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THE ETUDE.

VOL. V.

PHILADELPHIA, PA., JANUARY, 1887.

NO. 1.

THE ETUDE.

PHILADELPHIA, PA., JANUARY, 1887.

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

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A RETROSPECTIVE CHAT WITH THE TEACHERS.

The old year has passed away, and we have entered the threshold of a new. What a strange phenomenon life is, with its ever-moving panoramic scenes! Events go rushing past as we go rushing on, and each hour brings its new discoveries and experiences.

How many are there that come to the close of the year feeling that they have received a preponderance of profit and enjoyment during their annual journey on the way to eternity?

How many have kept a record with themselves and with the world so that they are able to draw a proper balance to show whether life has been a gain or a loss?

There are, to be sure, as many different notions as to what constitutes a perfect life as there are people. Each organism has its peculiar conditions to satisfy. The end of living is attained when an individual reaches a point of complete satisfaction. Such a point is practically unattainable in this life, if, indeed, at all.

Satisfaction is a spirit that hovers near a moment, revealing a most enchanting form and guise; then flits away, away, into the dim beyond, where she pauses within view, beckoning us on, anon casting back a radiant smile, an effluent track of light which we mortals call "contentment," and in which, if we walk, we may be ever happy. *Zufriedenheit geht über Reichtum* (contentment is better than riches), says the proverb, and whosoever hath not realized the truth of this saying is yet miserable.

The further one strives to climb the intellectual heights of life the less he must expect to realize of what the world terms enjoyment for us.

Byron says:—

"He who ascends the mountain tops shall find
Their loftiest peaks most wrapt in clouds and snow;
He who surpasses or subdues mankind
Must look down on the hate of those below.
Though far above the sun of glory glow,
And far beneath the earth and ocean spread,
Round him are icy rocks, and loudly blow
Contenting tempests on his naked head."

What the world in general terms happiness is purely of a sensual nature—a happiness that is more the result of idleness than of effort.

The joy of the student is far removed from this. It arises from the contemplation of new and beautiful forms which have been found after long research. Then the student passes into that higher sphere, that of the teacher, with a heart burning to reveal to his fellow man the mysteries he has discovered. Such joy as this is as far above the sensual as the source of daylight is above the glow-worm of night. Unhappiness in the intellectual life is due mainly to the intrusion of undesirable objects, that cause an interruption in our thought while it is in pursuit of some desired object.

No class of individuals feels more keenly the pangs occasioned by such disappointment than do teachers in general and teachers of music in particular, owing to the natural sensitiveness of a musical organism. It seems as if the musician, in order to fulfill his highest destiny in this life, ought to be removed from those cares of business which oppress humanity in general. There is certainly a great temptation for him to yield to the pressure of circumstances and become a money maker like the rest of them. Such a course will surely protect from those Byronic blasts referred to; but it will be abhorred by every true disciple of the Muse as unworthy the artist's aims.

The true teacher must abjure self, and go in determined to "die for the cause," if necessary.

Only he who feels this whole-soul consecration to his work can expect to experience any sense of satisfaction or contentment as he goes forward. There will be times when the most sturdy philosophy cannot bear up under the depressing influences that are forced upon the mind. To bear the criticism and reproach, and the indifference of people who are our superiors only by reason of their financial station, but vastly our inferiors in mind and intellect, is certainly one of the heaviest burdens of the musical martyr. And then to be forced to beg of such people for patronage and sustenance—that is even harder yet. The real teacher becomes absorbed in his work to the exclusion of everything else, and to his own physical and mental detriment oftentimes. He conscientiously assumes the responsibility of each pupil's progress, so carefully is he to make the first impression correct, that it may be lasting. How often he must pause and ring a bell or hold up a toy to catch the little one's attention! How often, too, he must stop his work to argue with ignorant and unreasonable parents over the manner of doing the work, or to quibble about the price he is forced to charge! A hundred times we have registered the resolution: "If ever we get rich and still retain our passion for teaching, we will at least have the satisfaction of selecting our pupils, and these we will place under such obligations to us for gratuitous instruction, that they will be ready and willing to do anything we say, if it is to practice ten hours per day; and we will show these ignorant, these willful, these supercilious, these indolent, etc., that they are left out in the cold just by reason of their obstinacy." What a sweet revenge! Alas, it never comes! We try to think, after all, perhaps it is better we struggle with these people and elevate their condition; and we smile when we want to frown, and say sweet things when we feel like pouring out the vials of bitterness. Ah! the world never knows our heartaches, and never dreams that we are toasting restlessly on our couch, too exhausted to sit up, too weary and nervous to sleep, feeling that our life is a failure and not worth living.

