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Theodore Presser

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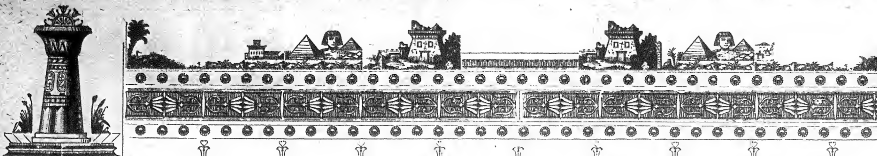
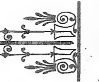


MOTTO:—*Omne tulit punctum qui miscuit utile dulci.* —Horatius.
He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE



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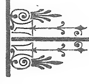

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DR. FORBES' THEORY AND PRACTICE TESTED.

THE LIBERATING OF THE RING FINGER—PRACTICAL TESTS AND OPINIONS.

THE question of expediency in the matter of liberating the ring finger of musicians is exciting a good deal of earnest discussion among musicians and surgeons, both at home and abroad.

The idea was first introduced by Dr. Wm. S. Forbes, Vice-President of the Philadelphia County Medical Society, Senior Surgeon to the Episcopal Hospital, etc.

His pamphlet on the subject, and his address delivered before the last Music Teachers' Association, have brought himself and the question into much notice.

We have taken pains to converse with a number of the leading physicians and surgeons in our vicinity, and infer that the respective expressions of these will about represent the opinions elsewhere.

By far the greater majority of these gentlemen admit the feasibility of the operation, but hesitate to guarantee a successful issue of the same. This caution is, of course, due to inexperience. One has but to read the history of surgery to see how constantly, as each new discovery has been made, it has been treated with universal circumspection, and has immediately found many antagonists; yet all, or nearly all, of these discoveries have become scientific facts, and have been instrumental in conducing to the happiness of the race.

All the opposition that has been raised to it, thus far, is that "it is unnatural, and interferes with God's designs." The same gentleman who made this assertion also said "he would not employ a teacher who would oblige his child to sit erect at the piano if she naturally stooped over;" from which the validity of such objections from such a source can be estimated.

The practical experience of every musician is that the weakness of the fourth, or ring, finger is the greatest impediment to technical proficiency in piano playing.

Not one in a hundred stops to consider the real cause of this "weakness," regarding it as a natural, and consequently unavoidable, defect. Anatomy shows us that the powerlessness of this finger results from a restriction of the muscular power, which, though connected with this finger precisely as it is with the others, is nevertheless impeded in its operation by the counter-action of two accessory side tendons. Owing to the restraint of these tendons, one is unable to raise the ring finger to any great height independently of the other fingers.

When, after years of practice with special direction to developing strength in this particular finger, the pianist realizes the fact that it still remains the weakest, it becomes a question of serious moment to him how he may remedy what is really equivalent to a deformity, and he will eagerly catch at the idea so lucidly demonstrated by Dr. Forbes, that the remedy is effected in the most perfect manner by a simple surgical operation.

Dr. Forbes' argument that these tendons are entirely vestigal, and were developed in man at a period when climbing trees was far more fashionable than piano playing, is entirely reasonable, and is corroborated by the testimony of science.

This may or may not lead us into Evolution, but the acceptance of plain physiological facts is a duty far above the discussion of theories. This age is purely utilitarian. Everywhere improvement and progress are sought for.

The great work of teaching and studying the piano would certainly be reduced to a minimum if a means for gaining a uniform control of the fingers could be found; and this releasing of the ring finger seems to offer a very reasonable solution to the difficulty.

We have in our life met a number of individuals who possessed very musical organizations, but who utterly failed in attempting to learn to play the piano, because of the complete helplessness of the outer part of the hand, caused entirely by those binding accessories. One of these persons, in particular, being unable to raise the fourth finger a particle, had contracted a habit of shooting it out straight forward to produce a tone. This motion soon became spasmodic, and affected the little (fifth) finger even worse than the other, and conjointly to such an extent as to completely ruin every attempt to produce any kind of a connected touch.

The operation proposed by Dr. Forbes is quite simple, being performed by inserting a narrow, blunt-pointed bistoury into an incision less than a quarter of an inch in length, made through the skin and fascia just below the carpal articulation of the metacarpal bone of the ring finger and above the radial accessory slip of the hand, parallel with and on the radial aspect of the extensor tendon of the ring finger. The bistoury, with its handle depressed and its blade flatwise, is carried beneath the accessory slip and down as far as just a little above and between the knuckles of the ring and middle fingers. The bistoury is now turned, with its sharp edge toward the skin, and the middle finger strongly flexed, and the ring finger extended so as to make tense the accessory slip, when, with a gentle sawing motion, the slip is at once severed. The bistoury turned flatwise is now withdrawn through the same opening by which it entered. The accessory slip on the ulnar side of the extensor tendon is divided similarly.

Not a quarter of a drachm of blood is lost in the operation. A small piece of adhesive plaster is placed over each incision and a figure-of-8 bandage carried around the wrist and hand, leaving the thumb free. When this has been kept on two days the patient is required to perform on the piano, in order to keep the cut extremities of the accessory tendons apart. A slight swelling exists for a week, and the liberation of the ring finger is complete. The finger can be elevated an inch further from the plane of the hand at once.

Dr. Forbes has performed a number of these operations already, and in every case to the satisfaction of the patient. The operation might, of course, be performed by any skillful surgeon who has carefully studied the explanation of Dr. Forbes.

The subject has excited great interest in England, and is bound to spread until the value of the process is fully tested. Noble Smith, who is one of the foremost surgeons in England, thus writes to the London *Lancet*,* in reply to a discussion going on in that journal:—

"TO THE EDITOR OF THE LANCET.

"SIR:—Your remarks upon this subject seem to me very opportune, for the introduction of the above operation into this country has excited a good deal of interest among pianists, and is likely to lead to indiscriminate attempts at its performance. The operation is not so simple in all cases as might be thought, the great variety in the arrangement of the accessory slips giving rise sometimes to difficulty in their isolation, especially in hands in which none of the tendons are prominent. Certainly, in the case which I recently published, there was no difficulty whatever; a single accessory slip was divided at once, and the result has remained perfectly satisfactory.† But it is not always so easy to single out and divide the slips with the limited subcutaneous cut to which I have thought it judicious to restrict myself. As to the question whether the operation ought to be performed at all, we are in the first instance naturally disinclined to undertake any operation, however slight, for other than a surgical purpose; but it is another question whether we ought to withhold our services when a distinct advantage accrues to the person operated upon, provided, of course, that no great danger is incurred. The bare possibility of the wound not healing by first intention should, of course, be stated to every 'would be' patient, but the risks of the operation are surely infinitesimal. As to the result involving loss of power, this is certainly a mistaken idea. The fact is quite the reverse: the restriction to free movement causes the finger to be weak; when the latter is freed from this restriction, it gains strength. The likelihood of 'cicatricial union of the several ends, leading to a distinct crippling of the finger,' is negatived by the fact that a similar result has never been known to occur among the thousands of tenotomies performed in other parts of the body by skilled operators. Dr. Forbes, of Philadelphia, has operated upon the ring fingers of fourteen persons since the year 1857, and he reports that 'in not one of them did any accident follow the operation.' He further states that

* London *Lancet*, Sept., 26th, 1885.

† He refers to one of the leading pianists of London, whose tendon he severed successfully, as stated.—ED.

'the operation does not lessen in the least the power of the common extensor muscle.'

"In conclusion, I would recommend (1) that the operation be only performed in cases where the tendon slips can be clearly defined; (2) that the patient be first warned that no wound can be made without some danger; and (3) that no one should undertake it who is not practically experienced in dividing tendons.

"I am, sir, yours truly,
NOBLE SMITH."

Queen Anne Street, Sept. 21st, 1885.

We intimated several months ago that we would have these tendons cut on our own hands. We have received some very earnest advice from our readers not to do it; but we, nevertheless, had it done, and are now prepared to give

OUR TESTIMONY,

founded on practical test and on our person. Without going into detail we will speak more of the result. But before, we will say that the operation did give pain, which was over in a few minutes. We had the tendon that joins the little finger with the fourth severed, the one connecting the fourth and third is still intact, but enough has been done to form an opinion of the value of theory and the operation.

The wound is now entirely healed over. Our hand is not weakened in any way by the operation. The grasping power of the hand is in no way impaired or affected. There is not any motion of the fingers or hand, which we have discovered, that is unfavorably affected. On the contrary, the fourth finger can be raised about one-third of an inch higher. The uncut accessory tendon of the third finger still holds it down a little. The fourth finger can be exercised without the fifth moving with it, which we could not do before. The fingers are free, and at the piano an equality and ease of motion is felt which is quite marked. The day after the operation we played the piano for three or four hours, principally to test the matter. Since that time, till at present writing, we have compared our hands and tested them in every possible manner, and now state that the operation is of great value to pianists. We are charmed with the result on our own person. Should the future develop anything that will cause us to change our opinion, we will not hesitate to make it known. It is now too soon to accept the theory fully. Time is needed to establish it Next month we will have the remaining tendons of the right hand cut. Should anything different or new develop, we will be heard from. Our left-hand tendon was the one we intended to have cut, but on examination, Dr. Forbes found it unsuitable for operation. It appears that the main tendon of our left hand, instead of running straight to the wrist on the outside of the hand, takes a turn at the knuckle and follows along the tendon of the fourth finger. What is most singular about our left hand is that the fifth finger sends a tendon to the fourth instead of the reverse and natural manner. Had Dr. Forbes not discovered this, serious results might have ensued. It is quite important that the operation be done by a surgeon who knows what he is cutting into, and acquainted with the network of veins, tendons, etc., that lie buried in the flesh of the hand; under such the operation is perfectly safe and successful.

We are not alone in this matter. Here is the testimony of two fine pianists who have also had their tendons cut. The testimony is similar to our own, and goes further to prove the merit of the process and strengthen our conviction. Next issue we expect to have the testimony of others. We have several valuable letters and contributions on this subject, which we regret must remain over till next issue. We close with the two letters from Miss Secor and Mr. Huneker.

PHILADELPHIA, Nov. 5th, 1885.

In company with my friend, Mr. Theodore Presser, at whose request I add my testimony, I had the operation of liberating the ring finger performed by Dr. Forbes. Having always been troubled by an obstinate tendon (the finger, also, being treated once for short-hand palsy), and my attention being called to the operation by Mr. Zeckwer, and afterward Dr. Forbes, I resolved to give it a trial. So far, it is a success, rapidly healing, enabling me to play twenty-four hours after the cutting with freedom. The lift of the finger is increasing, not that I lay such stress on the high finger lift, but the individuality is better, and that is the main point. No loss of power, but a decided lightness is the result, and I regret that I did not have it done ten years ago, when it was most needed.

JAMES HUNEKER.

RIDLEY PARK, DELAWARE CO., PA.,
November 6th, 1885.

THEODORE PRESSER, ESQ., PUBLISHER OF THE ETUDE, NO. 1004 WALNUT STREET.—DEAR SIR: In compliance with your request of the 5th inst., that I shall give testimony in favor of liberating the fourth or ring finger by cutting the accessory tendons, I cheerfully acquiesce, having had the operation performed on both hands at one sitting by Dr. Forbes, on October 30th, in an entirely satisfactory manner, without the aid of anæsthetics.

Submitting to the doctor's well-known skill, it required only a few minutes to complete the severing. The pain experienced was trifling, and not nearly as severe as was anticipated. I would freely submit to a similar operation again were it necessary.

Immediately after the cutting of the tendons, and while the blood was trickling from the incisions, I was able to execute trills and passages, with the utmost ease, which previously were too difficult. Three days afterwards I played with an orchestra, without suffering any inconvenience except from a slight swelling of the hands, the strength of which it is quite certain is not in the least weakened.

Having but one desire, I now feel that through Mr. Zeckwer's kind offices and Dr. Forbes' skill it has been accomplished.

Very truly, yours,
MISS VIOLA R. SECOR.

EARLY PIANOS.

RECENTLY, at Shirley, England, there died an eccentric old lady, and among her effects an old piano was sold for a half crown (62 cents). It turns out to have been manufactured in the year 1780, thirteen years after the first piano was made in England. Offers of $750 have been made for this antique. There still exists a copy of a playbill, dated May 16th, 1767 (preserved in the office of Messrs. Broadwood, Piano-forte Manufacturers of Great Pultney Street, London), and in which is the earliest known occasion of the name of the piano-forte being used. The "Beggar's Opera" is announced; part of the attraction is thus given. "Miss Buckler will sing a song from 'Judith,' accompanied by Mr. Dibdin upon a new instrument called Piano-forte." Another historic piano, though of more recent date, was the one sent to Beethoven by Mr. Thomas Broadwood, Dec. 17th, 1817. The number of piano, 7362, the compass, "six octaves from C, five lines below the bass stave." In an answer, in odd French, from the great master, dated Feb. 3d, 1818, acknowledging the receipt of a letter which had been sent the same time the piano was shipped, is the following extract: "Aussitot come je recevrai votre Excellent Instrument, je vous enverrai d'en abord les fruits de l'inspiration des premiers moments que j'y passorai, pour vous servir d'un souvenir de moi a vous mon tres cher B. et je ne souhaits ce que, qu'ils sorent dignes de votre Instrument."

ORIGINALITY.

THE originality of each pupil may be tested and developed by offering him some material for invention. Give one boy a jack-knife and a pine stick, and he will whittle out a ship; another with the same material will whittle out—shavings. In musical study, invention is very necessary. It is deplorable how many of our pupils there are who are merely mechanical repeaters, unable to improvise or to express one single original musical idea. It is safe to say that this condition of things is purely the result of too much playing and too little thinking. The study of harmony is said to be a sure means to attain the ability to invent. But while this is no doubt true, if harmony be studied practically, yet our observation is that the study of thorough-bass, as it is usually carried on in our schools, is about as productive of musical thought as the study of algebra would be.

The material for musical invention lies before you in every study, in every piece. These should undergo a thorough dissection and analysis. In this way musical thoughts stand out alone, clear and perceptible. Each thought, be it a group, a scale passage, a chord, or an arpeggio, should be transposed in all positions (keys). The exercise must first be written, then played from memory. This thought thus fixed in the mind becomes a part of our musical property, and forms a model for future invention. When we have a number of such models, by a natural mental process copies will be photographed and will arrange themselves in kaleidoscopic variety and beauty, proportional, of course, to the perfection of the instrument in which the work is being done. It is certainly stultifying to the pupil's sense to never be allowed to play anything except what he sees on the printed page. It would be a parallel case to forbid our children to utter anything until they had read it from a book. Little children prattle, and in time learn to speak correctly. Why may they not "rattle" the piano at first, and by a natural process learn to play? Certainly they need direction and good copies, but not this straight-jacket system of reading before speaking, and speaking without thinking. Here is a musical thought for the child of three or four years: C, C♯, transpose; next, C, D, transpose. Now, play C, D, E, and transpose; then C, D, E♭; then C, E; then C, E♭; now alternate C, E and C, E♭, and transpose. Give all intervals and tones their correct designation, and have no baby talk. A child can learn one tune just as easy as another. He needs only to go slowly—a very little at a time.

By this building process we soon reach a fifth, C, D, E, F, G; then contrast C, D, E♭, F, G. Each must be transposed separately, then in alternation, calling them major 1, 2, 3, 4, 5, and minor 1, 2, 3, 4, 5. Numberless little melodies in five notes must now be written and played in all keys. We advise, at first, transposition chromatically; later, in the order of fourths and fifths. You will perceive that the entire irksomeness of five-finger practice will be relieved by combining with it some mental work; and surely the value of the practice must be greatly enhanced. Why this mystery and fear of sharps and flats? Why this perpetual pounding on white keys alone?

All this is systematically treated in D. De Forest's Studies on Transposition.

Before taking up a new study of piece, the older pupil should be taught to analyze the rhythms of its various measures and first apply these to the scale of the piece or to all the scales, if he have sufficient time. The different varieties of touch may be brought in here and practiced. The chords should be analyzed, their bases and inversions given, and then transposed. Each melodic figure should be treated similarly, and then the pupil is prepared to take hold of the piece in hand intelligently, and is able to work it out correctly alone.

