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Theodore Presser

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# THE ETUDE.

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VOL. IV.

PHILADELPHIA, PA., JANUARY, 1886.

NO. 1.

## THE ETUDE. PHILADELPHIA, PA., JANUARY, 1886.

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### M. T. N. A.

In view of the fact that so much has been written in *THE ETUDE* concerning the purposes of the Music Teachers' National Association, and that its claims have been so constantly urged upon the attention of the music teachers and music lovers forming the constituency to which *THE ETUDE* appeals, it may seem unnecessary to enter again upon a consideration of this subject. We are, however, impelled to do this for two reasons; first, to show to some possible stranger to our work its magnitude, its importance, and the satisfaction to be derived from contributing to the furtherance of its plans; and secondly, to again urge upon the members of the Association the imperative necessity of individual exertion on their part, that thereby the Association may be extended in numbers and influence. While the Music Teachers' National Association is known in a general way to the whole musical fraternity, we can but feel that, inasmuch as the profession has never before been in a position to realize to any great extent the advantage of associated effort, the full scope of the work already accomplished, and the value of the contemplated action of this Association have never been fully appreciated. This in spite of the fact that on our membership list may be seen the names of many of our most noted artists, teachers, and composers. What can the Association do, after all, to bring into sympathy and unity of action the musicians of the country? This is asked seriously by many,—without reflection, we fear,—but still asked honestly and in good faith. The desirability of the ends which the Music Teachers' National Association seeks to attain they concede; the loss to musical progress arising from lack of sympathy between musicians they admit, and also deplore the presence of a spirit of jealousy which finds expression in the establishment of endless cliques, but ask, "What can the Association do to rectify these evils?" First, it can contribute largely to a neutralization of the evils above alluded to by bringing together socially musicians representing not only different sections of the country, but also the most varied musical work; and secondly, by means of a common interest in certain prominent musical questions infuse a spirit of enthusiasm, which is the first step toward genuine sympathy. To adequately present the details of the work which the Association has in hand

would require too much valuable space, but to answer the honest inquiry often made as to the real objects sought by the Association, we will quote from the published prospectus, simply enforcing the fact, that upon every question touched upon in this statement we can show actual practical work done, and can point to good results accomplished. We quote:—

"This Association, by its endorsement of the principles of International Copyright; by its encouragement of American composers; by its recent action in appointing a competent committee to prepare and circulate a comprehensive pamphlet upon Music in our Public Schools; by its interest in the development of a purer and more worthy style of Church Music; by the gratuitous distribution of its Annual Report broadcast over the country (thus carrying far and wide the carefully-prepared expression of the best thoughts of our leading musicians on live topics of musical importance, together with the interesting discussions following the reading of the papers in question at the time of their delivery), and, finally, by its cordial support of the principles on which the 'College of Musicians' is based, has already conclusively proved the validity of its claim to the candid recognition of the musical profession and the music-loving public at large."

The most cursory reading of the above quotation must reveal the fact that these subjects cover a wide range of musical interest, and furnish a platform broad enough to form as a basis for a welding together of the most conflicting elements. No person interested in any of the above-named subjects can afford to remain ignorant of what the Music Teachers' National Association has accomplished towards settling these vexed questions. Many deny the advisability of International Copyright, but the majority of composers and literary workers believe that it involves so vital a principle of honest dealing as to be worth a determined effort to establish. The only way to create a public sentiment strong enough to demand the passage of a judicious law, carrying out the principles of international literary protection, is through persistent agitation of the subject; and the Association, by its action, has not only placed itself in line with the advocates of this measure, but has contributed largely to bring this question in its proper light before Congress. Leaving this subject, upon which so many honest differences of opinions exist, we come to a phase of the work upon which there can be no disagreement. We refer to the encouragement of American composers. The Music Teachers' National Association stands pledged to a most liberal policy in this respect. Within the last two years, the right of our native composers to as fair a treatment at the hands of the public as is accorded to those of foreign countries has been virtually conceded; and we must confess to a feeling of pride when we realize that this change of sentiment is largely due to the action at the last two annual meetings. A large medal of praise must also be accorded to the liberal-minded musical papers' journalists who have worked hand in hand with the Association in this cause.

The young composers of the country cannot afford to remain outside of the Association, for merit in this direction will even find encourage-

ment and support in the Music Teachers' National Association; and it is not too much to suppose that in the future many sterling works may be, through its programmes, presented to the public, and many a young composer gain a recognition for which he would otherwise have struggled in vain.

The influence exerted in the public schools by the study of music cannot be overestimated. If the instruction be of the right nature, there can thereby be laid a foundation for future musical attainment as enduring and substantial as the "everlasting hills." If, on the other hand, faulty methods and incompetent instructors are allowed to dominate in this work, the result is easy to foresee. It needs but a superficial acquaintance with the work to show its importance, while a deeper insight will reveal possibilities worthy of the attention and best thoughts of the best teachers and most cultivated musicians. In order that throughout the country this work may be entered upon and carried out in a thorough and systematic manner, a pamphlet will shortly be issued devoted exclusively to this subject. The care with which this pamphlet is being prepared, and the value of the services rendered to this cause by the gentlemen who are engaged on it, ensure a work which will be comprehensive and practical.

In view of this fact, it is not unfair to claim that the Music Teachers' National Association will be a great factor in the development of the music in our public schools, and thus indirectly prepare the way for the solution of the problems involved in the question of church music. No one can fail to see that at the present time, if one may judge from the articles in the secular, religious and musical press, this subject of church music is presenting itself to many minds; and may we not hope that upon this topic, at the coming session of the Association, something definite may be formulated, and some practical step taken towards a better understanding of, if not an absolute answer to, the question, "What is Church Music?"\* The establishment of the College of Musicians was a step in which so many interests were involved, that it would have betokened anything but vigorous thinking in the profession, had it not been criticised severely. In the severe arraignments of this "College," however, the fundamental principles of its existence, the cardinal truths underlying its action, have never been questioned. Is it not fair, then, to suppose that in time (for it takes time to establish anything of value) the vulnerable points will be eliminated or rendered invulnerable? It seems self-evident that any movement based on such principles of right and justice must contain within itself the elements necessary to rectify any mistakes; and we feel confident that the motives actuating this Society will be acknowledged to be true. If other and ulterior motives influence the action of any member of this "College," they will surely be discovered, the hypocrite unmasked, but the College of Musicians will remain stronger than ever.

Having thus, for the benefit of those who wish for definite information, given a *résumé* of the work, possibly at the risk of tiring the readers of *THE ETUDE* to whom these statements are familiar facts, may we urge a final and conclusive reason upon

\* See Mr. J. H. Cornell's essay with the above title in the Official Report.

the readers of this article for joining the ranks of the Association? It is, briefly stated, this. While in no self-complacent spirit, be it understood, we have pointed out some of the directions in which we feel the Association has achieved good results, in comparison with what *might* be done with what *should* be done, we have accomplished but little. We recognize the necessity of making the Music Teachers' National Association representative of everything good and progressive, and, that this may be attained, invite all the earnest workers throughout the country to join hands with us in labor for one common end. In conclusion, may we briefly allude to the duties of the present members of the Association? Bear in mind that each member is just as much a representative of the Association as any of its officers; that it is just as important that each individual connected with the Association should work systematically to increase its membership and *prestige* as it is that the officers should carry out their duties satisfactorily, and the Music Teachers' National Association will enter upon a new decade of its existence thoroughly equipped and in a condition to realize the prime objects of its foundation.

Enlist the coöperation of the musicians with whom you come in contact; call the attention of persons interested in the cause to the Reports and circulars issued by the Association; forward addresses of *bona fide* music teachers and musical people to the Secretary, and seek in all ways to forward the interests of the Association in the communities and States in which you live. These are suggestions as to the manner in which the members can materially assist in the conduct of affairs, but the most important service any musician can render to the Association and the cause of music remains to be mentioned. *Honor the cause and yourself by upright living and by steady growth in your art.*

### THE HABIT OF SYNCOPATING.

A VERY pernicious fault in many players is the habit of striking one hand a trifle before the other. The fault will be most noticed in the striking of heavy chords, but a good ear will detect it throughout, even in the *pianissimo*. The cause of the trouble lies primarily in the fact that the left hand, being less under the command of the performer, is held timidly very close to the keys, while the right, having more strength and confidence, is held higher. In such a case the hands cannot, of course, strike together. What is true of the entire hand is true of the individual fingers. Frequently the right has to play a *cantabile* passage perfectly legato with the fingers only, while the left accompanies with light staccato chords. Here is most sure to occur a species of "hitchy" syncopation that is very disagreeable. In no way can the defect be thoroughly remedied except by an equalization of the muscular strength of both wrists and all the fingers, and by training the ear to observe precise movements and simultaneous tones.

We read much about soul-playing as opposed to technical playing. If those writers mean what certain players have attempted to demonstrate to us in their playing, then the question resolves itself into a new phase, viz., spontaneous noise as opposed to cultured music. What is the soul? Well, there is a difference of opinion; but we believe it is the representative of an individual's accumulated impressions, and is very much modified, if not constructed altogether, by the surroundings. If the environments from early youth have been enlightenment, and culture, and education, then the individual develops a great soul; lest, indeed, as in some cases, the opposing influence of a pre-natal curse, blast the operation of natural social laws. This soul, representing the sum of intelligence and feeling, does just what it has learned to do, nothing more. Do you think it produces? No, it combines. The material of the soul is the few pieces of colored glass in the ka-

leidoscope. It presents to the outer vision endless forms and combinations of the same material.

It does this with greater spontaneity just in proportion to the breadth of its compass and the adjustment of its fixtures. The head may have been trained to the understanding of bright melody and the heart may be bursting to reveal it, but if the throat be swollen or the hands stiffened, the aching heart must hold its peace or break, for the melody cannot escape the confines of a superimposed corporeal impediment. The soul cannot play unless the soul has also control of the bodily phalanges; but this requires technical drill, and then, indeed, you have technical playing.

Of course, there are mechanical players that play with little feeling, so are there soul players that play without much mechanism.

The question is, Has technic been detrimental to the soulless players, and would not more technic assist the soulful performer and make his expression more soullike?

Scoolding, frowning teacher, that endurest with loud ejaculation or silent bitterness the agony and torture of human indolence, carelessness and stupidity, consider, ere thou reproachest the object of thy misery or furrowest thy brow with solicitude; consider the creature before thee, not as a representative of the human family, not thy kin by any congenital tie whatever, but as a specimen of the lower tribes of animal life, a young *galeopithecus* that has been introduced by its keepers into thy gymnasium to learn a few tricks, and all thy sorrow and anguish of heart shall disappear.

### STATE ASSOCIATIONS.

DURING the past month great activity has been shown in State Music Teachers' Associations. At Toronto, Canada, the teachers of music of Canada met and organized an Association similar to the M. T. N. A. The meeting was in every way satisfactory. We have read the reports of the meetings, as given in the provincial journals, with great interest. The leading musicians and teachers of Canada are actively interested in the new Association. Thus from the start the Association will represent the best element in the musical fraternity of Canada. The credit of this new organization is due to Edward Fisher, who conceived the idea while attending the meeting of the M. T. N. A., last summer, at New York. At Cedar Rapids, Iowa, a State Association was formed, with E. M. Sefton as the prime mover. Iowa has now a State Teachers' Association and a State music journal, the "Presto," which will become the official organ of the State Association. In Kansas a movement is in progress for a State Association, a short report of which will be found elsewhere in this issue. There is a general awakening among music teachers on this question, which, when fully carried out, will place the profession on a higher plane of intellectuality than it now enjoys. Many subjects relating to music that are now vaguely understood, will be taken up by the different Associations, and each in turn adding to their development. Thus the whole musical fraternity is brought to thinking of subjects of vital interest to the profession.

A plan has been suggested by which a committee, appointed by the M. T. N. A., should meet in early fall and choose certain subjects for development, which will be discussed at the different State Associations, and finally at the meeting of the M. T. N. A. the coming summer. The idea is worthy of being considered at the M. T. N. A. meeting at Boston. Take the subject of "The Relation of the Mind, Nerves, and Muscles in a Musical Performance." What a grand subject for thought and development! Very little has been written about it, and when it comes before the M. T. N. A. next summer it will be new to a great many, and yet it bears on teaching music in all its relations. Had this subject been one which Associations and music journals had investigated during the year,

greater interest would be aroused at the culmination of the discussion before the M. T. N. A.

The next move in this direction should be for the Eastern States to form Associations. Neither New York, Pennsylvania, Massachusetts nor any of the New England States, have an organization of teachers, while in almost every county the school-teachers have regular organizations. We hope before many years are past that the M. T. N. A. will appoint vice-presidents only in those States that have organizations of music teachers. While there is much being done to congregate the teachers in the different States, there is still more to be done. We will be pleased to record and announce any new movements in the direction of organizing State Music Teachers' Associations.

### THE COMING MEETING.

THE programme committee of the Music Teachers' National Association met in New York during the holidays. Their purpose was to outline a programme of the coming meeting to be held in Boston, June 30th, July 1st and 2d.

This was the first time in the history of the Association that a meeting of the officers was held and officially determined the subjects to be presented, and whom to invite to present essays. The meeting will be made a memorable one. The very best talent available has been approved by the committee. It has been resolved to divide the Association into two divisions on the second day, one for vocal and the other for instrumental. The Tremont Temple is admirably adapted for this, having two excellent halls in one building. The vocal division will be under the charge of a separate committee, who will prepare their own programme and be presided over by the vice-president of Massachusetts. The topics to be discussed by the instrumental division at this session are "Touch," "The Proper Utilization of Time in Practice," "The Ideal Pianist," and perhaps one other subject for substitution or addition.

The subject of church music will receive considerable attention.

Illustrations of different types of sacred music will be given by a select body of singers, with explanatory remarks by one speaker, while three or four others, including a minister, will present their views, all bearing on the different types of church music as represented in the illustrations given.

The following are some of the subjects to be presented: "The Relation of the Mind, Nerves, and Muscles in a Musical Performance," "Outside View of the Musical Profession," "Conductors and their Influence," "Public School Music," "Science of Teaching," and "The Critic." The speakers' names are not yet ready to be announced, as their acceptance will be necessary before any official announcement will be made.

The approved list of alternates numbers some eighty names, this includes essayists, composers, organists, pianists and soloists.

A fund of twenty-one hundred dollars will be necessary to defray the expenses of the orchestra and soloists for the occasion. This fund is to be raised by a local committee of Boston, as was done in New York at the last meeting.

There will be two concerts of orchestral music, at which only works of American composers will be presented. The feature of producing the works of native composers will be given great prominence at this meeting.

There will be no piano recitals, but between the essays pianists, and, it is hoped, also singers, will be invited to give a few selections. This will give opportunity of hearing a much larger number of our leading artists, and in their very best pieces. The musical profession will be represented at this meeting at its very best. The officers of the Association are active and earnest in the great work of preparation. It is particularly desirable that the rank and file of the profession turn out on this occasion and make it an event in the musical history of our country.

## NATURE AND ART.

THERE are a number of persons connected with the pedagogic department of music who seem to have started with the notion that in nature alone art has had its birth, and that from this source alone it must necessarily derive all its sustenance and growth. Mounted upon this hobby, the pedigree of which is certainly not known to the rider, this simple-minded and non-progressive cavalier flourishes his whip of authority over the heads of the clannish crowd who circle about in wonder and awe, exclaiming, "This, indeed, is he the true and only disciple of blessed Nature, let us follow whither he leads." Alas, he does not lead! He oscillates forevermore in a single groove.

The cry of such hobbyists is, "Away with all mechanical art. Let the soul direct, and the mouth shall assuredly utter that which is proper. Sing as you speak, and speak as nature taught you."

How absurdly absurd and childish such a doctrine seems to an intelligent reasoning individual. What is the nature referred to, and in what manner does it assist in the development of the human intellect? Certainly it is not that part of nature that relates to the position and movements of the earth and planets, or of the distribution of the *fauna* and *flora* over the surface of the earth, nor of the winds, tides, or other terrestrial phenomena. It must be meant rather that instructive principle of development which is implanted within every human being which is governed by the natural laws of heredity and the artificial laws of environment.

In some cases both natural and artificial laws have worked in unison producing a grand result; but in a multitude of instances there has existed a lifelong antagonism between the two. Indeed, our greatest minds have resulted from just such a struggle; for example, the child, gifted by birth with large mental endowment but restrained by the surrounding circumstances of poverty, parental neglect, or opposition, etc.

It is from this very fact that a few great men have attained to the heights of eminence alone and unaided, having hewed out their pathway up the steep mountain, through solid rock, by the axe of their indomitable will, that these idle naturalists would formulate a natural method of gaining knowledge, pointing with triumph to Shakespeare, who never studied grammar, saying, "There was a man made by nature! go, therefore, and burn all your grammars."

