

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

10-1-1886

Volume 04, Number 10 (October 1886)

Theodore Presser

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Presser, Theodore (ed.). The Etude. Vol. 04, No. 10. Philadelphia: Theodore Presser Company, October 1886. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/299>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE ETUDE.

VOL. IV.

PHILADELPHIA, PA., OCTOBER, 1886.

NO. 10.

THE ETUDE.

PHILADELPHIA, PA., OCTOBER, 1886.

A Monthly Publication for Teachers and Students of the
Piano-forte.

SUBSCRIPTION RATES, \$1.50 PER YEAR (payable in advance).
Single Copy, 15 cents.

The cents have decided that all subscribers to newspapers are held responsible until arrangements are paid and their papers are ordered to be discontinued.

THEODORE PRESSER,

1704 Chestnut Street. PHILADELPHIA, PA.

EDITORS.

W. S. B. MATHEWS, JOHN S. VAN CLEVE,
JOHN C. FILLMORE, JAMES HUNEKER,
D. DE F. BRYANT.

Managing Editor,

Advertising Manager,

THEODORE PRESSER. N. ALLEN STOCKTON.

(Entered at Philadelphia Post Office as Second-class Matter.)

THE DANGERS OF THE "ROMANTIC" IDEAL.

The so-called "Romantic" movement which began about the year 1830, now a full half-century ago, was the inevitable reaction against the condition of affairs then prevalent in the musical world. It was not only inevitable and necessary, but legitimate. The "Classical" ideal had worked itself out for the time being, and certain widespread results of its supremacy were looked on with contemptuous dissatisfaction by the young and rising minds which were about to determine for a long time the course of musical history.

This may seem strange to those who remember that Beethoven died as late as 1827. Certainly, the Beethoven sonatas and symphonies are "classical," if music ever was. They are not only the perfection of Form, meeting every possible requirement of the intelligence and of the trained and fully-developed sense of beauty, but they are informed with an emotional content indefinitely nobler and more inspiring than is to be found in the works of any preceding composer. There is in them that happy blending of Form and Content which Hegel insists on as the very essence of the classical;—the Form exactly fits the Content, and the Content exactly fills the Form. This Content, too, was in all cases worthy of a noble form of expression;—Beethoven had always something to say better and nobler than anybody else had said, and he never rested satisfied until he had given it artistic utterance the most perfect attainable.

But if Beethoven's work was the culmination of the classical movement, why should the young generation of earnest composers revolt against it almost before he was cold in his grave? The answer is that they did not. That phase of classical composition which finds its highest expression in the Beethoven symphonies was not antagonistic to the feelings, impulses and aims of the young men who started the Romantic movement. It was to Beethoven and to Bach, chiefly, among older masters, that they looked for stimulus, and from them that they drew inspiration.

But Beethoven stood alone at that time among classicists. In him Form and Content were perfectly blended, and the Content was the noblest possible. But the great mass of composers of the time, those who furnished the overwhelming majority of the current works of the day, had nothing to say which even approximated Beethoven's greatest artistic utterances. They represented one phase

only of the classical movement; they strove to realize the classical ideal in one aspect only—that of perfection of Form. With them the prime question was not, *What* was to be said? but *How* it was to be said? Content, with them, was a wholly subordinate matter. He who could write a "correct" sonata, symphony or concerto according to the current rules was a distinguished composer, whether he had anything worth putting into such elaborate forms or not. It was characteristic of the musical situation, that Hummel, a smooth, easy writer of rather common-place works and a great piano-forte virtuoso, according to the standards of the time, was generally regarded as a greater master than Beethoven, who often offended against the traditions of the elders and broke current rules in deference to a higher law. It was given to him to see the higher law as these blind leaders of the blind could not,—a law which they had made of none effect through their tradition; and he suffered the usual fate of those who see further into the Eternal Verities than their neighbor.

Think of the "classical" writers who held full sway in the piano-playing world fifty years ago—Hummel, Czerny, Dussek, Woelfl, Steibel, Herz, Kalkbrenner, and compare what these men had to say with the content of Chopin's or Schumann's works, even their lightest. The difference is world-wide. Even apart from considerations of Form and of originality in *modes* of expression, the two classes of work are antipodal. It is the difference between profound passion, vivid imagination, serious and deeply felt ideals as regards the content of music, and the lack of these qualities. Chopin and Schumann not only enriched the world by the productions of two most original creative minds, but they set before the minds of men a new ideal in musical art. They insisted on the supremacy of Content over Form. *What* a man had to say was, in their eyes, of supreme importance. *How* he said it was not, indeed, unimportant, but the supreme matter was that a man should have something worth uttering. If he could give it perfect expression, that was most desirable; if not, better an imperfect utterance of a great thing than a perfect expression of an idea of no particular importance to anybody. The Romantic movement, as begun by Berlioz and continued by Chopin, Schumann and Wagner, was a declaration of war against all shallow frivolity, all triviality and superficiality in creative art.

But the reaction, as usual in such cases, went too far. Not, perhaps, in the works of its greatest leaders. Chopin was as perfect a master of Form as he was original in ideal; Schumann aspired to be so, in later life, when he had seen the folly of his youthful disregard of clearness of intellectual treatment, and Mendelssohn was always quite as much a classicist as a romanticist. Wagner's genius is so colossal that even now we can hardly estimate justly the value of his most original ideal and the exact relation of his unique forms to the content expressed through them. It will take another half-century, probably, to assign him his exact place in musical history.

But in the hands of inferior men, the reaction against the exclusive domination of the intellectual element resulted in much incoherence of thought and in what may be described as artistic licentiousness. The ideal of the supremacy of content went with them the supremacy of *any* content, provided it was sufficiently intense. With these men, *intensity* of feeling was the first merit both of productive and interpretative art. The *quality* of the feeling was a subordinate matter. Whatever a man felt deeply and powerfully, that he had a right to express, in terms equally violent. To this ideal, self-control and the

supremacy of moral considerations are wholly foreign. They simply ignore the ethical element, or remember it only to despise it.

This tendency away from the ethical toward the expression of unrestrained passion is somewhat noticeable even in Chopin, some of whose nocturnes are best described, in spite of their exquisite artistic qualities, by the term "spoony," and nearly all of whose works charm by their beauty and artistic finish without the least suggestion of the morally heroic. It is less noticeable in Schumann, though even in him the ethical element which pervades all the great works of Beethoven is conspicuous by its absence. But it culminates in the great apostle of license, Dr. Franz Liszt, the most fascinating, the most influential, the most widely loved, and probably the most corrupt and corrupting artist of our time. The high priest of sensualism, a libertine in his life, alternating between fits of superstitious pietism and of a gross and selfish sensuality which regarded neither the honor of husbands nor the welfare of numberless women who were allured by his fascinating personality, taking holy orders (if we may accept Mr. Adolf Houssaye's account of the matter), for the most distreptable of reasons, and bragging of his disgrace afterward; such was the man whom thousands of young musicians are proud to acknowledge as their master, treating him with such reverence as might fittingly be accorded to the chief of the blessed apostles whose unworthy successor he became.

It is not necessary to overlook the qualities which gave Liszt his influence. In truth, we are in no danger of it, for they are proclaimed *thill* the world over, and are, by his services rendered to his chosen art ought to be, and are, amply acknowledged. He had his good things in his lifetime. But it is certainly true that the defects of his life, long ago pointed out, should nowadays be newly emphasized and their demoralizing tendencies guarded against, if possible.

The truth is, that the artist cannot, more than others, escape the supremacy of the moral. It is not open to even a composer of purely instrumental music to say: "Go to. I will express what I feel, and I will feel what I please." An artist is a man, and as a man is bound to feel rightly. He cannot escape moral responsibility for his choice of feeling as an emotional content of his artistic productions any more than for personal conduct and self-control.

As regards all true Art, the intellectual requirements are equally imperative, because founded in the nature of things. What is not beautiful is not Art, and the conditions under which alone Beauty is manifested are inexorably fixed in the laws of the human mind. Young men of Byronic tendencies may think otherwise; may believe that giving oneself up to alternations of moody languishing and stormy passion is all-sufficient for artistic purposes. But they can hardly hope to vie in "intensity" with the howlings of a maniac; and insane ayilums do not produce lasting works of Art.

The same tendency to abuse liberty and allow it to degenerate into license has shown itself in every new movement of mind. The Romantic movement in the literature of Germany and of France produced similar results in looseness both of writing and of life. As Canon Farrar once put it, the rallying cry of Zola and his school, "Art for Art's Sake" really means, in their mouths, "Mud for mud's sake." It is the unjustifiable abuse of a wholesome and necessary emancipation from equally unreasonable restraint.

The true ideal is one of which the "Classical" and "Romantic" ideals are merely the two opposite but complementary sides. Both are equally essential. Nat-

ural feeling has its inalienable right to free and full expression. That is, all feeling which is worthy of a true man,—all feeling which any man has a right to indulge. The artist is to have liberty but not license. His own individuality is to have free play within the limitations of righteous law, not outside of it. In Art, as in society, Anarchy has no rightful place. And this is as true in regard to the form of expression as in regard to the kind of feeling which the artist has a right to express. Worthy expression of worthy feeling can only be attained by fulfilling the essential conditions of the classical ideal. Not necessarily in copying the exact forms already reached by the classical writers. The ideals of form suggested in Wagner's Operas and in Liszt's Symphonic Poems may be, and probably are, just as legitimate as the form of the classical symphony. But the fundamental conditions of Unity, Variety, Symmetry, Contrast, Climax, can never be ignored in any art-work of permanent interest and value. The future will doubtless bring us new applications of these principles and new resources of musical expression. It is one of the merits of the great Romantics, including Liszt, that they have enriched the mental life of the world in both these ways. Our danger lies in copying their faults instead of their merits and in pushing their somewhat one-sided ideal to an unreasonable and fatal extreme. Our hope and safety lies in combining the truth they brought to light with that already discovered. The Hegelian idea of the "Classic" ought to include whatever is most valuable in the Romantic. A form which exactly fits the noblest content will be "Classic," even if that content be essentially "Romantic." J. C. F.

HOW TO USE THE PEDAL.

The two, or in our day three, small levers for the feet, called pedals, are at one and the same time the beauty and the bane of the piano. If they are employed under a constant supervision of refined taste, and in obedience to a delicate analysis of the structure of the composition, they add the last perfection to a performance, and besides heightening the graces arranged before the eyes by the notes, they superadd many other glosses and comments not contained in the literal text, thus elucidating to the ear that inner heart and pith of the music which defies any precise setting down in equivalents of printed signs.

Some years ago, when J. C. Fillmore and the writer were living in Janesville, Wis., at the same time, we chanced to debate upon the essential nature of expression. The writer maintained that every slightest particular of nuance or rhythm which makes a great artist, even such a transcendent artist as Rubinstein, might be reduced to definite mathematical expressions of proportion. He strenuously opposed our view, holding that in a great performance there is an element of the transcendental which defies the limits of the intellect, and that if any formulas of definite expression could be found they would be worthless, as it would demand the grasp of genius to make use of them.

Years of varied experience in observing artists by the score, and conversing with musicians of many kinds, have convinced us that musicians are led by impulse far more than by thought or reasonable principles; nevertheless, we are more than ever convinced of the truth of the idea which we then fought for, and we know beyond a peradventure, by experimenting upon our own playing and that of our pupils, that musical ideas are susceptible of the most microscopic analysis, and that the underlying basis of thought, *i. e.* of hard arithmetical calculation, is greatly neglected in the prevalent teaching of this country. The first thing to do is, we are sure, to stimulate the analytical intellect of the pupil. We have tested this opinion by numerous experiments upon pupils, both little advanced and far advanced, and we know that when we can secure a clear comprehension of certain fundamental rules the misty vagueness of the average pupil's playing grows thinner and thinner, till the conception of the composer shines through, like the sun piercing a cloud. Music is a triple compound—brain, heart, finger,

thought, feeling, mechanism; but the teachers with whom we are acquainted are divided into two classes, *viz.*, the apostles of rampant emotion, and the champions of mere skill. The first requisite for good piano playing is a tremendous one, the perfect grasp of theory. By this statement, we do not mean that no one can play well till he is able to write well, in the sustained epic strophes of the sonata, or build the labyrinth of the fugue, but we do mean that a knowledge of the rudiments of melodic and harmonic structure, and a fine perception of rhythm and form, amounting to absolute automatism, is requisite to a satisfactory delivery of deep music. The power to see the inner meaning of a composition is an indispensable prerequisite to impressive delivery.

Although it is not necessary to compose a sonata or fugue in order to be qualified to the performance, it is emphatically necessary to perfectly analyze them, and we have never heard a good performance of any intricate work except from a thorough theorist, or the pupil of one, who, by exact copying of the master's ideas, might attain to clearness. The greatest source of confusion, the cardinal sin, by eminence, of the average pianist, is the right foot pedal. Nothing is more harassing than to sit and fish for musical ideas in the flood of unintelligible sound emitted by the piano under the hands of an ordinary player.

The poor fugues of Bach, and sonatas of Beethoven, are usually dissolved into a species of sonorous soup, out of which, using your ear spoonwise, you may now and then dip up an isolated motive, and stray chord, wandering, forlorn, in search of its affinity. This is kind in the average pianist; you are free to find anything you like in the audible soup into which the master's ideas have dissolved.

A broad distinction must be fixed in the mind between the two pedals, whose offices are totally dissimilar. That under the right foot is a tone sustainer and tone resonator, while that beneath the left is a thinner and etherealizer of the tone, quite analogous to the *sordino* on the violin. In entering on the study of the right pedal the pupil must keep in mind all the time that it has two totally distinct functions: first, that of retaining tones demanded in the harmony or rhythm, but beyond the reach of the fingers; and, secondly, that of imparting, by some mysterious law of sympathetic vibration, an additional liquid freedom to the tone, even where the fingers can grasp them.

Let us, then, in accordance with the genius of THE ETUDE, subdivide our subject in didactic fashion, and preach the gospel of clearness, with all our heart, in good set terms, and hit the vague cloud-giant with numbered weapons. The first topic, then, which we will discuss, is the use of the pedal in retaining the bass tones. Every chord, indeed, every musical idea, should be apprehended in all possible ways, and a chord or scale is not really studied until it is comprehended as a downward as well as an upward idea. The mind should be trained to glide rapidly up or down the notes, and see every relation and interrelation of the tones. The pianist, also, must do this, since the ordinary marking of the pedal is absurd, and if followed literally brings about the confusion of which we have spoken so contemptuously. Either the composers themselves did not insert the pedal markings, leaving it to the busybody of an editor, or else they presume upon a large knowledge and deep insight on the part of the performer.

A pupil once said, when we told her that her use of the pedal was wrong, why, my first teacher told me to put on the pedal at the first of the measure and take it off at the end. We answered, your former teacher, then, was either a very ignorant or a very lazy man.

We venture the statement, that in no more than one measure out of fifty where the pedal is useful and necessary, can this cheap and superficial rule be followed. As to the retaining of the bass or fundamental tone of the harmony, it may be said, that only an inspection of the structure of the measure, in both its harmonic and rhythmic aspects, can afford a sure guide. In general, it is true that the bass note is to be struck and held overlapping the following tones. But the extent of this overlapping is exceedingly variable. There are measures in

which it is to continue during the remainder of the tone-figure, so as to form a continuous though waning organ point; and in still rarer cases, for three or four tones the bass, by being retained, becomes a separate melody of more or less significance. Such intentions are by Beethoven, and sometimes by modern writers, indicated by writing the tones with double stems, at times extending throughout an entire chord; witness many examples in the left hand of Beethoven's sonatas. But you may rest assured that where the bass is of special melodic value it will be indicated in some way.

If, however, the tone is touched and immediately released, the effect is usually absurd, because it allows the lowest tone of the chord with which the bass is answered to become the base, for the ear forgets immediately and thus the effect is of bottomless emptiness.

So, then, touch the right foot pedal with the low bass, and by its help retain that note till after the chord is struck. Whether it is to endure through more than one chord's length must be determined in part by the steps of the melody, and in part by the form of the motive. In waltz accompaniments three-fourths of the measures are of one harmony, the answering chord reiterating the first chord; in such cases hold the bass over one chord only, then release it, that the last chord may sound alone. By this means the accompaniment is neither too disconnected, nor too continuous.

If, as occurs in the latter measures of a waltz-period very frequently, the chords shift two or three times in the measure, the utmost care must be taken that they do not overlap, for that generates the most racking discord. The same observation which we have here made about waltz accompaniments applies with equal force to the accompaniments of marches, polonaises, or, in short, of any dance form where counterpoint of flowing scale-work does not occur.

If the measure be compound, like six eight, or twelve eight, and even if it be four four, with the motive filling but half the measure, these two divisions must be treated in accordance with the rule we have here announced, the two halves of the measure being regarded as two separate measures.

Rather as a corollary to the law which we have here expounded, than as a new and distinct maxim, allow us to say, that in many passages where one chord is maintained through many beats or measures, the melody will in the meanwhile pass over many tones which, being heard together, are vilely dissonant. In this case it is necessary to effect a compromise, and at certain points, where by any dextrous twist or shift of the fingers the notes of the bass can be retained without the help of the foot, that must be done, permitting the dampers to descend for an instant on the wires, thereby checking the tones which would be foreign to the prevalent harmony. There are countless instances of this effect in the compositions of Chopin, although the further requalification of our remark must be made, that oftentimes Chopin intends the bitter dissonant confusion hereby generated. When that is the case, however, you will find the discordant tones high in the treble, where they are short of duration, and where the small intervals are by nature less harsh than among the solid basses. Furthermore, in all such passages Chopin mingles his bitter chromatic drugs with a full, sweet, pure chord, whose large lower resonance quite counteracts the harshness above. Do not be deluded into the notion that Chopin is a master of dissonance. He loves subtlety of interlacement, but he demands euphony and sensuous beauty of sound at all times.

The second law which has the importance of a general principle, is the law for pedal-legato. The pedal in its primary function is a phrasing implement. The chief business of phrasing is to group the tones so that they are coördinated into musical words, or those rhythmic and measurable groups to which the name tone-figure is given.

It frequently occurs that two chords at the end of a period must be connected, but the mechanical relation of their shapes renders it difficult and awkward to blend them absolutely. Take for a common instance these two in B flat, C-E flat-F-A. Then B flat-D-F-B flat.

It is possible to connect these chords, but there must be either an awkward twist of the fingers, or a sudden lift of the same fingers on consecutive tones, by which a hard quality is produced. Now use the beautiful device of pedal-legato, thus, and all will be well: Strike the first chord, then instantly add the pedal, now at leisure remove the fingers and transfer them to the ensuing chord. Thus the fingers have time to secure perfect location upon the keyboard, and a round, easy, liquid tone is maintained.

In producing the legato of chords in this manner with the foot, care must be taken to lift the foot instantly after the entrance of the second chord, else the most repulsive of discords must arise.

