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WILLIAM STEINWAY AND "TOUCH AND TECHNIC."

NEW YORK, December 23, 1895.

To Mr. Theo. Presser, Publisher of Wm. Mason's "Touch and Technic," 1708 Chestnut Street, Philadelphia, Pa.:—

Dear Sir:—It is with great interest and pleasure that I have read the recent letter of Mr. I. J. Paderewski, in which he expresses such strong approval of the pianoforte method of my life-long friend, Wm. Mason. As one of the principal objects of this work is the cultivation and development of a firm, full, and sympathetic pianoforte touch, I have been remind[illegible] of what Liszt, Rubinstein, and other great maste[illegible] said years ago in praise of the touch of its author, for their testimony, which I happen to know is authentic, goes to show that Wm. Mason should be able to thoroughly understand the subject upon which he writes, possessing as he does such an excellent example in his own playing.

My recollection carries me back to the 23d day of May, 1873, when just prior to Anton Rubinstein's departure for Europe a supper was tendered him at the Hotel Brunswick by a few friends, among them Gustave Schirmer and several other well-known gentlemen. During the evening, the conversation having turned on Musical Art in America, Rubinstein remarked that the prospect of our future development in this direction was favorable, as there were already a number of gifted native American composers and pianists. He referred to his visit to Liszt in Weimar during the year 1853–54, and said that while there he became acquainted with William Mason, whose playing was characterized by that peculiarly sympathetic and elastic touch which, unless inborn, could not be acquired by any amount of practice.

Again on May 14, 1877, at the city of Hanover, Germany, Franz Liszt gave a reception to a number of artists and critics, who had assembled in that city to attend a musical convention. Mr. Theodore Steinway, then recently returned from New York, was present on invitation, and Liszt on greeting him said, "Mr. Steinway, how goes it with my favorite pupil, William Mason?" Mr. Steinway replied, "that Mr. Mason was in good health, and actively engaged in his professional duties." Liszt said, "Mason is by nature and temperament endowed with a wonderfully sympathetic touch, of an elastic and velvety character."

This is certainly strong testimony, and in its light I am not surprised that Paderewski should so fully endorse Mason's "Touch and Technic."—Very respectfully yours, WILLIAM STEINWAY.

Agricultural & M. C. College Station, Texas

LATEST PUBLICATIONS.

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GRADE I-X.

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1802. Giese, Th. Op. 149, No. 6. Playing Soldier. Grade II..... 30

This is a bright and easy composition, in which a melody that suggests the innocent pleasure of martial parade is the principal subject matter. There are many figures which imitate the trumpet.

A triplet on A, followed by a long note and a short arpeggio ascending the D-major chord, are prominent among these. It is in the key of D-major, the best of all keys for a march.

1803. Guilmant, A. Op. 48, No. 4. Petite Marche. Grade II..... 20

This is a quaint and piquant little march in G-major. It begins somewhat like the famous Welsh march, "The Men of Harlech." There are many staccato chords, which impart a pretty effect of briskness, and will serve well to practice the hands in rising promptly from the wrist.

1804. Waddington, E. Op. 21. The Old Guard March. Grade III..... 50

This is an easy little march, hovering between the keys of A-minor, C-major, and A-major. It is well calculated to please young students and is quite easy.

1805. Concone, J. Op. 31, No. 3. Contemplation. Grade IV..... 20

In the key of B-flat-major we here have one of those enchantingly dreamy compositions which are characteristic of Concone. There is a flowing melody decorated with rippling arpeggios, and it is an excellent piece with which to practice the singing style, assisted by the pedal.

1806. Concone, J. Op. 44, No. 11. May Breezes. Grade III..... 20

Under this pretty, fanciful title Concone has constructed a piece of genuine piano music. It is, to all intents and purposes, a study for the right hand in playing triplets of sixteenths in short downward arpeggios, while the initial notes are retained as eighths, forming a melody. It has a bright, laughing character and is sure to please.

1807. Concone, J. Op. 44, No. 10. Hymn to the Eternal...... 30

This is a fine and noble composition in the key of G. It has several features of interest. Among these will be found, first, a series of noble, church-like harmonies, rolled up in broad ground-swells of arpeggio from the deep bass to a flood of sonorous breadth. (This is repeatedly echoed in light, thin harmony an octave higher.) Second, the same harmony treated with a counterpoint of octave eighths in the bass. Third, there is a little figure of three notes which pervades the composition and gives an expression of restless human feeling to the whole.

1808. Concone, J. Op. 31, No. 14. Invocation. Grade IV..... 30

This is a beautiful composition of about medium difficulty. It is in the key of D-flat, and we are to infer from the title that a religious character is intended. It is, however, if religious at all, to be classed with those somewhat showy and theatrical pieces of church music which are often heard from paid quartettes. The composition is, in effect, a nocturne. It is sweet and flowing, the opening theme is decorated with long, harp-like arpeggios, and there is a beautiful dialogue of alternate phrases between the bass and soprano.

1809. Beethoven. Minuet from Opus 31, No. 3. Grade V..... 30

Here, within easy technical limits, Beethoven has made for us a piece of music surpassingly beautiful. It presents him in his gentle and tender mood. There are three sentences. The first is a melody all aglow with pure and quiet sentiment. The Italian opera composer, Bellini, has made Norma reproach Pollio, her unfaithful husband, in a melody of ravishing pathos which so closely resembles this as to suggest a possibly intentional quotation.

The second period gives with a chord of the minor ninth (B-flat to C-flat) that outcry of pain so frequent in Beethoven. The third period is manly and decisive. It has been used by Saint-Saëns as the text for a superb and ingenious set of variations for two pianos.

1810. Beethoven. Minuet from Opus 49, No. 2. Grade IV..... 35

A pupil at the end of the first year, or by the middle of the second, can find nothing more charming than this celebrated minuet. The opening period of eight measures expresses gentle contentment. The first digression in D-major, the dominant key, presents a series of scales and tone figures playing tag with each other in irrepressible fun. The second digression in C-major in the sub-dominant key is brilliant and energetic, exceedingly Haydnesque. Technically, the student will find many good examples of phrasing, some interesting scales, and some good practice for light chords with wrist staccato.

1811. Beethoven. Opus 2, No. 1. Adagio, from the First Sonata in F-minor. Grade VI..... 35

In this movement there is a resemblance in the melody, in the accompaniment, and in the decorations to the style of the beloved Mozart, prince of pure instructive musicians. It is quiet and contemplative in mood. The composer seems to be turning over in his mind and brooding upon the idea of some lovely personality. From the teaching standpoint this composition will promote the clinging pressure legato whereby cantabile is produced, and, in strong contrast to this, the nimble action of fingers in delivering roulades and turns with rhythmical exercise of threes against fours.

XV.

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1812. Michiels, Gustave. Russian Dance. Grade III..... 30

Russia has passed into the forefront of musical interests within the last ten years. We have come to recognize a distinct Russian school, the prevailing traits of which are the profoundly melancholy sentiment prevailing much of the time, and a strong, animated, almost fierce rhythmical life which is omnipresent. In this little piece we have these characteristics beautifully illustrated. It stands in the keys of A-minor, C-major, and A-major. There is much syncopated rhythm in the A-minor melody and a frisky, frolicsome air about the C-major melody, while the consoling melody in A-major is extremely charming. It is not especially difficult.

1813. Hyde, D. W. Souvenir de Netherwood. Grade IV..... 50

In the key of A-flat and its closely related keys we have here a simple and agreeable waltz, with a good variety of figures.

1814. Lee, Maurice. Gavotte du Palais Royal. Grade III..... 40

This is a bright and pleasing little gavotte of no especial difficulty, standing in the familiar keys of C and F. It will be of service in acquiring a notion of the gavotte form, and in giving a study of sprightly ornaments.

1815. Reinhold, Hugo. Op. 27, No. 8. Idylle. Grade III..... 20

An idylle means a short poem dealing with country life and with its gentle scenes and pleasures. Young love is usually the emotional substratum of such poems and such music, even when the imagery of the shepherd with his sheep, his pipe, his sweetheart are not directly or definitely imitated. In this piece there is first a graceful melody for the right hand, in B-flat, contrasted with a sad melody in G-minor for the left hand.

1816. Eyer, Frank L. Op. 10. In Gypsy Land. Grade II..... 40

That wild, romantic gypsy life, which so caught the fancy of Schubert, Schumann, and Liszt, has here been exquisitely reflected in a little composition standing in A-minor and A-major. The fitful, abrupt changes from sadness to gayety, from gloom to gladness, from anger to coquetry, which we find in all gypsy music are here expressed. The firm chords which open the A-major section are especially beautiful.

1817. Kavanagh, I. Op. 25. The Belle of Newport. Grade IV..... 75

The set of waltzes brought into the rank of an art form by the Strausses here finds a good illustration. There is a fine introduction, containing several orchestral effects, such as unisons and passages of double voices. The keys chosen for the various numbers are of a good variety, and there are many charming fancies scattered throughout the work.

1818. Beethoven. Opus 26. Andante and Variations in A-flat, from the Twelfth Sonata (in A-flat). Grade VII..... 60

Beethoven was extremely partial to the art form, theme and variations.

In this predilection Brahms resembles him more closely than any other composer. Beethoven's variations are always evolutions of the inner musical spirit of the theme. They are never superficial, are never made for effect. This opening movement of the Twelfth Sonata is the best known of all his works in this form. Chopin, who did not care much for Beethoven's music in general, included this sonata in his teaching repertoire. The theme is a double compound sentence of thirty-four measures of the most ravishing beauty. It is a touchstone of the performer's skill in the singing style, and an infallible test of his musical perceptions. The five variations which follow present at times glancing arpeggios, again, passionate, sledge-hammer chords, now sobs in minor mood, and again ripples of gay laughter. This movement is of considerable difficulty, though ranking in Beethoven's middle style. The power to follow and enjoy compositions of this type, the classic variations of a theme, is indispensable to the character of a rounded musician.

1819–1823. Guiliani, Alfred. The Gayeties. Grade I..... .....each 20

This is a set of five dainty little pieces well adapted to develop in a young child the sense of rhythm and accent. Dance forms in double and triple measure are employed, and the polka and polka mazurka are especially attractive.

1824. Goerdeler, R. On to Victory. March. Grade III..... 40

This is a bright, animated composition, abounding in sweet intervals, such as thirds and sixths, of a prevailingly triplet rhythm and with some bits of octave work. It will make a good piece of recreation.

1825. Spindler, F. Op. 249, No. 3. Triumph March. Grade II..... 20

Here is a very short and easy piece in which we find the sparkle of Spindler's vivacious style.

1826. Sarakowski, G. Hungarian Dance. Grade IV..... 40

This is a little dance in the Hungarian style, marked by the fitful, impulsive character of that national music. It is a good study for rhythm and for wrist work.

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1827. Van Gael, H. Op. 1. The Little Shepherd. Grade II.....

Here is a little genre picture, very simple in design and of distinct meaning. After a short introduction of a plantive character in G-minor, a merry little time sets in (G-major) and the rustic reed is plainly imitated. The composition is quite easy and extremely pretty.

1828. Engelmann, H. Op. 120. 'Neath Twinkling Stars. Nocturne. Grade III.....

This is a lovely composition in the true nocturne form, the song being continuous, while the rolling arpeggios of the accompaniment wind about over a good variety of interesting harmonies. Two features of this harmony are conspicuous, both being touches of the modern style. They are, first, the use of the augmented triad; second, the connection of major triads at the distance of a major third, such as G to E-flat, C to A-flat. It will afford also a good study for pedaling.

1829. Fondey, Chas. F. Girard Gavotte. Six Hands. Grade III.....

This piece is most excellent for pupils' concerts. It is of the Sousa March style; very catchy and brilliant.

1830. Kontski, Chevalier de. Persian March. Eight Hands, Two Pianos. Grade IV.....

Brilliant and effective in the extreme. Nothing could be more suitable for exhibition purposes. The march itself is stately and full of the strongest military rhythm.

1831. Guilmant, Alex. Lullaby. Grade II 2

This is a composition of the tiniest form, short and extremely easy. It is in the mild key of F-major which Schumann loved so well. The melody is dainty.

1832. Gänschals, Carl. Op. 20. Evening Calm. Grade III..... 35

A light composition in E-flat and A-flat, consisting for the most part of short arpeggio chords broken downward, and suggesting by their sweet thirds and sixths the tinkle and warble of birds going to rest.

1833. Lack, Theodore. A Lesson at the Piano. Grade III..... 30

Here we have a short and moderately easy humoresque, a clever little musical joke. It is a piece of programme music drawn on a tiny scale. It consists of a series of quotations from well-known classic masters of the piano literature. Dussek, Cramer, Clementi, Beethoven, and Mozart are cited. The quotation from Beethoven is a transposed phrase from the first Allegro of the Sonata Pathetique. That from Mozart is a bit out of the Turkish March in the famous Sonata in A, usually numbered twelve. Then comes a phrase labeled, "The professor falls asleep," and after this a brisk and jolly motive entitled, "The pupil perceives this."

1834. Micheuz, Geo. Op. 200. Doves at Play. Grade IV..... 40

This is a light composition in slow waltz movement. It has three melodies, one in F, one in D-minor, and one in B-flat. There is an ornament consisting of a triplet of sixteenths on C in alt, followed by C in altissimo, which will give practice in the exchange of fingers. This piece is well calculated as a recreation for young students.

1835. Devrient, F. Op. 27. Sylvia. Grade IV..... 40

As the title indicates, Sylvia (a country girl), we are to picture the naïve, rustic life, with its simple interests and tranquil pleasures.

First we have a long series of sunny thirds and pure intervals in the scales of G and of D-major, but there is an episode in the remote key of E-flat of a more glowing, impassioned mood, evidently suggesting a love scene.

1836. Stiehl, H. Polonaise Brillante. Grade IV..... 40

This is a composition far above the average in merit. Its leading sentence lies in the key of G-major, but its episodes pass into a variety of keys, and are richly harmonized.

The composer has caught the spirit of the polonaise and invented many sprightly rhythms.

1837. Kölling, C. Grade IV..... 60

This piece belongs to the class of parlor compositions that requires some fluency of fingers. It is brilliant and attractive. The author's name is a guarantee of its musical worth.

1838. Kölling, Carl. Op. 323. Cinderella (Aschenbrödel). Grade III..... 60

This is one of the most interesting parlor compositions by this interesting composer. The piece contains three different parts, flowing naturally one into the other, making a complete whole. It contains good teaching qualities, and a great variety of expression can be used in it. The first portion is in the form of a song without words, the second contains some neat left-hand work, and the third is in the form of a polonaise, thus giving a variety of style.

1839. Kölling, C. Op. 325. Hunting March (Jagd-Marsch). Grade IV... 65

This piece is of a stately march character and is an extremely bright and entertaining composition; it contains some good arpeggio work, and, being brilliant throughout, would make an excellent piece for recitals.

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

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Musical Items.

HOME.

GODOWSKY, the pianist, is successful everywhere. We predicted this long ago.

CAMILLA URSO has been chosen President of the Woman's Orchestra, composed of 35 ladies, who play stringed instruments.

MR. WILLIAM H. SHERWOOD goes to Europe next season to give a series of seventy concerts, beginning with the Gewandhaus, Leipsic.

ALLEN T. DODWORTH, who was famous for many years as one of the members of and afterwards the leader of Dodworth's band, in this city, died last week at his home in Pasadena, Cal. He was seventy-four years old.

THERE are probably eight music papers in London; one in Brussels; two in Paris; three in Italy; one in Vienna, and about eight in Germany. Say with all odds and ends twenty-five such papers in all Europe. The United States has twenty-two.

PADEREWSKI LIKES ONE CAR.—During Paderewski's three weeks' stay in San Francisco he gave up temporarily the private car in which he made his Western trip. At the end of his visit, when he wanted to come eastward again, he applied for the same car and found that it had been rented to somebody else. He refused to have any other car and engaged passage in an ordinary Pullman. He will sail for Europe from this city on April 20th.

SIGNOR ARDITI, whose recollections will shortly be published, directed the Italian opera in New York, where he made the acquaintance of the Patti family. Subsequently he directed it in Covent Garden, London, and in 1859 he "assisted" at the *début* of Madame Adelina Patti in the capacity of director of the orchestra. He filled the same office for Maurice Strakosch when that famous *impresario* formed a company in Europe. It was in 1862 that Patti sang for the first time his world-wide famous waltz song, "Il Bacio," at Vienna, in the "lesson" scene in the "Barber of Seville."

FOREIGN.

THE famous "Leipzig Gewandhaus Orchestra," under Herr Arthur Nikisch, will visit New York and Boston in the spring of 1897, and may play in a few other cities.

ON hearing of the death of Ambroise Thomas, Verdi telegraphed to the widow: "With the greatest sorrow I lament with you the loss of a great artist, of an honest man, and a friend of forty years."

"UPWARD of two thousand tickets at a pound apiece," says the London *Daily News*, have already been sold in London for the Bayreuth performances of the "Niebelungen Ring," which will begin next July.

THE once distinguished prima donna, Mme. Etelka Gerster, who, after a short but brilliant career at Her Majesty's Theatre, and also in the United States, partially lost her singing voice, is about to start a vocal academy in Berlin.

THE Bayreuth festival is announced to begin on July 19. The *Monde Artiste* gives the following as the order of the performances: Sunday, 19th, Rheingold; Monday, 20th, Valkyrie; Tuesday, 21st, Siegfried, and Wednesday, 22d, Götterdämmerung. The four other performances will succeed at intervals of one week.

SARASATE found his memory deserting him at a recital; he discovered the reason, however, in time to prevent a failure. A lady was fanning herself in the front row of stalls. The violinist stopped playing and said: "Madame, how can I play two-four time when you are beating six-eight?" The lady stopped fanning and the recital continued successfully.

PADEREWSKI'S home is in Paris, near the house that Victor Hugo occupied. In his domestic life the great pianist has had much sorrow. His wife died some years ago, leaving him only one child, who is a hopeless invalid. This little boy occupies himself on his couch by the study of languages, and although only twelve years old can already speak three or four more or less fluently.

DE PACHMANN remains as eccentric as ever. At a concert given in Berlin last month he got out in one part of the Schumann Carnival, and so treacherously did his memory treat him that do what he might he could not find himself again. After trying three times in vain, Pachmann suddenly jumped to his feet and shouted, "Never mind, never mind; bravo, Pachmann, you played lovely anyhow!"—*Courier.*

ADELINA PATTI, in a recent interview published in *Cassell's Family Magazine*, says that her mother always declared that her cry as a baby was "a song in itself—a melodious call for help." Mme. Patti, however, believes that she cried "just as shrilly as any other baby." She tells how she used to trundle her hoop in Broadway, and adds that she trundled it well. "Whatever I did I always put my whole heart into it. I'm not sure that hasn't been the secret of my success all through life."

IN THE course of the new constructions in the Waehring suburb of Vienna an old haunt of Franz Schubert's has been opened up. It was established as a cabaret with a garden attached in 1771 by a restaurateur named Biersack, and in the garden still stands an old chestnut tree beneath which Schubert composed his aubade, "Hark, Hark, the Lark," to Shakespeare's words. At present it bears the sign of Schubert's Garden, and is still famous for the white wine of which he was so fond.

ACCORDING to the Paris *Figaro*, Ambroise Thomas owed his sudden death to his own imprudence. He was remarkably robust and healthy for one of his age, and this made him careless in his habits. He had a cold, and his doctor forbade him to leave the house. But he nevertheless attended a concert, and on the night following he had an attack of a slight heart trouble from which he has suffered for years. Feeling hot and feverish he got up, opened the window, and exposed himself, thinly clad, to the cold air. The result was an attack of pneumonia, to which he soon succumbed.

MANUEL GARCIA, the teacher of Jenny Lind, Mme. Malibran, Viardot, Catherine Hayes, and Mme. Marchesi, on the 17th inst. entered his ninety-second year, and, although he does not intend to relinquish his duties so far as private pupils are concerned, he proposes to retire from the staff of the Royal Academy of Music, where he has been a professor of singing for forty years. Signor Garcia is still so hale and active that few can realize his great age—that he is a man who had to leave Spain owing to the Peninsular War, whose debut in New York (when New York had only one theater) took place upward of seventy years ago, and who retired from the stage as far back as 1829.

A CURIOUS invention—a sort of musical kaleidoscope—has been made by an Englishman named Rimington. It is an apparatus which, when attached to a piano, throws upon a screen colors corresponding to the notes sounded, the hues appearing, of course, in endless and swiftly changing combinations, and producing novel and beautiful effects. It is to be hoped that this will not lead to a "boom" in piano recitals by making them attractive to those who do not care for music. Twelve years ago Miss F. J. Hughes, a cousin of Darwin, published a sumptuous folio on "The Harmonies of Tones and Colors," which may have suggested the idea of the new musical kaleidoscope.

"WHERE IGNORANCE IS BLISS —!"

BY E. M. TREVENEN DAWSON.

"WHERE ignorance is bliss"—and where *isn't* it?—"'tis folly," most egregious folly, "to be wise." Certainly; not a doubt of it.

For instance, (1) there is bliss in *ignorance of composition.*

Let me illustrate from real life. *Ignorance* was a bank clerk in a provincial city, very fond of music, that is to say, operas (Italian), dance music, marches, and anything with a 'tune,' be it understood. He got up early every day in order to play the piano before starting for his work, and spent his spare time and cash in frequenting the opera whenever opportunity arose, waxing indiscriminately enthusiastic over the performances. He knew nothing whatever of the science of music, and had never studied even the most elementary harmony. *Wisdom*, on the other hand, was a young professional, had been an Academy student for years, had won a number of medals for harmony, etc., and was now gaining a living as music teacher. Need it be said which of these two conceived the glorious idea of becoming a composer, and by way of modest beginning wrote, as his first Opus, nothing less than a complete opera? Or which was the one who shrank aghast when asked to read and criticise the work?

"But I thought you knew all about music, and would be able to give me your opinion," remonstrated Ignorance impatiently.

"Oh! no," protested poor Wisdom, "I *couldn't* criticise an *opera!* Why, I only know harmony and counterpoint; I never studied instrumentation or form—!" And, in short, the utter folly of wisdom was easy to be read in the deprecating, shrinking air of the one, while who could doubt the absolute, the delightful bliss of ignorance that saw the happy, self-complacent confidence of the other!

By way of sequel, I may add that although the opera, so far as I know, never was performed (!), I saw a waltz by the same composer—save the mark!—printed by a provincial firm. But whether accepted by small publishers ignorant of harmony, or whether its production had been paid for, as is most likely, by the young gentleman himself, I do not know. I do know, however, that this waltz, copies of which were sent round to all his relations and friends, was looked upon by them as something very wonderful indeed, and (they being, fortunately, a highly unmusical lot), the "Ohs!" and "Ahs!" and boundless admiration called forth only added to the complacent "bliss" of Ignorance.

A different and somewhat melancholy experience was that of a pupil of my own, a young lady really musical, a good pianist with a healthy veneration for the Classics, whose case fully exemplified the "folly" of exchanging ignorance for wisdom. Before coming to me, she had learnt nothing whatever of harmony or form, but—or should I not rather say "consequently"?—was in the habit of writing songs and pieces for an amateur magazine. For these she received great encomiums and flattery, and thought them "rather pretty" herself! Unfortunately for her, so soon as she became my pupil I began teaching her harmony, and her dream of bliss was rudely shattered. She herself soon discovered the consecutive 5ths and unresolved discords in her cherished compositions, and to my knowledge then and there voluntarily left off "composing," much to the surprise and chagrin of all her friends. Which shows, if ever anything did, what "folly" 'tis to be wise.

But this is altogether too melancholy a case; let me rather quote an amusing incident apropos of the bliss of ignorance which occurred during the music lesson of one of my younger pupils.

"Why, Rose," I exclaimed, "what's this? Have you been copying out some music at the end of your mark register?"

"Oh! no, not exactly;" she confessed. "Daisy and I were amusing ourselves making up some music out of our own heads the other day."

I looked at it again,—a most imposing-looking array of big chords!—then mildly inquired, "What *time* is your piece written in, my dear?"

"*Time*, Miss Dawson?" Rose looked blank. "Oh! does it matter?"

"Well, you see" (and I tried to repress a smile), "there are two quarters in one measure, *five* in another, and only three eights further on!"

But Rose's blissful ignorance was proof against such unkind criticism, "Oh! but I assure you, it *sounded quite nice!*"

Happy child! Of course, there are no "children of a larger growth" who make use of a similar excuse! (?)

To pass on: (2) The *ignorance of voice production* is also "bliss."

Think of that, O ye who toil and labor day after day, worrying your brains and straining your voices in following the conflicting methods of rival masters! What must it not be to have never heard of the epiglottis or the ventricles of Morgagni, to be unaware of the existence of one's crico-lateral arytenoids, to be absolutely ignorant whether one's breathing is diaphragmatic or intercostal, to be supremely unconscious whether the chink of one's glottis is too large or too small, owing to the "insufficient" or the too close "approximation of the vocal cords," to be quite unconcerned whether the soft palate and uvula are properly elevated or not! Need I continue? Surely such "bliss" is obvious to all.

(3) There is bliss, too, in the *ignorance of music history.*

It must be so nice to believe everything you are told: for instance, to fondly imagine that "Weber's Last Waltz" was really composed by Weber; that Mendelssohn's "Christmas" pieces were actually written by the composer for "a *Christmas* present;" that Handel's "Harmonious Blacksmith" was inspired by the blacksmith's forge near Chandos,—and many another good old chestnut which still does duty at intervals in the (non-musical) papers.

I remember a school girl once coming to me full of "Such a charming story! You *would* have liked it, Miss Dawson! It was given us in our dictation to-day, and was all about the 'Moonlight Sonata.'" And here followed her version of some cock-and bull story about Beethoven and moonlight (it ought to have been "*moonshine!*") and a blind girl, presenting that rough old genius in the guise of a benevolent but extremely sentimental philanthropist. And, of course, it was all true, for was it not printed in a book? What "folly" to be wise, and lose faith in all these pretty stories!

Then how nice it must be to have no misgivings in the matter of dates. To take up one of those "popular" anecdotal biographies of musicians, or some delightfully "handy" little book of dates and events, and placidly to accept any statements therein. While the poor, misguided wretch who studies big volumes on music history reads in one that (for instance) Chopin's birth was 1810, and in another 1809; according to one authority de Beriot's death occurred on March 9, 1869, according to another April 8, and two others April 10, 1870, while yet another says April 13, 1870; then one confidently asserts that Stradella was murdered in 1679, a second gives 1670, and a third 1681, with equal confidence! And so on and so on, until the foolish student knows not what to believe nor how to arrive at the truth, and is fain to envy the blissful state of ignorance.

Truly, in music, as in all else, "Where ignorance is bliss, 'tis folly to be wise!"

SELECTING A PIANO.

BY CLARENCE RAWSON.