A certain great composer ignored the study of harmony, and our naturalist adds the historical bead to his string, and when at *matins* he counts these before his followers he exclaims in adoration, "This is Beethoven, what an example of natural genius! Let no one speak henceforth of thorough-bass."

And so on through the entire category of art some exceptional phenomenal example is selected as the representative of the natural school, and with blind faith he is aspired too. We have here in this country teachers of "The Natural Method of Voice Culture," "The Natural Method of Piano-forte Playing," "Harmony in Five Lessons by the Only Natural Method," etc. It is to be observed, firstly, that all these so-called natural methods are represented as being very rapid, almost like the electric force. This is the first thing about them that awakens distrust and challenges investigation. We say Nature does not work so rapidly except in the production of mushrooms and parasites, and these are among the most undesirable and useless things.

The second observation in reference to these natural methods is, that they ignore all previous information and science upon the subject, claiming to have a discovery that either antedates all others as a resurrected lost art, or else a new invention that eclipses all others by showing

them to be fallacious. And what is the observation upon the results of these methods of instruction? It is a most pitiable one indeed, and one that discloses a vast bulk of charlatanism at the fountain head. Hundreds of ruined voices, thousands of deformed hands, a generation of the trashiest composers!

Truly this system is all a mistake. Art and nature, while they must associate with each other, are yet very distinct things. Nature is the bitter crab-apple on the plains, art is the mellow pippin of our eastern hillsides; nature is the rude grunt of the savage sea islands, art is the silvery trill of a Malibran; nature is the untamed and howling voice of the pristine forest; art is the busy hum of the modern metropolis. The seed lies in primitive nature. Its development, in the application of human art. There is no first condition that may not be elected into a higher position, no primordial element that may not be transformed into a new existence, and a better condition by art. Nature goes so far alone unaided, and there she pines awaiting the embrace of the powerful human intellect to assist in the fulfillment of her desires.

He that would accomplish the greatest good in the field of art teaching must take broad views, considering that all the past ages have not rolled behind him for naught. The past has had its history, its philosophy. By these lamps must one be guided, or else indeed attempt the herculean task of gaining all these experiences in one lifetime. To accumulate the wisdom of the past, to gather together the heterogeneous elements of truth in the present, to build on these foundations long wharves and tall lighthouses out into the sea of the future life, that is the artist's highest mission.

## ARTICULATION.

COHERENT articulate speech in man is the one great distinguishing element that raises him above the kindred types of animal existence, making it possible for him to elevate himself above his fellows and to outstrip, in intellectual achievement, the generations of past ages. The ability to transmit thought through such a medium should be considered and cherished as the greatest endowment of our race, and every possible means should be taken to cultivate and refine this medium.

So natural is it to talk, that one is fain to forget that there is any necessity of studying to improve this gift that acts at all times so spontaneously. If we analyse the qualities of pure and expressive speech, we shall find that paramount over all others is the quality of articulation. Articulation may be said to be the mechanical adjustment of the organs of speech. It is the cog in the wheel which, if defective, impairs the utility of the whole mechanism, no matter how perfectly it may otherwise be constructed. There are many causes which lead to imperfections of this kind; in fact, the number of people who articulate perfectly in speaking is largely in the minority.

Impediments result from birth (heredity), from improper models during the period of early childhood, from fright, from sickness, and, in many cases, from carelessness and inattention to the subject, so that literally we are a race of stammerers.

Analogous to these defects in speech are those in piano-forte playing about which we set out to write.

Music, like speech, is generally believed to emanate from the soul, and no doubt it does. But how imperfect the soul and what a network of corporal nerves and muscles it must pass through before it can find tangible expression to the outer world.

If in speech, wherein one is practiced from the earliest infancy, having always around him a multitude of examples, there exist numberless imperfections, how must it be in music, in which art one is trained later on in life, after the muscles and nerves have become habituated to perform a thousand other duties, when to all observation the art lies mysteriously concealed amid a labyrinth of dots and dashes, of lines and bars, the translation of which comes to the mind once or twice a week with the advent of the teacher?

The result is as might be expected. The mind, failing to get a perfect conception of the meaning of music, and the fingers hesitating to respond readily even to the conception one has acquired,—all combine to render the expression inarticulate and confused, winning for the present generation of piano players the stigma of amateurs, "which means nowadays about the same as stammerers."

Good articulation in playing demands primarily one thing, viz., *activity of the joints* of the wrist and fingers, we will say, of the *one joint* of the finger which is nearest the hand and known as the "knuckle joint." If these two joints be trained to work perfectly, both separately and together at will, there will, mechanically speaking, be little fault in articulation. This playing with extended fingers and stiff joints, which is the characteristic of so many amateurs, is precisely like talking with the mouth half closed and the tongue rolled up in a ball (like the wrist of our fashionable boarding-school Miss). The effect is half incoherent; since the articulation is of necessity impeded. To produce clear articulation of tones demands with the fingers a perfect individualism and equality of control and strength, which is all expressed in one word, Independence.

As to touch there is only one touch to teach the beginner and that is the so-called "hammer stroke;" better to be called *hammer fall*. The word stroke is often misunderstood as being derived from the verb which means, "to double up the first," hence the misapplication of the term by literal rendering so often exhibited in the potential manipulations of "those amateurs."

Again having trained the fingers to proper action, yet there remains many dangers ahead of the learner. Learning to read improperly, i.e., attempting too difficult music at first, playing too hurriedly, looking alternately at the notes and the hands, passing over mistakes carelessly, ignoring the pauses or the small rhythmic divisions,—this produces the most utter and deplorable confusion in the playing.

The landscape picture that you painted before with flat fingers, making it so *flat* and lifeless, so dauby and expressionless you have now turned into a perfect chaos. The trees are bending in all directions; the gigantic oak in the background, you have actually upheaved, throwing dirt all over those beautiful flowers. I really believe you have caused the stream to flow backwards for just as you approached the rapids where should have come the rush and roar, you stopped abruptly and then went back a half a page. I could point out a thousand discrepancies, where you augmented little pebbles on the sand into huge mountain boulders and in the end actually punched a hole through your sky. Well this last may be excusable for I see you are dreadfully flushed and out of breath and I suppose ventilation is necessary just now.

How many players are there that "pronounce the speech" according to the doctrines of Shakespeare? We know an artist that sits quietly down at the piano as one would sit to order lunch. With the same ease that he would spread out his napkin does he unfold his theme. Every slightest melody note of the right, clothed and chastely adorned by the harmonic vesture



and setting of the left hand, comes out and moves before our spirit eyes. On, on they pass; alone yet not alone; the same yet ever varied; A thousand strange and fairy forms to touch the heart, d-light the eye.

They pass away, away, till naught but the shadows flit behind, and then we walk alone and dream; its dark around, and clothed in solitude we listen to the echo of our lonely tread. A tear steals down the cheek as the thought of a dear heart far away comes to the mind. Oh, horror! that chasm, one vivid thought of our terrible step, the rushing current of air, the panoramic scenes of a lifetime flitting by with electric speed, a prayer to heaven, a farewell to earth and we fall panting upon a stream that claps us gently and soothes our fright as it bears us once again out into an illimitable ocean. "What a charming climax!" and we awake to find out that after all it is but one of music's charming inspirations, that a charming charmer is pulling at our sleeve and endeavoring to awaken us from it. We rub our eyes, and there sits our artist at his service. A little hushed, but composedly folding his napkin, about to push back his chair, and bid us *au revoir*. Truly it has been said that the greatest triumph of the artist is to obliterate himself so that only his work and not he is conspicuous.

And what is the secret power of mind and matter in restless energy that has induced this play of the emotions and effected a transmission from mind to mind? Can it not be analysed? It can.

The first ingredient is a tender sentiment that exists coterminously in both performer and auditor. This quality is presupposed in all cases. Surely stones do not move nor feel. Human hearts alone this power in all its force reveal.

The second ingredient of this power is the subject subordination of the performer's physical nature to his mental. This implies a struggle of many years; for the flesh is weak and rough and in its pristine condition, and to train it to express all the subtleties and delicacies of the minds ideal is no easy matter.

The third ingredient of this power in the mastery of form, the study of effects, and the basic principle underlying this is articulation. Articulation embraces the study of rhythm and accent the one deciding when and the other how the tones should be enunciated. By an application of this one principle all the forms of music stand out clear with all their tints and shades, their arabesques and reliefs.

## MUSIC OF "THE ETUDE."

In our last issue we offered the music of THE ETUDE for one year for fifty cents. There has been a general favoring of this idea from our patrons. We will repeat the proposition for the benefit of those who did not see notice in last issue.

The music will be printed on paper the same as the JOURNAL itself, but the music will be enclosed in appropriate title page of heavier quality. No back issues can be supplied. Subscriptions per year, fifty cents, postpaid. Can begin with any issue. No deduction if more than one subscription is taken.

We have been asked the retail price of this music. It should be at least sixty cents per copy. Send in your subscriptions.

We have a lot of bound copies of Volume III, which we are disposing of at \$2.50, postpaid. The binding of these is substantial and elegant, and would cost alone \$2.00. Instead of teachers sending their copies to the binder, why not dispose of them to pupils and procure

one of these for your library. They are also very good for teaching purposes. One teacher alone used some twenty volumes last year in this way, and reports most excellent results. There are but a limited number for sale, which when gone will end all further purchase. Vols. I. and II. are entirely exhausted.

North's *Philadelphia Musical Journal* has appeared on the arena of Musical Journalism. There is nothing revolutionary in the aims of this journal. It will not be the exponent of a particular movement in musical art, nor even aspiring to any artistic eminence, but its object is to provide suitable reading matter and music for the "middle classes" in music. Its first number is replete with all kinds of music news and sketches, and is admirably edited. The music is of the popular salon order, which is to be made quite a feature of the paper. We wish the editor and publisher a prosperous career. The musical public are not great readers, and this is to a great extent due to the lack of reading facilities. We are always pleased to find an effort made to give the public musical reading, which is of a chaste and useful kind; but a purely trade journal, of which there is a legion, is not the most desirable order of music journals. Legitimate music journals are now fast gaining influence in the musical world and the next step in this direction should be for the piano-maker to transfer a portion of their advertising patronage from the trade journals to the purely musical journals. There is no objection of a musical journal emanating from a publishing-house like North & Co. Many persons are of the opinion that no first-class journal can be fostered by a publishing firm. This is all wrong. The leading English music journals are owned by music publishing-houses. No one thinks of arraigning *Harper's*, *Century*, *Atlantic*, and other leading literary journals because they are published by book publishing-houses. The musical journal that is sustained on a purely art basis is yet to come. This is not possible with the present state of musical enlightenment in this country. The M. T. N. A. might conduct such a journal, but not individual enterprise. THE ETUDE started on that basis, but it would long ago have been wrecked if the music business had not come to the rescue. Our aims and endeavors are not affected by the deficient support and appreciation from the musical public in sustaining an independent music journal, but rather the addition of musical business only shows our determination not to be defeated in our aims. Twenty years ago we remember only four musical journals,—Lewy's, Orpheus, Brainard's, and one published by Mason Bros. New York. Now we have on our exchange list some fifty different music journals. The prospects of musical journalism is very encouraging, and this new undertaking of North & Co. is another expression of the growing demand of journals devoted to music.

## MUSIC TEACHERS' STATE ASSOCIATION OF OHIO.

THE music teachers of Ohio held their fifth annual convocation at Columbus, Ohio, December 29th and 30th, at which the following programme was carried out:

### TUESDAY.

9 A.M.—Welcome Address, R. W. Stevenson, Supt. Public Schools, Columbus, Ohio.  
9.30 A.M.—President's Address.  
10 A.M.—Essay: "Tonic Sol Fa," Mr. G. F. Junkerman, Cincinnati, Ohio; discussion opened by J. Addison Brown, Xenia, Ohio.  
2 P.M.—Essay: "The Faculty of Absolute Pitch,"

W. G. McCall, Youngstown, Ohio; discussion opened by W. H. Dana, Warren, Ohio.  
3 P.M.—Topics in General for Discussion, presented by members of the Association.  
8 P.M.—Informal Concert.

### WEDNESDAY.

9 A.M.—Essay: "Voice Training, Theory and Practice," Mr. S. C. Bennett, Toledo, Ohio; discussion opened by M. L. McPhail, Canton, Ohio.  
10.30 A.M.—Essay: "Johann Sebastian Bach," Prof. Otto Singer, College of Music, Cincinnati, Ohio, assisted, by illustrations, by Prof. Jacobsohn, also of Cincinnati, Ohio.  
2 P.M.—Essay: "Piano Technique," Mr. Johann Wolfram, Canton, Ohio; discussion opened by James McCombs, Columbus, Ohio.  
3 P.M.—Election of officers.  
8 P.M.—Concert, by members of the Association.

## CONCERT PROGRAMMES.

### Miss Ella Hill, Vincennes, Ind.

1. *Niagara* (overture), Boettger; 2. *Sonata (Allegro Molto Escebrato)*, Op. 7, Beethoven; 3. *Serenade*, Moszkowski; 4. *Mazurka*, S. H. Isaacs; 5. *Bedouin Love Song*, Dudley Buck; 6. *Fantasia Caprice* (violin solo), Viennetemps; 7. *Rigolotto*, Liszt; 8. *The Best of All*, the Nobletts, Schumann; 9. *Scherzo*, Serenade (quartet), piano, organ, violin, and violoncello); 10. *Marguerite Waltzes*, S. H. Isaacs; 11. *Yeoman's Wedding Song*, Poniatowski; 12. *Bellarino*, Donizetti; 13. *Silver Spring*, Dr. Wm. Mason; 14. *The New Kingdom*, Tours; 15. *Oh! if a Bird I were*, Schmidt.

### Miss Elsie Lincoln, LaCrosse, Wis.

1. *Radiense* (piano duet), Gottschalk; 2. *Night Sinks o'er the Wave*, Smart; 3. *Gavotte Stephanie*, Cibulka; 4. *The Bells of St. Michael's Tower*; 5. *Five Months Ago*, Balfe; 6. *Spinning Chorus from Flying Dutchman*, R. Wagner; 7. *La Chasse du Lion* (piano duet), Kolling; 8. *Waltz Rondo* (vocal duet), Gumbert; 9. *Mizpah* (vocal solo), Geibel; 10. *Barcarolle* (vocal duet), Neuladd; 11. *Evening*, Clapius; 12. *Hear us, Oh Father*, Palmer.

### Miss Grace Hillz, Fayette, Iowa.

1. If Thou Thy Heart Bestowed, Bach; 2. Oh! had I Jubal's Lyre, from "Joshua," Handel; 3. My Mother bids me Bind my Hair (canzonet), Haydn; 4. The Lorelei, Liszt; 5. Invitation to Dance, C. M. Weber; 6. Di quasi soave lagrime, from "I Martini," G. Donizetti; 7. Ohe Mama, Teufel; 8. Flodlers Song, Godard; 9. Sing, Sing, Sing, Gounod; 10. Stella Waltz, Faure; 11. Polish National Dances, Schramka; 12. Espiegleries, Eggard; 13. Heavenward, Tours; 14. Dame Nightingale, Taubert; 15. The Lost Chord, Sullivan; 16. Kirtle Red, Hatton.

Miss Gordon's School, Philadelphia, Pa. W. H. Sherwood, pianist.

1. Grand Organ Fantasia and Fugue, G Minor (arr. by Liszt); 2. J. S. Bach; 3. Sonata, Op. 14, No. 2, G Major, L. V. Beethoven; 3. Impromptu, B flat, Op. 142, No. 3, Franz Schubert; 4. (a) Nocturne in E, Op. 31, No. 7, (b) Romance, F sharp, Op. 28, No. 2, Robert Schumann; 5. Ballade in A flat, Op. 47, Frederick Chopin; 6. (a) Magic Fire Charn, from the Nibelungen (arr. for piano by Brahms); (b) Isolde's Lullaby, from Wagner's *Tristan and Isolde* (arr. by Liszt); Richard Wagner; 7. Valse Caprice, E flat, Anton Rubinstein.

Organ Recital by Mr. Alex S. Gibson, Norwalk, Conn.  
1. Offertory in C, A. L. Wely; 2. Adagio from Symphony No. 7 (arr. by N. S. Penfield), J. Haydn; 3. Prelude and Fugue in D Minor, J. S. Bach; 4. Sonate Pontificale, J. Lemmens; 5. The Children's Kingdom (song), J. Blumenthal; 6. (a) Hommage a Mendelssohn, Op. 31, (b) Festival March, Op. 80, J. B. Calkin; 7. Anna Bolena (overture), G. Donizetti.