It is not necessary to take it up as soon as the chord is touched, but leave it on for the smallest fraction of a second, as you can in that way melt the chords together, yet offend the ear with no harshness.

We would recommend the student to practice daily connecting chords in this manner, selecting them according to the suggestions of his imagination, and working up and down the scale, then with chords at greater distances, and so over the whole field of the keyboard. This will make mind, hand and ear co-laborers, and bring them into friendly relations.

We have countless exercises for the fingers, and all the piano teachers, from Czerny down, have taxed their ingenuity in compounding these ill-sounding groups in such a way as to recommend them to the impatience of the reluctant learner; why have we not separate books of classified studies for the pedal? This branch of the mechanism of the piano-forte is as constantly brought into use as any other, and should be as minutely analyzed, as elaborately drilled into the pupil's mind.

The third law of primary importance is, consider where, on a chord-group, a melodic figure, or an embellishing run, should the pedal be dropped.

We believe the wisest practice may be outlined in this one rule:—

Hold the pedal long enough to retain somewhat more than half the notes. Whether there be eight, four, six or less, you will generally discover that connection with clearness will arise if a little more than the first half be thus blended. Try the effect by playing a straight arpeggio of either the tonic triad or the dominant seventh, and putting on the pedal at place, then letting it up at certain other points. The effect you will find is beautiful. I am thoroughly convinced that many of the exquisite effects which we hear in the playing of great masters, such as Rubinstein are due to their deft and intelligent use of the pedal.

J. S. V. C.

(To be continued.)

THE COMMON SENSE OF INTERPRETING MUSIC.

To "interpret" a piece of music is simply to play it in the way that the author intended it to go. In order to do this, there are three things necessary: First, to play the very same notes and time relations that the author has set down in the notation; second, to do this in the degree of speed intended, and indeed necessary, as a part of the effect; third, to employ the proper gradations of force for giving the piece its general effect, and also the proper shading, in order to discriminate the subordinate ideas from those of leading importance. These elements, which seem so simple when set down in this straightforward way, in reality include the whole art of artistic playing, and for their proper realization require a complete equipment of experience and natural musical intelligence. When all has been done that art and instruction can do, there will still be added to every performance an element personal to the performer rather than to the composer, or properly to have entered into the work. So much is this the case, that in a long life, one rarely hears a piece played exactly as he thinks it ought to have been played. For the hearer, also, has his own personal equation, which is sometimes so important that nobody else can play his favorite pieces in the particular way that he has grown into the habit of thinking them

to require. In general, and without lingering longer upon eccentricities that belong more particularly to the "Encyclopedia of Cranks," the following are the principles of acquiring a sound musical interpretation.

At the beginning, as already specified above, the precise notes must be played, without any intermixture of false ones. In order to do this it will be necessary that much of the practice be done so slowly as to avoid mistakes. There are two points concerning which the student need never be in any kind of doubt as to an author's meaning. They are the *pitche*s and the *time*. Both these elements are fully expressed in the notation, and the student who fails to conform his playing thereto has only his own carelessness to thank. Nevertheless, an exact apportionment of the time to the notes within the measure is a rare quality in playing, even of those who are to some extent distinguished. The other quality, the proper movement of the time from one measure to another, and through the piece as a whole, is still more rare. There are very few piano players who can play with an orchestra, or with any kind of concerted combination where artistic music has to be interpreted with feeling and precision, and not feel cramped by the necessity of keeping time; whereas, if they *thought* their music correctly they would only feel inspired by participation with a larger force. Hence the rule, first in the domain of musical interpretation, "keep time!"

The most important failure in the common way of studying pieces, is in respect to securing the proper rapidity of movement. There are two distinct stages of doing this: One is to ascertain, by means of the metronome, or in some other way, the rate that the author intended. If the metronome is not indicated, then judgment or tradition will have to come to the player's help. But in some way the proper rapidity of the piece must be ascertained before there can be any interpretation, properly so called. Now comes the most important step of all: It is to learn to think the piece in the right rapidity. This is to be done in various ways: such as looking it through and beating the time at the rate required, thinking all the while how the music is supposed to be sounding. Another is, to play the melody and an outline of the harmony or accompaniment, at the proper speed. Another is to play as much of the piece as you can in the right movement, omitting the particulars you cannot get in at the speed. The object of this process is to get used to expecting the accents at the right frequency. Having gotten this idea into your mind, then go on and work up the details. This alternation of a slow practice and a fast practice in the actual movement intended by the piece, leads to good results rapidly, and tends to counteract the dulling and drying effect of slow practice exclusively. In fact, ordinary playing suffers quite as much from an intermediate rapidity of practice as from any other mistake, and perhaps, more. In such a rate, too fast to allow one to think ahead, and too slow for the proper movement of the piece, the playing becomes inaccurate, shiftless, and unsatisfactory in every way. It misses all the good points. As to the art of interpretation as a whole, let the student remember this; that when he has secured the proper rate of speed, the correct pitches, and a steady movement and just apportionment of the time, he is far along toward producing the effect intended by the author. Further refinements will be a matter of more complete acquaintance with the music, and that kind of unconscious entering into its inner meaning which will naturally come when one plays the same music over until the playing becomes the half-unconscious expression of the mood of the moment. Along with this part of the art of interpretation belongs the proper discrimination between the different ideas and their importance. This, however, would take us too far for the present. Enough, that the key-note of sound interpretation, after perfect accuracy of subject matter has been secured, lies in the proper movement of the time.

W. S. B. M.

HOW TO STUDY ARPEGGIOS.

All careful teachers recognize the necessity of establishing a correct and uniform method of fingering, and all will strive to formulate the most concise rules to assist the pupil in acquiring an accurate knowledge of this subject. Nevertheless, with all our rules and methods, we can yet notice great looseness in the observance of them by the average pupil. Some teachers weary of attempting to enter into what they believe to be a subject too complicated to be successfully grasped by the pupil's comprehension, and epitomize the matter briefly with, "Finger as is most convenient to you." The result of following such a giddy rule must lead to the experience of great *incomvenience* later on, when the pupil awakes, by some criticism or observation, to a knowledge of the fact that he is a complete bungler. Other teachers have rendered the subject too dreadfully tedious by too great explicitness and prolixity in explanation. I have before me, written in pencil by an eminent professor, on a page of music, the following rule for fingering triad arpeggios: "In the first position, left hand fourth finger is placed on the third of the chord, and is passed over the thumb in ascending, while the thumb is passed under this finger in descending, and the fifth finger plays the last note. In the right hand a similar movement occurs, except the third finger is substituted for the fourth in the left." And then follows explicit directions for fingering the second and third positions of the chord, all of which is easily understood when one understands.

The most commonly observable fault in the method of arpeggio fingering,—and, indeed, the same is true in the scales,—is the indiscriminate use of the third and fourth fingers. Owing to the weak or bound condition of the fourth finger, it ordinarily shirks all its responsibility on to its neighboring third. This fault is further confirmed by the pupil who persistently allows his hand to roll over on the side toward the fifth finger, thus making a "side roof" of the hand, cramping the fifth finger under and throwing the fourth out of position for active work. Of course, it is understood that the hand is to be correctly formed, *i. e.*, shaped and poised before any rules for passage fingering can be applied.

The study of the arpeggio should begin with the fourth (seventh) chords, and primarily with the chord of the diminished seventh. If the pupil knows enough of harmony to know the correct derivation of this chord from the seventh tone of the minor scale, well and good; but probably, in most cases, the pupil will be found entirely ignorant of all harmonic relations, and in such cases we recommend the following practical method of learning this chord formation: Span an octave (C-C), and divide it into four equal sections.

C is the first tone; count $\frac{C}{4}$ 1, 2, 3, 4.
 D \flat is the second tone; count $\frac{D}{4}$ 1, 2, 3, 4.
 E \flat is the third tone; count $\frac{E}{4}$ 1, 2, 3, 4.
 A is the fourth tone; count $\frac{A}{4}$ 1, 2, 3, 4.
 C is the first tone duplicated.

Adopting the easiest notation to assist the memory, we have the evenly-spaced chord, C D \flat E \flat F (A). Others should be similarly formed from each white key; the result will be: D F A C, E G B D \flat , F G \flat B D, G A \flat C \flat E, A C E G \flat , B D F A \flat .

To play these chords as arpeggios all the fingers are used. Practice first with the left hand up and the right hand down. Begin with the little finger, and pass the fourth over the thumb *always*. After some weeks' practice, the pupil should try the inversions of these chords, beginning on black keys. We give a universal rule:—

1. If the chord contain one white key, put the thumb on it.
2. If the chord contain two or more white keys, place the right-hand thumb on the *lowest white*, and the left-hand thumb on the *highest white*.

Illustration:—

			Lowest				
			White.				
Right Hand.—	1	2	3	4			
	G \flat	B	D	F	G \flat		
Left Hand.—	4	3	2	1	4		
					Highest		
					White.		

This is most excellent practice for equalizing the fingers, and its value can be greatly enhanced by accenting the tone on which the weakest finger recurs.

We may now proceed to the three-tone arpeggios. These differ from the ones just cited in the omission of one finger. This finger is either the third or the fourth. To decide which and when causes all the irregularity. We give the following principle, simple as it is universal.

(a) If the interval between the first and third tones of the chord is a fifth, use the third finger; and (b) if it is a sixth use the fourth finger.

That, ladies and gentlemen, is the pith of the solution. As preparatory exercises we would write:—

If the chord begins on a black key, apply the rule for thumb position previously given, and observe that in such cases the fourth finger is almost always used on the black key.

The exceptions are: 1st. All diminished triads, and 2, the major and minor triad of B.

Some writers place the third finger of the left hand on the black key in the centre of the chords of D, A and E, major; any such exceptions can, of course, be made for narrow hands, but, in general, there are the best of reasons for adhering to the use of the fourth finger at the interval of the sixth (major or minor), as we have stated it.

From triads we may proceed to the dominant seventh chords by adding to the major triads already learned a tone situated one whole step below the octave of the base. Drop the second tone of the dominant seventh chord one-half step and you get the minor chord of the second degree, also, a very important chord.

Again, drop the third tone of this chord one-half step and you get the diminished chord of the seventh degree, which must be practiced in all keys.

In all arpeggio playing, as in scale playing, the greatest attention should be given to the oblique position of the hand to facilitate the passing of the thumb.

By the way, we call to mind an excellent article on this important subject, by Fred. C. Hahr, away back in the beginning of THE ETUDE publication. We do not think we could do a better thing than to reprint this article for the benefit of our thousands of new subscribers, or, what might be better, prevail upon Prof. Hahr to write another article on the same subject. We shall in our next write on the topic, The Arm in Piano-forte Playing, in which we probably shall have occasion to allude to this point again.

D. DE F. B.

A TALK ABOUT PIANISTS.

Somebody tells a story about the deathbed of Field, the celebrated pianist. It appears that a confessor was hastily sent for, to console his dying moments, and being in doubt about his penitent's religion, asked him, "Catholic or Protestant?" The expiring man, raising himself with an effort, murmured faintly, "I am a pianist." The story may be a musical "Marron" to many, and its origin is extremely doubtful, but, nevertheless, it contains a moral. Too often pianists are only pianists. "And what more would we have them?" the reader asks. Now it is palpably absurd to assert that because a man is a hardshell Baptist he don't play Chopin as well as the man who worships at the church with a cross over it, or, that because another plays Bach finely, it is owing to his attending regularly the divine services at the synagogue; our enjoyment of a celebrated notorious Diva's singing is not marred because we know of her somewhat lax marital relations (I know of people, though, who would not go to hear her on that account); nor can we forego our intense delight at the superb acting of a gallic actress, alas! perfectly impervious to the moralities of every day life. Still, something rankles within, and the question arises, to be sadly dismissed, why cannot these gifted few be rational in their social relations and observances of the *conscience*? It is a theme that has never been thoroughly settled, and one that is seldom probed to its depths, for obvious reasons.

The Reverend Dr. Haweis has delicately handled the subject in his "Music and Morals," and shows that ill regulated emotion wrecks most lives, but seems to think

that a high ideal of living is not incompatible with artistic excellence, and quotes the lives of Bach, Mendelssohn, Clara Schumann and others; alas! the list is very short, while the other side of the medal is appalling.

"Morality in Music and Sermons in Sonnets" is not always desirable, but surely Wordsworth's noble advice, "Plain living and high thinking," could be more closely adhered to without an artistic loss; rather a decided gain could be predicted. However, it is not to the morality of artist's lives that allusion is made in the present instance; it is the decided want of culture, versatility, and also want of manners, that I especially refer to. Hans Von Bilow, Liszt, Rubinstein, and Tausig, four great pianistic lights, shame us by their varied accomplishments and evidences of versatility (of Wagner I won't speak, he was unique), and no shallow pretence of learning, but genuine and thorough acquirements. Tausig was a profound student of Philosophy. Liszt was a *litterateur*, in fact, I would like to know what Liszt was *not*? (He truthfully said, that if he had not been the first pianist of Europe, he would have been the first diplomat.) Bilow is highly educated, as is Rubinstein, his Slavonic rival. Now these men reached the very pinnacle of their art, and yet found time to develop their minds in other directions, with a decided advantage to their musical studies. But how often do we find most pianists, the kind that are so often spoken of as wedded to their art, in reality only married to Technic. They get up with it in the morning, live on it all day, and retire with it at night. It is absurd to tell that sort that general culture will widen their mental horizon, and operate favorably in their playing, broaden it, and make it more human. They simply will not spare the time, and the result is a large, growing, class of pianists, who, away from the key-board are simply fools, (and sometimes at it, too). By their stupidity and density of comprehension they give color to the old and prejudicial views against musicians as a class, good for nothing but fiddling, thrumming, or blowing. Indeed, in England, as late as Thackeray's time, the artist was looked on as something to be listened to for the nonce, but hardly to be treated with the civility accorded to a servant, in fact, a sort of mountebank, amusing for the time, nothing more. Young Liszt was one of the first to break down these social barriers, and if at times he was needlessly cruel, his superb personality could brook no snobbish insolence; so all that sort of thing is fast changing now. Liszt did, in fact, what Henry Irving has since done for the stage and actors, both in England and America, elevated their social standard, and proved that a man could be both an actor and a gentleman. How has the musician acted his part in this revolution? Let it be confessed with shame, that, in the majority of cases, he seems to be perfectly unconscious of the fact that his profession can harbor the social grades as well as the muses. I know a dozen pianists who, by their vulgarity in private life, boorishness in public, and general lack of culture, are a crying disgrace to their noble calling.

Thalberg was not a profound thinker, but what a polished gentleman; his every movement was the embodiment of grace and was faithfully mirrored in his exquisite playing; the same may be said of the more dashing Gottschalk, who, however, possessed some literary ability. Ordinarily, we get, to-day, a man with monstrous technic, no brains, less manners, who is supposed to faithfully represent the profession. Heaven forbid. It may be imagination, but it seems that solo violinists, as a rule, are more polished, possess more *savoir faire*; this, as I said, may be pure fancy. Certainly, the playing of the king of instruments does favor a more graceful pose. But it is not mere aesthetic attitudinizing that is called for. True manners spring from within, and are the reflex of a harmonious nature, and the viceroy is very readily distinguished. The pianist can never hope to rival in popularity either the singer or the violinist, as Christiani, in his able book on piano playing, has pointed out. The piano, while being apparently the most popular instrument in America, judging superficially, from the enormous number sold, is, in reality, just the reverse. It is emphatically the

instrument of the cultured, and they are always in the minority.

After all, with our talk about love of music (have you ever noticed how people say they are *passionately* fond of it, until they hear something good), a very limited few attend piano recitals. Why? Simply because a well balanced piano recital calls for a degree of musical culture, taste, and knowledge, that is never found in the masses, because the piano, lacking color to a certain extent, does not appeal to the lovers of orchestral music, nor to admirers of ballad singing. Its sentiment is altogether on a higher plane, and, in addition, it calls largely for the exercise of the imaginative faculties.

Now all these requirements are seldom met with, and, consequently, the comparative isolation of the piano. Understand, thousands of well bred people listen attentively to the rendition of some glorious concerto by a celebrated artist, and applaud him, but enthusiasm is contagious, and it is rather the applause of the discriminating few that leads the way; and, above all, vanity of vanity! the prestige of a name; and we all like to be thought cultured by our neighbors, and so sit in agony until the tiresome thing is finished. Try to get this same class to a piano recital, with its absence of éclat, flowers, and fashion. Never! It is a bore not to be endured. Louis Mass was right in saying that a piano recital is the test of a thoroughly musical mind; for the piano is minus the alluring and sensuous tone of the orchestra, and one gets the very kernel of the music itself, so to speak.

There is going the rounds of the musical press the account of a pig piano, ingeniously contrived by a certain pious abbe, many years ago. If the reverend gentleman had waited until this year he could have been supplied with a pig pianist to play on his porcine instrument. They abound, let it be said with shame, and the eternal conundrum is, how can a man exercise his functions as an artist, and be, at the same time, next door to a brute, sometimes worse, or, how can some low-browed fellow play so marvelously, technically, at least, as to make us forget his moral and intellectual deficiencies? A writer recently said, in the columns of this journal, that a fine execution was generally accompanied by an intellectual superiority. At the risk of being rude, I deny this *in toto*. In many cases it is not the reverse? Do we not often lament the absence of interpretive qualities while listening to a magnificent technique; or how often a fine, thoughtful artist is spoiled by a lack of mechanical abilities? Nature, by some freak, seldom unites the two, and even often links the moral sense. But when the trinity of *Virtue, Brains and Technic* are united, what a perfect flower is produced. But again, alas! how seldom is this ever found.

J. H.

WEBER'S CONCERT-STUECK.

Weber's *Concert-Stueck* in F-minor, was written along with "Der Freyschuetz," in fact, it was finished on the morning of the June 18th, 1821, which was to record the first performance of that opera. Sir Julius Benedict, who was Weber's pupil at that time, writes in this manner of this eventful day: "He devoted the few free hours of that morning to writing another masterpiece. Entering the room where I was sitting with his wife, and placing himself at the piano, he unrolled to our enchanted ears a musical poem, of which he gave us the following outline: "The lady sits in her tower; she gazes sadly into the distance. Her knight has been for years in the Holy Land; shall she ever see him again? Battles have been fought, but no news of him who is so dear to her. In vain have been all her prayers. A fearful vision rises in her mind—her knight is lying on the battlefield, deserted and alone; his heart's blood is ebbing fast away. Could she but be by his side! Could she but die with him! She falls exhausted and senseless. But hark! What is that distant sound? What glimmers in the twilight from the wood? What are those forms approaching? Knights and Squires with the Cross of the Crusades, banners waving, acclamations of the people; and there! it is he! She sinks into his arms. Love is triumphant. Happiness without end. The very wood and waves sing the song of love, the thousand voices proclaim its victory." This was the admirable *Concert-Stueck* in F-minor, which, interpreted by him as by nobody else, left an indelible remembrance. He was certainly one of the greatest pianists who ever lived."