IN purchasing a piano, it is said by experts that the tone given out after striking the keys hard is the tone to which the piano will ultimately wear. If it is at all metallic or thin, the piano should not be bought. The ideal piano should have brilliancy, sweetness, volume, a singing quality of tone, an easy action, and should be guaranteed to wear for ten years at least. It should improve with use, but this very few instruments do.

The matter of selecting a piano to most people, and to many that have some knowledge of music and pianos, is a great difficulty. Many people will allow an agent to put a piano in their house, and in this way have no way of comparing pianos, to tell what is best for them.

As a general thing, a cheap piano is obtained, and frequently a good price is paid for it. In the question of pianos, as in everything, "the best is the cheapest." There are many good makes that are recognized as standard pianos, and these pianos cost but little more than a cheap one. The opinion of the people in general is what tells for a piano. An artist's recommendation is not worth a pin, and in almost every case the artist will tell a downright *lie*, and say the piano is the finest piano on the market, that you will never regret buying it, and all that bosh, when his real opinion of the piano is anything but that expressed. These people are hired to "talk" for piano manufacturers and dealers, and will not scruple in the least to make $25 or $50 by telling an untruth.

If you cannot select your own piano, or haven't the confidence in your own judgment to make the selection, do not have any one go with you whom you are not sure of, for he will undoubtedly make $25 or $50 out of your purchase, which will be added to the price of your piano.

In looking at a lot of pianos, a person not thoroughly understanding pianos will be inclined to select the very opposite in the way of tone that he wants. The dealer will tell you "this is a fine, brilliant piano; see how clear it is. You can hear every bit of that—nothing covered up." Now this is the very kind of piano not to select. The brilliant tone will soon wear metallic, and then you will have a "tinny" piano. Get a piano that is somewhat muffled—it will wear brighter quick enough, and in the case of the muffled piano the tone will improve and come up to its best point with usage. But in the case of the brilliant piano, the tone is at its best at first, and will continue to go back instead of improve. Do not get a light action piano; it will not stand the heavy playing like a heavy action will. And if your piano has a heavy action you will not be troubled when asked to play on a piano that has a heavy action, you will not be at a disadvantage from lack of power.

Do not, if it can be avoided, get a piano of a comparatively new make; you run a risk not to be encountered in buying of an old established firm. The agent or dealer will tell you that the new and cheaper piano is just as good, but always remember that he talks for "number *one*," and that more money is to be made on a cheap piano than on a good one. Do not purchase an instrument that has some new "fad" that is claimed to make it "superior to all others." Every piano, according to the manufacturer's advertisement, is "unrivaled." There is one piano that has not an equal the world over, and that is *the* Steinway.

—I have been urged many times to enumerate from experience and observation some of the features of student life here, which make home care and protection necessary so as to bring the subject clearly before the attention of relatives. I hesitate for many reasons. * * * * One of these days when I get stirred beyond these considerations I shall no doubt write it, and it will make an ugly and disagreeable chapter. In a certain sense I am saddened by a knowledge of this proposed venture, which a year or so ago would have seemed so wise.

I would so much rather that the effort of our good, wise men was turned in the direction of keeping their girls from this ridiculous, absurd career idea, for which they are not, one in fifty of them, by nature or training fitted.

I would so much rather that the effort were exerted in the direction of making home education what it should be, and keeping American girls where they belong, under the eyes of fathers, brothers, and sweethearts, instead of throwing them over here alone, to be tossed about in the comedy of a so-called foreign education, a lunch counter education, swallowed while the train waits, under conditions adverse to the development of all the qualities that a first-class American man could desire.—*Paris Correspondent Musical Courier.*

THE ART OF SINGING APPLIED TO THE PIANO.

BY S. THALBERG.

A CELEBRATED woman has said that the art of singing well is the same, to whatever instrument it is applied. One should make neither concessions nor sacrifices to the particular mechanism of each; it is for the interpreter to apply the mechanician to the dictates of art. As the piano cannot, strictly speaking, render the beautiful art of singing in its most perfect form,—that is to say, in its faculty for prolonging sounds,—it is necessary to use address and art to destroy this imperfection, and to produce not only the illusion of sustained and prolonged sounds, but that of swelled sounds also. The sentiment produces ingenuity and the need to express what one knows how to create out of resources which escapé the mechanician. Space compels us to omit here the general rules on the art of singing, but we recommend the following to young artists:—

1. One of the first conditions for obtaining amplitude in execution, a *belle sonorité* (sonorousness), and a great variety in the production of sound, is to divest oneself of all stiffness. It is then indispensable to have as much of suppleness and of diverse inflection in the forearm, the wrists, and the fingers as a skillful singer possesses in the voice.

2. In grand, dramatic pieces it is necessary to sing from the chest. Much depends upon the instrument in getting from it all the sound possible, without ever *striking* the keys, but in attacking them, very nearly forcing, and pressing them with vigor and warmth. In simple pieces, mild and gracious, it is necessary to in some sort *knead* the key, *crush* it with a *boneless* hand and *fingers* of *velvet;* the keys in this case should be *felt* rather than *struck.*

3. The singing part should be clearly and distinctly articulated and give the effect of a fine human voice, over an orchestral accompaniment very softly rendered. In order to leave no incertitude in the minds of young artists in this regard, we have written the singing part of our transcriptions (whether it may be of one, two, three, or four parts) in notes a little stronger than those of the accompaniment. The indications "piano" or "pianissimo," placed beside the air, should only be taken as relative, and in no case should they prevent the sound from coming out and dominating, only with less intensity.

4. The left hand should always be subordinate to the right, distinctly heard, while the other *sings*; the contrary can have place,—that is to say, that the bass or the accompaniment should be softened or *flattened* in a manner that one may hear more of the entire harmony of the accords of the bass, than each of the sounds which compose them.

5. It is indispensable to avoid in execution the ridiculous manner and bad taste of retarding with exaggeration the striking of the *singing* (treble) notes a long time after the bass, and to produce in this way, from the beginning to the end of a gem, the effect of continued syncopes. In a melody written lento in notes of long duration, it gives good effect, especially in the beginning of each measure, to strike the treble after the bass, but with an almost imperceptible pause.

6. An important suggestion which we should not pass in silence,—because on the piano it is one of the causes of the *dryness* and *thinness* of songs,—is to hold the notes and give to them *their absolute value.* It is necessary, for this, to use the substitution fingers, especially when one plays several parts. In this regard we could not recommend too much, to young artists, the slow and conscientious study of the fugue; it is the only one which can teach one to play several parts well.

7. Another remark is, that generally young artists only attach themselves to the material execution of the written note, and neglect the signs which serve to complete and translate the thought of the composer, which are to a musical composition what light and shade are to a picture. In one case, as in the other, if one lessen these indispensable accessions, there exists neither effects nor oppositions, and the eye, like the ear, is very soon fatigued with the same shade and the absence of variety.

8. The use of the two pedals (separately or together) is indispensable to give amplitude to the execution, to sustain equal harmonies, and produce by their judicious employment the illusion of prolonged and swelled sounds; often, for these effects, it is not necessary to employ them until after the long singing notes; but it would be impossible, here, for us to point out precisely the general cases, attended, as they are, and held in part, by sentiments and sensations, rather than fixed rules. One should always, in the employment of the pedals, which play so important a part in the execution, take the greatest care never to mix dissimilar harmonies and thus produce disagreeable dissonance. There are artists (?) who abuse the pedals to such an extent—or, rather, they employ them with so little logic—that their sense of harmony has become perverted and they have lost consciousness of free harmony.

9. We may also remember that, generally, people play too rapidly; and it proves much. To play too rapidly is a capital fault. In a moderate movement, the management of a simple fugue in three or four parts, and its interpretation, connection, and style, require and prove more of talent than the execution of the most brilliant *genre,* rapid and complicated. It is much more difficult than one thinks not to hurry and not to play too quickly.

10. We have much to say on sonorousness, the quality or the beauty of the sound to be derived from the piano; but it would take too long a time, and we are here limited by space. We only recommend young artists to use moderation, to put steadiness and quiet in the arms and hands, never to strike the key from too great a height, to listen much in playing, to interrogate themselves, to learn to criticise and severely judge themselves. Generally they work too much with the fingers and not enough with the intelligence.

11. In concluding these general observations, the best counsel we could give to persons who seriously occupy themselves with the piano, is to learn to study and comment upon the beautiful art of singing. One should never lose an opportunity to hear great artists, whatever may be their instruments, and especially great singers. It is from his *début,* and in the first phase of his talent, that one must hear and surround himself with good models. If it will encourage young artists, we will say to them that we have personally studied singing during a term of five years under the direction of one of the most celebrated professors of *l'école d'Italie.*

MAXIMS FOR YOUNG TEACHERS.

BY EUGENE THAYER.

TEACH things themselves before their names or signs; let the pupil hear chords, runs, etc., before giving the names of them.

In the beginning, use only even notes, even runs; evenness in everything.

Avoid pieces or studies of more than three kinds of notes.

Avoid extensions, skips, and double notes.

Avoid large chords and octaves at present.

Playing before the age of six is inadvisable, and may lead to deformity of the hands.

Avoid practice soon after meals or school lessons, or injury to health may result.

See that the seat is the right height, the under side of the arm should be even with the white keys.

Avoid giving scales too soon. Teach the tones of simple scales but not yet the playing of them.

Many times of brief practice are better than one long-continued exertion. Rest five minutes after each half hour.

Teach slow double notes, not yet double scales.

Brief octave passages for either hand.

Begin to memorize short pieces.

Read easy, unfamiliar music every day.

Play some good light music daily.

Play easy hymn-tunes on the piano or reed organ; the latter is better for this.

Begin the study of harmony.

Play easy anthems and other easy church music.

Lose no opportunity of playing the pipe organ; it will improve your legato touch.

Try to improvise occasionally, even if it goes poorly at first.

Play some duets,—of course, easy ones at first.

Accompany singers in easy hymns and songs.

Study counterpoint and part writing.

Study bravura,—that is, freedom and dash,—even at the risk of occasional wrong notes.

Play sometimes to listeners at home.

Practice scales up to four sharps and flats, first major, then minor.

If feasible, play duets for piano and cabinet organ, or for two pianos or two organs.

Accompany singers in more difficult pieces.

Practice arpeggios in all keys daily.

Begin to read all kinds of music; oratorios, part songs, and masses are the best for this kind of study.

Play remaining major scales.

Play some pieces of a brilliant, popular character.

Play remaining minor scales.

Gradually increase time of practice, not exceeding one hour without brief relaxation.

Play scales in double thirds, slowly at first.

Play much in legato style,—organ music, church music, etc.

Think about your style of playing, expression, etc.

Play scales in double sixths, slowly at first.

Play occasionally for small assemblies.

Begin the study of musical form and composition.

Enlarge the mind generally; read astronomy, philosophy, history, etc.

Practice trills with all the fingers.

Suspect praise and compliments; you are neither ripe nor great yet.

Practice any and all embellishments and commit them to memory.

Criticise more closely your improvisations and performances.

Adopt an avocation; that is, something to rest your mind when tired with music.

Develop your muscles by any exercise which will not injure your fingers.

Study physiology—the working of the body.

Study psychology—the working of the mind.

Interpret what you play; that is, give some meaning to it.

Do your great technical work this year and the next. What you do not get before middle life you will probably not get at all.

Avoid over practice and paralysis; twenty half hours are not so dangerous as five consecutive whole hours.

Practice arpeggios, single and double scales, harmonies, and all kinds of passages.

Study more difficult improvising and reading.

Rivals help you if you work faithfully. Play conscientiously.

Compose something every day.

To gain steadiness, play for large choral societies occasionally.

Study the organ, at least a few months, to perfect your legato touch.

Study the management of the piano pedals.

Play occasionally at recitals and concerts.

Begin the study of orchestration.

Memorize longer works.

Study the business aspects of your profession.

Make a definite system for your daily labors.

Do your hard study in the early part of the day.

Decide whether you will be a soloist.

Do not think it artistic to despise money; you can do nothing without it.

Do not think of foreign study until you have done everything possible at home.

Keep your promise, if it costs your life.

Finally, be thorough in all you do; lose no opportunity of hearing great artists, watch their methods, see how they play, and then do as well or better.

—Have *your mind on your music,* not on something else. Listen intently and train your ear to detect any variance from accuracy.

Questions and Answers.

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

D. S. W.—It requires more than one hearing to understand a good piece of music, whether it is classical or modern, therefore, it is a good idea to have the same pieces played before your classes more than once during the school year.

E. J. F.—The reason for not allowing the hand to slope down towards the fifth finger, is, that when the hand is in this position the weak fingers strike their keys "on the bias," instead of vertically, thus losing a large part of their force, caused by the key rubbing against its guide pin. Also, the weak fingers are too near the keys to exert their fullest force. But most of all, when the top of the hand is level it helps to bring the thumb further under towards the fourth finger, and so makes it easier to pass the thumb under the hand for a smooth run.

W. H. L.—Pupils who have a feeble sense of rhythm need constant practice on scales and arpeggios with accents, and to make the accents clearly evident in all of their technical étude practice, and also to make bold accents in all their piece playing. Use the metronome with them, and call their attention to, and make a special study of developing, the inner feeling for rhythm. Give four-hand pieces to be played with a good timeist. Be sure that they really understand the time values of notes, a common lack, by requiring them to go through a good writing book. Make them count aloud with attention to the evenness of beats and trueness of note values. In short, make a speciality of time study in all its forms, getting them to think, and above all, feel time.

B. K. T.—There is that inevitable temptation in allowing pupils to have a collection of music in such albums as you speak of. They will play over the pieces in spite of your warning, and in doing this they get wrong conceptions which are hard to eradicate when they take the piece for a lesson, and worst of all, no piece has any novelty or interest, for the pupil is prejudiced against it before being able to play it well. Furthermore, there is still unlearned music in the book, and the teacher will give pieces unfitted to the pupil's style and grade, and often those which are unworthy the pupil's efforts and taste, just because they are there at hand, and parents object to buying more music when there is unlearned music in the house.

N. Mc. H.—The reed and pipe organ lack the capability of making accents. Their tone is even, never explosive, as is the case on the piano or violin. One of the principal reasons for the unpopularity of these instruments is in this lamentable fact, of lack of accent powers. But it is possible to get a "make believe accent" in several ways on the reed organ. For instance, in a run where an accent or series of accents are wanted—(1) make the tone immediately preceding the accented staccato; (2) and make the accented note a very, very little too long. (3) Another way is to press down both feet in blowing at the accents, pressing them down quickly; (4) still another way is to suddenly open the swell for the accent. But this latter way has an inherent objection, for when the swell is open suddenly there is a peculiar wailing sound that is decidedly unpleasant. To avoid this, let the note preceding the accent be staccato, and during the short staccato silence suddenly open the swell. These four ways can all be used simultaneously when a strong accent is wanted. (5) There is another way which is in control of the composer or arranger, which is, to mass the chords on the accent beats; this is the method so successfully used in Landon's arrangements. This author also manages his accompaniments in a manner that gives out the rhythm in a marked and evident pulsation. This also answers another phase of your question; smooth playing, holding harmonies common to connected chords, hides the rhythm, and also drowns out the clearness of the melody, hence the fine effect produced by the staccato accompaniments found in Landon's reed organ arrangements.

M. H.—We now have in the hands of the engravers a new book of reed organ studies by Mr. Landon. It is Vol. IV. It will be issued this summer.

C. D. F.—Pupils who have played the reed organ with the common dragging, stick-to-the-keys touch, find it difficult to learn the piano touch. First of all they must realize that the piano gives out tone through and by touch only, and be taught to hear a difference in tone quality between a good and a poor touch. The best exercises for such pupils are those of Mason's Vol. I, and III. They also need much practice in the hand and arm chord or octave touches. They also need to learn that tones are sustained by pressing down the pedal as well as by holding down keys. This is one of the characteristic differences between the two instruments. Keep the idea of an improving touch constantly before them, and require at least a half of their practice to be given to technics and touch études.

G. L. B.—The works mentioned in the list given below are all desirable for a small town library which can only afford a few of the most important works on music and which will be mostly read by amateurs. If only one work can be acquired, Groves' "Dictionary of Music and Musicians" is the most desirable. However, a selection from the list given below would answer.

"My Musical Experience," B. Walker	$2.25
"A Score of Famous Composers," Dole	1 50
"Music and Morals," Haweis	1.75
"Anecdotes of Celebrated Musicians," Gates	1 50
"How to Understand Music," Vol. I, Mathews	1 50
"Pianoforte Music," Fillmore	1 50
"Standard Operas," Upton	1 50
"Chats to Music Students," Tapper	1 50
"History of Music,' Fillmore	1.50
"Mozart." A Biographical Romance	1.50
"The Great Tone Poets," Rau Crowest	1.50

E. V. E.—Where there is difficulty in "fixing the notes in the mind" a course of writing lessons is, perhaps, the best method of procedure. Landon's Writing Book contains page after page of exercises for the purpose of familiarizing the pupil with the notes on the leger lines of both clefs, and everything else relating to notation. The little pamphlet by Mrs. A. T. Abbott, entitled "A Method for gaining a perfect knowledge of the notes, etc." is also intended to aid in this respect.

F. F. DE H.—For a dictionary of musical terms we would recommend "Ludden's Pronouncing Dictionary, also Nieck's." However, better than either of these will be the Pronouncing Dictionary by Dr. H. A. Clarke, U. of Pa., now in course of publication.

E. J. D.—1. The best work on interpretation, as applied to piano playing, that we know of is "Æsthetics of Piano Playing," by Adolph Kullak, translated by T. Baker and edited by Dr. Hans Bischoff. The retail price of this work is $2.00, and it can be procured from the publisher of THE ETUDE.

2. A great many writers make the leading note descend when in an inner part, but the practice is hardly to be commended when writing for voices, unless it is for equal voices, that is, male chorus or female chorus.

3. The intonation of the minor second is more difficult than that of the minor third, for the reason that it bears a different harmonic relation, it is owing to this difficulty that it was forbidden, but modern writers very generally disregard the rule, because modern singers—even in choruses—find little or no difficulty in singing this interval.

A. B. C.—We give the pronunciation of your list of foreign terms as follows:—

1. Petit (Fr.), singular; petits, plural; *peh-tee*, small, little.
2. ā plein son (Fr.), *ah-plane-song*, with full volume.
3. Largement (Fr.), *larzh-mong*, slowly, with dignity.
4. Avec suavite (Fr.), *ah-vek-swah-vee-tèh*, smoothly, with gentleness.
5. Cantante (Fr.), *can-tōngt*, singing. Cantante (It.), *can-tan-teh* singing.
6. Allongé (Fr.), *al-lonzh-ēh*, lengthen, get slower.
7. Du talon et en elevant les notes (Fr.), *doo-tahlong-eh-ong-eh-lehvongt-leh-note*, with the heel (nut of the bow) as the notes ascend.
8. Staccato jeté (a mixture of It. and Fr.), *stac-cà-to-* (It.), detached; jeté (Fr.) *zhah-teh*, thrown. In violin music, means a staccato produced by the spring of the bow.
9. par (Fr.), by. (Pronounced as written.)
10. Son-harmonique, doigt-appayé (Fr.), *song-har-mo-neek, do-it, appoo-yah*, harmonic sound, finger applied.
11. Doigt effleurant la corde (a petite note) effet (Fr.), *doit-ef-floorongt-lah-cord (a peh-teet note) ef-feh*, finger-sliding upon the string (to small note) effect, that is, the effect is to be produced by sliding the fingers to the small note.
12. Ou-bien (Fr.), *oo-be-ang*, or rather, or as well.
13. Möelleux (Fr.), *mo-eh-yoo*, mellow, soft.
14. Con-delicatezza (It.), *con-deh-lee-cah-tèts-za*, with delicacy.
15. Con grazia (It.), *grat-zià*, with grace.
16. Sentimental. Same as English word.
17. pochissimo (It.), *po-kis-see-mo*, as little as possible.

N. W.—The melodion is an instrument with few reeds, like the cabinet organ. The clavichord was an instrument strung like the piano, but the strings were set in vibration by means of brass wedges called "tangents," which were pressed firmly against the string when the key was depressed. The harpsichord was strung in the same way, but the strings were set in motion by means of small pieces of quill or tortoise shell or hard leather, attached to upright standards called "jacks," at the end of the keys. When the key was depressed the piece of quill, called the "plectrum," was forced against the string, which it plucked in the same way that the finger plucks a guitar string.

Steigernd is the active participle of the verb "steigern,"—to add to, to increase, it means. Increasing in volume is, therefore, the same as Italian "crescendo."

NEW PUBLICATIONS.

WOMEN IN MUSIC AND LAW. BY MRS. THEO. SUTRO. AUTHORS' PUBLISHING CO., New York.

This little pamphlet is a catalogue of musical compositions by women composers; it gives a list of over one thousand compositions with numerous illustrations of the composers. The idea of compiling a catalogue of musical compositions by women, occurred to Mrs. Sutro about the time that she delivered an essay on "Women Composers" before the Clef Club in '93, and upon the strength of this conception she received her commission to act in the capacity of Chairman of the Committee on Music in New York, and Chairman on Law of the New York Committee, in aid of the Woman's Department of the Atlanta Exposition; and she was acting in that capacity while compiling the book. It is extremely interesting to the average musician and is, perhaps, the first step taken in this direction. The price of the pamphlet is not given, and, as it contains numerous advertisements, we infer that it is intended for free distribution. Only a few pages of this pamphlet are devoted to Woman in Law.

STUDENT'S HARMONY. BY DR. MANSFIELD. THEO. PRESSER, Philadelphia.

As harmony is frequently taught, especially when the classes are large, it is not surprising to hear the pupils expressing a belief that the benefit they ultimately derived was but small. And it is time that the old "thorough-bass" system ought to be abandoned. A knowledge of all possible chords is merely a key, wherewith to unlock the vast treasure houses of sound which have emanated from the brains of the great masters. The author of this new work has evidently, like many another teacher, felt the need of some text-book which should be able to point out the practical use of the laws he has to lay down. Hence, one of the main advantages the "Student's Harmony" possesses, is the copious analytical examples from ancient and modern sources. The writer would have liked a few exercises on the dominant seventh, in its root form, before proceeding to the inversions, which are always troublesome at first. Then possibly a somewhat different order of study might be advisable, in taking up the various chapters. This can naturally be left to the teacher's discretion. The early plan of harmonizing melodies, is one that the writer has always advocated: another advantage over the Richter and Stainer method.

Altogether the new work will—when it has once become known—be, in all probability, one of the favorite text-books on the important subject it treats upon.

ALBERT W. BORST.

—How many young ladies glibly rattle off the phrase, "Oh, I do so love music!" without thinking in the least what is meant by it. When the subject is sifted to the bottom, it is found that the persons who "love music" really mean that they love a tune! In this they are not at all remarkable, since the love of melody is planted in every human breast, from the lowest stages of civilization to the highest. People might as well say, "Oh, I am fond of eating," or "I enjoy sleeping;" for music is as natural a function as either. The tired man sleeps, the hungry man eats, the pleased man sings, if he obeys, or can obey, his natural impulses. The love of tunes is shared by all the world. But, in investigating the crude love of music which is so freely expressed, one sometimes comes upon an untrained musician who loves not only tune, but the combinations of harmony, and even counterpoint; who is able to detect blemishes in three- or four-part music, and prefers the combined effects of music to any unison passages. This is the true musical mind in a natural state. Such a person is almost certain to develop into a fine musician, if properly trained. On the other hand, in many rare cases, one can discover strange natures which dislike music in all its forms, even in the simplest melodic shapes. Such men are abnormal in mind: there is something in them which is unsound. Dean Swift, who died a madman, was of this class.

—The greatest practical adepts in any art, says Mackenzie, are not, by any means, always the best teachers of it, not merely from lack of the necessary patience, but from want of the power of imparting knowledge. The hone, which, although it cannot cut, can sharpen the razor; the finger-post that shows the way which itself can never go, are emblems of the teacher. It is only by a fortunate coincidence that the capacity for teaching, which is an art *sui generis*, and practical excellence of execution, are found in the same individual. There seems to be a real incompatibility between practical superiority and theoretical knowledge, or the power of communicating it. This arises from the radical difference between the synthetic or constructive and the analytical or critical type of mind. Thus, learned grammarians are, as a rule, inelegant writers, and profound physiologists are not seldom indifferent doctors. Poets are, by no means, the best judges of verse, whilst the Pegasus of critics is too often of the Rosinante breed.

—Make your mistakes teach you something. Never stumble over the same stone twice.

SOME VALUABLE INFORMATION.

For Teacher and Pupil.

What is a "Courante" (or "Coranto")?

An old country dance in triple time; the name literally means "running."

What is a "Sarabande"?

An old stately Spanish dance in three-four time, with a strong accent on the second beat of the bar, and has a castanet accompaniment.

(*a*) What is a "jig"? (*b*) By what other names is this dance known?

(*a*) A lively dance, generally written in twelve-eight or six-eight time. (*b*) Gigue, giga, jegg, gighe, geige.

What is a Saltarello?

An old Roman or Italian dance, generally in quick twelve-four time. The word saltarello is from the Latin *saltare*, to jump.

Which are the chief Spanish dances?

The bolero (in triple time, also called "cachucha"), the sequidilla (in quick three-four or three-eight time), and the "fandango" (in slow six-eight time). Each of these dances is accompanied by the castanets.

Name the most important Italian dances.

The "Tarantella" and "Monferina" (the latter a lively dance in six-eight time).

Name the chief national dances of Germany.

The "Waltz," in various forms.

Give the definition of counterpoint.

The art of adding one or more parts (each of which should be melodious) to a given theme or subject called the cantofirmo. Before notes were invented, "points" were used to express sounds—hence the name, which means "point against (or counter to) point."

What is a chorale?

A hymn or psalm tune. The modern chorale was introduced by Martin Luther.

Explain (*a*) "chorus," (*b*) "chant," (*c*) "introit," (*d*) "voluntary."

(*a*) A composition to be sung by a number of voices; a body of singers, several singing each part, is also called a chorus. (*b*) A short musical composition sung to psalms, etc., some parts of which are recited, and other parts in strict time. Melodies based on the old Gregorian scales and sung to psalms are called Gregorian chants. (*c*) A hymn or short anthem, sung in the Roman Church while the priest advances to the altar; the word literally means "entrance." (*d*) Originally it meant an extempore performance on the organ either before, during, or after divine service; the introductory, middle, or concluding organ pieces are now called voluntaries, whether they are extempore performances or not.

What is a "fanfare"?

A flourish of trumpets.

Describe (*a*) "rigaudon," (*b*) "pavan," (*c*) "villanélla."

(*a*) An old gay French dance in duple time, also called "rigodon"; (*b*) an old dance in triple time, of Spanish or Italian origin; (*c*) an old Neapolitan rustic dance accompanied with singing.

What is an "impromptu"?

A composition of an extempore or unpremeditated character.

What is understood by form or design in music?

The arrangement or order of subjects and musical ideas in a composition, and the relationship of the keys to which modulation is made in the course of a movement.

