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XV.

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.

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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 rank-ing 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..... 30

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..... 40

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..... 60

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..... 60

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 20

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..... 50

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.

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THE ETUDE.

PHILADELPHIA, PA., MAY, 1896.

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Musical Items.

HOME.

JOSEF HOFFMANN, the famous young pianist, will visit America next season.

MR. AND MRS. HENSCHEL are giving song recitals in the principal cities of our country.

AT the home of Mrs. Oliver Ditson, the widow of the great music publisher, an entertainment was given for the benefit of crippled children, April 17th.

JUNE 8th will witness the greatest gathering of German singers ever assembled in an American city. The German Sængerfest at that date meets in Pittsburg, Pa.

PIANO cases have been made of bronze, ivory, paper, oriental woods, iron, aluminium, glass, porcelain, and of combinations of mother-of-pearl with other substances.

A BRONZE statue of George F. Root, the song-writer, will be erected on the lake front or in some other public park of Chicago, if $10,000 can be raised by popular subscription.

THE pianist, Moritz Rosenthal, has been engaged for a season in this country, beginning next November. He will be heard in Chicago in connection with the Thomas Orchestra and in a number of piano recitals.

THE society of the music teachers of Iowa will hold its meeting for 1896 at Oskaloosa, on June 23, 24, and 25. The feature of June 24 will be a contest among the vocal, piano, and violin pupils studying in the State of Iowa.

THE first performance in the United States of Beethoven's Ninth Symphony took place fifty years ago, May 20, 1846, under the direction of Mr. George Loder, in Castle Garden, with an orchestra of fifty-four musicians.

MME. CHAMINADE, the French pianist and composer, is engaged for a tour in America. If her playing is as good as her compositions, she will receive a warm welcome from the thousands of American admirers of her genius.

THE Music Teachers' National Association is perfecting arrangements to hold the next convention (the twentieth anniversary) at Denver, Col., July 7th, 8th, 9th, and 10th. Secretary H. S. Perkins can give any desired information. Address him at 26 Van Buren Street, Chicago.

ALLEN T. DODWORTH, who died in Pasadena, Cal., on February 14th last, and whose death was announced in the April issue, was not the noted leader of Dodworth's band of this city, but his brother, a dancing master of 681 Fifth Ave., New York. Harvey B. Dodworth, the band leader, died on January 23, 1891.

THE Chicago Orchestra, under the direction of Theodore Thomas, gave a series of concerts in New York City at which he was presented by his friends with a fine silver table piece of magnificent workmanship. The gift is in silver, and weighs 200 ounces. It is a large bowl, ornamented with portraits of celebrated musicians.

THE eighth annual meeting of the New York State Music Teachers' Association will be held at Auburn on Tuesday, Wednesday, and Thursday, July 7th, 8th, and 9th. This is the largest and most prosperous of all the Music Teachers' Associations. It was organized by Chas. W. Landon and held its first meeting in the city of Hudson, N. Y., June, 1889.

THE city dailies and the weekly music journals have recently printed a great many Easter programs of church music. Protestant churches are using many choruses from the great masses of the masters, and the compositions of leading American musicians are also largely used. The ultra-English school of church music seems to be losing its former hold upon American musicians.

FREDERICK NICHOLAS CROUCH, the aged composer and writer of "Kathleen Mavourneen" and other Irish songs, is in very poor health, and was suffering for the necessities of life until relieved by his many musical friends. He lives in Baltimore. He is 89 years old. His mind wanders and he talks constantly of the old country, England, and the time of the coronation of King William IV., when he directed the royal band. The old composer's last song was "Green and Gold," written in honor of the anniversary of Robert Emmet's birth, and sung in New York on March 4.

COLUMBIA COLLEGE, at the meeting of its faculty last Monday, decided upon the establishment of a chair of Music. It is endowed by a gift of property valued at $150,000 presented by Mrs. Mary Center Ludlow, in memory of her son. The chair is to be designated as the Robert Center Chair of Music, and in the official language of the faculty resolution the income of the fund "is to be used for the payment of the salary of a professor, or for fellowships or scholarships in music, or in such other manner as, in the judgment of the trustees, will tend most effectively to elevate the standard of musical instruction in the United States, or to afford the most favorable opportunity of acquiring such instruction of the highest order."

FOREIGN.

MADAME ADELINA PATTI lately celebrated her 53d birthday, having been born at Madrid on February 19, 1843.

LAST year in Germany Leoncavallo's "I Pagliacci" was performed 467 times, and the "Cavalleria Rusticana" 505 times.

IN the year 1895 no fewer than 80 operatic works were produced for the first time in Italy. Most of them belonged to the operetta class, and few had any success.

MR. EDWARD LLOYD, the famous tenor, is celebrated not only for never having disappointed the public, however bad the weather or thick the fog, but also for his punctuality.

VIENNA will soon devote an entire week to the celebration of Mozart's memory, and on April 21st the Emperor will unveil the new monument to the composer back of the Opera House.

MUSIC will play a prominent part in the Czar's coming coronation ceremonies. A chorus of 3000 singers will give a "monster concert" under the direction of Professor Safon, of the Moscow Conservatory.

GILBERT and Sullivan's latest opera, "The Grand Duke," had its first presentation at the Savoy Theater, London, on the 13th of March. The opera is styled "The Grand Duke; or, The Statutory Duel."

ARTHUR NIKISCH, formerly of Boston, now musical leader of the Gewandhaus, in Leipsic, is making arrangements for a series of concerts on a very elaborate scale, to be given in New York and other cities on the American continent in the spring and summer of 1897.

A NEW book on Chopin, consisting for the greater part of a series of lectures by the eminent Chopin scholar, Jean Kleczynski, has appeared in an English translation by Miss Natalie Janotha. What gives this book a unique value and importance as a novelty is that it includes what is left of Chopin's notes for a pianoforte method.

IT is said that an expedition sent out from St. Petersburg four months ago to collect Russian popular songs in the provinces has already secured over a hundred songs, many of them of great antiquity. Some person of wealth could make no better use of a few thousands than by collecting the Indian songs of the West and negro songs of the South before it is too late.

By the death of Sir Joseph Barnby, at a time when, apparently, he was in the full vigor of life, his family are left in pecuniary difficulties. It is expected that the deceased musician's estate will realize sufficient to discharge every obligation, but will leave no provision for the future of his children. In view of the emergency thus created, it is proposed to raise by public subscription a "Barnby Memorial Trust Fund," the amount contributed being vested in trustees for the benefit of the fatherless children. The committee who have the matter in hand feel that the circumstances of the case justify them in appealing with confidence to the musical public and others for generous subscriptions wherewith to meet a really pressing need. Subscriptions to the Barnby Memorial Trust Fund should be sent to the Honorary Secretary, Mr. Alfred Littleton, 1 Berners Street, London, W., or to The Etude, and we will forward the amounts. This appeal should meet with a generous response from the organists, choir masters, and musicians of our country, for they owe a great deal to the labors and genius of Sir Joseph Barnby.

FIDELITY TO MUSIC.

Mr. John Hamilton, one of the greatest students of modern times, said: "The best security for the fidelity of men is to make interest coincide with duty." Here is a whole lecture in a nutshell. It applies with equal force to the amateur musician as to the professional player. Many hundreds of really promising amateur performers have been utterly ruined because they went at their work in a half-hearted way and manifested no special liking for music. It cannot be expected that such people will have the slightest regard for duty toward the musical art when they are almost destitute of interest in its welfare.

It seems to us that he who is sincerely interested in any work or art will do his utmost to foster its best good and will strive with all his power to lift it up to the highest pedestal and keep it there. With this feeling of interest there comes a sense of duty which may always be depended upon, but the moment indifference steps in, that moment duty puts on wings and takes its flight. Therefore, if one can maintain his interest in his work there need be no fear that he will neglect his duty toward it.

The busiest clerk, storekeeper, journeyman, business man, or follower of any profession or art can find some time which he can devote to music, and if he has taste and talent in that way it will broaden his ideas, strengthen his influence, and give him much happiness. In entering on a musical career, even as an amateur, he will find that it is not all play, and if he desires to do himself full justice both as regards his duty and his fidelity, he will see the necessity of maintaining a certain even tenor at all times and under all circumstances.—W. H. A., in *The Metronome.*

A POINT FOR TEACHERS.

BY FRANK L. EYER.

What a pupil finds out for himself he generally remembers; what his teacher tells him he frequently forgets.

This fact makes it apparent that we should conduct our method of teaching by asking questions, rather than by giving the information direct.

This it one secret of the success of teachers in Germany. "No, that is wrong," they say, "play it again;" and this is repeated over and over until the pupil sees his mistake and corrects it.

Take the passage from one of Bach's Inventions, No. 1, measure 11. The average pupil will play the last C in the right hand natural instead of sharp. Tell him it is C sharp and he plays it, but the chances are the next lesson he will play it natural again. But tell him he has made a mistake and have him play it over till he discovers what is wrong, aiding him by asking a few questions, if he be exceptionally slow, and he will never forget it again.

Such a process makes intelligent pupils; it teaches them to think.

Let a pupil find out all he can for himself. Aid him only when it is absolutely necessary, and do it then by questioning rather than direct information.

NEW PUBLICATIONS.

THE MUSICAL EDUCATOR. Hudson Importing Co., New York.

We have received two volumes of a work entitled "The Musical Educator," to which we would especially direct the attention of our readers. It is not an instruction book, yet is a very instructive work, filled with just such information on musical matters that the intelligent amateur desires to know without putting himself in the hands of a specialist for instruction. The book is made up of well-written articles by experts of the highest standing, on every conceivable subject relating to music and musical instruments. To the busy teacher it will prove of inestimable value as a compact library from whence he can draw large supplies of just such information as is needed in his daily work. In addition to the mass of information here gathered, the work is made of greater interest by the number of likenesses of great composers and performers it contains.

POINTS FOR PIANO PLAYERS.

Too much pedal, in playing, is worse than none at all.

* * * * *

Do not place books on the piano if it can be avoided. It tends to deaden the tone of the instrument.

* * * * *

If you love your piano do not allow bric-a-brac to rest upon it. It is in wretched taste; besides, it is often the cause of an unpleasant rattling while the instrument is being used.

* * * * *

Never place your piano close against the wall. It will sound much better if drawn out into the room. If this is not possible, allow a space of eight to twelve inches between it and the wall.

* * * * *

Cultivate the habit of listening to your own playing. Fine results may be obtained by playing single notes and chords very slowly, endeavoring to produce a pure, round, and long tone without striking the keys heavily. Listen to the tone. Speed is not everything; even in rapid passages musical effect should be most carefully studied.

Music May Now be Seen.—Music that you can see is the latest and most extraordinary fad in musical circles. The music scientists have been experimenting along the line of musical vibration, and have attached to this force transmitters of form and color, as Keeley proposes to hitch his famous motor to the great force of sound vibration. The results of these experiments have been that a Chopin nocturne may now be played in colors or an aria drawn in outline by sensitized paper transmitters.

Remington, in England, has invented the color organ and formulated a scheme of tone-colors. Professor H. E. Clifford, of the Massachusetts Institute of Technology, in Boston, has produced, by the vibrations of a violin bow, or of the human voice through a metal tube upon a tightly drawn catgut tambour head or a metal plate, figure music from a handful of fine sand shifted by the vibrations into plainly defined drawings.

Let me not be supposed to advocate an impertinent contempt of the great principles of art, which are unchangeable. I would only say that as time advances art has also advanced in many things. Invention and fancy must not be denied the rights and privileges of which schoolmen, theorists, and barren critics would gladly deprive them. . . . *And yet I would advise a composer rather to be commonplace than far-fetched in his ideas, or bombastic in his expression of them.*—*Beethoven.*

Let our young composers take to heart Mazzini's words: "Since music may become the very breath, soul, and sacred incense of civilization, let them make of it a priesthood and ministry of moral regeneration, preserving it in their own hearts pure and uncontaminated by the spirit of traffic. Why rest contented with stringing notes together—mere *trouveres* of a day—when it remains with you to consecrate yourselves, even on earth, to a mission such as in the popular belief only God's angels know?"

To be a good music teacher there is no doubt that a really sound general education is required. This necessity was well described by a distinguished Oxford scholar, the late Dr. Copleston, Bishop of Llandaff: "It may be safely laid down that a man who has been trained to think upon one subject, or for one subject only, will never be a good judge, even of that one; whereas the enlargement of his circle gives increased knowledge and power in rapidly, ever increasing ratio." It is, therefore, to the teacher's own benefit and to the great advantage of the pupil to go on keeping the intellect strengthened by as much study of other branches of learning as the duties of the musical profession will permit.

The old Latin proverb says: "Repetition is the mother of study," and an eminent educator declared his own teaching in the main to be a continued repetition. Many sins in teaching are committed by neglecting to repeat. A good teacher ought to resemble somewhat a miner, who digs ahead with one hand while he secures the path made with the other, so that it may not fill up again and his labor be lost. Let us leave no enemies in the rear.

I find the following anecdote of Humperdinck in Arthur Elson's Boston letter to *The Musical Age*:—

"Humperdinck is one of the most abstracted men in the world, and in this connection it may not be amiss to give an anecdote of this trait which has never been printed, and which is strictly true. The composer was teacher of harmony and composition in the Frankfort Conservatory, and one day it was arranged to have an examination of the advanced class in composition in theoretical matters. The class was gathered, the director, Scholtz, came in to listen, and Humperdinck began his questions. Not a single correct answer did he obtain; never did a class flounder as did this one, and the face of Scholtz grew redder and redder, while that of Humperdinck grew longer and longer. At last Scholtz spoke up and said: 'But, really, Mr. Humperdinck, this class seems entirely unprepared!' Suddenly Humperdinck's face assumed an expression of doubt; he hastily took a memorandum-book from his pocket, consulted it, and then took the director by the button of his coat (a habit which he has), and explained: 'I have made a mistake, Herr Scholtz; this is the wrong class. These are the beginners in harmony!!' They had been half an hour trying to get the principles of counterpoint, canon, etc., out of a set of perspiring students who had not got beyond plain chords."

After hearing Liszt play repeatedly, Bulow wrote to his mother that he had now received, by the contrast, an object lesson showing the faults of his own playing, namely, "a degree of amateurish uncertainty, a certain angularity and lack of freedom of conception which I must get rid of; modern things, in particular, I must play more arbitrarily, and learn, after mastering the technical difficulties, to let myself follow the impulse of the moment, which will not be apt to be misleading if one has talent. I am convinced that under Liszt's guidance I can learn more in a week than I could by myself in three months. What I lack is the chic of a virtuoso—the external but more than superficial brilliancy of style. I played a few pieces for him. His criticisms related to a very necessary precision and definiteness of rhythm, and a certain aplomb, the lack of which was, however, due in part to my nervousness."

THOUGHTS—SUGGESTIONS—ADVICE.

PRACTICAL POINTS BY EMINENT TEACHERS.

Singers Should be Players.

Last month we argued that players should sing. The converse of the proposition is no less true. A singer sings only his own part. This, except in ensemble work, is a melody part. Singers, male or female, spend most of their time in the study or performance of melody. Placing of the voice, breathing, quality of tone, steadiness of tempo, light and shade—expression in general—receive the bulk of their attention.

All this is naturally fascinating and absorbing. Moreover, vocalists generally like to stand while singing. Therefore, the singers soon learn to neglect the accompaniment, which contains the harmonic structure, and to leave the piano-part to some friend. They are at the mercy of their accompanist.

An organist or pianist is ever playing different parts. If these parts are each melodic, with independent structure, the piece is contrapuntal. Whether this be the case or not, the player is always making harmony. He necessarily acquires at least a fair idea of musical structure. Singers, as a rule, do not.

This is a serious defect, especially when considering vocal music of the modern school, with its abundant chromatic passages, discordant effects, and awkward intervals. The ear can be trained to comprehension of these only by a study of the score. Singers who can accompany themselves are not only measurably independent of their accompanist, but better understand the structure, key relation, and significance of the vocal parts than the non-players.

Then how few accompanists are really good! How few are of real assistance to the soloist! How few are available just when wanted! Any one who has heard the incomparable vocal recitals of George Henschel, who sings at the piano, accompanying himself and being thus able to translate all his various moods, and to make an absolute unit of the performance, would have no possible doubt of the great advantage of self-accompaniment. —Smith N. Penfield.

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Half Learned Works.

A certain literary critic, who makes it a business to receive manuscripts for correction, has said that many young writers are very sensitive to any suggestion demanding alteration in their work. The remark is ever ready that "My literary offspring is dear to me and it wounds my heart to mutilate it."

Young pianists, who are striving to get a repertoire, are in a danger that is similar, if not quite analogous. They begin a composition, work at it a while, are conscious of places in it which go badly and seem never to improve; they play it until it is tiresome, and, finally, it is half forgotten for something else. It gives little satisfaction, not being properly learned, and yet it is never given up entirely. If one would decide either to abandon such half-learned works, or else to persist in learning them well, a satisfactory result would soon ensue. But half knowing ever so many compositions avails nothing; there is only vexation in them.

With perseverance one will some day be able to say: "I have one work well learned." Less trouble will give another. And it isn't long before one has four or five. Now, four or five well-learned compositions are half a programme, or half a recital, if one chooses to give it. The whole secret lies in getting the first work learned. That makes all the others possible.—Thos. Tapper.

* * * *

To Inspire Work.

Very many teachers complain that they cannot get their pupils to practice. Are there not some teachers who utilize their knowledge of human nature to prevent the evils that others complain of? Has it not often been observed that very small children, as well as those of older growth, do with great interest anything in which they must use their reason, or to which they must give fixed attention? To take advantage of this natural trait, each apparently simple exercise should be carefully analyzed in all its motions and details, and the aims of each pointed out. The pupil, finding so many things to think of, will often forget he is practicing "a stupid exercise." Second, instead of throwing the responsibility on the pupil of making the best use of his practice time, of letting him find out for himself what to practice, how and how much, make out a study plan for him; time each exercise,—this one, so many repetitions, at such a tempo, will consume three minutes; the next one six minutes, and so on, as the case may be. If possible, vary the exercises for the different days of the week, while preserving the same aims.

By this plan the pupil knows what he has to do, how to do it, and how long it will take; if he wishes, he may do one exercise before breakfast, another after breakfast, one before he goes out, and another when he comes in; he may do them all at once, or between his pieces. They stand there mildly insisting to be done, but they do not goad the reluctant student, nor yet allow him to neglect them.

Third, a pupil practices with more interest the more he *sees* himself progressing. The teacher may know the pupil is progressing, but the pupil needs to see it himself; so the use of a metronome is recommended. Really marvelous results can be gotten from young children by giving them "Wieck's Studies" and using a metronome. These studies consist of eight or sixteen measure passages. Let the child take one for a lesson, and begin at 100 for a sixteenth note, and work up to 100 for an eighth. Tell him to try and go beyond that before the next lesson. In the succeeding lessons he may get to 100 or even more for a quarter note. Mark the progress on the margin of the page, and do not fail to congratulate him on each success. The new exercise at a slow rate of speed may take fifteen minutes each day to practice; but the same will be done in three or four, when done at the higher rate of speed. There are children who think it a penance to repeat a passage four or five times, but will play these little studies twenty or thirty times, and then beg to be allowed to try a few more times.

The principle of study of larger pieces is contained in these little studies, when practiced by this method.—Madame A. Pupin.

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Slow Practice

All conscientious teachers agree that *slow practice* is the great essential in acquiring technical accuracy. A careful examination of the regular irregularities of the keyboard as combined with the unevenness of the fingers will reveal the difficulties which make slow practice necessary.

Few teachers are prepared to deny that one of the most trying tasks in the whole routine of piano-instruction is the ever-present struggle to impress the pupil with the importance of constant adherence to this unavoidable rule. Students seem to grow deaf under the constant repetition of such cautions, and by and by there seems to be no impression left on their minds.

In such cases the request to "*hear slowly*" to "observe each note individually" sometimes throws light on the situation. Such an effort of specialized attention will lead to the discovery of many defects to which the pupil has been uniformly obtuse. To listen to each note one *must* play slowly, and this requirement seldom excites opposition. All that is needed now is watchfulness on the part of the instructor.

Another plan not less beneficial, is to fix the attention on those fingers which do not play—and to keep them in proper position. This may be most successfully applied to the training of the hand and arm in the beginning. It will keep the ear and mind closer to the desired ends to be gained if both these suggestions are carried out simultaneously.—Bern. Boekelman.

If musical terms given by a composer are indications of the interpretation which he desires, it follows that pupils should fully acquaint themselves with the meaning of such terms. It is not sufficient to provide one's pupils with a dictionary; as a rule such a book is soon relegated to the book-shelf. Its possession would be much more useful if the teacher would insist on having the words looked up and the translation written below the text time after time, until their significance is thoroughly impressed on the memory. The result would fully compensate for the little time and trouble it would involve.

The same practice could be successfully applied to works on musical theory as on history of music.—Bern. Boekelman.

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Half-done Work.

Said a lady to me once: "How large is your repertoire?" and I replied, "That depends upon what you mean by repertoire; if you mean only such pieces as I could play by memory at a moment's notice, I'm afraid that I could hardly scrape together more than six or eight recital programmes, but if you include such pieces as I could play from memory on three or four days' notice, why, then my repertoire comprises every blessed piece I ever played since I started in earnest at the age of twelve, which is now thirty-one years ago." Thereupon great wonderment on the part of that lady; and yet, the matter is so very simple. I never, mind, *never*, put a piece away before I knew it well, and before I had tried it on my friends, or in public; and, of course, any piece carefully studied, technically and otherwise, remains our property for life. It may escape our memory temporarily, or even entirely, but it will ever remain within easy recall; a mere refreshing of the memory, looking over the print two or three times, generally suffices; sometimes the technical part requires a renewal of practice, but even that part returns quickly, provided the fingers are in order.