Teachers, altogether, are too much confined. Many of their ills and depressions are due to this cause. They are cramping their lives out, tacked away in some little

nine by eleven room in company with one piano, one stool and one (the poetical instinct is very pressing), let us say one scholar. What a narrow sphere is this! but how can we enlarge it? By travel. But we are too poor to travel. Yet, certainly, you might travel the streets of your own city a little more frequently than you do in just hurrying to and from your meals, or occasionally on a pleasant Sunday afternoon you might crawl out of your den and take a ride or a walk out into the country, and obtain a diversion by getting a glimpse at new life and scenery.

It is natural to pine for a summer in the Alps or Adirondacks, and we nearly kill ourselves working all winter to get a "lay off" in order to visit some resort in the summer. This is much after the manner of all human kind. Sweating through life to gain an ideal repose at sixty; and the ideal is reached at last—in the grave. This is all wrong. All of life we are sure of is now, just this moment. Let us now enjoy it. Not with excess, for that wrecks even the pleasure of the present and engenders future misery as well; but enjoy it with good sense, moderation and humor. Summer comes to us yearly. We have mountains, rivers and rocks; fish, birds and insects; trees, plants and flowers all about us. And at night, when all these are hidden or silent, we have the most wondrous revelation of nature above us in the starry vaults of heaven. Can we find nothing in all these works of nature to enjoy? Nothing that will improve our minds, giving us better thoughts and more cheerful dispositions?

There is another way to enlarge one's domain of thinking, and one that, we are sorry to observe, is neglected by many teachers, and that is, by reading. Books and papers are the repositories of knowledge. Everything that is known is contained in books. Some do not know how to study books. They go away from home and pay large sums of money to get from some renowned teacher an oral demonstration of a subject they might have found as clearly explained, and surely much more connectedly, in some book at home or in the public library. There are least twenty musical journals published in the English language, all of which contain during the year a vast amount of useful reading. Take *THE ETUDE*, for illustration, as that is before us. It is perfectly astonishing to look over a volume and observe what an immense amount of instructive matter it contains—matter that is of vital importance to every teacher and pupil. We append below a brief synopsis of the matter that has appeared in *THE ETUDE* during the past year:—

Of Didactic articles, from a column to a page or more in length, embracing a wide field of discussion and criticism, in all, eighty-eight; of Didactic items of a similar character, forty-two; of historical articles, nine; all the above being separate articles. Of continued articles: "The Simplicity of Technic," in eight numbers; "The Nature of Harmony," in three numbers; "What Shall We Play," in five numbers. Beside these, twenty-four articles relating to the American College of Musicians, the Music Teachers' National Association and the various State organizations; a review of eighty-four new musical publications; one hundred and ten important questions answered; one hundred and six gems of truth from the "Wisdom of Many," eighty-seven concert programmes, ranging from twelve to twenty selections in each; large graded lists of popular and classical music; the news of the month in compact and interesting form. Beside this great literary feast, the value of which cannot be estimated, *THE ETUDE* has contained twenty-one separate pieces of analyzed music, and a complete set of

studies by Adelung and De Kotski, and that admirable Kullak edition of Bach compositions, rendered fourfold more valuable by the senior editor's excellent translation of the same; not to forget the entire introduction of Mr. Mathews' most excellent work, entitled, "Phrasing, Memorizing and Interpretation." This music, figured at low retail prices, amounts to over eleven dollars; and all together, with this literary feast, it has been set before us for a dollar and a half a plate. What epicure could be found to grumble at that. A single music lesson, a single Strauss waltz costs as much. And is not THE ETUDE worth a thousand—but we refrain from such preposterous comparisons.