SOME SIMPLE WAYS FOR LEARNING SOME DIFFICULT THINGS.

There are many persons who do not realize the necessity of gymnastic training of the muscles of the hand preparatory to learning the piano, and many, again, who believe in the necessity, but do not know how to set about it. If all the stiffness and awkwardness of a beginner's attempt to produce music from the piano be analyzed, we shall discover that it proceeds almost wholly from his inability to regulate the movement of certain muscles, to hold some quiescent while others remain active.

Of course, the aim of all exercises and etudes is to obviate these defects, and, in some cases, effectual results are produced by piano practice. But the general failure of pupils has been the fact that has given food to the inventors of mechanical contrivances to alleviate the burden of piano practice. These inventions—some of them, at least—are admirably adapted to the purpose for which they were designed, and should be in every pupil's hands. But, of course, this is too great a reform to be expected all at once, and the teacher must still continue to have presented to him constantly the very perplexing problem, "How shall I train this hand to usefulness and skill?"

It certainly requires a great deal of experience and experiment to find out the best method of treatment.

If each teacher will make a careful study of every hand he meets, he will soon be able to make some important classifications that will greatly assist him in his work. To illustrate, we give an extract from our little experience book, which is a record of such observations in chronological order.

Case I.—A stiff wrist, self supporting but rigid; lateral movements impossible.

Treatment.—Press the elbow against the side of the body so that the forearm is immovable, and exercise the wrist by moving the hand up and down with a quick, easy movement. Try the same motion in striking the piano. If the hand falls with abandon and lights easily upon the key, all right; the point is gained. But if there be a cautious lowering of the hand till it is near the key, and the key be pushed nervously, more wrist practice is required.

Case II.—A stiff knuckle joint, that will not permit the finger to rise.

Treatment.—Press the tip of each curved finger, one at a time, on the edge of the table or piano key, letting all the rest of the hand fall below. The weight of the hanging hand causes a heavy pressure on the tip of the supporting finger and a depression of the joint, corresponding very nearly to the maximum altitude of the finger by voluntary erection. The treatment must be of short duration and often applied; to be followed by two, three and five finger exercises, using hammer stroke on each key.

Case III.—A weak first joint, bending inward at each stroke of the finger, tending to flatten the whole hand out, accompanied by a weak, faltering wrist.

Treatment.—Press the key with curved finger and raise the wrist, throwing the weight of the arm over on the tip of the finger under pressure, causing the nail to press on the key. Afterward, slow motions, careful curving of each finger before striking, and a very light fall of the finger, with a constant admonition to *keep away from the blacks.* Almost invariably this defect is found worst in second finger of left hand.

Case IV.—Crooked little fingers, that cause the hand to roll over on its outer edge.

Remedy.—Grasp a sixth. Press the thumb firmly, draw the little finger nearly to the edge of the key on which it rests, then press the inner side of the ball against the edge of the adjacent standing key so as to bend the tip outward. The pressure acts upon all three joints of the finger and is rapidly effectual, especially in children. Subsequently, exercises that permit the thumb to be used for a support until the hand is formed level.

Case V.—Close fingers; inability to span an octave.

Remedy.—Using the first and second fingers of the right hand, place them against each two fingers of the left hand successively, tip to tip, and spread these as wide apart as possible. Treat the right hand similarly.

Practice first sixths broken, then chords of the sixth; follow this with exercises on diminished and dominant seventh chords, broken, and, lastly, broken octaves.

If any two fingers are unusually attached to each other and refuse to be separated, place them as far apart as possible on two keys of the piano (at an interval of a third or fourth or even a fifth). At first lay them on flat, then raise them up to a proper curved position. They will soon grow distant, and at last dissolve partnership altogether.

These are a few of the common defects. Their variations are legion. Yet we have never met a case that we could not successfully treat with gymnastic exercises.

Every pupil should be taught to practice such exercises from ten to fifteen minutes before commencing his piano practice.

Exercise the wrist by swinging the hand in a variety of directions. Exercise the finger joints by simply opening and closing the hand. Exercise the thumb from its articulation on the hand near the wrist. Think intently on what you are doing, and practice each until fatigued.

IMPORTANT NOTICE TO SUBSCRIBERS.

Hereafter The Etude will be sent to subscribers until notice is received to discontinue sending it. Only 217 of those who have been taking The Etude have ceased to be subscribers. This small loss in our subscription list is owing to deaths, marriages, and such like causes, rather than dissatisfaction.

We have placed all subscribers' names on large cards, and keep them alphabetically, according to the States. Subscribers wishing address changed will please give name of State of their former address.

We are prompted to make this change of sending our publication until notice is received to discontinue, principally from the numerous requests from our subscribers to do so, and also because it is the custom among publishers. Collections for arrears are made at the end of each year, and persons are held legally responsible for payment of any publication which has been taken from the Post-office. Subscribers will be notified by us when their paid-up subscription has expired.

The pamphlet of the M. T. N.A. will be ready for distribution some time during this month. Send a two-cent stamp to us and receive a copy.

Owing to the pressure of space in this issue much matter remains over. Our "New Publications" we are obliged to leave out altogether. During the month there were issued two works important to pianists and teachers. They will receive extended notices in a future issue. The names are "Pianistic Expression," by Christiani, published by Harper Bros., and a translation from the French of Lussy's Work, entitled "L'Expression," published by Novello, Ewer & Co.

NEWS OF THE MONTH.

At last the musical world is fairly launched, and on all sides is to be heard music, music, music—from the modest lyceum entertainment to the symphony concert and grand opera. Music in some form or other is the principal ingredient in American amusements.

Mapleson gave "Carmen" the 2d of November, with the old favorites, Minnie Hauk, Del Puente and Ravelli. Del Puente has had hard luck lately, losing all his earnings for years, and a friend's at the same time. Mapleson proposes a benefit for the unfortunate sufferer, but it will take some time to save fifty thousand dollars, benefit notwithstanding. Artists are proverbially careless about money matters, and are, as a rule, sufferers from their want of business tact.

Last month I spoke of the Heinrich-Henson song recitals and their continuance, but Cupid has interfered, as the fair Medora has entered the state of matrimony with Walter Emerson, the well-known cornet virtuoso, and they intend starting a company on the road themselves; a strong team they will make, too. Mr. Heinrich has not yet announced his musical partner for the season.

Mr. Otto Floersheim has reached home after a vacation spent in Europe.

The genial and talented editor of "*The Musical Courier*" is looking well, and ready for the winter campaign.

Mr. Wm. H. Sherwood and Chevalier de Kontski purpose making New York their headquarters this season.

Mr. Robert Golbeek is busy at work on comic opera.

Nevada-Palmer, with a fair concert company, are doing but fair business so far.

Etelka Gerster purposes coming over with a concert company, comprising Signor Galassi, Mdlle Lablache, and Madame Sacconi, the harpist.

The harp is again becoming popular, and despite its lack of ability in tone-sustaining, is a beautiful instrument under the hands of such capable artists as Mad. Chatterton, Bohrer, Oberthür, Maud Morgan and Mad. Sacconi.

We wait with some interest the advent of Victor Augustus Benham, of this city, who has been studying abroad, and winning laurels for himself—according to the newspapers—by his fine playing and marvelous improvising—a lost art, nowadays. Mr. Benham is only eighteen years of age, and was formerly a pupil of Massah Warner, the well-known pianist and teacher, of this city.

It is with regret I hear of the serious illness of Mr. Frank Van der Stucken, the popular conductor of the novelty concerts of New York. Mr. Van der Stucken is prostrated by overwork, and will have to take a long rest.

Theodore Thomas comes to Philadelphia Saturday night, and I assure you he is eagerly looked for, as music, so far this season, has been poor.

Mr. Charles H. Jarvis has issued his prospectus for his coming season of piano recitals, and some good things will be heard; still, there is a dearth of musical activity in this city of ours, that is somewhat disheartening.

We are promised a concert to celebrate the Fiftieth Anniversary of the old Männerchor Society. It will be under the direction of Mr. S. L. Herrmann, its capable director, who promises us a symphony and possibly a piano soloist. Mr. Herrmann, who is still a very young man, has been actively engaged in his profession here since his return from Leipzig. He plays the organs of both the Roman Catholic Cathedral and the Broad Street Synagogue, and is a very talented and capable musician.

The Symphony Society of New York, directed by Walter Damrosch, will soon produce the "Damnation of Faust."

Mr. Frederick Boscovitz has again returned to Chicago, and will give a number of recitals.

Miss Eleanor Garrigue, the talented young pianist, has settled in New York, and will teach the excellent Oscar Raif method. Miss Garrigue, while abroad, studied with Herr Raif, and thoroughly mastered his system of teaching, and in addition to being a fine pianist, is proving herself an excellent teacher.

The American Opera Company is busy working, and has already a personnel of 295 members, and rehearsals are being rapidly pushed.

It is with regret Jules Zaremski, who succeeded Louis Brassin as professor of the piano-forte recently, died of consumption, aged only 34. He was a talented composer, a very fine pianist, and is a genuine loss to the artistic world.

Theodore Ritter met with much success at the Antwerp Exhibition.

Mr. Wm. Geo. Cusins, Queen Victoria's old music teacher, takes the place of the late Sir Julius Benedict, as piano-forte teacher at the Guildhall school of music.

Rubenstein intends giving a series of historical piano recitals this season.

Miss Anna Bock is with Paul Veardot on an artistic tour in Germany for the Fall.

Frederic Kiel, the famous composer, is dead.

Have you heard Mikado?

SOME TYPES OF PIANO PUPILS.

"Old Fogy" apparently does not like the tone of our remarks on "Piano Teachers;" we now propose to discuss a few types of "Piano Pupils," and hope he will not take umbrage at our views. (We would like to say here that the personality of "Old Fogy" is a great source of curiosity to The Etude. Some earnest but crabbed lover of Art?)

The average pupil! What teacher doesn't know the average pupil? What teacher doesn't groan in silence over the average pupil? Yet, he or she is possessed by some fiendish idea that they will play the piano, and they work for this result with an ill-advised zeal that is appalling. They are to be met with by the score in all the conservatories in the land, and invariably play Kalkbrenner's Rondo in E flat at the end of the second year. They dote on Czerny, and play a half a million of his opuses, the *Etudes de la Vélocité con amore*. Need we say that this class of pupils is a *she?*

By the way, why is it that so many girls play the piano? They seem to take to it like a duck does to water. The average pupil does not believe in the "grace of God" theory as applied to music, and work for all they get; that is one good point for the average pupil. A conservatory is the place they flock about and discuss each other's and their teacher's shortcomings with a fearful freedom. These places are, as a rule, perfect gossip-mills, and for that reason it is quite natural that all directors of these musical institutions are bald-headed, from worriment. No hair would stay on any man's head in such storms of criticism and gossip as are wafted among the average pupils. They think Professor Shinavizky's touch is beautiful. What a pity such a Chopin player should—smoke. Miss Smith can't trill except with her thumb and third finger. Mr. Jones didn't know there was such a scale as C sharp major, and thought the printer had made a mistake in printing seven sharps at the beginning of the celebrated third prelude of Bach's. All this, and much more of the same stuff, one hears from the average pupil when she is in the aggregate. When she is a private pupil, she worries your life out with questions about Miss Brown's technique and talent. Miss Brown lives across the street, and has much talent, and turns up her nose at work; believes in the inspiration theory, and smiles in a superior sort of way at you if you recommend Plaidy. The average pupil loves four-hand symphony playing, and thumps through Haydn, Mozart and Beethoven with an idea that he or she is doing the thing orchestrally.

It is needless to make the remark that they invariably take every collateral branch in the curriculum of the school, on the principle of the man who industriously eats his way through the bill of fare because he has paid his three dollars a day—and they both suffer from indigestion as a result. Chopin, alas! Chopin, what agonies he would suffer if he heard his hackneyed E flat nocturne, or the ones in G minor, G major and B major played by the average pupil; or the divine Felix, what pain he would feel if he heard his interminable "Songs without Words" played by some sentimental admirer of "Charles Auchester." We verily believe that Charles Czerny, who now occupies the position of ferrying over the lost musical souls to Hades since Charon resigned the job, gloats over his millions of compositions, and the universal wreckage they have caused to musical talent. What bright pupils have not been consigned to the musical Limbo on account of Czerny & Co. But your average pupil does not think so. They fatten on that kind of diet.

What a contrast is the talented pupil, we mean one that knows he is talented, and knows it too soon—knows it before he knows technique. He has talent, no doubt about it; fine touch, untrained, to be sure, but good; fair idea of rhythm; indifferent reader; indifferent timeist; composes a little; very, very lazy; inordinately conceited; feeble technique and a nerve that exhibits itself at its best when asked to play. What a pity that there is so much of this talent running to seed in this country; such a thing would be impossible in Germany. The methodical German would drill and shape the gifts of the child willy-nilly, and so something would be accomplished, but in America the non-appreciation and, above all, the absolute ignorance of parents on the subject of careful musical training, causes the above state of affairs. If the child is bright and precocious, he is immediately ruined by some ass who wishes to make capital as a teacher, and forces the bud of promise into a sickly and stunted flower that soon withers and dies. But, as a rule, parents do not encourage musical talent, as being a poor profession in this bustling and practical country of ours. They say there is no money in it, no social position, "only a piano teacher." You all know the contemptuous inflection of voice that accompanies this phrase. And then they go to work and give the girls of the family innumerable lessons on the piano, when half the time she has more talent for sewing or cooking (and it needs her more). This is the reason why, as we remarked before, the market is flooded with so many indifferent teachers. Papa fails—daughter can hop lightly over the ivories—ergo, teaches and quietly suppresses many a struggling talent. Mind you, we don't say that a person has no right to earn their living in this manner, but it is a pity that such is the case.

Why is it that invariably the talented pupil *will* take compositions too hard for him? He will struggle with a Chopin etude when Heller ought to be studied. He plays the Revolutionary and the Black-Key etudes of Chopin with bravura expression, but, unfortunately, no technique. Bach he does not admire,—old-fashioned, you know. He affects Brahms, and Liszt he punishes dreadfully; the Lucia Fantasie and the Second Rhapsody coming in for the worst share of the punishment. What a shame all this is. He is not to blame; he is merely the victim of an imperfect system of education. And yet the singular fact remains, that a great body of teachers in this country, knowing all this, resolutely ignore all attempts on the part of their struggling brethren in art to remedy this state of affairs. What buckets of watery derision, or what shrugs of stupid shoulders, the Music Teachers' National Association met with. The musical *mugwumps* are strong, but they can be overcome, and earnest, honest enthusiasm will turn their scoffs easily aside, and the good work is bound to go on. The truth of the matter is, the humbug teacher must go, and he is shivering at the prospect of taking in his sign: "Piano taught in twenty-five lessons;" something on the shoemaker's plan, "A fit guaranteed where others fail." At all events, the time is coming when these things must stop, and then the talented pupil will be made something of, instead of being a musical nuisance; because we have all suffered with these amateurish players and, above all, these amateurish composers. The last-named class is not so numerous, thank Apollo. We know one, gifted by nature with really an excellent talent; he fritters his time, and also his neighbor's time, in home-made imitations of Schumann and Chopin. His appearance in many mansions is a signal for flight, if you can. Two years in Germany under one of those fierce old professors of counterpoint would cure him forever.

And now, God bless his dear, dull head, we come to the pupil of *no* talent, no ambition, no nothing. What agonies, what suppressed exclamations he is responsible for. We can see him with his dirty fingers, his hair on end, his swollen eyes (his aunt religiously whips him on lesson day to get him in trim), his sullen demeanor, his avidity for any but musical topics. We know one boy that we actually got good work out of by throwing in, now and then, some reference to the last base-ball match. What work it is when it is a feminine! the job is just as bad—frivolity, gossip, and, above all, flippancy. Here is a glaring example of parents' want of comprehension on this subject. Because *Mary is* a girl, it follows, of course, talent or no talent, she must learn the piano. It is of no avail that the teacher heroically tells the parents the child has no talent; another is procured, and you, who are wise in your generations, will hold your tongues. The boy specimen of this class is hopeless, and ought to be suppressed; he never gets further than a valse or sonatina, and tremble, oh, ye teachers! he hates you; hates the ground you walk on; hates your face, no matter how handsome or genial (and it always is?), and, above all, mocks you like a demon when your back is turned; therefore, avoid him. But how like a refreshing draught is the good, the industrious, the talented pupil. Like the thirsty traveler who comes on an oasis, so is it to the desert-wearied teacher when he hears a pupil who forestalls his every idea. What a compensation; really it repays one for the torments of the other class.