But then, my music-shelf is not a hospital, in which every piece has "something the matter with it." Now that young lady I spoke of told me she had about twelve pieces on the shelf, but in the first one there was a place where she didn't know the time, in the next one the fingering was so hard to remember that she played it always differently, and for this reason it didn't "go" sometimes; then there was one piece which always fatigued her arms so; and one where she couldn't get the arpeggios *even* enough; and one that she liked particularly, but for those pesky four bars where the right hand had to play eight notes to six in the left; and so on and on, until it came out that all she could play well was just *one* piece, and *that one wasn't quite ready.* Well, and when ready, I wager it will be No. 13 in her "hospital." What a waste of time, money, and energy, just because her persistence gave out a day or two too soon with every piece.—Const. v. Sternberg.

* * * *

The Danger of the Musician.

Cultivate intellectual pursuits along with your musical studies. Music is largely emotional and in this fact lies both a delight and a danger. Sometimes we hear the statement made that musicians ought to be better than the average of men, and too often the reproach is made that they are worse. As a matter of fact, they are simply more emotional, and this tendency, unless corrected, is apt to make them less balanced than more prosaic individuals. The proper counterpoise against this excess of emotion is to be sought in a development of the general intellectual faculties. Study literature, something of the physical basis of music and history, awaken the mental powers in every possible direction, and especially try to acquire a good analysis of musical forms, so that in performing a composition your mind may perceive something beyond the mere emotions expressed. And above all, study Bach! In his works you will find sufficient intellectuality to be an antidote for any amount of morbid feeling contained in much of the modern music. Bach is always the surest anchor for the human vessel that is too much tossed about on the sea of intense emotions and uncontrolled impulses.—Louis C. Elson.

Strive ever to move your hearers—not to astonish them. It is to the heart, which is the basis of humanity, that you should first appeal, and only after that to the ear.—*Jean de Reske.*

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

I am asked two questions concerning "hand touch:" A. M. desires to know "What is meant by hand touch in the second measure of third line, page 14, of 'Introduction to Phrasing'?

"In slow practice of staccato notes, with hand touch and finger elastic combined, where is one to keep the hand—resting on the key or raised?

"Your 'Graded Studies' are the greatest possible help to me."

F. A. L. desires to know: "In playing chords should the hand be used except in heavy or loud passages where arm touch is required? I know how to produce the different kinds of touches, but am in doubt *where* they should be used?"

Hand touch is described in "Mason's Touch and Technic" in Vol. I, Section 4. As there described, the hand is swung free upon the wrist-joint, the motive power being communicated by means of a sort of throw of the fore-arm—as if the hand were a flail. This differs from the customary teaching of hand touch in this, that the opposite way is to hold the fore arm firm and vibrate the hand on the wrist-joint without any freedom of the arm. The result is a stiff motion, in which the opposing muscles upon both sides of the wrist are tense and pull against each other; whereas in Dr. Mason's way the muscles are none of them tense, but the wrist-joint remains limp and free, and the hand attacks the keys by its own momentum, and not by muscular earnestness, with resulting stiffness. This point of the absolute limpness of wrist is a very vital one both to good tone and to easy and long continued playing. Dr. Mason says that the hand *never* should make the touch commonly used—or rather, to quote him more exactly, that "artists never employ this touch, but always that with the free wrist."

In the early stages of this hand touch the fore-arm has to be given quite a little motion, because the student does not know how otherwise to obtain the necessary amplitude and vigor of hand motion; but later, one learns that it can be given with a very slight motion of the fore-arm, so that to the eye the hand appears to move but little more than in the usual way where the fore-arm is held perfectly steady. The inner difference of muscular condition is, however, quite great and very important. In all hand touches the hand is the main part that moves, always more than the arm.

In long continued fast successions of chords or octaves, like those in the Rubinstein staccato study, for instance, the inciting motion or impulse from the arm is given only at intervals, perhaps twice a measure, and this larger impulse is, so to say, divided up into a succession of shorter ones by the hand itself, which, instead of using up all the energy afforded by the arm in making one touch, distributes it or retails it out in a succession of four or six or eight very much smaller individual impulses, all of which are fractions of the one original impulse from the arm. It is as if a certain line drawn by a sweeping motion of the hand were made a waved line, in which each little curve of the wave formed an instalment of the one long wave-motion.

This, which is rather difficult to explain in words, is not difficult to children, before hand habits have been spoiled by incorrect teaching. The exercise given by Dr. Mason, of playing the scale in four or six notes to each tone, is a good one. In this there is a large impulse for each scale tone, and the lesser carryings out of this large impulse are shown in the series of six or eight touches upon each degree of the scale. I mean such forms as Nos. 13 and 14 in Vol. IV of "Touch and Technic."

I believe this method of playing repeating chords with a free wrist to be one of the most important of Dr. Mason's many extremely brilliant and useful additions to the doctrine of pianoforte technic, and his exercises for obtaining the desired condition also ingenious and effective.

As to the proper times when to employ hand and wrist touch respectively, no rule can be given. Or if one I do not know of it. In general, any fast repetition of chords or octaves is made by a hand motion working off a larger arm impulse, as mentioned above. This is the way with the "Erl-King," for instance, and in many other places. I employ a hand touch, a fall of the hand—an entirely passive fall of the hand—in the repeating chords at the beginning of the right hand part of Schumann's "Entrance to the Forest." A still more limited use of hand motion is made in accompaniment chords along with a holding melody tone in the same hand, as for instance, in Schumann's "Farewell to the Forest." Here the chords in the right hand are repeated in triplets during the holding of the melody by the little finger of the same hand. The same freedom of wrist is here the main point, and a very small motion suitable for the impersonal character of the chords, which intend a tremulous accompaniment rather than a distinct repetition, in which the chords reach the ear as independent impulses.

Mere *volume* of tone desired does not determine the kind of touch to use so much as *quality* of tone. For instance, take the long passage of chords in the middle division of Chopin's Nocturne in G minor, opus 37. I should play all of these with an arm touch—a very small, almost imperceptible arm touch—and the pedal used syncopatingly *after* each touch, the pedal terminating at exactly the moment when the next touch is to be made (I mean at the very moment when the touch actually completes itself and the tone comes) in such a way that the melody tones exactly join and never overlap. This, which I have sometimes called a "soft arm" touch, gives a soft, full, melodious quality of tone. One other element is needed, namely, such a voicing of the chord that the upper voice stands out a little like a very soft, sweet, yet full and deep, melody. This is accomplished by causing the hand to fall upon the melody fingers rather than upon the accompaniment fingers.

To attempt to play these chords legato with finger touch is to entirely miss a certain depth of tone. The melody legato is better obtained, and the square unity of the chords is also better attained in the manner I have mentioned above. Here we have an arm touch where no great volume is desired. In short, arm elements come into the playing more often for securing melodic quality than for any other purpose. The melodic finger touch also depends upon the arm for its backing, whereby it gains its peculiar earnestness and appealing quality of tone. Hence the musical student is not to attempt to formulate for himself rules as to when this, that, or the other touch is used; but learn to distinguish the different tonal qualities to which they give rise, and then, whenever he feels his music properly, he will instinctively, or by calculation, employ the particular one which will produce the effect.

You will advance much more rapidly if you think mainly of tone and musical idea, and keep your hands and arms free of improper tension. In fact the great reason for all this limpness, upon which Dr. Mason, of all technicians, has most strongly insisted, is in order that the playing apparatus may be left free for the flowing of spirit through it.

J. O. H. desires to know: "1. Whether for a sound practical knowledge of harmony, counter-point, and instrumentation a facility of writing in the various clefs is essential?

"2. The approximate cost, including tuition, board, and lodging, of studying music, both theory and piano, from the most competent teachers in New York for one year, and in Europe for four years."

With reference to the clefs one must know them if one is going to learn instrumentation, because they facilitate writing and reading the transposing instruments. It is not essential for those who merely desire to be masters of counterpoint. Just as one *might* know all about literature without knowing how to read, by having some one read to him, one *might* do these things and ignore the clefs. There is no sense in it, however; an habitual use of the C clef for a couple of years or so will make it easy enough.

If you wish to study in New York with Dr. Mason or Mr. Joseffy, your lessons will cost at least three dollars and a half for half hours. This comes, in forty weeks, to $280. Piano rent will cost at least $60 more; board, lodging, washing, etc., at least $400 more. Theory you can get at the Metropolitan College, I suppose, in classes for probably $40 a year. So one way and another you will need about a thousand dollars a year, and will need to be economical then.

Study in Berlin will cost you from $800 to $1000 a year by the time you have got through, and you cannot possibly find there such good teachers; and if they were there, you could not get into their classes until after some months, or a year, of preparation. One of the best teachers in Europe now is Busoni, but I do not know where he is located.

If you were to study with Mr. Parsons or Mr. Bowman, I think the lessons will cost perhaps a trifle less, but perhaps I have estimated Dr. Mason's and Joseffy's prices a little too low. Dr. Mason, I believe, still takes pupils at six dollars per hour. I may be wrong, but this is my understanding.

Mrs. F. D. S. wishes to know: "1. Is the method considered good which requires one to strike on the ball of the finger instead of finger tips, the first joint of finger to be bent in? It seems to me to be a most unnatural way of playing. It is used in Milwaukee.

"2. Give me some rule for playing nine or eleven notes against three.

"3. Should waltzes be played faster than they would be danced?"

Kind of tone is more important than any doctrine concerning finger position. To touch with the fleshy part of the finger, rather than upon the very tip, gives a softer and better tone. When Dr. Mason plays an appealing passage with the fingers curved, he obtains the appealing effect by the motion of the finger inward toward the palm of the hand, in such a way as to bring into use these cushions of the fingers. When you play upon the tips straight down you play upon the bones, and the tone is generally or always meaningless. The bending inward of the first joint of the finger is merely incidental to weakness, and will presently disappear under the use of proper exercises for strengthening.

Nine and eleven notes against three are played by the hands independently, each hand mastering its passage and the proper measure; then put them together and think of the hand which does not keep along in the rhythmic motion already established. This one, which merely keeps on its former way, must take care of itself automatically.

Waltzes are very often played much faster than they could be danced. It is all right if the playing is well enough done, and the rhythm is kept distinct. It is like a story where things happen more rapidly than in real life.

S. S. wants to know whether it is a good plan to teach transposition to children. She fears that it will make them play by ear. This she thinks ought not to happen to them until they become quite advanced. Also whether children should not be given reveries and pieces of a thoughtful nature rather than catchy dances?

If you were teaching drawing, would you consider it unsafe for the pupil to have the habit of drawing from nature anything that happened to catch his eye? Would you prefer that until he was "quite advanced" he should only be able to draw by tracing outlines through a pattern? Surely the free hand and the quick eye are the points upon which everything turns. It is the same in music. The quick ear and the ready hand to interpret what the ear conceives—where is the harm? This is precisely one of the uses of transposing.

Children should have something which interests them—quick pieces for finger work and slow ones for seriousness and musical feeling. Use both, but please the child. You can lead the horse to the water at so much per hour, but you cannot *make* him drink. Cultivate thirst.

WHAT IS THE USE OF A MUSICAL EDUCATION?

BY H. A. STANTON.

THE question is sometimes asked, "What is the use of a musical education?" Let me suppose a case to illustrate my meaning, and the connection in which the question occurs:—

A girl with a fair amount of musical talent studies music, conscientiously and lovingly, until she acquires a fair degree of skill, and she is able to give pleasure to

her friends by her playing. These friends look with loving eyes into the future, and behold the girl an accomplished musician, thrilling the multitudes.

But fate and prophecy of friends are at variance. The girl in time becomes a young lady. She meets the man of her choice, and is married. In the new relation are new cares, and the home demands the first attention. Perhaps the financial circumstances are somewhat straightened, and the girl who has conscientiously studied music, as a woman conscientiously performs her share of the home duties.

As time passes the musical skill becomes more and more a thing of the past, as household and social duties increase.

Now, "What is the use of a musical education?" Are all that time and money wasted, and worse than wasted, which were spent upon that girl's musical education? Most certainly not. In the first place, there is the mental discipline which must follow any systematic study, and which is of lasting benefit. Her memory has been strengthened and developed, and not only that, but it will retain the melody of the sweet sounds.

Music also requires promptness and accuracy, and these qualities are needed in every department of life. If the study of music has in some measure implanted these qualities in this girl's character, as it seems to me it must, is she not much the gainer instead of a loser?

Then there are the firm muscles of the hand and arm, acquired by the piano practice. She also retains the love of music, and an added enjoyment of the music which she may be privileged to hear.

And finally, if little lives are intrusted to her care and keeping will not the musical impulse be rolled along, to fill the home with music and to help toward many happy hours? So, dear friends, if this girl has disappointed your hopes of an artist's life, are not these results to be looked upon as perhaps, after all, only another form of success than that you anticipated?

So, looking at the matter in this light, let our girls who love music study it, if possible, although, perchance, their love of music may yield to the music of love.

A PLEA FOR THE OTHER SIDE.

We must all agree that the higher the standard in any pursuit or vocation the more worthy the achievement must necessarily be. In the case of teachers, it is most essential that the ideal should be lofty, but a plea should be made in behalf of those conscientious instructors who sometimes become unduly discouraged. Their mistake lies not in their aspiration or equipment, but in the fact that they do not take into account how serious a factor human nature is to deal with. No matter how well fitted a man may be by education and practice, he cannot build a house without material—it is an impossibility; and in the same way neither can the most competent teacher interest a pupil to any purpose who cannot, or will not, learn.

The vulgar proverb, "You cannot make a silken purse out of a sow's ear," is one of the truest aphorisms extant, and should be a source of encouragement to the despairing instructor.

Many a young and inexperienced teacher, aye, and older and well-equipped ones too, quail at the apparent failures before them, but they must console themselves by remembering that a Beethoven himself could not furnish *brains* to pupils.

One sees in every school examples among its members of those who apparently lack all the necessary brain power for the comprehension of any subject. The ablest professors find such in their classes, and as they find them so they leave them.

No matter how beautiful the landscape it cannot impress the blind; and the class to which we allude are blind as far as the eyes of the mind are concerned.

The conscientious teacher reads in The Etude that pupils should be made to comprehend the composer's meaning; that rhythm, harmony, the rules of composition, the poetic significance, etc., should be unfolded to the pupil's mind. How glad the teacher is to do this when possible! It adds as much to the pleasure of teaching as of learning, as all teachers know who have made the experiment. There can be no question on this point. The question which does arise—too frequently, alas!—is how to awaken a pupil to the beauties of rhythm who can with difficulty be made to understand that two-eighths make one-quarter.

When we become over-discouraged we seek for consolation in recalling some of the absurdities committed by pupils under competent instructors in other branches. A brilliant and successful teacher of literature and history, who has held an important position for many years, once related to us some of her experiences. After having made a careful study of Scott's "Lady of the Lake," the students of the literature class were asked to write a paraphrase of the first canto. One young lady began her abstract with the statement, "The stag had a hunting party," and the remainder of the composition showed an equally intelligent comprehension of the meaning and beauty of the poem.

Akin to this was an incident in the Greek history class. The story was that of King Cyrus's vow of vengeance against the Athenians, and the precaution he took, that his anger might not cool, of directing his servant to say to him thrice daily, "Master, remember the Athenians!" When the pupil quoted the injunction given to the servant, she rendered it with more politeness than point: "Master, remember me to the Athenians."

When one has such minds (?) as these to deal with, how can one expect satisfactory results, and why should a teacher allow himself to feel that he is delinquent if he can make no impression upon such?

One of the greatest trials of a music teacher's career is the difficulty of inducting the average pupil into the mysteries of time values. The mathematical faculty is one that is completely left out of many an organization, and some of the brightest minds cannot number that useful faculty among their possessions. You remember that Dr. Holmes says, "The power of dealing with numbers is a kind of detached lever arrangement which can be put into a mighty poor watch." It is true, however, that it is a convenient arrangement to possess, and not the least so in the study of music.

All teachers know how trying a specimen is the careless pupil, who considers such trifles as fingering, counting, and phrasing quite unnecessary. The writer was once laboriously fingering a piece for a pupil, who said graciously, "You need not take all that trouble, for I never look at those little figures." But why multiply examples? We all know them only too well by sad experience.

That earnest and constant effort should be made even to reclaim the irreclaimable, we willingly grant, but that the hard-worked and aspiring teacher should let the satisfaction of praiseworthy accomplishments with the majority of his pupils be overshadowed by the few apparent failures, we protest against.

Let him remember that the exception proves the rule, and though such exceptions are painful and distressing, let him hold fast by the assurance that nature must have her way, and where nature grudges her children a normal amount of brain power, it is not given to those of her offspring better provided to make up the deficiency.

In conclusion we should say: Do the very best you can, but make allowance for the material with which you have to work, and do not expect to accomplish the impossible.

Josephine Sanford.

Imitation is the bane of society, and in artistic training is not only detrimental to progress, but positively destructive to the healthy growth of intellectual power. Study is necessary to develop even the highest genius; but if we desire to be real artists we must eventually give forth from within, rather than take in from without. The teacher who cultivates the faculty of imitation in his lessons, and the student who adopts it, are equally in the wrong; but it must be remembered that only one is culpable, for the latter is passive, while the former is active.—*Henry C. Lunn.*

MUSICAL HYPOCRISY.

BY E. L. CAMP.

The cynic who disparages American institutions intimates that the virtue of common honesty is lightly esteemed in the United States. This extreme view may be overdrawn, yet conscious hypocrisy is both suffered and practiced. We wear shoes marked "hand sewed" which the dealer knows were made by Lynn or Rochester machines. We eat sardines and mustard purporting, in execrable French, to have been prepared in France; but the grocer knows the sardines under another name sported off the Maine coast, and the mustard gilded some stony Connecticut farm. The shoe-dealer and the grocer know; they know, too, that we know. There may not be much harm in this mutual and acknowledged deceit, since genuine articles can be bought too, but this principle of false names extends into higher spheres than dry goods and groceries and leads to hypocrisy in art. A standard hardly excusable in groceries is wholly indefensible in an art whose only excuse for being is its fidelity to truth.

Analyze an audience at a Paderewski recital. A superficial observer can define at once three classes: A deep fringe of the ultra-fashionable, incapable of appreciation, who to-morrow will exchange a musical show for the dog show. Then the ignorant dabblers in music, to whom the art is an accomplishment a little superior to embroidery or china painting, who pretend to admire what they fail to comprehend. These are the over-enthusiasts who rave over celebrities, who "dote on Wagner," and are "thrilled to the soul by Melba," and who are utterly incapable, from self-consciousness, to appreciate true excellence. Last, we have the "saving remnant," always a minority, to whom music is an art, to be loved fervently and intelligently, to be pursued earnestly with full knowledge of impossibility of attainment, and for whom a true artist's work brings "thoughts that often lie too deep for tears."

The first and third classes need no consideration. The first, because it is unworthy; the third, because it is unnecessary to praise it. It is this wide-reaching second class—these musical hypocrites—which produces false art and rears false ideals. The causes are not far to seek. Some people have not yet outgrown the old-fashioned way of learning music as an accomplishment; so the little ten-year-old girl begins music. She may not have the slightest aptitude, but with imperfect English, deficient in the mere rudiments of an education, often physically weak, she spends from one to two hours a day at the piano. This goes on until she is eighteen then if some one unwisely praises a wooden execution of Chopin or Schumann, she is rushed off to a Conservatory or to some celebrated teacher who is either too tender or too insincere to say "Stop!" If the girl is comfortably rich, she either speedily forgets her skill or she joins a "musical club" of women equally talented, and in a limited circle wins a questionable fame; or perhaps she is led on by the mistaken idea of making home pleasant; in which she succeeds—when she forgets to practice. Suppose the girl poor, then, buoyed up by illusions, she sacrifices her time, her money, and becomes a second or third rate teacher, and trains others for her own cheap triumphs. Even a slight taste, a superficial facility, cannot truly be an excuse for the immense waste of time and energy and the flooding of the community with musical hypocrites.

The result of this false idea and false training is the debasement of art. Music, like the other fine arts, requires highly developed intelligence, attention to detail, external patience, and a special talent. You may make a respectable carpenter who can earn a living, with intelligence, attention, and patience, but to make a real musician these qualities are useless without the special talent. It is the duty of good teachers to preserve high standards. There will never be lack of room at the top, but the rigid exclusion of trash and pretense in elementary piano-study would do much to abolish poor teachers and worse players, and go far to elevate musical taste and give a base for the American school of composers.

A SOBER CHAT.

A noted scientific writer once said that "one of his most serious drawbacks to public speaking was his frequent hesitation to find simple words to express his ideas." Ambiguity, writes Mr. George Brayley, is one great obstacle to mental progress; ideas are made more clear and valuable by directness and simplicity of explanation. Often teachers use technical terms in their calling that are wholly incompatible with their knowledge, being possessed with the false notion that a display of words gives the impression of power, and demands humbleness for ignorance on the part of the listener. Verbosity with the thinking person never produces any effect. This was illustrated by a piano-tuner of much experience among people, who remarked that he "never feared to tune pianos for persons who, after he had finished, pounded the keyboard from one end to the other; but he did anxiously await the judgment of one who touched the keys lightly and listened."

The average students of any instrument are desirous only of playing for the pleasure that music gives to themselves and friends, and a learned dissertation on the overtones contained in an octave, or the scientific number of vibrations between G-sharp and A-flat, is not desired. *How to play that piece of music* is what is wanted, and the mental intelligence of the pupil must be considered at the beginning.

A humerous writer has pictured the trials of a singer in the cultivation of the voice, in his misconception of voluminous anatomical terms used by the teacher. To the advanced student this might seem laughable, if it were not for the melancholy fact that it is a source of discouragement to many a less gifted pupil, vainly seeking for simple language to know how to sing better in home and church life.