There can be no doubt of the value of THE ETUDE above what it costs. And while it has a large and ever-increasing circulation, yet we are conscious that hundreds of teachers have not yet been reached. We trust that all its patrons and friends will make a personal endeavor to assist in extending its reputation among their acquaintances. Hundreds of letters have come pouring in attesting, in earnest terms, the immense satisfaction with which THE ETUDE is being received by teachers and pupils everywhere it is known. The facilities for editing and publishing the paper are being constantly increased, and during the coming year the paper will be made still more attractive than it has been heretofore, and every effort shall be put forth to introduce it into every civilized nook where a piano student or teacher is to be found.

THE ETUDE is a specialist in a single department. It has pushed behind it and hope beyond it, and a large band of enthusiastic admirers and supporters around it.

What the *Neue Zeitschrift für Musik* in Germany was in the department of criticism, THE ETUDE is rapidly becoming in America in the field of piano-forte teaching. We are enthused with the confidence that in the near future the great mass of musicians all over the land will, with unanimous accord, echo the sentiment recently voiced by an esteemed contributor, *Vive l'Etude!* And to all the readers who take THE ETUDE, we say also, take courage for the work of the New Year.

D. DE F. B.

LESSONS IN MUSICAL HISTORY.

II.

J. C. FILLMORE.

From Guido of Arezzo to the beginning of the Supremacy of the Netherlands, about 1000 to 1400.

THE dates which mark the boundaries of this period are only approximate, and are given in round numbers for the sake of convenience. Many of the dates of this and the succeeding epoch are more or less uncertain, different historians giving them differently. Guido's most important work was done during the first half of the eleventh century. He is said to have died in 1050. As we have seen, his most valuable service to musical progress was the invention of the *stave*, a means of representing to the eye the pitch relations of tones so perfect, that it remains in use to this day in substantially the form given it by Guido, and there is little or no reason to suppose that it will ever be supplanted.

NOTES INDICATING LENGTH.

But there was still no way of indicating the length of tones, and until this lack was supplied, the germs of polyphonic writing, already in existence for a full century, could not possibly spring into vigorous life.

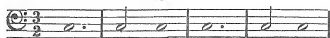
FRANCO, OF COLOGNE, ABOUT 1200.

For this great desideratum music had to wait another two hundred years. The man who invented notes by which to represent the length of tones to the eye was Franco, of Cologne. At first

he had only two kinds of notes, a long one (Longa) and a short one (Brevis), the latter half as long as the former. The two combined made triple time, and he used both the form — (Trocha) and — (Iambus). Double time was not used until a later period, and was then considered less perfect than triple time. Franco afterward added a note twice as long as the Longa, the Maxima (), and one half as long as a Brevis, the Semibrevis (). He also used rests corresponding to their lengths, and thus mensural music became possible.

DEFECTS OF FRANCO'S NOTATION.

The worst of it was that Franco unfortunately did not give his long and short notes a constant and uniform value, as we might naturally suppose he would have done. He made the lengths of his notes depend partly on their position in relation to each other. Thus a Longa alone counted as a whole measure of triple time; but if a Brevis followed it, the two together only filled a measure; if two Breves followed it, then the Longa counted as a measure (triple time) and the two Breves as another measure, the second Brevis being twice as long as the first. Thus, for example, the following passage ■■■■■ would read thus in modern notation:—



All this confusion could be obviated only by separating the measures by bars or by some similar device, and by giving each note a fixed and definite length under all circumstances. But this was not done for a long time after Franco.

Such as it was, however, this notation of Franco's was so long a step in advance that it gave a great impulse to musical development. Now that the time relations of two voice-parts could be accurately measured, even though the means were clumsy, composers began zealously to write "Discant," as it was called, that is, to compose a second voice to accompany the Gregorian Chant. The latter was called the "*cantus firmus*," or "fixed voice."

MARCHETTUS, OF PADUA, JEAN DE MURIS, ABOUT 1300.