M. T. N. A.

PRELIMINARY REPORT OF PROGRAMME COMMITTEE.

The Music Teachers' National Association, at their late Annual Meeting in Boston, adopted the following resolutions:—

SECTION I.—BOARD OF EXAMINERS.

(A) A Board of Examiners, consisting of three competent musicians, with a fourth to act as alternate, members of the M. T. N. A., shall be elected by this association annually, for the examination of all American compositions to be performed before this organization; and all the members of the Board to be voted for on one ballot, and the election of the Board as well as their relative position to be decided by a plurality of votes.

(B) Each member of the board of Examiners shall independently mark all compositions according to absolute merit, on a scale of 10, except as provided for in section 1. C.

The Chairman of the Board, upon receipt of a composition conforming to the provisions of Section IV, shall examine it as soon as possible, and send it to the second member of the Board, the second member in like manner to the third, and the third to the Secretary of the Association, and the Chairman, second and third members shall respectively retain no composition longer than the first, second and third weeks of April, and upon the completion of their examinations shall send their markings to the Secretary.

(C) No member of the Board shall mark his own compositions, but they shall be referred to the Alternate, who, upon the receipt of such compositions from the Secretary, as well as those of any one class between which there is a tie, shall examine and return them to the Secretary, with his markings, as soon as possible.

SECTION II.—PROGRAMME COMMITTEE.

(A) The Programme Committee shall announce, through an authorized medium, before October 1, what American works will be required, of what classes and how many of each class.

(B) The Programme Committee, upon receiving from the Secretary the list of eligible works, with their markings, shall decide upon the compositions to be performed, in the following manner: Those of each class having the highest averages shall be selected for performance, except that not more than two compositions (and these only of different classes) shall be selected bearing the same name and motto, and no composer shall be represented twice to the exclusion of another who has an eligible composition.

If in any year a class has no eligible work, the Programme Committee may select a composition of another class that is eligible, or one of the same class that has been successful through competition in a previous year, according as the interests of the programme require; in no other case shall a composition once successful through competition be repeated.

(C) The Chairman of the Programme Committee shall send the list of compositions selected to the Secretary before the third week in May.

SECTION III.—SECRETARY.

The Secretary shall retain the envelopes of competitors, and after all the markings of the Board of Examiners are received shall immediately compute the averages, send to the alternate those compositions of any one class between which there is a tie, as well as those which have only two markings.

Upon receipt of such compositions, with their markings, from the alternate, he shall recompute the averages on these, and immediately send to the Chairman of the Programme Committee a list of all the compositions which average seven or more, with the computed average, the time required for performance, and the fictitious name and motto of each.

Upon receiving the selected list from the Chairman of the Programme Committee he shall open the envelopes of successful competitors, inform such competitors of the acceptance of their works, and send all the successful compositions, with the composer's name and address, to the Chairman of the Programme Committee; he shall

return all unsuccessful compositions, with the corresponding envelopes unopened, to the return address given on the envelope; and with all compositions that have an average of seven or more he shall send the computed average.

SECTION IV.—COMPETITORS.

(A) Competitors shall send their compositions to the Chairman of the Board, and at the same time a sealed envelope to the Secretary, bearing a fictitious name and motto and return address, and containing the composer's real name; compositions may be sent at any time, but must be in the hands of the Chairman of the Board before April 1.

(B) Competitors shall prepare their compositions for examination as follows: The composer's name, and in case of a published work, also the publisher's name, and all marks or advertisements of publishers cut out or made illegible.

Each composition shall bear the time required for performance, and a fictitious name and motto corresponding to fictitious name and motto on the sealed envelope sent to the secretary.

If any competitor shall in any way intentionally disclose his identity to any member of the Board of Examiners, he shall have no representation that year.

(C) Competitors can compete in all classes called for, but must use the same fictitious name and motto in all classes.

(D) Competition shall be open to all resident musicians who are members of the M. T. N. A.

The following gentlemen were elected examiners for next year: Dudley Buck, E. M. Bowman, Arthur Mees; for alternate, Geo. E. Whiting.

Should any vacancies occur in this committee they will be filled by appointment, according to provisions of the constitution.

In accordance with the requirements of these resolutions the Programme Committee have the honor to make the following report.

An efficient orchestra, chorus, organ, string quartet and solo performers may be depended upon for the rendition of American compositions.

It will be impossible at this early date to announce an exhaustive list of the works, classes or number of each required. The following list and classification may, however, be considered approximately correct:—

Of Orchestral music—

- 3 or 4 Overtures.
- 2 or 3 Symphonic movements.
- 3 or 4 Fantasies or romances.

Of Chorus music with orchestra or piano—

- 3 or 4 Cantatas or parts of such.
- 1 or 2 Unaccompanied choruses.
- A few part songs may be received.

Of Solos with orchestra—

- 2 Piano concertos.
- 1 Violin concerto.

Of Chamber music—

- 1 String quartet.
- 2 Piano trios or duos with strings.

Of Solo music—

- A reasonable number of solos for piano and voice.
- One harp solo or duo with organ.

Competitors should send in their works, with a fictitious name and motto, to Mr. Dudley Buck, Chairman Examining Committee, 126 Amity street, Brooklyn, not later than April 1st, and at the same time a sealed envelope to the Secretary, Mr. Theodore Presser, 1704 Chestnut street, Philadelphia, Pa., containing the same fictitious name and motto, and also the composer's real name and address.

In conclusion, the Programme Committee make the urgent request that composers will be severe critics of their own works, and will forbear to overwhelm and tire the patience of the Examining Committee with mediocre compositions.

S. N. PENFIELD,
CLARENCE EDDY,
J. O. FILLMORE,

Programme Committee.

CALIXA LAYALLEE,

THEODORE PRESSER,

Members ex officio.

CONCERT PROGRAMMES.

Pupil of G. W. Hunt, Erie—Elsie C. Russell, age 10 yrs.

(a) Prelude in C major, from the "Wohlttemperier Klavier," Book I, with 2d piano acc't, by *Moscheles*.
(b) Gavotte in G. Bach; Scherzo from Sonata in G, Op. 10, Beethoven; Valse in D flat, Chopin; Scene from Childhood, Op. 16, Nos 1 and 2, Schumann; Spring Song (Songs without words, No. 30), Mendelssohn; Sonata in C major, with 2d piano acc't by *Grety, Mozart*; Columbine Minuet, Delahay; 1 two Va ses from Op. 33, Jensen.

Eugene Thayer, Organ Recital, at Pittsburgh Pa.

Chorus of Angels, Scason Clark; Come Unto Me (vocal solo); Transcendental; From Ecstasy (recitation); To Le Sermant (wedding), Auber; Turn The Unto Me (vocal solo); Overture March From Lohengrin, Wagner; Idyl of the Rose, Eugene Thayer; Wedding March, Meyerbeer.

J. H. Simonds, Alpena, Mich., Given by Miss Ida Potter.

Concerto in B flat (1784), Mozart. Orchestra part on 2d Piano. Lisa to the Nightingale, Ross; Polacca in E, Weber; Sweetest the Angulus, Operti; (a) Silbersee Song, Schumann; (b) Concert Waltz in F, Durge; Semiramis, Fantaisie (for violin or piano), Rosini.

J. Henry Smith, Danville, Va.

Rigoletto, Jaell; Cachouca-Caprice, Raff; Song, Wedding Day, Blumenthal; Regata Veneziana, Rossini-Liszt; Le Papillon, Lavallee; Waltz in D flat, Wieniawski; My Dearest Heart (song), Sullivan; Concerto in G minor (last mov'd), Mendelssohn; Rigoletto, Liszt; Mussa in the Cold Ground, Chopin; The Hunter (chorus), Kuecken; Serenade, Schubert-Liszt; Othello (left hand only); Bamboula, Gotschalk.

Milwaukee School of Music. John C. Fillmore,

Director.

At The Spring, Joseffy; Pastorale, Kullak; Fantasy Piece, Mme Helen Hopckirk; Song, "O My Dearest Love," Hans Schmidt; Two-part Inventions, Nos. 8 and 13, J. S. Bach; sonata Appassionata, 1st movement, Beethoven; Fantasia, "Long, Long Ago" (violin solo), Winner; Sarabande, Arthur Foote; Birthday Impromptu, John K. Paine; Scherzino, J. O. von Prochaska; Berceuse, Chas. E. Platt; Impromptu a la Mazurka, Wilson G. Smith; Cavatina, from Anna Bolena, Bonzatti; Elsie's Dream, Wagner-Liszt; Witches' Dance, Paganini-Wallace; Casade, Paner; Toccata, Paradisi; "Fifth Air Varie" (violin solo), Dancia; Serenade, Laska; "Why and Whims," Schumann; Aria, Bach-Lavigne; Scene du Bal, Joseffy.

Piano Recital, By Robert Goldbeck (New York), Greenfield, Ill.

Ronda Capriccioso, Mendelssohn; Dreaming by the Brook; Goldbeck; March Furebe, Chopin; Valse in A flat, Op. 64, No. 3, Chopin; Male Quartet, "The Chapel," Kreutzer; On Wings of Song, (Mendelssohn), Liszt; Dernier Amour-Étude, Gotschalk; Nocturne, Romance, Goldbeck; Ungarisch Rhapsody, Willmers; Recitative and Aria, from Creation, "Rolling in Foamy Billows," J. A. Carson, Hayden; In the Emperor's Garden, Goldbeck; Le Tourbillon Valse (The Whirlwind), Goldbeck; Memories, Goldbeck; The Cricket, (De Mayer), Goldbeck.

Buchtel College, Akron, Ohio. Claus Wolfram, Music Director.

(a) Valse de Concert (4 hands), Müller; (b) Ricordati, Gotschalk; Ave Maria, Mendelssohn; (c) Aus dem Ostete, Franz Schubert; (d) Dance, X. Scharwenka; (e) Märchen, Joachim Raff; (f) Let all Obey (bass solo), Leach; (g) But the Lord is Mindful, Mendelssohn; (a) Frühlingstid, Henselt; (b) Am Loxley Fels, Joachim Raff; (c) There Bloomed a Bonny Flower, Sponholz; (d) Sweet and Low—Male Quartet, Gife; (e) Rhapsodie Longrois, No. 2, Fr. Liszt; Four performers on two pianos; (b) Kamemnoi o' Strow, Anton Rubinstein; (c) Thou't like unto a Flower, A. Rubinstein; (d) My Dearest Dear Little Heart, Millard; (e) Zolian Murrurs, Gotschalk; (f) Le Reveil du Lion, Op. 11, Louis, etc., etc., etc.; Bright and Fair, Kossini; Sonata, Op. 57, Allegro Andante, Beethoven.

Virginia Female Institute, Staunton, Virginia. F. R. Webb, Music Director.

Overture, Der Freischütz (two pianos), Weber; Chorus, Glide on Glide on (Les Norwegienne), Delibes; Piano Solo, Recollections of Home, Mills; Vocal Solo, The Buttery, Torry; Duo, Ronda Capriccioso, Op. 14 (two pianos), Mendelssohn; Vocal Duo, Bridal Morn (Gavotte), Czibulka; Larghetto, I Symphonie (two pianos), Beethoven; Vocal Solo, Le Tortorelle, Ardi; Piano Solo, Polka de la Reine, Raff; Spanische, Tausch, Op. 12, Nos. 1 and 2 (two pianos), Moscheles; Chorus, Bridal Chorus from Lohengrin, Wagner; Piano Solo, Rigoletto, Liszt; Overture, Merry Wives of Windsor (two pianos), Nicolai.

PUBLISHER'S NOTES.

"The Class Book for Music Teachers," that we have just published, will be sent to a number of the subscribers of *THE ETUDE* on examination.

The book will be enclosed in two envelopes, the inside one to be used for the return either of the money or the book. Postage stamps sufficient for its return will be sent with it, in case the work is not desired. The book contains everything necessary for systematic records of a music teacher's work, and is the only music teacher's class book ever published that is worthy of the name. It contains 196 pages; an ample index; a programme of each week's work; a leaf for each day; a page for each pupil, on which to record the name and address of each; the time of lessons, date of first and last lesson, number of lessons missed by sickness, number of lessons taken and the pupil's grade and average, a debit and credit account and room for special remarks.

In addition to the above it contains a department for pupils' sheet music accounts and for accounts with music store; a goodly number of detachable bills and receipts, specially appropriate to a music teacher's use.

There is place, also, for the earnings of each day, week, month, and year, and for the number of lessons given. The book concludes with a number of pages for memoranda. Altogether it will be welcome to all teachers of music, and will assist them greatly in systematizing their work. The paper used is of a superior quality of writing paper. Criticisms upon the book will be cheerfully received, with a view of improving and perfecting the next edition.

"The Fourth Grade of the Musicians" is now out. The fifth grade will soon follow. The complete set of Six Grades, when ready, will be sold to teachers for \$3.60. The music analyzed in the different grades can be procured from us. Many teachers are using the work as a text book, with marked success.

"Bach's Lighter Compositions" is one of the most important educational works we have thus far published, and forms one of the surest stepping stones to the higher study of classical piano work. Teachers who have pupils of talent, or teachers whose pupils are deficient in taste, will, alike, find this just what they need. Our edition is the only English translation of the work published, and is far superior to the original German edition; having more plates, the notes are not so closely printed. In ordering this great educational work mention our edition.

We have published for some time past a series of articles entitled "The Simplicity of Technique." They have been received with much favor and we feel sure that the readers of *THE ETUDE* will be interested to know the name of the writer of such able articles, who is Mr. J. C. Johnson, of Boston, for many years a teacher, of wide experience, and a writer whose gifted pen has contributed many valuable translations to our musical literature. We doubt not that, now the author's name is disclosed, the articles will be read with additional interest and appreciation.

We expect to give the readers of *THE ETUDE* the best reading and music possible. Our aim will be to make each number more valuable than the preceding. We ask our friends to assist us in making *THE ETUDE* a financial success. We need the active support of all teachers. Our clubbing rates are most liberal, our premium list most inducing. The collateral attractions of *THE ETUDE* are not given to allure persons into subscribing, but are given to aid teachers in getting up clubs among pupils. We offer no premium or discount, on individual subscriptions. Let all work to make *THE ETUDE* the success it deserves.

In addition to our regular printed premium list, which will be sent on application, we offer the following: For two subscribers, one of the following: A copy of "The Musician," "Nature of Harmony," "What Shall We Play?" "Bach's Lighter Compositions," "Class Book for Music Teachers," "Studies in Phrasing." For three

subscribers, any three of the above. For four subscribers, we will send all of the works on the list, or a copy of "Piano-Forte Music," by J. C. Fillmore. For five, a copy of "How to Understand Music," by Mathews. For ten subscribers, all of the above works will be sent by express. We never give any premium on individual subscription. This is an opportunity for every pianist to procure a musical library without incurring any expense. The works are among the most valuable in musical literature.

Clarence Eddy, the concert organist of Chicago, will start on a tour East about November 1st. He is open for engagements. He can be addressed care of *ETUDE* office.

Subscribers to *THE ETUDE* are composed principally of practical piano teachers, who use constantly sheet music with pupils. The selection of suitable music is one of the most perplexing questions the teachers have to meet. Our stock is composed principally of such music as piano teachers need. By sending to us you get a variety, and all that is new and valuable for instructive purposes. Those wishing music sent on sale will give prefer reference, and first send to us for terms and conditions.

NEW PUBLICATIONS.

MUSICAL TECHNIQS FOR PIANISTS. By Chas. W. Wood. A. R. Moore, Troy, N. Y.

Exercises adapted to the rapid development of flexibility shorten the time for acquiring good execution, and open to the student unlimited possibilities of celerity.

The publisher of "Finger and Wrist Gymnastics for Piano Students and Teachers" has issued a second edition, carefully revised by the author, and greatly enlarged and improved.

The book is a manual of free gymnastics for the development of the pianistic muscles. The directions will enable any one to perform the exercises, which are independent of any apparatus or particular position of the body. They are also practicable whenever one or both hands can be used. Musical graduates who have become busy housekeepers can regain and maintain their execution by practicing the gymnastics daily, the few minutes required. Among the additions to the second edition, are exercises to enable pianists with "short" hands to execute chords and octaves. There is also a section which contains valuable exercises for the arms, which can be practiced when it would not be possible to use clubs or dumb bells. There are also additional and very important exercises for the fingers and wrists, and a clear statement of the gymnastic principles upon which the movements are based. Any set of muscles can be trained separately, and all the demands of piano execution upon the fingers, wrists and arms, are fully provided for.

In schools, seminaries and musical conservatories, the scholars can be trained in concert. The few minutes thus spent would be a relief from school routine, and invaluable to those who are studying music. Pianists of all grades must be benefited by using these gymnastics. The book is now published in pocket form.

HANDBOOK OF AMERICAN MUSIC AND MUSICIANS. By F. O. Jones. Published by the author at Canaseras, N. Y.

This book, a neat octavo of 182 pages, is intended to contain sufficiently full biographies of all prominent American musicians, and sufficiently full accounts of all important musical institutions in this country, to give a fair view of the actual situation as regards both. The task the author (or "editor," as he calls himself) has undertaken is a difficult one. It is next to impossible for any writer, especially for one living somewhat remote from any great musical centre, to rightly estimate either men or institutions so as to give them their just relative proportions and place them in their true perspective. Besides, there are numerous musicians of merit who, though comparatively unknown, are contributing more to musical development in this country than others whose

names are at all times kept prominently before the public. It requires but little consideration of such facts as these to perceive that complete success in such an attempt was not attainable. But Mr. Jones' book gives evidence of honest, faithful effort to do justice to his subject, and the degree of his success is certainly not only praiseworthy, but admirable. His book contains a great deal of valuable information in a form convenient for reference, and will serve a useful purpose. There are few, if any, prominent names among American musicians, or those connected with music, which have not received due recognition, both as regards the estimates of their rank and also as regards the facts about them which the musical public desires to know. This book will not supplant, but rather supplement other Dictionaries of Music and Musicians, containing fuller accounts of purely American subjects than any other, and being confined solely to them.

Whenever a second edition is issued it ought to take account of some rising American composers not mentioned at all in the present volume. Among these are Arthur Bird, J. H. Beck, John A. Brockhoven, O. B. Brown, Otto Floersheim, Edgar S. Kelley, A. M. Foerster, Charles E. Platt, H. W. Parker, Wm. Rohde, Arthur Whiting, and perhaps others whom one cannot remember at a moment's notice. It ought also to notice all works of importance about music, and the authors of them; A. F. Christiani, for example, certainly ought not to be omitted; nor pass writers of the rank of Henry T. Finck, H. E. Krehbiel and John S. Van Cleve; pianists of the rank of Fanny Bloomfield, Fred. Boscovitz, W. E. C. Seeböck, and violinists such as Richard Arnold, not to mention numerous others, entitled to mention, and no survey of musical development in the middle portion of the country would be complete without an account of Mr. Wm. L. Tomlins' work in Chicago and Milwaukee.