AN UNPUBLISHED WORK.

Gustav S. Ensel has presented us with a paragraph copy of his work entitled, "Ancient Liturgical Music," being a comparative and historical treatise on the origin and development of sacred music. By a process of copying, twenty impressions were taken from the original manuscript, and we are pleased to be the possessor of one of these. The first thing that strikes one, in opening the volume, is the beauty of the illustrations. The whole work is adorned with the finest artistic work of hand and pen. The beauty, minuteness, appropriateness and uniqueness of the designs are truly wonderful. The book contains 230 pages of letter-head paper, and there is not a blot or erasure to be found in it. The manual labor alone must have taken a world of patience to execute. The work was prompted by a true love of the subject treated, and is the fruit of thirty years' observation and study as cantor in the synagogue and organist and musical director of various denominations of the church.

We have read with interest and profit nearly the whole book. The work is written in a scholarly manner; the diction is lucid and elevated; the historical points are conveyed to us in a most interesting manner. Books of this kind are usually dry and stupid to the general reader, not so with Mr. Ensel's work. It gives such facts as one feels he ought to possess. While he treats only of sacred music, which embraces nearly all music up to within a century, he gives a fair outline of the whole history of music from the earliest ages. Ancient Musical Instruments with numerous drawings receive attention in the first fifty-five pages of the book. Then Musical Notation and its development forms one of the most interesting chapters in the work. This part is also illustrated with specimens of ancient notations; the Character of Ancient Music; the Invention of Metrical Music, and twenty or more other chapters fill the book with most interesting facts relating to the history of music. It is beautiful—noble, indeed—to have works of this kind produced; and it is to be regretted that the general public have not reached that stage of musical culture that would warrant the publishing of the work. The effort of Mr. Ensel is all the more praiseworthy. Would that we had more such scholars, who would unselfishly, enthusiastically and religiously spend willingly their talent in art, without having the everlasting click of the "almighty dollar," and not make commerce the basis and outcome of the whole matter. We will not become a musical nation until all over the land, here and there, are found spirits who illumine the musical atmosphere of their particular neighborhood, and be content to inspire by personal presence and personal effort. Mr. Ensel is such a man; his talents, efforts and presence are being felt and appreciated in his own community, Paducah, Ky., where he has been for years a Jewish minister, and highly respected as a musician.

M. T. N. A.

STATE ASSOCIATIONS.

There is no subject of more vital interest to the music-teacher than State Associations. Every State in the Union is prepared and able to sustain a Brotherhood of music-teachers. The merit of these organizations has been proven in the great interest and rapid growth of the State Associations that now exist in Ohio and Indiana, and also in the success of the National Association. There are now in several States active steps being taken to form State Associations, which effort will no doubt result in the establishment of permanent organizations of music-teachers. Let us have more of these Brotherhoods. Let the teachers in every State unite for mutual protection and benefit; to discuss questions that relate to their life's calling; to unfold to each other their trials and tribulations; to meet face to face their co-laborers in art; to form plans to combat the imposter and the invasions of the incompetent; to give opportunity to faithful rendering of meritorious works of the members; to inspire the timid with the power, dignity, and possibilities of the musical profession. The public will then see and appreciate the intellectual power of the music-teacher. The music-teacher needs the refreshing and sympathizing influence which he will surely get at these gatherings. Nothing but discouragement, ingratitude, monotony, and ignorance crowd on him during the daily performance of his duty, and he is alone to suffer and toil. In other departments of teaching, one teacher can observe and meet another in his work; not so with the music-teacher; each fights his battle alone, and also too often falls a victim to eccentricity and becomes a spiritless plodding, hum-drum toiler of the day, who is no more inspiration to the young pupil than any other fossil.

The responsibility of fostering the new associations is an important work. There will be a few years of struggle for every new association to pass through, only so the spark of life is kept alive, all is well. It is only a question of a few years that will make each new association permanent.

There was a time when the National Association could have met around a good-sized stove, but by keeping at work it gradually has loomed up, and is destined to wield a great power for good to the musical interest of the land. Personal effort is the prime requisite in starting associations of this nature. Circulars, committees, etc., will assist very little when individual effort is lacking. Teachers must be interested personally. It is by private correspondence that the first meeting is made a success; one person can call the teachers together, but before let him get the promise of support and essays from some of the leading teachers in the State or from some other States, and thus have something to base the invitation upon. A locality should be selected that is near the centre of the State. An institution of learning, where the teachers can be as one large family, will bring out the best spirit of those present. Indeed, the social feature of the meeting is very important, and should be given every encouragement. We have been active in forming several associations of music-teachers, and know something of the task. We will open our columns for a free discussion of the subject. It is one of the "great expectations" from Vice-President of M. T. N. A. that they form State Associations during the year. It should be that only those States having organization should have a Vice-President. For the complete working of the plans of American College of Musicians, State organization should be existing where the lower degree may be passed. We will give this subject all the attention it merits, and hope to hear from those contemplating organizing State Associations.

STUDIES IN TRANSPOSITION.

We begin in this issue a series of lessons on Transposition, by D. De Forest Bryant. The plan of the lessons is unique and novel, and the arrangement practical and inductive.

They are offered as a means to assist every student of the piano to gain a clear insight into harmonic structure and relationships, a knowledge of which is absolutely indispensable to transposition and as well as to interpretation. Dr. Hans Von Bulow says, "The habit of transposing cannot be too early commended as a sure means of developing musical intelligence." We think all teachers are agreed upon the usefulness of the practice, but as the author of this course says, pupils are for the most part left in a "maze" as to how to set about the work, so as to achieve a satisfactory result.

The method of mechanical transposition by "so many degrees higher or lower" than the given tonic, is discarded. as is the plan of en deavoring to simplify transposition by learning a multiplicity of clefs.

The lessons are the outgrowth of many experiments, the results of all which have proven to the author beyond a doubt that the only logical system of transposition is the one based on tonal and scale relationships. A pupil that is taught to read by interval instead of by letter can transpose mentally with readiness; if, at the same time she has attained a perfect familiarity with all the paths on the key-board, the fingers will adapt themselves to one position as well as to another, and respond to the dictates of the mind fluently. It is not to be regarded as aught else than a most difficult art at best, and requires a careful training from the beginning to be real successful.

Let no one assume an indifference or an indisposition and say, "It is too laborious, I do not care to transpose." Let such a one remember that even if never called up to transpose anything, the very practice has given an understanding of what is played, and at the same time a technical proficiency unequalled by any other form of exercise. It is, in fact, brain and muscle combined.

To become available to younger pupils, the lessons need an explanation and illustration by a careful teacher. But the teacher will find that he has but to set the ball moving, and gravity will keep it rolling and increase its velocity.

It is at the present moment impossible to indicate the exact area that these lessons will cover, or to outline the precise method that will be followed. It is the aim mainly to present principles to be elucidated and expanded by the pupil's original intelligence, and only so many examples are given him as are necessary to fix these principles thoroughly in the mind. Each example should be written in all positions, and then played daily and reviewed daily until perfect familiarity with all is acquired. Each *lesson* will contain matter enough to be interspersed in the regular instruction given by the teacher during the month.

Mr. Editor:

I notice in the advertisement of my Studies in the last number of the Etude, the omission of the words "Selected and adopted." Will you kindly insert them? I do not wish to pose as the composer of them. With the exception of the "Preliminary Studies," they are all selections from the works of the best educational masters, viz., Hummel, Cramer, Al. Schmitt, Doring, etc. They are also selected and adapted to suit a parlor organ, and as yet forming the only series of standard and musically interesting studies published for that instrument outside of books. My aim has been to select such gems from material which, owing to surrounding circumstances, has not become generally known, thus presenting music of a high value new to most all.

The progression of difficulties has been most carefully arranged, and differs in that respect from many well-known series. LOUIS MEYER.

Teachers' Department.

Of all the professions there is none to which the needy or the educated of both sexes fly with greater readiness for a living than to music, and perhaps as a consequence there is none in which charlatanism is more conspicuous. The ranks of the *genus* music-teacher are supplied from every class in society, from the highest to the lowest. No matter how small may be the amount of musical knowledge or executive capacity possessed by the would-be teacher—if the need arise, and something must be done to eke out a livelihood—the first thought is to give lessons in one or other of the branches of music. There is as a consequence a multitude of teachers,—good, bad, and indifferent,—teachers by choice, teachers by necessity, amateur teachers, foreign and native teachers. I suppose it may be taken for granted that when a boy or a girl deliberately make choice of music as a means whereby they may earn their living and hold their own in the world, they possess some capacity for and a real love of the art. And yet I question whether one in a hundred ever thoroughly counts the cost of embracing music as a profession. They may enter into the study and practice of it with enthusiasm, bent perhaps upon making a name, and as a consequence, as they think, competence and perhaps wealth as a performer or composer. By how many is this summit of their hopes and expectations attained? Possibly they may be really excellent in their special branch of study and yet miss the mark through lack of opportunity. And then what follows? They become teachers,—more or less successful, it is true,—but they have nevertheless missed their mark. They have perhaps reckoned without their host, and have to undergo the monotony, the drudgery oftentimes, of teaching. Not that this is by any means always the case: there are teachers who delight in teaching, and to whom it comes naturally. What I say is, that to a very large proportion of those who take up music as a profession, teaching must be and is a wearying occupation both to mind and body.

There is no teaching until the pupil is brought into the same state or principle in which you are; a transfusion takes place, he is you, and you are he; *there* is a teaching.—Emerson.

The teacher who surrenders himself with entire love and self-sacrifice to his scholars is *the true artist*. The scholar, whether as a practical musician or as an art-loving dilettante, may thank him not only for a *correct mechanical technique*, but also for a right direction in the way of intellectual culture. The problem for the music-teacher is to lead the pupil on to that degree of artistic insight which his musical talent and his mental endowments generally enable him to reach. It may not be possible to make an artist out of every pupil, but every one should learn to apprehend art, try to familiarize himself as much as possible with all the branches that pertain to it, and to enlarge his circle of vision, so that he may reach a step where he will be in a condition to form an independent judgment for himself from his own observation.

To be sure, the musically beautiful, the inspired rendering cannot be taught; it depends on the power of intellectual apprehension, the susceptibility and depth of feeling, as well as the general æsthetic culture of the player; but the hearing of good music artistically performed, the making of music with good musicians will, together with good instruction, be the best means to lead the scholar ever onward, and finally will bring him to a point where he will hit the right instinctively. If the scholar has to take the playing of his teacher or of other masters for his model, let the teacher not require that the scholar should exactly copy in his performance either

his teacher or any virtuoso whomsoever. The strict copying of certain peculiarities of great masters, as well as the striving for effect through exaggeration of the characteristic features of a piece of music, is sure to run into mere externalities and caricature. The teacher must let his scholar reproduce the music as much as possible out of himself, and in accordance with his own conviction; let him therefore favor the pupil's own conception and style of delivery, so far as this may correspond with the character of the piece, and not be positively false or unbeautiful. But, above all, the teacher's labor with his scholar must all tend toward the formation of a sound musical sense, first, sensibility, fine musical perception and discrimination, and the calm self-possession necessary to a good delivery. And he must constantly insist upon a simple, unaffected rendering; for the *simplest rendering*, where the scholar lets the piece *speak for itself*, without additions or artificial refinements of his own, is the *most intelligible*, and for this very reason the *most impressive*.—Louis Plaidy.

What a mystery lies in that word *teaching*. One will constrain you irresistibly, and another shall not be able to persuade you. One will kindle you with an ambition that aspires to what the day before seemed inaccessible heights, while another will labor in vain to stir your sluggish mood to cope with the smallest obstacle. The reciprocal relation is too often forgotten. Teaching relations are intensely personal, and have to do with subtile conditions, unexplored, but inexorable and instantly perceived. The soul puts out its invisible antennæ, knowing knowing the soul that is kindred to itself. What we *cannot* learn from one we *must* learn from another.—Haweis.

It is extraordinary how intense is the power of application in the case of those who are apprenticed to a master they can worship as well as serve.—E. Berger.

For The Etude.

THE PIANO-FORTE.

H. SHERWOOD VINING.

It is now well authenticated that the piano-forte was invented by Bartolommeo Cristofori, of Padua, in the year 1711. In the same year Marius and Schroeter both made experiments and models for the piano-forte action, but their experiments were not successful. A monk called "Father Wood" made the first hammer harpsichord used in England, the date of which is unknown. His instrument was very imperfect.

The piano-forte has evolved by degrees from various kinds of stringed instruments having keyboards. Of such instruments the earliest known being the regal,—the word meaning rule,—the monochord, the clavichord, the virginal, the spinet, and the harpsichord.

As early as 1400, the regal and monochord had from one to eight strings and eight keys or stoppers, which were pressed inward to produce the tones. The bridge was moveable, and the monochords had thermometers, both Reaumur and Centegrade, four lines indicating four authentic tones and four plagal tones.

The oldest clavichords had a diatonic keyboard of eight keys, and gave the B flat and B natural of Guido's scale. In the year 1511, clavichords had chromatic keyboards and a compass of one octave and one note, from F to G. The keyboard projected beyond the instrument, the sounding-board was short, and its bridge straight, the strings being of equal length. Each key had three strings; the strings were struck dy stoppers or tangents, each one giving a different vibrating length of string. The tangents formed a second bridge. The keys were crooked to give the tangents an angle for striking the strings made necessary by the "fretting." About 1700, only two strings for each key were tuned in unison, the strings being no longer of equal length, and the "fretting" abolished, leading to the tuning of all the keys equally, introduced by J. S. Bach, giving rise to the name "Well-tempered Clavichord."

In 1726 the clavichord had a compass of three octaves and three notes. Unlike any other keyed instrument the clavichord could produce the tremolo obtained upon stringed instruments by a movement of the finger upon the key while it remained pressed down. In writing, this effect was indicated by dots written over the notes. Another peculiarity of the clavichord was that great evenness of touch was necessary to keep it in tune, as a key struck too firmly made the pitch too sharp. Clavichords were sometimes made with an overstrung scale in order to gain clearer tones in the bass. The instrument produced an expressive and sympathetic though light tone.

In the virginal the strings were arranged in a triangular shape, with but one string to each key. The keyboard began with B natural instead of F. Its compass was three or four octaves.

The spinet was invented by Giovanni Spinetti, of Venice, early in 1500. It was oblong, pentagonal, heptagonal, or rectangular in shape, and brilliant in tone. The keyboard receded, the sounding-board was curved and made wider, the compass was four or five octaves. A strip of cloth served as a damper to all the strings, stopping the vibration as soon as the tangents left the strings, and so diminishing the tone that it gave rise to the name "dumb spinet." As the spinet approached the harpsichord the tuning pins were placed over the keyboard.

Many of these early instruments were without stands, and were placed upon tables; some were without lids. They were all lightly constructed, and had a thin tone. Quills were used to strike the strings; they were fastened to pieces of wood called "jacks," and having springs of steel or bristle, they were made to rise when the keys were depressed, strking the strings and causing them to vibrate. In Germany the name clavier was applied to all keyed instruments. In France the name clavecin, and in England the name virginal was so used.

The harpsichord was a more important and powerful instrument, having a fuller tone. It was played upon by the conductor of the orchestra. The instrument received its name from its resemblance to a harp, and it resembled the modern grand piano in shape. The first harpsichord was made early in 1500. An upright instrument was made in 1511. Stops were used to increase or diminish the tone, and a soft effect was produced by the possibility to change to but one string to each key, when desired, instead of the three strings to each key. The quill jacks were used, and the compass was four or five octaves. In the Netherlands, in 1600, the instruments were made with two banks of keyboards, the upper giving the effect of the soft pedal.