Describe a musical sentence. How is it generally constructed?

It usually consists of eight bars, and is complete in itself; it closes with a suitable cadence to give its natural conclusive effect. A sentence (also a *Period*) may consist of more or less than eight bars; when of this length it is generally made up of two portions of four bars each, called *Sections*, and a half a section (usually two bars) is called a *Phrase* or *Sub section*.

Describe the form of the minuet as adopted by (*a*) Mozart and (*b*) Beethoven.

(*a*) First portion—Sentence of eight bars, closing in *Dominant* key; double bar. Second portion—Sentence of eight bars, with modulation ending in Tonic key. (*b*) First portion—Sentence of eight bars, closing in Tonic key; double bar. Second portion—Sentence of eight bars with modulation, leading to repetition of first sentence, and generally ending with a coda. The trio is generally written in the same form as the minuet.

Describe the form of the Rondo. What other name is given to this form?

(*a*) Principal theme. (*b*) Episode. (*c*) Repetition of principal theme. (*d*) Coda. This is the most simple form of rondo; but in many rondos the principal subject is introduced three or more times, with, of course, more episodes or other subjects. This form is also called "episodical form."

Explain (*a*) *Exposition*, (*b*) *Development*, (*c*) *Recapitulation*, as connected with "binary" form.

These are the three parts into which this form may be divided:—(*a*) The enunciation of the two subjects; (*b*) the *free fantasia* portion, *i e.*, the working out of the two subjects in various ways and keys; (*c*) the repetition of the two subjects (both in the Tonic key).

Describe the term *Binary*.

It was the name given to the "first movement" form, owing to its division by the double bar into two sections or halves; the first section consisting of the *Exposition*, and the second section, of the *Development* and *Recapitulation*.

(*a*) What is a *Siciliano*? (*b*) Name a popular *vocal* solo by Händel written in this form.

(*a*) A pastoral movement in six-eight time. (*b*) *He shall feed His flock* (*Messiah*).

DR. MASON AND THE PRESSURE TOUCH.

A writer in the Toronto *Week* has the following paragraph, which we print in full, with thanks, since it affords opportunity to give Dr. Mason's reply thereto *in extenso*.

"Mr. W. S. B. Mathews' magazine, *Music*, for October, concludes the eighth half-yearly volume, and has many articles of special interest to the amateur, student and musician. Indeed it should circulate freely among music lovers, for topics are continually being discussed, representing almost every phase of musical thought by writers of talent and culture. The Editorial Bric-a-brac, written in Mr. Mathews' breezy and interesting style, is always refreshing, and, speaking for myself, I turn to it with delight and read it first of all. Mr. Mathews is a great admirer of Dr. Mason. In fact, it may be said the latter has no greater champion and admirer in this country, popular and esteemed as he is by all musicians. His touch and technic is made the text of many sermons and the so-called two-finger exercises and pressure touch, form the basis of no end of remarks and technical calculations. Pressure touch has been lauded and praised to the skies, as if it were the beginning and end of everything pertaining to beauty of touch and tone. I do not think so. As a fundamental principle pressure touch is both mischievous, misleading and injurious. It destroys perfect naturalness and looseness of finger action, and abnormally develops the muscles of the wrist and lower arm. This touch should be sparingly used, if at all, until the hand has attained great finger independence and suppleness in the performance of scales, chords, arpeggios and light springing octaves. When the hand has thus been cultivated the clinging pressure touch under certain conditions might be advised for those lyric melodies which require to be sung on the piano with richness and sonority, and the player will thus know how and when to use it with artistic discretion and judgment. There is so much that is good in Dr. Mason's Touch and Technic, it seems a pity this principle is continually insisted upon and advised, because it absolutely forbids and prevents the fingers from gaining that agility and lightness, necessary to play with silvery clearness and rapidity those passages which are not primarily melodic, but brilliant and sparkling. I have read so much, and see the results so frequently of this ill advised and much abused touch, that I have imposed upon myself the duty of thus criticising it. No touch should become a habit, but the hand should be perfectly cultivated to produce any nuance of tone *without effort*, consequently using freely and naturally any variety of touch at will to effect that end."

DR. MASON'S REPLY.

I am in such a rush that I have had no time to think about the extract from the *Week* which was enclosed. It seems impossible for me to make myself understood on the subject to which it has reference, and this is because some writers persist in emphasizing a part of the directions given in Touch and Technic out of all proportion, and losing sight of the fact that other directions of equal importance are given, which act as an antidote to bad results which otherwise might ensue if those directions were omitted. If anything is insisted on throughout the work it is the fact that relaxation, suppleness, limpness, elasticity and so on throughout the whole list of synonymous characterestics, must constantly be in mind, and that the fundamental principle, pressure touch, must be sparingly used. The writer, undoubtedly unintentionally, does me great injustice when he asserts that the pressure touch is "lauded and praised to the skies as if it were the beginning and end of everything pertaining to beauty of touch and tone." The writer says, "I do not think so" and I say "neither do I, nor have I ever met a thoroughly finished artist who does." The writer is mistaken in saying "this principle is constantly insisted on and advised," when a reference to the work itself will show that it advocates as the prevailing touch to be used what is termed the *mild-staccato* touch, which requires constant limpness, lightness, flexibility, etc., in order to secure agility, velocity, silvery clearness, brilliancy, pearliness, sparkling and scintillating quality of tone, limpidity, etc. If anything is insisted on all through the work it is the absolute essentiality of a constant and immediate relaxation of the muscles at the moment the blow is delivered. This is what athletes call the "recover." The work is the result of personal experience, and is founded upon the principles I followed in order to develop my own touch, and there is nothing so unpleasant to me as stiffness and rigidity of muscular action in playing. Of course there must be some contraction or flaccidity and tameness would result, but the contraction must be simultaneously accompanied by the "recover" in relaxation. What Paderewski and Joseffy had to say in this respect is of great help, as they will be recognized as authorities. It is proper that I should add that through an experience of over forty years' teaching I have known no such bad results as those which are commented on by the writer in the *Week*.

William Mason.

AN APPEAL

—In the January 1896 issue of The Etude, we printed an account of the finding of the long sought grave of John Sebastian Bach; and now comes a movement to erect a fitting monument over his grave, and requests for contributions have been sent out by a Central Committee in Leipsic. F. G. Tranzschel, pastor of St. John's Church, Leipsic, will receive contributions for this purpose. The Etude will send over a contribution on April 25, and asks its readers who wish to join it to send on their contributions before that date. Any contribution, however large or small, will be forwarded with the name of the sender with our own. We trust that we may receive a large number of contributions for this most worthy object.

—Blessed indeed is the youth or maiden who is born into a musical family—into a home circle in which music is a constant companion.

SOME ELEMENTS NECESSARY TO THE SUCCESS OF A PUPIL OF THE PIANOFORTE.

BY CARL G. SCHMIDT.

For the sake of clearness we will divide our subject under three headings, and discuss them, in turn—

First.—Talent.

Second.—Technic.

Third.—Emotion.

It is always supposed, that when any one begins the study of music, they have some talent for it: talent is never disguised, it shows itself in some form or other after a very short trial, and yet there are many instances of people who insist upon playing the piano, who have not one particle of love for music, or ever will have! There are others, who may not have a musical ear, or any musical understanding, who yet crave it, and have in the place of musical talent that greater talent—"The talent for hard work."

But now, let us presuppose, that all of us have musical talent, and that to this is added the talent for hard work—what is it in music that we are to attain? Do we aim merely to *please*, or to educate and ennoble?

Surely not the former; it is our object in life not only to refine our own lives, but to touch with a glow of beauty everything that comes within our radius! One must be better for having known us, not merely pleased. But again, what is it that we are to attain?

First.—Mechanism.

Second.—Technic.

Third.—Emotion, Interpretation, Inspiration.

Mere mechanism is not technic, for you may practice all your lives on a mechanical instrument, as a Technicon, or Practice Clavier, and not attain technic. For technic differs from mechanism, since technic demands thought,—musical thought—and musical thought demands tone color.

That is the discriminating point between mechanism (such as we obtain through mechanical aids) and technic?

Mechanism is necessary to pianoforte playing. We have seven octaves of keys which must be under our command; we have three pedals which we must know how to control. To attain this means practice, muscular development and freedom, it means finger exercises, scales and arpeggios; but a few words concerning *technic*.

What is the principal reason that pupils so often have what is called poor technic?

The main reason is, that they do not practice those compositions with which they are *already familiar*. They are constantly looking for something new. They become weary of this and tired of that, and beg that their eyes and ears might be rested by having something new. Why are they tired? simply because they cannot play the composition correctly, and as a result they stop far short of the interpretation, and therefore the pleasure.

If, after the notes are once mastered, and an insight into the composer's meaning is attained, they would practice, and practice, and learn to *listen*, until all the difficulties disappeared, if they would overcome the mechanism, and obtain the technic, then there would be some hope of having the work interpreted, and they could use it understandingly as an educator and refiner in musical art.

Schumann says—"The way we practice the new pieces shows what we *are*; the way we practice the old ones shows what we wish to be."

It is only after we have practiced a composition for *years*, that its real beauty appears.

We say Booth was a marvellous Hamlet, a great actor truly, but the greatest Hamlet. Why?

Simply because he *studied* Hamlet, now using a phrase this way, now that, seeking a new meaning here, now there, always thinking, Hamlet; his intense work there, necessarily made his other creations great. Learn to play well one Beethoven sonata, and you will play others well; but how few of us are willing to work at that one. The oft repeated expressions of chagrin and disappointment are always caused by insufficient work.

Yet remember that "Bad pianists can play quickly," as Kohler says, and he who makes his mechanism shine above all, is unquestionably a poor pianist. Remember, too, that he has the greatest *technic* who makes each note tell in purity and beauty, and yet, this ranks lowest among pianistic attainments, a necessary means to an end, but only a means far, very far, from the end.

What then is the end we are seeking?

Interpretation, Inspiration.

You have often heard the purely technical pianist, how with all his marvellous attainments he astonishes, but does not move, he appeals to the intellect and stops there. And again, you have heard the other pianist, who appeals not only to the intellect, but through the intellect to the heart; men who could enchain you, move you, sway you. Under this head we place—Liszt, Rubinstein, and Paderewski; here then is the difference; this the end to attain. The heart must be touched; our art must be recognized the universal language, and we must be borne along in the atmosphere of art, away from all of life but the beautiful, adding to sorrow the sacredness of inner thought, and to joy the pureness of nature.

The true pianist not only interprets the composition, but brings to this the added beauty of his own Inspiration.

You play a nocturne: is it only the evening as Chopin saw it? or is it the evening as *you* see it? Do you not bring with you the quiet and peace of it all—the sky just tinged—the hills indistinct—the trees' soft whisper—the birds' faint call—the brightening star—the knowledge of life and love so dear and near to you: all these your instrument cannot tell, but you can make it breathe what of these you *feel*. Then how the nocturne glows; surely' tis not Chopin's life, but your own, that goes surging through the music.

Here then we have the *end*—feel your *own* music, others will feel it; overcome its difficulties, then the poetry will appear; learn to love your *old* compositions, then the technic becomes easy; and above all be true to yourself and your art; do not flatter yourself that the end can be attained without long and patient study, or that it is the fault of the composition if it seems dry.

Art is long—music is the greatest art. You are not only studying the piano—you are studying an art. Approach your piano as reverently as the sculptor stands before his unhewn block of marble—what possibilities are sealed within.

A TROUBLESOME AND VITAL QUESTION ANSWERED.

Can The Etude help me out of a dilemma? I live in a town of about ten thousand inhabitants; there are about thirty music teachers here. I have always loved the study of music and wished to teach, but did not wish to begin until I felt competent to do so. I went away to study and borrowed the money for it, thinking that if I could fit myself for a good teacher I could soon get plenty of pupils and so pay it back. I know that with one exception I have the best piano education of any one in town; I also have many reasons to believe that my playing is pleasing. I have tried in every way I could to get scholars: I advertised, I played in public, I gave a concert when I first returned; I have done all I could except "run down" other teachers (which is the prevalent way here) but which I vowed I would not do, but I have failed to get many scholars. Please do not tell me to have patience, for I have had patience for several years and am still in debt; neither is it only for the money that I want to teach; there is nothing I like so well as teaching music, I like it for its own sake. Can you tell me why it is that I cannot get pupils?—A. L. M.

Ans.—There is a way of getting pupils that you did not mention, and that is, to make a canvass for them by personal solicitation, but from the evident tone of your letter you seem to have a sufficient amount of professional dignity not to have lowered yourself to this lightning-rod agency method. The writer has given a large amount of attention to the point you mention, and is doubtful if you can secure a paying class in your own town. However, if you have a pupil who is well advanced, or one that is doing your teaching justice, it has more commercial worth to a teacher for such a pupil to play in public than for the teacher to play herself. When pupils make a public appearance it is necessary that they play a class of music that can be enjoyed by their audience. There are communities that have very decided opinions against classical music, and it is useless trying to force it upon them; all that a teacher can do is to use good, melodious and distinctly "tunative" music, and advance the quality as fast as patrons can appreciate that which is of a higher grade. If circumstances allow you to leave your home, there are many good situations awaiting those who are prepared to fill them. There are large towns and small cities that lack first-class teachers, and they make application through some teachers' agency. The music departments of seminaries and colleges get their teachers, to a large extent, from teachers' agencies, and there is also quite a call from the Southern states for family governesses who can teach music and the other branches of an education. The registration fee at a teachers' agency is generally $2.00, and after securing a position five per cent. of the first year's salary is charged as a commission.

There are teachers who have secured large classes by the aid of helping friends, friends who have a large musical influence. These friends taking the trouble to speak well of your teaching qualities to people who are interested in good teaching.

Many teachers work up large classes by the help of a musical society, a society for mutual musical culture. They organize the society and formulate its course of study and work, and their personal friends make them the president, and this gives them an opportunity to show what there is in them to the principal musical people of town. But it requires honesty of purpose to do what is best for the cause of music, and for the best interests of the members, hiding one's own desires, letting their own interests make their claim through evident superiority. This will require fine playing and broad and unselfish management, and a careful selection of those who are invited to be members. It is well to appear, by personal playing, or that of pupils who will recommend your work, in social affairs, church entertainments, etc., of your town, as often as possible, but this necessitates one's being in fine practice for short notice engagements.

We cannot urge too strongly the social feature—music and society are inseparable. Social success means much to a music teacher. Alas! how many good musicians fail just here. Do not forget that time is also to be considered. It takes time to prove your worth; this may take years. We will also add: Examine yourself when all is quiet; in the morning before you rise, study your short-comings. Lincoln owed his success in law to studying the other side of the case. Study the condition of affairs, and shape your course accordingly.

SOME NEW IDEAS.

BY E. VON ADELUNG.

We live in a progressive age, and the question is not whether the best methods prevailing since the times of a Czerny are right or wrong, but the question is, can they be improved? Why, I believe there is nothing on this earth that could not be improved; and if the propositions which I am going to make should receive the approbation of musical pedagogues and become introduced, I doubt not that in less than twenty years hence they will be replaced by far superior methods.

First of all I think beginners ought to be made to play their first exercises and tunes arranged for black keys only, and that for two reasons: *firstly*, because the eye can discern the black keys marked by groups of two and three far easier than the white, whose names and positions must be impressed upon the pupil by referring to their respective positions between or near those two groups of black keys; *secondly*, because by playing on black keys the player is almost forced to hold the wrist at the proper height, as otherwise the white keys would be touched and sounded.

Exercises and tunes can be easily arranged without forcing the pupil to learn or know the names of the letters—a knowledge which involves considerable time and brain-work and will be of no less value when deferred until the pupil's fingers and head have acquired a little independence.

As I printed such exercises and tunes myself in "'86"

I had enough opportunity to test them, and found that neither of them offered the least difficulty to the brains of children—they were quickly comprehended and easily executed. While they were practiced the knowledge of the names of the seven letters was gradually imparted and impressed on the mind of the student. But even if the pupil were of an age that undue strain on the brain need not be apprehended, the first practice on black keys is so useful for developing rapidly a correct manner of striking the keys and a correct position of the wrist as above demonstrated, that it well may be called a great time-saver.

These exercises and tunes on black keys may be very properly followed up by thumb-passing exercises, mingling white keys with the black, neither requiring the knowledge of letters or notes. I mean chromatic runs between C and C and between F and B, teaching the passing of the thumb, which may be continued until one or two octaves of such runs can be played with both hands.

The "black-key" exercises may be alternated with suitable exercises on the white keys to master the names of the seven letters, to strike thirds (scale of C one octave only with the same pair of fingers), to invert them into sixes, to learn to strike chords and even to play small preludes comprising the tonic, dominant and subdominant chord—for these little "amusements" develop the musical ear rapidly.

The practice on black keys closes with exercises teaching how to play fast sounds in one hand with slow sounds in the other hand together; not to teach the meaning of eighth or quarter notes, but simply to teach independence in the movements of the two hands and *to get the pupil used to count aloud while playing.* For instance, the pupil is told to play F♯ G♯ A♯ G♯ (fingers 2, 3, 4, 3), in the right hand with F♯ and A♯ in the left —two to one—counting "one" on F♯ and "two" on A♯. Reversed for the benefit of the left hand—and so on.

Another improvement which I propose is the manner in which to teach the note system. I propose to commence with little tunes of perhaps eight measures in steps of seconds and thirds *without prefixing a key*, but simply giving the name of the first note to the pupil so that the eye is taught to determine the name and place of the following note by its distance from the preceding. This name should be changed for the same tune. In this manner the pupil becomes independent of the key, and reads the first tunes or exercises, connecting the treble clef with the base clef just as easy as if they were both written in the treble or bass clef. This helps also the advanced scholar greatly when he enters the mysterious field of composition and has to read music written in the alto and tenor clef, as in scores, for instance.

East Oakland, Cal.

FOR AMATEURS.

What is a Theme and Counter Theme in Music?

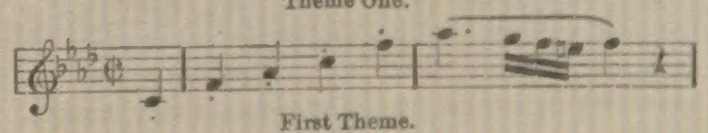
BY JAMES M. TRACY.

Having in mind the educational character and value of The Etude, emanating as it does from a large corps of talented contributors, its immense circulation among readers constantly seeking the best and most useful musical knowledge to be obtained, induces us to place these numerous readers in line for receiving a short comprehensive lecture on the above subject. We will take for our theme the first movement of a sonata. By tradition and well-known musical laws, the first movement of a sonata must contain a principle theme and a counter theme.

By a theme is meant a subject, a foundation, a starting point, a scrap of music, from which the movement or piece is to be built. The theme is elaborated according to musical principles and the capabilities of the composer. A musical theme is not unlike a subject from the Bible for a sermon, or a plot for a story, only it is written with notes instead of words. The theme must be short, not to exceed two measures in length. It can be melodious and musically interesting, but it is not necessarily so, for all that is required is a sufficient number of notes to furnish a foundation to work and build upon. A corner stone does not make a complete building, it only furnishes the foundation upon which other stones or other material can be placed or built upon in sufficient quantities to fully complete the perfect structure. The theme of a sonata then, is simply a slight substance to be worked and elaborated upon in a musical, grammatical, mathematical, and ingenious manner, till it finally reaches its highest sought for estate, becoming a perfect composition. Uneducated musical people think and tell us there is no melody, theme, or music in a sonata, that sonatas are nothing but scales and meaningless chords. Though they may not be able to discern it, there is a theme to every good piece of music, even to dry sonatas, but it is not necessarily in the form of a dance or a song. A simple theme consists of one or two measures, and such theme may be elaborated so as to make a very fine piece of music of any desired length. A theme may consist of almost any little scrap of sounds, like the crow of a rooster, cackling of a hen, neighing of a horse, lowing of a cow, chirping of birds, the hum of a bumble-bee, the croaking of tree-toads, puffing of a locomotive, ringing of bells, wind sweeping through the forests, running and falling water, and thousands of other sounds one constantly hears from out-door life, and in the workshops of our large cities. Many of these themes it is true, are not suggestive of much melody, because in themselves they are not musical, but with rhythm, accents, and a little ingenuity displayed in working them up, most all of these things mentioned may be created into beautiful pieces of music. Other things than sounds may also often furnish the means of forming themes for elaborate, musical compositions. The great organist and composer, J. S. Bach, composed a wonderfully fine fugue for the organ on the letters of his name, b-a-c-h. In Germany, b in the music scale stands for our b flat, and h for b natural, thus making all the letters required for a theme. Simple and unmelodious as the theme is, Bach succeeded in weaving a very fine and elaborate piece of music from it. We could cite many other instances where composers have used very short and slight themes, which they have formed into remarkably famous compositions. To illustrate and to make our subject intelligent to the musical student, we will take the first piano sonata of Beethoven, F minor Op. 2, No. 1.

The theme is a very slight one, consisting of a broken chord on F minor, beginning on C the fifth, thus:

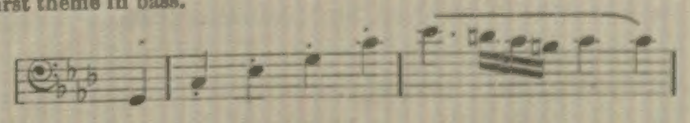
Theme One.



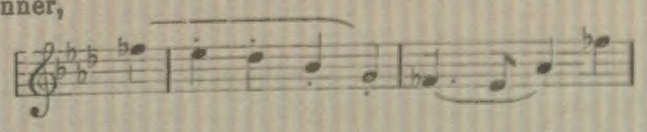
First Theme.

This is built out or elaborated through six measures, making eight measures, by including the theme. The bass then takes up the counter theme, beginning on the second degree of the scale, which is carried through twelve measures, including the theme thus:

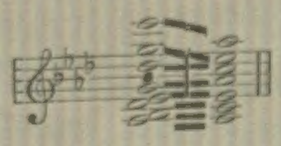
First theme in bass.



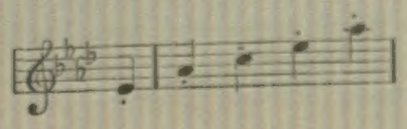
At this juncture, the secondary theme begins in this manner,



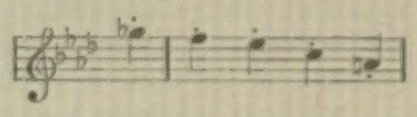
and is elaborated and carried through twenty measures, closing the movement or first half of it with a cadence, consisting of eight measures.



The second part of the first movement begins with the first theme on the fifth of the key thus:



It is carried through eight measures, when it is joined by the counter theme thus:



The two themes now keep company with each other, sometimes one is prominent, then the other, then both play an important role together, through twenty measures, when the final cadence is reached and the whole movement is brought to a close. Our object is twofold: First, to see what a small skeleton theme is required to make a great composition, and second, to show how the first movement of a sonata is made.

As before stated, the elaboration of the theme is conducted on grammatical, mathematical, and ingenious principles. The composer possessing the above requirements in the largest degree, will be the one most likely to succeed in composing the best and most interesting sonata.

"HALF-BAKED MUSICIANS."

In his recent address to the Conference of the Incorporated Society of Musicians, Sir Alexander Mackenzie touched upon a subject much discussed—and upon which widely divergent views have been expressed by mere musicians, and even by those responsible for the training in music given at our educational institutions, namely, the danger to the musical profession which is supposed to be threatened by the increased facilities of musical education. "The facilities for musical education have been multiplied to an extent as to become even a little alarming to those who give serious consideration to the ever-cheapening process to which the professional work of teachers is being subjected by various circumstances and influences, leading them to the conclusion that education may be brought within too easy reach of the many and become a somewhat doubtful benefit." Dr. Mackenzie also remarked that the rapidity with which most of our young musicians expect to master the various branches of musical study is absolutely astounding, unparalleled, he was sure, in any other profession; and that this unseemly, but unfortunately universal, haste "must eventually lead to a multiplication of half baked musicians and singers * * Real knowledge is the last thing to be acquired, to be 'floated' in life is the first, and perhaps the only, desire exhibited by many who have not even the excuse of poverty to plead in extenuation."

One must admit that many of the young people who "take music lessons," or attend classes at those music schools where there is no compulsion to undergo a thorough course, do only remain *in statu pupillari* long enough to obtain a smattering of one, or, perchance, two subjects. But however deplorable this fact may be from an academical point of view, we fail to see that the profession of music is in any way jeopardized by it. Some students have time, means, perseverance, ambition even to become complete musicians, yet a lifetime spent at a training establishment would not make artists or composers of them—simply because they have not talent. On the other hand, there are many endowed with the true musical temperament, who, from lack of means and opportunities to pursue their studies, must always remain imperfectly educated musicians. If the profession of music is threatened at all it must surely be by the academically trained, who lack the ability either to perform or to teach, rather than by those who cannot boast the former advantage, and have only acquainted themselves with some of the subtleties of music from a natural love of the art. The latter is the class from which our best audiences are drawn, the little learning usually denounced as a dangerous thing, being the very thing which qualifies one to appreciate virtuosity, and to enjoy high-class programmes; whereas your average degree man, without a suspicion of real music in his nature, is often too self-satisfied and captious, if not too obtuse, to do either.

—The sense of time is something that must be fairly ingrained into the marrow of one's bones.

EDITORIAL NOTES.

There is a class of pupils who come to a standstill without any evident reason. There is proof that they have musical talent, and the class in mind are always hard students. There is a certain hesitancy in their playing, a lack of life. They do not keep an even time but frequently make unexpected holds; they seem to be waiting an instant to be sure they are right before they strike the next note, and in fact this is just wherein lies the trouble. They have fallen into the habit of mentally guiding every movement of the fingers; they read notes separately instead of by groups; they read a note and then play it, the next note and play that, and so on. They fear to trust their musical instinct or sense of tune and rhythm, but wait to get a mental knowledge and find that they are correct by careful reading before playing the next note. The remedy lies in first teaching them to read by groups, and to read all notes belonging to a pulse by a single mental effort. And in piece playing, after they can go through it with somewhat of ease, to play it by phrases. Make a special endeavor to give each phrase as a complete and unbroken musical thought in which shall be shown no hesitating. This class of pupils are greatly benefited by memorizing music, especially such pieces as have a well marked rhythm, they need to play such pieces purposely to avoid much detail in the mental directing and governing of their fingers upon the right notes, for when a piece is well learned the fingers, of themselves, will play correctly when under the sway of the player's musical feelings. They need to discover that their fingers and musical sense can be trusted to go alone.