We notice a few slips of style, the worst being in the use of the adjective "eccentrical" applied to Blind Tom.

We recommend the book to a place in every musician's library.

MODERN METHOD OF SCALES. By Albert R. Parsons. G. Schirmer, New York.

Mr. Parsons is becoming a household name by his numerous fine and scholarly editions of all that pertains to the technic of the piano-forte, and this new work is no exception to his general high standard. It is in three parts: Preparatory Exercises, Scales, and Special Forms and Problems. It is a thorough and comprehensive study of the scale form in all its aspects, and is interesting and useful alike to scholar and teacher. A careful analysis of every movement—fingers, hand and wrist—and a development of figures growing out of the scale, are all here, and the thoughtful thinker and practical teacher is everywhere apparent. An excellent work.

PROTESTATIONS. SONG WITH VIOLIN OBLIGATO. By Homer A. Norris. Boston: New England Conservatory of Music.

A very pretty song, in A flat compass—E flat to F. It is simply written, and the violin obligato is very effective. The clear typography deserves mention.

Howard's COURSE IN HARMONY, which has met with general favor by the teaching public, is now nearly complete.

We have, to supply the present demand, prepared a pamphlet containing all the pages now ready. The price of the pamphlet is 60 cents, or \$4.50 per dozen. The work, complete, will be out about the holidays and will sell for \$1.50, bound in cloth.

WHAT SHALL WE PLAY. By Carl Reinecke.

We have published in a neat pamphlet, for 25 cents, postpaid. The work is not unlike Czerny's "Letters to a Young Lady," but suitable to our time. The music mentioned in the work can be had by applying to us.

THE OFFICIAL REPORT OF THE ANNUAL MEETING OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION will be ready in about two weeks.

BACH'S LIGHTER COMPOSITIONS.

EDITED BY FRANZ KULLAK.

PREFACE.

Translated by THEODORE PRESSER.

THE following pages contain Clavichord (Piano) compositions of JOHN SEBASTIAN BACH, (born March 21st, (31st.) 1685, at Eisenach, died July 28th, 1750, at Leipzig,) the greater part of which were written while he resided at Cöthen, (1717-1723) or even earlier. From this period also we have a table of

musical embellishments, in the "Clavierbüchlein (Little Piano-book) of Wilhelm Friedemann Bach, begun at Cöthen, January 22nd, 1720,¹ which is in itself, of importance for the understanding of Bach's musical ornamentation, and which may serve as a guide on this subject.²

"Illustration of Different Signs to show the Proper Execution of Certain Embellishments,"

1. Trillo. Trill.
 2. Mordant. Mordent.
 3. Trillo u. Mordant. Trill and Mordent.
 4. Cadence. Turn.
 5. Doppelt Cadence. Trill beginning with inverted turn.
 6. Idem. Trill beginning with regular turn.
 7. Doppelt Cadence u. Mordant. Trill beginning with inverted turn and having the termination.
 8. Idem. Trill beginning with regular turn and having the termination.
 9. Accent stigend.
 10. Accent fallend.
 11. Accent u. Mordant. Suspension with suspension from below.
 12. Accent u. Trillo. Suspension and Trill.
 13. Idem. Suspension and Trill.

We see from this table that the now usual sign for the Prall-trill (Inverted Mordent)* which in the (original M.S.S. has mostly the form of a wave-line) was used by Bach simply for a trill³ without the termination, which latter he sometimes writes out in full, sometimes indicates through the sign of the Mordent, that is the vertical stroke⁴ of it. On the other hand we miss a special sign for the Prall-trill. A remark of Marpurg⁵ seems to imply, that this name was first introduced by Sebastian Bach's second son, Philipp Emanuel, Kapellmeister of the Princess Amalia of Prussia, and Music Director at Hamburg.

According to him⁶ the regular trill is indicated by the sign "~~~~" which is extended at long notes.



"This trill always begins with the upper auxiliary, wherefore it

* "The Prall-trill is (as regards its execution, etc.) the inversion of the Mordent, it is therefore generally called Inverted Mordent or simply "Mordent," inverted understood."

Prall-trill. Schneller or Mordent, (proper.) Half-trill, (transient) or trilled note.

Written.
 Played.

The distinction of the Old Schools between Prall-trill (rebounding trill), and Schneller (snapper), is to us of merely historical interest. They are played exactly alike, and our term: "Inverted Mordent," (or simply Mordent) stands for both. This embellishment was called Prall-trill, and designated by the sign ~~~, when it was succeeded by a note a degree lower; but it was called Schneller and written out in grace notes, when the principal note remained stationary, or when it was followed by a skip.—TRANSLATOR.

¹ At present in private possession at Naumburg.

² Reprinted in Vol. III, page 14, of the edition of the Bach Society, and in E. D. Wagner's "Mus. Ornamentik," (treatise on the embellishments in music) page 136; published by Schlesinger, Berlin.

³ Yet we find also ♯ and ♯, although rarely in this period.

⁴ "Anleitung zum Clavierspielen," (guide to piano playing), Berlin, 1755, I Division, IX Section, On the trill. § 8, note 2. * "Herr Bach calls this trill, etc., * a Prall-trill." Likewise regarding the Schneller: "Herr Bach, etc." Furthermore, L. Mozart uses the word "Prall-trill" in his violin-school, I edit., 1756; II, 1770. We had access to the II edit. only.

⁵ "Vernach ueber die wahre Art das Clavier zu spielen," (Essay on the correct way to play the piano), I edit., 1753; III, 1787, Leipzig, Schwickert. Our citations are from the third edition.

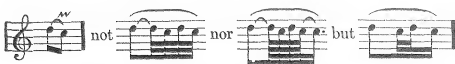
⁶ Also thus: ~~~ (not to be confounded with ~~~), for example in the so called Mueller's autograph of the Well-tempered Clavichord, prelude in F major, measure 12, where ~~~ and ~~~ follow each other.

is superfluous to indicate it by a grace note, when

this is not to be held as a suspension." "The upper auxiliary on its last repetition is snapped (played with a quick rebound), that is, after the stroke the point of the finger is rapidly bent inwards and slid off the key." The Half or Prall-trill, on the contrary, has the following sign and execution,

and occurs in general only after a note one degree above it, to which its first note (upper auxiliary) is tied. "It must have a decided Mordent character (mordere—to bite), the upper auxiliary at the close of this trill (here marked with a small stroke) is snapped (played staccatiss). This rebound makes it a genuine Mordent. It is found also over short notes, or such as become short through the suspension, * * * in passages of three or more descending notes, on turns, etc."

Although the Prall-trill appears in this form, as a mere consequence of the rule to begin the trill always with the upper auxiliary, nevertheless, No. 12 (13) of our "Illustration" shows, that Sebastian Bach did not hesitate to begin a short trill, after the suspension, with the principal note. We will take it for granted that Philipp Emanuel has often heard his father play the Prall-trill "in this rebounding manner," which he considers essential to it, we will, nevertheless, after analogy of No. 12, begin it at once with the principal note, and we will play therefore, first after the suspension, the following figure:



then also in other cases, like the above, (with Marpurg ⁶),



Prall-trill (inverted mordent ex abrupto), or as he says: "The short Mordent in contrary motion, the upper auxiliary of which is snapped," is well known by Philipp Emanuel, be it as an embellishment altogether different from the trill, (and also in his book several chapters removed from it). He indicates it to be consistent to his system, always by grace notes, and calls "this embellishment, which has not yet been mentioned by others," "the Schneller," (snapper).



To be played thus:

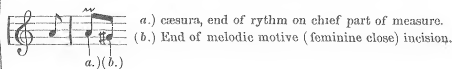


As in [the classical] music all embellishments (except after-notes) enter on the time of the principal note, and this, consequently, so much of its time loses as it consumed in playing the embellishment. This Schneller is always played with rapidity, and does not occur except on staccato and short notes, to which it gives brilliancy, and for whose ornamentation it just suffices. This embellishment can especially be used at or before the incisions.



The German word Einschnitt (incision)

means, in general, the end of a motive, section, phrase; in particular, the end of a melodic member, in contradistinction to the end of a rhythm, within the phrase, which is designated by the word *casura*.



But just this latter figure is frequently found in Sebastian Bach's compositions with the sign of the Prall-trill, for instance, in the 2-part Invention in C Minor,



hand, Philipp Emanuel, in cases where the trill without the conclusion occurs, does not make mention of the incisions; we will take it for granted that Sebastian Bach indicated the "Schneller," also by the general sign \sim , and we will therefore play the above invention,



but, with avoidance of the consecutive octaves:



In considering the above cases in which the Schneller or Prall-trill has to take the place of the regular trill, we see, however, that the brevity of the note which is to be trilled has to be considered, as naturally a longer note will admit of a longer trill.

We consider that in quick, or moderately quick time, the trill character is sufficiently well expressed by 32d notes, and we shall find, therefore, its shortest variety of three notes in the allegro and moderato mostly on the 8th note. The trill on an 8th note with a dot (in even measure: $\frac{2}{2}$, $\frac{3}{4}$, $\frac{4}{4}$) we begin on the auxiliary.

For the purpose of comparing the different texts, we could use from the Royal library at Berlin, through the kindness of Dr. Hopfermann, Librarian pro tem.

For the 2-part Inventions; the autograph, P. 219; for the suite in G Major, the Clavierbüchlein of Anna Magdalena Bach, 1722; further the manuscript collection of Selected Clavichord compositions of John Seb. Wihl. Friedemann and Ph. E. Bach, from Forkel's collection.

The parentheses in the mus. text () indicate an addition; the brackets [] that their contents are to be omitted.

Berlin, 1878. F. K.

In the 3d and later editions only a few not very important corrections were made. The only one of any consequence on p. 13.*

The addition of the first four measures of our 1st prelude, page 5, with the embellishments written out in full, may be welcome to many.

Berlin, April 1881, and June 1883.

* Compare the place previously cited.

Allegro appassionato. M.M. ♩ = 126.

p *poco rinf.*
dim. *p* *mf*
mf *cresc.* *f*
sempre f. *dim.* *mf*
rinf. *mf* *mp* *dim.*
p cresc. *dim.* *dim.*
p *cresc.* *cresc.* *ff calando rallentando* *mf*

+) a (not a^b), somewhat a cross-relation, yet authenticated by two other autographs; compare J.S. Bach's Clavierwerke edited by Dr. H. Biehoff. I.

3.

Allegro scherzando. M.M. ♩ = 132.

This musical score is for an Allegro scherzando in 3/4 time, marked M.M. ♩ = 132. It consists of two staves: piano (top) and bass (bottom). The piece is characterized by its rhythmic complexity and dynamic range.

Dynamic Markings: The score includes a wide variety of dynamics, such as *p* (piano), *f* (forte), *meno f* (mezzo-forte), *dim.* (diminuendo), *cresc.* (crescendo), *mf* (mezzo-forte), *molto cresc.* (much crescendo), *ff con fuoco* (fortissimo with fire), *rinf.* (ritornello), and *poco rallentando* (slightly slowing down).

Fingerings: The score is heavily annotated with fingerings for both hands, often indicating specific techniques like slurs and accents.

Tempo and Performance: The tempo is marked "Allegro scherzando" with a metronome marking of 132 quarter notes per minute. The performance style is indicated by "Allegro scherzando" and "poco rallentando" towards the end.

Structure: The piece is divided into several measures, with dynamic changes and fingerings occurring frequently. The final section includes a *cresc.* marking and a *poco rallentando* instruction.

Allegretto.

16.

Handwritten musical notation for the first system, including a treble clef, a bass clef, and a piano (p) dynamic marking. The music features a melody in the treble clef and a complex accompaniment in the bass clef with many fingerings indicated by numbers 1-5.

Handwritten musical notation for the second system, continuing the melody and accompaniment with various fingerings and articulation marks.

Handwritten musical notation for the third system, showing further development of the piece with intricate bass line patterns.

Handwritten musical notation for the fourth system, featuring a mix of melodic and harmonic textures.

Handwritten musical notation for the fifth system, with a focus on rhythmic and melodic flow.

Handwritten musical notation for the sixth system, concluding the piece with sustained notes and a final cadence.

Moderato.

17.

First system of musical notation (measures 1-3). The piece is in 2/4 time and marked *Moderato*. The first measure is marked *ff*. The right hand plays a sixteenth-note melody, and the left hand plays a bass line with fingerings 3, 4, 2, 1, 3, 1. The second measure continues the melody and bass line. The third measure is marked *sempre ff* and features a triplet in the right hand and fingerings 3, 2, 1 in the left hand.

Second system of musical notation (measures 4-6). The right hand continues the sixteenth-note melody. The left hand bass line includes fingerings 5, 4, 2, 1, 5, 1.

Third system of musical notation (measures 7-9). The right hand features a triplet in the first measure and a double bar line in the second. The left hand continues the bass line with fingerings 3, 4, 2, 1, 3, 1.

Fourth system of musical notation (measures 10-12). The right hand plays chords. The left hand continues the bass line with fingerings 3, 2, 1, 3, 2, 1.

Fifth system of musical notation (measures 13-15). The right hand plays chords. The left hand continues the bass line with fingerings 3, 2, 1, 3, 2, 1.

Moderato.

18.

f

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a whole note chord (F4, B-flat4, D5) and continues with quarter notes. The lower staff is in bass clef and features a continuous eighth-note accompaniment. Fingerings are indicated with numbers 1-5.

The second system continues the piece. The upper staff has a whole rest in the first measure, followed by quarter notes. The lower staff continues with eighth-note accompaniment. Fingerings are indicated.

The third system shows the upper staff moving to a new melodic line with quarter notes and eighth notes. The lower staff continues with eighth-note accompaniment. Fingerings are indicated.

p

The fourth system begins with a piano (*p*) dynamic. The upper staff features a more active melodic line with eighth and sixteenth notes. The lower staff continues with eighth-note accompaniment. Fingerings are indicated.

The fifth system continues the piece with similar melodic and accompaniment patterns. Fingerings are indicated.

The sixth system concludes the piece. The upper staff has a melodic line with quarter notes and eighth notes. The lower staff continues with eighth-note accompaniment. Fingerings are indicated.

19.

Moderato.

21.

The musical score is written for piano and is divided into five systems. Each system contains a treble clef staff and a bass clef staff. The tempo is marked 'Moderato.' at the top. The first system begins with a dynamic marking of *f* (forte). The notation includes a variety of rhythmic values, such as sixteenth and thirty-second notes, often beamed together. There are numerous chordal textures and arpeggiated figures. Fingerings (1-5) and articulation marks (accents, slurs) are used extensively to guide the performer. The key signature changes from one flat to two flats across the piece. The score concludes with a final cadence in the fifth system.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with various note values and rests. The lower staff is in bass clef and features a complex, rhythmic accompaniment with many beamed notes and fingerings (1-5) indicated above the notes.

The second system continues the piece. The upper staff shows a continuation of the melodic line, with some notes beamed together. The lower staff maintains the intricate accompaniment pattern, with clear fingerings and articulation marks.

The third system shows further development of the musical themes. The upper staff has a more active melodic line with frequent sixteenth notes. The lower staff accompaniment remains consistent in its rhythmic complexity.

The fourth system continues the musical progression. The upper staff features a series of beamed notes, while the lower staff accompaniment provides a steady, rhythmic foundation.

The fifth and final system on the page. The upper staff concludes with a series of beamed notes and a fermata. The lower staff accompaniment also ends with a fermata. The piece concludes with a double bar line and a repeat sign.

Allegro vivace.

20.

pp *mf*

tr *tr* *Fine.* *rit.*

pp *mf*

f *f*

f *decreso.* *D.C.*

Andante.

22.

The musical score is written for piano and consists of six systems. The first system is in B-flat major (two flats) and begins with a piano (*p*) dynamic. It features a melody in the right hand and a bass line in the left hand. The second system includes a *Fine.* marking and a piano-pianissimo (*pp*) dynamic. The third system is in D major (two sharps) and begins with a mezzo-forte (*mf*) dynamic. The fourth and fifth systems continue in D major. The sixth system concludes with dynamics including piano (*p*), *cresc.*, *dim.*, and a *rit.* leading to a *D.C.* instruction.

Vivace, con fuoco. M.M. $\text{♩} = 80$.

4.

Musical score for a piece by Bach, numbered 4. The score is in G major and 3/4 time, marked "Vivace, con fuoco. M.M. $\text{♩} = 80$ ". It consists of 11 systems of two staves each (treble and bass clef). The piece features various dynamics (p, mf, f, ff, cresc., decresc., rit.) and articulations (accents, slurs). Fingerings and ornaments are indicated throughout. The piece concludes with a final cadence in G major.

Dynamics and markings include: *p*, *mf*, *rinf.*, *dim.*, *f*, *meno f*, *calando*, *p*, *poco cresc.*, *mf*, *meno f*, *cresc.*, *ff cresc.*, *cresc.*, *appass. sempre cresc.*, *ff*, *dim.*, *poco rit.*, *p*, *leggiero*, *mf*, *rinf.*, *cresc.*, *f*, *rit.*, *mf*.

Fingerings and ornaments are indicated throughout the score.

Allegro gioioso, non troppo vivace. M.M. $\text{♩} = 69$.

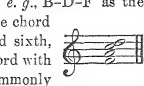
5.

- a) A short appoggiatura b) In the autograph at the Royal library at Berlin the ~ is missing here, and in several other places. Forkel's manuscript copy has ~ . c) The trill in Forkel's copy. d) Forkel has here and at the close ~ . e) Both turns are in the edition of the Bach-society. f) In the autograph stands in this place the 'accent' (suspension, long appoggiatura, formerly indicated by the French through, the sign they use for the accent in their language,) or, to be more accurate, the following figure which Wagner considers to be the sign for the double appoggiatura. (Ornamentik, Sect. II. almost at the end.) Kroll, (Preface to the tempered clavier, edition of the Bach-society) considers the upper semicircle to be merely a slur, to which opinion we also incline. The manner of playing would then be the same as above at a.) Numerous examples of this manner of writing are found in the 3 part Invention in E^b maj. (symphony) in the same autograph. Compare also: Marpurg "Anleitung zum Clavierspielen" On the mordent. Further: Walthers, lexicon, under "accent" and "portamento"

their fundamental tones are much weaker than the partial tones which reinforce and correspond to the tone which generates them. (See my "Musikalische Syntaxis," 1877.)