Philadelphia Musical Academy. Richard Zeckner, Director.

Illustrating the German School, 1685-1856.—BACH & SCHUMANN.  
1. Chromatic Fantasia and Fugue, 1685-1750, J. S. Bach; 2. Variations—Harmonious Blacksmith, 1694-1759, Haendel; 3. Air, 1699-1783, Hasse; 4. Presto, 1721-1795, Benda; 5. Capriccio, 1718-1785, Marburg; 6. Gavotte, 1721-1783, Kirnberger; 7. Fantasia in G, 1732-1809, Haydn; 8. Fantasia in C Minor, 1756-1791, Mozart; 9. Sonate, F dur, No. 32, La Chasse, 1761-1812, Dussek; 10. Andante favori, 1770-1827, Beethoven; 11. Rondo favori, 1778-1837, Hummel; 12. Solitude, 1784-1840, Kalkbrenner; 13. Rondo Brillante, E flat, 1786-1838, Weber; 14. Impromptu, Op. 142, No. 2, A flat, 1797-1838, Schubert; 15. Rondo Expressivo, Op. 71, 1794-1870, Moenchels; 16. Variations Seriesues, 1809-1847, Mendelssohn; 17. Aufschwung, 1810-1866, Schumann.

## NEW PUBLICATIONS.

CHICAGO MUSIC Co., Chicago.

**"SIX CHARACTERISTIC PIECES FOR PIANO,"**  
by ADOLFE KOELLING.

The Gavotte and Valse Impromptu sent us for review of this set, by the well known composer Koelling, are fair specimens of his skill. The gavotte is very pretty, and only moderately difficult, and is much better than the numerous so called gavottes with which the market is absolutely flooded. The valse is decidedly good, although full of Chopin suggestions. It is extremely melodious, and is sure to take among players of the class that sentiment appeals to.

**"HUNGARIAN DANCE,"** by A. DE PROSSE. A bright little dance for beginners.

This is one of a set of valuable teaching pieces well worthy of teachers' attention.

R. R. MEREDETH, Chicago.

**"TITTERINGS OF THE MOCKING-BIRD,"** by EMMA CLARKE BARROWS.

A good piece for the boarding-house parlor—dashing and superficial. The tittering bird has again been revived, and titters, this time, through fourteen pages. The unfortunate bird is made to repeat its melancholy refrain in arpeggios, broken octaves, scale passages and glissandos, *ad libitum*, and ends with a triumphant screech in double notes.

J. FISHER &amp; Bro., New York.

**"SANS SOUCI,"** Gavotte for piano, by JOHN WIEGAND.  
**"MEDITATION,"** "MORNING PRAYER," for piano, by JOHN WIEGAND.

The gavotte is good of its kind, popular, and not too hard. The meditation is commonplace, wishy-washy in sentiment. Sure to take, however, among the admirers of the "Shepherd Boy" order of compositions.

**"WHITNEY'S COMPLETE INSTRUCTOR FOR THE PARLOR-ORGAN."** Published by W. W. WHITNEY, Toledo, Ohio.

The fact that 50,000 copies have been sold of the above work shows it has struck the popular vein, which, alas, is the great endeavor of the average publisher. There must yet be written an essay on the influence of the publisher on art. His power is not fully appreciated by the musicians and public. Some time we will attempt to show what a publisher can do to elevate art. The "editor" of the book, W. W. Whitney, has some good things in his book, but most of it appeals to the lower ranks of the profession who teach the great mass of unambitious amateurs. It is our opinion that the parlor-organ has had its day, and this loss of popularity is due to several causes.

The organs are now made poorly, the reeds have a blating, whiz sound, and are no comparison to the beautiful, even, resonant tones of the cabinet organ of twenty years ago. It is our pleasure to visit a house that has one of the oldest instruments of this kind, and the beauty of tone is most striking. And makers continued to produce such instruments, reed organs would not have become so unpopular. Now they rank little above an accordion. The upright piano has supplanted it in the cottage and humble home. Its entire extinction would not be regretted by the musical public.

**"PALMER'S PIANO PRIMER OF PIANO-FORTE PLAYING."** Published by H. R. PALMER, New York.

The book contains a scientific exposition of the Rudiments of Musical Notation and Piano-Forte Technique, illustrated by over 1000 examples with 168 explanatory notes, together with a list of more than 200 technical studies, sonatas, etc., graded from those for beginners up to the most elaborate works of the various writers for the piano-forte. An addenda contains Schumann's 68 Rules for Beginners, Czerny's Letters on the Art of Playing the Piano-forte, Barrows' Guide to Practice, and a Pronouncing Dictionary of more than 800 musical terms, the former forming a musical *de necesse*.

The only criticism upon the above work would be to reflect upon the modesty of the author in designating his work as a Primer, which might be deservedly called a Method or a Treatise. It is the alpha and the omega of the entire subject, with a world of lively information between.

The subject-matter is arranged in the form of questions and answers, interspersed with instructive notes by such eminent authorities as Wm. Mason, W. H. Sherwood, Carlyle Peterstien, Albert R. Parsons, etc.

It is intended either as a class-book or a book for private study, and will be found to be a great help to teachers as a text-book, systematizing that part of their instruction which is most expeditiously taught from books, and making it both possible and probable that every pupil under such a course of instruction will not only become musically intelligent, but will, through this means, develop a taste for the study of the scientific and technical as well as the æsthetical part of music.

The work will be welcomed as a valuable acquisition to our library, and is heartily recommended to all musicians, teachers and students.

**"CHRISTMAS."** A little suite for the piano-forte, Op. 80, by A. D. TURNER. Published by J. M. RUSSELL, Boston.

- No. 1. "By the Fireside."
- No. 2. "Lullaby."
- No. 3. "Santa Claus."
- No. 4. "Through the Snow."
- No. 5. "Christmas Greetings."

This is an unpretentious little work, the preface to which contains the following:

"In the composition of the present little work, the author has endeavored to express a complete idea through the medium of several short descriptive movements." To say that he has been eminently successful, and that the music is of a highly pleasing character, especially the last number, a happy little Album Leaf, is but to do the work justice. We trust, some time, to see some of this author's more ambitious works in print, such as sonatas, etc., etc. Price of suite, \$1.00.

MR. WILSON J. SMITH'S latest compositions:

**"Troisième Mazourka,"** Op. 11. AUG. BOTTENBACH, Buffalo.**"Serenade,"** and **"The Milkmaid,"** songs, Op. 20. THE CHICAGO MUSIC CO.**"Menuetto Grazioso,"** Op. 21. A. P. SCHMIDT & Co., Boston.**"Swedish Dance,"** Caprice for piano, Op. 23. W. A. POND, New York.**"Gavotte and Mazourka,"** Op. 25. WHITE, SMITH & Co., Boston.

Mr. Smith has so far proved to be an industrious and intelligent composer. He is the possessor of a rare gift for melodic invention, and evinces taste in the grouping of his periods. His modulations are, in general, to the point; he uses his contrapuntal means with tact and effect, and rarely becomes pedantic in the marking out of his motifs. All his compositions are distinguished by grace, individuality, and poetical expression.

Mr. Smith stands now in the foremost rank of native American composers, and provided he is not in haste to scatter the best qualities of his natural talent by the over-production of trifles, but is careful to concentrate his powers and husband well his resources in order to obtain the highest degree of excellence in the cultivation of those powers that seem congenial to him—then he will be able to create for himself a unique position among native composers.

But why such an intelligent musician satisfied with the casting of his modern ideas into these semi-antiquated forms? It is very well, and at times is even meritorious, to prove that one is able to master those bygone forms; and, provided the idea is all for them, justified in using them; but one must not be contented with the continual borrowing of our forefathers' shoes. Away with these old tatters; invent new forms in order to gain homogeneity between form and idea.

THE Executive Committee of the M. T. N. A. have decided to charge all non-members for the Official Report. The price determined upon is 25 cents, including postage. There are several reasons for this step, among which we will mention that this price barely pays for printing and paper of the pamphlet. The book contains 188 pages, and requires six cents postage to send each. The postage alone, if sent gratis, would cost the Association several hundred dollars. The demand for these reports is now so great that the edition of 5000 will be exhausted before the year is past, if scattered promiscuously; besides this, the Association needs money to defray the current expenses of annual meetings. The National School Teachers' Association charge \$1.50 for their report to non-members. We can, at least, charge enough to pay the expense of printing and paper.

## Questions and Answers.

QUEST.—Please to answer the following either personally or through THE ETUDE, if you have the means of finding out. What are the names of the most celebrated performers on the guitar either in Europe or America, and is there any work giving a description of their lives, character of their composition, etc., or their pictures, and if so, where can such works be procured? Yours, etc.

J. J. M. M.

ANS.—You will find the desired information in the guitar works of Sidney Pralter, published by Boosey, of London. Wm. A. Pond & Co., New York, agents. It is not generally known that Berlioz and Paganini were both fine players of the guitar. We mention again, at the beginning of this volume, that we prefer to answer only those questions relating to the piano or piano teaching.

QUEST.—Is it allowed to let children count 4-8 time instead of 2-4?

ANS.—Yes; and in some of the adagios 8-16 instead of 2-4. The introduction to Sonata Pathétique is a good instance for illustration. The measure is 4-4, and the metronomic time of which is never given above  $\text{♩} = 72$ ; this would be equal to  $\text{♩} = 36$ ; which is lower than any metronome will indicate. All metronomes stop at 40. No unit of measurement is rarely reckoned below 50 of Maelzel metronome, for practical playing. In this introduction, a quarter note is never given as counting for 2-4, but the eighth, and in the last two measures, while the piece is being practiced (*en studio*), a sixteenth note is taken to each count.

2. What is the difference between the following time-marks,  $\text{♩}$  and  $\text{♩}$ ?

ANS.—The former is 4-4, and the latter 2-2, measure. This question is answered more fully in one of the recent issues.

3. Does the tie have its value between  $\text{♩}$  and  $\text{♩}$ ?

ANS.—This point has never been settled. In Schumann's Nachtstücke, Op. 23, No. 2, where an E double flat is tied to the D just below it. This involves precisely the same principle as in your question. In the D in this case is never struck, which would lead us to infer that a tie connects sounds of the same pitch, and not two notes on the same degree of the staff, as is the usual definition given to a tie.

4. Is it desirable to let children use the word "and" in counting?—M. L.

ANS.—No teacher need feel guilty of wrong-doing in permitting children, or even adults, to count "one and two and," etc. It is practically the same as counting four in 2-4 measure, as mentioned in your first question. The "and" always has the weaker accent, which fact is more readily impressed on pupils' minds than when a figure is used for the same purpose. We will add, in this connection, that the average teacher allows too much counting aloud. The habit of silent counting should be enforced from the earliest training. When a teacher shouts to a pupil, Count! it should not mean loud counting. Loud counting is not only inartistic, but an abominable practice, if allowed to become a chronic failing with pupils.

QUEST.—Who is the author of "Charles Auchester"? Miss Berger.

ANS.—Miss Shepperd, under the nom de plume of Miss Berger.

2. What is the difference between the Tonic Sol-fa system and the "Fixed Do." I had thought them essentially the same, but suppose I am mistaken, from an article I read in THE ETUDE.—C. E. H.

ANS.—The "Fixed Do" method disregards all scale relation of tones.

The note C, for example, is invariably called "Do," and it matters not in which key the music is written. In the key of G, F sharp is called *fa*, as the F in the normal scale of C; and so with all sharps or flats, the names remain the same as in the key of C.

In the Tonic Sol-fa method, the syllable changes with the key, and is identical with the "Movable Do" method, and Tonic Sol-fa differs from all others in having no staff.

QUEST.—I have been told that the piano piece by G. Lange, entitled "Faded Leaves," is stolen from the opera of Dinorah, by Meyerbeer. I would like to be sure of this; so I will ask THE ETUDE.—R. R. E.

ANS.—There is a chorus in Act Third, Scene III, of Dinorah, that is so very similar to the "Movable Do" piece, "Faded Leaves," but the rhythm in this case is of the conventional order, so that we are inclined to call it a coincidence rather than a plagiarism.

QUEST.—I am interested in the discussion about liberating the ring finger. What has been the character of the nervous control of the finger after cutting the tendon?



# ACCENTUAL TREATMENT OF EXERCISES AS APPLIED TO PIANO-FORTE EXERCISES.

A PAPER READ BEFORE THE M. T. N. A.

## DISCUSSION.

MR. A. R. PARSONS.—Mr. President, Ladies and Gentlemen. For many years Prof. Dr. Theodore Kullak stood foremost as teacher of piano-forte touch in Germany. The doctrine and method underlying his successful practice were clearly set forth under his supervision in a work upon the "Art of Touch," published by his brother, Dr. Adolph Kullak. Yet it has been said countless times, by those who learned Kullak's method at second hand from the treatise instead of at first hand from the master, that Kullak's "Art of Touch" was the art of spoiling the touch and making the fingers clumsy. Meanwhile no one's touch was ever spoiled in Kullak's Academy, whether the pupil came under the personal care of Prof. Dr. Kullak himself, or was under one of his subordinate teachers and assistants.

An interesting parallel is near at hand here in America. We have just listened to a paper by one for many years America's foremost teacher of technique, a master whose admirable pupils have made his name famous throughout his native land and in the chief musical centres of Europe. We have heard his lucid observations concerning accentuation in piano-forte practice, and—it is to be hoped—we are familiar with the system of accent practice as published in "Mason's Techniques." The importance of rhythmical training for the fingers and the mind is universally recognized; and the mere fact, therefore, that Dr. Mason has gone so much further in print than any one else, in the formation of a systematic method of applying rhythmic accent in practice, as to identify his name with the practice itself, so that whenever one mentions accent-work the name of Mason is at once brought to mind, this fact surely does nothing to render the importance of rhythmical training less certain. Yet one hears a surprising amount of objection to Mason's accent exercises, because it is said they make the touch clumsy and stiffen the fingers. I have heard that said for years past, and it is not ten days since it was repeated to me by a musician of intelligence as being the verdict of many teachers in many parts of the country which he had visited. I do not hold this result to be due to any fault in the method itself, nor to Dr. Mason's presentation of it. Nor do I believe it to be usually owing to reckless excess of effort or excess of time expended in practice—forms of excess against which teachers and students are now sufficiently warned. Accordingly, my contribution to the discussion of Dr. Mason's paper will consist in stating what certain observations in teaching lead me to regard as the explanation of the unpleasant fact referred to.

That explanation is brief and simple. Either a student has or has not acquired a true touch in the fingers. Before the touch is formed, both as a clear theory in the mind and a confirmed habit in the fingers, before that, accent practice is more likely to harm the execution than to benefit. And more likely to harm for two reasons. First, because, as a source of independent mental occupation, it divides and distracts the attention instead of leaving it concentrated upon the points indispensable to a right action of finger. And, secondly, because it demands from the unformed touch the capabilities which are the marks of the highest development of touch; namely, the production of emphasis on some tones without unnaturally forcing the finger-action and the accompanying subordination of other tones without sacrificing precision or security of touch.

Numerous experiments made to see if accent practice would really develop rhythmic feeling, and at the same time turn a bad touch into a good one, have all had but one result. Where the touch was bad, the method of producing the louder tones bad, and the method of producing the softer ones bad, there no mere grouping of those louder and softer tones into various rhythmic combinations made the touch less bad than before. It simply followed, the more the practice the worse the touch.

May we not, therefore, conclude that the history of musical development on the grand scale has to repeat itself in the case of each individual student? Barbarous tribes, having neither melody nor harmony, develop rude chants of one rhythm accompanied simultaneously by a contrasting rhythm of clapping hands, and a third still different rhythm produced by the feet. With the more civilized, this mastery of complex rhythms recedes in proportion as the sense of melody and harmony advances, until, finally, the circle is completed, and extremes meet in the persons of great composers and great executants in whose work rhythm again reigns supreme, in moments of beautiful repose as well as in moments of highest excitement of mood and action.

With the individual, accordingly, the line of development would be, first, to learn time; then to cultivate touch, and, finally, to combine touch and time.

Let me, therefore, recommend to all here present, the next time they hear the complaint that "Mason's techniques have stiffened the fingers," to say at once to themselves, if not aloud to the objector, "what a bad touch you must have." The diagnosis will seldom prove wrong.

MR. LONDON.—For twelve years I have been teaching Mason's system of accent, and it is in very few instances that I find it does not improve the touch. Where there is a poor touch accent is of little benefit, but where there is a good touch to begin with, accent develops rapidly. It develops a fine quality of practice. A neglected feature in the art of teaching is that we do not teach our pupils how to practice. One of the finest points of this accent system is this which was touched on by Dr. Mason; it gives the mind something to think of. As given in "Mason's Techniques," the accents come from a lifted finger; the finger should take no more force than it can get from its own natural strength, the pupil becoming able to execute eight, sixteen, or twenty-four notes to a count. One great advantage of the system is, that it assists in forming correct methods of practice and teaching.