* * * *

There are pupils who have fallen into the habit of opposition until they have become chronic rebels against all advice and authority. Some of them become "too contrary to do as they have a mind to." Perhaps the best way to manage them is to suggest and insist upon the opposite of what is really desired, but this, of course, is not always practical in music teaching. The next best thing is to lead instead of trying to drive them. If they can be led to desire a thing, they will then attempt to gain it. They need to learn that it is easier to go with the stream than to pull against it; that there is an ebb and flow of the tide in their everyday affairs as well as in the sea, and if they get into the current it will help them rather than hinder, which applied to the study of music means, that if they will learn to play the passage well, they will take pleasure in reciting it to their teacher, and that the teacher's words of encouragement and commendation will be a compensation for their self-denial given to careful study. They also need to learn, that hard work is its own best reward, that it is one of the most delightful of pleasures to overcome a difficulty, to conquer instead of being conquered. No child likes to fail where he sees others excel, and he should learn to appreciate the self-approval as well as other pleasures that come from having his music lessons well learned. He needs to know that "God has promised that the man who will improve his talents, shall not make less than a hundred per cent. by doing it."

* * * *

There is no class of music students that generally get as little actual value from their endeavors as the student of harmony, as this subject is originally taught. One of the most necessary things for the harmony student is to play every exercise and chord combination until he can recognize them by hearing, until he knows the effect of each chord succession as familiarly as he knows the melody of "Home Sweet Home," or the "Last Rose of Summer." He should play his exercises upon the instrument in several keys, so that he may secure this desirable familiarity with their effects. Such familiarity will make the study of harmony a thing of life and vitality. In practicing pieces on his instrument he should analyze them to discover the composer's use of the rules with which he is already familiar. Where the teacher has a class it is an excellent plan for them to sing the exercises, requiring the exercise to be sung four times, and each time have the singers exchange parts, going so far in this as to have those who sang soprano eventually sing the bass, when this is possible; this will give them an inner realization of harmonic effects, so that what they have learned shall become working knowledge.

* * * *

Almost every teacher has pupils who lack faith in their own musical abilities; they have fallen into the habit of comparing the results of their music study with what they hear from other pupils; they do not realize that with the page before them from which they are reading critically, this enables them to see every mistake they make, but in the playing of others, mistakes that were made they will pass unnoticed because they are not familiar with the piece played, or because they have not the notes before them from which they can read and so judge accurately of the work of the fellow pupil. Such pupils need to have confidence in themselves cultivated, and whatever they do well should be pointed out to them and commended, and for the sake of doing better work the pieces given should be easily within their capabilities.

* * * *

There are many pupils who give evidence of being talented, and who certainly appreciate the best things in music, and frequently play passages that show them to be in possession of much talent, yet they learn so very slowly as to discourage their teachers and themselves. There is one compensation for this class of pupils, that they should learn to appreciate, which is, whatever they learn stays by them, they never forget it. There are two ways in which they can improve their ease of acquirement, one is to play all their pieces by phrasing, giving out each phrase as a separate but complete and unbroken musical thought and the other is to at once memorize all of their music, and then play by phrases, etc., as above suggested. In either case, by frequent reviewing the hand will eventually learn the piece so as to play it automatically, so that all pieces that they bring up to this point they can play with unusual effectiveness. This class of pupils can be trained into the best of teachers, because they have had to go with painstaking effort over every minute step of progress, from the first beginning to their highest point of attainment, in a manner that has made every detail of advancement clear to them. Pupils who learn rapidly and easily are generally not sufficiently acquainted with the details of advancement to make good teachers, and too, they lack the patience that is the necessary equipment for the successful music teacher.

FAULTS OF PIANISTS.

The natural player, with few exceptions, has but one touch, the staccato touch. His fingers leave the keys immediately after striking; there is no finger action from the knuckles to speak of, and instead of it there prevails a uniform jerking from the wrist. To give to the chopped tones the length (prolonged tone) that even the worst natural player instinctively seeks to obtain, the pedal is taken, generally without regard to the antagonism of harmonies. This is not a cheerful picture, but it is one that meets our eye altogether too often. It would seem that it requires a second thought to hold down the keys with the fingers, and it is here that the art of playing begins.

To play the piano with one touch only is exactly like playing the drum, and it is very properly called drumming. To play with meaning and expression, there must be contrast of touch. This contrast is afforded by the legato or connected touch, which produces prolonged and smoothly linked tones, and the staccato or short touch, the opposite of legato. The connected touch is the more important of the two, and, indeed, the very foundation of all good playing, because it produces a solid, uninterrupted flow of music, just as the sustained tones of the singer speak and appeal to us, while the lighter staccato passages are merely flitting, airy, graceful and charming, but void of expression. Besides the legato and staccato there is the intermediate touch, called the portamento (carrying touch), the fingers dwelling more or less long upon the keys, the wrist carrying them, flexibly and yielding, from tone to tone.

Another artistic feature, exceedingly helpful and really indispensable to comprehensive, fluent and safe playing, which does not readily occur to the natural player (and its avoidance is a fault), is that of forming positions, *i.e.*, bringing under one grasp, cover or stretch several chords, double or single notes, economizing the constantly necessary movement and displacement of the hand. The untrained player, not thinking to take advantage of this admirable system of assisting rapid and easy execution, jumps from one awkward position to another, rendering the appearance of his performance stiff and its style disconnected and difficult. Closely akin to the forming of positions is the method of preparing each successive step, so that it is secured beforehand to fingers and hands. The failure to do this is another fault in the incorrectly or insufficiently taught player.—*Robert Goldbeck.*

SELECTION OF PIECES FOR TEACHING.

BY W. S. B. MATHEWS.

It is curious what a tendency there is for a teacher to run into a rut in the selection of the same pieces over and over, year after year. This grows out of two circumstances: The well-known pieces in the list have been sifted out of a large number, and from their attractiveness and sterling qualities accomplish the two things for which pieces are commonly given. Namely, they please the pupil, and exercise an influence upon the taste and musical life. In the nature of the case a teacher learns to adapt the pieces of his standard repertory to the needs of individual pupils. With new pieces there is difficulty. In the first place one is not so sure about the difficulties in them; for the essence of difficulty is far from having been accurately determined in piano music. A certain piece appears to the pupil impossible; another pupil takes it up and likes it, and plays it well. What was the difficulty in the first case? Was it due to lack of proper explanation of the piece on the teacher's part?

Moreover, the valuable new pieces are in new styles. The ideas run differently. There is always a kind of new tonality in all the vigorous new writers. It is not a question of some peculiarity which you can point out and prepare for; but somehow the chords and positions lie differently under the hands. I have a rather smart young pupil at the present time who has no ear for this more recent tonality. I have to go back for twenty-five years for pieces to give her. If I select some piece which was popular this long ago, she likes it on hearing, and practices it to her great advantage; whereas a modern piece of the French school, with its changing notes, its evasive cadences, and the like, she has no use for whatever, and in fact with apparently all necessary good will she never manages to play them well enough to please herself or any one else.

There are two reasons why we tend to employ classical and well tried selections in teaching. Our better acquaintance with them and the more vigorous individuality of the works of Bach, Beethoven, Chopin, Schumann, and the like, over those of lesser composers. The personal element, the mind of the composer, somehow comes out in his work, and touches and vivifies the pupil's musical intuition, provided the adaptation to the individual be well made.

The negotiations about the proposed Haydn-Mozart-Beethoven monument at Berlin are not yet completed. The choice of the site will, in all likelihood, be left to the Emperor. Some years ago the sculptors were requested to send in designs, and the committee is at present, it is reported, in communication with Professor Siemering.

—Though an artist may progress art never does. The perfect thing cannot be improved on.

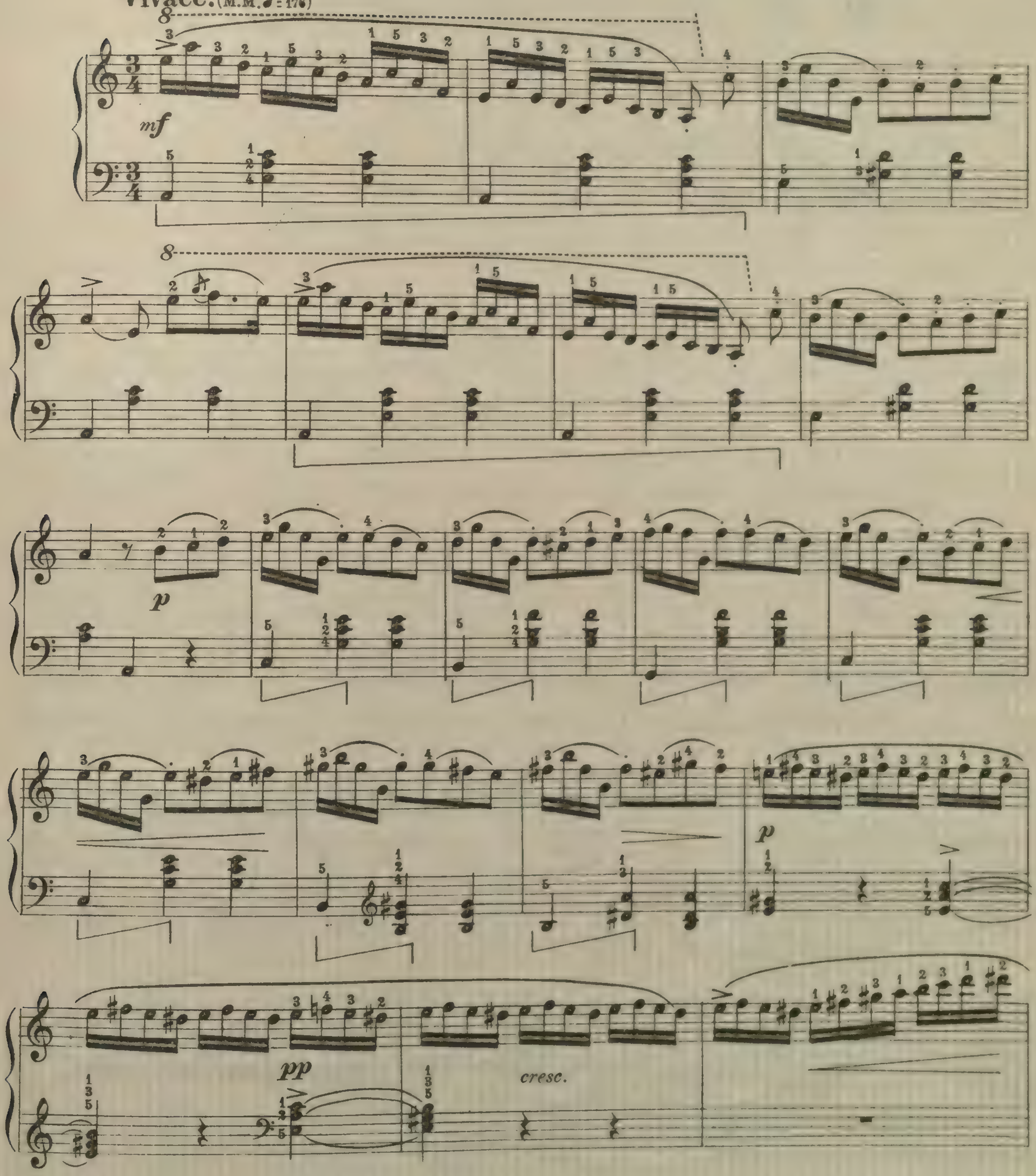
Butterflies.

Schmetterlinge.

Edited by Thos. a Becket.

W. LEGE. Op. 59. Nº 2.

Vivace. (M.M. ♩ = 176)



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mf

(M.M. ♩ = 152)

dolce calmato.

p

poco accel.

poco a poco accel.

p

(M.M. ♩ = 176)

p

mf

mf

p

sempre dim.

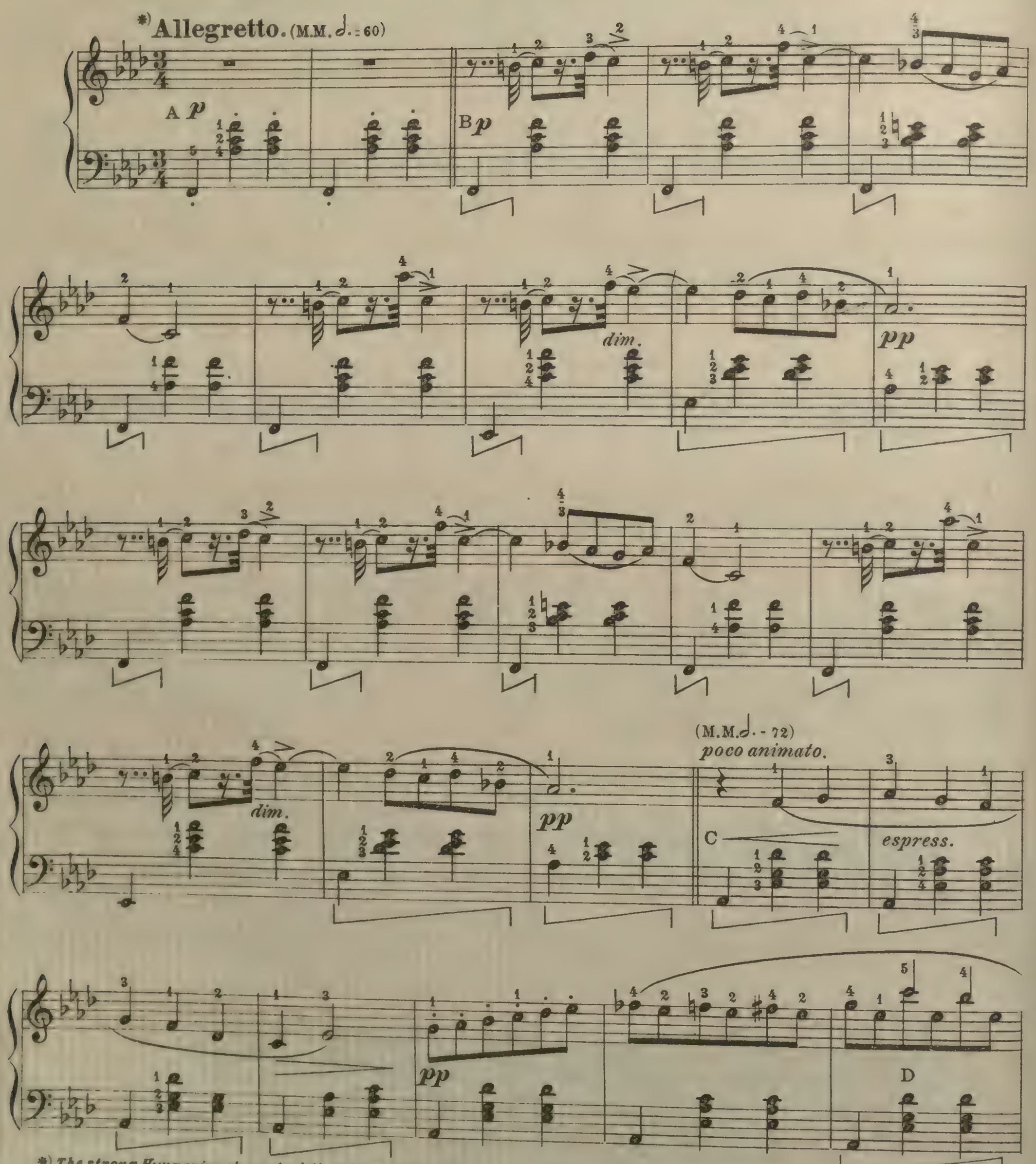
pp

Nº 1992

VALSE PITTORESQUE.

Edited by Thos. a'Becket.

HUGO REINHOLD. Op. 50. Nº 7.



*) *The strong Hungarian characteristics of this bijou valse should be carefully observed, and the contrasts of movement, touch and force be neatly and decidedly displayed.*

A *The opening bars of the bass with a clear demi - staccato touch, but not loud.*

B *The 32nds must have a distinct value and accent, and not played as grace notes. (acciaccaturas.)*

C *With the increase of movement preserve the legato effect of the first four measures, and produce the charming contrast in the fifth measure by a daintily played staccato.*

D *The double stemmed notes are slightly accented, but more by being retained than the force of the finger stroke.*

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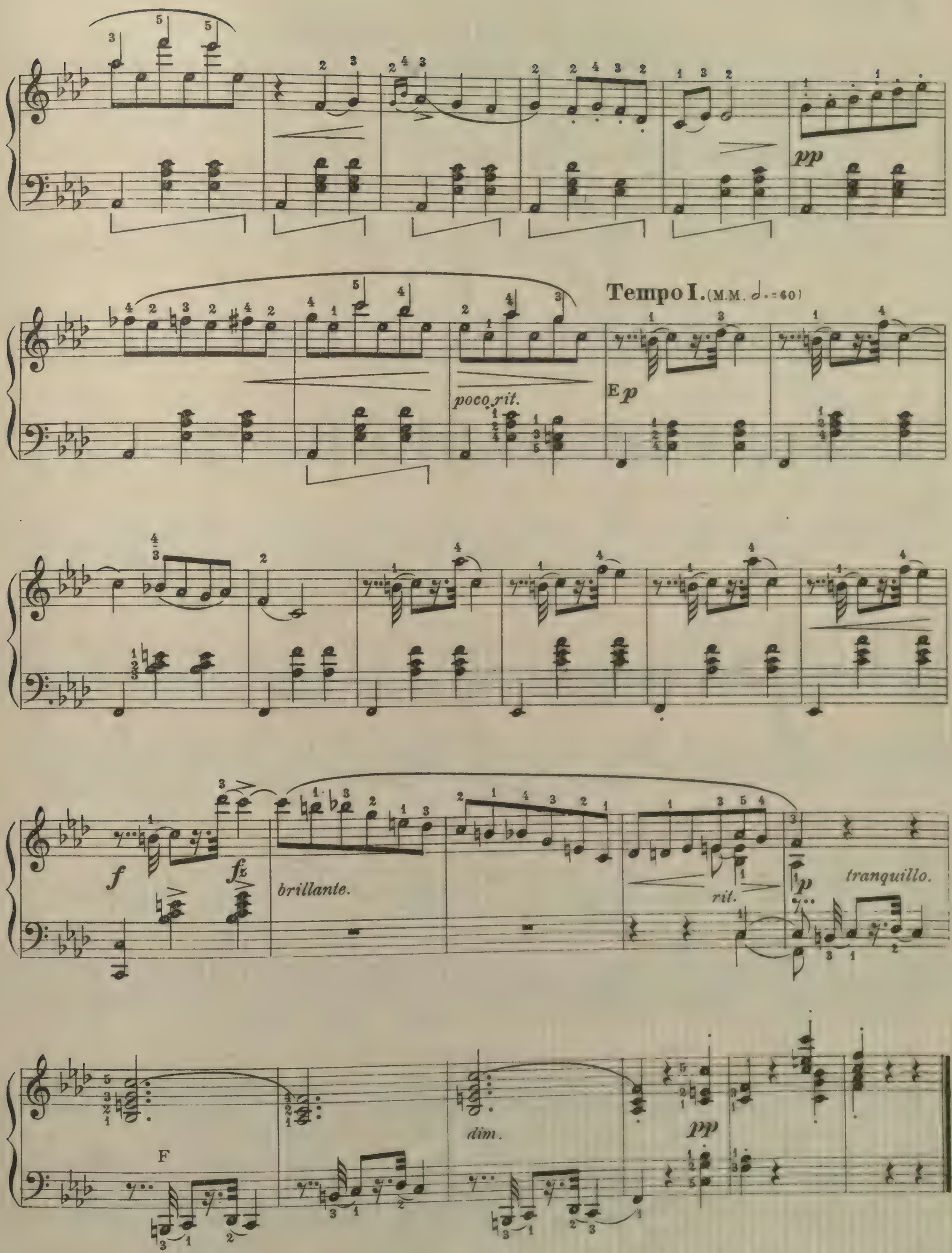


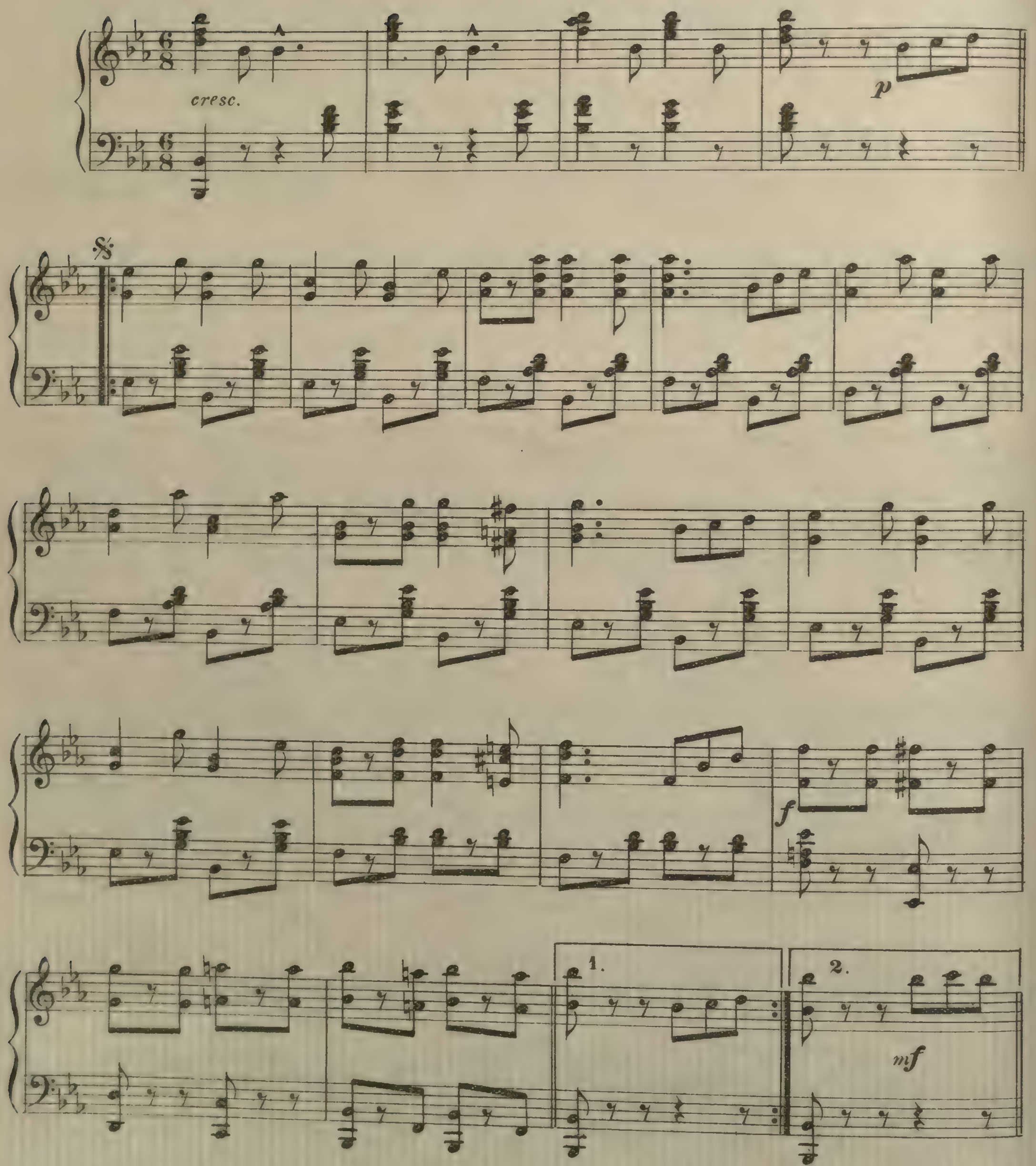
E *Resume the movement and character of the opening subject.*
F *Connect the chords in the treble, while the bass imitates the original motive. The closing to be extremely quiet and the finishing chords delicate.*

№1919

Up To Date March.

TWO STEP.

ADAM GEIBEL.