The two most remarkable names among the composers who cultivated and improved the new mensural music were Marchettus, of Padua, near the end of the thirteenth century and Jean de Muris, a Doctor of Theology in the University of Paris, in the early part of the fourteenth century. In the writings of these two theorists occur for the first time the prohibition against parallel fifths and octaves, which has been an accepted doctrine of musical theory ever since. The Parisian Doctor was the first writer to use the word, "Counterpoint," instead of "Discant," a word derived from "punctum contra punctum," point against point, or, as we should say, note against note.

Philip of Vitry is also a name of nearly as great importance as these two. These men and many others diligently practiced the infant art of polyphonic writing, and prepared the way for the Netherlands composers of the next epoch. But all or most of their activity was in the domain of church music. We must now consider the secular music of the same epoch.

INFLUENCE OF THE CRUSADES, ABOUT 1100 TO 1300.

The strongest impulse toward the production of secular music during this epoch came from the Crusades. From the end of the eleventh till the end of the thirteenth century the imagination of Christendom was fired with fanatical zeal for the recovery of the holy sepulchre from the hands of the infidel. Fighting was the main business of

men. Scientific investigation there was none. Europe was in the dark ages; men's impulses were easily turned into the channels of fanaticism; salvation and forgiveness were preached as the reward of all who undertook the holy task of dispossessing the Saracen inhabitants of Palestine. The result was that for two hundred years swarms of men, of all ranks of society, from all Christian countries, poured into Asia Minor, and there came into violent collision with a race more highly developed and a civilization more advanced than their own. Their ideas were as much jostled by this encounter as were their bodies; the mental shock was as great as the physical. Thousands who returned brought home with them new ideas, new and strange objects, and among them new musical instruments. The lute and the guitar had hitherto been unknown in Europe. The Saracens used also kettle-drums and other drums in war, and these were new to the Christian soldiers. The introduction of these instruments into European music modified it very greatly, and, of course, stimulated interest in secular music, since they were not adapted for the purposes of divine worship. The Arab songs, too, must have had their effect on the Crusaders. Then the conditions were not only stimulating to curiosity and to the secular imagination, but they must have had a strong effect on the emotional life. Absence from home and friends, homesickness, disease, wounds, hardships of all sorts, strange surroundings,—all these tended to excite and to deepen the social feelings. And these feelings soon found expression in a vast quantity of secular music, in a style hitherto unknown in Christendom. With the rise of chivalry came also the music of chivalry, love-songs accompanied by the lute.

THE TROUBADOURS.

The most favorable soil for the development of this sentimental style of secular music was southern France, especially Provence. Here the "gay science," as it was called, found its natural home, under sunny skies and among a lively, pleasure-loving people. It was cultivated by the highest nobility, such as Count William, of Poitiers (1087-1127) and King Thibaut, of Navarre (1201-1254). These noblemen, however, only *invented* their songs, and hence were called Troubadours or Trouvers (inventors). The songs were sung and accompanied by assistants called Minstrels (from the same Latin root as our "Minister," a servant or helper). These minstrels were always of a lower social rank than the Troubadours. They were not only dependents of great houses, but were ranked with clowns and tumblers, being kept, like them, for the amusement of their noble patrons. This is proved by the name "Jongleurs," applied to them (from the Latin "Joculator," joker), and by at least one old picture, in which a man standing on his hands is represented among the players.

ADAM DE LA HALE.

Toward the end of the thirteenth century, we find an exceptional Troubadour, who not only invented songs, but sang and played them himself. This was Adam de la Hale, a composer thoroughly familiar with the best musical knowledge of his time and one of the first writers of four-part songs. He also wrote a little operetta called "Robin and Marion," the earliest specimen of comic opera known.

THE MINNESENGERS.

Although Provence was the natural home of the love-song as developed by the Troubadours, they were not the only ones affected by the influences which called it into existence. In Germany the same tendencies showed themselves about the same time, and their manifestation differed from those of Provence only as determined by the differences of climate and of race characteristics. The German knights and noblemen, however, took pride

in singing and playing their own songs instead of leaving the interpretation of them to dependents. They differed from the Troubadours also in that they regarded the music as subordinate to the words. They treated the poem as primary and the music as serving the purpose of intensifying the sentiment of it; whereas the Troubadours made the music primary and the words secondary. The two styles, therefore, often differed greatly. The Troubadours, as the Italian opera composers did later, laid prime stress on the invention of tuneful melodies, whether they exactly fitted the words or not. The Minnesingers made it their first aim to interpret the feeling of the text, whether their melodies were sensuously beautiful or not, often using a recitative style. These two opposite tendencies have distinguished the Northern from the Southern nations ever since.