The most noted makers of the harpsichord were Hans Ruckers, his sons, Andries and Hans, and his grandson, Jan Couchet, of Antwerp. They belonged to the artists' guild, and their instruments were as celebrated as the Cremona violins. There are known to be sixty-three of these instruments in existence; one of them was owned by Handel. In London, Kirchmann and Tschudi were noted makers. They added the fancy stops called the "lute and the harp." About 1676, two pedals were added, one of which produced a swell or crescendo, by gradually raising and lowering the lid. In 1769, Tschudi improved upon the swell pedal. A knee pedal was sometimes made. The instrument at this date became larger and more powerful. In France Marius invented a folding harpsichord.

The first keyed instruments were made in convents. Later they were made by guilds, the members being master workmen. They vied with each other to produce masterpieces. The cases were so beautiful and so elaborately decorated and ornamental that they were at first preserved on that account, and to this we are no doubt indebted for the collections of ancient instruments in museums. Every instrument was marked with the maker's name and often with the date. In the eighteenth century extensive workshops, employing for the first time workmen paid by the day, superseded the guilds.

When Cristofori, in 1711, replaced the quill-jacks by hammers, which were already used in the dulcimer, the harpsichord was converted into the piano-forte. The pianos of Cristofori, dating 1720 and 1726, show the whole piano-forte action, the escapement or controlled rebound and the check for the hammers; with the variety of tone, and the power of loud and soft effect which has given the instrument its name. The framework of the new instrument required to be strengthened, and thicker strings were needed, while the tuning-pins were now equally spaced, and the dampers were placed between the pairs of unisons. Cristofori died in 1731.

The first pianos were shaped like the grand piano, and the upright piano was made before the square, which was invented about 1765 by Johann Zumpi, who used stops for the dampers, and straightened the keys which had so long remained crooked.

Silbermann, who made pianos in Germany from Cristofori's models early in 1700, was a noted maker, and his pianos were admired by Bach and his cotemporary musicians. Later, Stein, who was approved by Mozart, Steicher, J. B. Wagner, Backers, Stodard, John Broadwood, and Erard were celebrated makers.

Stein made an improvement in the action of the hammers, which produced a longer vibration. He gave three strings to each key. Some of his pianos had a knee pedal. Beethoven used one of his pianos.

Americus Backers invented the English action so long in use, and strengthened the action by regulating the rebound of the hammers with screw and button.

Stodard's pianos were the first to be called "grand pianos." He was the first to use steel arches bridging the gap through which the hammers rise, giving greater strength.

In 1780, John Broadwood reconstructed the piano-forte. He made both grand and square instruments.

In 1783, he invented the damper, commonly called loud pedal and the soft pedal. He moved the pins from the right side to the back of the instrument, and increased the compass from five to seven octaves. The sounding-board bridge was divided for the first time. Equalizing the tension was attempted, and the striking line became fixed.

When, in 1799, Clementi established a piano factory in London, the piano-forte had ceased to be merely an altered harpsichord.

In 1821, Erard invented the repetition action.

The Erard pianos of 1823 show a complete system of nine resistance bars fastened through the sounding-board to the beams beneath. He used the harmonic bar in 1838. The pressure bar was invented by M. Bond, a Frenchman.

John Hawkins, of Philadelphia, was the first to conceive the idea of combining iron with wood in the piano-forte structure, which made the use of heavier strings possible. He invented the cottage or "portable piano" in 1800, and was the first to make an upright piano with the strings reaching to the floor. Indeed, his inventions covered nearly every improvement since generally adopted.

James Broadwood was the first to use the fixed iron string plate, invented in 1821 by Samuel Herve, who was in his employ. In 1827 he combined the string plate and resistance bars, furthering the combination of wood and metal instruments.

The single cast resistance framework completed the construction of the piano-forte as made to-day, and is the distinctive feature of the American piano-forte.

Overstringing, or crossing the strings to extend the area of bridge pressure, and to obtain longer bass strings, was first suggested by Theobald Boehm in 1831. Chickering, in 1853, and Steinway, in 1862, perfected and combined the overstrung scale and the iron frame.

In this country machinery has been very largely employed, greatly facilitating labor. There are more workmen employed in this country and in Germany in making pianos than in other countries. Constant effort is being made for improvement for both durability and quality of tone.

The piano-forte, with its clear, free tones and its possibilities for expression, and presenting the means for producing both melody and harmony at once, becomes a most valuable instrument, and of great importance to the composer of score.

STUDIES IN TRANSPOSITION.

By D. De Forest Bryant.

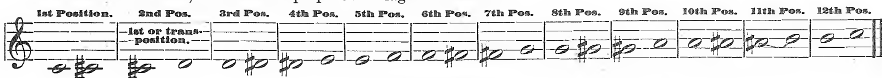
A most important study for the pianist and one that should begin at the very outset is *Transposition.* Transposition is the brains of music, and is the best means of developing brains in the musician; every book of instruction for the Piano-forte recommends the practice, but leaves the student in a maze as to how he is to set about it. Transposition simply means changing position, there are 12 different keys (tones) within an octave, and this gives us 12 different positions in which we may play any figure, melody, or piece of music; these different positions are termed *Keys*, there are two systems of Keys: viz., The System of Sharps and the System of Flats.

Sharps and Flats are used in music because there are not letters enough in the musical alphabet to designate all the tones within the octave; consequently, the sharp is made to signify the next tone higher, and the flat to signify the next tone lower than the note to which it is prefixed. It is necessary to have the two systems in order to avoid the use of double sharps and double flats. It will be found advisable to master each system separately as though the other did not exist. A child can as easily learn the nature and location of a double sharp or double flat as of anything else and by this means gain a logical conception of the theory of transposition in the end. It is better to transpose all examples chromatically until the scales are fully developed and their proportions fixed by actual measurement. Later on the scales are classified according to their harmonic relationships, after which transposition may follow the same order. Teachers will find that the wearying monotony of the child's practice is instantly relieved the moment he is taught to transpose; before he was a machine counting 1, 2, 3, 4, while the teacher patiently and zealously turned the crank; now, he is an active independent force, thinking and reasoning, and the teacher's drudgery is entirely relieved. An original teacher may take these exercises and invent others embodying the same principles.

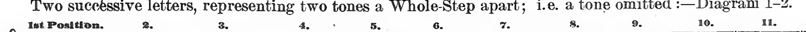
Chromatic Numbers.	1	2	3	4	5	6	7	8	9	10	11	12	1
	C (B♯)	C♯	D (C×)	D♯	E (D×)	F (E♯)	F♯	G (F×)	G♯	A (G×)	A♯	B (A×)	C (B♯)
Diatonic Numbers.	1	(1♯)	2	(2♯)	3	4	(4♯)	5	(5♯)	6	(6♯)	7	1

EXAMPLE 1.

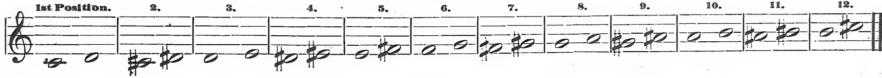
Two successive tones, One Half-Step apart:—Diagram 1 and 2.



EXAMPLE 2.

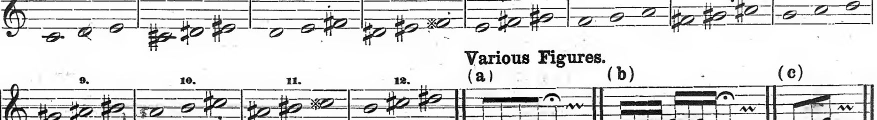


Two successive letters, representing two tones a Whole-Step apart; i.e. a tone omitted:—Diagram 1–2.



EXAMPLE 3.

Three successive letters representing three tones, each a Whole-Step from the one preceding:—Diagram 1–2–3.



EXAMPLE 4.

Formed from Example 3 by omitting the middle tone of the series:—Diagram 1 – – – 3. Practically called a *Major* Third (+3.)

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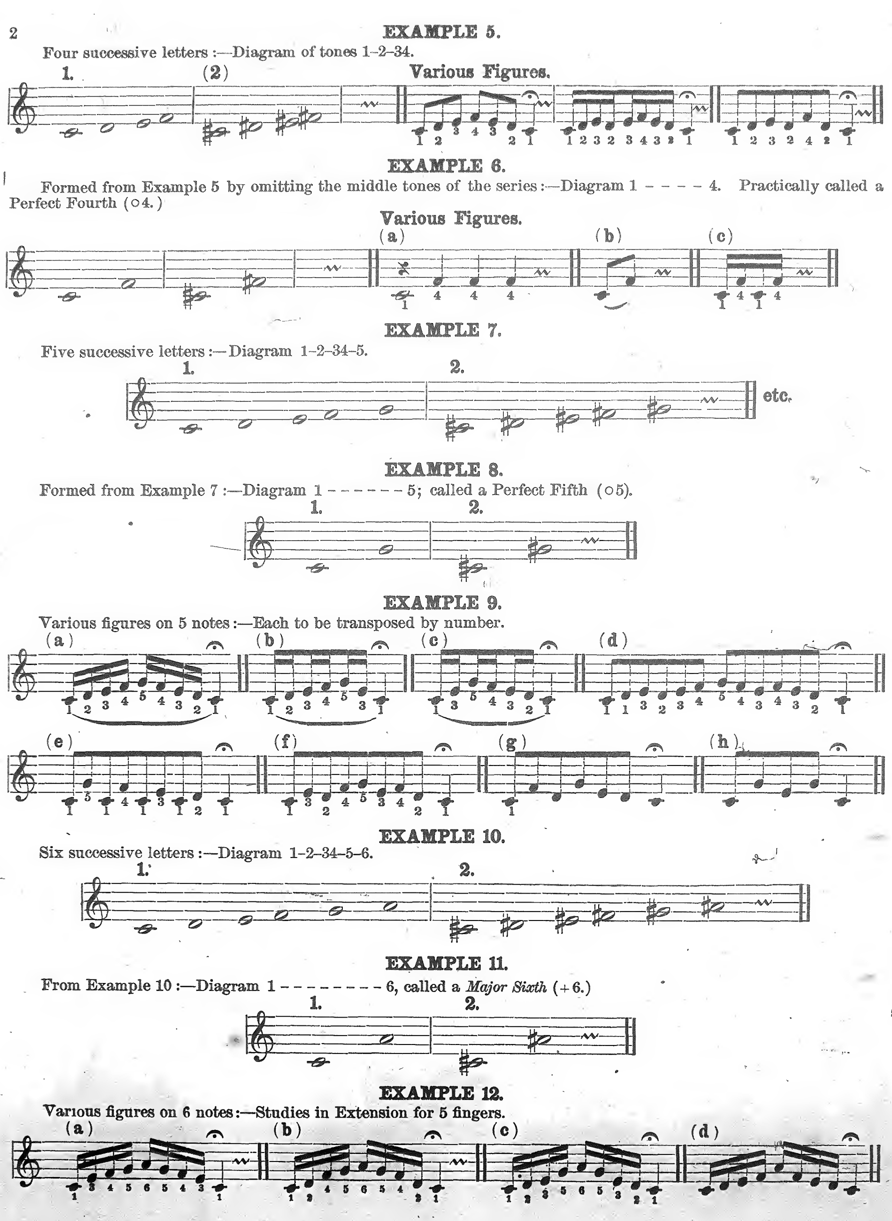

EXAMPLE 5.
Four successive letters :—Diagram of tones 1–2–34.
1.
(2)
Various Figures.
1 2 3 4 3 2 1
1 2 3 2 3 4 3 2 1
1 2 3 2 4 2 1
EXAMPLE 6.
Formed from Example 5 by omitting the middle tones of the series :—Diagram 1 - - - - 4. Practically called a Perfect Fourth (○4.)
Various Figures.
(a)
1 4 4 4
(b)
(c)
1 4 1 4
EXAMPLE 7.
Five successive letters :—Diagram 1–2–34–5.
1.
2.
etc.
EXAMPLE 8.
Formed from Example 7 :—Diagram 1 - - - - - - 5; called a Perfect Fifth (○5).
1.
2.
EXAMPLE 9.
Various figures on 5 notes :—Each to be transposed by number.
(a)
1 2 3 4 5 4 3 2 1
(b)
1 2 3 4 5 3 1
(c)
1 3 5 4 3 2 1
(d)
1 1 3 2 3 4 5 4 3 4 3 2 1
(e)
1 5 1 4 1 3 1 2 1
(f)
1 3 2 4 5 3 4 2 1
(g)
1
(h)
EXAMPLE 10.
Six successive letters :—Diagram 1-2-34-5-6.
1.
2.
EXAMPLE 11.
From Example 10 :—Diagram 1 - - - - - - - - 6, called a Major Sixth (+6.)
1.
2.
EXAMPLE 12.
Various figures on 6 notes :—Studies in Extension for 5 fingers.
(a)
1 3 4 5 6 5 4 3 1
(b)
1 2 4 5 6 5 4 2 1
(c)
1 2 3 5 6 5 3 2 1
(d)

(e)
(f)
(g)
EXAMPLE 13.
Seven successive letters:—Diagram 1-2-34-5-6-7.
1.
etc.
EXAMPLE 14.
From Example 13:—Diagram 1 - - - - - - - - - - 7, a Major Seventh (+7.)
Various Figures.
1.
2.
(a)
(b)
(c)
(d)
(e)
EXAMPLE 15.
Eight successive tones:—Diagram 1-2-34-5-6-78. Called a Complete Diatonic Scale.
1.
2.
etc.
Various Figures. Finger 1 2 3, 2 3 4, 3 4 5; Reverse the figures for the left hand.
(a)
(b) Finger 1 3, 2 4, 3 5.
(c) Finger 1 2 3 5.
(d)
(e)

(STUDENT'S EDITION.)

CZERNY'S 101 PREPARATORY EXERCISES.

(Foreign Fingering.)

Book 1. **Edited by BRINLEY RICHARDS.**

For acquiring a firmness and lightness of touch in both hands.

Allegro.

4.

Allegro.

For strengthening the fingers in the right hand.

5.

Allegro.

For strengthening the fingers in the left hand.

6.

For acquiring delicacy of touch.
Allegretto vivace.
7.
p leggiermente.
8va
loco.
cres.
f
To give independence to the fingers of each hand.
Allegro.
8.
p dolce leggiero.
cres.
sf
p
To acquire a smoothness of execution in the right hand.
Allegro.
9.
f

To acquire a smoothness of execution in the left hand.

Allegro moderato.

10.

Keep the hand still and play entirely from the finger.

Allegro.

11.

cres.

As above

Allegretto.

12.

Allegretto con anima. To be played in an easy and graceful manner.

13.

cres.

f

8va .... loco.

Take care to strike the double notes with equal force, and precisely at the same time.
Allegro moderato.
14.
p
cres.
f
8va
loco.
On dotted notes in thirds.
Allegretto.
15.
p
dolce.
To give equal power to the fingers of both hands.
Allegretto.
16.

CONCERT PROGRAMMES.

De Pauw University. James H. Howe, Director.

1. Gavotte, G Minor, Bach; 2. Polonaise, E Major, Merkel; 3. Veniti, Howard; 4. Theme and Variations, Proch; 5. Concerto, No. 1, D Minor, Rode; 6. L'Addio (duet), Donizetti; 7. Nenezia e Napoli (tarantelle), Liszt; 8. Good-Bye (ballad), Tosti; 9. When the Heart is Young, Buck; 10. Elegie, Op. 10, Ernst; 11. Te Sol Qnest Anima (Attila, trio), Verdi.

Eastern Indiana Normal School. Miss Angie Goodin, Directress.

1. Last Idea of Weber (piano solo), Cramer; 2. Old Ocean Pound (bass solo), White; 3. I Puritani (piano duet), Getze; 4. Leaf from the Spray (soprano solo), Mey; 5. Verlegenheit (baritone solo), Abt; 6. Angels' Harp (piano solo), Trekell; 7. Love Shall Guide Thee (vocal duet), White; 8. The Carbiniers (piano solo), Croisez; 9. Maid of Athens (tenor solo), Allen; 10. Home, Sweet Home (con. var., piano solo), Kinkle; 11. Maids of the Greenwood (vocal duet), Glover; 12. Mazurke Caprice (piano solo), Pattison; 13. The Return (soprano solo), Millard; 14. Etude Galop (piano duet) Quidant.