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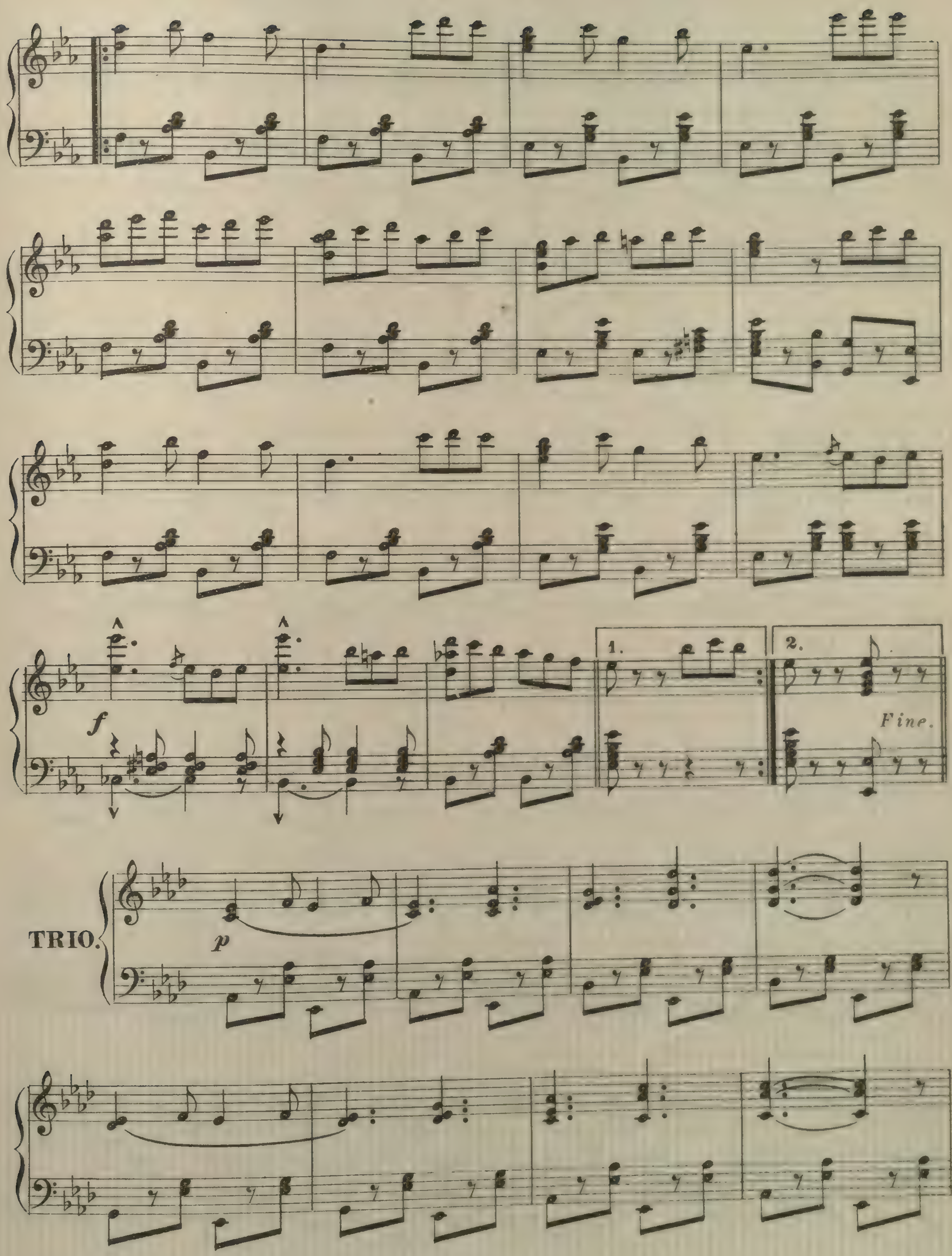
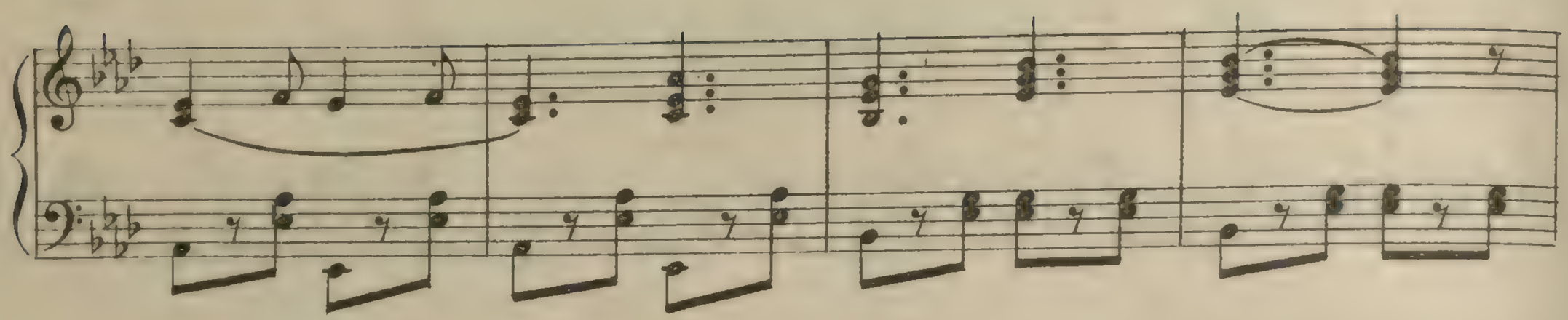
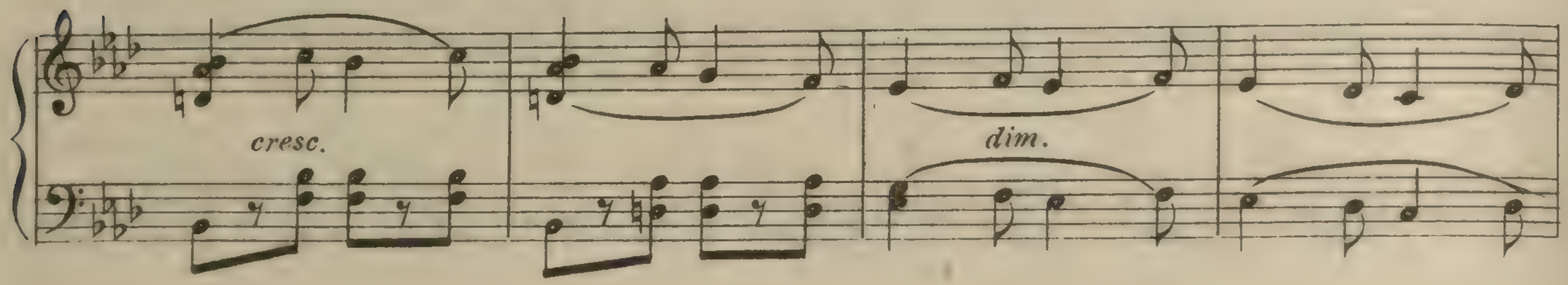
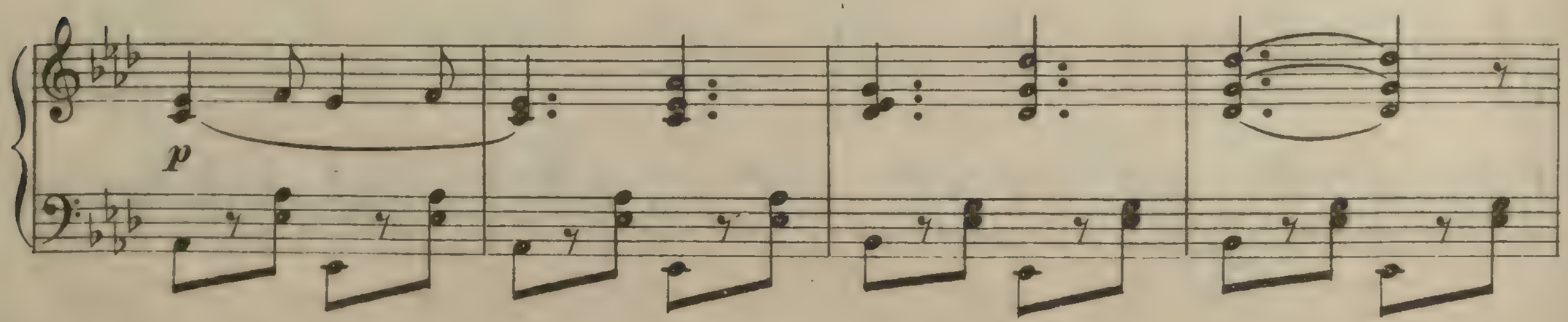

f
1.
2.
Fine.
TRIO.
p




cresc.
dim.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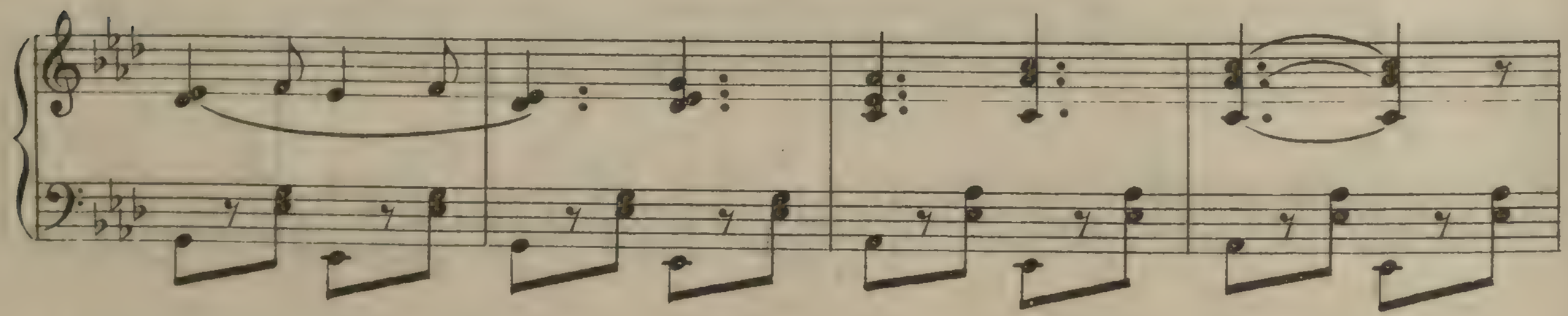
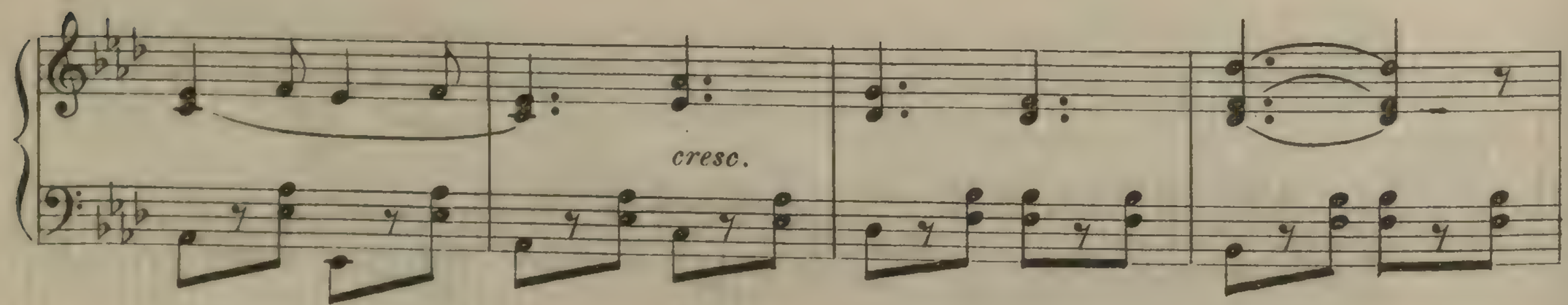
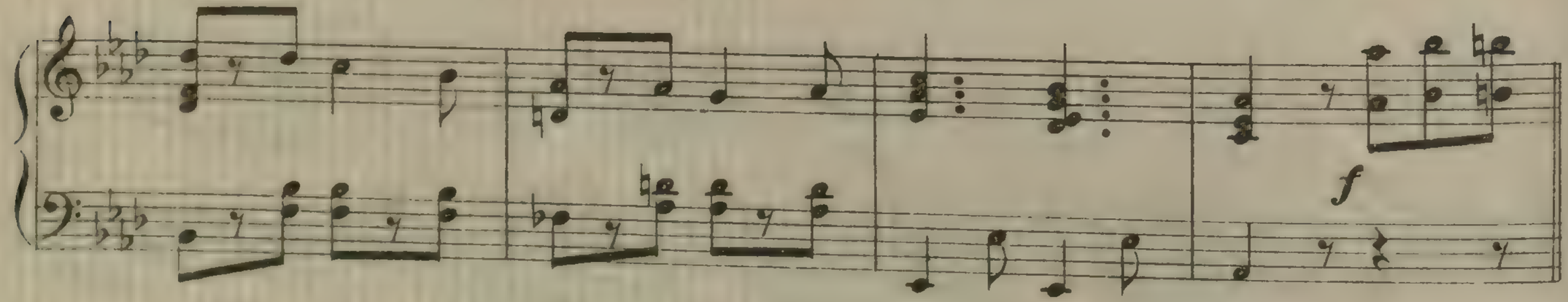
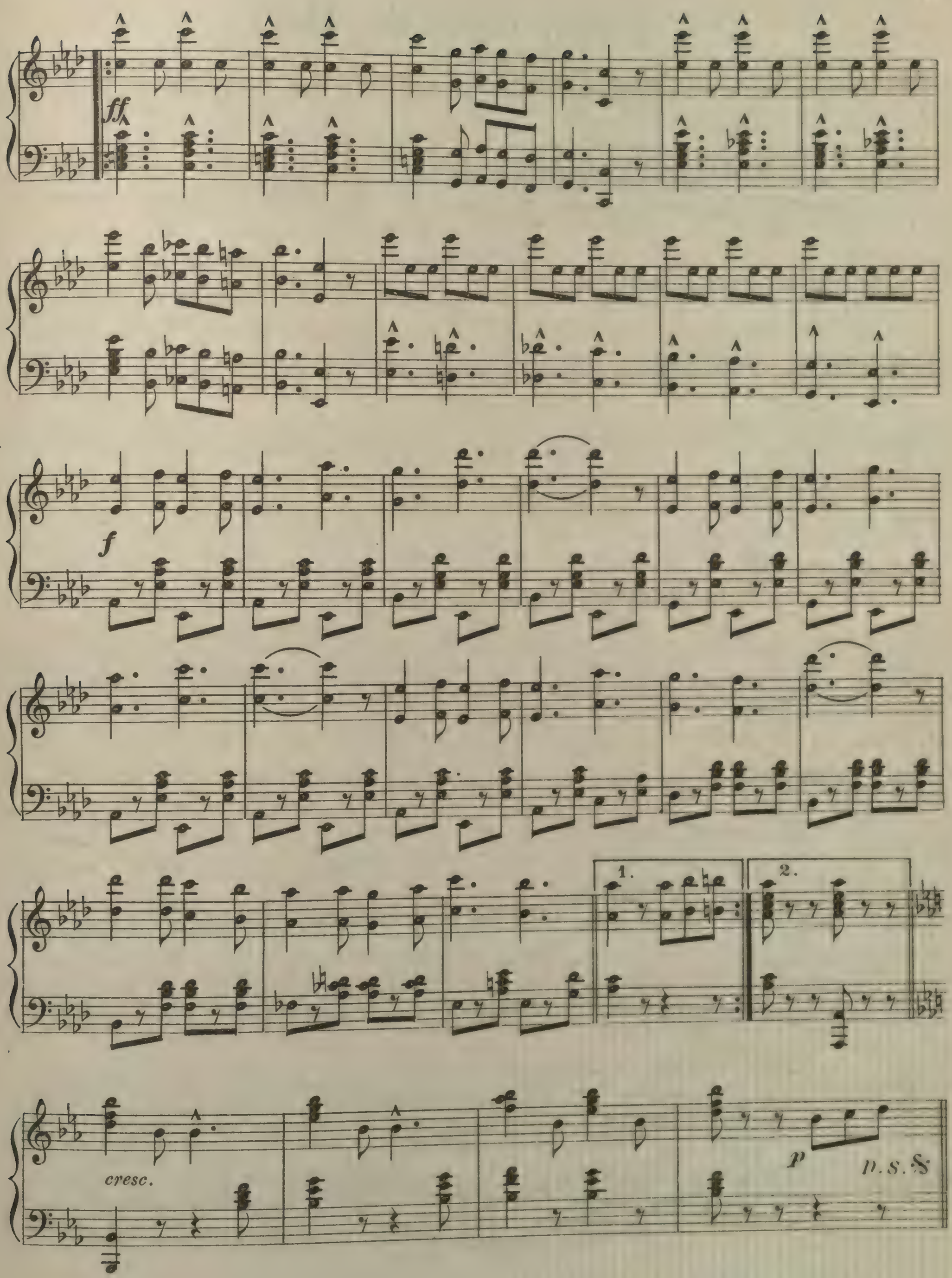



cresc.


f


ff
f
1.
2.
cresc.
p
D.S.S

When First We Met.

FRED. L. MOREY. Op. 45. Nº 1.

Andante con espressione.

p

cres - cen - do

ed ac - cel - ler - ando

poco rit.

pp

a tempo.

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cres - - cen - - - do ad

ac - - cel - ler - - an - - do.

pp

mf

f

poco rit.

mf a tempo.

f

p

cres - - cen - - do ed ac - cel -

ler - - an - - do.

pp

r.h.

Fine.

Un poco meno.

l.h.

p

il canto ben marcato.
con gran espressione.

p

mf

D.C.

Nº 1991

Serenade Joyful.

Sérénade Badine.

Edited and fingered by Wilson G. Smith.

GABRIEL-MARIE.

Scherzando.

p quasi guitarri.

pleggiero.

mf

pocorall.

a tempo.

p

mf

rit.

a tempo.

mf

pp

rit.

a tempo.

p

Note. This charming pizzacato serenade affords an excellent practice in acquiring a light staccato touch. The Trio should be played with a very legato touch and singing tone.

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rit.

a tempo.

p

mf

poco rall.

a tempo.

p

mf

rit.

Fine.

Un poco più animato.

mf

ben legato e cantando.

poco rit.

a tempo.

quasi arpa.

sf

p

ten.

cresc.

ten.

Poco animato.

sf

rit.

a tempo.

pp

sf

accel.

rit.

D. S. ℵ Tempo I.

p

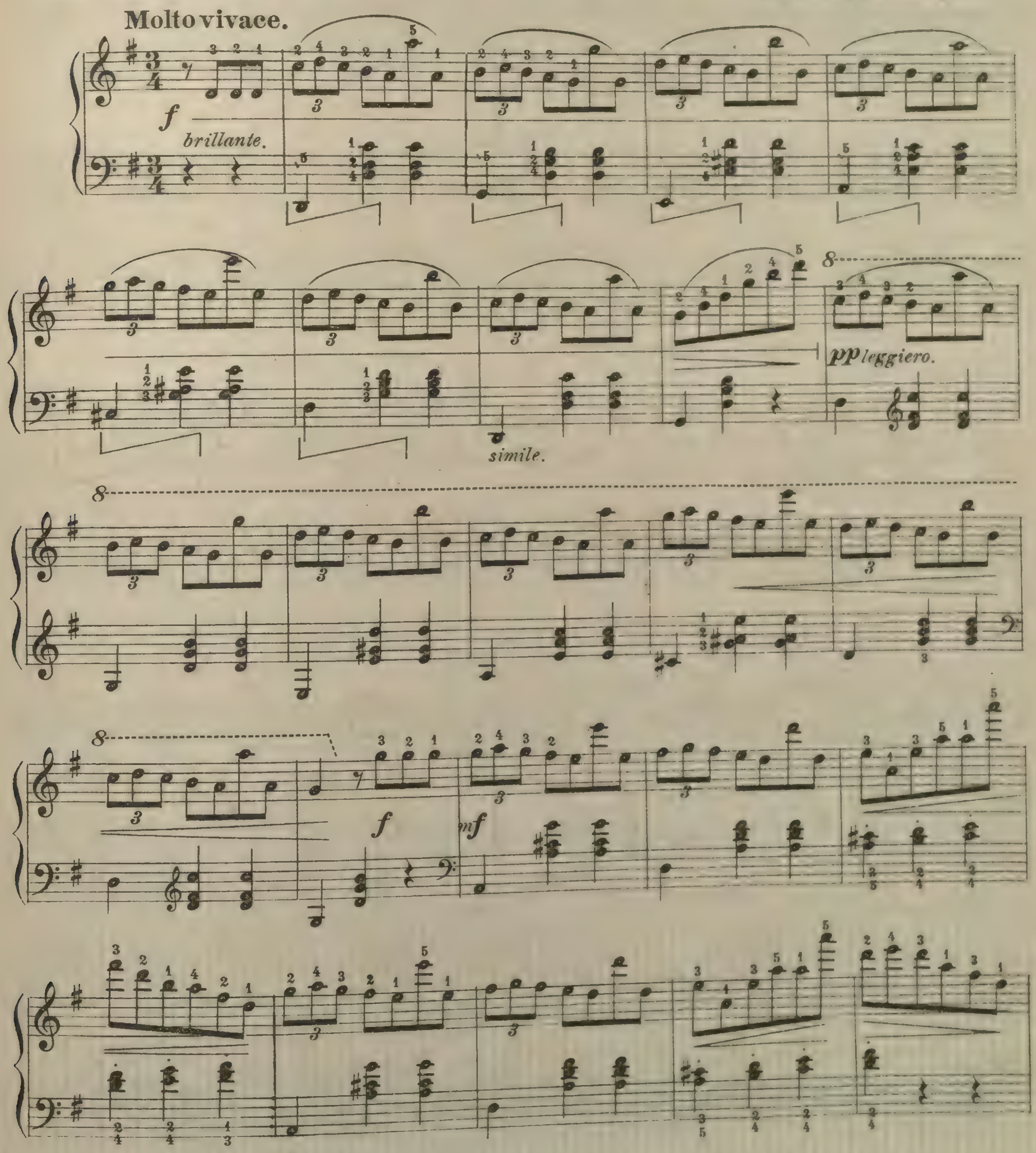
Nº 1997

MOMENT DE VALSE.

An interesting and pleasing ball-room scene. The piece must be executed with facile touch, rapidly, with a deffinite accent on the first bass tone in each measure. This bass tone must be taken with a down arm touch & with the 5th finger not with 3rd or 4th. Finger the chords carefully and play them pushfully.

Fingered and revised by O. R. Skinner.

THEODORE LACK. Op. 77.



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pp leggiero.

f

p

Lento.

Fine. p cantando.

legg.
pp
m.g.
pp
cre - - - - - - scen - -
- - do.
f
p
marcato.

f *m.g.* *p* *rit.* Tempo I. *D.C.* *f brillante.*

Forsaken.

Verlassen

Louis Schehlmann.

Largo.

legato. *pp* *mf* *rit.* *dim.*

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

1. "In playing Mozart's or Beethoven's music, other than their sonatas, should the exact time be kept? Or may it be varied somewhat according to one's taste? I have studied sonatas by both composers, but none of their other works. I know that in the sonatas one must keep the exact time as given by the metronome mark, not varying it at all, and by closely following the marks of expression we are enabled to rightly interpret the thought and ideas of the composer. Is it the same in regard to all other compositions by these same composers?

2. "Do you consider it necessary that pupils be required to play studies as rapidly as directed by the metronome marks? I find it a very difficult thing to have done. Some pupils who naturally play fast can do so; others not so quick to read and execute would be obliged to spend weeks. Is not the metronome mark something rather to be aimed at rather than exactly reached? except in the case of advanced pupils."

M. E.

The life of music lies in the expression. Every piece, from a fugue, which is the most inelastic of any, to a fantasia, the most flexible of all, aims to go at a certain movement or speed. This speed is indicated by the metronome mark. When a player is not able to get through a piece at the tempo indicated without too hard work and botching, it is always better to take it a little more slowly. On the other hand, in public performance, it is sometimes better for a really great player to take it a little faster than marked. There are two ways of doing this: Mr. Joseffy, for example, is able to make a better effect at a high speed than at the usual one. Because having very clear and delicate touch, he is able to play the most rapid pieces considerably faster than any one else and still have plenty of time between the tones, so that everything stands out clearly, and there is no impression of hurrying. I have heard Mme. Bloomfield-Zeisler, on the other hand, and Paderewski in the Rubinstein waltz in E flat, take the speed so fast that all the good effect of the pieces was lost. Mme. Zeisler, for instance, took the Chopin black key study at so rapid a rate, and with such a touch, that the ear failed to take in the sixteenths, and followed only the eighths. The result was that the impression of speed and difficulty was lost, whereas a slower performance or a performance at a very quick tempo with a touch very even and clear, would have left a most beautiful effect, in which not even an extreme rapidity would have lost the impression of great difficulty—which in this case would have arisen from the incessant succession of rapid notes, every one of which comes out clearly.

In the case of études, the assigned tempo is that which the author required; but in difficult cases it is not reached until after long preparation. The Chopin studies, for example, are very difficult indeed, and have to be played a long time at more moderate *tempi* before they will go successfully at their indicated speed. Speaking of these studies, I will say that the other evening I had the pleasure of hearing Mr. Leopold Godowsky play several of them that he has written over for the left hand; the runs which most pianists find very difficult for the right hand, he plays reversed, for the left. The effect musically is not so good, because it is not natural for tone-successions in low bass to go at extreme rapidity, and if they do the ear is not able to follow them with so much pleasure. Elephants capering like humming birds may be great as the expression of agility, but from an æsthetic standpoint they need explanation. In this case, however, there was an end which sanctified the means, the end being to bring up the left hand to the standard of the right. Mr. Godowsky's playing is something marvellous, and I mention it here to illustrate the new things which advanced players are planning, for school girls now often play the Chopin studies very well, whereas in Chopin's time nobody could play them but he and Liszt. I will say further, that Mr. Godowsky practices about eight or nine hours a day—right along, week in and week out.

But to return to our question of tempo. There is absolutely no kind of music in which an absolutely perfect metronome speed is kept. If you are a dancer you may note that the band at the next ball you attend plays pretty evenly, almost like a machine; but a good dancing band varies the tempo quite a little, as you will find. And even in fugue there is a little rubato. If you want to hear perfect time, in the metronome sense, put two girls to playing some pieces for four hands; or better four girls for eight hands; or still better go and hear an Æolian, and you can hear as perfect time as machinery can give. You will find that no matter what is played in this manner it sounds mechanical, and this in spite of great excellence in the relative importance of ideas and general expression. This machine-like feeling is due to an unvarying tempo. I say therefore that there is absolutely no music whatever which has to be played in an actual metronome regularity of beat.

It is true that fugue takes fewer variations of tempo than a modern sentimental fantasy or nocturne, but it is not rigid. A sonata never goes at a perfectly uniform beat. The only question is *when* to vary and *how*. I have before mentioned in these pages the fact that between the rubatos of amateurs and artists there is this striking and significant difference:

The amateur plays the difficult parts of his piece more slowly, and the easy parts faster.

The professional, or artist, does the exact opposite.

Why? Because the easy parts of the pieces are the melodies, the sentimental parts, where feeling reigns. The artist is an artist because he feels his music, and he intensifies these parts. The amateur is taken up with the idea of executing something difficult, and he proceeds to execute as well as he can; and not being able to execute the difficult parts quite up to time, he makes up for it by hurrying up the easy parts. Therefore he loses both ends of the intended effect. The difficult parts were written as bravoura, and they are intended to sail, as on the wings of the wind; the easy places as I said before, have sentiment, and need to be humored.

In the Bülow edition of some of the sonatas you will find that the second subject, the so-called *Gesanggruppe*, is marked at a slower tempo, a little slower, and the original tempo is resumed a little later. The long and short of it is that no music having soul in it, that is no real music, can be played expressively at perfect beat regularity; only, the deviations from this are generally so slight as not to be noticed by the hearer as deviations, but only are felt as *expression*. I can myself play a Beethoven *Largo* in such a way that its impression is of repose and perfect time; but which in fact contains not one single measure of absolutely perfect metronome regularity. There will be a slight lingering here, a very slight hastening there, and in a sixteen measures may be a visible ritard at the end of a cadence; but as a whole, the listener feels the measure to move along regularly, and yet is free from the impression of a machine which is hustling him along, as you sometimes see a three-years old child hustled along between the hands of two women who are rushing to a train. The child is snaked along as a metronome snakes an emotional player along. It may be speed; it is not art.

"My thumb is so thick, especially at the base, that I cannot run a smooth scale or arpeggio without turning my hands a little sidewise. Is this fault detrimental?

After having practiced the chromatic scale in several fingerings do you think I do as well to confine myself to one, the German? Or must I keep them all in practice?"

E. M. H.

One way of softening up the whole hand is the Mason Two-Finger exercise in double sixths, elastic touches, in which after being as completely extended as possible the fingers are entirely closed. This incessant opening and shutting the hand helps to limber it up. Another exercise is to pass the thumb far under. Play ascending scale passages with the fingering 1 5 1 5 etc., passing the thumb completely under the fifth finger. Then extend this to successions in which you skip a key, as C E G B D F, etc.

It is perfectly correct to turn the wrist outwards in ascending scales and arpeggios. Even Plaidy used to permit this, and Deppé made a great point of it. One fingering of the chromatic scale is enough.

The correspondent seems to be laboring under the heresy that technic is something to be worked at daily for its own sake; and if there is any time left one might play a few studies. This is like taking medicine daily for your health, in place of eating nourishing food. What are we here for? Exercise or art.

"What am I to do for a pupil about fourteen years of age who, no matter how much she practices, is not able to play anything well, but invariably leaves a thing before she has got it learned. Especially she will not do careful study on the difficult parts of a piece or exercise.

"No. 2, about eighteen, is very willing, but as soon as she tries to play rapidly breaks down."

F. C. H.

The first thing I should do for the first one is to make her memorize her pieces and whatever study she needed to play well. The close attention necessary for memorizing will impress upon her mind the nature of the difficult passages she now slights, and in most cases of this kind the difficulty will disappear. In case it does not, you must find some piece that she is anxious to play, and then get up a rivalry, a prize or something, between her and some other girl, and you will find she will overcome her difficulty.