The Minnesingers played their own very simple accompaniments, often on small harps of triangular shape. They were not always noblemen. A few names have come down to us, such as Wolfram von Eschenbach, Walther von der Vogelweide and others who were engaged in the "Sengerkrieg" (contest of singers) at the Wartburg, in 1207. Wagner has immortalized them in his "Tannhäuser."

THE MEISTERSINGER.

Beside the secular music thus cultivated by the nobility, there was a very strong movement of a similar sort among the mechanics and tradesmen of the German cities. The impulse to this movement seems to have come from the Minnesingers. The breasts of the worthy German burghers were fired with the same enthusiasm and guided by the same principles as those which inspired their highbred compatriots. They formed a guild called "Die Meistersinger" (The Master Singers) for the purpose of cultivating music and poetry. They were not merely interpreters of other men's productions, but were themselves creators of both words and music. They had different degrees of merit in the order, passing from each degree to the next higher by competitive examination. Their productions are said to have been rather commonplace and of no lasting value; but the love of art, such as it was, had such vitality among them that their organization lived from the thirteenth century into the nineteenth. The last society of the guild was dissolved in 1839. It is no small matter that so much enthusiasm for ideal aims should have burned so long in the minds of men whose lives were necessarily devoted, for the most part, to material interests. It shows the German middle-class character of that dark time in an admirable light.

The most noted of the Meistersingers was Hans Sachs, 1495-1576.

THE FOLK-SONG.

Beside the consciously intentional efforts at good music-making above enumerated, there was going on at the same time a form of spontaneous musical production of no small importance. This was the "Volkslied," Folk-song, or popular song, of which there are numerous examples in Germany and elsewhere. These songs sprung up among the common people, no one song, perhaps, being produced entirely by any one man. They were repeated by one and another as they were heard. A beautiful strain invented by one might be repeated by another, who would add another to it; and so they were passed on and handed down from generation to generation. Of course, only strains which pleased many were able to live in this way, and so all folk-songs, of whatever nature, have for their prime characteristic, naive, spontaneous beauty. They are products, not of calculation or scientific intelligence, but of the original creative power of men, the sense of beauty being the determining factor.

QUESTIONS ON CHAPTER II.

After Guido had invented the staff, what new improvement in notation was most needed? Who made it? Describe the notes he used. Explain the remaining

deficiencies of Franco's notation. How were they finally obviated? Define "Discant," "Cantus Firmus." Name three other great musicians of the 13th and 14th centuries. Who first used the term Counterpoint? What rules were permanently fixed by these men? When were the Crusades? How did they affect the minds and feelings of those who took part in them? How did these mental and emotional changes affect musical development in Europe? What instruments did the Crusaders get from the Saracens? What do you know of the Troubadours? What does the name mean? Name some of them. How did they differ from the Minnesingers? How did the music of the two differ in principle? What do you know of the Meistersinger? Who was the most distinguished of them? What do you know of the characteristics of the Folk-song?

FINGER MEMORY.

The most important memory is finger memory, and this is governed by a knowledge of intervals, and not by any method of notation. It is of little matter that one knows that a certain letter is designated C and another E \sharp unless, at the same time, you impress upon the mind and train the fingers to know the exact relation of the two tones to each other.

No singer can sing E \sharp from C without having learned the exact distance from one tone to the next. The mere designation minor third cannot alone be of any assistance as it designates a certain uniform distance between various tones.

It is certainly of great advantage, in early instruction, to call constant attention to the relation of tones. To this end, learn to repeat the alphabet forward—

A B C D E F G. These are seconds; backward, G F E D C B A. These are sevenths; alternately, A C E G B D F. These are thirds; backward, F D B G C A. These are sixths; "skipping two," B E A D G C F. These are fourths; backward, F C G D A E B. These are fifths.

