACHIM.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
FELICIE DAVID.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
ANTON SEIDL.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
ADOLF BUSCH.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
THEODORE THOMAS.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
RICHARD WAGNER.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
WILHELM HOLTE.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
ARTHUR NIKISCHE.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
JEAN and EDWARD DE REZENNE.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
FRANZ ANT.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.
SOPHIA ACANT.	Improvement and inspiration in its powerful and delicate vibrations independent of a piano which will far and the thousand beauties required for the interpretation of works created by the modern composers of our civilization.	The Steinway is to the pianist what the Stradivari is to the violinist.	Pianists will find new resources for special effects.	Sonority splendid and essentially noble. You have discovered the secret of lowering to an imperceptible point the unpleasant harmonic of the minor seventh.	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the piano of Meurs Steinway & Co. is to be found that high degree of excellence of construction and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos.

STEINWAY & SONS, 507, 509, and 511 East 14th Street, NEW YORK.

New Works in Press.

SPECIAL OFFER.

Selected Studies from, Concise.
BY JALTON E. DART

The Studies are arranged in order than Method's, and
designed to assist.

Graded Course of Pianoforte Studies.
GRADE X

BY W. S. S. MATHEWS.

This Course is giving the greatest satisfaction to all
who are using it.

We will send these two works, when issued,
postage paid, to anyone who will send fifty
cents in advance of publication. These works
will all retail at \$1.00 each. The offer will only
be open for this month.

ADDRESS PUBLISHER.

THEO. PRESSER,
1708 CHESTNUT ST., PHILADELPHIA, PA.

METRONOMES.

The best French Maelzel Metronome, "J. T. L."
trade-mark. This is the genuine French article—im-
ported by us direct.

We sell these at the lowest price possible.

\$3.00 Net without Bell.
\$4.50 Net with Bell.

Express or mail charges not included. Send 40 cts.
extra to be sent by mail. Extra discount on quantity.
Send all orders to

THEODORE PRESSER,
1708 Chestnut Street, Philadelphia, Pa.

DO YOU TEACH?

If you are a piano teacher, concert pianist, or student,
you should procure at the earliest moment the new vol-
ume by ADOLPH CARP, entitled

"THE PIANIST'S ART."

as you will find it one of the most valuable and inter-
esting works on this subject issued in recent years.

The Etude says: "The Pianist's Art is not a book of dry rules
to be learned and perforce forgotten, but rather one of original
thought, to be pondered on and developed. Particularly interesting is
the chapter on Fingering being a history of this department of piano
playing. The chapters on Expression and Character are both original
and valuable."
Every musician should add this work to his list, both for what it con-
tains and for the inspiration it will give.

"The Pianist's Art," 1 Vol., 12mo, Cloth, \$1.50.

PALMER'S

New Pronouncing Pocket Dictionary
of Musical Terms.

2600 TERMS DEFINED.

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

PRICE 25 CENTS.

Address THEODORE PRESSER,
1708 Chestnut St., Philad'a, Pa.

SELECTED
CRAMER STUDIES.

From the Von Bülow Edition.

PRICE \$1.50. FIRMLY BOUND.

LIBERAL DISCOUNT TO THE PROFESSOR.

The Volume contains the choicest of the Von Bülow
selections, which are published in these form, in four
books. This abridged edition can be used in most cases
for the complete work. Only the most difficult and an-
important ones have been selected.

Address Publisher.

THEO. PRESSER,

1708 CHESTNUT ST., PHILADELPHIA, PA.

First Studies in Reading,
Rhythm, and Expression

PIANOFORTE

BY M. L. BROWN.

PRICE \$1.00.

An instruction book for young children and beginners
in learning the pianoforte. This important work gives
special attention to thoroughness in foundation work,
ready note reading, correct fingering, equal facility in
reading and playing with either hand from both clefs, to
a clear knowledge of note and rest time-values, and to
a right forming of the hand and touch.

THEODORE PRESSER.

1708 Chestnut Street, PHILADELPHIA, PA.

GROVES' DICTIONARY
OF

MUSIC AND MUSICIANS.

The only Complete Encyclopedia of Music in
the English Language.

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

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

Address THEODORE PRESSER,
1708 CHESTNUT ST., PHILA.

SPECIAL EXERCISES IN

SCALE PLAYING,

With Particular Reference to the Development of
the Third, Fourth, and Fifth Fingers
of each Hand.

IN TWO BOOKS, EACH \$1.00.

COMPOSED FOR PIANOFORTE BY

WILSON G. SMITH.

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

LANDON'S WRITING BOOK
FOR MUSIC PUPILS.

PRICE 50 CENTS.

This new book is a great advance on anything hereto-
fore published in this line. It gives a practical and
easily understood presentation of every writable thing
in the notation of music. The book abounds in new
and ingenious instances to interest the pupil. Every im-
portant subject is treated from so many sides that even
the dullest pupil can easily understand the subject under
consideration. It is thorough, clear in explanations
and helps, and particularly practical in the directions
with which it illustrates each fact presented. Any pupil
who faithfully works out its exercises will be a correct
and rapid reader of music, instrumental or vocal.

THEODORE PRESSER, Publisher,

PHILADELPHIA, PA. 1708 Chestnut Street, Philadelphia, Pa.

EASY METHOD
FOR THE PIANOFORTE

A. ROMMEL.

PRICE \$1.90.

This Beginners' Instruction Book is a thor-
oughly practical work. Every exercise has been
tested for years in actual practice. It contains
everything a progressive teacher might desire.
There is nothing antiquated, nothing difficult,
nothing dull.

JUST ISSUED.

School of Four-Hand Playing,
VOLUME III.

COMPILED BY THEO. PRESSER.

PRICE \$1.00.

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

SPECIAL, 25 CENTS.

KOHLER PRACTICAL METHOD.

VOLUME I.

A new and elegant edition of this popular Pianoforte Method, with
five pages of additional exercises, will be issued September 1st, as

EDITION WOOD, NO 6. Price 75 Cents.

Until January 1, 1895, in order to introduce this edition,
we will send, postpaid, ONE sample copy to any TEACHER upon
receipt of 25 cents.

THE B. F. WOOD MUSIC CO.,

+ Music Publishers, +

110 BOYLSTON STREET, BOSTON.

MENTION THIS PAPER.

TEACHERS'

POCKET METRONOME.

SIMPLE, CONVENIENT, NEAT, AND INEXPENSIVE.

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

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

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

THEODORE PRESSER,
1708 CHESTNUT ST., PHILADELPHIA, PA.

THIRTY

HOME RULES FOR MUSIC STUDENTS.

Practical Advice, Hints, and Suggestions
for the Young.

BY HERMANN MOHR.

PRICE 5 CENTS EACH.

THEODORE PRESSER,

1708 Chestnut Street, Philadelphia, Pa.