Sarcasm is a weapon many use to awe their pupils, and to a person of a sensitive nature nothing is more abhorrent, as it takes away all courage, and I have often seen the lesson hour awaited with tears and trembling.

Some years ago a young man who was studying the violin, and doing the best he could, while playing his lesson to his teacher, was ridiculed in his attempts and sarcastically told when his tones were not correct "that he was playing some of the music of the future." The information given at the last lesson was not at all clear, and such remarks disconcerted him so much that he could not even see the music before his eyes, his sensitive nature was so worked up. Two years of this sort of instruction produced no result, and the young man sought more skilled and more wise counsel from a teacher whose artistic helpfulness enabled him to master the instrument. So he was able to take his place among the foremost.

Ridicule sometimes hardens the pupil's sensibility; music then becomes a mechanical occupation. The listener feels this when it is played, no matter how much technic is displayed by the performer. Simplicity and firmness should be the guiding power with children; especially should the minds never be overtaxed with incomprehensible material, and impatience never shown regarding their musical development. A child's mind has but an imperfect idea of what the effort all means, while the object of the parent, nine cases out of ten, is only for accomplishment. Their opinions are crude regarding the matter, and their pride desires a display of their children's abilities.

A gentleman whose little daughter was studying the violin said to her teacher: "My daughter seems to be at a disadvantage when she plays in public, as she sometimes does, in company with a little girl who is a reader. She recites her pieces from memory, while Gracie has to play her violin from notes." The teacher replied: "There should be no comparison, for speaking a piece was simple compared with executing a violin solo. Moreover, your daughter has not been studying very long, but if it is your desire that she shall learn her music as a parrot learns to talk you make a great mistake for her. The novelty of her playing will soon wear off, she will have but little knowledge of music, her time will be frittered away, and your money spent in vain, for the sake of gratifying your vanity." Common sense should certainly be expected of grown people, but some show a surprising lack of it, and it is this difficulty that teachers often have to meet.

The development of one's faculties, in young or old, is a slow process, and those who wish to impress their knowledge on the minds of others must always consider that they had difficulty in comprehending just such things as they now expect their pupils to understand. There will constantly arise questions and points to explain, and if the student hesitates in reply to the question, "Do you understand what I am saying?" you may be sure you have not been clear enough. Do not call them stupid, but instantly seek a more simple and direct manner of expressing yourself or your efforts will be fruitless. Whoever has the ability to impart truthful instruction, and thus gain the confidence and respect of the pupil; who has a personality that arouses enthusiasm for study and hard work, a patient steadfastness and dignity of purpose, with a love of the beautiful and good,—will possess the qualifications necessary for a successful teacher of the child amateur and artist.

BREADTH IN TEACHING.

BY H. C. MACDOUGALL.

At certain periods in a teacher's life, periods separated, it may be, by many years, the thought is bound to recur to him, "Am I following that plan which will bring out the best in my pupils?" This question assumes a certain responsibility on the teacher's part, and is independent of any question of "methods," usually referring, as it does, to the broader aspects of teaching hinted at in the words *influence* and *development*. The how and what of teaching are constantly to the front and never satisfactorily disposed of. Teaching surely is more than imparting knowledge; it is—to speak figuratively—planting and reaping; it is not simply adding to, but developing.

No matter how carefully the teacher may plan his general procedure, many modifications must be made in actual work. Take the pupils of any successful practitioner; hardly two can be taught in the same way. Some are destined for the musical profession either as executants or as teachers; some study music as a congenial road to art culture; and some study for no reason at all, being simply birds of passage in the mental life. A problem like the old one of subjective *versus* objective interpretation confronts us here. Shall the teacher, taking a hint from the pupil's capabilities, aim to develop his individuality along the line of least resistance; or shall the teacher simply try to present the whole subject faithfully, letting the pupil assimilate what he will? This is really a serious matter.

There are disadvantages attached to either course of procedure. To teachers with no great analytic power, with a reverence for authority and with great powers of acquisition themselves, the objective method seems better for any pupil. The more originality a teacher has, however, the more he labors to develop individuality in others and prizes its fruits.

The question may be stated in this fashion: Should a teacher have a course of instruction consisting of certain definite exercises, études, and pieces, through which all pupils pass; or should the needs of the pupil at any point of time dictate the work given him to do at that time? The first, roughly speaking, is the plan of the conservatory; the second, that of the private teacher. The advantages of the first plan are that a student practically gets all there is; he goes through the musicians' routine. After he graduates he begins to find out that the mass of acquirement must be gone over, classified, and digested in order that he may make any practical use of it for others' benefit. That is the disadvantage of the plan.

The second plan has an advantage in this way: it puts a student at once in possession of his own powers without misunderstanding or groping. Its disadvantage is that by it a student acquires only that which has a direct and practical relation to himself. When such a student begins to teach he finds he has no sympathetic knowledge of others' difficulties or acquirements.

In this, as in other moot points, the middle ground is the safest. That excessive conservatism which requires all pupils, no matter what their capabilities, to go through a "course" of instruction whose greatest merit is its exhaustiveness, is as far wrong as that plan that allows pupils to do chiefly what they can do well. In developing a pupil's powers into a well-rounded whole, it is as necessary to find our weak points, build them up, and give encouraging work in directions where strong capabilities are manifest, as it is to see that the general acquaintance with the musical literature is broad. As a general thing, except to the well-equipped musician, "courses" in anything are to be avoided; they are often Dead Sea fruit, promising much, but not nourishing. On the other hand, too much attention by the teacher to peculiarly individual needs narrows the pupil's outlook.—*The Pianist.*

WILL-POWER AND SUCCESS.

Although the following was not written for a music journal, it applies to so necessary an element in all that goes to make the successful teacher that we are glad to give our readers an opportunity to read it and, doubtless, profit by its sound advice.—[Editor.]

"The will is a dominant factor in success. More men owe their achievements to will-power than to genius. It is not so much the brilliant as the irresistible who wins. It is always the weak man whom the wind strips of his cloak. If a young man will not down, you may get your crown ready for him. No ship can make a port without a head of steam sufficient to drive her through rough seas and adverse gales. So no man can come to eminence unless he has strength enough to push the mountains of difficulty out of his way or climb to their summits. Look at the great lives. Have they, cloud-like, floated before the wind? No, no! They have stubbornly fought for every inch of the ground they have gained. They have not failed simply because they would not fail. Said Sir Humphrey Davy, 'I thank God I was not made a dexterous manipulator, for the most important of my discoveries have been suggested to me by my failures.' Beethoven said of Rossini that he had in him the stuff to have made a good musician if he had only been well flogged when a boy, but that he had been spoiled by the facility with which he produced. Instructors have often wondered that the brilliant boy in the class came to so little, while the numskull accomplished so much. The balance was much in favor of the former so far as gifts were concerned. But the strong will was with the latter, and he cut a path for himself through the solid rock. Coleridge was perhaps as brilliant a genius as England has produced since Shakespeare. But his will was infirm, and, compared with his talents, he did almost nothing.

"Robert Nicoll, writing to a friend after reading the 'Recollections of Coleridge,' justly says: 'What a mighty intellect was lost in that man for want of a little energy—a little determination.' Well has it been said, 'It is not ease, but effort—not facility, but difficulty that makes men.' D'Alembert's advice to the student who complained to him about his want of success in mastering the first elements of mathematics was the right one. 'Go on, sir, and faith and strength will come to you.' Since crowns are won in this way, since hard fighting is sure winning, what we need most to carry us creditably through in our life's purpose is a will that is indomitable, one that can hold us down to a task, that will not brook failure, and that doubles its energies with difficulty. Such a will may in part be cultivated, and every young person will do well to slay inclination before determination."—*Epworth Herald.*

Hypocrisy is a vice, frankness a virtue; but at the same time the hypocrisy that conceals foulness is preferable to the frankness that publicly revels in it. It is far better to pretend a fondness for the high art that exalts than cynically to reveal a fondness for the low art that debases; better unwillingly to follow the road that leads to the heights than joyfully journey on the path that leads netherward.

PADEREWSKI IN HIS DAILY LIFE.

BY JOHN J. A'BECKET.

There are thousands who know Ignace Ian Paderewski only as a man of forceful personality, who plays the piano better than any being on earth. As he meets the public only as a pianist and a composer, the public has no right to know anything more of him than is revealed by his activity at the keyboard and by his own personal appearance. But the public would like to know more of the man, and the suggestions of Paderewski's personal character which are stirred in the observer by his appearance on the concert stage will be confirmed by this knowledge of how the man lives. Refinement, delicacy, strength, and a suspicion of grave reserve which almost touches on melancholy, are written on his immobile face, and in his tall, slender, wiry physique. His compositions bear out the impressions gained from these sources. There is a sobriety in their gayety, a noble sort of dignity in their seriousness, a fine mastery in their passionate phases.

His life warrants all of these. Born in Russian Poland thirty-six years ago, of parents moderately supplied with earthly goods, but rich in integrity and fine instincts, he lost his mother when very young, the mother from whom he inherited the musical nature which has made him famous. At nineteen he married, only to have death wound his heart once more with awful bitterness a year later, when his young wife died. But he gathered one solace from his brief married life, though even this joy was not unfreighted with sorrow—for the baby boy whom the dying wife left to the young father is a cripple. Here is enough to induce a serious strain in the most sensitive nature, and Paderewski has the exquisite sensibility of the highest artistic temperament. No wonder, then, that his classic face wears a look of gravity.

How, then, does this man live in his daily life—the daily life of his concert tours, when he is traveling from city to city, and giving the recitals which mean pleasure for thousands, fame and wealth for him, and an assured future of comfort and peace for the crippled boy in Paris? Paderewski rises, as a rule, about ten o'clock on days when he does not give a concert or is traveling. On days when he is to play in the evening he rises at one. By way of morning meal he takes a cup of coffee or tea—nothing else, not even a roll or morsel of bread. He practices usually for five or six hours each day on a piano which he has sent to his room in the hotel as soon as he arrives in a city. When he has an afternoon concert he does not practice at all, however, and if the concert is an evening one he devotes only two or three hours to exercising on the keyboard. In order to strengthen his fingers he plays only five-finger exercises. Like a prize-fighter who is in training, this musical athlete devotes himself to a systematic course of gymnastics for strengthening all of the physical powers which are called into play by his performances at the piano. Those long, slender, "piano" fingers are put through their paces until they acquire strength, flexibility, agility, and staying power. His magnificent technic is not maintained without this constant fostering and lubricating of its springs. This little band of five faithful servants which each hand commands is in tenure to a wrist like steel. But his arms also have to be strengthened. For this purpose he employs an apparatus which he designed and had made himself. What this is he knows, and nobody else. For a general tone to his system he uses, when resting, a pair of light dumb-bells, weighing twelve ounces apiece.

On the day of a concert he eats nothing until it is concluded except one soft-boiled egg! When it is over he takes a hearty meal, which he enjoys thoroughly, as his appetite is excellent though he is so abstemious. During a concert he drinks a soda lemonade made without sugar. It need hardly be said that this is not intended as a stimulant. Nobody would detect the presence of that weak little drink in his system from his playing after the intermission at his concerts. After the concert he permits himself a draught of some malt beverage.

When he is making a concert tour he devotes himself rigorously to business. He is fond of society, and when he is at home in his comfortable, well-appointed residence in Paris, he takes pleasure in mingling in the best society the French capital possesses. During his tour he does not go out nor take part in any social functions. There is only one exception to this: he will sometimes go to a children's party. He is very fond of children, and where he will promptly decline some big social function he will accept an invitation to one of these gatherings of little folks. Although Paderewski does not care to play at a social gathering of which he is a part, preferring to enjoy it on the same level with the other guests, yet at these children's parties he willingly, and with a sympathetic pleasure, sits at the piano and plays.

In all that he does Paderewski is serious. He lives up to the expression marked on his face. He is fond of reading, but he never reads novels, and never reads a newspaper. This seems a little astonishing in a man who could find in their columns so much of which, not vanity, but a healthy regard for honest praise, could make pleasant digestion. He reads as a student. At present he is going through the English classics. He is very fond of Heine. This is slightly singular, for the venomous sting with which Heine loves to suddenly pierce his finest poems has no analogue in Paderewski's nature, one of the mainsprings of which is a strong, persistent desire to benefit others, to make life better and more endurable for those whom it may be his fortune to influence. Paderewski's favorite poet, however, is one of his own Polish countrymen, Miskiewicz. However favorably this gentleman may have cultivated the muse "in the fair land of Poland," he is not sufficiently known on these cis-Atlantic shores to make the great pianist's regard for his poetry any clue to Paderewski's own character or tastes.

Paderewski reads after he has gone to bed, and reads in the morning before he gets up. In this way he can give his body rest while he is employing his mental faculties profitably and for his recreation. When he is *en tour* reading is almost his only amusement. There is, however, one other, more entirely an amusement, for Paderewski's reading is more or less study as well. This is billiards. He is very fond of the game, and handles a cue with a good deal of skill. If he could master ivory, in the shape of billiard balls, as well as he does the same material when it veneers the keys of a piano, there would be a new record established in billiard runs and difficult shots.

From what has been said of Paderewski's daily routine it will be seen that when he is making a tour he practically devotes his whole energy to keeping himself in "condition" as a pianist. Though he has his pleasures, they are of so quiet and serious a kind that most men would chafe under them as irksome. He is fond of walking, and every day takes a constitutional of several miles, and takes a pleasure in it apart from its value as a health-giving exercise.

It is not surprising that Paderewski should be more or less sensitive to surroundings. He could hardly be the kind of pianist he is and be utterly insensible to them. Some phases of the American "lightning-change artist" of a climate are exceedingly depressing to him. The nasty Saturday on one of his first weeks in New York affected him a good deal, though no one in the audience would have suspected it from his playing. There is where his will-power and virtuosity stand him in good stead. Often when he has felt that his subjective mood was impairing the quality of his playing, the critics have found it of his best.

The most difficult thing that Paderewski does is to play in public. What he would like to do would be to give himself entirely to composing. Music lovers the world over will hope that it may be many a year before he feels that he can do this. Although his ability as a composer is great, it is not to be compared to his supreme worth as a piano player. That "moderately responsive instrument," as George Eliot once called it, under his hands shows what can be wrung from it as it does under scarcely any other's. By acclamation of the majority Paderewski is the greatest of pianists.

While he is *en tour* he rarely attempts to compose. This is the pleasure of his leisure—his vacation. He composes with great facility, and his musical creations are very spontaneous. His "Polish Fantasy," the most ambitious work he has yet produced, was accomplished in five weeks of a summer sojourn at Yport, on the French coast, two years ago. During his Christmas holiday vacation he spent several days of his time in the composition of a new piece of music, which he has written expressly for *The Ladies' Home Journal*, the only work in that line he has found time to accomplish since his "Polish Fantasy" was finished and given to the public.

It seems, also, a little singular that Paderewski never heard Liszt. One would imagine that he would have made a long journey and have undergone much for the sake of listening to this supreme master of the instrument which he plays with such consummate ability. He heard Rubinstein but once. As a composer he regards Liszt as the greatest of these two. His own favorite composers are Beethoven, Bach, and Chopin. Beethoven he holds as the greatest of composers.

Nothing keys Paderewski up so much as a sympathetic audience. Of course, there is nothing more natural than this. But, on the other hand, he is not depressed nor irritated by adverse criticism or a failure on the part of his hearers to seem to grasp adequately what he is generously and richly putting before them. He has no critic so severe as himself. Anything short of what he regards as a perfect intellectual perception on his own part of a composition, the full emotional conception of its character, development and subtlest *nuances*, and the most just, rhythmic, colored evocation of the same from the piano, leaves him dissatisfied with his presentation of it. He has the artistic conscience in the highest degree. He has an unflagging, merciless energy in mastering the most facile virtuosity possible to his powers, but he is too great and thorough a musician not to regard even the perfection of virtuosity as not the primal excellence of musicianly achievement. What he cannot carry off by that higher merit to which virtuosity should be tributary and subordinate he will not condescend to win by relying on that alone.

Such is the daily life of Ignace Ian Paderewski, pianist. If his soul had not been saturated with that strong trinity of sorrows, a motherless boyhood, a premature and youthful widowerhood, and a paternity which found its one object an invalid boy dependent on him for support and happiness, it is possible that Paderewski's playing would have a different and not so potent a charm as it possesses to-day. His life might not be so charged with a certain Spartan-like sobriety and reserve while rich in a warm, earnest spirit of beneficence toward his kind. This is a flight into the realm of conjecture, but it is based on reason and is corroborated by facts.—*The Ladies' Home Journal.*

GENIUS.

The three foundations of genius are: The gift of God, human exertion, and the events of life.

The three first questions of genius: An eye to see nature, a heart to feel it, and a resolution that dares to follow it.

The three things indispensable to genius: Understanding, meditation, and perseverance.

The three things that ennoble genius: Vigor, discretion, and knowledge.

The three tokens of genius: Extraordinary understanding, extraordinary conduct, and extraordinary exertion.

The three things that improve genius: Proper exertion, frequent exertion, and successful exertion.

The three things that support genius: Prosperity, social qualifications, and applause.

A teacher in Mason, Tenn., recently wrote to the *Musical Messenger:* "Please tell me what is the best work in music to acquire proficiency in execution." The reply was, "Hard work and plenty of it." Not over polite, but very practical.

One may expect everything from a man of energy to whom misfortune has given courage and ambition. —*Dumas.*

FROM AN OLD NOTE-BOOK.

HINTS TO ADVANCED STUDENTS.

In working up a bravura passage (scale or arpeggio) of great difficulty, practice it first, eliminating everything but the pure Mozart finger quality of thought, gradually adding the arm pressure for force and depth. In case of a tendency to "carry it up" with the shoulder, move the body and shoulders in opposite directions from that of the passage, preserving at the same time the sense of the lower part of the body as the fulcrum and support, as it should always be.

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Never let anything be a dead weight. In life there is elasticity; this cannot at any time be lost in tone.

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In all two-voiced work in the same hand (like double stopping on violins), as well as double thirds, sixths, octaves, chord work, and combinations of various sorts, unless there be a special reason for bringing out the lower voice, the upper, the naturally melodic voice, should be clearly and evenly sustained above all others. Think of the violins in an orchestra.

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In very delicate and rapid staccato work I once found it a help to practice imagining the elongated form of a drop on the window pane as it slips downward, only that by picking it up with the fingers the shape of the drop was reversed. This fancy may produce a most delicate and elastic tone and touch.

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In cases of difficulty in adapting a given fingering to a certain passage, transpose the figure into various keys, using the same fingering.

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In the practice of extremely rapid "passage work," eliminate all arm pressure from the action of the fingers, playing with a high supported wrist until perfectly easy; then add arm if needed, considering in all skips and velocity playing the principle of low action. If such a passage is practiced with a pure finger staccato, carrying it to a high rate of speed, the legato playing will afterward seem comparatively easy. Transposition into other keys, using the same fingering as in the original key, is also useful here.

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In bringing any passage under control of the finger-thought, never allow playing upon the surface—"the top"—of the keys, even in the most pianissimo figures; unless, indeed, it chance to be one of those fleeting effects that need for the moment just that lightness and non-depth of tone.

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The best corrective for an undue tendency toward exaggerated movement of the body at the piano is to place both feet evenly on the floor; sit upright or a little forward, in such a position that the breathing bears direct relation to the playing; then if the lower part of the body is steadily felt as the foundation of the work, it must necessarily remain quiet.

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Remember that extreme velocity in difficult passages can never be attained until the tonal form is perfectly clear in the mind, whether the passage be of primary or secondary importance in its relationships. In this tonal form-thinking, the principles of spherical thought—of the arc, the circle, the circle within the circle—are of the greatest importance.

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There is a certain dip of the hand in delicate staccato passages, like that of a light oar in water. This cannot be used, of course, in rapid playing.

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If you find yourself phrasing too sharply, end the phrase with a light downward pressure instead of an upward movement. This produces a certain effect which is very favorable to a large number of passages. Many times, too, phrasing must be purely a matter of thought, of fine tonal shading, as the phrases will not bear the least detachment from each other without injury to the unity of a larger phrase or idea which includes all these.

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In analyzing the form of a new composition, it is natural and comparatively easy to hear that of the melody; but often the other parts will be as distinctly individual in their outlines. Especially is this true of the bass, which should be sustained in the mind in its progressions no less clearly than the melodic curve, though subordinated. Again is it of value to keep before the mind an orchestra, with the individuality of each part,—a unit in itself, yet losing its selfishness in the larger unit of the whole.

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In a melody with accompanying figure, either in both hands or one hand alone, practice first making an even line (that is, unshaded) of both,—the melody with exaggerated intensity, the accompaniment most pianissimo; then shading the melody, with the accompaniment an unshaded line as before; lastly, giving individual form to both accompaniment and melody, with fine tonal shadings and relations.

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In certain methods of fingering the chromatic scale, as well as in double thirds and sixths, the art of putting the fifth finger under the fourth is as essential as that of putting the "thumb under," and is often nearly as difficult for the advanced pupil as the proper control of the thumb is to a beginner. The methods of overcoming these are very similar: curve the fourth finger, placing it on a black key; straighten the little finger, and at first merely draw a line with it on the keyboard, under and out and under again, until the mind is ready to hear the tones legato, and with no movement in the hand—with the wrist high or low, fingers curved or straight.

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To gain endurance, and a fine, firm, controlled depth of tone in finger work, practice much with a high stroke, pianissimo depth of thought; and in hand work, octaves, chords, and the like, much the same.