The various kinds of intervals can be explained later. Let the scales be played as well in thirds (skipping every other letter) as in seconds. How shall we finger them? Play with one finger staccato, or with thumb and one finger either second, third, fourth or fifth. Nothing is better to train the thumb to pass under at the correct interval.

Constant attention should be called to the significance of enharmonic representations—C D \sharp , C E \flat , for example—so that the mental solution and the finger interpretation may coincide simultaneously. The mind says, "Augmented second or minor third;" the finger says, "One tone and the next but two."

Nine-tenths of all pupils will read the chord D F A \sharp B \sharp , D F A \sharp B \sharp , and play it so till corrected, despite the ugly dissonance, insisting that they thought the natural was on A. If every scale, arpeggio, interval and chord were learned and practically committed to finger memory, what a great burden would be withdrawn from the pupil. And this may easily be done. Twelve intervals, twelve scales, twelve chords—thirty-six tasks. Think off! How easy, if we set about it. And yet pupils of three years' experience cannot finger, with certainty, the scale of F \sharp minor, or a dominant seventh arpeggio on B \sharp , nor a chromatic scale in the key of B major! "These things ought not so to be."

D. DE F. B.

HOW MUCH SHALL I CHARGE FOR A MUSIC LESSON?

No commodity in the market varies so widely in its monetary gauge as does music teaching. The size of the city in which it is carried on may be taken as a tolerably accurate criterion, for we find in New York and Boston the standard, with teachers of the first rank, to be three or four dollars for half hour, and from five to six dollars for hour lessons; in Chicago and Cincinnati the rate is about half the Eastern price, and as we reach cities of twenty thousand, seventy-five cents and one dollar an hour are the highest rates obtainable. Dr. Hans von Bülow once said to us, in the course of a charming and never-to-be-forgotten chat, ranging through many subjects, both ideal and practical, "No; don't go to Bu-

rope to do your foundation work; you can be fully as well taught here; go abroad only to ripen your mind by hearing and comparing. Then when you teach, come home; for musical tuition is better paid in America than with us in Europe."

Phenomenal virtuosi demand and obtain fabulous prices, chiefly because they do not care to teach at all. There is a brilliant solo-pianist in New York who is said to receive ten dollars an hour for teaching, and a fashionable voice teacher who has eight pupils for half-hour lessons. Thalberg, it is said, charged and received three guineas an hour. The depths of cheapness, however, reached by many an honest teacher, appall one, as he gazes down from these dizzy heights of virtuosoship. Any earnest and patient pedagogue persistently pegs the painful notes into the soft rubber heads of reluctant juveniles for fifty cents an hour! Others descend to forty cents and "horeoso refers;" competition drives some plodders down to twenty-five cents an hour. Signor Tomasi, the well-known and amiable conductor of the Abbott Opera Company, told us that, in Italy, musicians are such a drug in the market, that many good theorists teach for a franc an hour, less than nineteen cents.

Wide and absurd as are these differences, we need not seek far to find their cause; it lies in three things: first, the state of public taste and valuation for the whole art of music; second, that curious conglomerate of many things, spurious and genuine, personal and intellectual, the teacher's reputation; and third,—alas, too often,—the financial strength or willingness of the pupil. Bearing upon this last point, there is a widespread undertow of feeling in the public mind, that the musician owes to their mercantile standing with those dealers in ready-made garments, whose prices, elastic and compressible as the air, have become an amusing proverb, or at best, with the dealers in musical instruments, who are well known to have a long Jacob's-ladder of prices, all the way from the "listed" twelve hundred dollars, down through the "selling price," the "professional price," the "cash-down" price, to the granite bed of "wholesale" price. So with many an honest citizen (or "citizeness") there is an omnipresent disposition to haggle with the professional musician and depress his charges to the utmost.

Indeed, not infrequently do you hear the stricken father, who has, perhaps, paid out a hundred dollars or more for his daughter's musical tuition, complaining bitterly, as if he had been defrauded, because, forsooth, the smiling musician did not say with cringing eagerness: "Be so good, sir, as to permit me to teach your darling daughter for half price." This condition of public feeling, combined with the fierce competition in the large cities, where every year increases the number of more competent musicians, has given rise to a somewhat hollow state of things, and too many lack the nerve to stand out and demand the just market value of their services. A good friend of ours, a worthy member of the middle rank in the piano-forte profession, once wittily said to us, when we asked him what he charged for piano lessons: "Oh, I charge five dollars, but I take fifty cents when I am lucky enough to get it." One of the severest strains put upon the moral and artistic rectitude of a musician, especially at the beginning of his career, is the temptation to teach pupils of unusual ability free of charge.