MR. BOWMAN.—Nearly twenty years ago it was my privilege and honor to study this system of Dr. Mason's, and I have used it since with growing satisfaction. I could not get along without it. I approve of everything that has been said by the gentleman who has just sat down, and will add that I have had the privilege of reading the address over, and can testify to every point he has made, after twenty years' experience in teaching the system. I think that if I had to give up the system I should resolve myself into a diminished seventh, and modulate gracefully out of the calling into something else.

MR. HARDING.—I am very glad to add my testimony to this system. For nearly fifteen years I have used it, and it develops not only a sense of rhythm, but the same sort of touch we heard in the pianist this morning—a sensitive touch. What is the charm of Dr. Mason's playing? It is the sympathy, the sensitiveness, the magnetism of his touch, which is the charm of any real playing.

You can get more practice, more study, out of an intelligent pupil by this method than by any other, because it compels them to think.

I have never known a single instance where it produced a hard or mechanical touch, as some assert. If properly used, it will not produce such a result.

MR. COOK.—I would like to add my testimony to what the others have said. I have used Mr. Mason's system for fifteen or sixteen years, and don't know how I should do without it.

MR. TARTAN.—Speaking not alone of piano-forte playing, this subject of accent has been most shamefully neglected. I have had pupils come to me, having taken three or four quarters, who did not know there was such a thing as accent; and I have found it not only so in piano-forte playing, but in teaching singing as well, where I have brought in the idea of accent enabling singers, who could perhaps strike intervals correctly, to read more fluently. It is a thing that should be thought of, by those who are teaching the elementary branches, more carefully than they do, not only in piano-forte playing, but in singing as well.

MR. SHEAWOOD.—As far as the theories and practice of accentuation are concerned, as demonstrated by Dr. William Mason, I want to add my testimony to their value, and I am proud to call myself one of his pupils. I have been able to make great use of these methods in my teaching, but I think that a word of caution is in order.

Some persons may get an idea that this question of touch, with reference to rhythm, is going to cover the whole ground of developing the necessary requisites for a good performance upon the piano. My experience proves otherwise. The hand is often too improperly formed to base a thorough development on these points alone. This morning a great deal of stress was laid upon other subjects of importance in the study of music—the necessity of correct beginnings, of the complete control of single details first, before attempting several things at once. The study of accent, that has been here so strongly recommended, is a foundation, in various senses, for good development of piano playing.

We have had some very eminent vocal teachers and physiologists who have emphasized the necessity of breathing correctly, and observing the laws of nature with regard to the use of the voice. This observance is equally necessary in the treatment of the arm, wrist, and hand of the piano-forte player. If hands were all large enough, if the capacity of the five different fingers were sufficiently good, and equalized by nature, we might do away with some things. The requirements of music for the piano demand full singing tones, or tone-producing power capable of shading and contrasting at will, and full of sensibility. The key-board and the hand do not unite to make this naturally easy of accomplishment. True, the study of accent exercises, in a great measure, helps to remedy this defect by causing the player to discriminate between loud and soft tones with each of his five fingers. But suppose this same student has a one-sided hand (nearly every one has it); he may attain a certain degree of proficiency through accent exercises, but unless he studies with reference to developing strength in the weaker parts, and gains a controlling influence sufficient to hold back or restrain the stronger parts (that they be not obtrusive), his accent studies may not be enough for him. In order to gain a balance of power, that is, power to hold back with the three stronger fingers, and to gain energy for the two weaker fingers of the hand, we can do very valuable work, first, by scientific methods of training the arm and wrist, giving the player additional facility in many necessary



directions. We can thus render the hand more capable of carrying out its work; we can draw up or hold back the three stronger fingers of the hand; we can learn to keep the forearm light in the air (instead of its being a dead weight); we can learn to draw down the fifth and fourth fingers where they will gain both stability and more practical habits than is usual. We can turn the hand to the right and left with various advantages. For example, by turning far enough to the right we can bring the bulk of the right hand to a position where it will back up the weak fingers. We need a balance of power, susceptible to many kinds of shading and many distinctions of movement and swing. Such things are specially useful with defective or small hands, before the hands can be fairly prepared to do the accent exercises, and before the student has learned to value discriminating energy and muscular force, over and above that used for accent exercises. There are a good many ways of discriminating in movements of the joints, which are almost unknown as yet, and are not laid down in our instruction books. I don't believe I could play the piano with my hand, which is small, except through studying these extra, comparatively unusual, methods of discriminating touch and muscular control. I have worked upon this subject for ten years, and have found one very necessary element in piano practice—to gain the conscious power of a light forearm. A great many students thoughtlessly move the elbow on slight provocation, and thus hinder the individual training of the wrist. When the elbow is moved so freely, the wrist is liable to be a helpless, dead weight. When the wrist is heavy, the work of playing scales cannot be successfully carried on in passing the hand over the thumb, with finished touch, for the dead weight of the arm has an influence upon the touch of the fingers. I have found a great deal of advantage in schooling the fingers to two or three motions that are not set down in the books. For instance, schooling the fingers to a stiff, immovable, arched form, during which the wrist shall remain elastic and act in various ways independently of the fingers. I have found, as many of the best musicians in our country are finding, that many things can be done better away from the piano than at it. Reading the notes, listening to the tones, and trying to get over an intricate key-board with both hands at a time, is too much to do along with developing the proper muscles separately; concentration of mind and energy upon *one thing at a time* is better, until that one thing be mastered.

I find myself in a position, not a pleasant one, of putting every pupil upon something elementary, upon studying into his physiology, into natural and unnatural ways of playing, and discriminating between mechanical and purely musical practice.

Within a year an invention has come up which has been of great assistance to me in making these things plain to pupils. It is in the shape of one of these new appliances which the President has given us permission to speak about. (Refers to the "Technicon," not to the other inventions.)

## THE VALUE OF MECHANICAL APPARATUS FOR CULTIVATION OF TECHNIC.

READ BEFORE THE M. T. N. A. BY WILLIAM H. DANA.

WITHIN the past year the musical journals have been presenting to their readers advertisements regarding mechanical apparatus for cultivation of technic, and much has been written in their favor as well as against their use. Many theories, arguing against the use of other means than those presented by the piano-forte, lead me to think that their authors have not made themselves familiar with any of the appliances to know whether they will do all that is claimed for them or not. Pardon me, if, in presenting the subject, I am found defending any of the claims mechanical apparatus offers. At the outset we must agree that results in any field of action may be reached through various means, and if control of finger, hand and forearm are necessary to the piano-forte player, it does not necessarily follow that there are not other means to acquire the control desired besides those afforded by that instrument. Would it not be more rational if we were to acquire control of the muscular and nervous organization away from the piano-forte, and having gained control of finger, hand and forearm, approach the instrument to study tone and the various effects necessary to an artistic performance? In other words, should not the piano-forte be looked upon as the place to display technic, and not as the apparatus from which to acquire it? An acquaintance with mechanical apparatus leads me to think so. Perhaps this opinion may open the way for much discussion; but after months of personal contact with the subject, both practical and theoretical, I am led to believe that I am correct, and that the criticisms against mechanical apparatus and its results, are only a repetition of the critical history of other inventions. When the mowing-machine was announced through the press, the farmers criticised it severely, and said: "You can never make a machine that will swing a scythe and mow over uneven ground or cut an even swath." The sewing-machine was heralded, and

the busy housewife condemned it without having seen or known its results, and said, in offering her opinion, "That it would never control a needle and follow the cloth as held in her lap." Mechanical apparatus for cultivation of technic is advertised, and many musicians say, "How can you learn to speak from the dumb?" or, "That is not a key-board, and, consequently, can bring no results that are musical."

The study of piano-forte playing divides itself into two departments, *i. e.*—

1st. The study of muscular movements and control.

2d. The study of tone and musical effects.

Every profession in which action or control of muscle or limb is demanded calls for special gymnastic exercise of the entire limb or body, and, through a perfectly controlled whole, an individual muscle or limb acts in perfect obedience to all the demands made upon it. Visit a blacksmith's shop, and there one can see a variety of shoes, weighed and shaped for the purpose of bringing out special action in the race-horse, that he may be fleet of foot. The athlete is an illustration of a performer whose study for fleetness does not consist alone in running, but the various exercises for the development and strength of muscle found in a gymnasium are a part of the study that goes to help make a body under perfect control; feet loaded down by the weights that so easily beset him; all these go to help make perfect action in running and fleetness of foot that brings him his reward. The carman does not devote his attention alone to rowing, but he is a general gymnast, studying to develop a well-balanced body muscularly. One of the greatest "bareback riders," whose gracefulness and the ease with which he poised on the back of a running horse was the comment of all Europe, acquired it through first gaining perfect control and muscular balance of his body. He was as strong in his arms as in his legs; could hang from the trapeze bar by his chin as easily as by his toes; would vault over a herd of elephants or twist through a hoop. With a well-balanced body he was successful whenever an individual muscle or set of muscles were called upon to act.

The hand and forearm are the essential elements in piano-forte playing, and through their control *equality, uniformity and velocity* are acquired.

The effort will be made to prove to you, if investigation has not already done so, the necessity of mechanical apparatus in the development of technic, the results of which are time saved, and hands under perfect control, without which there is no artistic excellence. An examination of the hand shows that it is controlled by two sets of muscles called the flexor and extensor muscles.

The first are those passing on the inside of the hand, and are brought into action when the hand is closed, or when a piano-key is pressed down. The second or extensor muscles are those passing along the back of the hand and are brought into play when the hand is opened, or the finger lifted to let it fall upon the piano-key. When the hand is closed or opened the action of the muscles is not interfered with, and consequently they are not called upon for any special effort in acting. In piano-forte playing special effort is called for, each finger being called upon to overcome the resistance of *four ounces*, more or less, offered by the piano-forte key. This resistance is overcome by a special effort of the flexor muscles, *they alone in the manipulation of the instrument being called into special action.* The extensor muscles throughout all this activity have not been called upon for effort beyond the ordinary, and the result is, that the flexor muscles are growing stronger, and time finds the player with an unbalanced hand, its muscular growth having favored the flexor muscles. If, when the player had overcome the resistance of four ounces through the use of the flexor muscles, he had also had a like resistance offered to the extensor muscles, requiring the finger to lift four ounces, the result would have been a hand well balanced in all its parts, able to perform all that might be demanded of it. If power is desired, the strength of the member called upon generates it; if delicate, pianissimo passages are demanded, the strong, well-balanced member under control presents them, and the so-called loud and soft pedals meant for other purposes are not abused. Perhaps the idea can best be illustrated by the immense steam-hammer used in forging steel-axes. This power is under perfect control; it can strike a blow that makes the earth tremble, or it falls so gently that an egg-shell is not broken. In neither case is it mere accident, but the result of control. What has been said of the action of the finger applies to the hand and forearm, the principle being laid down that if special action of any set of muscles is called for, then all the muscles of the member should receive equal attention if a well-balanced hand or forearm is desired, without which there is no artistic excellence in piano-forte playing. I am willing to admit that piano-forte players, after many years of labor, have acquired fine technic, but the argument in favor of mechanical apparatus is that it is the means of a rapid approach to perfection—a saving of time; that in its use, all the muscles of the hand are brought into equal exercise.

The mowing-machine is to be found on every farm; it does not swing a scythe, but employs methods not anticipated by the farmer, and who will say the results are not satisfactory?



# "LISTEN."

N.B. ⊙ = end of a phrase, ⊙ = end of a period.

Edited and fingered by FRED.C. NAHR.

RIDLEY PRENTICE.

**Andantino. M.M. ♩ = 76.**

**PIANO.**

*p*

(ritornel-phrase)

*Ped.* \*

*Ped.* \*

*mf*

(First Part in "A" minor)

*Ped.* \*

*p*

*Ped.* \*

*Ped.* \*

*f*

12

(for hands able to hold E)

*Ped.*

*dim.*

16

*pp*

20

*p*

**Form Analysis:** The above composition is in "Song-form" (3 parts), the parts separated by a ritornel-phrase, which is also used as prelude and close.

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*Ped.* \* *Ped.* \* *Ped.* 24 \* *f*

(Second Part in "C" major)

*marcato* *f* 28 *mf*

*Ped.* \* 32 *P* 36

40 *f*

*f* 44 *mf* *Ped.* \* 48 *P*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in a key with one sharp (F#). The right hand plays a continuous eighth-note pattern. The left hand plays a steady eighth-note accompaniment. Pedal markings are present: "Ped." followed by an asterisk (\*) in the first and third measures, and "Ped. 52 \*" in the fifth measure. A circled number 9 is at the end of the system.

(Third Part, repetition of first)

Second system of the musical score. It begins with a *mf* (mezzo-forte) dynamic. The right hand features various fingerings (e.g., 5 1, 4 1, 5 2, 4 1, 5 3, 5 2, 4 1, 3 1, 4 1, 5 2) and a circled number 9. The left hand continues the accompaniment. A *p* (piano) dynamic is marked at measure 56, followed by a "Ped. \*" marking.

Third system of the musical score. It includes a *f* (forte) dynamic at measure 60 and a *sf* (sforzando) marking. The right hand has complex fingerings and a circled number 9. The left hand has a "Ped. \*" marking. The system ends with a circled number 9.

Fourth system of the musical score. It begins with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The right hand has fingerings like 4 2, 3 1, 4 2, 4 2, 5 3, and a circled number 9. The left hand has a circled number 9 and a measure number 64. The system ends with a circled number 9 and a measure number 68.

*Più lento*

Fifth system of the musical score. It begins with a *pp* (pianissimo) dynamic and the tempo marking *Più lento*. The right hand plays a slower, more melodic line with the lyrics "cal - an - do" underneath. The left hand provides a simple accompaniment. Pedal markings include "Ped." followed by an asterisk (\*) in the first and third measures, and "Ped." in the fifth measure. The system ends with a circled number 9 and the instruction "(extended close)".

# HUMMING SONG. TRÄLLERLIEDCHEN.

The figures refer to the measures.

1 - 8 The first subject

9 - 16 The second subject

17 - 24 The first subject repeated.

N.B. The sign (⊙) is used to indicate the end of a "phrase,"  
the sign (○) the end of a "period."

Not fast.

*Nicht schnell.* (♩ = 112)

ROBERT SCHUMANN, Op. 68. N<sup>o</sup> 8.

PIANO.

The musical score is written for piano and consists of 24 measures. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Not fast' and 'Nicht schnell' with a tempo of 112 beats per minute. The score is written for piano and includes fingerings, dynamics (p), and phrasing/period signs. The first subject (measures 1-8) is marked with a circled 'x' at the end of measure 8. The second subject (measures 9-16) is marked with a circled 'x' at the end of measure 16. The first subject is repeated (measures 17-24) and marked with a circled 'x' at the end of measure 24.

78  
SERENADE.

BY FR. SCHUBERTH.

*Andante espressivo.*

The musical score is written for piano and consists of six systems. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo and expression marking is *Andante espressivo.*

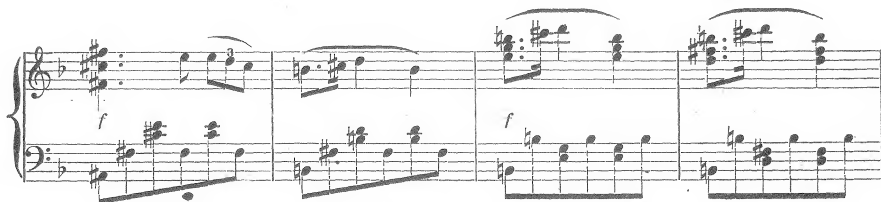
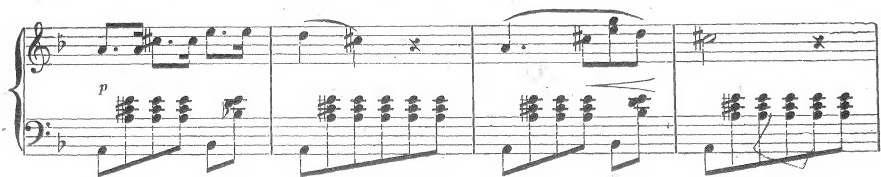
- System 1:** Features a piano (*p*) dynamic. The right hand has a melody with eighth notes, and the left hand has a steady eighth-note accompaniment.
- System 2:** Includes a *sforzando* (*sf*) marking. The right hand has a triplet of eighth notes.
- System 3:** Continues the melodic and accompanimental patterns with some harmonic variation.
- System 4:** Shows a change in the right-hand melody, with a *f* (forte) dynamic appearing in the left hand.
- System 5:** Features a *p* (piano) dynamic at the end of the system.
- System 6:** The final system, concluding the piece with a sustained chord in the right hand and a descending line in the left hand.