The second case is more difficult, and her inability to play rapidly without breaking the movement may be mental or muscular. If the former, the Mason arpeggios in graded rhythms will prove a very important exercise. Also the rotation arpeggios in nines with about seven chords, will be a great instrumentality. If muscular, it is perhaps because she bears on too heavily. The practice of the eighths and sixteenths with finger staccato in the graded arpeggios will do much to lighten up her hand and leave it free to run.

No. 3, who drops everything before completing it must be dosed with reviews. Find out something among her old pieces that she is willing or desirous to play well; then review it. In all these cases the thing having to be done is inside the pupil, and the teacher merely incites the pupil to accomplish something for herself.

MAXIMS.

1. Maintain dignity without the appearance of pride.
2. Persevere against discouragement.
3. Keep your temper.
4. Be punctual and methodical in business and never procrastinate.
5. Preserve self-possession, and do not be talked out of conviction.
6. Never be in an unfitting hurry.
7. Rise early and be an economist of time.
8. Practice strict temperance.
9. Manner is something with everybody, and everything with some.
10. Be guarded in discourse, attentive, and slow to speak.
11. Never acquiesce in immoral or pernicious opinions.
12. Be not forward to assign reasons to those who have no right to ask.
13. Think nothing in conduct unimportant or indifferent.
14. Live within your income; be ever saving; avoid as much as possible either borrowing or lending.
15. In all your transactions remember the final account with your Maker.
16. Oftentimes the blackness which we believe we see in others is only our own shadow.
17. Sloth makes all things difficult, industry all easy.
18. Good manners is the art of making those people easy with whom we converse; whoever makes the fewest uneasy is the best bred man in company.

INTEREST is always active, indifference is always inattentive. The first leads up to success, the last drops down to failure.

—"The world owes us a living," it is commonly said, but if some young Miss, who has sufficient money for all of her needs furnished by her parents, teaches music, she is taking bread from the mouth of some other girl whose sole dependence is the tuition she gets for music teaching.

THE CULTIVATION OF MEMORY IN PIANO STUDENTS.

BY CLARA E. THOMS.

EVERYBODY knows that children possess a much greater faculty for memorizing things than do older people. In our public school system they recognize this fact, and no child is excused from class duties upon such an absurd plea as "lack of memory." Indeed, they cultivate the habit of memorizing systematically and with the very best of results.

Now I am exactly at the point which I wish to impress upon my readers. The memory should be cultivated as assiduously in the music room as it is in the school room, and we would never be confronted with the excuse that "Mary cannot play to-day, for she left her music at home."

In most cases the small damsel is only too anxious to play without being bothered with those "dreadful notes," for the active little brain takes kindly to recording sweet sounds within its innermost recesses. Now and then one finds a child who finds it really hard to memorize, but the music teacher can surely work as hard during the regulation two lessons a week to overcome this difficulty as the school teacher does every day.

Teachers complain that children play carelessly if the notes are not before them constantly. Well, apply a counter-irritant: Give the pupil so much to accomplish in the way of touch and tone production that there is little or no room for careless playing.

There is an enormous amount of teaching done which consists merely of playing as many notes as possible in the shortest space of time. It is surprising, when one thinks of it intelligently and from the vantage point of experience, how poorly teachers do manage to make children play sometimes. My sympathies are all with the children, for, as a rule, they are made to work much harder than is necessary, and they accomplish very little, owing to the round-about way they go at music. But this refers mostly to the little pupils, for better methods are becoming universal among the teachers of advanced classes.

However, the question in hand pertains only to memory, and I wish to advance a strong plea for having the musical memory cultivated instead of having it systematically suppressed in the young.

Fully half the advanced students who come to me are quite convinced that they cannot play at all without notes, when, in truth, the memory has simply become dormant from disuse. I have never yet found a case so obstinate that it could not be remedied if the pupil was willing to make a persistent and earnest effort.—*American Art Journal.*

[Nor have we ever had a pupil who could not memorize, if the idea was persisted in. But, it is undeniably the fact that few pupils ever become, or even expect to become artists. They should memorize their music, but when playing before an assembled audience there is too much risk to run with many pupils for them to try to play without notes. Then why memorize the piece, do you ask? So that it may go freely, with the mind untrammeled with note reading and eyes fastened to the page, but give their attention to "touch, tone, and interpretation," having the music open before them to refer to if they feel at all uncertain, to give them a feeling of confidence and surety of not failing. The eyes may never rest once on the page, but if the notes are before them they feel sure of going through the piece safely, a very great thing with pupils who have had little experience in playing before an assembled audience. But for playing to a friend, now and then, let the student play without notes, and as they grow in certainty of memory and gain in self-control and confidence, let them withdraw the notes as they feel sure regarding their memory. It may be here stated, that it is an open secret that many a noted artist of world-wide fame has suffered slips of memory in the concert room. Teachers who give musicales cannot afford to run too much risk in this Memory Fad of the present, for a fad it is. Memorize every piece taken, but do not fear to have the notes in sight when playing in public.—THE EDITOR.]

SOMETHING FOR EVERY ONE.

WHEN we play a composition we get an exact impression of the composer's state of mind when writing the piece, provided we play with as much intensity of feeling and expression as he felt and wrote down when composing.—*Landon.*

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IN speaking of children's musical education, a great musician, Ignaz Moscheles, once said: "They must play before company; one can't get them too early over that shyness that borders closely on affectation; one must teach them not to think of their own petty selves, but of the greatness of the work they have to interpret."

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BAD art is worse than no art; dabbling in art that one may follow a fashion is to degrade art; to smear its face with rouge and to hide its defects by affectations. It is not to be expected that all amateurs should become fine performers; but at least they can be serious students, or failing this avoid the art which can only be conquered by seriousness.—*The Leader.*

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"LONGFELLOW'S first advice to me, which I have followed for years, was: 'See some good picture—in nature if possible—or on canvas; hear a page of the best music, or read a great poem daily. You will always find a free half hour for one or the other, and at the end of the year your mind will shine with such an accumulation of jewels as to astonish even yourself.'"—*Mary Anderson.*

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MOST teachers give *too long lessons* in music to children. *Short lessons*, a few bars or *phrases*, first one hand, then the other, then hands together, first *piano*, then *forte*, staccato, and legato. Then teach the true phrasing and legato in order, etc. A few *new* bars each lesson; a short story interwoven, all this does wonders. Let the lifting of the fingers, and the accent be very *marked* at first.—J. STRONG.

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ART must take precedence of the artist where the best results would be attained. The singer or player who is more anxious to draw attention to himself than to his music is ignoble. The auditor who talks of the appearance of the performer or his manner of performance more than the grandeur and beauty of the composition, has not the highest conception of the purpose of the concert he has attended.—*Musical Messenger.*

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"SELECT your teacher only after due consideration and then remain with her. Two years with one method is worth five spent in trying all the 'splendid teachers' suggested by your friends. For when you have finished your investigations you have neither one method nor another, and your time has been worse than wasted, for the continued changing brings the pupil to that point where she knows not what to believe, and with spirit broken, enthusiasm gone, money vanished, she gives up study altogether and puts all singing teachers down as charlatans and frauds."—*Katherine von Klemmer.*

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PUPILS sometimes become dissatisfied with their music teacher and say if they could take lessons of some other teacher then they would practice better and try to learn more. Ever since Adam said: "Eve gave me, and I did eat," mankind has been laboring to place the blame of his failures on somebody else. To such pupils it is worth while to read what H. C. Trumbull has said: "If we are not improving our opportunities where we are, an increase of opportunity would be but an enlargement of our worthlessness." The way to get a better teacher is to do better work than the present teacher can appreciate.

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BY all means practice when you are fresh and active, both physically and mentally. Addressing myself now especially to amateurs who are at school or in business during the day, I suggest that the early morning hours be selected. Try it, now that the days are longer and early rising is not so difficult of accomplishment. Make it a rule to practice *every* morning before leaving for school or your place of business. You will soon find that you can do a great deal more in a given time in the morning than in the same length of time in late afternoon or evening, when you are probably more or less wearied and your mind is filled with the occurrences of the day. To profit by your practice you must be full of energy, not listless, and must be able to concentrate all your attention upon the work in hand.—*Hofmann.*

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THE musician should, first of all, be sincere, and leave the rest to the Power which "shapes our ends." Insincerity in art means ruin to the higher nature, from which alone come artistic impulses. It disorganizes and degrades; it turns a sense of duty into one of mere policy; it transforms honest straightforwardness into trickery, and banishes truth to put a lie in its place. Were I now speaking to a body of young musicians I would say: Let nothing—no desire of material gain, no thirst for applause, no cheap and easy means of "getting on"—draw you away from the path of manful endeavor to work out the end of your artistic being frankly and honestly. Let conviction go before action; follow no guide a step farther than he appears to you worthy of imitation; adopt no fashion that your sober judgment disapproves; do nothing of which, in the Palace of Truth, you would be ashamed. Thus, though neither fame nor wealth may be won, you will always have with you the precious treasure of self respect.—*Joseph Bennett.*

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WHAT do you do toward elevating taste and spreading musical information in your community? Do you do anything for the public good, or do you use the art merely for your own support and gratification? Can you lecture on music, do so by all means. If you are a good pianist or singer, give occasionally a free concert, or if you can master an organ, open the portals of your church and let the sweet and majestic tones of the organ please the poor, giving them pleasure, who during the week, live without music. Is there any poor child that is talented, but that has not the means to take lessons, give her instructions. If there is an old music teacher in your town who is unable to work any longer, and who needs aid, combine with your fellow musicians and give a concert for his benefit. There is good for you to do, though you have no money to give away. Can you wield the pen, then write a good article on music for your local paper. No matter how humble your sphere may be, you can do good in the work of fostering the arts and improving public taste.

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WE dilly-dally too much, we lay waste our time and opportunities, we do not concentrate enough, and so our culture, musical and otherwise, is half-hearted and shallow. Better play one instrument well than a half dozen indifferently. The usual excuse made by amateurs who trifling with the piano, violin, or flute is that they do not intend to become professionals.

Between the point at which the artist begins and the amateur ends there is a wide gulf. There is little danger of any one unconsciously drifting into virtuosity. To become one requires an absorption, a devotion, an intensity of temperament, and a capacity for severe labor that is seldom encountered. Concentration we then urge upon our readers, and the avoidance of diffuseness. Stick to the instrument you have elected as your own, and master its intricacies. Do not fear that you will become narrow by so doing. Plenty of reading and acquaintance with cultured people will soon remedy that. A man's company proclaims his habits of mind. Naturally, a violinist should know the viola, but that is no reason why he need waste time on the 'cello. Concentrate, concentrate, and again concentrate.—*Musical Courier.*

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

To L. G.—You ask how long a delicate child of eight years should practice daily. My opinion is that the time should never be less than thirty minutes nor more than sixty. This time should be divided into two equal sittings of fifteen or thirty minutes each and the amount of time per day should be determined by the nervous condition of the boy, for I take it that children, like the rest of us, vary with the weather and also with that inner weather of which the stomach is the arbiter and presiding genius. Quantity of practice is a necessary element in the forming of a musician, but it is always secondary to quality of practice. Better fifteen minutes work with the mind alert and the heart aglow than an hour of vague listless scrambling or fumbling, with a general feeling of dulness and a chronic craving to consult the clock. Worse than useless is that practice which does not afford pleasure in some degree, if it be no more than the negative enjoyment arising from the sense of earnest effort, like the faint, pleasant odor emitted by the arable earth in the spring time when it eagerly awaits the sower and the seed.

To M. W. A.—You ask for some keen discriminations between certain vaguely used terms, of which you cite only *time* and *rhythm*. Your informant was partly correct and you were partly correct, but you are trying to make distinctions with words too few. Let me try to elucidate this subject as concisely as may be. To begin then, these are the words we must use, viz.: Time, tempo, measure, rhythm, meter, and movement. 1st. Time is a vague general word necessary in music because music has no existence except in *time*. If I say the time of Mendelssohn's "Spinning Song" is two minutes, that is a correct use of the word, or if I say the time of Mascagni's "Cavaleria Rusticana" is an hour and ten minutes, that is correct; but if I say the hymn-tune "Windham" is in three-two time, or the Tannhäuser "March" is in four-four time, that is correct also, but it would be more exact in the former cases to say the *duration* is two minutes or an hour and ten minutes, and in the latter cases it would be strictly correct to say *three-two* measure or *four four* measure. The word *tempo* is simply the Italian word for *time*; but it has in music a special meaning of two distinct characters, one corresponding to the English word *meter* or beating, the other corresponding to the English word *movement*. Thus tempo-gusto means in strict even beating or pulsation. Tempo-rubato means slightly twisted out of the uniform flow. But again the word *tempo* modified by the adjective moderato or allegro means motion or movement, in the one case quiet, and in the other case cheerful. Meter means that grouping of accents which corresponds exactly to what is called feet in poetry. Thus we may speak of double or triple meter just as we speak of iambic or anapestic feet in prosody. I am inclined to think that much clearness would be gained if we adopted into musical parlance, and made frequent use of rhetorical terms, iambus and troche, which represent the two most important groupings of two syllables and the terms anapest and dactyl, which express the two most important groups of three syllables. The word *rhythm* is a general term expressing measured or symmetrical flow, and includes everything from accentuation to the broadest outlines of movement. 2d. As to your little girl pupil who cannot keep her hands still I am inclined to think that such a case of superlative fidgets should be referred to the doctor, not the music teacher. The control of the muscles in all skilled labor depends upon the nerves, and the nerves in the last analysis upon the will. The child must surely have some form of nervous distemper.

To A. K.—Your question whether one should be allowed to take violin lessons after studying the piano for four years puzzles me by its vagueness. If one has an ear and taste for the violin there is no reason why he should not study it in earliest childhood and without reference to the piano. But if you mean, would the study of violin interfere with the proficiency on the piano? I should be inclined to say yes it does interfere. The position of the hands and functions of the fingers in playing the violin are totally unlike between the right and left hands, and both are used in a way wholly dissimilar to the motions of piano playing. In my early youth I studied the violin for a time, and I always felt a painful difference when I brought my hands again to the piano key-board.

To Mrs. J. C. A.—Your singer friend was wholly in the wrong when she required you to keep the bass notes of the organ going irrespective of the rests. This bagpipe droning upon the organ is one of the most hideous perversions of one of the greatest inherent powers of that noble instrument, viz., the capacity for sustaining the tones at an equal intensity for an indefinite time. Organ music should be divided and phrased precisely like all other music. This fashion of playing hymns in one monotonous dull continuity, as if one were pouring a viscous liquid in a sluggish stream, I particularly abominate.

To J. B.—To answer your question properly would require much more space than this column permits, I will therefore make it the topic for an editorial in the near future. Two points, however, I will answer. First. Has the player a right to put himself before the composer? *Emphatically no.* Second. How can you get ideas by yourself? You cannot, the only thing you can do is to visit large centers from time to time, and hearing various artists compare one with the other.

HOW GOUNOD MANAGED THE CHURCH COMMITTEE.

During my stay at the Academy of France at Rome, Abbé Dumarsais wrote to me, offering me the position of organist and chapel master of the parish upon my return to Paris. I accepted, but on certain conditions. I did not wish to receive advice, and much less orders, either from the curé, the vestry, or any one else whomsoever. I had my ideas, my sentiments, my convictions; in short, I wished to be the "curé of music"; otherwise, not at all. This was radical, but my conditions had been accepted; there was no objection to them. Habits are, however, tenacious. The musical *régime* to which my predecessor had accustomed the good parishioners was quite opposite to the taste and tendencies that I brought back from Rome and Germany. Palestrina and Bach were my gods, and I was going to burn what the people had until then worshipped.

The resources at my disposal were almost nothing. Besides the organ, which was very mediocre and limited, I had a body of singers composed of two basses, one tenor, a choir-boy, and myself, who filled at the same time the functions of chapel master, organist, singer, and composer. I endeavored to direct the music to the best advantage with this meager force, and the necessity in which I was placed, of making the most of such limited means, proved beneficial to me.

Things went very well at first, but I finally surmised, from a certain coldness and reserve on the part of the parishioners, that I was not entirely in the good graces of my audience. I was not mistaken. Toward the end of the first year my curé called me to him and confessed that he had to suffer complaints and fault-finding from the members of the congregation. Monsieur So-and So and Madame So-and So did not find the musical service in the least degree gay or entertaining. The curé then asked me to "modify my style," and to make concessions.

"*Monsieur le Curé*," replied I, "you know our agreement. I am here, not to consult your parishioners; I am here to elevate them. If 'my style' does not please them the case is very plain. I will resign; you may recall my predecessor, and everybody will be satisfied. Take it as it is or leave it alone."

"Very well, then," said the curé, "that is all right; it is understood; I accept your resignation."

And thereupon we separated, the best friends in the world.

I had not been half an hour at home when his servant rang at my door.

"Well, Jean, what is the matter?"

"*Monsieur le Curé* would like to speak with you."

"Ah, very well Jean; tell him I will be there at once."

Arrived in his presence, he resumed the conversation, saying:

"Come, come, my dear fellow, you threw the helve after the hatchet a while ago. Is there no way of arranging the matter? Let us consider the question calmly. You went off like gunpowder."

"*Monsieur le Curé*, it is useless to begin anew this discussion. I persist in all that I have said. If I must listen to everybody's objections there will be no way of getting along; either I remain entirely independent, or I go. This was our understanding, as you know, and I will abate nothing from it."

"*Ah! mon Dieu*," said he; what a dreadful man you are!"

Then, after a pause—

"Well, come then, stay."

And from that day he never spoke to me again on this subject, allowing me the most perfect liberty of action. After that, my most determined opponents became, little by little, my warmest supporters, and the small additions successively made to my salary indicated the progress made in the sympathies of my hearers. I began with twelve hundred francs a year, this was not much. The second year they granted me an increase of three hundred francs, the third year I had eighteen hundred francs, and the fourth two thousand.—*From Gounod's Memoirs.*

PADEREWSKI'S HANDS.

"What does Paderewski do for his hands?" is a question one hears on every side, in view of the marvelous flexibility of those wonderful members. Paderewski himself answers the question.

"You see," said he to a reporter, "my hands are not even ordinarily long; they are rather short, but they are very strong, and my span takes in eleven keys."

The hand held out to the reporter's gaze was as described, with finger nails cut down to the quick.

"Do you keep the nails short intentionally?" asked the reporter.

"Yes, especially in this country. In Europe I can indulge in a nail that is a bit more fashionable. But your water here is very hard on finger nails. It makes them brittle, and they would break in playing, save for my keeping them cut down to the quick."

"Do you use any lotions?"

"Oh, no; simply a little massage."

"Just before you go on the stage?"

"No, the night before. I turn my hands over to my valet, and he manipulates first the nerves running down into the fingers. These he rubs until they vibrate and tingle. Then he takes one finger after the other and turns and twists it in the palm of his hand, always turning the one way. That makes the fingers supple and keeps the knuckles well agitated. Last he rubs the palm of each hand very hard, just as hard as I can stand it."

"How long does this hand manipulation last?"

"Not long; five or ten minutes, that's all."

"Anything else, to limber them?"

"Yes, just before I go on, I have a basin of hot water brought to my dressing-room. In this I immerse my hands. Hot! I should say so; just about as hot as it is possible for a man to stand it. How it does stimulate them, and how they do tingle!"

"Do you do any practicing the day you play?"

"Yes, in the forenoon of the day on which I appear at night. When I play in the afternoon, I haven't time to practise between rising and matinee time. I am a late riser, you know. The noon hour catches me in bed oftener than not."

—Any teacher who lowers prices of tuition advertises their own incompetency, and lowers the standard of music in their community, and prevents teachers of a higher class from exerting their fullest influence for the improvement of musical art.

THOUGHTS—SUGGESTIONS—ADVICE.

PRACTICAL POINTS BY EMINENT TEACHERS.

Nervousness.

We are very much inclined nowadays to call our failings and shortcomings by a scientific name; that does not improve them much, though, but rather induces people to make friends with their ailments. Now I don't wish to say that people who make all sorts of contortions with their faces while playing, are *all* mere slaves of habit; nor that all people who are afraid to play before others have a bad conscience, but the percentage to which this diagnosis would be applicable is perfectly astounding. I did not want to believe it at first, but experience has forced me to the opinion that nine cases out of ten are curable by means which must be adapted to the cases. One case of a little boy I remember, where the father had asked me to cure the facial contortions; I tried nothing for a good while, only observed, but when my mind was made up, I told the boy that I considered his face-making an insult to me and—(don't think me a barbarian, because I'm a Russian) I'd slap him if he did it again. The cure was magical; but it did'nt work in his home, until father had administered what I had only threatened.

And as to getting nervous when playing for others—of course, there may be incurable cases, that I have not met, but among my students the disease is strangely limited to those who have not patience enough to acquire *mechanical certainty* in their pieces. This achievement does not require musical talent so much as *strength of character;* it requires that the student should exercise self-denial; that he should not yield to musical enjoyment as soon as this or that difficult place goes "fairly well," but *begin* to practice at this point, renouncing the pleasure for the time being, until his automatism gets hold of the difficulty. I have found that *one single piece* learned with absolute certainty is sufficient for most pupils to establish a standard for themselves, and to end their so-called "nervousness" for good and ever.

Constantin V. Sternberg.

* * * *

Study Individuality.

To treat pupils exactly upon the same level, or with the same amount of attention to detail, is not impartiality but the most flagrant injustice. Imagine a man with a number of bottles of assorted sizes which he is to fill. He has determined to give an equal quantity to each. The pint bottles cannot receive half of what he desires to pour into them; the quart bottles are filled; the gallon ones remain half empty. Study the receptivity of your pupils and do not waste material upon the pint bottles after they are full; reserve the extra quantity for the gallons.—Louis C. Elson.

* * * *

Players Should Sing.

The human voice is the ideal musical instrument. Not that its tone is always pure, not that its execution is always clear cut and in tone. Nature is not always bountiful with her gifts, and carelessness or a bad method may ruin a good voice and frustrate the best intentions. Yet the capacity of the average voice for sostenuto, for pressing upon a tone, for varieties of tone color, are unrivaled by any other instrument. The violin and violoncello come nearest to it, but can never rival it in versatility of effect. The piano and organ follow a long way behind. The organ has no attack and holds its tone at some given power except as a swell pedal will mechanically swell or diminish it. Change of tone color is effected only by change of registers. Fine gradations of power and quality cannot be made. The piano seems on slight acquaintance to be still worse off, for the loudest of every tone is at its starting. A crescendo on a note is impossible, and the tone is monochromatic.

Still with these limitations the variety of effects and apparent contrasting of tone color possible for the skillful organist and pianist by mere delicacy and versatility of touch is surprising and limitless. The first thing of importance is to have a definite ideal before the mind's eye. Very properly the "singing" touch is the object and aim of the earnest teacher and student. An important means to this end is to actually sing.

The melodic content of a composition is that which directly impresses the listener, and the player who is accustomed to singing, even with a poor voice, always feels the sentiment of his music more deeply than others. His playing becomes subjective. If he never sings, it is simply objective. Players who sing will find ways and means of making their playing also sing.—Smith N. Penfield.

* * * *

Wise and Foolish Practice.

How much practice time is uselessly employed! Instead of devoting their energy wisely upon the difficult parts only, many have the foolish habit of continually playing over a piece from beginning to end. Just as much common sense in this as if one would polish the whole shoe over and over again, because the heel would not get as fine as desired! You would keep on blackening the heel only, until it became as bright as a mirror; then, why not keep at the "hard" places in a piece, and study them separately? Certainly, it is less entertaining to work on one particular line than to glide from one line to another, but it is the shortest work after all. Here is a piece of 38 lines. You would not think it too much to play it over five times in your practice hour. This would make 190 lines played. In this piece you can master well all but four lines. Play over these four lines 47 times, and you will not have spent any more time than if you had gone over the whole piece five times. Practice wisely, and you will become a better pupil without devoting more time to practice.—C. W. Grimm.

* * * *

The Pupil's Attitude Toward the Teacher.

Granted a good pupil and a good teacher, it is not always true that the pupil gets out of his teacher all that he might. A good teacher is not only genuinely interested in his art and capable of inspiring his pupil with enthusiasm, but he can also himself be influenced by the pupil. To know how to treat a teacher so as to increase his flow of ideas and call out more of his enthusiasm must be the study of every pupil. The most obvious plans for accomplishing this are to practice well, to be willing, even eager, to practice more from time to time, and to show interest in the lesson by the asking of intelligent questions. It is quite possible to overdo this latter point; for many questions take much time in the answering, and every teacher will resist the taking out of his hands the management of the lesson time. But it is possible for a student who preserves towards his teacher a respectful and sympathetic attitude, to get much more of interest and value from his teacher than if he preserve a simply passive attitude.

While your teacher studies you, study him.—H. C. Macdougall.

* * * *

Scale Again.

A great many piano students look upon scales as dry and uninteresting, and shirk the practice of them as much as possible. And no wonder, when they are generally practiced in such an illogical way. What do we aim at in playing scales? Precision, correctness of fingering, freedom, velocity, and a good touch, rhythm, etc. Now if our method of practice leads us to these aims, that practice becomes interesting, if not fascinating. For freedom, scales must be practiced without notes; that is self-evident. For precision, as well as correctness of fingering, it is much better to practice each hand separately, till the hand has fallen into the habit of correct playing. When the hand first sets out to learn scales, it takes the mind along as guide, but after a while we start the hand off on a scale and it must go by itself. If the mind has to divide its attention between two hands, the progress towards perfection is retarded. Velocity is also sooner attained by practicing scales with each hand separately, and if the practice is given to one single scale each day, instead of the usual custom of playing all the scales every day, much more progress will be made; for twelve repetitions of one scale will lead to far greater finish, than to play twelve scales each once. It should be remarked that if the repetitions are in one direction, velocity and also other aims are sooner acquired; for example, play the scale so many times ascending, and then the same number of times descending.

A very agreeable way of practicing the scales is the following: Play two octaves descending, giving two notes to each count, but making no accent; then three octaves descending, accenting the first of every three notes; then four octaves, accenting the first of every four notes. Play several repetitions, say four of each. Each of these scales will have seven counts, and will be played in the same time, for the longer the scale, the faster it is, and so it gets through in the same time as the shorter scale. After this, practice ascending in the same way; and do likewise with the other hand. When one has a *certain* execution with each hand, it will be time for him to practice with both hands together.—Madame A. Pupin.