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If you have fallen into some "inveterately bad habit" with a particular phrase, it is often a good plan to change the fingering, among other things (whether it is necessarily the best fingering or not—changing it temporarily), to break up all "old associations;" in this way it will be easier to break up the especial wrong habit under consideration.

Guard against a tendency to drag, hold back, or retard merely because it is marked piano, pianissimo, or diminuendo. If there is any rhythmic shading in such a case, it is quite as likely that it should be a forward movement.

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Consider that rhythm is the life, the movement, the vitality of music, as of the universe. Tone is the being, the nature,—either broad, deep, noble, or light, shallow, thin; brilliant, gay, or heavy, mournful; either thick or limpid, bright or dark, trivial or thoughtful; with the infinite shading of infinite nature, tender and majestic in love. This that we call nature,—is it not conceivable as the nature of God, finding expression through the tiniest crystal form or flower?—JULIA LOIS CARUTHERS.

THE PLACE OF MUSIC IN EDUCATION.

BY MAYNARD BUTLER.

THE very schoolboy may be heard to say that a real artist, and especially a musical artist, "can only feel, not think." But the schoolboy and those from whom he has caught his phrases are wrong. It is perfectly true that the mental processes of the musical artist are not carried on in the same manner as those of other creators. Nor does the public see those processes go on within him. Others can indeed put theirs down in black and white, and write them out for the eye to follow; so, if he be a composer, the musical artist can. Only they may not be able to read his manner of writing as readily as he reads theirs. And if he be a performer, he again puts them down, but in tone and shading or in harmonious cry. Only they have the misfortune not to be able to follow them in their celerity, their exquisite exactness, their logical succession, their perfection of resolution, their poignancy of conclusion. No greater fallacy ever existed than this popular one, that somehow or other the musical artist possesses some other mysterious apparatus than brains, a mind—the governing force of all that awakens feeling, the very center of all his artistic acts. Not that all music is primarily an act of the intellect; but *no great music was ever written or ever performed without intellect at the back of it and as its mainspring.*

No; even as the arguments against the higher education of women now sound like anachronisms, so do those begin to sound which would relegate music to its old position as only an accomplishment. For the question, as has just been said, is not whether we shall have it at all—for it is already here—but whether, being here, it shall be retained in its incomplete, its unscientific, its irrational position? Therein lies the force of the interest that educators feel in the endeavor which is being made throughout the United States to raise the standards of the art.—*The Looker On.*

A MUSICAL THERMOMETER.

BY E. E. HOWE.

HERE is a thermometer for the conscientious music student which will record proficiency attained:—

7	Interpretation.	
6	Right Rubato	Artist's Realm.
5	Right Dynamics	
4	Right Phrasing	
3	Right Fingering	Beginner's Realm.
2	Right Time	
1	Right Notes	

The student is expected to critically judge himself in his perfection in each of these degrees separately and cumulatively. Thus, "Am I playing with the right fingering, right time, and right notes?" If so, this is all that a beginner should be certain of. Then let the earnest student endeavor to press higher up and into the artist's realm, never forgetting to *add* these powers in the order named. As a crown to the whole comes "Interpretation." All of the six preceding degrees may be successfully accomplished and yet *interpretation* will differ in the hands of different artists. Without this degree music would not be an "art;" it would be nothing more than a "trade." We may fairly consider ordinary dance-players as being mere tradesmen in their line. Happy is the student who has a teacher competent to inspire ability in interpretation.

REMENYI tells this story about Liszt: When he was seven years old he already played, like a grown up master, Bach's preludes and fugues. One day his father, Adam Liszt, who was a good all-round musician, came home unexpectedly and heard little Liszt playing one of Bach's four-part fugues, but the fugue was written in another key than the one in which little Liszt was then playing. The father was appalled. He knew too well that his son had no intention whatever to transpose the intensely polyphonic four-part fugue. He knew that it was being done unconsciously. He asked the boy why he did not play it in the right key. The little fellow was astonished, and asked if the fugue was not written in the key he was playing it in. No; it was written in E flat, and not in G. The musician knows well what it means to transpose a complicated piece to another key; but for a seven-year-old boy to transpose a four-part fugue of Bach to a key a third below!

To me there is nothing more odious than a musician without a higher general education.—*Richard Wagner.*

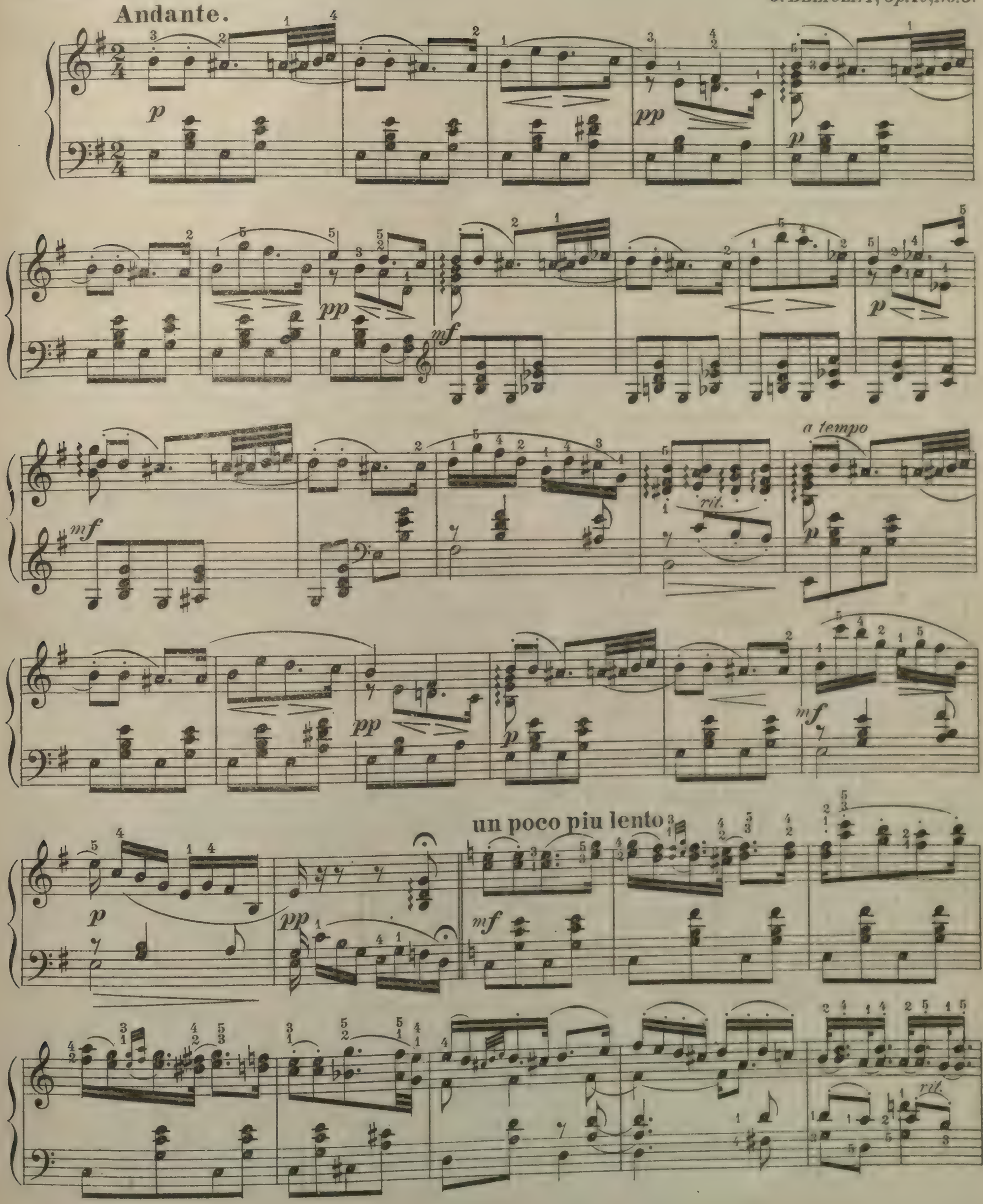
IN HUNGARY.

Hongroise.

Edited by Thos. a'Becket.

J. BELICZAY, Op. 19, No. 3.

Andante.



Tempo I.*

mf *rit.* *p* *pp* *p* *pp*

* *The arpeggio part has been slightly altered from the original, to facilitate the fingering.*

p

ril.

a tempo

pp

mf

p

pp *rit.*

un poco piu lento.

p

Adagio.

cre - *scen* - *do*

ff

rit

No. 2012

To Misses Hattie and Annie Vail.

Camp Life.

Recrut und Marketenderin. Recrue et Cantiniere.

SECONDO.

CARL KOELLING. Op. 332. No. 2.

Allegretto.

mf

rit.

a tempo.

cresc.

f

Fine.

To Misses Hattie and Annie Vail.

Camp Life.

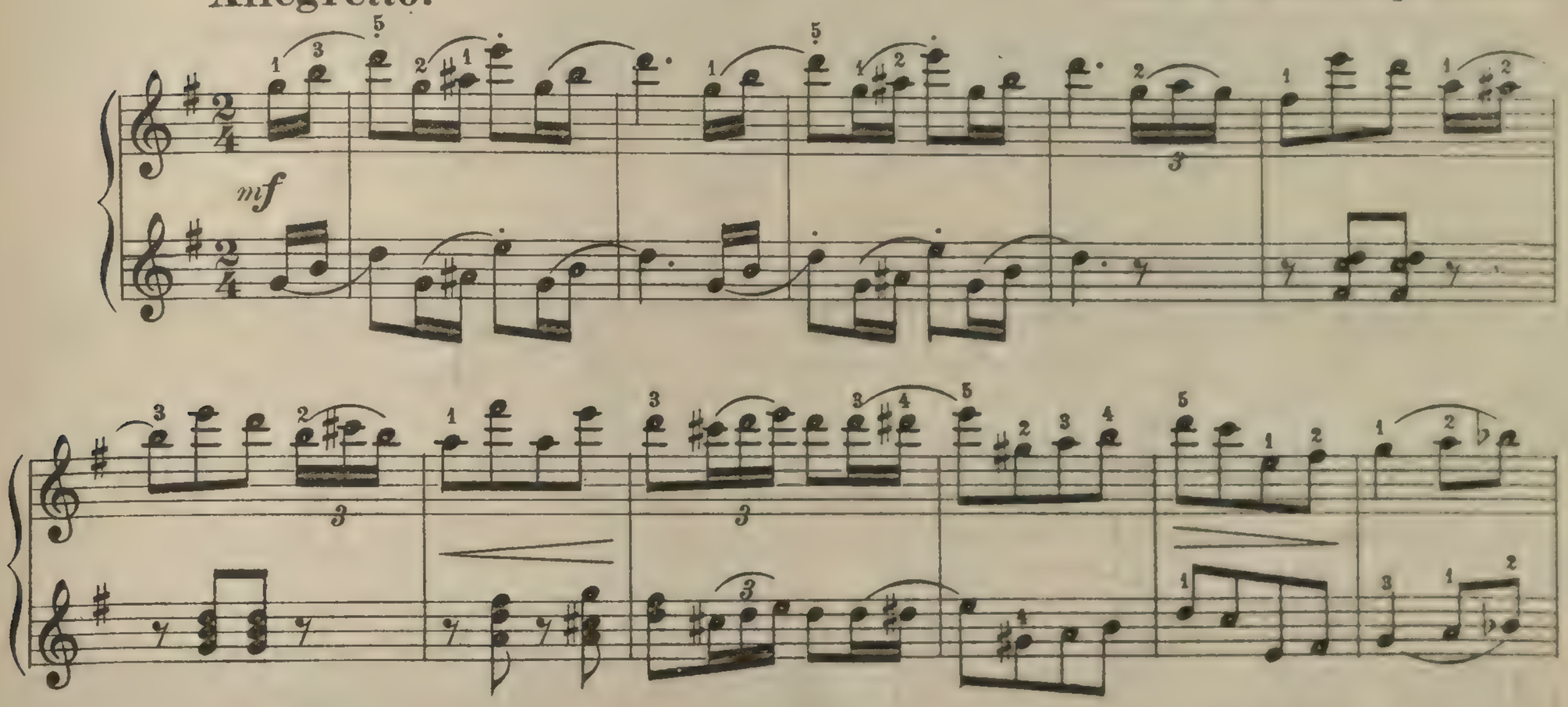
Recrut und Marketenderin.

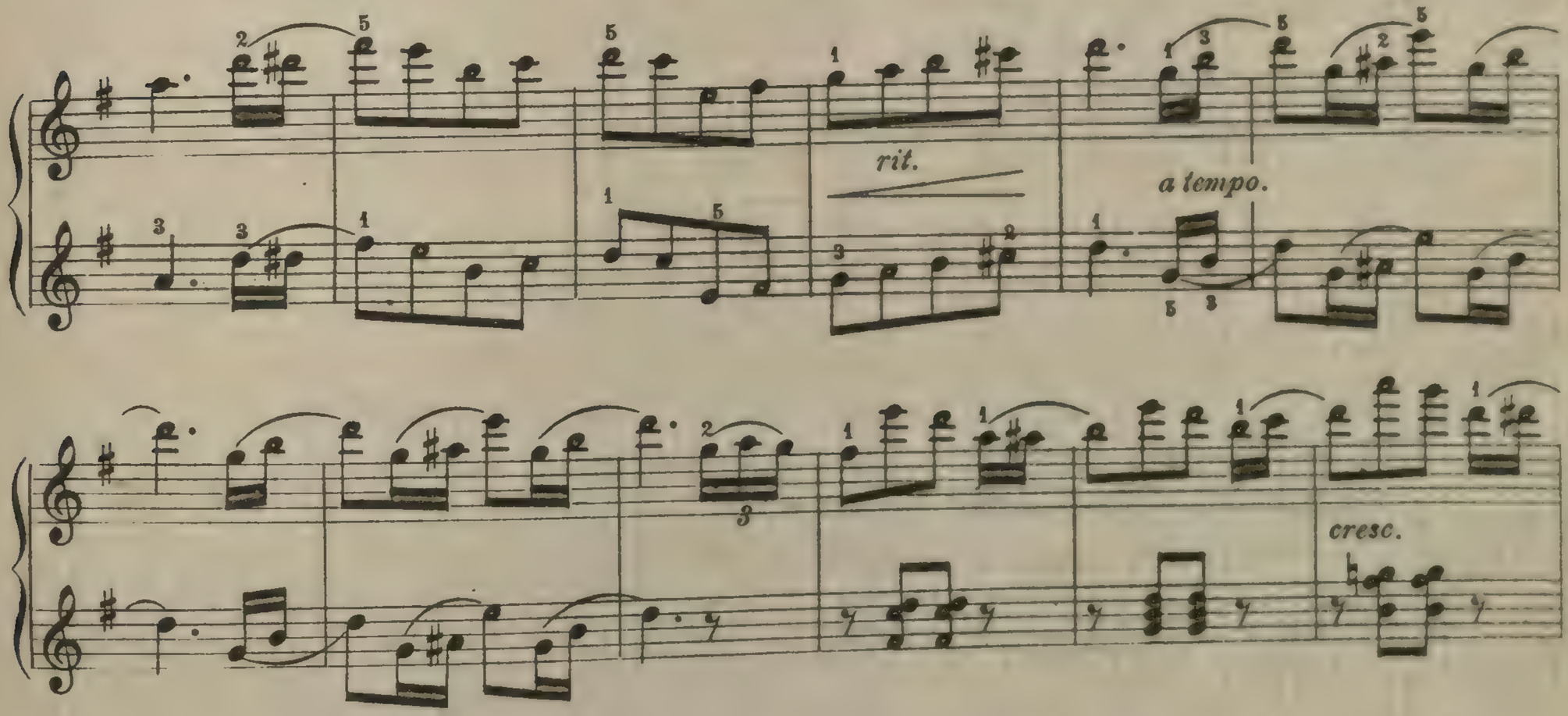
Recrut et Cantiniere.

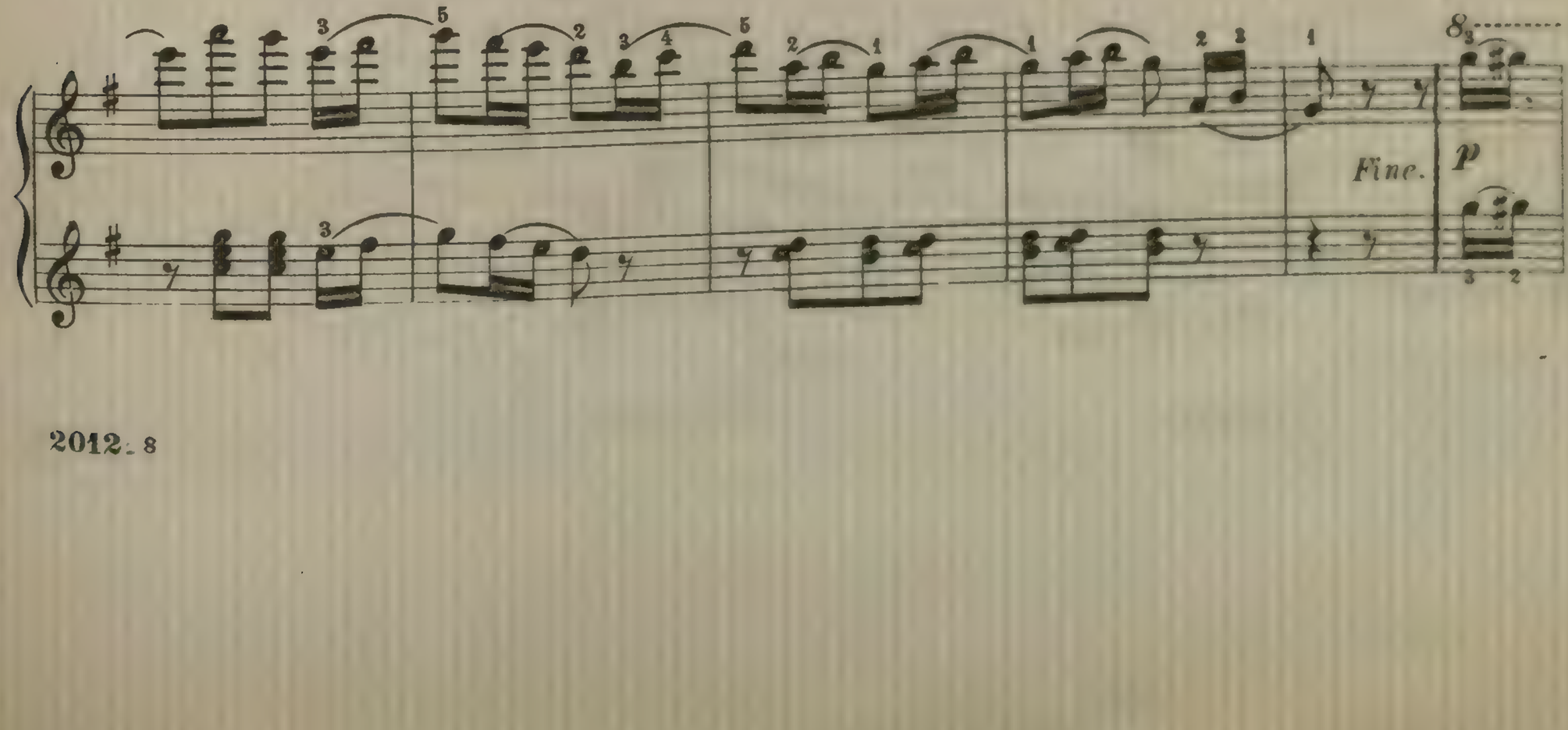
PRIMO.

CARL KOELLING. Op. 332. № 2.

Allegretto.







a tempo.

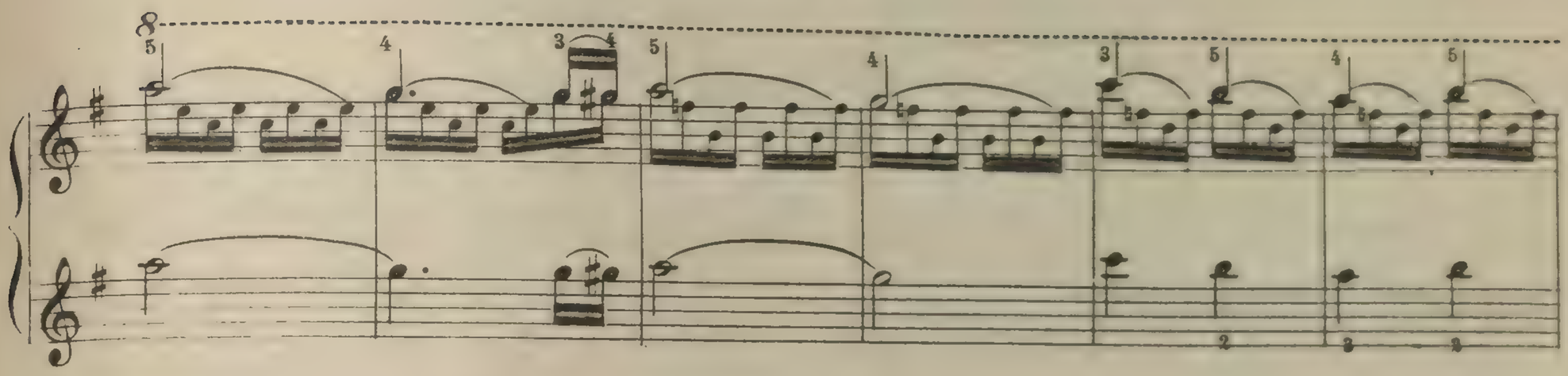
rit.