Thus Rameau had to give up his attempt at a scientific basis for his minor chord, and was forced to build up his system of harmony one-sidedly, on the major principle exclusively. So the minor chord came to be regarded as a modification of the major; as a chord not given in nature; as a less perfect consonance than the major chord. So that, as it finally turned out, his physical explanation of consonance was less satisfactory than Zarlino's mathematical one. There is only one point in which his system really brought musical intelligence a long step forward: he first made it clear that no inversions, transpositions, or changes of distribution of the tones, which make up a consonant chord, alter its harmonic significance in the least; that the tones c, e, g, for example, make the chord of c and nothing else, however they may be placed. From the standpoint of thoroughbass, this conception was unattainable, however near it may seem. By thus doing what thoroughbass could never have done, by identifying chords which are made up of the same tones, no matter which of them happens to be in the bass, he invented the theory of *inversions* of chords. That was certainly an extraordinary flash of genius, for it simplified the whole apparatus of harmony at a single stroke. From thenceforth, the common chord, the 6 chord and the $\frac{6}{4}$ chord became simply different forms of the same chord, and the 7, $\frac{7}{5}$, $\frac{7}{4}$ and $\frac{7}{3}$ were similarly identified. This may have been divined before, but it had never been expressed.

It is very much to be regretted that Rameau was kept back, by d'Alembert, from elaborating his system of harmony on the dual principle. How fine was his harmonic sense is shown by two further peculiarities of his system: (1) By his conceiving the diminished chord as a dominant seventh chord with the root omitted, e. g., B-D-F as the chord with G omitted; and (2) by his conceiving the chord with an added sixth, and not as the first inversion of the supertonic chord with a seventh, as might have been expected, and as is commonly done now. No musician will deny that



the effect of these two chords corresponds to Rameau's explanation. If the g were added to the diminished seventh chord, or the d withdrawn from the other chord, the sense of the harmony would remain the same. Although, indeed, the chord b-d-f might, in some connections, be conceived as the minor seventh chord below A, with a omitted. In both these propositions Rameau divines an idea, to which I shall return, namely that dissonant chords are to be regarded as modifications of consonant chords, never as fundamental forms.

Rameau modified the conception of the thoroughbass system in this: that all inverted chords are to be understood *not* in the sense of the *bass-tone*, but as having another tone as root. These roots of inverted chords he called the "fundamental basses." But he retained the practice of reading all chords, whether major or minor, from below upward. The following illustration shows the difference between the thoroughbass system and Rameau's "fundamental basses" :-

The illustration shows two systems of notation for chords. The top system, labeled "Thorough Bass," shows chords written in bass clef with the root note in the bass. The bottom system, labeled "Fundamental basses to the above," shows the same chords written in bass clef but with the root note in the soprano position. For example, a 6/4 chord is shown with the 6th degree in the bass and the 4th degree in the soprano in the top system, and with the 4th degree in the bass and the 6th degree in the soprano in the bottom system. This demonstrates how Rameau's system allows for a consistent reading of chords based on their fundamental bass, regardless of their inversion.

These roots made it possible to comprehend the relations of successive harmonies, and to discover the laws of harmonic succession. Rameau laid down

the principle that the fundamental basses ought to progress only by perfect fifths (or fourths), or in thirds (major or minor). If this rule hardly suffices for the requirements of modern harmony, it contains, at least, the most important principle of criticism, in that it acknowledges the validity of third-relationships equally with the fifth-relationships.

Thus it will be seen that Rameau was rich in suggestions pointing toward a rational system of harmony. But the adjective "rational" cannot be applied to his system as a whole. He did, indeed, find the major chord on a rational phenomenon of acoustics, and his derivation of the diminished triad and of the major chord with a major sixth, showed great clearness of perception. But these are isolated phenomena in a scheme which must, in other respects, be characterized as arbitrary. The system itself would remain essentially the same if these ideas were subtracted from it. But that in his system which was really new and peculiar to it was the simplification of the thoroughbass system by his new doctrine of inversions. This doctrine had a direct and permanent influence on the future development of harmony; we find it adopted in the systems of *Callegari*, who died in 1740 ("Trattato del sistema armonico di F. A. Callegari," first published by Balbi in 1829); of *Vallotti* ("Della scienza teorica e pratica della moderna musica," 1779); of *Kirnberger* ("Die Kunst des reinen Satzes," 1774-9); of the *Abbé Vogler* ("Handbuch der Harmonielehre," 1802), and of all succeeding writers. The weak point of Rameau's system, the inconsistency of its relations to acoustic science, was very soon remarked. *Vallotti* gave up the one-sided attempt to base the major chord on a phenomenon of acoustics, and developed the *diatonic scale* from the higher overtones, among which he found not only the major but the minor chord. *D'ALEMBERT*, in his "Éléments de musique théorique et pratique, suivant des principes de M. Rameau," (1752), had, in the meantime, pointed out that the overtones noticed by Rameau, viz., the twelfth and the seventeenth, were not the only ones, but only the most prominent of a numerous series, which diminished in power the higher they went. He also called attention to the fact that these overtones corresponded to Zarlino's harmonic divisions of the length of the string producing them; and that, as regards their vibration-numbers, they stood in the ratios of the series of numbers 1, 2, 3, 4, 5, 6, 7, and so on, thus:—

The diagram shows a scale of overtones on a single staff. The notes are labeled with numbers 1 through 16, representing their vibration numbers. Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16 are shown. Notes 11, 12, 13, 14, 15, and 16 are marked with a star (*). The notes are: 1 (C), 2 (C), 3 (G), 4 (F), 5 (E), 6 (D), 7 (D), 8 (C), 9 (B), 10 (B), 11 (A), 12 (A), 13 (G), 14 (F), 15 (F), 16 (E). The notes marked with a star are slightly lower than the corresponding notes of our tempered system.

The notes marked with a star are somewhat lower than the corresponding notes of our tempered system.

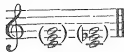
Vallotti found the scale between the eighth and sixteenth overtones, the major chord in 4 : 5 : 6, and the minor chord in 10 : 12 : 25. But this did not account for the *consonance*; this element consists, according to Rameau, in the fact that we conceive the tones of the chord as belonging to the fundamental; g and e' are consonant with c because they resolve or find their point of repose in it. But we cannot conceive e', g', b', as belonging to c without destroying the consonance.

Kirnberger accepted the overtones as an explanation of the major consonant chord; paid no attention to the inconsistency involved in not carrying it out further; gave up Rameau's explanation of the diminished triad and of the major chord with an added sixth, and held to the thoroughbass system of figuring the inversions. He saw no need of any alterations in the system; he regarded the major, minor and diminished triads as equally justified and well-founded, and he accepted, besides, these four kinds of seventh-chords as normal harmonies, viz., major chords with major and minor sevenths, and minor and diminished chords with minor sevenths. *Kirnberger's* system has maintained itself in practical instruction books, with no essential modifications, to the present day. Since Rameau, the sole criterion for distinguishing normal chords, inversions and suspensions has been the FORMATION BY THIRDS; i. e., chords which form a series of thirds above the bass note have been regarded as normal; those which are formed in the same way, but have some other tone than the root in the bass, have been regarded as inversions; and, finally, those which could not be resolved into a series of thirds have been regarded as accidental formations,—as suspensions. This building up of thirds into chords was carried beyond sevenths, to ninths, elevenths and thirteenths, although they had to be used, practically, in elliptical forms. *J. H. Knecht*, especially, carried these monstrous chords to extremes; but there was soon a reaction from this, and the chord of the ninth became the

extreme limit of the chords acknowledged as normal; even this being coupled with certain conditions.

I have already mentioned that Tartini, the renowned violinist, revived Zarlino's idea of the dual nature of harmony, after two hundred years of oblivion.*

It is not impossible that Tartini had thoroughly studied and understood Zarlino; he not only bases the major chord on the harmonic, and the minor chord on the arithmetical division of the string, but he sees in the minor chord *not another kind of third*; i. e. not a *minor* third, as the thoroughbass system does, but only a *changed position of the major third*. In the major chord the major third is *above* the principal tone; in the minor chord it is *below* it; the fifth being here regarded as principal tone, thus:—



But Tartini was a contemporary of Rameau's, and so could not simply occupy Zarlino's standpoint. The question of basing consonance on acoustic principles, which Rameau had raised, excited lively interest in his mind, and he discovered new aspects of it. To be sure, he did not carry the attempt to account for the minor chord beyond pointing out that it is the polar opposite of the major, in the sense of Zarlino's "arithmetical" and "harmonic" division of a string; but he enlarged the conception of the major chord, by refusing to ignore, as other theorists did, the fact that the series of overtones does not stop with the sixth. The seventh overtone (a trifle lower than the seventh of our tempered system) is commonly regarded as a dissonance; but Tartini affirmed, quite consistently, that the major chord with a natural seventh is a *consonance*. This opinion is shared by no less an authority in exact acoustic science than Helmholtz.

As a matter of fact, both are correct, if we take into account only *physical euphony*, i. e. the blending of the tones without disturbance. Indeed, the major chord of our tempered system is less consonant, if this test alone be adopted. But whether even the natural seventh chord, having the proportions 4 : 5 : 6 : 7, is a *musical consonance* or not, is another question.†

* "Trattato di musica secondo la vera scienza dell'armonia," (1754) and "De principi dell'armonia musicale trattata nel distanco genere," (1767).
 † As to the musical consonance of the natural seventh as well as of all the overtones which do not belong to the major chord, see my "Musikalische Logik," (1873, p. 15) and "Musikalische Syntaxis" (1877, p. 7).

In such matters Art cannot accept the decisions of Science as final or conclusive. A few decades later than Tartini, Kirnberger and Fasch, in Berlin, also tried to utilize the natural seventh for practical musical purposes, but with small success. For, of course, we can hardly use an *untempered seventh* with a tempered third and fifth; and nobody has proposed to use the natural seventh in our system as a fundamental (dissonant) interval, without being tempered like the rest.

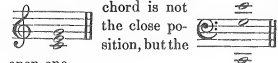
Tartini is also well known as the discoverer of the *Combination* (or resultant) *tones*, which were named, after him, "The Tartini tones." It is true his "Trattato" was first published in 1754, while Sorge had called attention to the combination-tones in his "Vorgemach musikalischer Komposition," published in 1740; but Tartini discovered them as early as 1714; and when he opened his violin school in Padua, in 1728, he made them the test of the correct intonation of chords. (Compare my "Studien zur Geschichte der Notenschrift," 1878, page 101.) The phenomenon of combination-tones, as Tartini correctly observed, coincides with that of overtones, to this extent. When two tones sound together, the lower (combination) tones which are audible are no other than the tones of the overtone series in which the tones of the original interval would be designated by the smallest ordinal numbers. The series extends downward to the fundamental or generator. Tartini made only an imperfect investigation of the series of combination tones, as did Rameau of the overtones. He only heard the lowest resultant tone, the fundamental tone of the series; and at first (in his "Trattato,") he located it an octave too high; but in his later book "De principi," he gave it its correct position. We know now that the whole overtone series of this fundamental tone can be heard, not only the tones below the given interval, but those which correspond with it, and the higher ones, so that the relationship of the two phenomena is evident enough. The fifth 2 : 3 (C-g) gives only one combination-tone, that which corresponds to 1, namely, the octave below the lower tone of the interval (C). The fourth 3 : 4 (G-c) makes 1 and 2 (C-c) audible; the third 4 : 5 (C-e) the tones 1, 2 and 3 (C-c-g), etc. *These deeper resultant tones are of especial importance in comprehending the major chord; they furnish the only true scientific basis for the explanation of inversions; since the chord c'-e'-g', the first inversion (6 chord) c'-g'-e'*

and the second inversion (4 chord), g'-c'-e' find their common point of union in the resultant tone C, thus:—



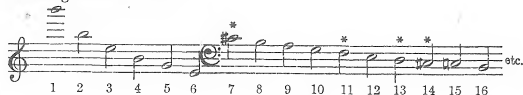
Chords.

But the typical form of the major chord is not the close position, but the open one—



Deep resultant tones.

There is another kind of combination (or resultant) tones which did not receive adequate attention until very lately, namely, the *coincident overtones* (A. von Oettingen, Harmonie-system in dualer Entwicklung, 1866). Among the higher tones of an interval or chord (i. e., the overtones of the separate tones of the chord, and the combination-tones of the overtones), the *first common overtone* of the tones of the chord is most distinctly audible. Its ordinal number may be found by multiplying together the ordinal numbers of tones of the intervals in the series of overtones. For this reason it may be called the *multiple-tone*. Thus the major third 4 : 5 (c'-e') has the multiple tone 4 × 5 = 20 (e''); the major sixth 3 : 5 (g-e') has 3 × 5 = 15 (c''); the minor third 5 : 6 (e'-g') has 5 × 6 = 30 (b''). As the minor third e'-g' (or the major sixth g-e') becomes a major chord by the addition of the *combination-tone C*, so by the addition of the *multiple-tone b''* (or b''') either becomes a minor chord. A. von Oettingen (Professor of Physics at the University of Dorpat) sees in the multiple-tone, or, as he calls it, the "phonic overtone," the *natural bond of the minor chord*. Thus b''' is the common overtone of the following series of tones:—



(The tones marked with a * are all slightly higher than the corresponding tones of the tempered system.)

Here, then, we have the complete *undertone series*; a series of precisely the same fundamental importance as regards the minor chord that the overtone series is as regards the major chord. The tones of this series blend into

perfect unity in their relation to the highest tone of the series, exactly as the tones of the overtone series do in relation to their fundamental. How our musical perception deals with those tones of the series which do not belong to the minor chord of e (7, 9, 11, 13, 14, etc.) I have already explained above, in connection with the corresponding tones of the overtone series.

But as we do not account for the major chord by the combination-tones alone, but regard the phenomenon of overtones as the real explanation of it, so, in order to explain the minor chord to our perfect satisfaction, we require a corresponding *phenomenon* of undertones, to set over against the overtones. Although such a phenomenon has not yet been sufficiently well established to be perfectly satisfactory, there are not wanting signs that minor chords are perceived by the mind as sustaining the same relations when reckoned from above downward, that the major chords do when reckoned from below upward. I have already pointed out that the phenomenon of *sympathetic vibrations* gives us the series of undertones. The phenomenon of *jarring tones* belongs to the same category. If a tuning-fork in vibration be set lightly (not firmly) on a sounding board, or if a loosely-fastened metallic plate be set violently vibrating, we hear, *not the fundamental tone* of the plate or fork, but its under octave, under twelfth, even the under double octave, under seventeenth, or other low undertone. But it is indeed probable that every tone *always* generates not only a series of overtones, but a series of undertones also, decreasing in power in the direct ratio to their depth, and more difficult to detect and separate from the mass of tones in our consciousness than are the overtones. I have diligently collected all possible information on this point, so far as the facts have been observed, and I find nothing inconsistent with this hypothesis. (See my "Musikalische Logik," 1873, p. 12; "Die objective existenz der undertöne in der Schallwelle," 1875, printed separately from the "Allgemeine Deutsche Musikzeitung," "Musikalische Syntaxis," 1877, preface and appendix, and the article on "Untertöne" in my "Musik-Lexikon.")

But whatever any one may think of this or that opinion of mine, thus much remains certain: *The major and minor chords are, as regards their mathematical and acoustical relations, the polar opposites of each other. The further question is, whether the physiology of hearing, and the psychology of musical*

LISZT AND HIS PUPILS.

CHICKERING HALL, N. Y., 9-14-'86.
 DEAR MR. PRESSER:—In reply to yours of 12th and 20th of August, I would say I have instituted a search for old letters relative to my seven months' stay at Weimar, during which time I enjoyed the repeated hospitality and many valuable and memorable musical experiences with Liszt. I put myself gladly on record as one who owes much to Liszt's kindness and generosity, and to the examples of his wonderful spirit in music. But I have never felt much disposed to advertise myself as a "pupil of Liszt." Liszt heard me play many times, also corrected and encouraged me greatly. He played for me, and for others when I was permitted to be present, as a man of his commanding genius and generous soul could play; but I prefer to be an independent thinker and musician, with my own name and my own standard—be it good, bad or indifferent—than to be advertised as a "pupil" or a copy of any one.

A good many pianists can sneeze like Liszt, some can pull on their boots, or possibly smoke or eat in a very similar manner, but if they can analyze music, and study and interpret it like musicians, and self-respecting individuals, let them do so! A candle will shine in the darkness after the greatest reflection of the sun has died out!

Liszt's example, as a whole-souled lover of the noble and good in music, and as a generous giver of his treasures of genius, his interpretations, for the instruction and benefit of young students—without money and without price—should find imitators, although possibly never equals! Unfortunately the highest ability and aspirations for the beautiful and true in art are too often a prey to the shrewd money-maker or business monopoly in this country! Would that more of our best musicians could give months and years to mere art study, and aid to talented and deserving students, for the purpose of bringing the best talent and genius to the surface, without the constant struggle for dollars and cents, or policy or self-aggrandizement! Over and above all his well-known attributes of genius, and his much undervalued ability as a composer, stands Liszt's grand work for musicians and piano players in such a life of generosity and giving. When a millionaire gives money, his name is handed down as a benefactor of the race! Liszt gave more! He gave money, genius, heart and soul. The world, humanity and art are permanently enriched thereby. Yours truly, W. H. SHAWWOOD.

SOME OF THE WAYS OF THE INCOMPETENT.

1. Those who do not teach the proper position of the hand.
2. Those who do not teach the proper motions of fingers and hands.
3. Those who do not teach the different touches of *legato* and *staccato*.
4. Those who do not teach according to a progressive and systematic method.
5. Those who do not teach exercises for the gradual development of execution, i. e., the free and rapid use of fingers and hands.
6. Those who do not possess the most minute knowledge of rudimentary theory.
7. Those who do not possess an extensive knowledge of musical literature, from which to select suitable lessons.
8. Those who teach habitually trashy music, known by having only few harmonies.
9. Those who do not teach to advanced pupils modification of touch from the softest to the loudest tone.
10. Those who do not teach emphasis and phrasing.
11. Those who give pieces too difficult, resulting in faulty execution.
12. Those who do not lead their pupils from light to classic music.
13. Those who do not vary their selections from slow to quick movements.
14. Those who do not teach the elements of harmony.
15. Those who do not explain to advanced pupils the construction of pieces, their parts and thematic treatment.
16. Those who teach too many pieces by the same author, leading to mannerism.
17. Those who sacrifice expressive playing to rapid execution.
18. Finally, those who do not teach from the love of teaching.

TO THE PIANO-FORTE.

Thou wonder of the workmanship of man!
 How intricate, yet simple, is thy plan!
 When we go to the soul of sound impart,
 Thou seem'st a step beyond mechanic art.
 For Music's god thou art a fitting throne!
 How, winging round the golden globe of tone,
 The spirit flies through each encircling zone.
 In Thyrod's realm it loves to linger long.
 For there what deep, luxuriant feelings throng!
 'Mid Frigid's clime of Fugue—a zone select,
 Which showeth least of heart and intellect—
 It joys to soar. Then, too, in Temperate's belt
 Where-fern emotions various are felt,
 Delight it takes.