E. A. Smith, Fargo, Dak.

1. Sonatina, Op. 56, No. 2—Litolff Ed. (duet), Kuhlau; 2. Sonatina in C, Maylath; 3. Hungarian Dances, Nos. 2 and 5, Brahms; 4. Sonate, No. 16—Peters Ed., Mozart; 5. The Appointed Hour (duet), Palloni; 6. Sonate, Op. 49, No. 2—Von Bulow Ed., Beethoven; 7. Valse, Op. 69, No. 1—Kullak Ed., Chopin; 8. Elegie (violin solo), Panofka; 9. Impromptu in A flat, Op. 90—Liszt Ed., Schubert; 10. Sometimes (song), E. A. Smith; 11. Spring Song (song). H. Kjerulf; 12. Recollections of Home, Mills; 13. Fugue, G Minor—Peters Ed., B. 4, No. 7, Bach.

Kahoka College. Miss Florence E. Hall, Directress.

1. Pathique (Sonata), Beethoven; 2. Idylls in A Major, W. H. Sherwood; 3. Caprices, Op. 15, No. 1. Mendelssohn; 4. Bridal Party Passing by, Grieg; 5. Rondo in C (perpetual motion), Weber; 6. Lieder Ohne Worte, Nos. 12 and 18 (barcarolle and duetto), Mendelssohn; 7. Melody in F, Rubinstein; 8. Traumeri and Romanze, Schumann; 9. Rondo Capriccioso, Mendelssohn; 10, L'Invitation a la valse, Weber.

Miss Mary McConnelsville, McDonald, O.

1. Were I a Nightingale (solo and trio), Hay; 2. Sonatina in G Major, Dussek; 3. Tarantelle, Dohler; 4. Musical Box (six hands), Liebich; 5. Sonatina, Mozart; 6. On Parade (duet), Lichner; 7. Two Grenadiers (vocal solo), Schumann; 8. Fontasie e Sonata in C Minor, Mozart; 9. William Tell (duet), Rossini; 10. Wedding March (overture), Mendelssohn; 11. Stephanie Gavotte, Ketterer; 12. The Storm, H. Weber; 13. Swedish Wedding March (vocal quartette), Sodermann; 14. Martha (potpourri), Burgmuller; 15. Unter Donner und Blitz (duet), J. Strauss; 16. Sonatina in F, Clementi; 17. Petite Tarantelle, Heller; 18, Vocal Solo; 19. Der Maurer und der Schlosser (duet); 20. Polonaise, A Major, Chopin; Bubbling Spring, Rive-King; Carnival de Venice; Schulhoff.

Wells College. Arthur Foote, Pianist.

1. (*a*) Prelude in C Major (from the Well-tempered Clavichord), (*b*) Courante and Sarabande (from the 'cello sonata), Bach; 2. Sonata in B flat Major, Op. 22, Beethoven; 3. Menuet in E flat, Beethoven—Buelow; 4. Scherzendo, G. W. Chadwick; 5. Album Leaf, E. Liebling; 6. Humoresque, A. Whiting; 7. Etude in G flat Major, Moszkowski; 8. Fantasia in C Major, Op. 17, Schumann; 9 (*a*) Ballad in A flat Major, (*b*) Nocturne in B flat Major, Chopin; 10, Waltz in A flat Major, Rubinstein.

Questions and Answers.

QUES.—Will you please give in THE ETUDE an explanation of some of the terms used by the "Metronome" (I have purchased one recently, but had no instructions with it). For example, we see Molto Allegro = 108, and also Molto Allegro = 96, used with the *same* kind of "time." Now by setting the indicator at 108, it brings it opposite the word Adagio on the scale, and by setting indicator at word Allegro it brings it opposite 160 on the scale. I do not understand it; also, how we find the different kinds of notes given, viz., 𝅗𝅥 = 108 (4–4 time) ♩ = 120 (2–4 time)?

I think THE ETUDE supplies a long-felt want among teachers. I *know* that I am already a more conscientious teacher by reading it.—F. A. N.

ANS.—The words *Andante Allegretto Allegro*, etc., on the scale of the metronome are of no use except to indicate the comparative *tempi* of these terms with a whole note taken as a standard. The best metronomes are without these marks. M. M. is an abbreviation of Maelzel Metronome,—thus, M. M. 𝅗𝅥 = 108 in 4–4 measure, that on the scale of Maelzel metronome the slide is placed at 108, and give two ticks to a measure, or the time of a half note to every tick.

Mr. S. A. Emery, of the *Musical Herald*, Boston, has something sensible to say on this point, which we here quote:—

"A point, of which some modern musicians apparently lose sight, should be emphasized in this connection. In the older masters, the marks of quick *tempo* should rarely be interpreted as fast as in later productions. The comparative simplicity of life in former years seems to have pervaded all departments of literature and art, in strong, and in many cases pleasant contrast to the brilliancy of modern times. Striving after effects, in the present acceptation of that term, was seldom practiced, if at all; and in music, especially, its expression was dependent upon anything and everything rather than upon mere brilliancy of execution. It would be amusing, were it not almost mournful, to see the unfeigned contempt with which some of the most enthusiastic admirers of manipulative skill look down (?) upon many of the older works, the almost sublime purity and beauty of which are beyond their comprehension If the perfection of music is to culminate and centre in digital dexterity, vocal gymnastics, or miraculous violin bowing; if a piece played "with the left hand alone" is to receive more applause from a musically critical audience than when played with both hands; if an orchestra that plays a Hadyn Symphony in six minutes less time than some other orchestra *could* play it, is to be regarded the better of the two—then by all means let us get a brand new hand-organ, attach its crank to the latest improved electric motor, and shoot the music (?) through our ears with lightning rapidity, while we smile as we escape from the deplorable, plodding strains of the old masters.

QUES.—In the last number of THE ETUDE (Teachers' Department), you mention a system of technical exercises compiled by one of Oscar Raif's pupils. Will you kindly inform me if they have been published, and if so, by whom.—J. H. S.

ANS.—Raif's exercises we have seen in manuscript. They have not been published. He uses no new material, the secret is in the manner of study. The exercises would be of little benefit unless taught by himself or one of his pupils.

QUES.—What is the meaning of G. P. in Haydn's Symphony arranged for four hands?—J. M. D.

ANS.—Générale Pause; a pause for both performers, or, in the orchestra, for all instruments.

QUES.—Will you Please tell me in your next ETUDE whether the conservatory in Boston is as good as any other place for music study, or is it as good as studying with a private first-class teacher?

ANS.—Boston has several conservatories which rank among the best in the country. Boston is, for its size; the most musical, as Philadelphia is the most unmusical, city in the country. The Bostonians are pre-eminent in musical culture, in general devotion and purity of standard in music.

Class instruction, which is practised by all conservatories, is not so good as private teaching, as there is not sufficient time given to each pupil, who does little more than play over what has been studied. Conservatory instruction has two advantages over private teachers, namely, cheapness and collateral benefits. You receive instruction from first-class teachers for about one-fourth cost of private instruction from same teacher. The sight singing, chorus trill, history, general instruction class, etc., which a conservatory only affords, are of untold benefit to a music student. When it is possible, both should be taken. Individual cases must decide which one is preferable.

QUES.—When and where did Wagner die?

ANS.—February 13, 1883, at Venice, Italy.

QUES.—Will you please give metronome mark for Cavitina by Löw, either through THE ETUDE, or correspondence, as best suits your convenience?—L. L.

ANS.—Take a tempo consistent with the singing style of the piece.

QUES.—What is the custom or usage of pianists in playing notes where the tenor is higher than the alto? Do the thumbs cross, or interlock, as in Schumann's Traumerei?—C. L. L.

ANS.—Knowing that W. H. Sherwood has given the subject great attention, have asked him to answer the question, which he has done in the following lines:

Where awkward to manage, I frequently rearrange the music (transposing the thumbs) to suit my convenience. At other times I notice which thumb shall be most conveniently uppermost, and vice-versa, or experiment with changing positions of the hands, placing one higher or farther forward than the other, or reversed. In Schumann's Andante for two pianos, I have rearranged the whole variation, where printed for interlocking hands, notcrossing my thumbs once. In the "Traumerei" it is not worth changing. Care must be taken to avoid undue change of expression when making such alterations. With a scale passage in alternate octaves in the key of E flat (see Kullak's Study, Bk. II., No. 7, last page), I have each thumb and hand high or low in turns, according to the black and white keys.

QUES.—What do you think of Clementi for beginner?—X. Y. Z.

ANS.—Clementi has written very little for beginners. We know of nothing but his Op. 36 (six sonatinas), except perhaps the first part of his Preludes and Exercises, that is at all suitable for beginners. Clementi is good only for paving the way for something more beautiful and inspiring. No one abides with Clementi when Beethoven, Schumann, Chopin, etc., works are available. His "Gradus," however, is a work of enduring value.

QUES. 1.—What do you think of the Chautauqua Music Reading Club?

QUES. 2. Can you give the key to Charles Auchester?—E. A. L.

ANS. 1.—It does what it set out to do, namely, gives courses of reading in music literature, and examines written examination papers on what has been read or studied. If a certain attainment and knowledge is shown in the examination papers a diploma is granted. W. F. Sherwin, New England Conservatory of Music, has assumed the management. There has not been time enough given to warrant giving any opinion on the value of this institution. The object is praiseworthy, and should be encouraged.

ANS. 2. In Charles Auchester the following persons' characters are supposed to be mirrored in the romantic characters of this celebrated novel. Our opinion is that one or perhaps two incidents of the lives of the real characters are woven into the romantic characters of Miss Shepherd's. But very little resemblance can be traced between them when taken as types of character. We give, however, an answer to your question, the "key." Aronach, as Selter (Mendelssohn's teacher), Charles Auchester as Joachim, Julia Bennett as Jenny Lind, Starwood Burney as Stendale Bennett, and, finally, Seraphael as Mendelssohn.

QUES.—Is the practice of gymnastics, using clubs and dumb-bells injurious to the hands of pianists? I am anxious to know whether it will make the hands stiff or not.—M. M. R.

ANS.—Dumb-bell practice and the proper use of clubs is excellent for developing the muscles of the arms and shoulders, chest, and back, and if the weight is not too heavy, not over six pounds for very strong hands, it will not be injurious to pianists. We are inclined to favor clubs to dumb-bells. Still, this is not a direct training for the muscles of the hand, because they are not brought into action, and, therefore, it would be necessary to exercise them separately. Action is the nourishment of a muscle, hence, if muscles are not exercised, or if they are strained in a fixed position, or contracted for an unusual length of time, they become stiff. Every pianist, and all those who require independent finger and wrist action in pursuing their vocation, should consider it a sacred duty to perform daily gymnastics for the hands. This subject will receive a thorough investigation in a future issue.

TEACHER AND PUPIL.

THERE is something pitiful in the indifference of the majority of music-teachers as to whether their pupils have opportunities of hearing music. Pitiful for two reasons: first, because in too many cases, we fear, it has its motive in sub-conscious jealousy of the influence which somebody else might gain over their pupils; pitiful, secondly, because it shows such an indifference to the musical growth of the pupils, or else an ignorance of the conditions upon which growth depends. As to the first of these reasons it can be soon disposed of. All that is necessary is for the non-playing teacher to pit the influence of his left-hand neighbor against that of his neighbor upon the right. In the interesting comparison of A's playing with B's, the pupil will quite forget to run off after either. It is true that it often happens to a teacher to find that his pupil has saved the expense of the concert ticket by missing a lesson without paying for it. This is one of those little meannesses such as the best of us fall victims to now and then. One must be careful and lock the stable door before the horse is

stolen. In this connection the story comes to mind of a music-teacher who was catechizing an aspirant for a teachers' certificate. He asked: "What is the first question you would ask a pupil who applied for lessons?" Just then a little boy spoke up: "Papa, I know what I would ask her." "Well, what is it?" "I would ask her," remarked the young hopeful, "whether she could pay a quarter's tuition in advance." As the good book has it, "Out of the mouth of babes," etc.

The great weakness of our American musical education, as yet, is the small opportunity of hearing music. Without much hearing there can be no good playing or singing. The cadence of artistic interpretation has to be acquired in the concert-room. The lesson can teach this, that, or the other point of delivery, but it cannot teach the longer and subtler phrasing of an interpretation actuated solely by an artistic motive. It is necessary to hear all sorts of music. The modern piano-forte is a sort of an epitome of musical effects. It has chords which recall the organ; its melodies need to be sung, like songs; it attacks the scores of symphonies, and offers its little "seven-by-nine" miniatures of orchestral contrasts. Even the classical sonatas, especially those of Beethoven, are full of suggestions of orchestral effects, which Beethoven undoubtedly had in his mind, and intended to recall by the expression and by the style of phrase-building (which is a little different for strings, brass, and wind, respectively). A player who has heard much orchestral music knows at once what was intended in these passages, and also how he should play them in order to produce the best effect possible with them.

Besides, it is astonishing how far one composer throws light upon another. To a reader who knows Schumann and Chopin, many things in Beethoven's piano-forte works are clear which to others are obscure. Bach is another whose works throw light upon all composers since. The "free fantasia" in the sonata form is only a fanciful departure from the strict sequence of canon. And so on. Even Liszt throws light upon Beethoven. A Liszt player makes a wholly different matter of the *bravura* passages of the sonata *appassionata* from what a player will make who only knows Mozart. An inner world of musical *phantasia* must be called into being within every pupil, or the playing will forever remain mechanical, or at best pupil-like.

There is another interesting question in this connection. It is as to the relation subsisting between hearing music, the study of theory, and good playing. No doubt there are many brilliant players to be found who know neither musical literature nor very much of theory. Yet it is quite certain that playing cannot be musically good without the artistic cadence which comes from an understanding of what is heard or studied. The truth is that these different experiences operate upon the playing in different planes, while any of them can be pursued without deriving from it the good which it was intended to communicate. Hearing, for instance, will be but operative, but little, if at all, unless the same works are heard often enough for their effect to become familiar and intelligently recognized by the pupil. Moreover, the subject-matter of the hearing must be chosen with reference to the present state of the pupil. Theory, in all departments, has an innate tendency to get off by itself and nurse its orthodoxy without entering into the pupil's musical life at all. We see this in the case of harmony as commonly pursued. Pupils complete Richter's Manual without becoming able to recognize the dominant chord when they hear it. This, however, is too large a question for present handling. Enough to end where we began, with the principle, namely, that much hearing of music is an indispensable ingredient of a true—that is to say—of a productive musical education.—*Indicator*.

TO MUSICAL SOCIETIES.

The Commissioner of Education at Washington, Hon. John Eaton, has been active for some time in gathering statistics of musical instruction in the United States. Blank forms of inquiry have been sent to superintendents of city schools, normal schools, schools for the blind, and finally to all schools of secondary instruction, namely, preparatory and high schools and academies.

The latest form of inquiry is one relating to the condition of musical societies of the United States. We have been asked to make up a list of such as are known to us. In order to assist in making the report complete and accurate, we take the liberty of making this public announcement of the fact just stated. Our readers who have any connection with musical societies should send to Commissioner of Education, Washington, D. C., for a blank form, and have it properly filled out and returned. There is no other way of reaching musical people, and it is hoped that every musical society in good standing will be reported to the authorities at Washington. The following is the information desired;

DEPARTMENT OF THE INTERIOR, BUREAU OF EDUCATION.

Washington D. C., Oct. 1885.

Many inquiries have been made about the teaching of vocal music in this country, the following questions respecting the amount and kind of musical instruction given in musical societies are respectfully submitted with a request for careful replies. The information furnished will be embodied in a report, to be published at an early day, on the present condition of musical education in America.

JOHN EATON,
Commissioner.

1, Name of the Society; 2, post-office address; 3, name of the conductor; 4, number of members who sing soprano, mezzo soprano, contralto, tenor di grazia, tenor robusto, baritone, bass; 5, membership of the society, men, women, boys, girls, total; 6, instrumental accompaniment, mentioning the number performing on each instrument,—keyed, stringed, wood wind, brass wind, tympanic.