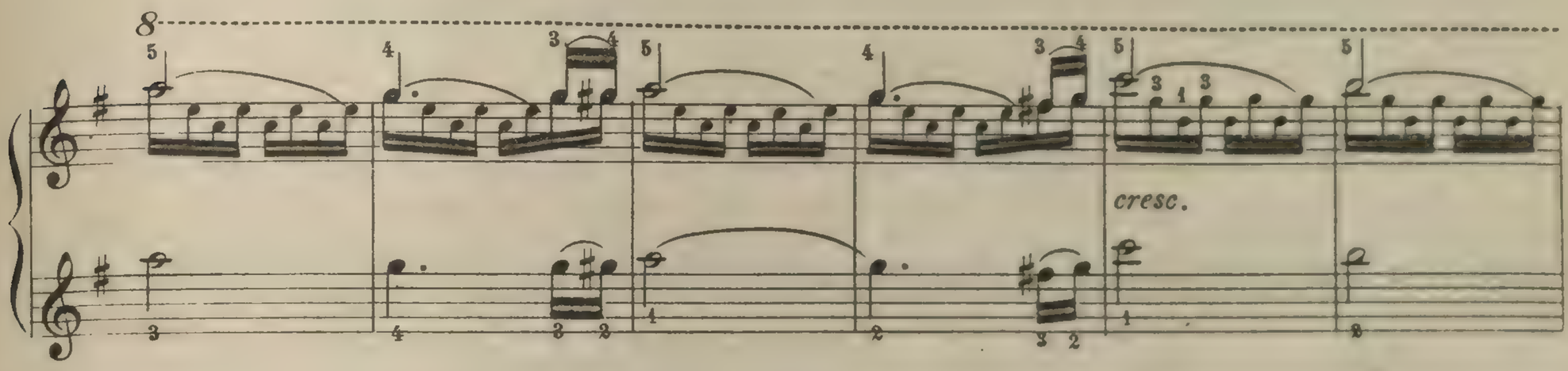
vif

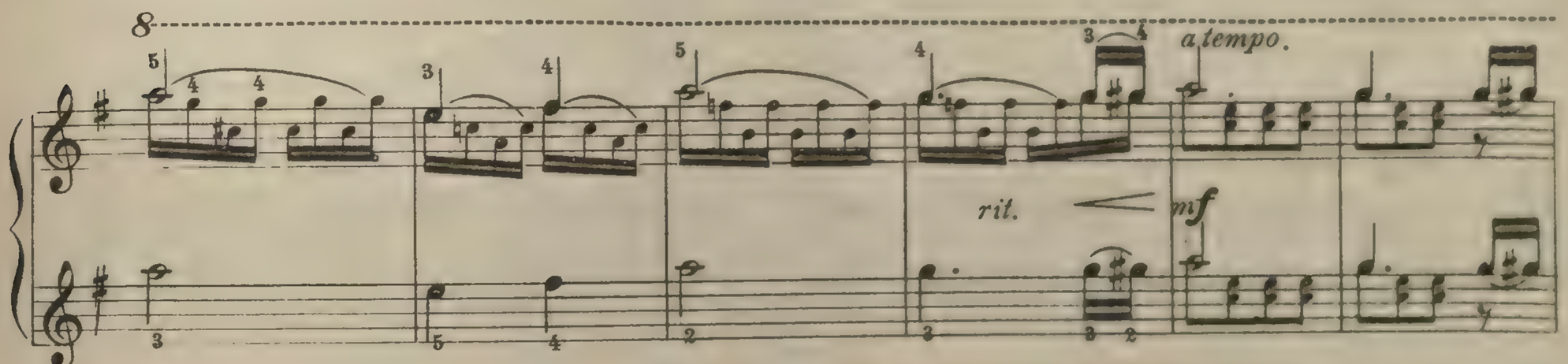
cresc.

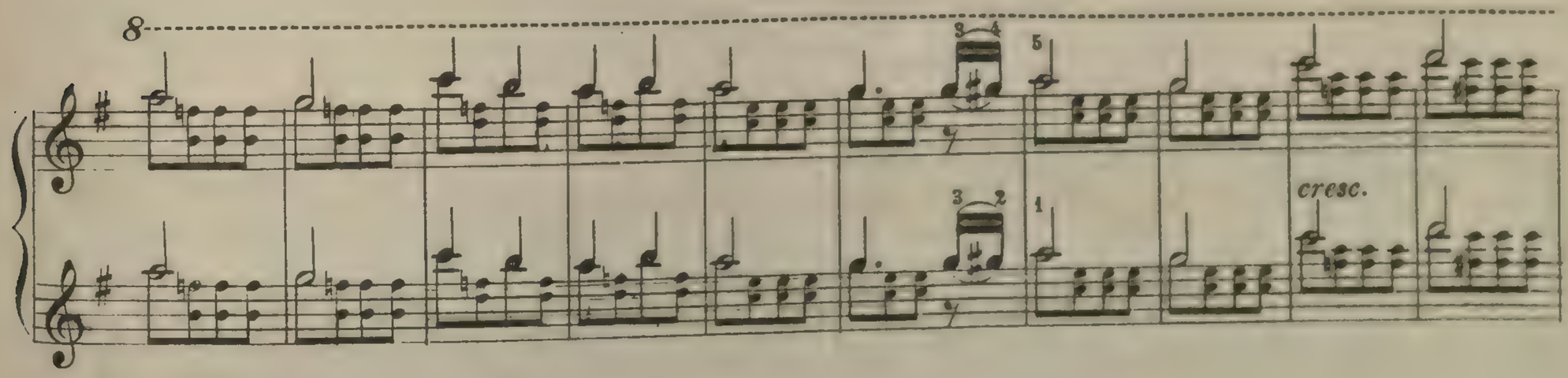
D.C.

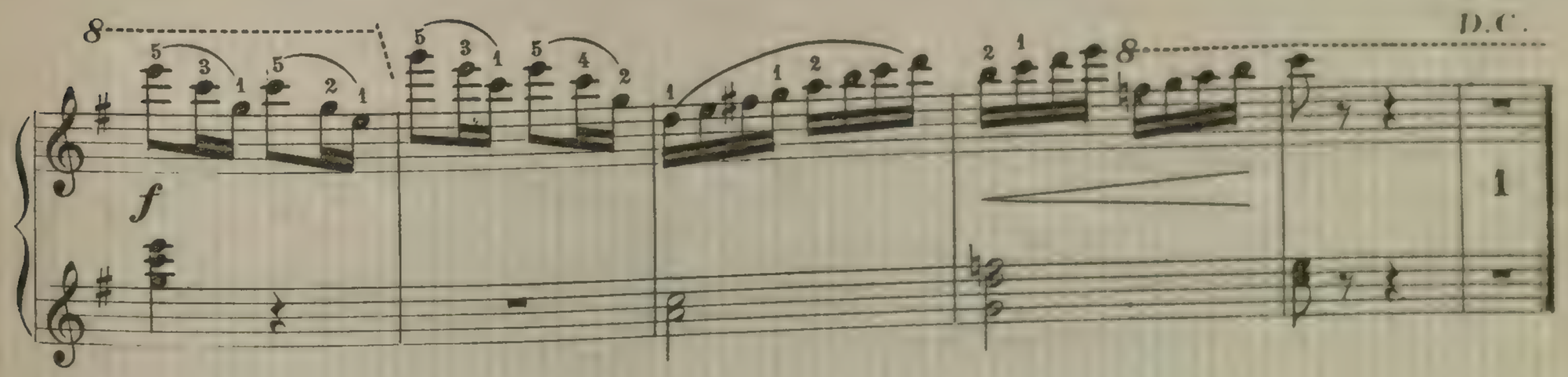
mf




cresc.


a tempo.
rit.
mf


cresc.


D.C.
f
1

No 2010

To George J. Bryan, Esq.

A WOODLAND IDYL.

MORCEAU.

FRANK L. ARMSTRONG.

Andante.

f affettuoso.

poco animato.

Tempo I.

largamente.

Ossai.

Tempo maggiore.

Tempo I.

f *affettuoso.*

8

8

8

poco animato.

No. 1951

To Mr. Peter Corning Edwards, Jr.

In the Hour of Trial.

R. GOERDELER, Op. 466.

Andante.

p

p

Cadenza.

r.h.

l.h.

ri - - tar - dan -

Theme.

do.

a tempo.

In the hour of tri - al, Jesus plead for me, Lest by base de - ni - al, I de-part from Thee.

When Thou see'st me wav - er, With a look re - call, Nor for fear or fa - vour, Suf-fer me to fall.

mf

Allegro brillante.

ff

ff fff

fff

sf mf

Nº 2015

ALBUM LEAF.

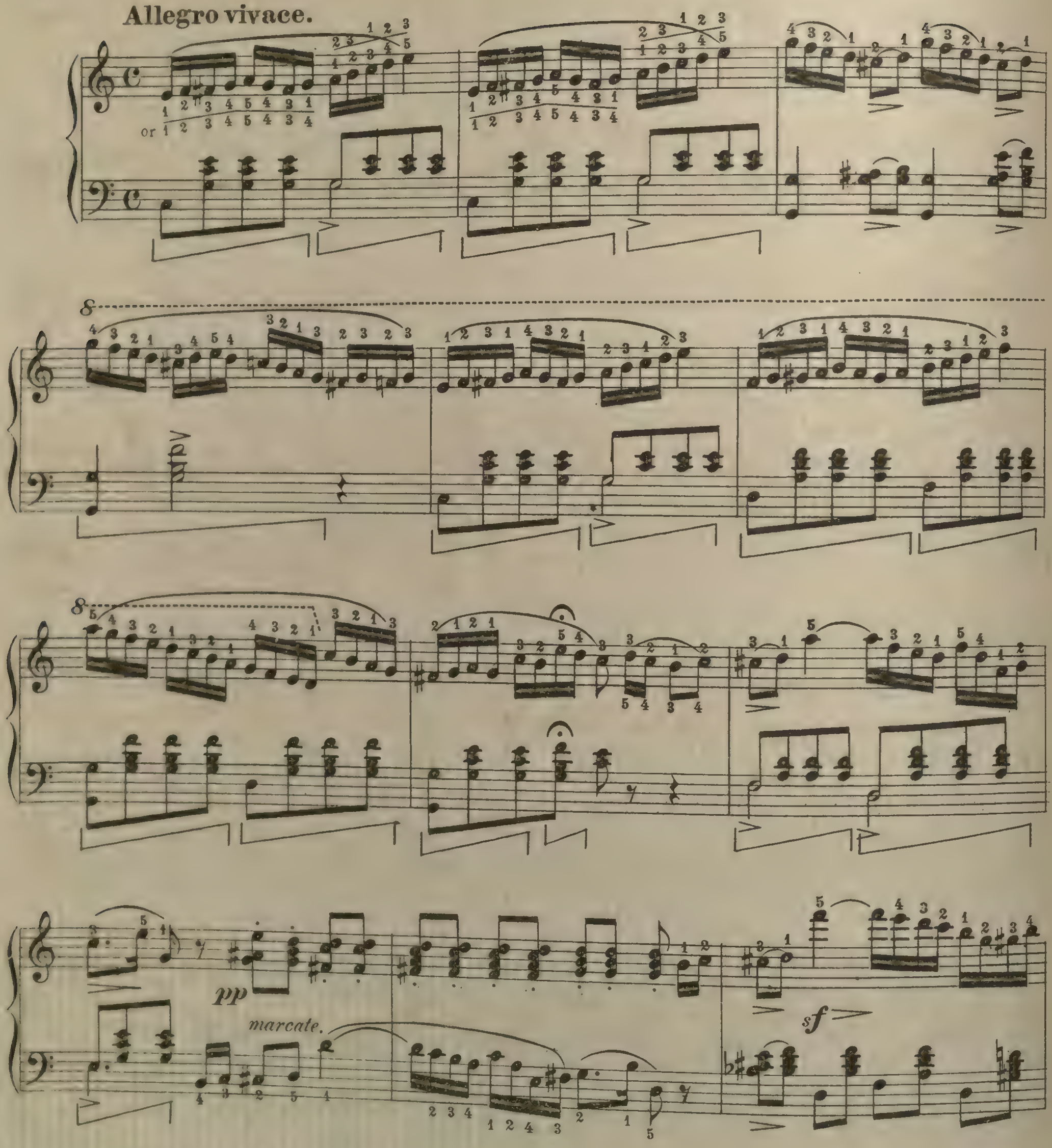
Albumblatt.

Hitherto unpubished.

Revised and fingered by Wilson G. Smith.

C. M. von WEBER.

Allegro vivace.



cresc. ff leggiero.

sf rall.

Tempo I.

or

pesante e cresc. ff

№ 2007

Thou Art Just Like A Flower.

Du bist wie eine Blume.

Words by HEINRICH HEINE.

English Version and Music by Richard Goerdeler. Op. 478.

Andante.

p *cres - - - cen - - - do.* *mf* *de - cres.*

p

Thou art ___ just like ___ a flow - er So
Du bist ___ wie ei - ne Blu - me So

cen - - do. *p a tempo.*

fair ___ and sweet ___ and pure, ___ I look ___ at thee ___ with
hold ___ und schön ___ und rein, ___ Ich schau' ___ dich an, ___ und

p

sor - row ___ Which I can - not ___ en - dure. ___ I
Weh - muth ___ Schleicht mir ins Herz ___ hin ein. ___ Mir.

p

feel — as tho' my hands I must Up - on — thy
ist, — *als ob ich die Hän.* - *de Aufs Haupt* — *dir*

p

pp

fair — brow rest, Pray - ing that God may pre-serve thee, —
le gen sollt, *Be - tend dass Gott dich er - hal - te,* —

pp

— So pure — and fair — and blest, — So pure and
— *So rein — und schön — und hold,* — *So rein und*

fair — and blest, — So pure and fair,
schön — *und hold,* — *So rein und schön,*

— so fair and blest, So
— *so* *schön* *und* *hold*, *So*

pure and fair, so fair
rein *und* *schön*, *so* *schön*

Ossia.

and blest.
und *hold.*

pp

morendo.

pp

DON'T CRUSH INDIVIDUALITY.

BY E. A. SMITH.

I KNEW a pianist who commenced to study music at an early age. Having studied for several years with the best teachers at home, she then went to one of the leading conservatories in this country and studied with some of the best teachers there. Instead of being allowed to continue her studies, she was required to begin anew with elementary exercises in order to acquire some particular position at the instrument, necessarily taking several months. After graduating with honor at this conservatory she went to Paris, studying with one of the best teachers in the conservatory there; and what do you think—was she allowed to continue her studies from the point to which she supposed they had been completed? No; her teacher recognized, or thought he did, certain defects in her manner of fingering, so back again she was obliged to go, spending months of valuable time and no little money, in order to conform to the new *regimé* and adapt herself to the new musicophysical diet. After studying two years at this conservatory, she then went to Berlin. As the German ideas are vastly different from those of the French, so their methods in musical instruction correspondingly differ. It was, therefore, again necessary for her to begin anew, and after six months' painstaking work she was complimented for her proficiency in having acquired *a proper position*. Now the question arises: Was all this circumlocution and change necessary in order to become a pianist?

Is education stereotyped in its manner of expression? What is the object of musical study? Is it for the purpose of practicing a certain series of gymnastic exercises in a certain routine manner? Is the way a thing is done of greater importance than the result of that doing? Fie upon such theories! What then becomes of individuality? Mankind is not made up of parrots. There is that within every person which must find its way outward, and the true freedom of expression will be through the most natural avenues. Does a person learn to speak or does an orator become eloquent merely through the process of wagging his tongue? It were an easy thing to hold a brush, but to paint as becomes an artist, how difficult! It were an easy matter to move the fingers over the keyboard of a piano, but the artistic interpretation of a fine composition is quite another thing. That which requires skill requires also a certain development and control of nerves and muscles; but this is not *the only main thing*. To stimulate activity of thought invariably develops activity of muscle. To arouse and intensify the working forces of the mind should be more the trend of a teacher's work. This may be dangerous ground upon which to tread, but it is no longer experimental soil. The truth of the statement has too many actual verifications to admit of denial. The student, then, must have the mental concept of activity no less than the mental concept of expressiveness. Let nature work out the *How* with the individual. The idea that all pupils must be placed in a common hopper, ground out alike, presented with a leathern medal bearing upon it the inflexibility of the Medes and Persians, all by a mere turn of the crank musical degrees; musical machines—bah!

Artists rise above mere method; they do things in their own way. To think of Rubinstein playing the piano and going through with all the antics of De Pachmann would be ridiculous; but to get the same effects that De Pachmann does, or similar, is highly artistic; and Rubinstein in doing this had his own peculiar way, quite superior to any method. Imagine such artists as these going to some conservatory of music and being put back upon finger exercises in order to get "a better position." The fact is, they could not change and be natural; to be unnatural would surely dwarf and hamper them in the expression of idea, for it would render them self-conscious, and self-consciousness is the enemy of genius; and none save those endowed with the nature and capabilities of genius can in these days ever hope to be great and realize their expectations.

For one, I care not whether the pianist plays with straight or curved fingers, whether he carries his wrist high or low, whether he sits above the level of the keyboard or below it, uses the pedals with his toe or his heel, so long as he gives me the spirit, form, and content of the composition he may be interpreting. There are some habits, however, that are opposed to best results. To avoid shipwreck by steering clear of the reefs shows the skill of the mariner. There is more than one sailing course to Europe. So it is the work and duty of the teacher to steer clear of the many hidden reefs in the guise of bad habits, and by directing the general course of study the pupil may be led in his tastes to a higher plane; and, like the sailing course, there are many safe roads leading *to* this plane. No one is capable of perfection; mistakes will be made by all. But one of the greatest of errors is to dwarf individuality. There is no absolute basis upon which higher education rests, for the development of individuality, but experience. Common sense and good judgment are worth more in any market than a hundred calcimined, untried, or petrified theories.

SELECTION OF PIECES.

BY LOUIS KÖHLER.

Free Translation by E. V. ADELUNG.

A. GENERAL PRINCIPLES.

ONE of the most important items of musical instruction is the proper selection of pieces; for they are the main contributors to musical education. In that selection we must follow certain principles and maintain them faithfully.

Two questions have to be answered at once:—

1. Which kind of pieces shall be chosen? 2. In which order shall they be given?

The first question refers mainly to musical culture, the second to technical development. The first question may be answered thus:—

Give the pupil, whenever he is sufficiently advanced, such pieces the contents of which seem to inculcate the pedagogic aim of music, viz: the expression of the inner life in the most beautiful form of art, the ennoblement of the soul.

But the adherence to that aim should never degenerate into pedantic partiality by admitting only classic music of a serious character. The craving of instinct for something new, captivating, and joyful must also be satisfied, and any kind of composition may find room in that selection providing its attraction is of a healthy, benefiting character. The pupil should also obtain information of the different styles of composition as far as such styles can claim acknowledgment from a historic point of view.

Classic and non-classic pieces may be given to the pupil after having conquered the main difficulties of the beginner, but the latter merely for the purpose of learning how to play *prima vista*.

The main point, however, is to enable the pupil to separate the chaff from the grain; he must be trained to become a judge himself.

Only, then, when he has learned to appreciate good music he may peruse pieces of lesser musical value or of a lighter vein.

How are we, then, to discern between good and bad music, between classic and non-classic?

It is often impossible to test the value of a composition by mere argument; the composition must be heard before we can judge it; but so much we can say: that good music will assert itself by its longevity, while bad music dies as quickly as fashion changes. We might say good music is perennial, bad music annual.

The survivors become by degrees classical, and it is thus that the ever-young folk-song, as well as the compositions of such masters as Händel, Bach, Haydn, Mozart, Clementi, Beethoven, Schubert, and others, became sacred to the pianist, surviving the lapse of time in their freshness and beauty.

Since in circles, consisting of both artists and amateurs, good old music is quickly recognized and appreciated, it is but natural that the value of modern compositions is as quickly determined even if some may temporarily differ in opinion.

B. SPECIAL PRINCIPLES.

Contemporaneous with Haydn, Mozart, Beethoven, and Schubert, who composed for piano, are such masters as Clementi, Field, Dussek, Spohr, Ries, Onslow, Weber, Hummel, Moscheles, and others. These were succeeded by Mendelssohn, Schumann, and others to be mentioned hereafter.

Modern composers who are acknowledged as masters of first rank but whose value as compared with older masters has not yet been definitely determined, are Chopin, Henselt, Liszt, Rubinstein, Raff, Brahms, and others.

Besides the above named there are other masters who may be ranged side by side or slightly below them, but do not represent a certain class or school as they.

The above-named specific composers for piano, such as Clementi, Field, Hummel, Moscheles, etc., represent, to some extent, the instrumental-mechanical branch. Their school is not purely artistic, its main object being mere virtuosity and brilliancy—inner beauty receiving only a second consideration.

It is true that even such great masters as Bach, Beethoven, and Schubert composed also pieces of that style, but it is not through them that they became immortal. Even comparatively modern composers, such as Chopin, Henselt, and especially Liszt, abounded in productions which may be likened to paintings most admired because of their beautiful frames.

"TECHNIC OR NO TECHNIC"

SEEMS to be an undecided question among teachers at the present time. From this chaos of dispute as to whether a pupil shall or shall not devote more or less time toward attaining the mechanical part of piano-playing come both negatives and affirmatives. As no two teachers teach exactly alike, each according to his or her method forms an individual opinion upon the subject; however, it is only just and fair to put in a plea for that to which we owe much, be it ever so little in the estimation of others. I think that most teachers will agree with me in asserting that a certain amount of technic is necessary to every student who expects to attain any degree of proficiency in playing. The amount needful varies according to the individual, depending much upon the suppleness of the hands, control and strength of the fingers, etc. There are pupils who can master without much difficulty passages that require twice the amount of work from others, the fault being not in the head but the hands of the executant.