What bliss by thee is dealt
 To amateur and artist. Gems of thought
 In Century-mines imbedded, thou has brought
 To bless our lives. What good with thee is wrought!
 In Matter's vast piano-forte, all souls
 Existence's tension feel; they seem the strings,
 While Nature as Pianist grand, controls
 The keyboard of the senses: Music's wings,
 Beneath her touch untried, fast unfold;
 Soul-melodies her skillful hand doth mould.
 What beauty-laden harmonies untold
 From Life's unnumbered voices e'er ascend,
 And with angelic choruses vibrate!
 Our Maker, through the portal wide of Time,
 Well pleased, doth hear the symphony divine.

HENRY W. STRATTON.

[FOR THE ETUDE.]

MY MORNING'S WORK.

Pupil No. 1.—A Girl of Twelve Years.

"Good morning, —. How do you do to-day?
 How have you been getting along with music this week?
 'Hard,' was it? Well, let's see about it. You may try
 the five-finger exercises. What, 'didn't practice them?'
 'No; they are mean, homely things, and I can't get
 them.'"

"I'm sorry; well, let's see where the trouble is."
 (Tries them, each one a time.)
 "Look out for the fingering now. Slowly; that's
 good. Try the next fingering—too fast—slowly—pretty
 good. Try the left hand now—try both. Not so bad
 after all, are they? You will try and get them next time.
 'No,' you say. 'Promises.' 'Now for the scales. Try
 them in *E♭*.' (Don't know that key.) 'But I have
 often told you, and only a short time ago you knew them
 from memory.'"

"I knew it, but I have forgotten them again."
 "Well! well! this will never do. These scales are
 more important than your piece, and they must be
 learned."

"We will commence with the first one and try them
 all over." (Commences with the book.) "Wrong,
 Alice, wrong! Again, each hand alone—slowly. Oh,
 Alice! what is the matter? I don't care how slow you
 play them, but they must go right—again." (Tries it.)
 "Better, pretty good; try it again, so you won't forget
 it. Wrong—now see here," (teacher getting a little im-
 patient); "there are no two ways of playing that scale,
 there is only one, and that is the right way. Can't you
 see that figure over the note, and can't you remember
 for five minutes where your fourth finger comes, and that
 it is only on one note? Tell me where that finger comes,
 and then try it again." (Tells me, and then plays it.)
 "That is good, I know you could get it. Try the next
 one. Now you understand them, don't you?" "Yes!"

"Well, try one more, and then we will leave them.
 Careful—wrong—try again." (Tries it.) "Oh, Alice!
 can't you remember that F is sharpened in that key?"
 "Yes." "Well, try again. Slowly—wrong! Now, see
 here, we will learn those scales if it takes all the week."
 (Tears. Then the teacher gives reasons, explanation
 further, gets attention from subject, returns adroitly to
 the point just where it was left.) "Well, let's try once
 more, and I guess it will go all right." (Tries it.)
 "That's good! the next one—oh, one mistake!—again.
 All right! See if you can't play the rest the first time."
 (Tries, and does pretty well.) "That's the way I like to
 see them go, Alice. Try and think about your work;
 put your mind on it just as if you were learning a lesson
 at school, and you will get it all right. Good-by."
 (Pupil departs.)

Meditation of teacher: "My God! was it for this I
 was born; am I—no more than a hired slave? 'Is this
 worth doing, is this—' (interrupted by knock at door).
 "Good morning! glad to see you. How do you come pup-
 No. Two. Red hair, intelligent face, about fourteen
 years. Plainly, but neatly dressed; red sack, brown
 ribbon on hair, slight good clasp at throat; clean, all in-
 terested; remembers what she is told to do the first time;
 goes home and does it; plays the scales without a mis-

take; studies with scarce a correction; gives her teacher
 an idea or two, asks questions; goes home with a compli-
 ment from her teacher, and a lesson.

Meditation—Oh, that girl is a jewel! She is even a
 diamond; she brings pleasure in the midst of work. I
 could teach such pupils my life long and be young at its
 close. I—? interruption. "Pupil No. Three raps. Lady
 about thirty-five years. 'Good morning, Mrs. —.'
 "How has your been getting along?" "Not very well.
 My husband thinks I don't have pieces enough, and here
 is one I have brought you." (Produces a difficult piece,
 grade four, while she is only in grade two.) "I am afraid
 it is too hard; besides, it is not what would now be best
 for you. I will take up the *Explication*, etc. Lesson
 begins." "Let me see; how much do you count?"
 "Four." "No. How can you always tell?" (No
 answer.) "Those figures mean what; the first three-
 quarters?" (No answer.) "I believe I spoke of them
 some time since?" (No answer.) "Well, the upper
 always means '1' (explains) and the lower always
 means '2' (explains). "Now, what is it they mean?" (re-
 peats.) "Now, how many do you count?" "Three."
 "Why—? ———— Can you tell me how many half
 notes are equal to a whole?" "Two." "How many
 eighths to a half?" (Long pause.) "Six." "No."
 "Four." "Yes. How many sixteenths to a whole?"
 (Pause.) "Eight." "No." "Sixteen." "Yes. How
 many sixteenths to a quarter note?" (Pause.) "Six?"
 "No." "Eight?" "No; guess again." "Can't get
 it. Arithmetic is too much for me, and I'm a
 disciple, and we emphasized way back to first principles." "Now
 we will go on with the lesson. Careful—fingers are in
 bad position. Slowly—fingers. Ah! hold down that
 note—not that one. Time wrong; that's better. All
 right! Do you understand it?" (Says yes, when she
 don't understand it.)

It is nearly noon by this time; tired; nervous; lie
 down for a few moments' rest; next lesson off one-half
 mile, and dinner to get before 1 P. M.; hurry away. My
 P. M. work is just as varied. You would weary of it more
 than I, and you have only to read it while I have to bear
 it, and yet 'tis not all thorns—this improvement from
 week to week; this gaining the confidence of pupils, and
 training their mind as well as fingers is not without its
 reward. But how should you like to be a music
 teacher?

[FOR THE ETUDE.]

THE STUDY OF MUSICAL HISTORY.

BY THOMAS TAFFER, JR.

That a knowledge of Musical History is essential to
 the correct comprehension of Musical Art in its many
 forms, essential to the correct interpretation of works of
 different periods, and necessary that we may be able to
 form with some correctness an opinion as to what the
 future condition of the Art will probably be, is an axiomatic
 axiom. Hence to the study of all special branches
 of Music the study of Musical History should be united,
 and should be as complete as the nature of the special
 branch is extensive in its relationship with the entire Art
 of Music. History in all its forms can prove tedious or
 fascinating, according as we approach the study, and not
 only that which treats of political movements is import-
 ant. Says Sir John Lubbock, "In history we are be-
 ginning to feel that the vicissitudes of kings and
 queens, the changes of empires, wars, are far less
 important than the development of human thought, the
 progress of art and science, and of law, and the subject is,
 on that very account, even more interesting than ever."

In order to begin the subject aright, it is, in the first
 place, necessary to lay a foundation upon which to build.
 This foundation consists of the knowledge of the most
 general items which go to make up the framework of
 history. The names of composers whose works one has
 studied, the different styles of composition which have
 been heard or examined, in fact, any bit of information
 which may have been received relative to the subject will
 form a nucleus, and not an unimportant one, for it will
 be found that historic information about those things
 with which we have been the longest time familiar will
 be the most readily retained.

Composing. The study of knowledge of a few names and
 facts, the next essential proceeding is to read carefully
 some elementary work, not with a view to memorizing the
 whole or any considerable portion of it, but for the
 purpose of seeing what connection there exists between
 the little already known and the very considerable
 amount yet to be acquired. Then the outline of the
 necessary course of reading or study will be more defi-
 nite, and if correctly continued, it will be continuously
 suggestive as to what should follow.—It must be made a
 rule that in history, as in all other subjects, the concrete
 must precede the concrete fact. Generalization pre-
 supposes the possession of the facts to be generalized.
 A work, then, which treats the subject succinctly, which
 avoids all unnecessary detail, giving prominence to the
 broader outlines of the subject, is the one to be adopted

at the commencement. All after-study should be an enlargement of what is contained in this. It is necessary to avoid, especially at the beginning of historical study, all unnecessary memorizing of dates. There are a few, it is true, that it is necessary to know, but the number should be reduced to a minimum, and kept there, "Knowledge," says Johnson, "is of two kinds. We know a subject ourselves, or we know where we can find information upon it." Under this latter head come the majority of dates, and the few that it is requisite to know, can, for the most part, be remembered approximately. Group together as many facts about one period as you can. Connect the names of all historical persons with those of their contemporaries. It should also be made a special point in the study of Musical History to connect names of personages with the localities in which they lived, and over which they had an influence. The matter of contemporaries and places is of far greater importance than detailed information about years, months and days. All study to which we apply ourselves regularly grows within us; at first only the prominent features of a portion of the subject are visible to us, but as we continue it, the outlines of the work grow more and more well defined, so that, at a certain point, we are able to take an extensive view of the field around us. The elementary work can, and often does, outline the whole course of study. The text book should be perfect, yet with every teaching experience, and the best application of any means that will aid the student, progress will soon become regular and logical.

Each author's work which we take up, should be a little more complete than the preceding one. But it must be remembered that the history of any particular branch of musical study is not sufficient to warrant us to draw conclusions which are to be general in their application. It may be of importance for the student of piano-forte to know the history appertaining to this department of study. But that would not be enough. Many and great men have worked great changes in Musical Art who knew little or nothing of the piano, and so with regard to all other branches of study. As our inquiries are often the result of suggestions contained in the text of the books which we use, it is well to adopt the works of one or two authors as our text-books, and use them as a foundation, to expand upon all the suggestive points contained within them. We must remember that there is, as well as a history of the past, a history now forming itself. Events of the present time have an equal claim upon our attention with those of the past. We must remember, as Pyrie says, that "after a knowledge of history has been acquired" * * * it must like every other kind of knowledge, be applied to real life. It must be used to enable us to understand the real living history around us." Whenever we begin to study the compositions of a new author, we should not stop at something about him; who he was, who his contemporaries were, and how he had his being. Frequent consultation of works of reference, yields great returns for little work, and if the study be congenial it will always offer means for further inquiry. Every branch of composition has its history, every instrument, every notational mark, as well as every person connected with the art can be historically considered. We can study the musician in many ways. The sonatas and symphonies of Beethoven are in themselves a history. We may study composers as well as their works, and we may study musicians, in their works and the one life will always explain much of the other.

Composers and their works should be studied at the same time. Indeed, it is difficult to say at just what point one teacher should end and that another begin. How often does the opportunity present itself when we can give a bit of information about the "form" of the work which his pupil is studying, or about its harmonic structure, or the reason for a certain manner of writing. It seems that the duties of various teachers merge into each other. This proves the necessity of an education more extensive than is gained from a slavish application to one thing only. A few well chosen accessory studies afford us much instruction about our specialty and act upon it as intensely as do rays of sunlight when brought to a focal point.

THE AMERICAN COLLEGE OF MUSICIANS.

BY HENRY SCHWING.*

MR. EDITOR:—

Knowing the great interest you take in the success of the "American College of Musicians," and having been one of the candidates at its first examination, I beg permission to say a few words in reference to it in your paper. In doing so, it is not out of place to state once more what this institution really is. Its prospectus makes

* Associate of the American College of Musicians.

the following statement: "The American College of Musicians is an association of musicians, having for its aim the elevation of the standard of musicianship, and the conservation thereby of the higher interests of musical art and the improvement of the professional, social and financial condition of the musician." In accordance with this announcement, a standard of attainment has been prepared, and a broad invitation extended to all desirous of proving their fitness for the musical profession. Surely no society of a nobler purpose could have been inaugurated.

The first question demanding an answer is: "Was or is there any necessity for such an organization?" A glance at the condition of musical matters in the United States (and everywhere else) may point to giving a correct answer. While in the medical, theological, and in all other learned professions, even in the lowest grades of education—that of the common schools—some evidence is required that professors are able to do what they profess to perform, no test whatever is required of a music teacher, and every "Ditch," "Tavern," and "Barn," is a "Professor of Music." It is also well known that the loudness of their professions—vulgarily termed cheek—is in exact proportion to their ignorance. It would be a thankless task to enumerate the evils done to music students, to the progress of art and the musical profession generally, by these self-styled professors, since they are well known; indeed, they have been for years the chronic complaint of all earnestly striving musicians. Or is there one who has not been lamenting over this state of affairs and wishing for some remedy to effectually correct this evil? The answer to this question is, of course, that there has been and still is the most urgent necessity for such an organization as the A. C. M.

The question now arises: "Does the A. C. M. furnish the desired remedy?" In my humble opinion, yes! The examinations cover all the points of the most necessary and auxiliary knowledge which we may expect of every professional musician, and the manner of conducting the examination is such as to preclude the probability of any partiality being shown. Other examinations might select exercises and questions, but hardly enter ours.

The next best thing to be done is to make the A. C. M. a success; but how? If it is what it pretends to be, it should receive the hearty co-operation of every musician, be it teacher or player, and the most effectual arrangement would be for every one not to rest until in possession of its diploma. This would separate the competent from the incompetent. For the good musician, it would be but a small sacrifice to submit to an examination, while to the incompetent one it would give an impetus to greater efforts on to an exit to some other profession. The A. C. M. is not a diploma for the members of the A. C. M. there is but one course for the sake of consistency; they must take the medicine they prescribe for others. Much surprise has been expressed that not many have done so already. There does not seem to be any possible escape from the necessity of going through the work.

Maybe you answer that you do very well without one. If the doing well was all that was wanted, then you must let the incompetent teacher alone, for he too, is doing well; in fact, he very often does a thriving business on an exceedingly small scale.

Since you desire to elevate the standard of musical scholarship, and do not want to be classed with humbugs, let a line be drawn; the possession of a diploma will sharply define the line between a musician of high attainments and one of low.

Another thing must be done to make the A. C. M. a success. Public opinion must be cultivated, so that not only important positions shall be filled exclusively with musicians having a diploma, but also until every parent, before engaging a teacher, shall ask "Have you a diploma from the A. C. M.?" Many are the advantages that will grow out of the A. C. M., a few which I will enumerate.

1st. Our music students will be directed to the science of music. The never ending discussions of the "technics" are beginning to be supplanted by those on the "touch." Rapid playing has been looked upon by many players as constituting the one thing needed in execution, and modification of tone was almost totally neglected. From rapidity to modification of tone is a step in the right direction as marking the transition from a mechanical to a more intellectual process. In the standard of attainment prepared by the A. C. M., the science of music claims an equal share with the art of execution. That the study of counterpoint, harmony, and musical form has been woefully neglected by many of our public performers is not only shown by their unsatisfactory rendering of classical music, but also by the compositions, which do not belong to the eight-measure piece. Let us not forget acoustics, and above all study thoroughly the history of music. If anything is calculated to take out of a vain musician arrogance and conceit, it is the history of music. It will teach him more effectively that he is not a great deal, the great man he imagined himself to be. He will find that he is but a link, if even that, in the great chain.

2d. The A. C. M. will, in a great measure, lessen the influence of amateurish pretentiousness, for in every community there is some one of whom admiring friends will say, "he or she is a great musician," and their praise will flow from them like a flood. In such cases have become known where such shallow impudence itself has claimed to be one of the best musicians in the city. A demand for a diploma from the A. C. M. will forever silence such boasting.

3d. It is also contemplated to check the folly of colleges of conferring the degree of Doctor of Music on favorites, whether deserved or not, even when music is not one of the studies in their curriculum or when no examination was had. Indeed, it has long been—for obvious reasons—the general opinion that the school of whatever degree should give diplomas or confer degrees to its own students, but that they should be entrusted to an examining committee.

4th. It will give an impetus to music students which nothing else can give. No one will claim that he can not learn anything more, and at the same time all constitutional members of the A. C. M. are masters of the musical art, they will be convinced of it, should any of them at present think otherwise. In whatever light we view the A. C. M., it is destined to perform an immense service to the musical art, its own members, to music students, and the general public at large. May we not hope that in five years from now there shall not be found any professional musician in the United States who does not hold a diploma from the American College of Musicians.

[FOR THE ETUDE.]

THE SIMPLICITY OF TECHNIQUE.

CHAPTER VII.

THE TECHNIQUE OF THE INSTRUCTION BOOKS.

It has become evident, from statements in the preceding chapters, first, that a complete gymnastic training *cannot* be given to the fingers without once touching the piano; and, second, that all the elementary exercises *ought* to be learned by heart, and may be taught without once opening an instruction book.

However, teachers who should undertake to instruct in this way, like all other instructors in common schools, would find a thing impossible before them. The average scholar *cannot* recollect the lesson, unless he has it in printed or written form before him; neither will he practice the one or two or three hours per day required, unless he has a lesson set as a book-lesson that will require the one or two or three hours' daily practice to have it prepared in time for the next lesson. So piano instruction books are a necessity.

No instruction book is perfect. Many new ones are good, and the teacher, after choosing the one best, under the circumstances, can easily implant on the pupil's memory exercises enough to make up for all deficiencies. The older instruction books had not much technique in them; or, if they had the scales and exercises, there was little explanation.

Hansen's well known method was a collection of pretty pieces, well graded, with a few five-finger exercises and scales.

Bertini's instruction book had spread over its pages many valuable exercises. Its defect was that it was destitute of piano pieces. The teacher, after exercising the fingers on the scales, octaves, and arpeggios, and arpeggios that made up a piece, had no lesson in the book where they were put together pleasingly.

It was like a "drawing instruction book" that should teach a pupil how to make a horse's mane, his ears, his legs, and all, at the bottom of the alphabet, and not give any lessons where the horse was put together.

RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE

is a good specimen of the modern instruction book. To understand its technique, it is well to know its history.

Now Z, whose modest initial stands at the end of this article, and at the bottom of the alphabet, was once near the beginning; that is, he was one of the first of the young Americans who abode for a while in the centre of musical knowledge in Europe, on purpose to study the technique and teaching of the piano, so that he could bring back to his countrymen that pleased to learn of him, the very best and truest method. Under good instruction, he moved in a musical circle including the pupils of Müller, of Czerny, of Liszt, as to the piano, and of Rinck as to the organ, listened to the talk of friends of Pestalozzi, and of the friends of Pestalozzi, and was so fortunate as to be able to listen to and watch the technique of Mendelssohn, of Moscheles, of Döhler, of Dreysecker, of Meyer, and many others.

After the return of Z to his own country, and his humble occupation as a teacher of music, he was there came to him one day a young man named RICHARDSON, to whom Z taught the method of technique recorded in this treatise. The pupil was energetic and

a hard student, and made rapid progress; but, after a few quarters, as young Americans were apt to do, left and went to teaching. After a brief experience of this, he sailed for Europe, and was for some years in the care of Dreychook and others.