79  
SERENADE. Continued.

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (*pp*) dynamic and a mezzo-forte (*mf*) dynamic. It includes articulation marks *8va...* and *8va.....*. The second system includes the articulation mark *8va...*. The third, fourth, and fifth systems continue the melodic and harmonic development of the piece. The score is printed on aged paper with some visible wear and discoloration.

80  
SERENADE. Concluded.



## MOTHER HUBBARD POLKA.

By CAROLINE LOWTHIAN.

*Animato.*  $\text{sf}$

*f* *End.* *f*

*Espressivo.*  $\text{sf}$  **TRIO.**

*D.C. to End and to Trio.*

*f* *End.*

*f* *D.C. Trio to End.*

The musical score is written for piano and bass. It begins with a treble and bass staff in G major (one sharp) and 2/4 time. The first system includes a piano (p) dynamic and a forte (sf) dynamic. The second system features a piano (p) dynamic and a forte (f) dynamic. The third system is marked 'Espressivo.' and 'sf', and includes a 'TRIO.' section. The fourth system is marked 'D.C. to End and to Trio.' and includes a first ending bracket. The fifth system is marked 'f' and 'End.' and includes a second ending bracket. The sixth system is marked 'f' and 'D.C. Trio to End.' and includes a third ending bracket. The score concludes with a double bar line.

# SIEBA GAVOTTE

By SAMUEL HOSFELD.

The musical score for "Sieba Gavotte" is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a piano (*p*) marking and a ritardando (*rit*) instruction, followed by a tempo change to *tempo*. The second system also features a *rit* and *tempo* marking. The third system continues the piece. The fourth system includes a forte (*f*) marking and a piano (*p*) marking. The fifth system concludes with a piano (*p*) and ritardando (*rit*) marking. The piece ends with a final cadence.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a steady eighth-note accompaniment. The tempo is marked *tempo.*

Second system of musical notation. Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment. The tempo is marked *rit* (ritardando) and then *tempo.*

Third system of musical notation. Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment.

Fourth system of musical notation. Treble staff has a melodic line with eighth notes. Bass staff has a steady eighth-note accompaniment. The tempo is marked *f* (forte) and then *rit* (ritardando). The system ends with *p rit* (piano ritardando).

Fifth system of musical notation. Treble staff has a melodic line with eighth notes. Bass staff has a steady eighth-note accompaniment. The tempo is marked *tempo*.

Sixth system of musical notation. Treble staff has a melodic line with eighth notes. Bass staff has a steady eighth-note accompaniment. The tempo is marked *ff* (fortissimo) and then *mf* (mezzo-forte).

Seventh system of musical notation. Treble staff has a melodic line with eighth notes. Bass staff has a steady eighth-note accompaniment. The tempo is marked *p rit* (piano ritardando) and then *tempo.*





# CHORAL. EIN CHORAL.

N.B. The sign  $\odot$  is used to indicate the end of a "phrase";  
the sign  $\ominus$  the end of a "period."

ROBERT SCHUMANN, Op. 68. No 4.

**PIANO.** *p* *legatissimo* ( $\text{♩} = 80.$ )

The musical score is written for piano and consists of four systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as quarter note = 80. The dynamics are marked as piano (p) and the articulation as legatissimo. The score includes various musical notations such as notes, rests, and fingerings. Circled 'o' symbols (⊙) are placed at the end of phrases, and circled 'x' symbols (⊗) are placed at the end of periods. The piece concludes with a double bar line.

The sewing-machine is a necessity in every home. The methods of reaching results desired by the housewife are contrary to the means formerly employed, and what mother would condemn it because of this?

Mechanical appliances are offered the piano-forte player, and his criticisms have been heard, but if he will put himself in their way, acquaint himself with their demands and read their promises, like the farmer and housewife, he will forgive the superior means employed, and, like others whom experience has convinced, believe from the results that mechanical apparatus is of value for cultivation of technique.

#### DISCUSSION.

MR. BROTHENHOOD.—Mr. President, Ladies and Gentlemen. In the official report of this Association's meeting at Cleveland last year, I find an essay by one of the most eminent pianists of the United States upon "The Necessity of Accurate Mechanical Powers to a Higher Development of Musical Sense," in which he says:

"I have a letter from a gentleman, a stranger to me, who has an apparatus designed for training the various muscles and ligaments of the human technical machinery, with a view to preparing it for piano or other key-board practice. I know nothing about it, except what he says in his letter, but the following sentence is very interesting in its bearing on this case. He speaks of 'extension of certain ligaments of the hand, and of the attention to the development of the extensor muscles, thereby enabling them to bear a controlling or subduing influence upon the stronger and more exactly trained flexor muscles.'

"This being the case, the difficulty is very often simply a lack of consciousness of exactly the right parts to exert. The pupil does not always use the particular muscles which would do him the most good, but, instead, frequently exerts the overpowering force of counter muscles, and there is much waste employment of strength which should be used only in each necessary part."

The writer of the letter alluded to now stands before you, and having spent some years in study and experiment upon the subject now before this meeting, I have pleasure in giving you some deductions from my investigations.

I take it, that in all of the arts there are two sides—the æsthetic side, represented by "conception," and the material side, represented by "production."

It is the material side, or "productive agency," to which I would call your attention; and let us recollect that in none of the arts does the productive agency, or physical medium, take such an important part as in piano-forte playing.

It may be considered as a first axiom in art, that "what the mind can conceive, the hand should be able to execute." Now, the mind can always conceive as much as the hand can execute, BUT THE HAND CANNOT ALWAYS EXECUTE AS MUCH AS THE MIND CAN CONCEIVE.

Here, then, lies focused the great drawback under which the pianist labors, viz., the necessity of developing the hand's anatomical mechanism before art can be expressed—the balancing of the executive powers with the interpretative powers.

It is requisite that the development of the pianist's physical medium, "the hand," be accomplished in such a manner as to subject its parts to mental control—in fact, to bring about a MUSCULAR CORRESPONDENCE TO MENTAL EMANATION.

Now, I would ask you, how is the attainment of this desirable object to be reached, except by the development of ALL the details of the technical mechanism.

The mental faculties may be able to realize discriminating sensibilities in musical art; but if there is physical inability to produce a correspondence of muscular action to the mandate of the will, the mental emanations are of little value to their possessor.

Sir Charles Bell, in his excellent work upon "The Hand," says: "The muscles are provided with two classes of nerves—on exciting one of these the muscle contracts, on exciting the other no action takes place; the nerve which has no direct power over the muscle is for giving sensation."

Now, pianists have sometimes been under the erroneous impression that the "nerve of sensibility" has to do with the PRODUCTION of expressive touch in piano-forte playing. This is a great mistake, as the "nerve of sensibility" is a CONDUCTIVE, and not a PRODUCTIVE, agency.

I can, perhaps, explain this to you better by practical explanation, for instance: the blind man uses the "nerve of sensibility" to convey to his "sensorium" a consciousness of those impressions of outline of form, which, in our case, are conducted to the brain through the eye and ocular nerves. You will see, therefore, that this is a reflective or conductive process to the brain, and not the conveyance of volition FROM the brain.

In the case of the pianist, the "productive process" is based upon movement of parts, and movement of the human anatomy is due to muscular action, which is originated by the brain, the volition from which passes as a nervous influence through the "motor nerves," which connect the brain with the muscular system.

If, therefore, we look for the highest artistic expression which the brain is capable of, through this medium, it must be done by strengthen-

ing the conductive powers of the "motor nerves," and due development of muscular details, so as to allow of immediate response of muscular action to mental emanation.

Now, it so happens, that there are certain important muscles in the hand's mechanism which are inadequately brought into action in key-board exercise, to develop in them the necessary power of holding under control their counter muscles. I refer to the extensor (or raising) muscles of the hand and fingers, which should be strengthened artificially, so as to enable them to hold a controlling influence over the much-exercised flexor (or striking) muscles.

Here, then, we meet with an inequality, which forms a barrier to the passage of mental emanation in all its purity through the physical medium, and if we look at the remarkably small number of great artists that are evolved out of the hundreds of thousands of piano-forte players, I have no hesitation in saying that it is due to UNSCIENTIFIC method in treating the technical machinery.

All pianists are aware that the most satisfactory feeling in the hand for piano-forte playing, is a feeling of relaxation in its muscular system. Now, the relative powers of a muscle are in a direct ratio with its contractive powers, i. e., if we increase muscular contractive strength, we at the same time, and to the same degree, increase muscular relaxation.

The effect of key-board exercise being to develop one set of muscles without sufficiently developing counter muscles, it naturally follows that the relative powers in these counter muscles are not equalized with the relative powers of their opposite muscles, and consequently their insufficiency of relaxation causes them to become (at the expiration of their relative powers) inert, and a drag upon their opposite muscles.

Here, then, is where the scientific element can come in to assist the pianist to surmount those physical difficulties which nature imposes upon him, difficulties which do not exist to a same degree with the votaries of the sister arts.

By means of artificial treatment, a greater power of contraction and relaxation in these counter muscles or controlling muscles can be attained, so that quick and EFFORTLESS response to the mental call is the result, and it is this effortless response which gives that muscular correspondence to mental emanation to which I have alluded.

Here, also, we meet with that repose which is necessary for art production, and an increased physical strength, which is conducive toward both physical and mental health, in contradistinction to the mind-killing, nerve-wearing systems, which, inadequately developing vital points in the technical mechanism, leave them as a source of continual unrest and irritation to the musical mind seeking to express itself, but whose ideal cannot be reached. At the present period in pianistic art, is there anything of greater importance requisite, than to reduce and soften those rigid demands upon the nerves and the patience in the student's endeavor to attain technical perfection by means of inadequate resources? Are there not too many aspiring pianists throughout the land whose nerve-worn constitutions show the fallacy of endeavoring to perfect the technical medium by means of the key-board alone, which cannot but give insufficient results for the mental and physical labor involved?

It is true that there are piano-forte players of exceptional ability, some even of phenomenal powers. There has, however, been but one Liszt, and do not the few exceptions prove the rule which I assert, viz., that key-board exercise is inadequate for developing the technical mechanism to its utmost capacity? And, in connection with this, I do not hesitate to say that we have not yet reached the greatest possibilities in technical (or rather artistic) execution upon that noble instrument, the modern piano-forte, for, however great the artistic executive abilities of a pianist, gained by methods heretofore in vogue, the powers of sensitive control over tone coloration can be increased by the scientific treatment of the details of the technical machinery under the system which I advocate, a system which will remove mechanical obstructions sufficiently to allow entrance to the region of pure expression of musical thought and emotion.

I fearlessly assert that by scientific development of the details of the pianist's physical medium, that infinity of tone-shading which the art requires, can be (as it should be) produced from the piano-forte with as much ease as the painter places his pigments upon the canvas; in fact, so sensitively can the muscular action of the hand be made to respond to the brain-call, that the result may be taken as a true test, not merely of technical ability, but of MENTAL CAPACITY in the art.

In the work already alluded to upon "The Hand," by Sir Charles Bell, he says: "Seeing the perfection of the human hand, both in structure and endowments, we can hardly be surprised at some philosophers entertaining the opinion of Anaxagoras, that the superiority of man is owing to his hand, for it is in the human hand that we perceive the consummation of all perfection as an instrument, it being capable of executing whatever his ingenuity suggests."

I have the great satisfaction of knowing that more than one of the eminent pianists of this city have said that the scientific apparatus associated with my name, viz., "THE TECHNIQUE," MAKES AN ERROR IN PIANO-ART, and in this connection I venture to believe that at the next

annual meeting of this Association, it will be generally admitted that we have entered upon a new era characterized by higher possibilities in "artistic execution," owing to a greater knowledge in regard to that beautiful and sensitive piece of anatomical mechanism through whose intricate channel the pianist's musical thoughts must pass, which channel should be cleared of those obstructions which rob the mental emanations of their greatest purity and most delicate beauties.

MR. CADY.—The question certainly is very clearly put and presented. I think there are some things to be said on the points at issue. The first point I want to make is this, that there is no clear distinction made between mechanism related to the mind as a volitional centre and mechanism related to the mind in such a way as to express thought; these two relations are absolutely and totally different. We have in the mind, as far as the relation of this musical thought is concerned, a complex musical apparatus. We are after its specific relationships, the relation between the motor-nerve centres and this complex nerve centre which produces a peculiar kind of thought. The power of musical thought in the mind, whether located in a special centre or not, is a complex power, and has to be brought into relation with a very complex system of mechanism, which can only be done by bringing into operation first the thinking apparatus. To bring this point to an issue, I wish to illustrate it by a simple case that has come under my own observation. A child of eleven was given, for example, a sonatina to be taken home to study entirely away from the piano. She took it home and studied it; had four days to do it in; brought it to her teacher and played the first movement and half of the second from memory, not having touched the piano till she sat down to play for her teacher.

If they are going to establish that kind of relationship, God speed them; but can they demonstrate it? We don't want this general talk about the relation to the mind, the musical emanations of the mind that are created in a musical centre, etc. We want specific relationships with *thought*, not mind.

MR. DANA.—I should like to ask Mr. Cady concerning the musical touch of this young girl.

MR. CADY.—The quality of tone and light and shade of tone were exactly the beauty of this child's work. They talk about not developing the extensor muscles. The voice presents to us a perfectly simple basis upon which all piano-forte technique must be developed, and quality and lightness of tone are elemental means for voice building. Now, there is a development of the extensor muscles, if in piano-forte study these elements of tone are brought early into play and carefully studied. This cannot be explained for lack of time, but it is vital and true.

MR. DANA.—I would like to ask him another question. Are his ideas simply theoretical, or does he know from his contact with them?

MR. CADY.—I have had full explanation of all these things. Mr. Dana asks, Have you tried them? (These mechanical aids.) No, sir. I knew that would be thrown at me, and I am willing to have it. I base the fact of the development of the extensor muscles upon practice, not upon theory. I base the remarks I made regarding differences of relationship, which are fundamental and vital, upon *practical study* spread over ten years of hard work. Upon *practical results*, not the theoretical conception of them.

MR. PARSONS.—Mr. Cady's distinction between the mental relations of mechanism simply as product of volition, and mechanism as expression of thought, is beautifully sharp and clear. What he speaks of as the "complex power of musical thought," with its correlative "complex system of mechanism," were never so completely developed in the hand and brain of a pianist as in the case of the lamented Carl Tausig. This incomparable virtuoso's technical feats, in the ripe years prior to his untimely death, always subservient exclusively to artistic ends, exhibited simultaneously the contrasts, on the one side, of absolute repose of person and economy of manual motion, and on the other, of an unerring and gigantic power of execution. The quiet exertion of force with which yonder ponderous machine noiselessly and smoothly cuts through thick steel as if it were but soft lead, is no more exciting in its effect upon the mind of the spectators than was the effect on Tausig's auditors of the almost superhuman suppression and concentration of visible motion and visible emotion accompanying the production of the most complicated, vast and overpowering effects in the culminating moments of his piano-forte playing. Yet this supreme executant did not disdain to go behind both the external apparatus of mechanism and the inner apparatus of musical thought and volition, back to the physiological structure of the finger itself, apart from all use and training. Thus, I once heard him say of Rubinstein (that wholly aside from his emotional wealth) he possessed simply in the natural shape and muscular build of his finger a signal advantage over Bülow (who is the type of highest intellectuality in pianism) in respect both to the quality and to the volume of tone he (Rubinstein) commanded, quite without effort and as a simple matter of course. Surely a master of vocal art always discerns, between pupils of equal intelligence and industry, momentous differences in point of natural endowments of voice. So, with Tausig, we may recognize, apart from all training, influential differences in natural endowment of finger.

Now, we have well-approved and effective gymnastic appliances for developing bodily muscular power. Does it not seem rational, then, to believe that there can be devised means of developing the muscles specially concerned in piano-forte playing? For my part, I see no reason why we should not seek by such means to approximate to the muscular endowments specified by Tausig in the case of the Rubinstein finger, and I would diligently employ all such means both prior to, and together with, the discipline upon which Mr. Cady most rightly lays such great stress.

MR. SHERWOOD.—I do not see that these gentlemen are necessarily in conflict at all with one another, or that these theories are necessarily conflicting.

I am unable to pick flaws in Dr. Mason's theories for the development of some necessary requisites for piano playing. They cover a vast deal of ground that is well covered, successfully covered, as Dr. Mason's record will prove. This gentleman actually develops through a series of careful exercises a great many requisites of good piano playing, technical energy combined with the constant study of sensitive touch, light and soft tones and qualities that color these tones, for the most artistic and beautiful performance upon the piano.