Although not absolutely necessary in assisting the musical conception, technical knowledge helps the pupil to play with a certain degree of intelligence. It is a good thing for a pupil to recognize the difference between a scale and an arpeggio in the composition he studies. Every child doing second-grade work should be able to give and write the formation of the scales and to recognize them as they appear in anything performed; otherwise they appeal to him only as a succession of notes, and he fails to comprehend them intelligently as to their order. Another thing that is too often omitted from a pupil's musical education is the giving of studies or études. While it is true that each composition should prove a study in itself, the sonata contains a different musical idea from the étude, and the two develop widely different impressions in the mind of the receptive student.

Teach the pupils a diversity of musical ideas, that they may avoid the possibility of becoming conservative and narrow-minded. Do not taboo technic because five-finger exercises seem such waste of time; or condemn all studies because Kullak and Czerny are so purely mechanical. Let us be more liberal without being extreme. We owe it to our duty as teachers.

MARY E. SCHORER.

PIANISTS might be divided into four classes, designated as follows:—

1. Bravura players.
2. Classical players.
3. Emotional players.
4. Salon players.

THREE BAD CASES,—REMEDIES APPLIED,—RESULTS.

BY MARIE MERRICK.

Mrs. C. studied music nine years in her childhood and youth, but has not had lessons nor practiced for ten years.

The pile of études she went through is simply appalling. She also played (?) much difficult classical music. Fancy all this having been practiced with stiff wrists and forced fingers, and the results can be easily conjectured—namely, stiffer wrists, hard touch, unmusical, unsympathetic tone-quality. Add to these a monotonous, pounding style, no conception of interpretation beyond a mechanical observance of expression marks, an invariable putting down of the pedal with the first note of each measure, and releasing it with the last, regardless of the harmonic changes that may occur within the measure, and we have a fair idea of the distracting general effect.

Mrs. C. is a semi-invalid; hence, is unable to practice more than an hour a day. She takes up her music again as a possible antidote to loneliness and nervous depression, but may stop at any time. She is given études and pieces entirely new. It is not wise to attempt to put new wine into old bottles; or, in other words, to attempt the formation of correct habits by repracticing what has proved the basis, through bad work, of evil habits. The new études are so easy for her, and of such a character that she can concentrate her attention almost wholly upon technic. Scales and arpeggios are reviewed in slow time, with firm touch, and finger and wrist exercises given her, sometimes from "Touch and Technic," sometimes from "Plaidy," sometimes from other works.

The advantages of keeping a loose wrist are emphasized, musical tone-quality is insisted upon, also *slow* practice, for she is addicted to hurrying. Bright, comparatively easy pieces are practiced at first, with now and then one for cantabile effects, as Heller's "Cradle Song." The more difficult pieces that she can readily read offer too many difficulties both of mechanism and interpretation for her to grasp all at once.

She is intelligent, however, and advances rapidly, all things considered. After nine lessons the verdict of her relative, Mrs. K., well-known as concert pianist and teacher in a leading conservatory, is highly encouraging. "Your touch and style of playing," she says, "are already vastly changed for the better. Keep on as you have begun."

Number two is a plump, rosy little maiden, who has studied five years, the last three with a "Professor." "Must be well advanced." (?) Well, she knows notes and time. Beyond these her ignorance of music is as dense as that of a Hottentot might be. At the opposite extreme from Mrs. C., she has never had an étude, nor yet a scale or finger exercise. Of variety of touch and consequent variety of tone she has not the remotest idea. The pedal she has never used. As to expression, she does not know the meaning of even *forte* or *piano*, much less other terms!

The poor child has spent her five years of study wandering through a wilderness of severely classical music, which, played as she could play it, has been a dreary waste, indeed, in more senses than one. Her experience has been of a kind to forever disgust her and her family with classical music. They are not cultured people, or those who seek opportunities to hear musical classics well interpreted; hence, their knowledge of such works has been derived from the crude attempts of their eleven-year-old maid to render them. Alas for the reputations of the masters when their works fall into such hands!

For relief, our friends have solaced themselves with musical trash, surreptitiously "picked up" by Maud.

The question obviously arises, "Is this child hopelessly dull, incorrigibly careless, or have her instructors been grossly incompetent?" Time proves that the blame rests not with her. She has talent, is docile, obedient, and conscientious, although not over fond of practice.

There is to be no extended course of musical study for her; therefore recourse must be had to the same methods employed in Mrs. C.'s case. These, however, are varied to suit the pupil's age and requirements. As she cannot clearly perceive the importance of what she has missed and what she needs, some sugar-coating must be applied to the remedies prescribed, that she may be kept interested during the tedious process of *learning* while *unlearning*.

After a few scale and arpeggio studies by Kohler, she practices some very musical ones of Burgmüller's. In conjunction with these and the finger exercises, she studies pieces, light yet not trashy. Some of the last have sustained, cantabile melodies, with simple accompaniments; others are more brilliant, all being selected for some special feature of technic or expression.

At the end of half a term relatives and friends express surprise at the marked improvement in her touch, execution, and style of playing. "I always noticed," says her mother, "that Maud's playing had no style, that her fingers did not seem to move freely, and that her pieces did not sound like anything." Apropos, both Maud and Mrs. C. assisted their fingers too much with their arms.

Number three is a charming young woman who has herself taught.

Études and pieces in considerable variety she studied in childhood and early youth. For years past she has merely flitted from piece to piece, as a butterfly flits from flower to flower, gaining some conception of the character of each and facility in reading, but putting in no solid study.

She observes the marks of expression when playing, and pedals intuitively, but her intuitions are often wrong.

Loving music ardently, through lack of self-knowledge and control all her attempts have been frustrated. Having the eager, intense nature that enters heart, mind, and body into the work in hand, she would naturally incline to become very tense when playing, and to use far more nerve power and physical action than necessary. Fancy, then, my feelings when she told me that, having observed a lack of musical quality in her playing, she had striven to supply it by employing additional force!

To make her comprehend that elasticity is as truly a property of muscle as is strength, and seek to bring about the mental and physical conditions that will permit the cultivation and employment of that property, are the first measures to be taken. So quickly does she profit by instruction, that after four lessons her father, who knows nothing of music, exclaims, "I always felt that your playing lacked springiness—now you are getting it! Continue your present method of practice by all means."

Then, a careless, non-observant style of practicing must be corrected, and better finger action secured in her case also. For these ends Bach's "Two-part Inventions" are utilized and some études for development of the fourth and fifth fingers.

All the parts of Mason's "Touch and Technic" are gone through, but not so thoroughly as could be wished. She is not sure of more than one season of study, and wants to know *how* to practice all of those valuable exercises. Much benefit is gained, however, and considerable flexibility acquired, the element she particularly needs, her former practice having produced only strength.

With peculiarly short fifth fingers, a short hand, and not much stretch, octaves have been well nigh an impossibility. In less than a term she finds herself practicing octave work an hour at a time without fatigue.

It goes without saying that each of these pupils must be required to keep an attentive ear, when practicing, in order to decide upon tone-quality and detect harmonic changes.

The moral pointed by these three cases, and many similar ones that could be cited, is, that proper instruction, patience on the part of both pupil and teacher, and intelligent, careful practice by the latter, can, in a short time and with a very limited amount of practice, accomplish wonders.

Let no one, then, yield to discouragement or despair because of misdirected effort or wasted time in the past.

—It is a misfortune to be ignorant but a greater one to desire to cover it.—*P. H. Tubbs.*

WASHING A PIANO.

Use Warm Water, a Cake of Soap, and a Flannel Rag, and Watch the Result.

HAVING been told repeatedly that the best way to clean a piano was to wash it with soap and water, I somehow never could quite make up my mind to try it, after all, for it seemed as though the soapy water must surely spoil the brilliant polish, in spite of all assurances to the contrary. But when our beautiful piano began to look dull and milky, and I realized that the time had come when something must be done if I would have it restored to its pristine splendor, I determined to find out, if possible, all about it, and then to make the experiment resolutely if I became convinced that it really was the best way.

Accordingly, the first opportunity which presented itself was taken to ask the piano tuner about it, knowing that he was sent out by one of the oldest and most reliable firms in the country.

"Certainly," he replied, in a tone so convincing as to quite banish doubts. "Just let me have a dish of tepid, soft water, a cake of soap, and three pieces of clean, sleazy Canton flannel."

When I had brought the articles designated, he at once proceeded to show how it was to be done.

"Take the first piece of cloth and wet it," he said, suiting the action to the word; "then rub it over the cake of soap and apply it to the piano—a small portion of the surface at a time. Next wet the second piece, and with this rub off the soap as thoroughly as possible. With the third piece dry the part, rubbing it till it shines brightly, and do it all as quickly as possible, that the soap may not remain too long upon the polished surface."

I was delighted with the result, and no longer felt any hesitation about continuing the work that he had begun. If one is very sure to get a thin, cheap quality of Canton flannel, and is careful to follow directions as here given them, success is certain.—*Philadelphia Press.*

THE AMERICAN COMPOSER OF THE FUTURE.

WITH regard to the future of American music, H. E. Krehbiel has this to say:—

"So far as the future is concerned, the American composer who is following the example of his brethren of Great Britain, France, Italy, and Russia in studying German ideas will stand an equal chance with them in the struggle for recognition. As soon as he is put upon their level in respect of encouragement at home and abroad, these things are necessary for the development of that 'vigorous, forward man,' who will strike out the rough notion of the style which the people will find congenial, and which, for that reason, will find imitation. The characteristic mode of expression which will be stamped upon the music of the future American composer will be the joint creation of the American's freedom from conventional methods, and his inherited predilections and capacities. The reflective German, the mercurial Frenchman, the stolid Englishman, the warm-hearted Irishman, the impulsive Italian, the daring Russian, will each contribute his factor to the sum of national taste. The folk-melodies of all nations will yield up their individual charms and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the truest representative of a universal art, because he will be the truest type of a citizen of the world."

WHATEVER is worth doing at all is worth doing well. This means that it is worth while to do the smallest, the most simple thing, as well as it can be done.

It is incredible how little people realize that it takes less time in the end to do a thing thoroughly and well, and that it is easier to be systematic and orderly, than to work carelessly and impulsively, for a thing half done often has to be done over; and without system people retrace their steps many times over.—*A. Pupin.*

HOW THEY ARE PRONOUNCED.

BY H. A. CLARKE, MUS. D.

CELEBRATED NAMES IN MUSIC.*

In'cledon, Ch. B. Tenor. (England.) B. 1763; d. 1826.

Isoward, Nicolo (*E soo-ar*). (Paris.) B. 1775; d. 1818.

Jackson, Wm. Organist, composer. (England.) B. 1730; d. 1803

Jacobsohn, S. E. (*Yàh-cob-sone*). Violinist. (Germany.) B. 1839.

Jadassohn, S. (*Yah dàs-sone*). Composer. (Germany.) B. 1831.

Jaell, Alfred (*Yale*). Pianist. (Austria.) B. 1832; d. 1882.

Jahn, Otto (*Yahn*). Essayist. (Germany.) B. 1813; d. 1869.

Janiewicz, Felix (*Yàh-nee vich*). (Poland.) B. 1762; d. 1848.

Janssens, J. F. (*Yahn sens*). Composer. (Belgium.) B. 1810; d. 1890.

Jarvis, Ch. J. Pianist. (American.) B. 1836; d. 1895.

Jensen, Adolf (*Yèn sen*). Composer. (Germany.) B. 1837; d. 1879.

Joachim, J. (*Yo-à kim*). Violinist. (Germany.) B. 1831.

Jomelli, N. (*Yo mèl-lee*). Composer. (Italy.) B. 1714; d. 1774.

Joncières, V. de (*Zhòn see-ehr*). Composer. (France.) B. 1839.

Joseffy, Raphael. Pianist. B. 1853.

Josquin, Després (*Zhos-kang-deh-preh*). Composer. (France.) B. 1450; d. 1521.

Jullien, L. A. (*Zhool leang*). Composer and conductor. (France.) B. 1812; d. 1860.

Jungman, A. (*Yoong-man*). Composer, pianist. (Germany.) B. 1814.

Kàfka, J. C. Violinist. (Austria.) B. 1747; d. 1800.

Kalkbrenner, F. W. M. (*Kàlk brenner*). Pianist. (Germany.) B. 1784; d. 1849.

Kalliwoda, J. W. (*Kàl-lee-vò dah*). Composer. (Bohemia.) B 1800; d. 1866.

Kastner, J. G. (*Kàst-ner*). Composer. (Alsatia.) B. 1810; d. 1867.

Kèler Bèla, A. von (*Kèh-ler-Bèh-la*). Composer. (Germany.) B. 1820; d. 1882

Kellogg, Clara Louisa. Singer. (America.) B. 1842.

Kerl, J. C. (*Carl*). Composer, organist. (Bavaria.) B. 1628; d. 1693.

Kiel, Fred. (*Keel*). Composer. (Germany.) B. 1821; d. 1885.

Kiesewetter, R. G. von. Essayist. (Germany.) B. 1773; d. 1850.

King, Julie Rive. Pianist. (America.) B 1856.

Kircher, A. Historian. (Germany.) B 1602; d. 1680.

Kirnberger, J. P. (*Keern-behr-ger*). Theorist. (Germany.) B 1721; d. 1783.

Kittl, J. F. Organist. (Bohemia.) B. 1806; d. 1868.

Kjerulf Halfdan (*Kèroolf Hofdan*). Composer. (Norway.) B. 1815; d. 1868.

Klein, Michel R (*Kline, Meechel*). Pianist. (Silesia.) B. 1846.

Klengel, A. A. Composer, pianist. B. 1783; d. 1852.

Klindworth, C. (*Klint worth*). Pianist. (Germany.) B. 1830.

Köhler, L. Pianist. (Germany.) B. 1820; d. 1886.

Kontski, A. de (*Kònt skee*). Composer. (Poland.) B. 1817.

Kontski, Appolinain. Violinist. (Poland.) B. 1826; d. 1879.

Kotzeluch, L. K. (*Kòts-eh looch*). Composer. (Bohemia.) B. 1748; d. 1814.

Kotzeluch, J. A. Composer. (Bohemia.) B. 1738; d. 1814.

Kotzwara, F. (*Kòts-vah-rah*). Violinist. (Bohemia.) B 1750; d. 1791.

Krebs, J. L. Composer, organist. (Germany.) B. 1730; d. 1780.

Krebs, R. A. Composer. (Germany.) B. 1804; d. 1880.

Krebs, Marie (daughter of last). Pianist. B. 1851.

Kreutzer, Auguste (*Kroit-zer*). Violinist. (France.) B. 1781; d. 1832.

Kreutzer, Conrad. Composer. (Germany.) B. 1780; d. 1849.

Kreutzer, Leon (son of R.). Violinist. (France.) B. 1817; d. 1868.

Kreutzer, Rudolph (brother of A.). Violinist. (France.) B. 1766; d. 1831.

Krüger, Wm. (*Kreè-ger*). Pianist. (Germany.) B. 1820; d. 1883.

Krumpholz, J. B (*Kroòmp holts*). Harpist. (Austria.) B. 1745; d. 1790.

Krumpholz, W. (brother of J B.). Harpist. (Austria.) B. 1750; d. 1817.

Kücken, F. W. (*Keè-ken*). Song writer. (Germany.) B 1810; d. 1882.

Kufferath, H. F. (*Koòf-e-raht*). (Belgium.) B. 1808; d. 1882.

Küffner, J. (*Keèf ner*). Pianist. (Germany.) B. 1776; d. 1856.

Kuhe, W. (*Koò eh*). Pianist. (Bohemia.) B. 1823.

Kuhlau, F. D. R. (*Koò lau*, Ger. *au* like *ow* in town). Composer, flutist. (Denmark.) B. 1786; d. 1832

Kuhnau, J. (*Koò-nau*). Composer, organist. (Germany.) B. 1667; d. 1722.

Kullak, Noolf. (*Koòl-lak*). Composer, essayist. (Germany.) B. 1823; d. 1862.

Kullak, Theo. (brother of last). Pianist. B. 1818; d. 1882.

Kummer, F. A. (*Koòm-mer*) 'Cellist. (Germany.) B. 1797; d. 1879.

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

TO AMATEURS.

THE modern system of teaching is a great improvement on the old methods, and it is so certain in its results that it produces everything but genius. And here is the misfortune, especially in matters of art; the present-day pedagogue is so certain to turn out accomplished scholars that a good many people study art who have neither the talent nor the capacity.

They study because others study, through imitation and not through love of art.

In the olden days, which were both good and bad, art study presented certain difficulties which only the determinedly ambitious could surmount. Teachers were not over abundant, and they required that their scholars should possess a certain talent for the art selected, and a capacity for expressing it; and this is a point that needs emphasizing in our comfortable days.

How many amateurs are there who take up the study of music in a perfunctory way; who go to their singing-lessons or piano-lessons as they go to the dentist—that is, to get rid of an unpleasant business as soon as possible? Given one hundred average amateurs, and ninety five are studying without seriousness, without thought, without love. They wish to sing or play like a master, but they do not wish to take the trouble, undergo the labor, that would make them masters. If they are egotists, they persuade themselves that they have talent enough to allow them to be indolent; if they are modest, they affect to believe that no amount of hard work will raise them above mediocrity; but in either case they neglect the opportunities that would lead the way to fame, supposing that they possessed the talents that fame in art demands.

Here is a piece of practical advice that it would be profitable for amateurs to remember: If they have no taste for the branch of art that they have selected, if they are unwilling to devote sufficient time to it, if they are not uplifted by their art and hunger for it, not as a luxury, but a necessity, they are wasting their time in studying it.

It is not expected that amateurs shall study with the soul-absorbing and time-absorbing intensity of professional artists; but at least it is demanded that they shall approach the subject in a serious spirit, and by hard work play this or that piece as well as they are capable of playing it.

Is it a Chopin nocturne? There is no expectation that they shall equal a Paderewski; but there is no excuse for not conquering difficulties, for not playing the note clearly and in time, for not showing that they have thought and felt as well as studied. If an amateur selects a piece to play to his friends, he should play it at least with average ability; and if he finds that it is beyond his power, he should temporarily lay it aside and take something easier. If he has not ambition enough to stimulate him to labor, he may be thoroughly convinced that he was not intended for a musician.

Amateurs in music may be found in abundance, but the majority do not study the art seriously, and so they fail to become musicians. They wish to play the piano, but they will not educate their fingers; they wish to sing, but they will not cultivate their voices. It is true that they study for amusement, but if they have no ambition to excel it were wiser for them to take up less exacting art, and to find relaxation in the thousand and one pretty trifles that are within the reach of all those who are willing to stretch out their hands and seize them.

It is this indifference in amateurs to what is best in music that is one of the potent causes of what has been glibly called "the degeneration of public taste." Indifference and the study of small things increases indifference and a fondness for small things. There can be no toleration of vulgar things in art without degradation of art, and degraded art really means dead art.

It is just as easy to admire what is large and dignified, just as easy to study what is large and dignified, as to study the thousand and one insignificant things with which the majority of amateurs now busy themselves.—*The Leader.*

GOOD PLAYING MAKES CLASSIC MUSIC POPULAR.

A NEW YORKER who happened to be in Boston, on the occasion of Paderewski's first recital there, communicates an interesting illustration of the truth expressed in this sentence from "Paderewski and his Art:" "Paradoxical as it may seem, it may be said that the genius of a musician is most unmistakably revealed in his power over the unmusical." This New Yorker was sitting next to a man who, after studying the programme, exclaimed, half to himself, "Well, this is what I call a swindle! Here I have paid $3 to hear this pianist everybody is talking about, and now his name is down for one piece only." The New Yorker explained to him that Paderewski would also play the piano parts in the Chopin and Liszt concertos named on the programme. "Oh, I see," was the answer. "The fact is, I am an absolute ignoramus in music, and have never really cared for it. I live in a country town, and do not often have a chance to hear anything." After the Chopin concerto he confessed to the New Yorker that he was pleased but puzzled; but after the Liszt he became as enthusiastic as the rest of the audience; and when Paderewski had played his own Fantasia, the villager's enthusiasm knew no bounds. He clapped, stamped, and shouted, and assured the New Yorker that he would bring up his whole family for the next recital. "I never knew before what music is," he exclaimed on the way out.

MADAME CHAMINADE, the well-known French composer, says truly that "science does not hinder inspiration, but inspiration may be greatly hindered by lack of science." Yes, a knowledge of accepted forms is certainly essential to successful writing, but the form is but the vessel, or mold, into which inspiration pours its molten treasure.

WALES C. MARTINDALE says: "One thing I particulary impress on my teachers is to be enthusiastic in their work." But impressing them so will not make them so. Enthusiasm is not a matter of machinery. One might as well say the way to be happy is to be happy. Enthusiasm will come of itself if one is in love with his work.

CHILDREN are more plastic copyists than adults, not because they perceive more quickly, but because they have fewer restraints inspired by bad habits. The child is nearer nature than the man, and, therefore, more quickly imitative.—*L. A. Russell.*

ANSWERS TO

THOUGHTS FOR THE THOUGHTFUL.

I.

Question No. 1 is as follows: To what extent do you have pupils use the technicon, that is, how many minutes a day? 2. Finger gymnastics, away from the piano? 3. The metronome?