Afterward, instead of becoming a music teacher, he set up a music store in splendid style, and published his own method, the first "Richardson." The first part had a little of the system of technique already described, and was illustrated with excellent anatomical pictures of the hand and arm. The last part was rather a jumble of exercises, studies, etc., all good, but not well arranged, showing plainly the hand of one who had not been through the hard experience of piano teaching. The second "Richardson," which after some years appeared, is the present much superior

RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE,

published by Oliver Ditson & Co.

In the point of selling it has been a splendid success, about four hundred thousand having been placed in circulation. Probably many of the readers of this article adopt it in their teaching and are pleased with it. They are not troubled with errors in print, as these, it is believed, have been entirely eliminated. They also have confidence in a book so largely used, and with which they are familiar. In it they will find a goodly quantity of technical exercises scattered through the book, and also a good number of "amusements" or "recreations" in the form of pieces for practice, in which one has to put together, in the usual form, the different fragments of music learned in exercises.

THE NEW ENGLAND CONSERVATORY METHOD.

This is a good instruction book, put together piece by piece, as exercises, scales and tunes were needed for the pupils of the Conservatory. It must needs be a good book from the manner of its compilation.

The technical exercises are scattered through the book, and are sufficient for good practice.

MASON & HOADLY'S SYSTEM FOR BEGINNERS.

This "first instruction book" for piano players contains a very common-sense system used by Mr. Hoadly, and masterly instructions in technique by Mr. Mason, and is enriched with many cuts showing the proper position of hands and fingers, plenty of technical exercises, with good pieces for practice; also a few studies.

The accomplished teacher, while using one of the above books, or whichever other good book he is accustomed to use, will find that, essentially, every good player must have *by heart* all technical exercises. So, in using this or that instructor, he is always careful to fill in the exercises which are missing, and is particular that at the end of the course all the exercises are in the pupil's memory.

It is a question whether an instruction book should not have its techniques in one part of the book and the pieces in another. Be that as it may, a book that is all technique is a valuable one, as is undoubtedly

MASON'S PIANO-FORTE TECHNIQS.

In this book, already mentioned, we have the technical exercises, or many of them, by themselves, filling a hundred large pages. Mr. Mason carries out his peculiar idea of *accents* in it in an undoubtful valuable and time saving. The book may be used alone, or, much better, in connection with a good instruction book.

STUDIES OR ETUDES.

A study is a combination of exercises in the form of a piece.

The exercises, of course, ought to be learned, each one by itself, before they are combined. After one is posted on single exercises when there is time saving in playing the etudes, especially those of velocity.

A pedagogue who is strong enough to stand it can get more exercise by running, leaping and hurrying for one hour over broken ground, hills and stone walls, than he would get by pacing all day on the smooth floor of a rink.

The player who plays studies, ten notes in a second, for three-quarters of an hour, gets what is equal to a day's practice on ordinary pieces. This has reference to technical studies.

Etudes de Salon are for enjoyment. *Studies of expression* are useless, as expression may be best learned in tasteful pieces.

It is time that Z should bring his long talk to an end,—too long, perhaps, if technique is so simple. But it required words to prove its simplicity.

Any way, it is proved that students, in their own homes, or at small expense near home, can be thoroughly prepared to be, as to technique, alongside of the best players in the world.

Z. (J. C. Johnson.)

OPINIONS, SUGGESTIONS AND PROTESTS, ETC.

DEAR SIR:—

I heartily sympathize with your view, relative to the benefits of State Associations, and in accordance with your suggestion, take this means of letting them know this who may be in the same community with myself. Although we are not in the States, I see no reason why we should not be affiliated in like manner. There are many earnest teachers with us, who I feel sure would take pleasure in complying with this movement, did we just know how to go to work.

I am, yours truly,

S. FRASER,
Montreal, Canada.

EDITOR OF THE ETUDE:—

I deem it a matter of great importance that the Music Section of Alabama should, at an early date, thoroughly organize a State Association. I shall be glad to cooperate with all throughout the State, who are interested in the advancement and improvement of our profession, through this well-tested medium.

Respectfully,

KATE P. GREGORY,
Birmingham, Ala.

Ocala, Fla., Sept. 20th, 1886.

DEAR MR. PRESSER:—I received THE ETUDE, and notice that you wish to have an expression from all those who are interested in State Meetings. I would like to give you a good article on the subject, to show what good has been done, which is proof that much can be done in this way. I mean in the organization of the country. I am still a worker for the cause, and hope to have a good meeting in Jacksonville this winter. The people are coming into the State now, and things are getting somewhat lively. I will endorse anything you may say for me that is in favor of such meetings.

Yours sincerely,

ANKIE G. PARKER.

Mr. Presser:—

DEAR SIR: It is gratifying to me to learn you are now interested in the organization of a State Association. The necessity of perfect organization of the music teachers in every State of the Union, is becoming more apparent day after day. No art or profession under the sun needs protection and ventilation more than the musical art and its followers; no art is more abused and less respected, generally; no art or profession has as many charlatans and pettifoggers, professing to be music teachers, who have not crept through the elementary branches yet. Again, another kind that are able to execute very creditably, perhaps by natural capabilities, but know nothing about the foundation of the complicated art. It is high time something is done, if we wish to raise the standard of the profession and art; delay is dangerous. When once we get the public to respect our position and business, we shall be more justly dealt with, publicly, financially and socially. Now music teachers are looked upon as a class of people striving to make a living without work; and they are supposed to be well paid at fifty and seventy-five cents per lesson. O, what ignorance I look at the capital invested, before and after they become able to teach; say nothing about the compensation they receive for their labor. The good music teacher's burdens are great. I could dwell upon them at length, but they are, no doubt, evident to every conscientious teacher and musician. But let us inquire, how can we better our lot. I can think of no way so speedy and better than good organization at once, in every State. Let every State organize their State Associations, then elect their representatives; those representatives to meet and form a Grand National Association. Let the hours of the day when the Association meets be devoted strictly to business pertaining to the betterment of the organization, the art and the teachers' condition; the evenings for concerts and recitals, when the public could be admitted, at some chargeable rate. None should be invited to the business meeting, but active members. Think what good work could be accomplished. Let me hint at some of the points.

The lawyer; he is first examined and admitted to the bar before he can practice his profession in the country. A teacher in the public schools, even in the country districts, must first have a certificate before he is engaged; the same with ministers; but the grand and beautiful musical art, used even in holy places, for divine worship, can be taught by anybody and everybody without question. It is not a profession, notwithstanding it is an art perplexing to even our greatest artists. My daughter may take a term of music lessons, learn to play a few pieces, and then can earn her own clothes and spending money. Miss A will be glad for a great deal of money to be given to her in order to get pupils, for her dear Pa will furnish the board etc. There are numerous other abuses and irregularities; but let us organize and try to correct the

evils existing, instead of complaining; it can be done, to a great extent. Then, again, look what organized bodies have accomplished through the legislatures; even the farmers are organized in the interest of their profession, and will be benefited by their solid efforts. Does not the musical art, as a profession, need the same protection in its behalf? does not the composer need some protection? the publisher, the teacher and every one interested in music? Again, what good organization will bring about—good musical literature, good musical journals; good music will become more abundant; the poor inferior music will not find as ready a sale as now; every one interested seriously in music will commence to study and read; they will expect to meet learned and intelligent musicians from all parts of the country. Surely it becomes our duty, as conscientious and patriotic teacher and musician to look at this matter in a serious, deeper, future sense; we cannot expect to accomplish all this at once, perhaps very little at a time, but it will and must come sooner or later, if we keep the ball moving; keep progressing always onward and upward. We will be our reward; we must work slow, build up well, and work together harmoniously for one object; we need the cooperation of every intelligent and conscientious teacher and musician, whatever specialty he may have, so long as he is true and faithfully representing the art; good music, we perhaps may not live to see any reward, but we hope it may be of some benefit to our successors, and, above all, to the beautiful art, Music. Success to our cause and the worthy journal, THE ETUDE.

I remain, yours fraternally,

Canon, O. PHILIP WALTER.

EDITOR OF THE ETUDE:—

I read the strong tendency of piano-forte composers in our day to follow in the path trodden by Liszt, and strive to orchestrate the piano, the fact remains that one of their chief beauties now, as formerly, and it is to be hoped will be forever, is the nimble and uniform performance of scales.

I read THE ETUDE constantly, and would not miss one of its instructive pages, but in a late number of that admirable journal I found an article from the pen of a brilliant writer now on its editorial staff from which I must dissent. Much tacit scorn was bestowed upon the virtuoso of a former day, because, forsooth, it consisted largely of scales and of those beautiful sparkling ornaments which are so peculiar to the instrument and are often poetically termed pearls or dew-drops. I, for one, Mr. Editor, am of the dew-drop persuasion, and oftentimes find in the prevalent taste of the present day, the most involved rhythms which, in what I take to be a perverted Schumannism, so grievously overload the more ambitious compositions of the day. Your writer alludes approvingly, and with the air of a champion appealing to his captain, to the fact that Schumann used few or no long scales, but I think it true, but I ask it, all humility, yet with the tacit preconception with which women generally ask for information, whether that is not one of Schumann's defects. He did not use scales, but Beethoven did, and I think that even the most radical of the red republicans in music will acknowledge that Beethoven wrote scales for the piano-forte. In my experience, now extending through many years, I have endeavored to make use of the little pieces of Schumann, in instructing my little pupils, but it has been my invariable experience that they find these pieces, tiny as the forms are, altogether too hard for them. The name of the little sketches in the "Album for Youth" and in the "Kinder-scenen" will cause one to leap to the conclusion that they will suit the intelligence of little players, but I do not find it so.

Especially those who teach in the large cities, where the air is agitated with classical music and with discussions of musical problems, may be able; perhaps those who, occupying posts in schools, are clothed with plenary authority, may be able, to enforce the study of these strange pieces till they are mastered; but who teach in the more rural centers, by far the larger number of the teaching profession, can by no means hold the attention of our pupils long enough to secure any tolerable approach to mastery. Indeed, long before the mysteries of the intricate fingering of these pieces are mastered, they are ready to yawn and ask for a piece, as a relief from so dull an exercise.

I do not think that I am personally insensible to the many rare and exquisite beauties of the writings of Schumann, but there are two kinds of pieces, the greater number of his pieces subtle beauties that none but a mature mind can grasp. They are rather the poetic reflections of an adult remembering childhood, than the spontaneous utterance of childish moods and feelings. There are many other excellent works by Schumann, but I will not touch as the tiny rudes and sonatas of Lieber, Spindler, Oesten, Müller, Dussek, Clementi, and an army of others; but these geniuses and men of talent employed in profession those wearisome and shallow scales which are the bane of our young students.

I write to ask instruction as well as to enter a protest. I should like to have an expression of opinion from your editor, who seems to admire the music of Liszt and

Brahms, as to what he thinks of Mendelssohn's compositions for the piano-forte. Are they to be regarded as good and wholesome in their effect upon the mind of the pupil, or does he, as his rather disparaging allusion to that great master seems to imply, regard them as objectionable on to form a perfectly adequate idea of the composer presented, which could not be otherwise done by the fragments ordinarily vouchsafed us in the concert room.

The great Italian poet, Tasso, compared the charm of poetry to that of the sugar which sweetens the bitter though wholesome drug, and so, I suppose, it will not be degrading either to Mendelssohn or music, if I say that it seems to me these lovely, refined melodies, with their trim, orderly forms and balanced periods, which remind one of flower beds or well-bred maidens, are just the forms needed to first instill into a student's mind a love of those more intricate and beautiful works which are called classic. Little students dislike the scales, indeed, and regard them as among the inevitable evils of life; but when they begin to get them with equality and facility they love them.

If a scale does fly past too quickly to allow its tones to sound like distinct words in a sentence of melody, they certainly give the ear a pleasing impression of brilliancy or of passionate excitement, and I think if your editor would remember how often Beethoven marked the beginning of his heroic strains with a powerful scale, as for instance that run in contrary motion in the first movement of the Op. 23, or of trills, as in the rondo of the same sonata, he would not say, as he does, lay aside your Czerny velocity studies, but, on the contrary, would say, leave me your beautiful chains of pearls, but polish them still brighter, yet remember how the apostle exhorts us, in spiritual things, add one grace to another, and while keeping the fingers agile make the wrist strong.

I love also the richness of compact harmonies with their fine chromatic shadings; but let us also drink in with unsated ear the molten pearls of scale, arpeggio, trill and roulade, for, like the chalice of Cleopatra, they are of precious substance. The pupil delights not alone in the power to dazzle and astonish with flying hands, but the sense of freedom, motion and the liquid fullness of the sound make him fond of the arpeggio. It is to the intrinsic beauty of these ornaments that the "Maiden's Prayer" owes its appalling popularity, and although they are as inappropriate to such a theme as tinsel at church, the general level of taste is not high, and only the refined judgment of the editors of the arpeggio. It is to the congenial gaiety of these runs. I do not plead for the "Maiden's Prayer," and never once have I taught it, but there are compositions in many lovely forms which employ with æsthetic propriety these runs, and those, I think, are the real things to make up piano music for the young.

"Pouca Cascaide," "The Waking of the Birds," by Lyseberg, the countless gondoliads, "Fountains, Rivulets," and water-pieces of many kinds are not trash, but beautiful, although not abstruse music, and, best of all, they are constructed of materials of which the piano has a monopoly.

If some one of your editors who is a practical pianist and a teacher of experience will reply to these queries I shall be much obliged.

Very respectfully yours,
"OLD MAID."

[For The Etude.]

REMARKS ON THE GRACE NOTE.

BY EDWARD VON ADELUNG.

One of the most vexing questions, a solution of which is highly desirable, is no doubt, the manner in which the common "short" grace note, or acciatura, should be played.

Shall the time for it be taken from the preceding or the following note? In most piano instruction books the pupil is directed to borrow the time from the following note; so, for instance, in those of Trnk, Czerny, Hummel, Bertini, and a host of others. In that of Ernst Pauer, however, written about the year 1860, the Art of Piano-forte playing, the author considers the cutting of the Gordanian knot an easy task by saying: "In the old school it was understood that the acciatura should have its time with the principal, but now it is to be played quickly and lightly before the time of the large note."

Weitzmann, author of the 2d book of Lebert & Stark's School, sides with the old school; yet, in illustrating some of the embellishments used in olden times, he cites a grace note shaped as a thirty-second, whose time, as he shows, was taken from the preceding and not from the principal note.

Hugo Riemann also sides with the majority; he proposes that, in case the time is to be taken from the preceding note, a little curve should connect the grace note with it.

Schumann, also going with the majority, suggests to turn the hook of the grace note to the left instead of the right.

It cannot be denied that the great mass of players violate the rule given by the majority of instruction-book authors, and strike the grace note before the time of the principal, thus borrowing the time from the preceding, a fact which is easily explained, 1st, by the greater facility with which it is played in that way; 2d, by the ignorance of the great mass of teachers in that respect, and 3d, by the failure of both the composer and publisher in supplying the corresponding line, curve, or using it indiscriminately, and often omitting the oblique line crossing the grace note, by which it differs from the so-called "long" grace note or appoggiatura.

In view of these facts, we may confidently say that in most countries it is impossible to know how the grace note should be played, or in which of the two ways is the legal one.

As long as such negligence prevails, the decision rests, of course, with the player or the teacher.

Usually, after laying the main facts as above mentioned before the pupil, the teacher, in discussing the grace note according to its scientific character, viz., whether it is a harmonic or a passing note; in the former case I direct him to borrow the time from the preceding note, in the latter from the principal; for I hold that in that case its peculiar character, caused by the dissonance from the harmony of the principal, is shown better by striking it simultaneously with that harmony.

This is evidently a mere matter of taste, but well worth discussing, as it may lead to some kind of agreement between composers and publishers in regard to the proper writing of the grace note.

It is to be much regretted that such an agreement has not been accomplished yet; for this state of affairs has lasted over a hundred years, and as both manners of playing have good authorities for support, no decision can be possibly reached by an appeal to law.

NEWS OF THE MONTH.

One swallow does not make a summer, nor does one concert indicate that the season is over; for on the 10th of New York inaugurated the new season by a concert at Chickering Hall, given by Miss Cecil, a Kentucky young lady, whose singing was marred by nervousness; a very large audience being attracted, both by the novelty of the first musical entertainment, and the social position of the artist.

A marked difference can be noticed after nightfall in our crowded city. The sound of music is heard once more from opened casements, for the weather is still warm, and voice, piano and violin blend harmoniously with it, when they happen to be playing ensemble; but such not being always the case, a cornet and a cat frequently interfering, the general effect is distressing.

Let us take a brief glance at New York. First, we will have the Metropolitan Opera, German, of course, with a powerful cast. This will be followed in March by the American Opera with its magnificent chorus and orchestra and (we hope) capable principals. In the meantime we will have Italian opera, beginning in October, under Signor Angel's directions, and are vaguely promised by Mapleson, Lucca, and Mierwinski later on. Dr. Louis Mass is writing a series of six philharmonic concerts, and eighteen popular concerts, Vanderstucken six Symphony concerts, Sunday evening concerts under Neundorff, swell the list greatly. Patti will be over with her husband (who won't sing).

Dr. Louis Mass is writing a violin concerto.

Mr. Sternberg, the pianist, traveled in September with his unique "Musical Evening;" it is a rare entertainment.

Carl Baermann scored a success at the Worcester festival, by his reciting of Liszt's E flat concerto. The festival was a great affair, and was directed by Carl Zernah with his accustomed skill. Many large choral works were given. Miss Gertrude Edmunds and Miss Kehew were very popular, as was Jules Jordan. These three soloists, with Thomas and his six philharmonic concerts, and eighteen popular concerts, Vanderstucken six Symphony concerts, Sunday evening concerts under Neundorff, swell the list greatly.

Mr. W. W. Gilchrist, the Philadelphia composer, is back from Europe, fresh for his winter campaign.

Henry Schradack will conduct six symphony concerts in Cincinnati, the coming season.

Mr. E. M. Bowman has been visiting St. Paul and Minneapolis.

Rafael Joseffy, who lives at Tarrytown, New York, has been at the Catalina and is practicing for his fall season. He has added the Dvořák concerto to his minor repertoire. This composition has never been played in America, and was played under the composer's baton in London, by Franz Rummel, last season. It is said to be very clever, abounding in Slavonic themes.

Joseffy, as I told you before, intends giving a series of chamber concerts, with Max Heinrich the celebrated popular baritone. They propose giving a Schubert evening, a Schumann evening, a Brahms evening, and a Mendelssohn evening. The latter composer is the only one to form a perfectly adequate idea of the composer presented, which could not be otherwise done by the fragments ordinarily vouchsafed us in the concert room.

Mr. George Magrath, who made such a brilliant debut with "Thomas" Orchestra some years ago, resides in Cincinnati, where his old friend Waugh Lauder directs the musical destinies of Eureka, Ill.

Another prodigy, in the person of Andre Delgado-Pardo (don't forget the -y) has been astonishing the natives this season. One feels like ringing the bell at these prodigies.