But it is fully to think we can cultivate some few features and neglect others of equal importance to the end in view. We want a general cultivation of all the faculties concerned. If my experience of ten years' standing goes for anything, I have found (in the teaching of, perhaps, four hundred pupils, mostly rather advanced pupils) that nearly all need, one way or another, special instruction or work to bring up the vitality, energy and discriminating powers of control over some of the weaker and more sensitive muscles to begin with. In the case of the fourth finger, in rapid scale practice, if the vitality of that particular organ is not developed, it will be overtaken and superseded by stronger parts; consequently they will have completely ignored it practically, in playing. Cultivating the secondary powers and movements of the wrist, and these discriminating powers, is economy—musical and mechanical economy. You cannot play the piano by thinking music; the musical machinery must be set in motion and trained, and the action of a good piano player is in some respects like that of the professional athlete. Take the race-horse, for instance. This creature must have good care; it must have its muscles and nerves and physical machinery in healthy condition and be well-cared for and well-trained. When we come to the difficult features of piano playing, we want all the faculties employed equally alert and well-balanced. We can only do the best playing with a healthy development of the entire range of faculties called up, such as the ear, the judgment, the sound knowledge of theory, dynamics, phrasing, rules of expression, contrasting touches and the *physiological powers together with the mental*.

MR. PETERSILEA.—I have not seen any apparatus of this kind tried long enough to judge of its results. I am fully in accord with what the last speaker said with regard to the means properly applied. I have been looking at the machine in the hall and see one feature of it which impresses my mind, not simply as a teacher of music, but of any subject that may come before the mind to teach. I judge that in these matters music is not different from other branches of education. When the learner comes to the piano, he is told that there are so many things that he must do—he must raise each finger so, hold his forearm so, elbow so, and so on. Now the born teacher, whether of music, mathematics or any other subject, will have an intelligent conception of what he has to do and how he is to do it. But most of our pupils, who may soon become teachers, are the apparatus of these unconscious motions and powers. I often see a class in which the scholars are taught to use the shoulder, elbow, wrist, each joint, with the flexor, extensor muscles, etc., for each has its motion, but unless they use them separately they do not become conscious of their own mechanical apparatus; not conscious of the motions single and in combination. When we have reached the point of making our pupils conscious of what they do, we have gone a long way in teaching them. If there were nothing else in this machine, I believe that it would be an excellent thing simply to make the pupil conscious of his work. If Mr. Brotherhood will tell us about it, it would be advantageous. It strikes me that it is right to teach the pupil the nature of the apparatus which God has given him, and which he takes to the piano to accomplish certain results. If this apparatus accomplish this end, it is good. But how far it should be applied, how long used and to what extent, is a question. I have thought that it would be a good thing if some of our teachers would open a school of free gymnastics and put its pupils through a series of exercises.

It is incredible how many dry, hard, stiff, discordant things in Bach's music are supposed to be thoroughly Bach-like, and how all these very things disappear and merge into *energy* and depth as soon as one only begins to phrase his music correctly.

A CROWD of love runs through all the sounds of creation; but the ear of love alone can distinguish it.

[FOR THE ETUDE.]

## THE TECHNICAL TREATMENT OF THE PIANO-FORTE.

BY GEO. F. EDLER.

THE very prominent position which the piano-forte occupies at the present time among musical instruments dates from the first half of the last century.

It was at that time that the general introduction of the improved method of tuning took place, and Johann S. Bach wrote many of his undying works for the piano.

All of our celebrated composers have followed his example, their ideas going hand in hand with the progressive improvement and perfecting of this instrument, until now, when the technical treatment of the piano has reached such a high standard as to require of the player the highest execution and ability, if he or she aspires to conquer the difficulties presented in the works of our great tone-masters.

Of course, without the study of *technic* (which is an indispensable branch of piano instruction) satisfactory results are almost impossible to be attained.

Philip Emanuel Bach, son of our great father Bach, says clearly, in his Essay on the True Art of Piano-forte Playing (Berlin, 1769), on page 14, § 4:—"The correct use of the fingers has a very important influence over the whole art of playing, therefore, it will be easily perceived that one loses more by a false training of the fingers than can be gained by all the art and good taste possible." Skill depends thereon; experience also proves that a medium degree of intelligence with well-trained fingers will excel the greatest musician in playing if the latter is forced, while using his accustomed false method of *applicatur* (fingering) to allow his playing to be heard.

Technic only indicates artistic skill, and by piano technic one understands the dexterity of the fingers on the keyboard of the piano.

All dexterity can certainly be obtained by thorough, diligent practice, so that one may gradually acquire the ability to use it in a mechanical way, *i. e.*, without the assistance of the mind. The player should comprehend and learn to execute certain figures, runs, grasps and skips, which are more or less common in every composition of value.

He must insist to make the fingers, equally in both hands, skillful and strong in a gymnastic way, accustom himself to a good touch, tone and systematic fingering, as well as to strive to regulate his playing after melodic, harmonic and rhythmic laws.

Respecting the gymnastic activity of the fingers, hands and arms, which in most exercises for the piano are subject to more or less strain, care must be taken to avoid excess.

The false belief, "much helps much," is also here a dangerous one, and any overstraining of the muscles makes them weaker instead of strong.

Especially, all fatiguing exercises, as in stretched hand positions, in which the fourth finger is much employed, as in the Thirds, Fourths, Sixths, Octaves and broken chords, are to be practiced with caution and not very long at a time.

Furthermore, a complete knowledge of all keys is necessary, their indications, scales, ground chords, etc., and to transpose a piece from one key to another. Success can be quickest achieved by appointing one's self a certain task, repeating the same each day for some time, learning it by heart and remaining at it until it can be played well; each time accomplishing with the employment of the muscles, feeling and hearing, and understanding, correct movements, good touch, singing quality of tone, correct fingering and rhythmic regularity.

One best avoids over-fatigue by practicing Touch, Scales, Chords, and double notes, one after another, every day, giving each a short time only, and frequently with each hand alone, in order that the exchange of hands may afford each in its turn a rest. As a rule we should devote the study of *Technic* to only one-fourth of the entire daily practicing time, so that the *professional*, adopting four hours a day as a minimum, may give one

hour, and *amateurs*, practicing from one to two hours daily, may give from fifteen to thirty minutes, to Technical study.

One should, however, never forget that *Technic* is only a branch of the art in piano playing, and is to be practiced not for itself alone, but rather as a means to gain the desired end. He who does not learn to subject technical skill to intelligence, but thinks to play a composition well by merely executing the notes, without taste or feeling, and monotonously, is as far from being a good piano player as one who renders everything with the best of musical understanding, but is unable to play a passage correctly and stumbles over every difficult place with a toneless and unattractive touch, giving the listener more pain and annoyance than pleasure.

*Technic* without intelligence, in piano-forte playing, is as incomplete as intelligence without technic; for in a true artistic performance they must work together.

In art, intelligence and talent hang close together, but, being divine gifts, can never be acquired by those who do not possess them.

Technic is possible to every one possessing, naturally, Sense, Diligence and Endurance.

Musical talent which, for want of earnestness and self-application from youth up, neglects to obtain, through diligence and work, the necessary skill, so that at last it presents more *conceit* than ability, can only be pitied and not excused. When talent, diligence and health be found united, it is then only possible to attain to something in Art.

## HISTORY OF FINGERING.

DEAR MR. PRESSER.—As Mr. Meyer and yourself have, in the last November of *The Etude*, revived the discussion in regard to the merits of the foreign and English methods of marking fingerings, I wish to say a few words which time did not permit me to do while the previous discussion was going on. First, as to the name. The system which employs 1, 2, 3, 4, 5 to denote the fingering, calling the thumb of each hand the first finger, is termed sometimes "German," sometimes "Foreign" fingering, while the other plan, of using x, 1, 2, 3, 4, is called sometimes "English," sometimes "American" fingering.

Names of systems are generally given either for historical reasons, to denote their origin, or for the sake of distinction, or for both reasons combined.

The origin of these two ways of fingering does not seem to be perfectly well known, so far as I can gather from "Stainer and Barrett's Dictionary of Musical Terms" or "Groves' Dictionary of Music and Musicians"—the only two authorities I have found which give any light upon the matter. But so far as the earliest use is mentioned, which presumptively might show the origin, the names should be exactly reversed. For the earliest treatise on fingering, Eusebius Ammerbach's "Organ or Instrument Tablature," published in Leipzig in 1571, gives a fingering like the English, only that it employed a small circle instead of the cross for the thumb. It is probable that the cross was, therefore, simply a later introduction for the circle, and that the "English" fingering is of "German" origin. By whom the change to the cross was made neither article states, but Dussek appears to have used it in the celebrated "Book of Instructions," published about 1798, when he began business as a music publisher in London. The earliest use of the Foreign fingering mentioned, on the other hand, is in a private manuscript by an English teacher, preserved in the British Museum and bearing the date of 1599, only twenty-eight years later than Ammerbach's treatise. But the fingering may have been derived by the English teacher from Italian sources. For Mr. Franklin Taylor, the writer of the article in "Groves' Dictionary," is inclined to ascribe that system to an Italian origin; I know not, however, upon what grounds. He states that the foreign fingering was first introduced into Germany in the time of Bach, probably from Italy.

The names, as given usually, cannot, therefore, have a historical origin. But if they are meant to be distinctive—as I think they should be—the term American might be misleading, for it would imply to many minds

that it was used in America only, in distinction from all other countries, whereas it is as much used in England. The name English fingering, on the contrary, would be correct, if explained to mean that it is used only in English-speaking countries. The name "German" might lead some to think that the other system was used only in Germany, while it is also used in France and Italy, and, so far as I know, among all other nations who speak languages foreign to our own. The terms English and Foreign appear to me, therefore, to be more correct.

A weighty argument for the foreign way of marking, to which I have seen no allusion, may be derived from the "Theory of Fingering."

All passages of single notes for either hand are made up from groups of one—if an expression so like an Irish bull may be allowed—two, three, four or five notes in each position variously combined. For instance, sequences of six successive notes like the following are often found:—

Fingerings R. H. 1 2 1 2 3 4 1 2 1 2 3 4  
2 1 2 3 4 5 2 1 2 3 4 5  
c d e f g a d e f g a b c d e f g  
Fingerings L. H. 5 4 3 2 1 2 5 4 3 2 1 2 5 4 3 2 1  
4 3 2 1 2 1 4 3 2 1 2 1 4 3 2 1 2 1

Here, one fingering in each hand evidently consists of a single note played by the second finger combined with a group of five played with the fingers in succession. The other fingering is for a group of two fingers, 1, 2 or 2, 1, combined with a group of four, 1, 2, 3, 4 or 4, 3, 2, 1. As has been pointed out by Prof. Geo. H. Howard in his most valuable "Outline of Technic," pp. 29 and 30, all scales are played in groups of three and four alternately for each octave—or *septime*, as it would be more correctly called. In the R. H. ascending or L. H. descending, if these are fingered 1, 2, 3, first group, 1, 2, 3, 4, second group, or the reverse, 1, 2, 3, 4, 1, 2, 3, 4, as it is in some scales, the principle of fingering is clearly exhibited, whereas, it would be recognized with difficulty under the fingering x, 1, 2—x, 1, 2, 3, or the reverse, x, 1, 2, 3—x, 1, 2. Groups of nine notes are often found played by using a group of four fingers at the lower part and a group of five fingers at the upper part, R. H. and L. H. in the reverse order, thus:—

R. H.  
1st group. 2d group. 1st group. 2d group. 1st group. 2d group.  
Fingering. 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5  
c d e f g a b c d e f g a b c d e f g a b c d e f  
L. H.  
c d e f g a b c d e f g a b c d e f g a b c d e f

Fingering. 5 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

But the child's mind would, with difficulty, see that the 4 in one position and 5 in the other would make 9, if the four and five were respectively presented under the following diagrams:—

1st group. 2d group.  
x 1 2 3 x 1 2 3 4.

Passages of thirteen notes may be fingered 1 2 3 4—1 2 3 4—8 so far and 1 2 3 4 5. Examples might be multiplied indefinitely, but enough has been written to show that pupils may be led to determine for themselves the fingering of many passages, especially those derived from scales, by simply counting the number of notes in the passage and then dividing it into shorter groups of two, three, four or five. The thumb, R. H., will often, though not always, come on the white key just above the black keys or groups of black keys if they occur in the passage. In the L. H., the thumb comes generally on the key just below the black keys, reversing the rule for the R. H. Having determined the best grouping, the number of fingers for each group is most clearly exhibited by writing the *finger marks* in *foreign fingering*, numbering the fingers in successive order, starting from the thumb as the first.

I have been accustomed to sum up the reasons for the adoption of foreign fingering as follows:—

1. The theory and method of fingering can be more clearly exhibited by it.
2. The greater mass of good music has been published with foreign, the larger part of the trash with English fingering.
3. It is desirable to secure uniformity on the basis of the best.



4. The child is apt to mistake a double sharp for a thumb mark, or *vice versa*, unless great pains are taken with the marking.

I remember that when I was younger than I am now, I had been taught about the mark for the thumb but not about the double sharp. So, when I came across a chord with three double sharps, in "Wallace's Polka De Concert," which was all the rage then, I perpetrated the not very wise joke of wondering how many thumbs that man had.

The objection to foreign fingering which has seemed of force to me is, that it runs counter to the usual method of naming the fingers, and, therefore, the common mental habits. But as these very habits are apt to induce one to overlook the counting in of the thumb as a most important finger, I have thought it worth the while to make earnest efforts to overcome them and establish others in their stead. I would not do, then, as Taylor, in his "Piano-Forte Primer," in effect recommends, to think one thing and say another, but by having pupils play exercises written in figures (which are valuable also for transposition), and by having them name finger marks aloud, and in other ways, would strive to make the foreign fingering perfectly familiar and perfectly natural.

Yours truly,

EDWARD E. KELSEY.

BOSTON, MASS.

[FOR THE ETUDE.]

## TECHNIC, AND THE USE OF MECHANICAL APPLIANCES FOR ITS DEVELOPMENT.

BY A. D. TURNER.

We take up our pen to examine into the merits or demerits of some of the mechanical contrivances foisted upon the market in the past few years, believing that students not living within easy access of such inventions as the Technicon—mute piano, etc.—can form no idea of their exact worth from the advertisements appearing in the musical journals of the country. Although the above-mentioned "machines" have been argued over more or less since their advent for patronage, we have not, up to the present time, seen one intelligent review of them. The fact that the inventor of the first named is a thorough business man, and that the inventor of the latter is a fine performer and a well-known musician, is no reason why only their side of the story should be heard, or that what they say in reference to them should be taken for granted among the generality of piano students. Neither should the fact that Mr. A. and B. say they are practically worthless, and, therefore, amount to nothing, influence the student in the slightest. We must first make a well-considered and thoughtful analysis of what constitutes technic (as far as the limits of a short article will allow), and see just what portion of the whole is acquired by a careful use of these contrivances, admitting precisely what they do for a person, and no more.

It goes without saying that *de-so* building can stand without a solid stone foundation, so no student can hope to attain to any very great proficiency as a pianist, without first laying a solid technical foundation. The question at once arises, then, "What is technic?" Is it simply digital dexterity—a well-trained hand and wrist—or is there something back of all this of greater importance? The inventor of the Technicon has written one of the most perfect essays on the beauties of a great technic and the possibilities of conception to the individual possessing great manipulative skill we have ever read or heard read. Throughout his lecture in Boston last season, he kept that one fact constantly present in the mind, viz., that the possession of great technical power left one's imagination free to form a perfect conception and delivery of the work in hand. This is all gospel truth, and that a layman could talk so intelligently upon this complicated question, was a marvel to the writer. But let us see just how much of this technical power is gained by a use of the Technicon.