To this we have answers as below:—

My pupils begin using the technicon with the second grade, and spend from twenty-five to thirty minutes daily practicing on it.—*August Geiger.*

I use the metronome to bring all pieces up to their correct tempo, and to correct unsteadiness in time and counting.—*S. L. Wolff.*

No parent among my patrons has been willing to buy a technicon. The pupils who have used mine, even very little, have been greatly benefited. I sometimes lend it for a month, and it proves to be a great help.—*V. E. B.*

I do not use either technicon or clavier, but I have a system of finger gymnastics that can be used on a table, or they do not even need a support. I can accomplish almost everything claimed for the technicon or metronome with Dr. Mason's "Touch and Technic." I require half an hour a day to be devoted to finger gymnastics. At first I sometimes ascertain the tempo of the piece with the metronome, and then play the piece with it after it is learned to secure steadiness in difficult places.—*Ida Hagerty.*

I do not have my pupils use the technicon. Table exercises are excellent, and should be practiced for ten minutes or more per day, according to the advancement of the pupil and the number of hours set aside for practice. I think the metronome is of great value in table exercises, arpeggio practice, and études where it is desired to reach a certain degree of speed.—*M. Elizabeth Mayo.*

I find that careful practice on the technicon enables intelligent pupils to locate the exact place of muscular effort for in all of the finger, hand, and wrist movements. By this I secure a freedom from tension and useless effort for those muscles which have nothing to do with any given movement; this is a great gain to the tone-quality in touch, and saves from any danger of pianist's cramp, and as the pupil's attention is directed only to the parts in actual use the advancement in conscious control is rapid and sure. Finger and hand gymnastics have value to the pupil who is anxious to advance rapidly, for they can do them at any time. They are most valuable in wrist development and loosening, and in getting a wider span of the fingers for octave and chord playing. They have value also for pupils who need to have the second joint and the nail strengthened. The metronome is of greatest value in helping the pupil over measures of time difficulties. A bell metronome is of particular worth to pupils who have a lack of the rhythmic feeling, and who are careless and lack accuracy, for its positiveness of accent spurs them into better efforts for good time keeping.—*E. R.*

II.

This question was an invitation for our readers to send in subjects for the Question and Answer Department of THE ETUDE. This invitation has met with a generous response, and is here repeated. We may say, perhaps, that our readers often express much interest in this department, speaking of it as being especially helpful to them and their pupils.—EDITOR.

III.

1. What do you do with a pupil who likes music but does not like to practice? 2. And how do you treat a pupil who begins with "taking music" instead of *studying* music?

I find what *kind* of music is best liked by the pupil, and begin on that, then work my way up to higher and better things until interest in the work grows and practice becomes a pleasure. Then again, I talk frequently of the good work other pupils are doing and that helps some. Having each prepare a piece for a little recital among themselves, held at some pupil's home, will stimulate lagging ambition. A few good talks on the subject of studying music—using the mind when at work—thinking hard about what they are doing, usually corrects the error of "taking music lessons."—*M. E. H. Gardner.*

I tell such a pupil of his error, then give him especially pleasing pieces; I play them over and show the pupil that he can do the same, by practice. I get pupils to really study music by telling of the great masters and the hard work that they did, notwithstanding they had genius; that nothing can or ever will take the place of hard work.—*August Geiger.*

I try to teach him the necessity of practice; reason with him and show him that he cannot learn his lessons at school without study; that he must apply the same effort in the study of music. I give some thought that he can grasp about the theory of music, and interest him in the lives of the great composers. I appeal to his pride and reason. I give him a bright, pretty piece, and, if necessary, I have him practice in my studio, and under my care, and in my presence. This will pay for the trouble, for by it he can be made to work up a piece for a recital. I often play a duet with him, or read an article on some subject in music or about one of the great composers. Anything to get him interested. I teach him that there is more in music than the notes he plays.—*Ida Hagerty.*

I give interesting *pieces* which are easy enough for the pupil to play really well. I scold, sometimes, if the pupil is lazy. I coax, flatter, and try every means adapted to the individual case. But always dismiss a pupil who has *not* practiced. "Taking music" pupils are the worst of all. I soon send them to some one else for lessons.—*V. E. B.*

One thing, I take one lesson-time for practice with them, and show them what result each part of the practice is intended to produce; I find that as soon as most scholars understand what certain exercises are for, and find they are succeeding, they are more or less interested in practice. The pupil who begins with "taking music" instead of studying music I treat pretty much the same way: get them interested by the means used to accomplish the above desired end, teaching pleasing *music* at the same time—music which the pupil can appreciate and enjoy.—*Ella M. Hitt.*

EDITORIAL NOTES.

EVERY teacher has more or less pupils who have a very low estimate of music; they consider it as a mere pastime, as an accomplishment, or as something that they are learning because it is demanded of their parents. They entirely lack a just appreciation of what music is, and what it can do for them in the way of culture, refinement of taste, and ennobling of character. If music of the best standard and classical styles is studied, and the instruction is such, together with the inborn taste of the pupil, that he enjoys music of these high grades, then he will be prepared to understand and get the fullest value of music heard in concerts where great artists perform. "As a man thinketh in his heart, so is he." It is a singular fact that it is impossible for music to excite the mind to anything but the purest pleasure and most refined feeling. There is no study and no art that appeals so exclusively to all that is best in the human heart, to all that is purest and most noble, as does the art of music.

* * * * *

THE higher the pinnacle from which we fall, the greater danger to life and limb. There is a natural tendency for those of but little experience to attempt that which is beyond their power, they are anxious to play a piece of music which is too difficult for them. In all such cases the inevitable failure is made more prominent because something too difficult has been attempted, their blunders in playing are such as to make it evident that the piece is beyond their capabilities. Young and inexperienced teachers do much to injure their reputation and hinder the success of their pupils by attempting what is beyond their powers.

THERE are numerous pupils of a class who play *over* a piece instead of playing *into* it—they play notes rather than what the notes express. They generally make frequent mistakes and stop to correct them, and in their playing it is evident that it is not appealing to their musical or rhythmical feelings. One of the first things to find in correcting this fault, is what style of music the pupil likes best, and then in their study of such a piece, work up the rhythm and expression to a point of effectiveness, phrase by phrase, turning the pupil's endeavors to the style of performance, to the effect produced, and to the finish demanded by expressive playing. It is a great help to such pupils if they can frequently hear pieces played by those who give a satisfactory expression, and this is one of the reasons why pupils' musicales are of so much value to the teacher's class. Pupils of the class under consideration soon learn that note playing is not considered music, and in their desire to win approbation and approval from their friends, class-mates, and teachers they will work themselves up and out of their former unsatisfactory and unmusical style of work.

* * * * *

IF a pupil can be made to realize that ability in rapid sight reading coupled with a well-skilled technic will make any amount of such music as he desires easy to him, it will do very much toward securing from him a larger amount of practice in sight-reading work. If a pupil would consider that a mere learning by rote of a few poems is not learning to read, and would not enable him to read readily from the printed page; but if he would learn to read then there would be no necessity of memorizing by rote, for then he could read anything in which he had interest, the former would give him a few pieces that he could speak, and the latter would open to him all the literature in his language. Similarly, if he is a good sight reader, and works faithfully at his technics, it brings within his reach all of the best things in musical art.

* * * * *

ALL teachers of experience have found pupils who came to a seeming stand-still; they get into a state of simply plodding on till work has lost its spirit and active interest. To awaken them from this lethargy is not always easy; sometimes to give them a four-hand piece that is particularly pleasing, with an idea of having it played in public, will inspire them. Sometimes if they can hear some superior player it will arouse them into a more productive interest, but, perhaps, the best of all is to make an entire change in their course of study, beginning with everything new. The technical study should aim at new attainment, and even the material itself should be new if possible. Their scales should be played in an entirely different style, or in new forms, and for new purposes, such as getting a higher degree of rapidity, or playing very soft or quite loud, or in crescendo and diminuendo. The études and pieces should be of entirely different styles than those formerly studied, and the style given should include pieces that are as pleasingly interesting as possible. If this class of pupil is obliged to play before listeners at some special occasion, it will do much to enliven interest in his work.

* * * * *

THERE are many teachers who are doing most excellent work: they succeed in getting their pupils to play with a musical touch and expression, and they use music that is worthy of being seriously studied—but their patrons and the musical public are not appreciative. In such cases, if the teacher will interest himself in securing concerts by the best lecture-recital pianists, it gives his friends an opportunity to compare and judge the good work that he has been doing among his own pupils. When a teacher is sufficiently progressive to use his influence in securing a good pianist, people understand that he is not afraid to have his work compared by high standards.

* * * * *

PEOPLE, consciously or unconsciously, estimate the value of things by their actual cost in money. When their children are taking lessons from an inexpensive teacher they, apparently, think it is hardly worth their time and trouble to see that there is sufficient amount of practice; but if their teacher is first-class, which means

that they are paying a high price for their music lessons, then there is a decided interest on the part of the parents that the pupils shall practice thoroughly, that they may get the worth of their money. But besides the money value there is something of still more worth which is, "The time of youth is the time of opportunity," that if development and advancement are not made then, the heavier cares of adult life will then leave no opportunity for improvement.

* * * *

The business of the lesson hour, from the teacher's standpoint, is to improve the pupil's mental ideal and model as to touch, and all of the details that make for fine playing in his exercises, scales, arpeggios, etc. Each exercise should be gone through, the teacher showing what he wants by playing himself, describing the movements of hand and fingers and the sensation of feeling while doing these different movements, and then see the pupil do the movements perfectly, and be certain that the pupil fully understands what he is to do, and how he is to do it, and what the effect should be when he listens, and what the sensation should be in his hands and fingers, and above all really know when he is doing the whole correctly. From the pupil's standpoint, taking a lesson means that he shall have a more perfect understanding of what he is to do and how it should be done, and he must feel certain that he has an ideal model, of each detail, clearly in mind; he must know exactly how to go to work and what results to expect from his practice. In piece playing the same principles are to be observed. After the pupil can play the notes correctly then he must find the phrasing and the climax to each phrase; then there comes the application of the different kinds of touches with experiments in the opposite kinds of touch in any given instance so that the pupil may be convinced which touch is best and which effect most desirable. After this comes the light and shade that is comprehended in the term "with an effective expression." It is a great deal easier for the pupil to practice upon such sharply defined and clearly understood ideals than to work in an uncertain way, and as to results, there is no comparison of the two.

* * * *

At the close of the school year, both with private and conservatory pupils, every worthy piece should be brought up to a good finish, and as far as possible, they all should be memorized. The year's work needs rounding up and the slate cleared for beginning the next year with fresh pieces; then, too, the pupil will find frequent use for his skill in social playing during the long summer holidays, and to do his audience, his parents, his teacher and himself justice, he must have his pieces well in hand. With seminary and conservatory pupils, all of their friends know that they have been away to school and have taken music lessons, and all will be interested in hearing them play; therefore good playing with these pupils is a necessity. As a lasting reputation for good teaching depends upon the fine players a teacher turns out, it is imperative that his pupils shall finish up all of their best music to as fine an expression and free an execution as they are capable of reaching. But this takes time, and now is the time to begin this closing up work.

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.]

F. Y. B.—Yes, I am inclined to think it a good idea to get up a circular letter and mail it to every musical person in your town, stating that you are doing all that you can, under existing circumstances, for the advancement of musical taste; that you have at much pains and hard work given free musicales, at which you are gratified to have your friends present; but in undertaking to get an artist of reputation to give a recital there is a financial risk which you are unable to bear alone, therefore, as a matter of fair play, as you are doing it for their benefit, you ask that they buy tickets and use their active interest in inducing friends to do the same. It would also be a good idea to ask for subscriptions as a guarantee fund. But any such plan will make it necessary that you get an artist in whom your public have full confidence, and whom they know to be first-class, and have a desire to hear.

F. K. D.—When a pupil drops the pedal so as to make all of the strings give out a roar, do it for them yourself, that they may listen, and explain to them why and how they produce this effect; then give an easy piece in review for them to study the deft, delicate, and careful use of the pedal as a specialty.

Y. K. O.—You are right. When a fault is to be corrected, make a special study of overcoming it, and give pieces, études, or exercises which aim directly at the difficulty, and require the pupil to give his fullest attention to conquering his fault.

G. R. D.—Mathew's "Graded Studies" cover all of the general ground, but nearly every pupil will need additional études for special purposes, for rapid group reading, or for the development of some personal gift, or correcting of a fault or deficiency.

G. J. O.—When a pupil is deficient of the inner rhythmic feeling you cannot get too much accent from him; but, as a rule, accent is the salt that savors, too little or too much ruins. It must be made evident to the pupil that rhythm is the vehicle by which musical feeling and expression is conveyed to the listener, that it is the life of music, its heart-beats.

J. C. W.—1. How are the unemployed fingers to be held in playing the thirty exercises in "Goldbeck's Primary Instructor"? Should they rest in a curved position upon the keys, or in stroke position above the keys? For beginners I have the fingers which are not playing or holding notes rest upon the keys, but do not know whether Mr. Goldbeck intends this or not.

2. What other kind of exercises would you advise for pupils with weak or stiff hands, who depress the knuckles?

3. What will cure the habit of turning the thumbs out at the nail joint, also letting them drop? I give exercises upon the table, also different little finger gymnastics, but would like to know of some special means for curing the habit, also to give strength.

Ans.—1. The unemployed fingers should be held as nearly as possible motionless, but without any stiffness, as that makes them more independent of each other. They should remain in a curved position.

2. The depressing of the knuckles is to be avoided during playing, as a general thing, but on the other hand, nothing is more important than to loosen the knuckle-joints. This can best be done by holding hand and wrist absolutely still and moving the fingers simultaneously up and down as far as they will go, both slowly and rapidly, and both in the air and coming down on the keys in chords, close and dispersed. If this exercise is continued, remarkable flexibility and strength is imparted to the fingers.

3. To cure bad habits of the thumb, a carefully preserved position of the hand and fingers upon the keys, and the turning in of the elbows sufficiently to maintain such perfect position, is about the only remedy. Robert Goldbeck.

E. T. R.—The statement in the Introduction of "Students' Harmony" that the diminished seventh contains ten half-tones is an error that unfortunately was overlooked in correcting the proof. It should, of course, be *nine half tones.*

Y. C. G.—Ludwig Schytte, *Lood-vig Shyt-tèh.*

Pierrette (Fr.), *Pee-ehr-rèt.*

Air de Ballet (Fr.), *air-de* (this sound has no equivalent in English; it resembles the sound of *u* in *ruff*) *bal-leh.*

Chaminade (Fr.), *Shah-mee-nàhd.*

L. B.—See answer to E. T. R.

B. L. K.—There are too many pupils who never do a thing unless they are positively commanded to do it. About counting aloud, the pupil should count aloud as long as he plays, even if he is eighty-five years old, when trying a new piece which has time difficulties. When learning a piece always count aloud. When a piece is well learned then count it mentally, and above all, feel the time, the rhythmic swing. When the pupil can plainly feel this inner rhythmic swing, then it is not necessary to count aloud, or even mentally, on pieces well known, except where there may be a mixture in the same measure of many note-lengths, sixteenths, eighths, triplets, and longer notes, perhaps; such passages need firm counting.

M. K.—The term "Grade" means that the ease and difficulty of music is classified into ten grades, grade I being the easiest, and grade X the most difficult. A pupil who has finished grade II should be able to play the easiest waltzes and melodies. Give the beginner his "first longed-for piece" before the first term of lessons is finished if the pupil has ordinary talent and studies well, as soon as the pupil can read a little, and has something of a command of the hand. Every instruction book needs much additional supplementary material in the way of melodies and pieces. Try "Mathews' Graded Studies, Book I," or "Landon's Melody Studies, Book I." Both contain pleasing pieces of the easiest grades. "Schumann's Album for the Young" should not be given too early in the course. There are three or four of them which the pupil can take in the second term, and a few more in the third, and the others linger along from term to term until the pupil becomes a skilful pianist. These famous pieces are not to be studied by young pupils so much as they are to be played to young pupils by good players.

I. G. D.—One of the best books for beginners, one written for beginners, is "Landon's Pianoforte Method." This book also gives the famous "Two Finger Exercises of Mason." There is a new book (Shimer's) being issued which is devoted to an easy presentation of the "Mason's System of Technics for Beginners." This book is purely technical, however. Landon's book has fresh and pleasing pieces, and all pieces are fully annotated with minute directions for their correct study, much attention being given to touch, phrasing, and good all-around musicianship.

U. E. H.—The seventh syllable in sol-fa is spelled "si," and when sharped it is spelled "See." The Tonic Sol-fa system gives fullest information on these points; but this system names it "Tee." The best books are published by Biglow & Maine. The "Tonic Sol-fa Reader," at 65 cents, can be had at this house.

Blake St.—No, do not place nickles on the back of the pupil's hand when playing. But teach the loose and flexible touch, which lets the hand remain quiet naturally. This is the touch taught by the Mason method. If the fingers play flexibly with no arm help, the arms and, being loose, the hands will be quiet.

A. V. P.—Give your young pupil a piece just as soon as she can read it, playing with one hand at a time. No, it will not take her mind off from work of greater value, but in her piece playing, if you demand good touch and expression, she will find the need of skill only obtained by technical work, and this will lend interest to her regular practice. There are pieces which are written on five notes, which are extremely easy yet pleasing pieces, which an ordinary pupil can take by the middle of their first term of lessons, at the point where the novelty of lesson taking begins to wear off.

M. L.—A blank memory when playing before friends when away from home is cured by memorizing something very easy, striking, pleasing, and short. These features give a feeling assurance. Then again, play before others from notes that you make wear off the "stage fright" that evidently is the real trouble. Keep patiently at it in these ways and you will soon conquer.

T. W. S.—"Mathews' Graded Studies," Vol. I, will fit in "Lebert and Stark's Method" after about half of the first series of duets are learned. But why do you inflict such a dry-as-dust method on your pupils? There are many methods, far and away better than that unmusical compilation. Select out some methods and have them sent to you on examination, play their pieces, read their annotations, and let the inevitable convince you.

N. W. H. G.—Every teacher knows the scales, and as scales are for technical training, the pupil should have his attention fixed to hand position, and listening to the effect of his playing. Hence, it is best to play scales from memory instead of reading them from notes. Therefore, nearly all recent methods give but a very little space to scales, for teachers have their own pet ways of teaching them, and their own ways of combining them and changing them, and this makes much space taken up in the method with scales a waste, for, ten to one, the teacher will not use the given forms. No instruction book covers all necessary ground for any pupil, not even the ponderous,—and please consider the word "ponderous" in more senses than one, "Lebert and Stark Method." Hence, if the pupil is to get the value of his tuition, time spent at his instrument, and the full worth of his opportunity, he must have much music outside of his method. Then, too, the very sight of his well-worn book brings an unconquerable feeling of weariness to him, and as interest goes hand in hand with advancement, the pupil must have much outside of his book. If he is not able to buy more music you can better afford to lend it than to let him plod wearily on at the obnoxious old method.

M. H—1. The number of years the "mallets" or hammers of a piano are supposed to last depends largely on the amount of use they get. Fifteen years is perhaps the average.

2. If they are worn so as to make the tone thin and disagreeable they should be either all replaced with new ones or re-covered with buckskin. Either process can *only* be successfully performed by an expert.

Quer.—1. Leschetizky's (the famous teacher in Vienna) full name and address?

2. His terms?

3. What does one have to practice on, to prepare to take piano lessons from him?

4. Can you give me any idea how advanced one must be?

Ans.—1. Theodor Leschetizky, 42 Carl-Ludwig Strasse, Wahring, Vienna.

2. Ten florins per lesson. (Florin at about 43 cents.)

3. Perfect scales. Mason's "Two-finger Exercises" are good, and the nearest attainable approach to his *so-called* "method." A piece to exhibit "singing-tone," and one to show technic are desirable.

4. No matter how advanced an applicant may be, she *must* go to a preparatory teacher for a period varying from about three months to one, sometimes *two*, years. These teachers give each pupil from two to five lessons per week at an average fee of five florins per lesson. A thorough grounding in the German language is indispensable to successful study with Herr Leschetizky personally, and to obtain full benefit in the weekly class lesson. Infinite tact and courage to brave the most crushing discouragements are equally necessary. Applicants should know Czerny's Op. 740 and the Chopin Etudes thoroughly. Should modulate, memorize, and have a correct ear for pitch.

M. C.—1. See answer to M. E. L.

2. I learn that the glissando movement is taught in the New England Conservatory of Music the same as elsewhere. In fact, one teacher in the school, by the name of Carl Stasny, has a remarkable hand which enables him to make the glissando movement in octaves, and he does it quite frequently. There may be teachers in the Conservatory who do not approve of the glissando movement, but the Conservatory, as an institution, I do not believe, has any rule against it. My information comes from one of the leading teachers of the Conservatory.

E. S.—p. a. p. stands for poco a poco, meaning little by little.

M. E. L.—The reason why there are so many different ways of trying to represent the pronunciation of Paderewski's name is owing to the difficulty of finding exact English equivalents for the sounds of the Slavonic languages. The syllable "drew" may be represented by either "droof" or "drehf" (the "oo" being pronounced rapidly and "thinner" than in English, more like the French "e"). The "w" is pronounced like a mixture of "f" and "v". Many Russian and Polish names ending in "ow" are represented in English by "off" or "ov."

E. S.—The difference between the dominant and the diminished seventh is that one has nine semi-tones and the other has ten. If you lower the upper note, or raise the lower note of the dominant seventh, you get a diminished seventh.

pages. All the best part of the opera is given. Only 12 cents each; five for 50 cents.

* * * *

We have received a new lot of busts of Beethoven and Mozart. They are in ivory finish and make very handsome studio ornaments. They are listed at $2.50, but this lot we will sell at $1.25 and pack securely in a box, but do not include express charges. The size is 11½ inches. We also have a larger one of Paderewski for $2 50, about 16 inches high. The supply is limited.

* * * *

The Scholarship Premium which we have been offering is creating much activity. It means a musical education in some first-class conservatory at no cost. The plan is not new. It has proven a benefit in other branches of education, and why not in music? The full account of the plan will be found in another column. We are ready to send samples and blanks to any who desire to engage in the work.

* * * *

The new works which we have been offering at special rates are progressing rapidly toward completion, especially the "Preparatory Touch and Technic," by C. E. Schimer and "The New Method for Piano," by Landon. The work cannot be hastened without fear of spoiling its goodness. Every change or alteration causes delay and extra labor, and extraordinary caution must be observed. We hope to have them ready before the summer sets in. While in course of publication the special offer of 25 cents each will continue.