Morris Bagby, who contributed the interesting paper on Liszt, in the September number of *Harper's*, has swelled the ranks of metropolitan pianists.

The New York Philharmonic Club have received new statutes by Godard and Germain.

Eugene Oudin, a swell baritone, who, while abroad was feted and petted by society, and noticed by the Prince of Wales, (who is the dramatic and musical arbiter in London) has been singing in a very, very, classical opera, entitled, "Josephine Sold by Her Sisters."

Michael Banner, the boy violinist, is making a success. Julia Rivé King will give her usual concerts this season, extending over the entire West. She has secured the services of the talented and popular soprano, Miss Henrietta Schuchman, who is a very better soloist than the vocalist. Her father is one of the original members of the organization. Mr. Arthur Mees is Assistant Chorus Master for the American Opera Company, and a very capable and experienced one too. Hanslick, the Vienna critic, has been in London, and stirring matters up a little. The English papers are very bitter about it. Moskowski has made a great hit with his new suite. Fischer the cellist will visit us this season. Pachmann is to undertake a continental tour, and will not be heard in London for two years; when is he coming here?

Ovide Musini the violinist will return to New York, and will probably give a series of violin recitals.

Miss Cecilia S. Cary has been giving some fine pupil recitals at her home, in Rochester. Among others, the Mendelssohn Quintette Club will include John T. Rhodes, first violin, and Louis Blumenthal, cello. Miss Ryan will be the vocalist. Her father is one of the original members of the organization. Mr. Arthur Mees is Assistant Chorus Master for the American Opera Company, and a very capable and experienced one too. Hanslick, the Vienna critic, has been in London, and stirring matters up a little. The English papers are very bitter about it. Moskowski has made a great hit with his new suite. Fischer the cellist will visit us this season. Pachmann is to undertake a continental tour, and will not be heard in London for two years; when is he coming here?

Ovide Musini the violinist will return to New York, and will probably give a series of violin recitals.

It is hard to tell whether Nilsson is married or not, judging by the contradictory stories afloat.

Strange to say, in Rome, where Loehngin was a success, recently "Don Giovanni" and "Pidelio" proved Masco, and in Vienna, where he was a failure, he was a success. "De gustibus non disputandum est."

The latest musical novelty was recently heard at the conservatory of Brussels, in the shape of the adagio from the "Sonata Pathétique" and the "Mouvement Perpetuel," performed by an orchestra of *tuobes clarinettes*.

St. Saens is at work on a new opera, "Proserpine." Anton Seidl did not conduct at the Bayreuth festival.

Rubinstein is writing a new symphony for the Leipzig Gewandhaus. He contemplates a visit to the Queen of Roumania, whom we all know as the graceful writer, who signs her articles "Sylvia Carmen." He will not visit the United States this season. I am afraid he will never again cross the Atlantic, unless extraordinarily tempted. There is a rumor that he is at work on an opera, in which the chief character is the Saviour. This may or may not be true, but certain it is he always has had an inkling of the Bible.

What has become of the Liszt anecdote "Fiend?" Has his well of inspiration run dry, or has somebody rung the chestnut bell?

What has become of the Liszt anecdote "Fiend?" Has his well of inspiration run dry, or has somebody rung the chestnut bell?

What has become of the Liszt anecdote "Fiend?" Has his well of inspiration run dry, or has somebody rung the chestnut bell?

What has become of the Liszt anecdote "Fiend?" Has his well of inspiration run dry, or has somebody rung the chestnut bell?

What has become of the Liszt anecdote "Fiend?" Has his well of inspiration run dry, or has somebody rung the chestnut bell?

What has become of the Liszt anecdote "Fiend?" Has his well of inspiration run dry, or has somebody rung the chestnut bell?

What has become of the Liszt anecdote "Fiend?" Has his well of inspiration run dry, or has somebody rung the chestnut bell?

Questions and Answers.

QUES.—Should not the left hand play F# in the 13th measure of No. 15 Chopin Mazurkas for four hands (Peters' Edition)? Would be glad to know through next number of THE ETUDE. F. L.

ANS.—No.

QUES.—Will you, through THE ETUDE, give (1) the translation of the German words used in Cotta Edition of Beethoven's sonatas? they being compound words, and I having no German dictionary, and unable to find the exact meaning of some of those used in connection. I can guess at them, but would like their literal translation. 2. The Metronome marks of Chopin's A major Polonaise? 3. The name of a good musical dictionary? and greatly oblige W. H.

ANS.—1. To give the translations you ask for would fill several issues of THE ETUDE. Besides, O. Ditson & Co. have an edition of Cotta Beethoven, with English translation. There is also one in England, and a new one soon to appear in this country. 2. The Military Polonaise in A = 96. 3. Niecks is very good. Luddens has pronunciations.

QUES.—Will you kindly answer in THE ETUDE, what is classical music, and give names of some of the authors of it? H. L. F.

ANS.—By classic music is understood music that is removed from ordinary products of the day; that has been tested by time and found to contain something of enduring value. Bach, Haydn, Mozart and Beethoven are classical composers. Read editorial on the Danger of the Romantic Ideal, in this issue. There is considerable to be drawn from it on this subject. Here are two definitions given of classical music culled from different writers of authority: "Works which have held their place in general estimation for a considerable time; having permanent interest and value, and thus contrasted with the evanescent and the ephemeral." "Classical is used to designate music written in a particular style, aiming at the embodiment of a certain ideal, the chief element of which is beauty of form.

QUES.—Please give me your opinion of the following items. Am I correct in looking upon 1. The American College of Musicians, consisting of constitutional members, as only a temporary organization, which ceases to exist the moment a sufficient number of Associates, Fellows and Masters of musical art are created to take charge of its affairs and carry out its design? 2. According to this view, has not the power of creating Associates already passed from the present examiners into the hands of the lately created Associates? INQUIRY.

ANS.—Replying to the above it will be sufficient to state that the original members of the American College of Musicians are Constitutional Members, or, in other words, the founders of the organization, and will always remain so; were the members newly received by examination into their organization to become the College, what, it might be argued, would become of the Constitutional Members. Would it not be an illustration of the impossibility of a stream rising higher than its source.

QUES.—1. Where can I find directions for teaching simple chord accompaniments to songs, also to violin? I do not want a treatise on Harmony, but a few practical directions for chords. If you know of no book teaching this, can you suggest any one who would give me a few hints? 2. In the 26th measure of the alternate movement of Mozart's Fantasia and Sonata, C minor (in the Fantasia) is the first note of the three grace notes in the treble struck with the first bass note? 3. Can you give me a rule for telling whether this Fantasia is major or minor? Of course, one could tell all that, but the rule could be given. None that I know seem to apply to this. Will you tell me the names for the four positions of the chord of the diminished seventh? Do you say the chord of the flat seventh, the chord of the six five flat or what? I want to know how to distinguish them by name from the chords of the dominant seventh. 6. In Mozart's Sonata No. 1, F major, in the Andante, 4th measure, how do you play the note marked with a turn and mordente both? L. M. I.

ANS.—Henry Swing, 122 W. Fayette St., Baltimore, has published a work of this kind. 2. Yes. 3. Here are some rules that will serve you in this connection: I. If five of the major scale is near the beginning, the key is undoubtedly major; as in the minor, this degree is chromatically altered. II. If the piece begins with the sixths of the scale, the key must be in the minor mode. III. If the first measure of the alternate movement is major; if minor, the mode is minor (as is the case in this C minor Fantasia of Mozart); a book to clear up this subject is "Primer of Modern Musical Tonality," by J. H. Cornell. 4. They have none. 5. With both. Play the mordente first and then the turn, making seven notes in all.

[FOR THE ETUDE.]

LEGATO IN PIANO PLAYING.

By H. SHERWOOD VINING.

In musical performance, *legato* designates such passages as are smoothly and connectedly played. By thus binding the tones they may be so perfectly blended that no ceision of sound exists between consecutive tones.

The acquirement of a perfect legato is of the first importance, as every composition requires legato playing, often throughout, since *staccato*, the reverse of legato, is only employed for occasional effect. A legato touch is one of the most difficult, yet most desirable of attainments, and requires long and careful cultivation; while a staccato touch, disconnecting the tones with crisp, brilliant effect, is more easily acquired.

The shortcomings of modern technical training cannot be shown more conclusively than by the fact that it cultivates too exclusively a rebounding touch, and thus legato playing becomes impossible. For it is not sufficiently understood that the constant practice of the rebounding touch, which is suitable only for passages of extreme staccato, incapacitates the hand for acquiring a legato or clinging touch. This strength, acquired, through this means, are gained at too great a cost. The want of a legato touch cannot be disguised, even with the help of the damper pedal, and an unsatisfactory rendering of any composition must be the result.

Legato playing has long been wanting, that the piano forte is now made to bear the blame of being incapable of producing a perfect legato; yet it is well known that a piano tone, properly produced, can be sustained by holding a key down with the finger until the second tone is heard, and that when the key is raised the first tone ceases instantly, thus furnishing means, if correctly employed, for a legato which will give satisfaction.

A sudden hard blow upon a key shocks the strings, and checks the vibration, causing the tone to cease too suddenly. In order to produce a musical, singing, and prolonged tone, the key should be made to fall gradually, using only the force that the piano-forte action requires. While strength is needed in order to produce with a light touch, a clear and full tone, it is only when that strength is controlled, held in abeyance, and the requisite force is employed, that the best quality of tone is produced.

To obtain a satisfactory legato, the finger should be raised high and should fall upon the key, pressing it down firmly, "clinging" to each key until the instant when the next tone is to be struck, which is to be sustained in the same manner. The fingers must move with the greatest freedom and independence, alternately rising and falling with equal movement.

The complaint that a piano tone is necessarily an explosive sound, dying suddenly away, can no longer be made, but instead of striking the keys with abrupt, hard blows, the fingers, whether raised high or held close, shall fall upon the keys, pressing them firmly. It is the abuse of the piano, rather than its faults, that is the most to be deplored, and when the student shall do proper justice to the instrument, cultivating every variety of touch, giving the most painstaking attention to the legato, as the most important of all, and shall listen to the tones produced, criticising them, perfecting his touch as well as his execution, then shall we rejoice in having less pianism and more piano music.

LETTER OF CONDOLENCE

TO MADAME RICHARD WAGNER.

MADAME!—The musical profession and the several musical organizations of Philadelphia learn, with the deepest sorrow, the death of the illustrious DR. FRANZ LISZT. For years we have heard with the liveliest interest the accounts of his great artistic triumphs in Europe. While we did not have the privilege of a visit from him to this country, nevertheless we were delighted to have been able to listen to the wonderful strains of his musical compositions for the piano, orchestra and voice. We entertain a high appreciation of his literary works, which portray in eloquent language, his views and his noble devotion to art. It is with sincere admiration that we recall to our memory the generous spirit which prompted him to give his effective aid to the erection and completion of the BREITENBACH MONUMENT in Bonn. We were foremost in assisting and promoting the performances of great musical compositions of all times and of all nations, and spared no time, no pains, no trouble to realize noble objects and the loftiest purposes of the human mind.

He was a kind friend to young artists, giving his time freely, and guiding them with his inspiration and the light of his genius. His hand was open to all—for churches, schools, institutions, monuments, literary purposes, in a noble purpose, artist, young and old, and the lonely, needy ones.

It is not within our province or power to trace the numerous great traits which so richly adorned him, but it is due to his great memory to give expression to our deepest sorrow.

May his noble example and devotion to art, light up the path of artists' lives for ages to come.

Please accept the expression of our heartfelt sympathy in your great bereavement. With most profound respect,
Yours, faithfully and obedient,

(Here follow the names of the Philadelphia musical profession.)

AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION FOR ASSOCIATESHIP.

1886.

RUDIMENTARY.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted of test-exercises having especial reference to Respiration, Emission of Tone, Accuracy of Pitch, thorough understanding of the fundamentals of Vocal Music, Sight Reading (by simple vowel sounds, syllables and words), and Interpretation of simple songs (see Prospectus, page 24).

SPECIAL THEORETIC EXAMINATION.

I. The candidate will present a written Thesis, in which she shall fully illustrate, by music and explanatory text, how he would teach the following points:—

(a) How he would teach the Pitch of tones and the Relative Length of Tones

(b) In what order and in what manner he would explain to the pupil the use of each character in Musical Notation, including tones relating to the rate of movement, terms and signs of Expression, Accent and the germ of Musical Form; i. e., Section, Phrase, Period.

(c) In what manner and in what order he would teach the Intervals and Scales.

(d) In what manner he would teach Sight Reading.

(e) He will detail the subject matter of a complete course of study suitable for each of the usual Common School grades, including High Schools.

II. (a) The candidate will write an original exercise of at least 16 measures, for two equal parts.

(b) Same as above for three equal parts, containing a modulation, in different time, measure and rhythm from the first exercise.

(c) The candidate will write an original exercise for four parts (soprano, alto, tenor and bass) of at least 16 measures, containing modulations, in different time, measure and rhythm from the preceding two exercises.

III. The candidate will give an analysis of the following composition, comprising its rhythm, musical form (sections, phrases, periods), indicate the rate of movement (tempo), in which it should be sung, and supply the necessary signs of expression.

Allegretto.

1. Joy-ous is thy greet-ing From the granite tur- ret
2. Like the dews of e- ven Are thy dou-ble great-ings
3. Bell, with heart of i-ron, Was thou-er'd at - ed,

slower.

To the bri-dal train; Sad the measured toll - ing
Which the wae-ry call. As with burdened list - en
Strange be- yond compare. Is there pain or sor- row,

rall. e. dim.

Of the old, old sto - ry: One is freed from pain.
At thy shrill ring ha - ven Wee - ri - ly they fall.
Is there joy or gladness Which thou dost not share?

IV. The candidate will mark, approximately, the grades in which each of the following pieces might properly be taught:—

1

2

3

4

5

VIII. The candidate will answer the following questions:—

(a) What are the registers of children's voices, and to what compass should each of the registers be confined?

(b) At what age do children's voices usually change? Should they be required to sing during that period?

(c) Describe the mouth formation for each of the following vowel sounds: a ȧ ä ö ó (la) (name) (meet) (do) (pool)

(d) Give rules for enunciating, in singing, consonants in connected syllables and words.

(e) Give rules for taking breath, with reference to the musical rhythm, phrases, and to the words of the text and its punctuation.

TESTIMONIAL FOR HOWARD'S "COURSE IN HARMONY."

Howard's *Course in Harmony* arrived in due season, and having carefully examined the same I must say that it is the best book on Elementary Harmony I have ever seen, and just what we need for a *class-book* in our schools and colleges. I am using it in my classes here in the Normal. Dr. Perkins has looked the work through and thinks it comes nearer his idea of a class-book for the study of Elementary Harmony than any he has met with yet. I shall make use of it during the coming season at Baylor College, in whatever classes I may form there.

Very respectfully,
G. H. ROWE.

CLASS-BOOK
FOR
MUSIC TEACHERS.
BY E. M. SEFTON.
Price, - - 50 Cents.

The book contains everything for keeping Accounts of Music Teachers; Index; Daily Programme, a page for each pupil; Cash Account, Bills, Receipts, etc., etc. Address publisher,

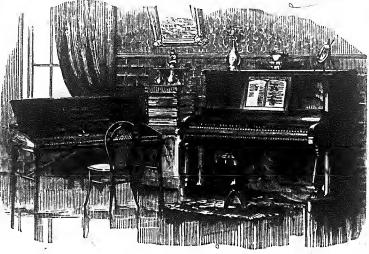
THEO. PRESSER,
1704 Chestnut St., Philadelphia, Pa.

»| THE TECHNIPHONE |«

THE TECHNIPHONE is an instrument with a piano-forte key-board and genuine piano touch, designed as a substitute for the piano in learning the mechanical part or technic of piano playing.

For the easy, certain, almost automatic acquiring of a perfect legato and all grades of staccato, it is as superior to the piano as the foot-rule is superior to the eye in taking exact measurements.

Three months of faithful work on the Techniphone will lay a better foundation, and advance the pupil further in acquiring a correct touch—the supreme accomplishment in piano playing—than two years of equally faithful work on the piano alone. This it does through the novel invention of return sounds to the keys, which introduce into all elementary work a clearness and precision never before known.



The Techniphone reveals the secret of all the great players. It gives to every pupil, at no extra expense, and at home, the help heretofore enjoyed only by a favored few, under high-priced teachers or in foreign study.

For silent practice, or for strengthening practice with its seven different degrees of key-force, there is nothing like it. It saves the action and tone of a good piano annually more than its own cost, and it spares a suffering world the intolerable annoyance of piano-drumming.

The Techniphone is no longer an experiment. During the past two years it has been put to the severest tests of daily use in schools and conservatories, and by the most distinguished musicians, and no one has ever been retained.

AUXILIARY TO THE PIANO.

TESTIMONIALS.

STINWAY HALL,
NEW YORK, February 2, 1885.
The Techniphone is much superior to all other things of the kind. I think every pianist ought to have one.
S. B. MILLS.

NEW YORK, November 14, 1885.
I conscientiously and cheerfully recommend the Techniphone to all my personal friends and to pupils and players of all grades.
JULIE RIVÉ-KING.

NEW YORK, February 2, 1886.
In my experience of many years in piano teaching, I have been strongly of the opinion that preparation for the piano could be best done at the piano alone. I now did by actual trial that time spent at the Techniphone, in conscientious and observant study of certain finger exercises, studies and portions of piano pieces, and then comparison with the same transferred to the piano, will accomplish more, with better results, than the whole time given to the piano alone.
Yours very truly,
S. N. PENFIELD.

I have often thought, if at the beginning the piano could be kept locked a month or two, until the pupil had learned the first rudiments, and if it were possible something of technic without producing a tone, it would be the very wisest course. Your Techniphone admits of this very thing. It is the first substitute for the piano itself for teaching and practice I ever saw that I could endorse. It is so endorse heartily. Great good must come from its proper use.
ELMIRA, N. Y. JOHN B. MARRH.

I earnestly advise the use of the Techniphone by all teachers and students of the piano and organ.
CHICAGO, November 10, 1885. HENREY SCHOOL OF MUSIC, CHICAGO.
I experience now the benefit of my five months' practice on it with splendid results.
FREDERICK BOSCOVITZ.

STINWAY HALL, NEW YORK.
It is the best means I ever had at my disposal for teaching the piano correctly and thoroughly.
A. R. PARSONS.

And best of all, an infallible test to one's legato touch in the ingenious bi-click. This bi-click is its many sales, as lots of self-sufficient pianists have found to their surprise. It is a musical detective, and no matter how well you may think you play legato, in nine cases out of ten you discover you have been leaping the tone unconsciously.—*Old Days, in The Trade, July, 1890.*

THE TECHNIPHONE CO.,
No. 7 West 14th Street, New York.

LYON & HEALY, Chicago.