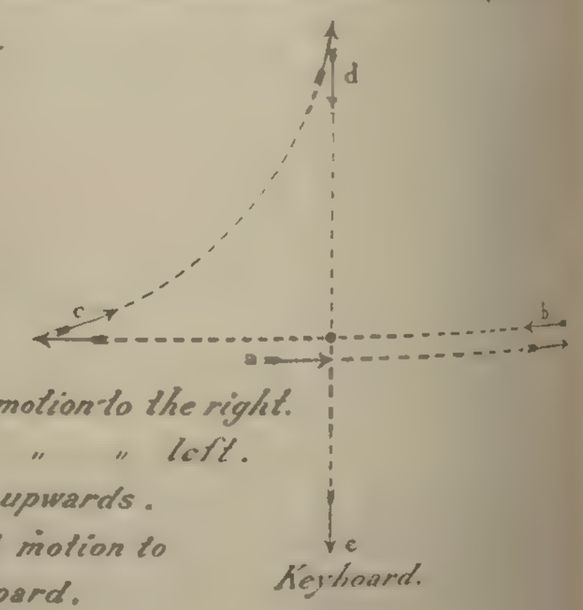
* * * *

—The advantage of beginning the proper development of the wrist for pianoforte playing as early as possible, cannot be over estimated. To bring the motions of the hand proceeding from this joint under control the player should first acquaint himself with the natural formation and functions of the forearm, wrist, and hand. A book on anatomy or even a text book of physiology will furnish the requisite knowledge. Nobody would use a rope for a dangerous operation without testing its strength. How much more should we inquire into the capabilities of tools which we intend to apply to our own bodies. But how few piano students exercise such forethought! They very often begin the use of the wrist in octave studies which require strength and dexterity only to be obtained by weeks of careful preparatory gymnastic exercise—or even in pieces full of bravura-octave passages.

If we would acquaint ourselves with the delicate construction of the wrist, we would discover that careful treatment in the beginning is of the greatest importance. Many a player owes incurable weakness of hands and arms to this neglect.

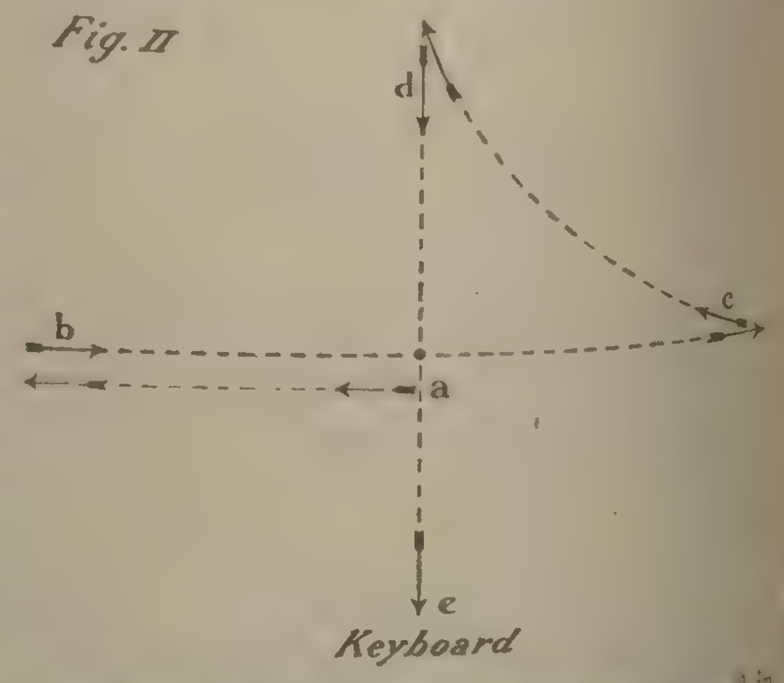
The different motions of the wrist such as up and down stroke, sidewise motions from left to right and vice versa, and rotary motions, should be studied separately. The following suggestion for practice, embodying all three movements, will prove very beneficial and time-saving. After exercising thus for some days away from the piano, let the practice be transferred to the instrument, first in the key of C major, later in D flat and B major, and finally throughout the chromatic scale.

Fig. I



a. Sideward motion to the right.
b. " " " left.
c. Rotation upwards.
d. Downward motion to
e. the Keyboard.

Fig. II



Observe that the motion from the wrist proceed in correct lines and curves. The forearm should be kept free and yet motionless, and the upper arm and shoulder relaxed, but elastic.—*Bern. Boekelman.*

HOW TO COMBINE THE ART AND THE BUSINESS OF MUSIC.

BY FRANK L. EYER.

PROBABLY the most difficult thing a music teacher has to do, is to successfully combine music as an art, and music as a business.

Music as an art requires a dreamy, highly poetical nature. It requires for the performer hours of unremitting labor at the instrument; hours that must be quiet and unbroken by any of the other affairs of life. For the composer it requires hours of thought and solitude, when his soul, freed from the noise and bustle, and the cares of life, shall soar into those heavenly realms of inspiration, there to receive the ideas he has to give to the world.

Music as a business requires, in strong contrast to this, the utmost practicability. No dreamy sentiment, but everything plain, matter of fact. It requires a mingling with men and the affairs of life; a correct knowledge of the value of dollars and cents, and of business methods and transactions.

How shall we combine these two widely different phases of our profession?

Well, there is only one way, and that is this:—live two lives, one to the world and one to yourself. In the one you must mingle with the world and be as practical as you can; in the other you must get away from the world and in quiet and solitude worship at the feet of the divine muse. And you must never let one life interfere with the other.

I am not writing for that person who is set on making money. So soon as you turn your attention to music solely for the purpose of making money, so soon will you be a failure as a musician.

But I am writing for that person who is satisfied to make a comfortable living only, who will spend hours of labor at his instrument, simply to perfect his playing, or hours composing with the hope of turning out something really good and beautiful, or hours teaching with the view of making musicians of his pupils.

But it is just such an one who makes a failure of the business of music. Why? Simply because he lives the art life only. Wrapped up in his thoughts and ideas, he lives a life on a higher plane than the majority of people about him, and hence is misunderstood. Many of our great musicians have had just this same experience. "To be great is to be misunderstood." Poor consolation that.

I believe this can all be avoided, however, if you will live two lives, as has been said, and use a little tact in your business life. Let us get down to a practical understanding of the matter.

The first thing to do is to so arrange your affairs as to have part of each day entirely for yourself. The morning hours are best adapted for this time. This is to be your art life; your time to study, compose, read, and gain knowledge. I shall say little about this. If you are a true artist you will know how to use this part of the day to your best advantage.

When this time is over, cast aside your moods and dreamy feelings, and come down to the level of everyday life. This is your business life, and it is of it particularly I wish to speak.

The majority of hard headed, practical people of today regard a musician as a dreamy sort of a person, incapable of taking part in the ordinary affairs of life. In order to overcome this feeling you must drop your cloak of art, and be a man among men. Post yourself, so that you can talk business, or politics, or what not with people even though you take no interest in the subject yourself.

Manage your business, no matter how small it be, after the most approved business methods. It is a good plan to keep three books. One a regular ledger in which the accounts of your pupils are kept. You should attend to this book promptly each day at the close of your teaching hours.

A second book should be a cash book. Here you should keep account of all money received and paid out. Balance this up frequently and always be trying to cut down your expense column.

A third book should be a sort of record book in which the progress, the failings and the needs of your pupils be set down. Refer to this book often and if any suggestion occurs to you, write it down.

Have printed bill and letter heads. It looks more business like. Keep a bank account even if small. It teaches you banking, and besides you will not spend money so readily when it is in the bank as if it were in your pocket.

Meet all your engagements promptly. Pay your bills as soon as possible. Don't go in debt. Be courteous and cheerful before everyone. Speak to everybody you know, whether they speak or not. Don't merely speak but make a remark of some kind. It may make you a friend. These things may seem small, but they go a long way.

Another point. Don't do too much for nothing. There are people who, if they find you willing to play or sing at every little church or other concert, will be constantly asking you to do so. Where it will add to your reputation you can afford to donate your services once in a while. But do not make a practice of it. What you know in music is your stock in trade. To get it you spent time, labor, and money, and it is just as proper people should pay you for that knowledge, as that they pay the grocer for his sugar or molasses.

What time you have left after your art and business hours, spend with your friends. Get away from music if possible and brush up against other walks in life than your own.

If you find your class becoming so large as to encroach upon your time, raise your price. Better give twenty lessons at $1.50 per lesson than forty at $1.00. That teacher who gives lessons from morning till night is doing himself a great injustice. He is allowing himself no time for improvement, and in a few years will find himself grown so rusty in the service, that he is liable to be pushed out of his position by some one else.

Finally, have your pupils come to your studio to take their lessons. Lessons at the pupil's house are subject to more or less interruption. Besides, you consume valuable time going from house to house.

Now let us take a review of the subject.

1. A time reserved entirely for yourself; this your art life.

2. A time devoted to teaching; this your business life.

3. A time devoted to social pleasures; this your recreation time.

Such a life you might lead, with good health, for years and still not grow old in the service, for every day you would be learning more and more, and attaining nearer perfection all the time. And, after all, that is the true end of life, to be perfect. Not to acquire wealth, or gain fame, but to do your duty toward God and man, and, last, but not least, toward yourself.

COMMENDABLE LIST OF MUSIC—GRADES I TO X.

Pierrette, Air de Ballet (V), C. Chaminade..... 40c.
Scarf Dance (IV), C. Chaminade..... 30c.
Pas de Amphores, Air de Ballet, No. 2 (IV), C. Chaminade ..... 50c.
Callirhoe, Air de Ballet (V), C. Chaminade..... 50c.
La Livry, Air de Ballet, No. 6 (VI). C. Chaminade. 75c.
La Lisonjera (The Flatterer), (V), C. Chaminade.. 60c.
Air de Ballet, Op. 30 (V), C Chaminade..... 75c.
Woodland Whispers, Op. 6 (IV), F. Braungardt... 60c.
Dream After the Ball (III) Ed. Broustet..... 50c.
Heliotrope, Op. 26, No. 3, Repeated Notes (II), Louis Brandt..... 20c.
La Source, (The Spring), (VI), J Blumenthal..... 75c.
Menuet (IV). Boccherini..... 25c.
Rita (IV), E Boggetti..... 60c
Le Chant Du Cigne, Op. 51 (IV), Jacques Blumenthal ..... 35c.
Jolly Brothers Galop (II), F. Budik..... 30c.
Air de Ballet, Op. 30 (V), C. Chaminade..... 75c.
Serenade. in D. Op. 29 (III), C. Chaminade..... 50c.
Menuet, Op. 5 (V). C Chaminade..... 75c.
La Morena, Caprice Espagnol, Op. 67 (V). C Chaminade..... 50c.
Valse-Caprice, Op. 33 (V). C Chaminade..... 75c.
Toccata, Op. 39 (VI), C. Chaminade..... 60c.
Marche Aux Flambeaux, Op. 32 (IV), F. Scotson Clark..... 40c.
Der Kobold (The Sprite), Op. 54 (IV), F. Scotson Clark..... 60c.
Ein Schoner Traum (Beautiful Dream), Op. 27. W. Cooper (III)..... 75c.
My Queen, Valse (III), P. Bucalossi..... 65c.
Prince Imperial Galop (II), Charles Coote..... 30c.
Il Desiderio (III), H. Cramer..... 40c.
La Tendresse, Op. 96. No. 1 (III), Henri Cramer. 40c.
Toccata, Op. 92 (VIII), C. Czerny..... 75c.
Le Carnival de Venise, Op. 825, No. 20 (III), C. Czerny ..... 40c.
Love's Dream After the Ball, Op. 356 (III), A. Czibulka..... 50c.
In Springtime (III), A. Czibulka..... 50c.
Colombine, Menuet (IV). L. L Delahaye..... 50c.
Zephyrs de Mai (IV), Victor Delacour..... 75c.
Pizzicati, Sylvia (IV). Leo Delibes..... 40c.
Pas Des Fleurs (IV), Leo Delibes..... 75c.
Valse de la Poupee (III). Leo Delibes..... 65c.
Valse Lente. du Ballet Sylvia (IV) Leo Delibes... 60c.
Gondolina, Op. 41 (III), Edouard Dorn..... 40c.
Santiago (Valse Espagnole) (III). A. Corbin..... 60c.
Valse en Octaves, Op. 33 (IV), J. Concone..... 40c.
Rohde, Gondola Song, III.
Hendrock, Scherzino. Op 64. No. 2. III.
Durand, Chaconne, Op. 62. and Sous les Bois, both III.
N. von Wilm, Neckerien. Op. 12. No 5. III.
Seymour Smith, Dorothy, Old English Dance, III.
Dussek, La Consolation, IV.
Field, Nocturne in E♭, IV.
Hiller, Gavotte in D Major, IV.
Rheinberger, The Chase, IV.
Schubert, Second Impromptu, Op 90 V.
Liszt, Annees de Pelerinage, No. 2, V.
Moszkowski, Scherzino, Op 18, No. 2, V.
Godard, Second Gavotte, Op 81, V.
Gade, the Second of the Spring Flowers, IV.
Raff, Gavotte, Op 125, V.
Reinecke, Polka, Op. 57, No. 4, IV.
Ph. Scharwenka, Bagatelle, Op. 32, IV.
Chopin, Nocturne, Op. 15, No. 2, IV.
Heller, Tarantelle, Op. 85, No 2, V.
Mozart, Fantaisie from Sonata in C Minor and Fantaisie in A Minor.
Bendel, Andante Favori, IV.
Mattei, Victoria Gavotte, IV.
Weber, Mouvement Perpetuelle, VI.
Weber, Invitation a la Valse, VI.
Mendelssohn, Dance of Clowns, Op. 67, No. 11, IV.
Merkel, Polonaise in A, V.
Schuett, Valse Lente, Op. 17, No. 2, V.
Tschaikowski, June, Barcarolle, Op. 37, No. 6, V.
Saint Saëns, First Mazurka and Romance sans Paroles, VI.
Schulhoff, Shepherd's Song, Op. 23, No. 1, V.
Schumann, Novellette, No. 1, VI.
Chopin, 2 Preludes, Nocturne, Op. 9, No. 1, A♭ Impromptu, VII.
Dreyschock, Polka Caprice. Op. 22, No. 3, VII.
Händel, Chaconne in G and Gigue, VI.
Mendelssohn, Scherzo, Op. 16, No. 2, V.
Sgambati, Gigue, Op. 23, No. 6, V.
Raff, Rigaudon (from Suite), VI.
Rohde, Scherzo from Sonata in A Minor, VI.
Lack, Le Chant Du Ruisseau, Op. 92 (an elegant piece), V.
Haydn, Minuet from Symphony in C Minor, V.
Chaminade, La Lisonjera and Pas des Amphores, IV, V.
Rheinhold, 2 Invitationen, V.
Godard, Gavotte, Op. 16, No. 3. V.
Bohm, Polacca Brillante, Op. 222, V.
Schubert, Scherzo from Sonata in A Major, Op. 42, VII.
Schubert, Impromptu, Op. 142, No. 3. VII.
Karganoff, 2 Arabeskes, from Op. 6 V.
Thome, La Naiade, Valse, Op. 71, VI.
Schytte, Moonlit Night, Op. 29. No. 5, V.
Schumann, Papillons complete and Scherzo from sonata in G Minor, Op. 22, V, VI.
Liszt, Cantique d'amour, from religious harmonies, VII.
Karganoff, Nocturne in C♯, VIII.
Meyer-Helmund, Serenade, Op. 62. VI.
Gernsheim, Romance in A Minor, VIII.

—Mr. Henry T. Finck thinks that he can kill the *violin* with an impertinence. In his department of "Musical Comment and Gossip" in the *Looker On*, he says: "I frankly confess that this eternal solo fiddling is a good deal of a bore. The violin is, no doubt, the queen of orchestra instruments, but I believe that as a solo instrument it will be obsolete a decade hence, as the flute, once so popular, is now. I suppose the conundrum, 'What is worse than a concerto for one flute,' with its answer, 'A concerto for two flutes,' killed that instrument for solo purposes, and I sincerely wish that somebody would make a fatal *bon-mot* about the fiddle." Mr. Finck ought to feel very lonely, in either expressing or feeling such a desire.

HOW THEY ARE PRONOUNCED.

BY H. A. CLARKE, MUS. D.

CELEBRATED NAMES IN MUSIC.*

GADE, Niels W. (*Gàh-deh*). Composer. B. 1817; d. 1890.
Gadsby, H. R. Composer. B. 1842.
Galalei, Vincenzo (*Gah-lah-lèh-ee Vin-chèntzo*). Essayist and composer. B. 15—; d. 16—.
Galin (*Gah-long*). Inventor of numerical notation.
Galuppi, Baldessaro (*Gah-loòp-pee*). Composer. B. 1706; d. 1785.
Gänsbacher, J. B. (*Gèhns-bach-er*). Composer. B. 1778; d. 1844.
Ganz, Wilhelm (*Gahnts*). Composer. B. 1830.
Garcia, Manuel (*Gàhr-cheeah*). Teacher of singing, inventor of laryngoscope. B. 1805.
Garcia, Malibran (his sister). Soprano. B. 1808; d. 1836.
Gaul, Alfred E. B. 1837.
Gazzaniga, Mme. (*Gatz-ah-nèe-gah*). Soprano.
Gelinek, Abbe (*Gèh-lee-nek*). Composer. B. 1758; d. 1825.
Geminiani, F. (*Geh-mee-nee-àh-nee*). Violinist, composer. B. 1680; d. 1761.
Gerke, Anton (*Gùr-keh*). Teacher. B. 1814; d. 1870.
Gerusheim, F. (*Gùrus-heim*). Pianist. B. 1839.
Gerster, Etelka (*Gèhrs-ter*). Soprano. B 1855.
Gibbons, Orlando. Composer. B. 1583; d. 1625.
Gibbons, Christopher (his son). Organist. B. 1615; d. 1676.
Giordani, Th. (*Jee-or-dàh-nee*). Composer and singing teacher. B. 1744; d. 18—.
Gilchrist, W. W. Composer. B. 18—.
Gilmore, P. F. Conductor. B. 1829.
Ginglini, A. (*Jeul-eè-nee*). Tenor. B. 1825; d. 1865.
Gladstone, F. H. Organist, composer. B. 1845.
Glareanus (*Glah-reh-àh-nus*). Theorist. B. 1488; d. 1563.
Gleason, F. Grant. Composer. B. 1848.
Glimes, J. B. (*Gleem*). Pianist. B. 1814; d. 1881.
Glinka, M. I. Composer. B. 1804; d. 1857.
Glover, C. W. Composer of songs. B. 1806; d. 1863.
Glover, Stephen. Composer of songs. B. 1812; d. 1870.
Glover, Sarah. Founder of tonic-sol-fa method. B. 1790; d. 1867.
Glover, William H. Composer, journalist. B. 1819; d. 1875.
Gluck, Ch. W. von. Opera composer. B. 1714; d. 1787.
Godard, Ben. L. (*Go-dahr*). Composer. B. 1849; d. 1895.
Goddard, Arabella. Pianist. B. 1836.
Godefroid, Felix (*Gode-frod*). Composer. B. 1818.
Godfrey, D. Dance writer. B. 1831.
Goetz, H. Composer. B. 1840; d. 1876.
Göldmark. Composer. B. 1830.
Göldbeck. Composer. B. 1835.
Göldschmidt, Otto. Conductor and composer (husband of Jenny Lind). B. 1829.
Göllmick, Adolf. Composer, pianist. B. 1825; d. 1883.
Gölteman, G. E. Violoncellist. B. 1825.
Goria, A. E (*Gò-ree-ah*). Pianist. B. 1823; d. 1860.
Goovaerts (*Goo vèhrts*). Composer. B. 1847.
Goss, John. Composer, organist. B 1800; d. 1881.
Gossec, F. I. (*Gos-sek*). Composer. B. 1733; d. 1829.
Gottschalk, L. M. Pianist. B. 1829; d. 1869.
Goudimel, Claude (*Goò-dee-mel*). Composer. B. 1510; d. 1572.
Gounod, Ch. (*Goo-no*). Composer. B. 1818; d. 1893.
Gouvy, Theo. (*Gòo-vee*). Composer. B. 1822.
Gow, Neil. Violinist, dance writer. B. 1727; d. 1807.
Graun, I. G. Composer. B. 1698; d. 1771.
Graun, Karl H. (his brother). Composer. B. 1701; d. 1759.
Grèatorex, Th. Organist, composer. B. 1758; d. 1831.
Gretry, A. E. (*Grèh-tree*). B. 1741; d. 1830.
Grieg, Ed. (*Greeg*). Composer. B. 1843.
Griepenkerl (*Grèe-pen-kurl*). Theorist. B. 1782; d. 1849.
Grisi, Mme. (*Grèe-see*). Soprano. B. 1812; d. 1869.
Grove, Sir George. Author of dictionary. B. 1820.
Grützmacher (*Greetz-macher*). Violoncellist. B. 1832.
Guarnerius (*Gwar-nèh-ree-us*). Violin maker. B. 1683; d. 1745.
Guido (*Gwèe-do*). Theorist. 11th century.
Guglielmi, P. (*Gool-yèl-mee*). Composer. B. 1727; d. 1804.
Gütman. Composer. B. 1818; d. 1882.
Guilmant, F. A. (*Geèl-mong*). Organist, composer. B. 1837.
Guiraud, E. (*Gwee-ro*). Composer. B. 1837.
Gungl, I. (*Goongl*). Dance writer. B. 1810.
Gyrowetz, A. (*Geè-ro-vetz*). Composer. B. 1763; d. 1850.

Hàbeneck, F. A. Violinist, conductor. B. 1781; d. 1849.
Hàberbier, Ernst (*Hàh-behr-beer*). Pianist, composer. B. 1813; d. 1869.
Hale, Adam de la (*Hahl*). Troubadour. B. 1240; d. 1287.
Halevy, I. F. (*Hah-lèh-vee*). Composer. B. 1799; d. 1862.
Halle, Ch. (*Hàl-leh*). Pianist, conductor. B. 1819.
Halm, A. (*Hahm*). Pianist, composer. B. 1789; d. 1872.
Hàndel, G. F. Composer. B. 1685; d. 1759.
Hànslick, Ed. Critic. B. 1825.
Hàrtnock, Carl E. Pianist. B. 1775; d. 1834.
Hàrtog, Edward. Pianist, composer. B. 1828.
Hartvigson, Fritz. Pianist, composer. B. 1851.
Hartvigson, Anton. Pianist, composer. B. 1845.
Hàslingen, Tobias. Composer, publisher. B. 1781; d. 1842.
Hasse, Faustina (*Hàs-seh*). Soprano. B. 1700; d. 1783.
Hasse, J. A. (her husband). Composer. B 1699; d. 1783.
Haupt, Carl (*Howpt*). Theorist, organist. B. 1810.
Hauck, Minnie (*Howk*). Soprano. B. 1852.
Hauptmann, Moritz (*Howpt-man*). Teacher. B. 1792; d. 1868.
Haweis, Rev. H. R. Essayist. B. 1838.
Haydn, Josef (*Highdn*). Composer. B. 1732; d. 1809.
Haydn, Michael. Composer. B. 1737; d. 1806.
Hegner, Otto. Pianist. B. 1876.
Heller, Stephen. Pianist, composer. B. 1815; d. 1888.
Hèlmholtz. Acoustician. B. 1821.
Henkel, H. Pianist, teacher, composer. B. 1822.
Hennes, Aloys. Teacher, pianist. B. 1827
Henschel, Geo. Composer, singer, conductor. B. 1850
Henselt, A. Composer, pianist. B. 1814; d. 1889.
Hering, Carl G. Teacher, pianist. B. 1766; d. 1853.
Hèrold (*Hèh-rold*) Composer. B. 1791; d. 1833.
Herz, Henry (*Herts*). Pianist. B. 1806; d. 1888.
Hesse, Ad. F. (*Hès-seh*). Organist. B. 1809; d. 1863.
Heuschkel, J. P. (*Hòysh-kel*). Pianist, teacher. B. 1773; d. 1853.
Hiller, Fred. Composer, conductor. B. 1811; d. 1885.
Hiller, Johann A. (Gewandhaus). Conductor. B. 1728; d. 1804.
Himmel, F. H. Composer. B. 1705; d 1814.
Hofmann, H. Composer, pianist. B. 1842.
Hofmann, Joseph. Composer, pianist. B 1877.
Hol, Richard. Composer, pianist. B. 1812; d. 1885.
Horsley, Wm. Composer. B. 1774; d 1858.
Horsley, Ch. E. (his son). Composer. B. 1827; d. 1876.
Hucbald. Theorist. 10th century.
Huber, Hans. Pianist, teacher. B. 1852.
Hüllmandel, N. I. (*Heèl-man-del*). Pianist, composer. B. 1751; d. 1823.
Hummel, J. H. Composer, pianist. B. 1778; d. 1837.
Hullah, John. Teacher of singing. B. 1812; d. 1884.
Hunten, Franz. Composer, teacher. B. 1793; d. 1878.

* From "Clarke's Pronouncing Dictionary of Music and Musicians." In Press.

AIM BEYOND THE MARK TO HIT THE MARK.

BY EDWARD DICKINSON.

I WAS recently obliged fairly to compel a talented and industrious pupil to attend an organ recital given by a first-class player. She wanted to hear the music for the enjoyment it would give her, but imagined that it was her duty to deny herself that pleasure in order not to lose an hour of her day's piano practice. It struck me that such mistaken conscientiousness is not uncommon. Students who are enthusiastically devoted to their speciality often suppose that the condition of success is undeviating, unflagging persistence along that one narrow line. But they do not understand the laws of the human mind or the laws of art. Matthew Arnold says that "one who knows nothing but the Bible does not know the Bible," and for precisely the same reason, one who knows nothing but piano-playing cannot really be a pianist. The interpretation of master works, according to modern demands, requires a broad musical comprehension, a mind that responds to the subtlest musical impressions, a mind that thinks and feels music—music in the widest sense, music in its largest relations, not music confined within the limits of a single form, a single school, or a single instrument. As, in Emerson's phrase, "we aim beyond the mark to hit the mark," so in the effort to reach the highest through a single agency we must extend our thought over all that is in any way affiliated with it. One who lives entirely within the confines of a specialty cannot know the possibilities even of that specialty. All the elements of this art are interrelated. We must seek to know the deep things that are contained in the music of the church, the oratorio, the opera, the symphony, and the rest; then what we reproduce upon the keyboard will reveal an added power drawn from a wide culture and a keen insight. Certain great laws of expression often come to us from sources which we had supposed were alien to our needs. Let no piano student, therefore, lose any opportunity to hear a great singer, organist, or violinist, or an orchestra or chorus. "In the multitude of counselors there is safety."

WOMAN'S FUTURE.

WOMEN are daily becoming more serious in their motives, more earnest in making their studies something to outlast their girlhood. It is to be expected that the near future will see them availing themselves more and more of the opportunities which are before them as violinists. The concert stage is as open to them as to women singers. The field of instruction is naturally theirs, as they are usually more sympathetic and conscientious than men, and they possess, moreover, an intuition maternal in its nature, in the treatment of young minds, and in the imparting to them the rudiments of any art or science. Their art opens, thus, various professional doors. For those women to whom it is merely a delightful accomplishment their art may be of as perfect proportions and development as is their love for it. Thus they may not only secure the selfish pleasure of enjoyment, but also give to others many moments of exquisite delight while adding perceptibly to the music and musical atmosphere of their country.