7. Minimum age of admission; 8, other conditions of admission; 9, names of predecessors of present conductor; 10, date of organization; 11, are pupils of the conductor, if suitably advanced, eligible for membership? 12, is the object of the society chiefly social; or for musical study; or for professional rewards? 13, length of annual season in weeks; 14, number of rehearsals or practice-lessons in a season; 15, number of public concerts or exhibitions given by the society during the season just ended; 16, what important vocal works have been publicly rendered by the society during its existence? mention each, and its composer; 17, in what languages are the words sung? mention each language in the order of the frequency of its use; 18, mention the books, charts, and other apparatus of instruction used, giving the name of the author or inventor of each, and the edition of each principal work studied or sung; 19, which is preferred and which is used by the society, fixed do? movable do? tonic solfa? numerical? or other system? if more than one, please mention.

20, Describe, either on this paper or in a more extended way, written or printed, the society's scheme of graded instruction in music, if it has any; the methods used to correct peculiarities and indistinctness of utterance or to produce correct articulation and vowel formation; how to produce and maintain purity of tone, along with vigor, flexibility, emotional expressiveness, correct ear, compass, blending of registers; how to avoid the vibrato, tremolo, etc. Describe also the means taken to preserve the vocal power of each singer in spite of the existing requirements and frequent overexertions of choral singing; how to preserve the vocal individuality of each singer; how to avoid vocal suppression, convulsive delivery of phrases, etc.

NOTE.—Further information upon any of the topics mentioned in these questions, or on others connected with the practice and use include this of vocal music, will be thankfully received and acknowledged.

University of Trinity College.

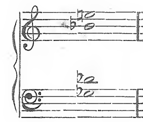
FIRST EXAMINATION FOR DEGREE OF BACHELOR OF MUSIC.

HARMONY B.

Time, two hours. Examiner:—Professor F. L. RITTER, Mus. Doc.

1. Correct the following example, do not touch the Melody and Bass; figure the Bass.

2. Figure, and resolve the following chord so as to avoid the progression of consecutive fifths.



3. How many symphonies did Beethoven compose? Name the key of each.

4. Out of which movement of the Haydn symphony did Beethoven develop his Scherzo form? Give a definition of that form.

5. Give definition of the form of the Concerto.

WANTED TO EXCHANGE.

Cantatas.—The Picnic (Thomas), 4 copies.
The Crown of Virtue.
The Guardian Angel.
The Fairies.
Studies.—30 Nouvelles (Czerney), No. 1.
100 Studies, Op. 139, No. 1.
Five Finger Exercises (Schmitt).
Celebrated Studies (Herz).
Parlor Organ Instructor (Johnson).
Vocal.—Rossini's New Method complete.
Concones, 50 Lessons.
Seiler's Training for the Voice.
North's Progressive Exercises.
Siebers' Art of Singing.
Seiler's The Voice in Singing.
Merz's Harmony and Composition.
Johnson's Instruction in Thoroughbass.
Duet (Tannhauser), 2 copies.
Solos—Solo, Herz's Last Rose of Summer.
Liszt, Rigoletto.
Pope's Trans. Auld Lang Syne.
Trio, Inst. Le Cuirassier Galop (a little soiled), Lebert & Stark, and
Plaidy's Studies.

The above are all new. Will exchange for histories of music or musicians.

MRS. A. D. BENNETT.

Greeley, Colorado.

Pupils' Department.

Stop, when you have played that piece, and draw a picture in your mind of what it means. Perhaps it is meaningless to you; then form a picture independently of something you have seen in nature, or have read in books. Can you not imagine that you are climbing the steep hillside, or rushing downward o'er the crusted snow, or gliding away on the glittering ice; rocking quietly on the bay, or pulling hard against the stream; wandering over bright meads or in dark woodland; surrounded by the gay party or alone amid the moonlight shadows, listening to crickets and whispering leaflets. Think of the flight of birds—one flying high and steadily, another, just above your head, by fits and starts; one rising higher, ever higher, up into heaven's vaulted blue, until lost to ken; another swooping downward with a rush for prey. Search up those fairy tales; read romance and poetry; analyze the emotions of your every-day life; can you not ally some of these thoughts with the music before you? Then you are unfortunate. For as certain as the painter must have an ideal model from which to form the figure upon the canvas, so must the musician play from a preconceived picture.

Music is somewhat mystical and indefinite, and the same form may be associated with a number of ideas.

It is this very vagueness and intangibility that enhances its beauty. But do imagine some idea. Write out in words what each piece says to you, and you will soon develop some inspiration and receive a portion of the "divine inflatus," that mysterious power which a chosen few possess to resurrect by tones the buried thoughts of long ago and bring them, living, forth again to astonish and delight the present people.

The great requisite of interpretation is certainly feeling. If you think you possess none, pinch yourself at once and analyze the sensation. In this connection I would add that it is useful to attempt to paint pictures, real and ideal, by music improvised.

Paint Dolly as you see her waltzing; paint the cat purring in the corner; paint the express train or the freight train; the rocking horse or cradle; the thunder and the clear sky; paint yourself, a naughty girl and a good girl. By this means you may truly become a musician.

AMERICAN COLLEGE OF MUSICIANS.

Editor of The Etude.

Will you allow me to inquire if you and the College of Musicians' Secretary, Mr. Stanley, conspired together, in your October issue, to saddle off on to me all the correspondence relative to applications for prospectuses? You very kindly (?) suggested that any one desiring a prospectus "should apply to the President, E. M. Bowman, Jefferson Ave. and Benton St., St. Louis, Mo.," since which time my mail has been full of the evidences that The Etude is widely read, East, West, North and South.

Now, Mr. Editor, as I already had almost enough daily mail concerning the College of Musicians' matters to keep a private postman occupied, I will be very much obliged if you will advise those desiring a prospectus, to send their application (and stamp) to the Secretary, A. A. Stanley, 14 Pallas St., Providence, R. I.

The Board of Examiners are diligently at work maturing the matter for this prospectus, and all applicants will be promptly supplied on its issue. In the meantime, it may be proper to remind the impatient ones that a prospectus of this kind cannot be gotten up as speedily as a concert programme or a Sunday-school song-book, but that it requires time and thought to maturely decide upon the requirements for each of the six departments, as well as many other things, information concerning which the prospectus is to contain.

Before closing, allow me to thank you for the admirable editorials concerning the A. C. M. which the October Etude contained. The two points which you touched upon revealed your interest in the movement, and, more than that, your penetration of thought. It must occur to every one at all unbiassed, that the influence of this movement, if successfully persevered in, must be salutary to every interest connected with musical art in America.

Yours truly,

E. M. Bowman.

ACCENTUAL TREATMENT OF EXERCISES;

AS APPLIED TO PIANO-FORTE EXERCISES.

(*Continued from last issue*).

BY WILLIAM MASON.

This exercise, if printed in full, requires the space of two ordinary pages of engraved music. Here, then, was an important step toward securing the desired concentration of thought, as also steadiness and accuracy of time, and exactness in the metrical division of the grouping of tones. The very favorable results of this exercise were immediately apparent both in the closer attention given and the increased interest shown by the pupil. The employment of accents in this manner relieves the exercises of the ordinary drudgery, to a very appreciable degree, and makes common practice really interesting,—a fact which has been amply attested by many students, and which may be easily and quickly demonstrated to every one who will make the trial. Another benefit resulting from this method of practice may here be mentioned, viz.: the fact that accents applied in this way fall on different tones in each octave tends greatly to the cultivation of individuality and independence of the fingers. Each finger soon becomes accustomed to immediately respond when suddenly or unexpectedly called upon for extra force or work, and strength is also gradually and equally distributed among the fingers.

Further investigation finally resulted in an exhaustive treatment of accentuation, or, in other words, a systematic and scientific development of the subject of metrical division, or classification into all possible varieties of grouping of tones or pulsations. The limit to which this paper is necessarily restricted does not admit of a detailed explanation of the full method of application, but a brief outline may be indicated. The initial or smallest groups, viz., consisting of twos and threes, are used principally to show how, by means of their multiples, the system of accentuation is built up and developed to completion. Thus, four consists of two twos; six consists of two threes or three twos; eight of four twos; nine of three threes; twelve of six twos or four threes; sixteen of eight twos; eighteen of nine twos or six threes, etc., through groups of 24, 27, 32, 34, 36, and so on indefinitely. These groups may be tabulated as follows, viz., 4 is 2x2; 6 is 2x3 or 3x2; 8 is 2x2x2; 9 is 3x3; 12 is 2x2x3 or 2x3x2 or 3x2x2; 16 is 2x2x2x2; 18 is 2x3x3 or 3x2x3 or 3x3x2, etc.

It has sometimes been objected to these accented exercises that their practice leads to a stiff and wooden, or a mechanical and jerky, style of performance. This objection is based on a very superficial examination of the subject, and will surely be withdrawn on closer consideration and reflection. It is, indeed, possible that in the outset, and in the first effort to produce the accents, there may be a stiff and machine-like effect, especially if, as is necessary in the beginning, the smallest groups are practiced. But it must be observed that these small groups are merely preliminary and elementary, and are mainly used in order to point the way to the larger groups. The initial groups are for theoretical and the large groups for practical use. Therefore the initial groups are dismissed as soon as understood, and the large groups are used for daily practice. It will hardly be maintained that the practice of scale or arpeggio, in which the groups consist of 9, 18, or 24 tones, thus employing the accent infrequently and at comparatively long intervals, leads to an uneven and jerky style of playing. Furthermore, as already remarked, the accents are not invariably to be pounded out as with a sledge-hammer. The blow and strength which produce them come as far as possible from the finger. They are, for the most part, to be played lightly, and sometimes are mere suggestions, with simply enough force or inflection to indicate the metrical division. Indeed, an excellent exercise is to play the scale or arpeggio throughout a compass of four octaves, at a very rapid rate, with an elastic touch, *pianissimo*, and in the lightest possible manner and with merely imaginary accents, which in such cases serve to impress the rhythm and metre on the mind. This, if faithfully followed up, will result in a very smooth, even and equal performance. In short, and by way of summary, accents are to be used and applied with all varieties and degrees of force, from *fortissimo* to *pianissimo*, and they are also at times to be omitted altogether in act, while, nevertheless, the rhythm and metre are kept in thought and imagination.

As a result of this method, the student becomes, from the outset, familiar with the first and rudimentary principles of accentuation, in its plain, simple and gross and most obvious forms, and is thereafter gradually prepared, so far as may be, to appreciate and bring into practice the more subtile and hidden *nuances* and inflections necessary to poetic and emotionally expressive phrasing, and to finished and artistic performance.

It is confidently believed that an intelligent application to practice of the principles here advocated will materially assist in the attainment of repose in action,—the grandest quality in art,—without which the perfection of emotional expression is hopelessly out of reach.

Orange, N. J., June 22d, 1885.

THE MUSICIAN.

"The Musician" I have adopted as a text-book at Claverack College, Department of Music.

Chas. W. Landon.

For "The Musician," I would say that I consider it one of the best helps I have ever found, for teacher and pupil. C. A. Boyle.

I have examined "The Musician," by R. Prentice, and am glad to add my testimony in its favor. It is clear, concise, and to the point; and I heartily recommend it to all, feeling sure that it will prove of value to every conscientious teacher. Miss E. M. Rich, Minnesota Academy.

"The Musician," Grade I, came duly to hand the 1st inst., and I have carefully examined the same. A noted teacher in the East once told me that "*it cost him more labor to select and classify selections for his students than it did to teach.*" And in this line especially I feel that "The Musician" will supply a great need, as well as being exceedingly useful as a work of analysis.

I shall look anxiously for the forthcoming Grades.

Prof. Geo. H. Rowe,
Musical Director, Sedalia University.

"The Musician," Grade I, has been received and examined. I find it much more beneficial and complete than I had expected, and consider it of untold worth to both teacher and pupil. I anxiously await the appearance of the other Grades, and shall use my influence in the introduction of so valuable a work.

Respectfully, Angie E. Goodin,
Eastern Indiana Normal School.

"The Musician" received several days ago. Have examined it thoroughly, and shall procure the pieces therein analyzed for teaching purposes; and with the help of this little work expect to make them more interesting and instructive than ever before.

Ella M. Phillips,
Director of Music, Grand River Institute.

The work aims to advance the *musical intelligence* of the young student. The study of technique is one of such importance, and makes such a demand upon the pupil's time, that musical form, phrasing, and all matters pertaining to the æsthetics of the art, are too often neglected.

Mr. Prentice shows the way to a knowledge of these things in such an entertaining manner that much pleasure and profit must certainly be derived by those who use the work.

Ernst Brockmann,
Columbia Female College.

Having examined "The Musician," Grade I, Ridley Prentice, I believe it to be a valuable work, which, together with the succeeding grades, will no doubt be heartily welcomed by all earnest teachers and students who are desirous that the *best* class of piano-forte music shall become generally known and intelligently appreciated. L. Belle Little.

In our South-land here, we have a little nut called by the children "Scaly-bark." Outwardly it is insignificant, as its name suggests; so thin that it can be broken between the teeth, but its little "scaly-bark" is fairly bursting with its rich, nutty meat. To nothing else can I so aptly compare the little book received from you, "The Musician," by Ridley Prentice. Not much outwardly to look at, but its quaint, piquant, attractive style leads one from page to page, revealing its rich store of knowledge, either suggestive or clearly defined; its delightful incentive to pupil and helpful suggestions to teacher. Not a question too many or too little; still, a lesson contained in one, for instance, question three on page 39. What inimitable grouping of composers, with delightful introduction to each, and how simply and pleasantly the little pupil is led on to a proper appreciation of each. I had adopted at the piano a plan a little similar to this, but this leads on systematically, preventing omission of important items, perhaps not noticed till remissness on the part of the pupil draws attention to it. I have a little pupil in her eighth year who can intelligently play and explain a little rondo by Gustave Damm, from the title to the last period. She will soon appreciate the benefits to be derived from "The Musician." I really feel quite enthusiastic over the little book, and hope that it will soon be in the hands of all progressive and intelligent teachers. To country teachers particularly will it prove an inestimable boon, in simply opening up the way to obtaining the best music for teaching purposes, which by them, in proper grades, is not easily procured just when needed; and I venture to say that even Professor Ritter has no conception of the class of music (?) taught, not merely indulged in as pastime, but *given* as a *lesson* to even *grown-up* pupils. As an educator to a higher standard alone "The Musician" will prove invaluable, and I could cite many special features that struck me as particularly advantageous, but hope ever teacher will examine for themselves, and adopt the superior mode for a better understanding of good music, so happily conceived and executed by Mr. Prentice. Mrs. T. L. Needham.

A SYMPHONY IN 1995.

What dwarfish mind, what incompetence, are shown in the writings of the musical critics of the last century! We can but smile as we read long articles from musty old newspapers and magazines on the subject of music—written in an old-fogy style, praising and extolling to the very skies those old, forgotten nonentities—Bach, Beethoven, Mendelssohn and Wagner. We wonder what these critics, and what those who thought that musical art had reached the culminating point in its history when Wagner appeared, would think and say, could they hear a performance in one of our concert-rooms or opera-houses! Perhaps they would be unable to appreciate our modern compositions. The development of the human race during the last hundred years or so has no doubt given us stronger nerves, but could they listen to one of our compositions, with all the additions or newly-invented instruments, those old-fogy writers would indeed think their ideas of the "music of the future," as they were wont to style anything that was incomprehensible to them, were very vague.

We attended last evening the four hundred and twenty-second performance of Horridnoise's great symphony (opus 8421), and after this number of hearings we repeat our words, written some weeks ago, according to the eminent composer all the praise in our power, finding only a little fault with him for the construction of the fiftieth movement. As our previous writing was merely a notice of the work, preferring to hear it many times before entering upon an extended criticism, we give below a detailed description to our readers in the world, and also for the benefit of those of our subscribers in the moon who have been unable to visit us this season, owing to the exorbitant rates. We are happy to inform the latter that Horridnoise proposes to treat them to a performance of his work, as soon as the large balloon necessary to carry the enormous instrument (the cornetetherwhistle) is finished.

Horridnoise takes for his idea in the work the combination of "the obsolete" with the density of the air just below the North Star, combining the two with the superiority of man over the insect race. We see that the subject admits of great and broad treatment, and we accord to the eminent composer much praise, our only disappointment in the work being, as we remarked before, in the fiftieth movement.