*Technic is a knowledge of combinations and the power*

*of the will to propel the fingers, hands and arms through the same.* How can we assist the mental through a cultivation of physical powers? We must have strength, flexibility and independence of fingers, hands and arms. Strength and flexibility come under the head of physical attributes, and must be acquired first. Any set of exercises productive of strength produces also stiffness, as a natural consequence. Without counteracting such practice with a totally opposite set of exercises for the development of flexibility, your hands become something worse than worthless. Independence of fingers, hands and arms is a product of the intellect, and is not, therefore, a physical attribute. Some run wild with the idea that flexibility and independence are about the same thing, but so very different are they that a person with an untrained very flexible hand has no independence whatever; whereas, a student with strong cords and muscles will succeed in performing moderately well independent figures at the very beginning. And right here we admit the results of a careful use of the Technicon. It strengthens the fingers, wrists, and even the arms to a certain degree, and thereby helps to give a greater control over their movements. Examine the testimonials contained in the pamphlet recently issued by the inventor of the Technicon, and tell us if they admit any more than this. Now, this is all *brute force*, mind you; no intellect has been brought to bear as yet upon intelligent movement. Through the cultivation of strength we are manifesting the brute within us. Is the ox intellectual when he draws the plow? and yet we must admit that the stronger his cords and muscles, the easier he does his work. The cultivation of this brute force is part of the material out of which technic is constructed. And a careful use of the Technicon gives you this brute power, if you do not already possess it. In case you already possess an abundance of strength, you have no further use for the Technicon. How to gain independence, the first manifestation of an intelligent will, we think is summed up in the constant repetition of figures. Perform, for instance, the following exercise for independence of fingers: Place the fingers over the first five notes in the scale of C Major and play in a rapid tempo for a considerable length of time the following, 2-5-3-4. Can you do this without having your fingers "trip up"? Play the scale of C with the portamento in right hand and pure wrist action in left at the same time. This comes under the head of independence of hands. We go still further, and are confronted with the want of independence in the arms. Each of these several points of independence must be treated in a different manner, and they can be acquired only through an application of intelligent will power. We think and conceive quickly if the requisite knowledge has been acquired. After we have cultivated and perfected ourselves in strength, flexibility and independence of movement, we then approach the true fountain from which technic is drawn, viz., a quick comprehension through a perfect theoretical knowledge of all progressions and figures out of which a piece of music is constructed. A thorough knowledge of all the scales and chords is an absolute necessity then, as all music is founded upon these. Does the Technicon teach you these? Students are often misled by the thousand and one testimonials they notice attached to an advertisement. Know, then, that many prominent pianists have the habit of giving their names in support of articles not at all objectionable, for the advertisement they get by so doing. An invention was foisted upon the market a few years since emanating from the brain of a gentleman in Cincinnati, Ohio. He obtained some of the strongest names in the country in support of his advertised statements, and many of the men therein mentioned had not even given the invention more than a day's trial. But the advertisement they got amply repaid them, so they thought. The writer, in a careful examination of this "machine," found it to work in precisely the opposite manner to what it ought in order to produce the results upon the fingers claimed by its inventor!

After a pianist has attained to the highest point of technical proficiency possible for him, his testimonial regarding the wonderful powers of mechanical inven-

tions impresses the writer about like the statement of a certain jeweler who averred that, because an application of the chamois skin to the diamond produced a more brilliant display of its wonderful beauties, so it must, of necessity, be the cause of these beauties.

No intelligent pianist, we feel confident, would knowingly give the impression that he thought the Technicon a creator of technic. Technic is the body, expression the soul, of a pianist's power. Does a man training for a race have a new body created for him? Rather does he not strengthen what he already possesses? And yet testimonials from such high authority as our leading pianists have their weight with those less competent to judge for themselves, and thus a friendly word is converted into the highest sanction of all the inventor claims for his patent. Nearly all testimonials as to the wonderful powers of patents come either from third-rate authority, who actually give the things a trial, but who are not competent to form an opinion of their worth, or from persons of acknowledged standing, who superficially try the inventions, and sit down immediately, and write up something agreeable to the inventor's desires, without giving any more time or thought to the matter. In the case of the Technicon, a prominent Boston pianist has given it a thorough trial, and can, if he will, give us the exact results of its use. We claim that while it has made many things easier to do because of added strength, and given a greater power of endurance for the same reason, it has not in the slightest degree given him, nor can it any man, pure, solid technic.

## AMERICAN COLLEGE OF MUSICIANS.

THE A. C. M. will doubtless advance the cause of musical art in many ways, but perhaps one of the most valuable ways in which it will do this, and at the same time protect the good name of musicians of prominence, will be the moral "backbone" which it will impart to some, enabling them to decline to endorse incompetent fingers and pupils as suitable "instructors for beginners."

There probably isn't a teacher of any considerable reputation in the country who is not pestered now and then, if not more frequently, by somebody who wants his or her endorsement to enable him to get scholars.

Some of the applicants are no doubt worthy, but a large proportion of them are nowhere near up to the lowest standard of attainment contemplated by the College of Musicians, and ought not to be entrusted with the instruction of pupils during the most critical and important period of their study. And yet, on one plea or other, these would-be teachers will often succeed in getting the recommendation of some professional of prominence, who is not as careful of his own reputation and others' well-being as he should be, and straightway the formative work for the future screech-owls and piano-pounders, *et omne genus*, is begun.

Now, suppose that such endorsing teachers were members of the A. C. M., they would feel morally bound to withhold an endorsement from all such as could not pass the A. C. M. examinations, and such as could pass them would have no occasion to ask endorsement, since they would naturally prefer to possess the official endorsement of an association of musicians to the private certificate of any individual professional.

The prospectus of the A. C. M. is now in the printers' hands, and will be ready for distribution by February. They may be had at this office. THE ETUDE will reprint as a supplement the whole of the pamphlet.

WANTED.—January and February issues of THE ETUDE of last year. Reasonable cost prices will be paid for these issues. Those who order bound volumes may have these numbers to dispose of.

## The Wisdom of Many.

"The finest roads do not go far."

"Great souls have wills; others only feeble wishes."

"Attention to small things is the economy of virtue."

"One forgives everything to him who forgives himself nothing."

"The pleasure of doing good is the only one that never wears out."

Receive your thoughts as guests, and treat your desires like children.

"The tree overthrown by the wind had more branches than roots."

"Where sympathy is lacking, correct judgment is also lacking."—MENDELSSOHN.

"The most difficult thing in the world to endure is the applause of fools."—SCHUMANN.

"The talent of judgment may exist separately from the power of execution."—D'ISRAELI.

We ought to attempt no more than what is in the compass of our genius and according to our vein.

By music we reach those special states of consciousness which, being without form, cannot be shaped with the mosaics of the vocabulary.

"Blame is much more useful to the artist than praise; the musician who goes to destruction because he is faulted deserves destruction."—WAGNER.

"A man often forgets his friends, his native land, and sometimes his language, but the songs of childhood and youth never fade from memory."

"Music is a master which makes the people softer and milder, more polite, and more rational. It is a beautiful and noble gift of God."—MARTIN LUTHER.

To know the pains of power we must go to those who have it; to know the pleasure, we must go to those who are seeking it; the pains of power are real, its pleasures are imaginary.

Music is the poetry of sounds. But the sound waves from the tone world are the precursors of a future that we never shall see or experience.—JEAN PAUL.

"The preadaptation 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; nature not only points, as it were, her finger toward the universal culture of the musical art."—HORACE MANN.

"A taste or judgment does not come ready formed with us into this world. Whatever principles or materials of this kind we may possibly bring with us, a legitimate and good taste cannot be begotten, made, conceived, nor produced without the antecedent labor and pains of criticism."—SHAFTESBURY.

"Science requires patient industry and an humble and conscientious acceptance of what nature reveals. The first condition of success is a receptivity and a willingness to abandon all preconceived notions, however cherished, if they be found, to contradict the truth. Believe me a self-renunciation, which has something noble in it and of which the world never hears, is often enacted in the private experience of the true votary of science."—TYNDALL.

## ORIGIN OF THE TARANTELLA.

(For THE ETUDE)

CURATIVE POWER OF MUSIC.

"Music! oh how vain  
Language fades before thy spell;  
Why should Feeling ever speak,  
When thou canst breathe her soul so well."

No words can convey a better idea of the almighty power of music, than the lines, quoted above from Thomas Moore's "Ode to Music." Melody and her twin sister Harmony are two potential agents to open through the sentiments of the heart a road to the mind. Nature in its wondrous multifariousness has effected a close affinity between the heart and the brain. While we can express a state of mind by certain sounds, peculiar to the name, we can also through the instrumentality of the ear reproduce or awaken certain emotions in others. Thus, for instance, a cry of anguish or terror, uttered by a fellow-creature in distress, and reaching our ear vibrates, as it were, in the heart of the hearer, producing sympathy or fright; while a shout of exultation and joy on our part causes in others a feeling of merriment and happiness. Music is, as Haevels, in "Music and Morals," remarks, the language of emotions, and may become both the minister to excite, or the master to command them.

Whatever the state of music in gray antiquity may have been, whether produced by the primitive "flute and organ" of Jubal, or by the much more elaborate system of ancient Egypt, Babylon, or Greece, it never failed to be looked upon as an effective means not only to kindle the sacred fire of religious or patriotic enthusiasm; but also to restore a deranged mind to its normal healthy condition.

The soothing influence of David's harp over the melancholy spirit of King Saul is only one of the many instances in which history records the curative power of music. The music of Pythagoras was perhaps as simple as that of the Jewish shepherd boy, and yet that Greek philosopher experienced the same calmness of mind by his lyre, as did King Saul. (Pythagoras perturbationes lyra componebat, Seneca "de ira" Lib. III., Cap. IX.)

But not only the ancients recognized the assuaging power of music over a disordered mind, later history furnishes numerous examples in reference to a successful relief from melancholy. A French writer mentions such a cure in the sixteenth century, where the victim of mental derangement was Charles IX. of France. This juvenile king, a tool in the hands of his intriguing mother, Katherine di Medici, sanctioned the massacre of the Huguenots in 1572, and witnessed with his own eyes, from a window in the Louvre, how thousands of his Protestant subjects were cruelly slaughtered by a fanatic mob. Remorse—the inexorable avenger of crime—unsettled the mind of the originator of the tragedy of "St. Bartholemey,"—and it was the power of music alone that restored him to health.

Never, perhaps, was a successful cure more fully appreciated and more royally rewarded than that to which the celebrated Farinelli owed his elevation to the dignity of Prime Minister of King Philip V. of Spain, in 1747. Insanity was a hereditary disease in the Spanish Royal Family and the sweet songs of the Italian singer gave the royal patient renewed health and a restored mind.

It is remarkable that Herder, in his "Spirit of Hebrew Poetry," holds a similar view of the healing power of music. Musicians, he says, taking the trouble of finding out the favorite tunes of deranged individuals, and playing them within their hearing with expression and artistic skill, would be surprised to find how beneficial an effect they could produce upon the patients. He exemplifies his opinion by an incident of his own experience. A young woman had suffered from a raging fever and was saved from death only to lead for many years the miserable existence of a maniac. This malady resisted the ordinary treatment of the medical fraternity, until a wise physician advised the mother to sing to her daughter the favorite songs of her childhood. The effect was wonderful. At first the patient showed little emotion; gradually, however, she would listen, join in the singing, and at last, bursting out in tears of joy, would exclaim, "Where have I been so long?" She became

perfectly restored. Fortune sufferer! had she lived but one hundred years before, not the mother's tender songs would have awakened her mind, but a howling mob, incited by a superstitious clergy of the Cotton Mather stamp, would have chanted the "funeral dirge" in front of the pyre that was to consume "the witch."

If we bear in mind that in our own enlightened nineteenth century, and with the great progress which physiology and medicine have made, our modern insane asylums treat their patients with occasional concerts, we can readily understand the nature of a very remarkable mental disorders and its treatment by music, which in Italy resulted in the composition of a series of music called Tarantella.

Number 72 of the Humbold Library (Fitzgerald, New York, publisher) contains an interesting description from the pen of Dr. F. C. Hecker, of a mental disease which prevailed in Italy during the fourteenth century. Science has given this malady the name of Tarantism, not because it appeared first in the city of Tarent, in Apulia, a province in southern Italy, but for the reason that it was believed to have been the result of the bite by a poisonous spider, the Tarantula, which is frequently found in Apulia. Modern investigation has demonstrated that the spiders' bite is not poisonous at all; hence other causes must have led to the extraordinary phenomenon of Tarantism.

Dr. Hecker thinks that the morbidly sensitive and irritable mind of the Italian people, caused by the ravages of the scourge of the fourteenth century, the *pestilence* or "black death," which cost Europe many millions of her population, prepared the panic stricken and superstitious peasantry of Apulia to a mental condition in which sometimes trifling indispositions became the objects of great alarm, serious enough to affect the mind. Boccacio, in his "Decamerone," gives a vivid description of the nature of the horrible disease, "the Mortaleya grand," and we can therefore easily perceive how the new disorder of Tarantism spread terror among the Apulians. People who were bitten, or imagined to have been bitten, by the Tarantula fell into a state of melancholy and stupor, and it was soon noticed that the nervous disorder yielded to one treatment only—music. At the sound of the first notes of a favorite tune the patients would gradually awaken from their apathy, spring up and dance so wildly and without intermission that a beneficial perspiration covered the body; they fell at last to the ground from exhaustion, but soon regained vitality and were mentally restored. From thence the sound of the flute, mandolina, bagpipe, as well as the tamborino and the castagnettes, were heard over the whole province of Apulia; women formed themselves into bands of players, and their musical performances received in Italy the name of "il carnevalotto delle Donne" (the carnival of women).

A new species of dance music, "the Tarantella," became very popular, for its metrical movements were adapted to the idiosyncrasies of the sufferers. It was also noticed that the demented exhibited a great sensitiveness as to certain colors; the sight of some would create abhorrence, while others produced agreeable sensations. This phenomenon gave the Tarantella its different names. The "Tarantella di panno rosso" was a lively, impassioned style of music, intended for the agreeable excitement of those patients who liked "red colors." The "panno verde T." (green cloth) was played to produce the soothing effects of green colors. The "cinque tempi" was a Tarantella which changed its rhythm five times, and the "Moreoso" was composed in imitation of a Moorish style of music. Equally significant were the names of two other Tarantellas, the Catena (little chain) and the Spallata (shoulder)—but the real meaning of these titles can now only be guessed, for there are very few fragments of medieval Tarantellas preserved in the collection of libraries. The peculiar style, however, of this dance music has lost none of its charms to the modern Italians, as well as to other nations. It speaks high for the inherent beauty of this class of music that masters like Liszt, Chopin, Stephen Heller, and others have not held it below their dignity to enrich our musical literature with most exquisite specimens of "Tarantella."

G. S. ENZEL.

[FOR THE ETUDE.]

## THE "WOHLTEMPERIRTE KLAVIER."

THE first part of this famous collection of preludes and fugues was completed in 1725, the second in 1740. Bach was, then, over fifty years of age when the work was finished, and it comes to us, consequently, as that of a matured musician. While completing this work its author was also engaged upon compositions of a different order; the *Passion music*, the *Christmas Oratorio*, the *Mass in B Minor* were all produced before he had completed the work of which we are speaking.

It was called the "Wohltemperirte Klavier" ("Well-tempered Clavier") from the fact that at that time the question of equal temperament in instruments of fixed intonation, like the "Klavier," was an undecided one, and Bach, who advocated equal temperament, supported his theory by composing this volume, which contains two preludes and two fugues in each major and minor key. Had this been his only contribution to musical literature, it seems that it would be impossible to regard him as other than a great genius; for each number bears evidence within itself, in its melodic, harmonic, and contrapuntal treatment, that the author was capable of even greater works. To the piano-forte students they are of inestimable worth, for they aid both intellectually and technically; in the former manner as they are perfect specimens of contrapuntal art, and in the latter as they make equal demands upon each of the fingers.

At Bach's time the fingering resorted to by the majority was such as made slight use of the little finger, and even less of the thumb. But Bach demanded a new system of fingering, the chief characteristic of which was an equal development of all the fingers. This change became necessary, for Bach wrote in all keys, and made use of the white and black keys of the instrument without preference; thus the old system had to give place to the new, in which all the fingers were brought into use alike on black and white keys.

But, considered aside from their technical worth, they contain so much that is instructive that there is not a measure but what may be studied with care and profit. And this is one advantage to be had in studying compositions built upon a strictly contrapuntal plan; there exists in them a symmetry, relation of parts, and a logical treatment of principal and subordinate subjects. In very many compositions in the free style this is altogether or in part wanting, and they may be studied to better advantage in their entirety than measure by measure. There is much to be learned in dissecting compositions such as these by Bach, noting the recurrence of subjects and counter-subjects, the manner in which they support each other throughout the piece, the formation of the episodes from fragments of the principal and secondary themes.

The pupil who studies a fugue and who does not comprehend its formation cannot be wondered at for thinking it dry and uninteresting work. Every teacher should make plain how interesting they really are when studied in the proper manner. Compositions in contrapuntal style require more than technical mastery, and indeed they cannot be technically mastered until their construction is clearly comprehended by the performer. They may be played well as far as time, general observation of *piano*, *forte*, and the like are concerned, but they must be carefully studied and well understood before the performer can give each voice part its just amount of prominence. It might be likened to a painting, of which the "theme" is the principal figure, the other voices filling up the total canvas in the proper gradation of color. Generally speaking the whole of a fugue piece is contained in its subjects and counter-subjects; even the episodes or connecting bars between the conclusion of a subject in one voice and its introduction in another are usually constructed from some previously used design. Bach shows himself master over all others in his consummate skill for carrying out a contrapuntal design. G. A. Macfarren says of his composition it may be likened to a Gothic edifice, or its infinite involution of lines and intricacy of detail.