The value of amateur musicians and their work was never more evident than at present. Already scores of towns in the United States have their music clubs of amateurs who, meeting fortnightly or monthly, study and interpret the works of the great composers. Generally a desire to hear better performances than their own leads to the engagement of artists, who give vocal and instrumental "recitals," and thereby open the minds and stir the intelligence of their listeners, still further raising their standard and increasing their enjoyment and appreciation. They, on their part, encourage the artists by their interest, inspire them with their attention, and by their patronage make their art existence possible. They create musical centers which are far-reaching in their influence, and which promise much for the future development in our country of the divinest of all arts—music.—MAUD POWELL in *The Ladies' Home Journal.*

—A genuine talent, or genius for music, is a very rare gift, and can never be confounded with the vacillating aspirations of the mere music lover or the musical amateur. Hence, the number of genuine musicians in the world is so few—including composers and executants—that a list might be made of them without taking up very much space.

A MUSIC LESSON WITH VARIATIONS.

Enter Katharine, a bright, nervous little girl, but somewhat lacking in perseverance.

Teacher.—"Good morning. It is cold this morning, isn't it?"

Pupil.—"Yes, but I am glad of it. It will make good skating."

While Katharine is warming her hands, the teacher steps to a door to speak to the presiding genius of the kitchen, who is dusting in the next room. "Aunt Chloe, be sure to put the dumplings in at a quarter past eleven."

Pupil.—Looking at photographs on shelf—"Whose picture is this?"

Teacher.—"That is Beethoven."

Pupil.—"My, he wears his hair just like a foot-ball player—doesn't he?"

Teacher (amused).—"Does he? He was a great musician."

Pupil.—"Who is this?"

Teacher.—"That is Mozart."

Pupil.—"He is so pretty."

Teacher.—"A fine face! You know this one. This is Paderewski."

Pupil.—"Yes. His head just looks like a muff. What makes him wear his hair that way, Miss A——?"

This is a poser for the teacher, so she leads the way to the piano.

"Now you may play this mill-wheel piece from your book."

Pupil.—"The right-hand part of this is pretty, but I don't like the left-hand part."

Teacher.—"The right-hand part is a song. The left-hand part represents the sound of the mill-wheel."

Pupil.—"That isn't a song. There are no words."

Teacher.—"No, but it is a song." Sings the melody for her. "Now don't let the clatter of the wheel drown out the song."

Pupil plays it over twice, and says "This part is so pretty," playing two measures at the end of second phrase.

Teacher rises hastily and goes to the door. "Aunt Chloe, you better see to things in the kitchen. I think I smell the bread burning."

Pupil—"I wish they'd have war, don't you, Miss A——?" (This was early in January.)

Teacher.—Shocked—"No, indeed. Why so?"

Pupil.—"To beat the British. *I'd* go——"

Teacher.—"Dear me, I wouldn't. Well, now you may play this other piece, 'The Flying Dove.'" She plays it, but very hesitatingly.

Teacher.—"I guess that dove has broken its wing, hasn't it?"

Pupil.—"I guess so. I wish it would break its neck. I don't like that piece."

Teacher.—"I think you'll like it when you know it better. Now you play the right-hand part and I'll play the bass." Plays it. "Now you play the bass and I'll play the upper part." They play it in this way. "Now you play both parts. That goes better."

Pupil.—"I don't like it."

Teacher.—"Let us have something in review. Suppose you play this 'Lullaby.' You like that, don't you?"

"Yes." Plays it with rather a hard touch.

Teacher.—"That's a little too loud. Try it softer. Lift the fingers nicely. I am afraid that baby won't go to sleep if you play so hard."

Pupil.—"I *despise* babies."

Teacher.—"Why, Katharine, I am surprised. Well, try it again, anyway. We want to get this one to sleep."

Tries again and gets it much better.

The door bell rings and the teacher excuses herself, to find that Mrs. Green will furnish cream, and Mrs. Brown will send a cake for the coming church social, and is relieved to know that the church ladies are not likely to suffer for the lack of these articles of refreshment.

Teacher.—"Now let us have the scale. Try to make your fingers curve better."

Pupil.—"They won't mind."

Teacher.—"Keep trying. Now again. Don't forget the accent. Now with the right hand alone, one octave up as a velocity exercise."

Pupil tries it several times.

"Now descending. Then with the left hand in the same ways—

"Now let us find the chords. What notes make the chord of G?—

"Yes, now play the same chord in another position, and so on until the triads of I, IV, and V are each played in their three close positions."

Pupil.—"I composed a piece the other day, but I didn't like it and I threw it away."

Teacher.—"You did? Well, you must try it again, and bring it to me next time. Now we will have the two-finger exercise with the arm touch."

Pupil.—"You can't tell where your finger is going to light in that."

Teacher.—"When you have practiced it more you will be able to tell. Remember to let the wrist sink just as you touch the key, and let it rise again just as the hand starts to spring away from the keyboard.

"Now try it with the hand and forearm. How must you bring the hand up? Don't forget about the flail."

Pupil.—"I never saw a flail."

Teacher.—"No, but I told you how it was. The forearm corresponds to the handle and"——

Pupil.—"Oh! yes;" plays it pretty well.

Teacher.—"Well, let us play our duets now—'The Lovely Moon' and the 'Starry Sky.'"

Pupil.—"Miss A——, did you know part of this first one sounds just like 'Tell Aunt Nancy?'"

Teacher.—"No, does it?"

Pupil.—"Yes—here it is." Plays a strain from it.

Teacher.—"I believe it does, a little. Well, let us play it, don't forget to count—

"Now, 'The Starry Sky'"

Pupil.—"This is pretty." They play it. "I don't like that last note in your part (it is a low bass note); it is too gray."

Teacher.—"Gray?"

Pupil.—"Yes."

Teacher.—"How is that?"

Pupil.—"I don't know, only it sounds just like gray flannel looks."

Teacher thinks this is worth remembering.

"Well, that will do for this time. Be sure to practice every day."

Pupil.—"Oh! yes, I will. I am going skating to-day. Good-bye. Hope I won't fall in."

"Good-bye," and Katharine skips away, and the teacher turns within, wondering if any one thinks life monotonous to one who is attempting the rôle of housekeeper, minister's daughter, and music-teacher to such spirits as Katharine. L. P. A.

"ROCKS AND SAND-BARS IN A TEACHER'S LIFE."

When wind and tide are favorable, a weakling can pull the oar and a novice hold the tiller. But oh! for the strength of a Samson and the wisdom of a Solomon when the winds of adversity and the tides of disaster are bearing us upon the jagged rocks of failure.

The strong to the oars then, and the wise to the tiller. Pull hard, steer carefully, till the peril is past.

So many dangers, within and without, menace the teacher. Perhaps she is young, and being a good pianist, her friends say "teach." It seems easy and she tries: her stock in trade is her years of careful study and her own good playing. Good, bad, and indifferent children are sent to her. But she finds that it is one thing to understand the subject thoroughly herself, and quite another to explain intelligently. The children ask questions she cannot answer clearly nor satisfactorily, neither to them, nor to herself, and the sickening thought arises—do I *know anything?*

So she either gives up in despair, or if she has *sand* she digs down to rock-bottom, finds out how much or how little there is of which she is positive. Brick by brick she re-lays her musical structure, lines and layers clearly and finely defined. The bricks are the individual facts, the mortar the connecting links, and she intrenches herself in her remodeled fortress, and is proud and satisfied as she points to her work.

Wear all the dignity due your years and calling, dear young teacher, but do not be above building *with* your little men and women. Refrain from telling what you do *not know*, be sure of each lesson before you undertake to teach it, but forbear to pose as a *know all*, for the children will *soon* find you out, and lose their belief in *you* as quickly and surely as they have in *Santa Claus* and *Cinderella*. Children, good, bad, and indifferent, I said, will come to you; by good, I mean children endowed with *good ideas*, a respect for the parents' wishes, and for *you* as the parents' *choice*, and who try earnestly to learn. By bad, those, few in number I honestly believe, who hate the teacher from principle (?), come because they are *sent*, and will learn as little as possible, out of spite to their parents; and the indifferent, those who take their music lesson because they *have* to, and are as stoical as over a dose of medicine.

Going out to meet the needs of each type will develop in you a breadth and capacity sufficient for the demand.

Sometimes a new teacher dawns upon your perhaps limited horizon. There is always a nomadic element ready to follow a new leader; but your greatest danger is the attitude you yourself assume toward the new comer. One seldom helps himself by depreciating others. Though your nose *be* out of joint, spend the time in making yourself the superior of the new light, and the world will, in time, find it out. Remember, moreover, that at some time, somewhere, you and I, also, were new comers; so stretch out the hand, and together you can increase the musical atmosphere, and, grasping the net *with him*, the little fishes will come in *schools*, and *both* your classes be filled. Then last, but in no wise least, is the danger of attempting to fit the same coat on all the backs, big and little. People ask me, "What method do you use?" and I say, "None." "All roads lead to Rome." But no one expects the Briton and the Egyptian to arrive by the *same route*. A musical education is the *end* to be obtained; you must know *all* routes yourself, and be able to lead your band by the way best suited to the individual *need* and *taste*. Only be sure that they *reach* the goal, and by their own *exertions*, though *guided* by you.

Your coat will not fit the rising generation, and time is wasted trying to alter its shape. Strike out boldly into new cloth, a garment for each one, if need be, but see that each is a fit, and you will gain experience and patterns galore. In short be brave, and honest to yourself and others all the voyage.

> "Fear not the sudden sound and shock!
> 'Tis of the wave, and not the rock."

Keep a good *lookout* ahead, the helm well in hand, the canvas trimmed, and the oars ready for use if the need should come.

—Too much of the instruction here is on the go-ahead, railroad locomotive basis. Have your engine *new*—let it be brightened up so it shines—have your head-lights all in trim—puff, puff away—the faster the better—only so you are *new*. Let some new name be advertised—no one can inform you what artist the new teacher has made or what sort of work he has accomplished, but when you ask who is this new musical light that is creating such a stir, the reply is: "Is it possible you don't know? He has elegant rooms in the —— building, has two Grand pianos, and the people seem to be going in and out all the time—seems to have an immense class—and—and—well, is *very stylish*." In a comparatively short time, if you follow up this same musical phenomenon, you are, on passing the rooms some fine day, astonished to find them closed, the lights extinguished, the meteor vanished. Before long some one else steps into his shoes and opens another art emporium, if anything more showy than the last—everything to be found there except true art. A stranger, on entering the city in search of a teacher, naturally makes inquiries at leading music houses, and in a great many cases is told by all means to go to some just such teacher—of course, regardless of real merit.

—Don't discourage beginners. Help them along. You were a beginner once, and may never have recovered from it.—*The Dominant.*

THE SCHOLARSHIP PREMIUM.

The management of The Etude and Musical World offer to its readers a plan whereby a musical education can be procured at little cost and trouble. In every community there are hundreds who would be benefited by reading The Etude. In every house where there is a piano or organ The Etude ought to be. For every subscriber you send us at $1.50 you get one dollar in tuition in any large conservatory. Sample copies and blanks will be sent on application. The plan is not new, it has been tried successfully by many. The conditions are:—

1. For every subscription which we receive at full rates ($1 50) we will give $1.00 in musical tuition.

2. The subscriptions need not be sent in all at one time. Credit will be given on our books as they are received.

3. The tuition will be good in any conservatory in the United States or Canada where arrangements can be made. At least one good conservatory in every large city is guaranteed.

4 The tuition is transferable and good for two years from date of contract.

5. The tuition must be taken in one conservatory, not part in one and part in another.

6 On renewals we allow 50 cents each instead of $1.00.

Further information concerning details can be had by applying to this office.

PUBLISHER'S NOTES.

We take pleasure in announcing to our patrons a new work by Eugene Thayer. The work was published by himself just before he died, but never reached the general market; it is therefore virtually a new work. It was published in two parts, called "The First Half Year" and "The Second Half Year."

Dr. Thayer bestowed his life experience on this work, and we have no doubt that many will now be glad to examine and use the book in its new form. We will publish it in one volume and call it "The First Year on Piano or Organ" The maxims by Eugene Thayer published in another part of this journal are taken from the work, and what a fine code of rules for young musicians he has given. They are perhaps even more useful than a similar code by Schumann. The maxims should be read and reread until the truths are thoroughly appreciated. "Take the lesson to thy soul; take and hold it fast."

We believe also in change of instruction books. It broadens the teacher and mitigates the drudgery of the lesson hour. The book is without notation or any instruction, but with a primer it can be used with the very first lesson in music. For only this month we will give a special offer on the work. We will send it for only 30 cents, postpaid, to all who order it this month. The book will be ready for delivery on April 15th. Those who have regular accounts with us can have this special offer charged. Remember the offer is only in force during April.

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"Mansfield Harmony" is at last out. It seems to give general satisfaction. It is a clear and practical exposition of the science of harmony which will be appreciated by teachers who have been using the translation of the German works—which are next to being incomprehensible to the English student. If you are about to form a harmony class we would advise a trial of this work.

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We publish in another column an installment of Dr. Clarke's "Pronouncing Dictionary of Musical Terms." The proper names is an insignificant part of the work. It will be a very complete work of its kind. The latest shade of meaning will be given. Besides, it will have a portion devoted to English with its Italian equivalent thus: Stately—*Maestoso*. There will be also an abridged edition issued for students. We will send both to advance subscribers. The work is not expected to be ready before summer—until then it can be subscribed to for 50 cents.

The "Preparatory Touch and Technic," by C. E. Shimer, is progressing satisfactorily. We hope next month to announce the completion of the plates. We are making the work a model of music-typography. We expect soon to have some advance pages ready for distribution. While the work is in process of manufacture the advance offer holds good, which is 25 cents, postpaid. If you have not already subscribed do so without delay.

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We are pleased to see that so many are renewing their subscription for this journal and have others join. Our terms for more than one subscription are most liberal. The Etude is a pupils' as well as teachers' journal. Pupils of limited means will gain many times over the price of subscription in the music pages. This month alone the music would cost over two dollars at retail, and it is the very choicest. During the summer months we will also publish a song in each issue. Do not relinquish your efforts to gain subscribers. The season is growing shorter and during vacation it is not so easy to obtain subscriptions. Our premium list gives cash deduction. It was printed in January and February issues.

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The shop-worn four-hand music which we have offered so low is about all gone. We still have some advanced pieces, say from Grades V to X, left, but all the easy ones have been sold. We can send what is on hand at the same rate, namely: $5.00 worth at retail for one dollar, postpaid. The music is all foreign and by good composers. For sight readers' purposes the music is excellent.

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"Paderewski and his Art," by H. T. Finck, has been selling enormously. Every mail brings orders. It is something every one can read and profit thereby. The illustrations are expensive and the book is very tastily gotten up. You will not regret ordering one. They are only 25 cents.

* * * *

The prize competition for essays has called out much latent literary talent. These essays are now being examined by competent critics, but the mass of writing is something enormous and will take several weeks before a report can be made. We will announce in our next issue the prize winners. This is only, however, for the first series, which is for those who have never had an essay published in this journal. The second series is for those who have contributed; another month is given to them. The competition will close the 25th of April. A full account will be found in preceding issues. There is one comfort to those who are not fortunate enough to receive the prize that the benefit of writing the essay is not lost. The investigation of the subject is, after all, the most lasting benefit. Those to whom essays have been returned possess merit and in many respects surpass those who win. It is our particular needs that must not be lost sight of. The essay may be excellent for the general public or for violinists, vocalists, or amateurs, but does not serve our purpose. We must judge the essay from the standpoint of the character of The Etude. We would advise that the returned essay be sent to the local papers, and a printed copy be forwarded to this office marked.

* * * *

"Grove's Dictionary of Music and Musicians" is the most complete compendium of musical information in the English language. If any teacher wishes a set and does not feel able, at the present time, to pay cash for it, we are perfectly willing to allow time on the bill, *sending the books immediately*, and only charge the *cash* price, $18 50. An amount down with the order, a promise to pay so much monthly, and satisfactory reference, if the party is unknown to us, is all that we ask. The set of five volumes retails for $25.00.

* * * *

Metronomes, owing to their delicate construction and the clock work connected with them, cannot be handled roughly at all, and often need readjusting after transportation. Again, there are a number of makes on the market, those of the original makers, in France, and a number of imitations made in Germany and France. The prices vary. This house, as most of our patrons know, does not cater to cheapness—the best, at the least possible cost, is our aim. When in need of a metronome send to us. Although we do not guarantee our instruments any more than any other dealer, we are willing to make our dealings satisfactory, no matter what the complaint is and no matter what the cost. We sell them at $2.75 without the bell and $4 00 with bell—40 cents extra for transportation charges. Best service is gotten from the one without bell. Any jeweler can adjust any difficulty that may occur to the instrument.

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The music in this month's issue we can especially recommend, both for quantity and quality; at retail it would cost $2.40. Some of the pieces have not as many pages as in sheet music, but the music is all there; the repeated portions have been cut out and the repeat signs necessary added. This is done to give more music to our subscribers and save space. It is our constant aim to make The Etude more valuable to teachers and students of the piano, and so long as it is appreciated as it has been in the past, our efforts will in no way be diminished.

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Our patrons are getting the two games we publish, "Musical Authors" and "Great Composers," confused. "Musical Authors" has been published quite a time and has given general satisfaction; the "Great Composers" is the one just published and is exactly similar to the literature "Authors." If you want the one similar to the literature "Authors" game, order "Great Composers" game and do not say "Musical Authors" without any further explanation, or you will get the wrong one.

* * * *

A special feature of the new method in press by Mr. Landon, is the attention given to expression, also the exact showing of the phrases and the climax of each phrase. Also, the slurs are marked with great care, their accenting being indicated when it occurs exceptionally. The annotations are terse and directly to the point, in as few words as possible. Every important feature of a refined technic for the early grades of piano playing are provided for, first given in the easiest form, immediately followed by pieces graded in difficulty containing a further application of the point under consideration. An unusual amount of attention is given to the development of the inner feeling of rhythm in the pupil. This, with the unusual attention given to phrasing and expression will make a musical player of the pupil, especially when the care given to a sweet and musical touch is taken into account. Our special advance offer still holds good, 25 cents for an advance copy upon issue.

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The new book, "Studies in Rhythm," by Justis, is proving of great practical value in class work. It is especially adapted to the needs of a teacher's weekly class meeting. The working out of these interesting exercises gives the class an opportunity to watch and criticise fellow-pupils. To give the class practice in the criticism of rhythm, it is suggested that half of the class listen and watch the other half do the exercises, turn about, "choosing sides," as in the old fashioned spelling school matches of our fathers. This method induces pupils to practice the exercises privately, so that they may win at the public contest, and they thus secure an infallible accuracy in that most difficult part of elementary work, true time knowledge.

* * * *

Landon's Writing Book, leads in books of its class. It covers the ground more thoroughly, and places the material more clearly than any other work on this subject. A study of this book saves the pupil a great amount of time, and helps him in the accuracy of his work. Saves time in that it helps him to learn accurately at first, with nothing to unlearn later.

THE Special Offer Extraordinary, five new works for $1 50, closed on February 28. The game, "Great Composers," and "Studies in Rhythm," by Justis, two of the works included in this offer, have been mailed to all subscribers. The other three works are not yet ready, and the special offer on them still holds good. They can be subscribed for at prices mentioned below until ready for delivery.

Clarke's "Pronouncing Dictionary,"..... 50 cts.
Landon's "New Method for the Piano,".....25 cts.
Shimer's "Preparatory Touch and Technic,".25 cts.

Shimer's "Preparatory Touch and Technic" will be ready for delivery in about one month, the other two not for some little time longer.

* * * *

IN another part of the journal will be found our advertising rates. We would solicit advertisements from schools, colleges, manufacturers of pianos, organs, and other instruments, publishing houses, and of anything relating in any way to music or education. We can confidently assert that in its line there is no better medium obtainable. The circulation of THE ETUDE is one of the largest, if not the largest, of any musical paper. It is not a newspaper, but a magazine that receives not a passing notice, but is of positive lasting worth in the reading room, parlor, and studio. Advertisements of unreliable articles or irresponsible parties will not be inserted. Write to us for further particulars as to terms, etc.

TESTIMONIALS.

I wish to say how much I enjoy THE ETUDE. I realize more and more, each time I read it, what value it is to teachers, as they can derive a great deal of benefit from it. BERTIE ROBINSON.

I cannot adequately express to you my pleasure and gratification in the perusal of this most interesting and instructive music journal, THE ETUDE.
ANNA AUGSPURGER.

I am so much pleased with THE ETUDE, and so are all of my pupils who take it. One says she would not do without THE ETUDE if it cost her $5 00 a year.
MRS. CLEMMIE COOKE.

I am specially pleased with your musical game "The Great Composers," and my pupils, who meet every other evening to discuss questions pertaining to their work, and read the lives of great composers, are equally delighted with it. I think it is very instructive, and an excellent way to impress upon the minds of children the great composers and their works. BESSIE F. SCOTT.

I have taken THE ETUDE since 1884, it has been invaluable to me. MRS. R. B. MORTLAND.

The "Theory Explained to Piano Students," is just what I need for small children.
MRS. M. WHITEHEAD.

"Musical Mosaics," by W. F. Gates, taken as a whole, makes a very harmonious volume, and each section can be taken up and read with interest. It is a most valuable help to teachers and students, giving the very best selections from many writers.
MINNIE PORTER-BALDWIN.

I am highly pleased with the different kind of books that I have ordered of you, especially the "Landon Method for the Piano." This is the first year that I have used it, and I am perfectly delighted. I am now using "Landon's Writing Book" and "Clarke's Theory Explained," which have also given satisfaction.
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I am very much pleased with THE ETUDE. Though I have taken it but a year I have received much help from it, and would hardly know how to get along without it. MARIAN L. PETERSON.

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I received the "Chats with Music Students" and am well pleased with the book. EDITH SNAVELY.

The contents of your journal, THE ETUDE, are read with increasing interest by the members of the music department of our academy. SISTER MARY LUCY.

I am delighted with your "School of Four Hand Playing," because it is both instructive and interesting.
ARAMINTA HYNSON.

"Studies in Musical Rhythm," by Edgar L. Justis, has reached me and I see at once it will be of constant use in my teaching, and I, for one, thank you for another great aid in one's work of teaching.
MRS. S. BUFFUM.

Your ETUDE pleases me very much; the reading matter is most interesting and the musical compositions well selected and of a high grade. I think that something else besides hard times will have to come upon me very heavily before I will be compelled to drop my subscription. JOSEPH E. HEYDE.

Another piece which gave much pleasure and called out warm applause, was Dr. Wm. Mason's "Toccatina," a sort of concert étude, which is not only extremely brilliant and effective, but has, like Chopin's études, genuine musical worth. It is a piece that Paderewski ought to add to his repertory.
New York Evening Post, January 15, 1896.

Received "Students' Harmony" and am thoroughly satisfied that it is the clearest and most simple treatment of the subject that I have ever seen. LENA BEANE.

In writing to you it almost seems as though I were addressing an acquaintance, for THE ETUDE is my best friend. JESSIE WILSON.

I received the "Studies in Musical Rhythm," by Justis, and am well pleased with it. I have often felt the want of just such a book, and think that every earnest teacher should have a copy of it and that other little gem "Theory Explained," by Dr. Clarke. With such help as these afford, music teaching becomes a real pleasure. For these, as well as for other valuable assistance, I am indebted to the columns of THE ETUDE, and I hope, in the near future, to see that valuable journal in the homes of all my pupils. AGNES M. CAREY.

Mr. L. A. Russell begs to acknowledge the receipt of "Studies in Measure and Rhythm," by E. L. Justis, and to say that after an examination of its contents he is pleased with the work and offers his congratulations to Mr. Justis. The work is a very handy and comprehensive compilation on the subject and would prove helpful in any student's hands. These important elementary subjects are treated with too much indifference usually.

The "Studies in Musical Rhythm" is a capital factor in music training, and I think it must preside in the beginning of music lessons long before finger training. The work is very well adapted to thorough teaching and I shall use it with my scholars. MRS. C. L. GERLING.

Glancing over "Studies in Musical Rhythm" I find it well worthy of attention and will give it careful study, since it contains a plain exposition of difficulties which even such as are regarded as good performers are prone to overlook, and in order to avoid some fault, both for myself and those whom I am called upon to instruct, I will give the book its well-merited attention.

After carefully examining "Studies in Musical Rhythm" I am thoroughly pleased with it. I think it will cultivate, in a direct and certain way, a strong sense of rhythm. Its practice will be invaluable to pupils in all grades. MISS S. L. VEST.

I am delighted with THE ETUDE; it is a guide, a counsellor, a much-prized friend, with which I could not part. It is a real benefactor in the musical world. May it have a long and successful career. MISS S. L. VEST.

I think THE ETUDE stands at the head of musical journals, and I would not know how to get along without it. W. H. FERGUSON.

I like the "Students' Harmony" because it is so easy to understand, and besides, I find things therein explained which I have not met before elsewhere. Its "get up" bespeaks the Publishing House of Presser as something to be proud of, and its reasonableness in prices commends it beside. MRS. S. BUFFUM.

I am very much pleased with "Mansfield's Harmony." Simplicity and thoroughness combined make it an ideal text-book. IDA L. TALLEY.

SPECIAL NOTICES.

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

WANTED.—DIRECTOR OF MUSIC FOR BAPtist Female College. Also Lady Vocalist, Soprano, for Session '96–'97. Address "Keysville," Va.

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In the last three issues we published the names of teachers who are prepared to give instruction in Touch and Technic according to the Mason method. The following we received since the appearance of the March issue. We will continue to publish the names each month as they are received.

Mrs. Marie Merrick, 540 Greene Ave., Brooklyn, N. Y.
Sheridan H. Isaacs, 626 Busseron St., Vincennes, Ind.
Jas. R. Dukes, Rm. 5, Mason's Bldg., Kansas City, Mo.
Mrs. F. W. Smith, Box 198, Alliance, Nebr.
Miss J. M. Betts, Burr Oak, Mich.
Lena Sims, 312 Platner St., Council Bluffs, Iowa.
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Miss Frances I. Brock, 1710 Chestnut St., Phila., Pa.
Bessie M. Small, 1409 Kossuth Ave., Kansas City, Mo.
Mrs. E. C. Bronson, 113 Chene St., Detroit, Mich.
Mrs. Mary Whitt, Box 127, Clinton, Ont., Can.
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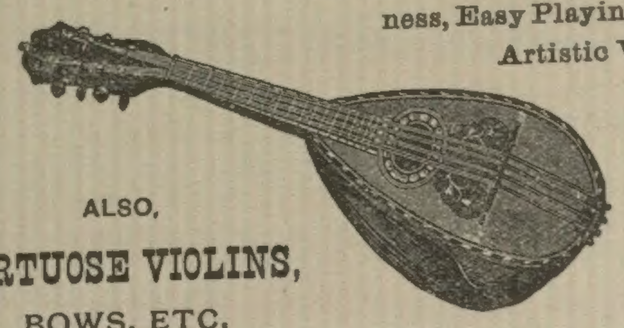

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