The first twenty-six movements, occupying five days and eighty-three minutes in performance, give great evidence of the composer's genius. From the opening chords (in M flat major) the mind is at once directed toward the advent of that exquisite harmonic treatment of the theme that follows (in O minor), falling on the ear so evenly and gracefully that we regret that we have to part with it so soon. That the composer has used the great columbiad in the accented parts of the 31-264 measures, we have heard some complaints, but so firm and square is the rhythm (the object being to convey to the mind the gradual proximity of the obsolete to the vapory ether through which it is passing), that we are satisfied that the use of the instrument is allowable. In a smaller hall the effect might be different, but in this great apartment, the floor of which is thirty-two miles long, the object in the composer's mind explains itself. The progress from the chord of the 24-9 in the eighteenth movement to the diminished chord of X flat major, is one of the finest effects we so far find. The wail of the catometer, distantly heard through the heavy thud that emanates from the rock and wood instruments, the magnificent roll of the tubs and the final reversion to "the obsolete" movement of the first treatment, brings us to the twenty-seventh. From thence to the fifty-seventh we are to prepare for ten days of enjoyment.

The great hall is now filled to overflowing, presenting a scene such as would astonish that nearly-forgotten composer, Wagner, whose longest work (we read) required only three nights for its performance. Each person has brought food for ten days, and here we are, ready for the thirty movements of this great work—music such as the world seems to have been made for.

How exquisite are the opening bars—full and resplendent with rich instrumentation! Horridnoise has taxed the powers of his little band of 5420 performers, but they are brave, have confidence in their leader, and never show lack of genuine enthusiasm. Here we are now in the great crescendo passage of the thirty-seventh movement, with its magnificent instrumentation. The crescendo is intended to illustrate the clashing of forces that would prostrate man if his latent powers did not come to the rescue. We are listening to the wild, discordant strains from those angry-mouthed brass tubes 450 feet in diameter, blown by engines of 8,000,000 horse-power, while all the time the sound of the Machangawang—constantly increasing in volume—may be heard; now afar off; now faster and faster; now breaking the force of the brass a trifle; again silenced, but now persistently advancing till the power to stop it is broken, and the *crescendo* increases and our ears are filled with a prolonged note from all the wild instruments, proclaiming triumphantly that they have conquered. We do not wonder that the performers took a nap of half an hour after this effort. Our own brain reeled from the effect of the crash, and we joined with most of the audience in a dose of valerian, kindly furnished by Horridnoise.

This, however, is but a hint of the effect produced further on in the composition. From the thirty-seventh to the forty-fifth movement we are treated to a little theme for the great double-bass jewsharp, touchingly played by Herr Mashumslayer, with a background of twenty-four steam-worked pyaldryvas for an accompaniment, the treatment of which is in a broad style, bordering on the latest form of a short-hand music writing, the time of which is so quaint, and yet so novel and interesting, that it is soothing to the nerves, after the previous measures. Horridnoise must have had it in his mind at this point to relieve his band as well as his audience, and must be congratulated for his forethought. The succeeding eleven movements bring us to the end of the ten days' work. It is in the fiftieth movement that we feel obliged to find some fault. Of the termination of the wild, barbaric march (in twenty-seven flats) so abruptly—by blowing up four mammoth boilers with nitro-glycerine—we cannot approve. It seems to us that gunpowder would have served much better. We lose much of the enjoyment of the march as we suddenly, and with no premonition, are brought to a movement in R major (22-40 time), through the agony of nitro-glycerine. The accompaniment of brick-bats is harsh, but Horridnoise informs us that the termination of the movement needs just this kind of instrumentation, and therefore we submit, but must, nevertheless, protest. We advise those of our readers who have not heard the symphony to go prepared for this part of it—either to take cotton-wool for the ears, or buy a strap that will secure them to their chairs, as the effect produced is extraordinary.

From the fiftieth to the fifty-sixth movement occurs the great *diminuendo* passage of the composition, the idea being to portray the gradual sinking from sight of all that is objectionable. There are to be found some very fine fugue passages for the patent pumpkin tubes, and the termination of this leads us to the fifty-sixth, with the *duo* for two immense flutes—each played by twenty-four men. After an intermission of four hours, we are given the *finale*, and we sigh that we can so inadequately describe this wonderful piece of composition.

The opening chord of the 154th movement triumphantly proclaims the superiority of mind over matter, and bursts into a three-sided, well-poised strain in 9-40½ time, with a running passage of extreme beauty for the steam-engine. This melody is now the theme for the *finale*, and is worked up through eighty-nine different keys, with great delicacy of modulation, to the great climacteric point of the symphony. The little band of musicians full well know what is expected of them, and one by one divest themselves of superfluous clothing. Each makes for himself a space to work in, while each one securely clamps himself to his seat. Horridnoise has taken the precaution to chain himself to his stand (he failed to fasten himself the first performance, and was in consequence blown from his position, so great was the crash), while the audience now sit breathless, each holding the other down as best he may, ready for the grand effect to come.

Oh! shades of departed musicians! Never dreamed ye in your wildest moments of enthusiasm what at some future day would be heard by generations to come. Even you, Wagner, whom a weak-minded people thought greater than all that had come or were to come; even you, Liszt, who tickled the ears of those who admired the grand effects of instruments with your cymbals, drums and brass; even you, aye, both of you together, were as far from what Horridnoise gives us, as the still waters of a woodland lake are from the roar of the great deep when lashed into fury by the awful storm.

All is now smooth; the air is but just vibrating with one little note on a single violin.

But listen!

Horridnoise lifts his baton!

A wild note on the smackaree is heard!!!

Then two!!!!

Then two more!!!!!

Then a rumbling of 326 bass-viols, followed by a shriek of 740 steam-whistles!!!!!!

Horridnoise casts his keen eyes to the left of him. There stand those stern men on whom he knows he can depend. At a sign from him twenty-four fuses are lighted, and silently the stern, trustworthy men glide away.

The theme is now increasing in tempo. All eyes are on the conductor. Suddenly a peal of thunder in 2-40 time is heard cracking and splitting over our heads. Wilder pours the theme until, with a long stroke of the baton, the culminating point is reached in a chorus bursting forth from the whole band, fortissimissimo, while for a moment we are all at a loss to know whether we are ourselves or some one else; 19 tons of nitro-glycerine, 38 tons of gunpowder, 240 Columbiads, 740 steam-whistles, and the combined forces have produced a chord of the diminished 999th, which they hold twenty-eight minutes. Horridnoise turns fourteen somersaults, but his chain holds, and he clambers back to his stand to receive the thunders of applause that come from the audience after they themselves recover. The band start simultaneously from their seats, but they are securely held by the iron clamps. We in the audience are sent into the air, but are prevented from going far by the netting ingeniously placed above us by a mechanical apparatus invented by the composer, and which he spreads when he deems it necessary for our safety.

And so ends this immortal work. We remain to congratulate Horridnoise, who looks a little fatigued after his efforts, but who remarked as he wiped his noble brow that this was but child's play to what he intended yet to produce. He also says he intends to buy the whole State of New Jersey and convert it into a summer garden, a plan he had heard of which was once adopted some hundred years ago by a man named Thomas. Horridnoise thinks this Thomas must have been a progressive sort of fellow. We trust Horridnoise may succeed in the good work he is doing, and predict for him, if he lives, an honored name and a lasting reputation.

K. King.

[For The Etude.]

BUSINESS OR UNBUSINESS-LIKE MUSICIANS.

I have lately seen so many deprecatory articles relating to the musician who works for money that I am quite driven to sympathize with him in his loneliness, there seeming to be no one to defend his unpopular course.

In the first place, is the musical profession, and I mean by this term teachers only, but in any branch of the art, a business or not? If it is, can it be conducted on any other than business-like principles?

The opinion largely prevails among men of business that the musician is a poor financier—contracting debts when unable to pay, living beyond his means, using poor judgment in his investments, and prevails not without reason; consequently, as a class, they rank below par. What is the cause of this? where is the flaw? how can the stigma be removed?

The cause is not so much a matter of intellect as of training. It often happens that the musician has only a one-sided education, a theoretical idea of life, when a practical one is needed; his character is not symmetrical or rounded into anything like a perfect whole; he has studied music, and music only, comparatively speaking. Were his fingers to lose their power, his voice its control, he would not know enough of business and the world to earn his daily bread. It cannot be denied there are too many such men in the work.

I believe that every man with an average intellect should be well enough informed, outside his special field of labor, to carry on an intelligent conversation on general topics, and of business, enough to conduct his own properly. Educated in one line only, a man cannot do this. No one will deny it is impracticable to obtain a general education while taking a special course of study; certainly it cannot warp his musical ability; it must then strengthen it, for there is no standing still mentally.

A business man's worth is tested in many ways outside his department—judgment, sagacity, promptness and manner. A musician will be tested outside his work as well—his business ability, his morals, his social worth, and with every man, by his honor and integrity. Even a man's religion must suffer if he be any less true, especially in his business transactions. Again, the higher a teacher stands as a musician, the more will the people expect of him in a general way, and the more will they respect and patronize him if he meet their expectations.

To enhance and preserve such a reputation, it at least becomes necessary that his business affairs be well and honorably conducted, for how many first-class musicians we can recall who are known as "poor pay." Their art is depreciated on this account, just as the principal is depreciated that fails to yield its interest.

This talk about the musician being free and open-hearted, generous to a fault, may be pitiably true, but should not be encouraged at the expense of numerous creditors.

Now, I argue if a man's good reputation brings to him the respect of men, and increases his income and facilities for work, he should at once establish such a reputation, for with it comes business, with business comes prosperity; prosperity should add to the further cultivation of his art. Money is a necessity, therefore should be an incentive to good work; business is money and comes with good reputation. Is there any harm in cultivating such, whether it be for gain or solely for art?

Shall we not, as teachers, endeavor to build a reputation and business that shall command the respect of business men and musicians; build upon the foundation of thought; work in a business-like manner?

We shall then see a greater and more radical change in the opinions and estimations of those outside the profession than in any other.

E. A. S.

EDUCATION IN MUSIC AT HOME AND ABROAD.

BY HON. JOHN EATON, COMMISSIONER OF EDUCATION.

[WE here present our readers a few extracts from Hon. John Eaton's address at the M. T. N. A. meeting in New York. We sincerely regret that our space does not allow us to print it complete.]

"Music," says Martin Luther, "is a master which makes the people softer and milder, more polite and more rational. It is a beautiful and noble gift of God. I would not part with what little I know of it for a great deal. You should be instructed in this art, for it makes a capable people; it is indispensable to have mnsic taught in the school. The schoolmaster that will not teach it, is not the schoolmaster for me."

It has been observed: "A man often forgets his friends, his native land, and sometimes his language, but the songs of childhood and youth never fade from his memory." Goethe bears testimony that in music the worth of art is most apparent, since it requires no material, no subject-matter whose effect must be deducted. It is wholly good and pure, raising and ennobling whatever it expresses.

"It is a strange thing," fitly exclaims Lady Eastlake, "the subtle form and conditions of music. When the composer has conceived it in his mind, it is not there; when he has committed it to paper, it is not there; when he has called together his orchestra and choristers from the north and south, it is there, but it is gone again when they disappear. It has always, as it were, to put on immortality afresh. It is forever being born anew—born, indeed, to die and leave dead notes and dumb instruments behind. No wonder that it should have been men with shallow reasoning powers and defective musical feelings, who in the fugitiveness of the form have seen only the frivolity of the thing and tried to throw contempt upon it accordingly."

In the baldest statements of facts, we should not forget that whatever we are as a people with respect to music, its teaching, practice, production, enjoyment or patronage, we have had the benefit of all the past of human experience in this art. The Greeks have taught us alike in the treatise on music by Plutarch and its philosophical discussions by Plato, and in their myths, which made their wise gods, Apollo and Orpheus, masters of musical instruments, with power to charm savage beasts and to command the attention of stones and trees.

England and America must acknowledge their indebtedness for progress in musical instruction, as well as in the revival of education, to the German schoolmaster abroad. Dr. Brooks, who did so much to prepare the mind of the people of Massachusetts for the normal school, obtained his notions of normal training from a Prussian fellow-traveler on an ocean voyage. Mann, Barnard and Stowe all went to Germany, and their several works on German schools did much to aid their efforts in bringing on a revival of education among us. The writings of these and other pioneers of that movement, full of the strongest argument for general culture, were not unmindful of the importance of training in music. Horace Mann, in one of his early reports, treats the whole subject with his usual force and clearness:—

"The pre-adaptation of the human mind to seek and find pleasure in music, is proved by the universality with which the vocal art has been practiced among men. Each nation and each age steps forward as a separate witness to prove the existence of musical faculties and desires in the race. In cultivating music, therefore, are we not following one of the plainest and most universal indications of natnre; the order of that Being by whose wisdom and benevolence nature was constituted? The Creator has made the human mind susceptible to emotions which can find no adequate expression but in song. Among all nations joy has its chorus and sorrow its dirge. Patriotism exults over national triumphs in national songs; and religious yearning vainly strives to pour out its full tide of thanksgiving to its Maker, until anthem and hallelnjah take the rapt spirit upon their wings and bear it to the throne of God. Nature not only points, as it were, her finger toward the nniversal culture of the musical art, but she has bestowed upon all men the means of cnltivating it; the voice and the ear are universal endowments."

A recent author observes: "Singing is the one branch of music generally taught in educational institutions. In boarding-schools, academies for the young sons of noblemen, and teachers' seminaries, opportunities are given for instruction on the violin and piano, but more as an accompaniment for the voice. In seminaries, persons preparing to be teachers generally acquire a knowledge of harmony, or receive instruction on the organ, so as to be able to pass an examination for organist as well as teacher, as often the position of organist at the village church is occupied by the teacher. In Prussia, for instance, a decree of October 15th, 1872, required of persons entering teachers' seminaries that they have a knowledge of the elements of harmony, use of pedals, ability to play four-part chorals at sight, and other easy organ pieces. In the seminary or normal school, they were to continue instruction in organ playing and harmony until they could play all chorals, transpose similar music, etc. Pupils were, however, admitted sometimes if they could not fulfill these conditions."

In the grand duchy of Baden, as far back as 1836, the course of study for an institution which includes lyceums, gymnasia and pedagogical schools, singing was required two hours a week in each class, and the training was both theoretical and practical. In the programme of studies at the Royal Gymnasium at Stuttgart, choral singing, the study of major and minor chords, singing from books in use in the common schools, all enter into the course. Germany has countless music schools, those of Berlin, Leipzig, Stuttgart and Schwerin being among the best known. In Berlin, the Conservatory proper has divisions for the study of church music, for composition, and for general instruction in music, harmony, counterpoint, etc. In 1879 there were over thirty musical academies reported in that city alone, many of them private institutions. The Academy of Kullals had over 1000 pupils. At Cologne, Frankfort-on-the-Main, Magdeburg, Breslau and Cassel there are schools of music. Munich and Wurzburg report each one school. Saxony has conservatories at Dresden and Leipzig. There are similar institutions in other prominent cities. Austria reports 800 pupils at the Vienna Conservatory of Music.

In response to great urgency, amidst the overwhelming demands upon the force provided for the work of the Bureau of Education, I have recently undertaken a special inquiry into the condition of musical instruction in our public schools in cities. The blanks sent out, in addition to calling for the proper address, title and school population, also contained a series of questions such as: "Is music taught? In what grades? By special teacher? By regular teacher? By both regular and special teachers? Number of hours per week? Please state what, if any, instrument is used to lead the singing. Which system is used of the three commonly known as 'fixed *do*,' 'movable *do*,' or 'tonic sol-fa,' or are different ones used in different schools? If different systems are used, which finds most favor? What text-books or charts are used? Are there stated musical examinations or exhibitions, or both? Is notation required in music books? Please send copy of regulations, if any have been printed. Please state, if possible, whether any established vocal societies (independent of church choirs) are now in active operation in your city. If so, please give names of societies and full addresses of conductors. If music is not taught in your schools, what objections, if any, would probably be urged against the introduction of systematic instruction in it?"