It is well to study each voice progression singly; by so doing, every thing of importance will be noted.

In voice progressions the beginning and ending of every phrase merits close attention.

In many cases the placement of the voices is such that one will end at the moment another begins. The fugue in D Major in the first volume will illustrate this; in the ninth measure the lower voice ends on the G sharp, and at the same time the upper voice begins on the B. This occurs in many places and in a slight manner, shows the necessity of clearly understanding each party singly.

Besides being necessary to a proper rendition, the knowledge gained by dissecting such works, helps much towards ones proper appreciation of them.

The little prelude in B Major in the same volume (Vol. I.) is an excellent example of what can be "worked up" from a short theme, and that, too, without preserving the strict style. The theme is introduced in the upper voice in the first measure; it consists of but seven notes and is repeated with but slight variation, twice in each measure. Its frequent occurrence is not, however, tiresome in the least, so admirable is the contrapuntal device concealed beneath melodic and harmonic treatment.

The proper study of these fugues of Bach and of all similar works will facilitate the comprehending of other musical forms, for it was from them that the free art forms took their rise.

By studying them analytically, a thoroughly musical foundation will be obtained. An understanding of the "anatomical structure" of a work is a necessity if one desires to know that work well. Appreciation for the works of Bach grows with the study spent upon them. This holds true not of one individual alone. It was nearly eighty years after his death before a performance of the "Passion" took place, and then through the exertion of Mendelssohn, who has done very much to make Bach more generally known and appreciated. But once the public had heard such a work, and in a manner that Mendelssohn would have cared it should be given, it became eager to hear more of this composer's works. Bach societies formed for the purpose of performing, collecting, and (one for publishing, all works that could be found by him. The "Wohltemperirte Klavier" was one of the early volumes to be placed before the public. It has since become a veritable "vade mecum" for pianists. Schumann advises students to make the fugues of Bach their daily bread. It is said of Liszt that when a boy he practised them daily and transposed them into other keys. Surely, if the great can profit from the great, all lesser ones may hope to derive much from like sources.

THOMAS TAPPER, JR.

FOR THE ETUDE.  
THE PROGRESSIVE TEACHER.

THE good teacher is well read on all subjects pertaining to his art. He is a musician as well as a teacher. To be a musician, implies an extended, concise, and comprehensive knowledge of the theory and history of music; of the biography of the great composers; of works on fingering, touch, phrasing expression; musical literature, and the various specialties in teaching. The progressive teacher, not only reads, but he studies and investigates new methods and theories of teaching. He makes self-improvement a part of every day's work, and because of his ever-increasing knowledge, he becomes a leader in his profession. He is never satisfied with the results of his work, or with the amount and quality of his knowledge, for he knows that the self-complacency "of knowing it all," is to stop advancing. He would no longer grow, he would become a fossil.

There is a right and a wrong way of reading and studying. He must acquire that habit and method of study that makes the scholar, instead of the dilettante. He must not only read and re-read, but "read between the lines," and when an increased knowledge and experience is his, he must study the subject anew; for at the first readings we get but part of the full meaning, but these after readings make clear what was at first obscure. This way of studying must be continued until the thought of the author is clearly and concisely impressed on the brain; and until he has pondered and thought over it, and systematized it into a definite form for practical use, and applied it to his own wants and needs. It is what he learns and not

what he merely reads, that is of value to him. He has not learned a thing thoroughly until he can explain it clearly and forcibly in his own words.

Above all men, the teacher should do the most thorough work and study. Let me digress to recommend the making of a scrap book, clippings from journals, in which articles of permanent value can be saved. Another good way is to index in a book, the valuable articles having been marked with colored pencil, keeping the papers on file for ready reference. Another way, is to have large manilla envelopes addressed with the subjects that are of interest and value, and in these place his clipping. The book stores have on sale a series of large packets worked alphabetically. These packets spread out much like the bellows to an accordion. Still another way is to put the clippings in their proper places in your encyclopedia of music. The progressive teacher is prepared to fill advanced positions, because his correct methods of study and superior knowledge fit him to meet each need as it presents itself. He has confidence in himself, he knows his own ability, and this self confidence in his own worth inspires others to have confidence in him. He has learned that twenty-five lessons at a high price bring as much money as twice as many lessons at half price, and so he prepares himself for an advanced position in his profession. Not all of this hard study is drudgery, for there is genuine pleasure in hard mental work; it is its own reward. The value of spare moments is generally unappreciated, the diligent student has something at hand to study during these "Golden sands of time." Many of the greatest men have given to these moments the credit of their achievements. In fact, many of the greatest books and literary works, valuable discoveries and inventions, have been by men whose time was seemingly fully occupied in some regular business, not at all in the line with what has made them famous. Thousands have become learned and noted men of their times by making the most of otherwise vacant bits of time.

Vacations should be used for study. One needs but a few days of unbroken rest, and he should begin his study before inertia and inactivity takes possession of him. One is never too old to learn, and no profession requires a more constant study than that of the music teacher. Some of the better summer normal music schools furnish excellent means for learning specialties from celebrated teachers and of getting a stimulus and impetus for the coming year's work.

To attend State and National Music Teachers Associations is of great value, in fact, the progressive teacher must make a diligent use of every opportunity or be left behind in the rapid advancement of our times. It should be his aim to be a leader in his profession, and not simply to follow, and he should assiduously do the work necessary to achieve the good of his ambition. Some of the advantages in a course of study in musical biography are, one becomes acquainted with the personality of the great composers and knows the springs of their inner life, and this knowledge enables him to perform the composer's works with a more intense and sympathetic expression. Not the least valuable lesson learned is that genius is but a more euphonious name for hard work, and that a strong indomitable, unyielding will, with invincible energy and determination, will accomplish almost any thing, and herein lies the difference between great and small men. Solomon says: "The hand of the diligent shall bear rule, but the slothful shall be under task work," Prov. xii, 24. The more thoroughly informed the teacher is, the more promptly and accurately he can decide a subject or question. Knowing the subject in all its bearing, gives him the best way and a means of imparting it to others, and the best way of acting upon it himself. The music teacher is in a large degree responsible for the tone of musical culture and interest in his community. Being well read in all the literature of his profession, as well as in current musical topics, he converses with his friends intelligently and instructively, thus quickening their interest in his art. He should give musical and biographical evenings with his classes and friends, illustrating his lectures or readings with music of that special epoch, or the works of the composer whose life he is giving. He should give his pupils and friends such bits of musical information as will make them think and talk about music, he should let people know that he is a live musician and teacher. If he teaches in a seminary, he should certainly conduct a course of historical and biographical lessons or readings, illustrating by the music of the epoch or composer he is giving. His pupils must become musicians and not musical dilettantes.

CHAR. W. LARDON.

Claverack College.

# FAITH, HOPE AND CHARITY. THESE THREE, BUT THE GREATEST OF THESE IS CHARITY.

SONNET.  
BY E. S. T.

FAITH is the lamp by which we find our way  
Through gloom and shadows of our darker night,  
By which we pass to the celestial light  
Of that fair city of eternal day.  
Hope is the star, whose luminous silver ray  
Shines through our darkness, ever pure and bright,  
That dawning always grows upon the sight,  
Dispelling mists, however cold and gray.  
But Charity, the moon that casts o'er all  
A halo, making all seem fair and blessed  
As she herself, to whom the praise should fall,  
Covering the faults and bringing out the best  
Of all she touches on this earthly ball;  
Surely the last is greater than the rest.

## TEACHERS' GUIDE.

MR. EDITOR.—Although not at present an active member of the honorable fraternity of piano-forte teachers, the writer is able to look back on a quarter-century's experience with pupils old and young, docile and lazy, talented or dull, in fact, of all the usual varieties.

An important and somewhat unpleasant occupation of those days was the selection of music for pupils, the common practice being to turn over and over all the piles of pieces on a music-store counter and grub for the right piece.

Remembering this trouble, and having since had occasion to write very many bulletins and descriptions, he has always kept the hard-working teachers in mind, and has endeavored, in the small space at his disposal, to give an honest and useful description of each.

The following list is especially for teachers, includes only pieces of what we may call a "classical" character, and contains a short analysis of each piece.

The music is selected from the stock of Ditson & Co., who publish good editions of the foreign pieces, and have copyrighted a few "arrangements" among them.  
Toccata, from *Paradies*. (30 cts.) Arranged (A 4) by J. A. Hills.

A good, hearty piece, in which the hands alternately have smooth, legato, arpeggio passages, while the "off hand" has plenty to do with staccato notes, some with strong accents.

Allegro in F Minor. (30 cts.) Arranged from Bach, by J. A. Hills. (F Minor 4.)

As this is to be played Allegro Molto, which is playing in something of a hurry, the fingers are well exercised. A good *etude*, which has the effect of a quick organ piece.  
Cujus Animam. For reed or pipe organ. (60 cts.) (G 4.) Rossini. Arranged by J. A. Hills.

Made for an organ piece, it is still better for the piano, and for a study in producing organ effects. The well-known melody, with chord or arpeggio accompaniments.  
Soirée de Vienne. No. 6. (60 cts.) (A 4.) Liszt. Arranged by Zeckwer.

Contains a liberal assortment of chromatics, and is a good arrangement of Liszt, whose music is founded on a Schubert melody.

Norwegian Dance. (40 cts.) (G Minor 4.) Ole Olsen. Fingered by L. Keach.

A good, worthy piece, with a wholesome flavor from the runes of the wild northern land.

Sprite. (Der Kobold.) Polka Brillante, Op. 54. (40 cts.) (A 4.) F. Scotsen Clark.

Plenty of rapid arpeggio work; some practice in hand crossing; two pages in the key of D $\flat$ . Brilliant exhibition piece.

Valés Brillante. (60 cts.) (A $\flat$  4.) Moszkowski. Arranged by Zeckwer.

Not a "dance waltz," but a waltz to play, with a great variety of runs and arpeggios.

Le Reve de Windsor. (40 cts.) Moroccan Caractéristique. (E $\flat$  4.) De Kontaki.

The old idea of a marching army, but finely carried out. All full of arpeggio marks, to keep up the idea of

the drum-beat, and, therefore, is a good "arpeggio" lesson.

Polka Noble. (50 cts.) (D $\flat$  5.) By Rafael Joseffy. Besides being really a "noble polka," it furnishes to the teacher a good lesson on staccato and half-staccato, appoggiaturas accents, and light wrist and arm action.

Thema, No. 2. Op. 10. (16 cts.) (E 3.) Moszkowski.

Good for a short lesson. The chords are somewhat interlocked, and there is double-note practice.

Waltz. Op. 15. (26 cts.) (D $\flat$  3.) Moszkowski. Has all the characteristics of a grand waltz, except that it is not long.

Scherzino, No. 2. Op. 18. (40 cts.) (F 4.) Moszkowski.

A little easy for the fourth degree. "Scherzo" indicates a jest, but it is no joke to a scholar to give all the light, rapid "pats" to the chords and staccatos, and to preserve the light, trifling character of the piece.

Mazurka, No. 3. Op. 10. (26 cts.) (G 3.) Moszkowski.

Nothing out of the line of ordinary mazurkas. Very pretty and graceful.

Impromptu on "Sachs," No. 4. Op. 10. (35 cts.) G Minor and Major 3. Moszkowski.

How *EPACBEP* spell "Sachs" is not quite clear, but the piece furnishes admirable training in accent and expression, and is a sort of "dialogue" between the two hands.

Melodio, No. 1. Op. 18. (35 cts.) (F 3.) Moszkowski.

Full of syncopations, etc., and will do for an easy organ piece.

Serenade. (25 cts.) (D 4.) Moszkowski.

A serenade or "serenata," full of springs by the left hand, and has a tremolo and rapid double-note passages in the right hand.

Solfeggiato. (30 cts.) C Minor 5. Bach. Arranged by J. A. Hills.

An *etude* carefully fingered.

Fleurte. Idylle. (30 cts.) (F 3.) G. Buchman. A neat and "nice" piece, and good practice. Z.

[FOR THE ETUDE.]

## THE GRADUAL DEVELOPMENT OF THE SCIENCE OF TUNING PIANOS.

BY M. MARKS.

The influence John Sebastian Bach exerted, in various ways, towards the development of music, has no parallel in history. His principles of the science of tuning instruments with fixed tones, which laid dormant for so many years, are those now universally acknowledged to be the only practical ones, and consequently, the best. History says that the "Time immediately after Bach had no sympathy with his mighty genius." Certainly within a few years after his death his countrymen had forgotten and neglected him. One of the causes for this may have been that there were very few instruments at that period on which his compositions could be played, from the fact that they were unequally tuned and not according to the system the great master founded, "equal temperament," and which he practically illustrated by his immortal preludes and fugues on *all the keys* for the "Wohltemperirte Klavier." Notwithstanding his prodigious labor as a composer, and his duties as organist and choir master, he found time to invent and even make instruments, and among the different kinds was a piano with cast-iron strings, which he called "Lauten Cymbalum." He put into practice his system of "equal temperament" by tuning his own pianos, but it took from seventy-five to a hundred years after his death to develop and bring it to the state it is now in, and admitted to be as nearly perfect as possible. A piano in perfect tune is an impossibility; the scale and the keyboard of the piano the cause. It is impossible to have all the keys in unison perfect on the piano at the same time; for instance, if

the key C were perfectly in tune, A flat would be unbearable to the ear. To prevent this, every key should be tempered, or with intervals to a certain degree, tuned imperfectly; the imperfection being equally divided among the keys. In giving each one its equal share lies the great desideratum of piano-tuning. In 1806, just fifty-six years after the death of Bach, there appeared a treatise on the "Principles of the Science of Tuning Instruments with Fixed Tones." It is very elaborate, and was written by Earl Stanhope, who devoted most of his life to science and art. He says: "Several of the first mathematicians, as well as many of the most distinguished musicians, have spent much time in endeavoring to discover the best manner of tuning instruments with fixed tones; but their efforts have not, as yet, been attended with success." "When I began this inquiry I had the curiosity to converse with sixteen or eighteen of the most eminent musicians of England upon the subject. Half of them did then approve of what is called the equal temperament; the other half, on the contrary, reprobated that mode of tuning as never satisfying the ear perfectly on any one key whatsoever. A science is evidently in an imperfect state when the first proficient in that science not only differ, but hold decided opinions diametrically opposite to each other."

At that period the predominant mode of tuning was the unequal temperament, that is to say, the sins of favorite keys were put on the shoulders of the other keys, to the utter annihilation of the latter. The Earl again writes: "The equal temperament is a mode of tuning I very much disapprove; according to that *erroneous system* there is but a single perfect third, perfect fourth, or perfect fifth in the whole instrument; that charming and delightful harmony and melody, which a proper mode of tuning enables fine players to produce is thus rendered in every case impossible." The proper mode of tuning of which he speaks was his own method, called the "Earl Stanhope's temperament," in which he says there are none of these defects. "My temperament is made pleasing and fit for transposition and modulation, and every key has a peculiar character which belongs to it."

He further says, "that in order to introduce the greatest variety consistent with harmony and melody, one key at least should be in perfect tune, and that the key of C." His system had the decided approbation of sixty or seventy "first professionals of both sexes," a goodly number in those days in one city, among whom, no doubt, were Clementi and Cramer, both established in London about that period. London was then, as now, the Mecca of the majority of musical celebrities of Europe. The Earl's mode of tuning was impracticable and defective, and his strongest points at that period are proved at this to have been his weakest. "On an excellent piano-forte, tuned in my manner, that favorite Portuguese hymn, called 'Adeste Fideles,' which is commonly printed in A major, was successfully played in that key, in the key of A flat major, in C, and in D flat major; the following is the result of this comparison: first, the piece was most characteristic and sublime in the key of A flat, even better than in the original key of A; secondly, it was comparatively intolerable in the key of C, although in my temperament the key of C is tuned perfect."

Other methods were tried, but the *bête noir* of piano-tuners, "The Wolf" (which, according to the unequal temperament, generally detuned B, or divided its meal by eating a part of A flat and D flat) was still left undisturbed. The Earl Stanhope had five wolves playing havoc with his twelve keys. The wolf was eventually driven from the fold by equal temperament, which, had that system been originally adopted, it would never have been allowed to get in. There still exists in parts of Europe relics of bygone years in the shape of a "wolfish" organ, on which only music written in certain keys can be played; modulation is out of the question; and within twenty-five years of the present time one of the great organs advocated unequal temperament in tuning the organ; but he was inconsistent enough to compose a part of his church service in A flat, which key, according to his mode of tuning, it was impossible to use.