* * * *

The "Dictionary of Musical Terms," by Dr. H. A. Clarke, is also still on Special Offer List at 50 cents. This work will be the last to appear, as we cannot go to press until the entire manuscript is ready. The proper names will receive attention, a feature never before introduced in a dictionary. Those who have accounts with us can have this special offer charged. There will be two editions printed, abridged and unabridged. All those subscribing now will receive both editions.

* * * *

We have just gotten out a new and greatly improved edition of "Landon's Writing Book." This valuable book is the most popular one of its kind, and its sale has been enormous. But the author has now still further enhanced its value by the addition of new educational features of the greatest value. In this new edition the pupil is taught time and rhythm so that he can perform it from the inner feeling for rhythmic values. The writing exercises give the intellectual knowledge of note and rest lengths and their relation to one another, and the new features of the book enable the pupil to fix within his musical consciousness the feeling of certainty for true time values, to play with the rhythmic swing at actual command. The new features make the book invaluable for class as well as private work. Besides an exhaustive treatment of time, the book covers all other features of notation and expression that can be written upon paper. The knowledge of added notes above and below the two staves is fully treated, and that in a way to make a sure and unhesitating reader of the pupil. Notes with sharps, flats, and double sharps and flats, both with and without sharp and flat signatures are amply treated, and in a practical way in connection with keyboard diagrams. We now issue the book in two volumes at 30 cents each, and also in one volume at 50 cents.

* * * *

Our Question and Answer Department is constantly bringing in multitudes of letters regarding the reed organ, especially letters by piano-teachers, asking for help in teaching this popular instrument. We would here call attention of teachers to one of the most appreciated features of "Landon's Reed Organ Method," which is: the annotations give the teacher the fullest information on the very points where all piano-trained teachers feel their lack. The book places the piano teacher in possession of the peculiar reed organ technic, and of the best styles and manner of playing the instrument. It goes to the inner truths of all that the teacher most needs to know to do successful teaching on this instrument.

* * * *

Some parents interrupt and delay the progress of their children without ever dreaming of doing such a thing. Few parents take any interest whatever in the finger exercises, scales, or studies of their children. On the contrary, many parents show their dislike and lack of appreciation of all kinds of studies so plainly that the pupils themselves become infected with disgust and begin to think it is of no use to practice them, because they will never receive one word of praise from any one, save their teacher. Only "pieces" parents want to hear, never thinking for a moment that all finger exercises, scale, and studies are preparations for more difficult pieces and a better performance of such. Neglecting the indispensable preparations means retarding progress; therefore, parents, do not think little of those "exercises" and do not create a disgust for them if you wish to have your children improve. You are delighted with a faultless performance of any gymnastic feat, enjoy then also your children's faultless performances of a finger exercise, scale, or étude. Do not discourage, but encourage, your children to practice them faithfully, because these very "exercises" train the fingers and hands for the proper performance of pieces.

* * * *

Before us are excellent reports from various daily papers showing that the game, "Musical Dominoes," we published is gaining in deserved popularity. The Musical Domino is a pleasing application of the domino principle to note values. The domino itself is a game in which a beginner can play with an expert player; a mistake of the former does not detract from the enjoyment of the latter or necessarily spoil the game. What is especially attractive about the Musical Domino is, that since the new rules for parties have been printed it can be used as a society game and be played "progressively," similar to "euchre." We know of a very large party in which 152 players participated.

Those who wish to bring something new and entertaining ought to give a Musical Domino Party. An occasional Musical Domino Party is recommended to all music teachers and music schools. It will create an agreeable change in a series of pupils' recitals and be beneficial to every student as a kind of review and examination in musical fractions.

Descriptive circulars of the game and rules for parties will be sent to any one upon application.

TESTIMONIALS.

Many thanks for the "Student's Harmony" just received. I am very much pleased with the book and believe it is just what I need in my work.

Mrs. B. F. De Bois.

I deal with you exclusively for music, etc., and encourage all teachers with whom I meet to do so. My orders are always promptly filled and I consider the sending of "On Sale" music a great favor.

Mrs. Walter B. Cobb.

I have just received the "Student's Harmony," by Mansfield. A hasty glance through the work makes me know that it is just what I want for my pupils.

Mrs. Lucy B. Ralston.

I came across The Etude the other day in our Public Library and was very well pleased with it, and, consequently, I wish to become a subscriber.

Miss Anna H. Carlson.

Mansfield's "Harmony" has arrived and I think it is well arranged and admirably adapted for educational purposes. It certainly is wonderfully cheap.

H. Guest Collins.

I consider The Etude a very good help in teaching and full of suggestions to all musicians.

Mrs. J. F. Emery.

I thank you for the kindness shown me and for the prompt and satisfactory filling of my orders.

Mrs. L. D. Stone.

The game of "Great Composers" has been received and has given perfect satisfaction. Nannie Petty.

I shall always speak kind words for The Etude and its publisher. In my estimation it is the best music journal in the country.

Mrs. L. D. Stone.

The "Studies in Musical Rhythm" has been received and has given perfect satisfaction. Nannie Petty.

I am well pleased with The Etude. I am sorry that I did not get it sooner, as I have derived so much benefit from its good instruction. Nellie F. Bagley.

I think The Etude the best music journal published, and will encourage my friends to take it.

Charlotte Wilke.

"Studies in Musical Rhythm" is a work that is most needed by music lovers, as so few understand time thoroughly. It is what I wanted and have been looking for this long time. Mrs. F. E. Luthy.

As all of the purchases I have made from you in the past have been just what you represented them to be, I feel sure a watch selected by you will be as you have stated, both handsome and a genuine timepiece.

Miss S. L. Vest.

My opinion in regard to "Studies in Musical Rhythm" is unqualifiedly favorable, so much so that I intend to use it in the school and to recommend it to all my teachers. There is no evil so hard to eradicate as bad time, and if these exercises are used synthethically in the beginning of a musical education, there can be no excuse for slovenliness in keeping it.

H. E. Crolius.

I like The Etude better and better all the time. It is a great help to me in my teaching, and I would not be without it. Mrs. Wade Burden.

I write to say that I am using Mason's "Touch and Technic" constantly in my teaching, and with good success. I only regret that I could not have had the benefit of the system sooner. Mrs. O. Gillette.

I am very much pleased with the numbers of The Etude, and only regret that I did not subscribe for it long ago; it is most interesting and instructive.

Edith Carruthers.

It is with great pleasure that I can say I am a subscriber to The Etude. It is excellent, fine, far beyond any other music journal of the kind.

Lucy O. Goodrich.

The game of the "Great Composers," which recently arrived, is both instructive and enjoyable. I shall commend it to my pupils and friends and hope I shall soon have the pleasure of ordering a number for them.

Miss S. L. Vest.

I am greatly pleased and satisfied with Mansfield's "Harmony." It is fine and interesting. It arrived in first class condition, and the delay caused in publication has been greatly overbalanced by its instructive and valuable contents. Its value is greatly enhanced by the questions found at the end of its several chapters and the numerous examples extracted from the great masters. These last two features of the work cannot but help make the contents more enjoyable, from the student's standpoint, than many similar works.

Edwin Hoek.

I cannot tell you how pleased I am with The Etude this year, which I have taken for five years for myself and friend.

I am beginning to feel, from the points I get from it and the beautiful music which I use for my advanced pupils, that I cannot do without it.

Mrs. C. W. Posson.

I am delighted with Mathews' "Graded Studies." My pupils are much interested in them, and I find the list of pieces, both classical and popular, given for use with each grade, a great help to me.

Mrs. M. D. W. Wheeler.

I enjoy The Etude more and more, and find so many useful suggestions for teaching from older and more experienced teachers than myself, that it is helpful indeed, and I do not know how I would get along without it. I do not intend to try. Mrs. M. D. Wheeler.

I have just become a subscriber to The Etude and am much pleased with it, both on account of the excellence and practical nature of the articles and the special educational direction. H. Guest Collins.

I like your paper, The Etude, better than any I have seen for the price. It is brimful of help and encouragement to the teacher. Miss B. V. Phinney.

I think a great deal of The Etude. I love music far better since I have had the opportunity of reading the paper. Carrie E. Lumber.

I find that no other magazine fills the place of The Etude to me, from a literary musical standpoint. The hints and helps in the different articles are invaluable.

Grace C. Burton.

I have found The Etude of great value to me.

Eltha N. Browne.

The ETUDE has just arrived. I look anxiously for it every month; it is both interesting and instructive, and also economical, as the same value in music could not be had for many times the price of the Journal.

CORA BABCOCK.

The "Student's Harmony" came all right. I am sure I shall be benefited by it, as I have found everything so excellently good that came from your firm. I think Mr. Presser deserves great praise for his efforts to get the things we so much need within our reach.

MRS. EMMA STAHL.

I am more and more pleased with THE ETUDE, and charmed with Dr. Mason's revision of Paderewski's Minuet in the March issue. Every one is pleased with THE ETUDE and I am sure it will do more toward helping the teacher than anything else when the parents read it. I realize this in my work. The pupils who take it make better pupils, too. MRS. S. A. MARKS.

The music which you so kindly selected for us was received in due season. We think it all beautiful and appreciate your kindness very much. We keep it all but two of the selections, which we have.

MRS. T. H. FULLER.

"Touch and Technic" is a revelation with regard to music. I feel that no other system can, in any sense, equal it. I find that no system which I have used has ever been so successful as this, and my pupils are delighted with the improvement it has made in their technic. MRS. MARY WHITT.

THE ETUDE is more welcome every month, and I can thank it for elevating the musical tastes of many of my pupils, and all feel as I do, that they could not be with out it. MRS. MARY WHITT.

The last number of THE ETUDE (containing Pader ewski's Minuet) is a gem. This piece alone is worth a year's subscription. MARY H. WALDRAN.

I AM more pleased with each new copy of THE ETUDE than the one preceding it. ANELY I. DAVIES.

Received the copies of "Mansfield's Harmony." Am very much pleased with the work.

FRANK C. RHOADES.

I like THE ETUDE very much and would not do without it. I enjoy the Letters to Teachers, Hints and Helps, Questions and Answers.

MRS. CEDORA E. COREY.

The musical game of the "Great Composers" is doing much good in our family; it not only serves as a pleasant and instructive entertainment, but is awakening among the children an interest in the various compositions of the authors, leading them to do a great deal of optional practicing on the piano, with satisfactory results. MRS. W. O. POND.

THE ETUDE is better than ever. Glad it is!

C. F. STAYNER.

I have just commenced to take THE ETUDE and find it a splendid paper. CALLA MACY

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.

MR. CALVIN B. CADY ANNOUNCES A SUMmer Normal Course at the Auditorium, Chicago, June 29 to July 22, 1896. Special Subject, "Music Education of the Child in Relation to Pianoforte Technique and Interpretation." Particulars next month. Address Room 55, Auditorium Building.

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

CONSERVATORY FOR LEASE.—THE CONservatory of Music at Belton, Texas, is offered to the right party for a lease of one to five years. It has a patronage of about sixty pupils, averaging about $6.00 per month, which number can be increased. Persons applying must be thorough musicians and shall have been graduates of one of the standard conservatories. Our building has eight class rooms and a large recital hall. Terms of lease, $550 per annum. Pianos can be had from local dealers at reasonable rental. References required as to musical and financial ability. Further details furnished on application to CHAS. S. FISHER, Director.

WANTED—POSITION IN SCHOOL OF MUSIC as Director or Teacher of Violin; also all branches of Theory of Music, Analysis, and Composition. Very best of references furnished. Address L. OREAU SMITH (at present Director Smith School of Music), Crawfordsville, Ind.

A GENTLEMAN WHO TEACHES PIANO—Mason Technics, acquired direct from Dr. Mason; Pipe Organ Voice, the Lampesti method. acquired direct from the elder Lampesti—and his wife, who speaks and teaches German and French, acquired abroad, also capable of being Preceptress, wish positions in the same school, or to take general charge of a school Fifteen years' experience. Best of references as to character and ability. Address P. W. J., ETUDE Office.

THE GREAT SILVER LAKE (N. Y.) ASSEMBLY will have a Music School this summer as usual, under the direction of Mr. Perley Dunn Aldrich, of Rochester, the well-known teacher of Mr. Shakespeare's method, with assistant teachers in piano and harmony. The School will end with a big festival, for which the following artists have been engaged: Clementine DeVere, Mary Louise Clary, Ericson Bushnell, and H. Evans Williams.

CONTINUED POPULARITY AND A RECORD of large increase in sales each year are certainly abundant testimony to the value of any article offered to the public.

An article without merit, if well advertised, will sometimes sell for a while, but it will be short lived.

The sales of Mennen's Borated Talcum Toilet Powder have grown each year till there is hardly a hamlet in the country where it cannot be found.

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All druggists have it, or send for free sample to GERHARD MENNEN, 577 Broad Street, Newark, N. J.

LADY TEACHER OF PIANO, SEVERAL YEARS' experience, desires position in Musical Department of School. Mason's System of Technic. Good references. Address J. H., 1704 North Ninth Street, Kansas City, Mo.

WANTED.—A GENTLEMAN WHO HAS JUST returned from the Leschetizky School of Music in Vienna desires a position in a School. Has had much experience in teaching piano, harmony, and organ. Address E. S. L., care of THE ETUDE.

HENRY TAYLOR STAATS. FORMERLY PROfessor of the Piano at the Metropolitan and New York Colleges of Music, will continue to teach during the summer at his studio, 487 Fifth Avenue, New York Special inducements to teachers and students from a distance wishing to study during the summer. Circulars mailed upon application.

WANTED—A LADY TEACHER OF PIANO and Violin. Must be a performer on both instruments, and possess the requisite qualities for the management of the musical department of an institution of learning. Address M. B. TERRELL, Denton, Tex.

THE FIRST PIANO LESSONS ARE MADE DElightful by using "BUDS AND BLOSSOMS," the very easiest of tunes and exercises. Seventeen pages, sheet form, half-tone title, heavy paper. Price $1.00. Sample copy, 50 cents, postpaid. Money back if not satisfactory. W. F. STRONG, Dixon, Ill., Director Musical Conservatory.

MRS. MARY GREGORY MURRAY ANNOUNCES a Special Teachers' Course in the Art of Study and How to Teach, the Principles of Analysis and Expression, and the Mason Touch and Technic, at Plymouth, Mass., from July 6th to August 15th. This course will be especially adapted to the needs of teachers who wish to increase their efficiency, and to students preparing for the profession. Full particulars may be had by addressing MRS. MARY GREGORY MURRAY, Room 19, Greble Building, 1708–10 Chestnut St., Philadelphia. Pa., until July 1st, after which date at No. 4 Warren Avenue, Plymouth, Mass.

RARE OPPORTUNITY FOR TEACHERS.—Lessons in Piano, Voice, Theory, Ensemble, Sight and Chorus Singing. Special Normal Course, including six years' work, which may be reviewed in three months. School to open June 1st. An artistic style of execution is guaranteed. Frequent recitals. Mason's Technic. Voice Method of Old Italian School, with modern improvements. Terms moderate. Correspondence solicited. Address MISS LOUISE WARDLAW, Directress Normal School of Music, Greenville, Texas.

KINDERGARTEN SYSTEM OF MUSICAL INSTRUCTION.—A pleasing and effective method of instruction for beginners in music. Highly recommended. Try it with your young pupils. Apply to M. E. ADKINSON, Jefferson, Iowa.

LADY TEACHER OF PIANO, SEVERAL years' experience, desires position in Musical Department of School. Would assist in other departments. Good references. Address J. B., Dedham, Mass, Box 51.

THOROUGHLY COMPETENT INSTRUCTOR desires position as Teacher of Theory and Assistant Pianist in School for Session '96–97. Best references. Address Box 6, Franklin Park, Ill.

PREPARATIONS HAVE BEEN MADE FOR giving music lovers at Chautauqua an unusual treat this year. The orchestra has been largely increased; the chorus of five hundred voices under Dr. Palmer will give frequent concerts, and assisted by eminent soloists will render the *Stabat Mater* and other music of a high order. The soloists will be Miss Marie Decca, prima donna, Mr. Whitney Tew, of London, tenor, Mr. Homer Moore, baritone, and Mrs. J. Otis Huff, contralto.

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ON A FRENCH BASIS.

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In response to a general demand for a text-book on harmony, based on the French system, we take pleasure in announcing the publication of "Practical Harmony on a French Basis," by Mr. Homer A. Norris. Mr. Norris was associated for four years with the most eminent theorists and musicians of Paris. During that time he devoted his attention chiefly to the study of musical composition

We feel confident that "Practical Harmony" meets the demand for a text-book which makes the study interesting to the pupil. The exercises are musical, and there is an absence of the "psalm-tune" monotony usually found in text-books on this subject.

As many students object to a bulky volume, bound in boards, a student's edition has been issued in two parts, bound in flexible covers. Price of each part, one dollar.

The preface, giving a general idea of the scope of the work, will be mailed on application.

This work has been introduced into several conservatories and among the profession generally.

Please order through your regular dealer, and if not procurable, then send direct to us.

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TESTIMONIALS.

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

DEAR MR. MASON:—

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

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

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

With kindest regards, I remain, very sincerely,
(Signed) I. J. PADEREWSKI.

Extract from a Letter of Liszt to William Mason.

"En parcourant votre Methode j'y trouve des exercises fort recommandables nommement,—les interlocking passages et tout l'accentual traitement . . . of Exercises. Que vos élèves et l'editeur en tirent tout le profit que je leur sonhaite!"

Translation.

"In glancing through your Method I find there exercises strongly to be recommended—such as, for instance, the interlocking passages and all the accentual treatment . . . of Exercises. May your pupils and editor derive therefrom all the profit which I wish them.

(Signed) "F. LISZT."

I feel myself impelled to say that after a thorough investigation I regard the technical studies of Dr. Mason as a masterpiece which can claim an unapproachable position among the most important pedagogic works. The characteristic advantage that distinguishes this work from most mechanical studies is, in my opinion, that it contains much to inspire the student with joy and delight in his work, and not merely what is tiresome and dry. I refer to the many and original examples of touch and phrasing.

The last volume on octaves and chords seems to me very important; it contains much that is new, and nothing that is superfluous, and is especially masterly in its combination and sequence of exercises. If the work should be translated into German, I am convinced that the studies would excite, on their appearance in Germany, the greatest attention.

RAFAEL JOSEFFY.

Permit me to express the pleasure I have found in a careful examination of "Touch and Technic," with its accompanying exercises. It is surely another of the true pearls which from time to time has permanently enriched the store of technical material available for earnest students and teachers of the pianoforte.

When I recall how Tausig taught Exercise Number 6, the stupefying effect upon my nerves of the humdrum chromatic succession of notes up and down the clavier, and the maddening effect produced by it upon helpless neighbors, it is impossible not to envy the lot of the rising generation, now destined to be brought up on the varied and interesting forms of the indispensable exercise.

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The exercises in Dr. Mason's "Touch and Technic" are so carefully arranged, and the explanations are so clear and full, that the work must prove very valuable to pianoforte students. In my own teaching I have for some time past largely used one finger and two-finger studies, feeling that the ordinary technical studies were very unsatisfactory.

RIDLEY PRENTICE.

Since the above has been written Mr. Prentice has edited the work for an English publisher.

I thankfully acknowledge the receipt of Mason's "Touch and Technic." Whoever had the privilege of hearing Meister Mason play, and saw him coaxing the most enchanting sounds from a piano by tenderly caressing its keys—whoever beheld the inexhaustible wealth of different colorings in this master's playing—cannot but heartily welcome a book in which he seems to have revealed the wonderful secret of his touch.

The *thinking* student cannot dispense with the book, nor can the thinking teacher, and least of all, Yours truly,

CONSTANTIN STERNBERG.

Dr. Mason's "Touch and Technic" is received. Like all that this gifted musician does, it is of the greatest artistic and practical value to the profession. I am confident that it will meet with general approval. I shall not fail to recommend and use it.

WILSON G. SMITH.

In looking over the "Mason School of Arpeggio Playing" which you have published, one is especially struck by seeing the great help it will be to pupils in showing them not only a way, but a first-rate practical and musical way, of doing their work; there is no doubt but that infinitely more will be accomplished by working in this manner than by the usual perfunctory and inefficient playing up and down over the piano. I must congratulate you also on the handsome edition you have made of the work.

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"Touch and Technic" is a work which ought to be known and used by all teachers of the piano. I say this with the conviction of experience, having used it with nearly all of my pupils during the last eight months, and noted carefully its effects upon their technical development.

I know of nothing so well calculated to develop flexibility and strength of finger, evenness and brilliancy of touch, as these simple and unpretentious little exercises. Used judiciously, together with other technical studies, these exercises become almost invaluable to the earnest piano student. Dr. Mason has here, in a thoroughly practical and scientific manner, put into a small compass the means by which great artistic results may be obtained with the least possible expenditure of time and labor—a service which should receive from the profession and pianistic world generally due recognition. I personally feel grateful to Dr. Mason for having written such a work, and thereby sensibly lightened my labors as a teacher.

EDWARD FISHER.

Let me congratulate you heartily on the new work, "Touch and Technic." Its perusal was a perfect revelation to me, and so absolutely convinced am I of the eminence and superiority of the work, that I will not rest until every piano teacher and pupil of my acquaintance has read it. It is the "L'indispensable du pianist."

Be assured that nobody will study "Touch and Technic" more faithfully and thoroughly than

BRUNO OSCAR KLEIN.

We have carefully examined "Touch and Technic," and give it our hearty approval. While recognising its many admirable features, we cheerfully recommend it to all musicians.

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