Replies to these questions have already been received from 310 cities. These cities embrace a total population of 4,897,000, and a school population of 1,229,000, and a public school enrollment of 708,000. It is obvious that the amount of material is too great and of too varied a character to be dealt with fully in this paper. Of these 310 cities, 93 report no instruction, 127 report that instruction is given by the ordinary teaching force, and 91 report having special teachers for music.

Of the 93 cities where no instruction in music is given, 6 report that singing is permitted, 14 that it is encouraged, 78 report no musical instruments for purposes of accompaniment, 14 have them, 9 have organs, 4 organs and pianos. Of these 93 cities where no instruction is given, 59 give reasons. In one the school board considers the community too poverty stricken; another finds no reason except the lack of time; a third, that the organization is immature; a fifth, the population is reported to be mainly made up of manufactnring operatives, and it is a common remark that the children are too poor to occupy the time spent out of the mills in learning music. Some members of the board class music as among the "brass ornaments;" a sixth gives lack of interest; a seventh, the community considers the "three r's" are the only subjects that should occnpy a permanent place in public instruction; eighth, music has been taught poorly in the past and failed lamentably; ninth, no objection is offered to music, but the board is not financially able to introduce it; tenth, special teachers in mnsic were dropped because the people were heavily taxed to erect necessary buildings; eleventh, though there is no mnsic taught, there is no special reason assigned. And so the objections go on ringing the changes on these various negations, sometimes repeating the lack of qnalification on the part of the teachers.

Next there follow replies from 127 superintendents of cities where instruction is given by the ordinary teaching force. Of these, 45 appear to teach either by rote or without system; 15 use the fixed *do*; 55 the movable *do*; 10 fixed and movable *do* and tonic sol-fa. Most of these have musical instruments, and 82 of them mention various text-books, charts, etc. The time devoted to music varies from 1 to 8¾ hours, according to the degree of importance attached to this branch of instruction. 91 superintendents of cities reporting, have special teachers for music in their public schools; 8 of these teach by fixed *do*; 64 by movable *do*; 2 by tonic sol-fa; 8 by movable *do* and tonic sol-fa; 11 by movable *do* and tonic sol-fa and mixed systems.

Finally, comparing the number of places in which the several systems are used, and in most cases a preference expressed, we find that 23 teach by fixed *do*; 119 by movable *do*; 4 by tonic sol-fa; 8 by movable *do* and tonic sol-fa; 5 by movable *do* and fixed *do*; 1 by all these methods, and 8 by methods not clearly designated.

Of the cities having special teachers in music, 18 report organ accompaniment, 22 organ and piano, 26 piano, a few the melodeon, and a few the violin. A few use pitch pipes and forks.

As to the number of hours per week devoted to training in music, the reports of the several superintendents of schools, where there are not special teachers of music, show that in 86 of these places reporting, the time varies from thirty minutes to five hours per week; but the favorite time seems to be from one to two hours per week.

In answer to the question, "In what grades is music taught?" 143 cities of those which have instruction given either by regular or special teachers reply, "In all grades."

This inquiry is still in progress, but the returns to come in can hardly change essentially the basis here furnished for inference in regard to the amount and quality of musical instruction in our cities. This inference I must leave to be drawn, Mr. President, by you and your colaborers, with the single remark that it is clear that the time has not yet come when musicians and the friends of their art in the United States can lay aside their harps with the sweet assurance that there remains nothing for them to do. Certainly it is clear that there is not likely to be a musical millennium in our city schools before Christmas.

SOME TYPES OF PIANO TEACHERS;

AS VIEWED BY A PUPIL.

A YOUNG lady writes to the *Musical Times*, London, her experience with the typical (in her opinion) music teacher. She begins by pointing to a class of dissatisfied plodders, which are found in all callings, who deplore their fate, and think themselves doomed to everlasting toil, and thus make themselves eternally miserable. She says:—

"I think much of the disheartening toil and failure of which some music teachers complain, is their own fault, and arises from their misunderstanding or ignoring what is required of them. There are certain enthusiasts who, because they happen to have had a Conservatorium education, fancy that they have a mission to try and make all their pupils into *virtuosi*, when all that these poor sufferers demand is to be enabled to respond to the eternal appeal of the drawing-room, '*Do* play us something, Miss Smith!' I myself, thank heaven, do not quail now before that dread demand; but what have I not gone through to attain that state!"

After her mother had taught her the notes, she was sent to a boarding-school at the age of thirteen, and there came in contact with, she goes on, "a governess, who gave some five and twenty of us half an hour's lesson twice a week, and with all that raw material to experiment upon, she must certainly have found the best mode of grounding beginners. She was, however, rather listless and apathetic in her manner, and I fear her heart was not in her work. I did not stay under her very long, for my health was too delicate for boarding-school." Her next experience was with governesses in her own home. She describes one as being "a stout, elderly lady, whose great recommendation was that she had known Chopin. Her enemies said that he had lodged for a week in a boarding-house which she kept. I never heard her play—I do not know any one who did—but she was very good-tempered and used to praise my playing very much. But she always used to be taken 'fainty,' as she called it, at the end of the lesson, and had to be restored with two glasses of sherry and a sandwich. This was submitted to for some time, but at last she got to require three glasses, and then mamma thought a change of teachers would be desirable."

Another one she had at this time was "a young lady from the Royal Academy, who was rather nice, but she was always getting up a concert or a recital, and worrying us to take tickets, besides wanting to rehearse her pieces before me. Mamma said that she thought too much of herself and too little of her pupils, and so we changed again."

She now meets with an educated teacher from Leipzig, whose standard greatly conflicts with her own. Here is her opinion in full. "Mr. N. was certainly a beautiful player and a most painstaking teacher, but he had certain drawbacks. First, he was nervous and shy in his manner, which is most objectionable in a master. Then he was too exacting and over-critical, never seeming satisfied with anything that I did. If I played ever so correctly, he would complain that some note was not held down long enough (as if that mattered, so long as it sounded

rightly), or that I played in too level a tone, or used the pedal wrongly, or fingered improperly, or something, until I got quite impatient and longed to cry, 'What *does* it matter, so long as the piece goes smoothly?' Then, too, his pieces were always so dreadfully classical and ineffective. If he ever gave me any modern music at all it was by some German composer with an unpronounceable name, and so bristling with accidentals that when onee learned it never would keep learned, but got fresh mistakes in it every time one played it. Bnt the worst was his pursuading me to play studies. He wanted mc to practice scales and finger-exercises, bnt there I flatly rebelled. I had done with the nursery, thank you! He declared that he played them every day himself, but I took the liberty of quietly disbelieving him. Still, the studies were bad enough. Mr. N. assured me that they wonld improve my touch and execution; I never found that they did, and they certainly did not improve my temper. To think of the time I wasted over those dreadful things, when I might just as well have been practicing something that I could play to people. Six mortal times a day did I wade through that tangle of notes, and by next lesson it was as full of wrong notes and things as ever. As I could only spare an hour a day for practice, I thought it too bad to waste my time thus, and should at last have demanded a release from my toils; bnt after six months we again changed our place of residence, and I my master. Still, I fancy I did make progress with Mr. N., and should have liked him very much had it not been for the abovementioned drawbacks, and also a way he had of seeming uncomfortable all the time of the lesson, shrinking or wincing when I played a wrong note. This, if not an affectation, was an unpleasant mannerism, besides showing inferior breeding."

She is now placed under a certain Mr. R., whom she describes as "an energetic and rather hot-tempered man. He used to walk up and down the room or stand away against the mantlepiece while I played, and shout out when anything went wrong; but he would never correct me, however long it took me to find out my mistake. I think this was a very good plan. When I was stupid, which happens occasionally to every one, I suppose, he did not scruple to call me names, even 'Stupid head' and 'Wooden fingers;' but I am not easily made nervous, I am glad to say. His chief fault was that he gave his pupils scarcely anything but his own compositions. They were nice drawing-room pieces enough, but one does like a change."

After this she has a short career with a Signor A., whom she describes as a "delightful man;" her mother, however, was of a different opinion. In all this changing and interruption, the natural unfolding of the musical nature must have been seriously interfered with. A dwarfed musician could only be the result of a course like this, at best. The Signor is thus disposed of by her.

"He was not at all one's idea of an Italian, being tall, slender and fair, with a full beard like floss silk, and, oh, the most heavenly pair of blue eyes. He taught some of his own compositions, too, but they were soft and dreamy as himself—'Baiser d'amour.' 'Battements du cœur,' 'Les soupirs,' and the like. He would sit down to the piano and play one of these pieces so tenderly, with his eyes upturned toward me all the time, with a pathetic, beseeching look that reminded me exactly of my darling Skye terrier, Nellie, who died the year before. Somehow mamma took a strong dislike to Signor A., and after I had had six lessons, made some excuse for discontinuing."

Then comes a dreadful story of a Teutonic individual of doubtful character. She says, "he was one of the thundering, smashing players, and used to give me lessons far too difficult, all octaves and big chords, such as he loved to play himself. He persuaded mamma to pay him for the twelve lessons half-way through the term, as his wife lay on a bed of sickness. Then at the next lesson he came in tears, and related how he had become security for a friend, who had run away and left him liable. Unless he could raise ten pounds by next Thursday, he would be thrown into a debtor's prison. Mamma never can resist a person who weeps, so she gave him the ten pounds, and we never saw him again, nor Uncle Henry's overcoat and umbrella, either, which were hanging in the hall, and which, in his distress, Herr Z. must have mistaken for his own."

Her experience at the "College of Music," with class lessons, is, perhaps, the most disastrous of all. She says, "The pupils were promised two lessons per week in piano or singing, besides an hour's class harmony and a lecture, all for two guineas a quarter. This was not a success, for after all one hardly got one's money's worth. The piano lessons were only fifteen minutes in length, and one was expected to sit out the lessons of two other girls, as if that could do any good. So I had the tedium of gazing at two dreadful, ill-dressed objects of girls for half an hour while they stumbled through their pieces, and then of being disturbed during my own playing by their whispering and tittering, as they doubtless exchanged ill-natured remarks upon my appearance and performance. The weekly lecture was usually a dull and uninteresting affair—at least, I only went once, for the room was so stuffy and crowded that it gave me a headache. But the harmony class was really too ridiculous for anything. We learned first a quantity of hard names for the notes, such as 'supertonic' and 'submediant,' as if A, B, and C were not far more convenient and easy to remember. Then there were mysterious figures which represented chords, how or why I do not know, nor what was the good of them when they were done. I only remember one thing distinctly of it all, partly because it was so frequently repeated, and partly because it seemed so utterly incomprehensible and meaningless as to have the effect on my mind of a spell or prophecy in a foreign language. This was, 'A chord of five-three becomes in the first inversion a chord of six-three.' At last I summoned courage to ask the professor, one day, after he had given up as hopelcss the correction of my exercises, what influence all this could have upon my playing, or what benefit I was likely to derive from it. He replied (in a moment of irritation, I admit), 'Not the slightest.' And, as I shared his opinion, I left the College at the end of the term."

The last of the sad record was a "dozen finishing lessons from Herr Blitz, the great Icelandic pianist." He is thus described:—

"He was one of those regular foreigners whose clothes seem all creases and faces all hair; he had a pair of very staring, light-gray eyes, made more staring by spectacles. His manner was an odd mixture of almost childish good-humor and ill-bred *brusquerie*. Instead of asking me to play, he took my music case from me, and, after rapidly fluttering over the leaves of the half-dozen pieces it contained, nttered some exclamation—in Icelandic, I presume—which sounded like clearing his throat, assuming at the same time a strange, half-despairing expression of countenance. He then asked me to play him the scale of G minor, of all things in the world, first in single notes and then in octaves; and after I had complied to the best of my ability, he asked me several questions about keys, and time, and things of that sort, which I confess I never did or shall understand. Having done this he arose, and *without hearing me play*, remember, delivered himself of the following verdict to mamma, in the odious broken English which I will not attempt to reproduce:—

"'My artistic position enables me to be frank with you, madam, and to tell you the naked truth, unpleasant though it may be. Your daughter has simply wasted the most valuable seven years of her life, and will never play so as to give herself or others pleasure. She has neither knowledge, technique, nor talent,'—the monster!—'and for me to give her lessons would be robbing you, wasting her time and making myself unhappy.'

"'But, Herr Blitz,' gasped mamma, almost staggering under this outrageous speech, 'I assure you she plays very nicely indeed. You have not heard her yet. If you only would. Of course, I don't mean that she plays like a professional, bnt her playing has been *greatly* admired by all our friends,' regaining courage to stand up for me as she went on.

"'Then in that case I will withdraw my opinion to the contrary,' replied the hateful man, grinning; 'and I should advise you to, as you say in English, let well alone.'

"'But I thought if you would give her a little finish,' began poor mamma (as if I would have taken a lesson of him after such rudeness).

"'I should have to give her a little beginning first,' he answered, ringing for the servant to show us out; 'and I regret to be obliged to decline.'

"'I think there is, perhaps, some misunderstanding,' I ventured to put in, wishing to give a little sting in return before leaving; 'Herr Blitz is not to suppose that I wish to qualify for a mere music teacher.'

"Quite unmoved, he bowed us out with the reply, 'Every lady should be able to teach two things to her children—the Lord's Prayer and the elements of music.'

"I need not pursue my experiences; they have always been the same. I have, however, found the proper course to pursue, now that I am old enough to think and act for myself. Every year I collect a few pieces which have struck me on hearing them, and then I take half a dozen lessons of anybody who will undertake to teach me those and nothing else. So I get what I want, and at least avoid being imposed upon. I play dear mamma to sleep every evening, and most of the girls, I know, are jealous of my playing, so it cannot be very bad. I have even played at two Fancy Fairs and a Working-Men's Temperance Concert. I find my piano a great solace and pastime for the winter evenings, so I *do* give pleasure both to myself and others, whatever Herr Blitz may say."

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Speak little with others—much with thyself.

The most difficult art known to art is to teach art.

'Twere far better to worship goodness than greatness.

In the music of silence there are a thousand variations.

Distrust the man that accepts your proffered generosity greedily.

Experience is gained only by blundering, or success is the child of failure.

We judge ourselves by what we feel capable of doing, while others judge us by what we have already done.—Longfellow.

To be an Art, music must be something more than a melodious and harmonious structure; it must possess an inner ideal meaning.

Æsthetics is the summing up of the artistic results gained by philosophical researches in the branches and forms of art.—Ritter.

Erect as quickly as possible the entire skeleton of the subject you are imparting, and then proceed to clothe the naked parts at leisure.

Reason builds out over Nature, but only into space.

Thou alone, Genius, increasest Nature in Nature.—Schiller.

Man seems to be permeated by a sensitive, ethereal substance that responds to the various vibrations of musical sounds, and this affords the medium of emotional transmission by sound between different individuals.

Music does not allow of a realistic conception. There is no sound in Nature fit to serve the musician as a model, or to supply him with more than an occasional suggestion for his sublime purpose. Music is not a copy of the ideas, like other arts. The musician, therefore, is the only creative artist. He only listens to the *spirit* of the world.

True genius discovers in the single phenomena its idea. He understands the half-spoken words of Nature and himself pronounces clearly her stammered utterances. He impresses the type of beauty vainly attempted by her in thousand-fold formations, and places it before Nature, saying, as it were, "See here what it was thy design to express."—Schopenhauer.

Touch, in its vulgar sense, is mechanical, teachable, and belongs to technic; in its nobler sense it is a gift, unteachable, and belongs to talent, if not to emotion. For there is a certain timbre in inborn touch (as in a voice), an indescribable something, emanating, as it were, from the fibres of the soul, which directly indicates and appeals to emotion. Inborn touch has an inherent power, which, to a certain extent, can move and charm the listener, even without brilliant technic.

Art is in man what creative power is in God. Art is the embodiment of eternal types. Nature suggests a beauty she never completely realizes. Only in the soul of man is the supernal beauty mirrored as it exists in the mind of God. Art is the soul's formula for the expression of its inner life. Art, therefore, is an expression of God. Her works are an infinite manifold reflection of Him. The mission of Art is to reveal the secrets of the inner life; to lift the souls of others into high communion with itself, its divine longings and its dreams of the infinite.

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