Probably few, if any, of our best musicians have escaped falling into this snare,—for snare it is,—set by the wily, wicked one, whose name among men is Mammon, and who dwells in the dark and cold "Glimmerian desert of impetuosity." For he rubs, attended by his henchman, Envy, and screams to the young musician, as he stands and waits, in a rising tide of anxiety, for pupils who may lift him on their shoulders above starvation: "Teach this poor, but gifted person, freely, without hope of lucre. While these words are uttered, he brandishes over his musician's head a sword of death glares, in fiery letters, the name of some rival teacher. The result of such expensive advertising is usually ingratitude with the pupil and heart-burning with the teacher.

In conclusion, we will give but one piece of advice to the talented but poor aspirant: get money in some honest way and honestly pay some conscientious teacher for your instruction. Get your money as an advanced loan from some wealthy friend, or, lacking such, get into the employment of a rich man, and receive your money, time, or both; or lastly, if your talent is very conspicuous, go to some wealthy and endowed school which has established free scholarships. To the teacher we say: Charge all your abilities are worth, according to the market value of your services. Make slight reductions for long continuance, or other valid reasons of advantage to yourself; study concise, clear expression; teach the pupil as much as possible the underlying rule, and do not lift him over the special difficulty. Consume as little time as possible in the mere reading of the notes, which is only the preamble to real teaching, and lastly, make the pupil feel that every minute spent with you is precious, and that his mind must be alert and intense; for in conquering obstacles a galvanic current is not so effectual as a flash of lightning.

J. S. W. C.

[FOR THE ETUDE.]
WHY AND WHEREFORES
OF MUSIC.

1. Why the piano-forte is so called.

The word *piano* means soft, and the word *forte* means loud, and this instrument is the only keyed instrument that can produce both the effects of soft and loud by the means of the touch unaided by any mechanical contrivance.

2. Why the scale is so called.

The word scale is derived from the Latin word *scala*, meaning a ladder. The German name for a scale is *tonleiter*, meaning tone ladder. A scale represents a kind of ladder by means of which the tones rise in pitch and descend in pitch, each of the seven tones being like one step of the ladder.

3. Why the scale of C of the major scales is the one which is called the model scale, and why the scale of A of the minor scales is the one which is called the model minor scale.

The seven diatonic scales, or Ecclesiastical Modes, called *Psalm Modes*, and derived from the Greek systems, are formed from the keynotes, A B C D E F G, no accidentals being used, thus—

A B C D E F G A
B C D E F G A B
C D E F G A B C, etc.

Of these seven scales the one beginning from A, a minor scale, and the one beginning from C, a major scale, have been retained to our day, and these became the model scales of our modern tonality. These models are transposed through all the degrees in the octave, each starting-point becoming the key-note, and giving the name to the new scale formed from the model. The other Ecclesiastical Modes are obsolete, except in the Gregorian chants extant.

4. Why the semitones in the diatonic scales occur in major between three and four and seven and eight, and in minor between two and three, five and six and seven and eight.

Modern tonality originated from the two scales of the ancient Greek Modes, A and C, constructed in this form 1 2 3 4 5 6 7 8 major, and 1 2 3 4 5 6 7 8 minor. In the minor, seven was afterward raised to preserve the characteristics of the leading tone; the sixth was sometimes raised also, to avoid the augmented second between six and seven.

5. Why the tonic, mediant, sub-dominant, dominant, sub-mediant and leading tone, are so called.

Tonic means tone, or relating to tones, and the tonic of the scale governs the key. Dominant is so named because it is next important to the tonic in governing the key. Sub-dominant is less important and is the under-fifth of the tonic; that is, the fifth below. Mediant is so named because medial between the tonic and dominant binding them. Sub-mediant is the under-third; it binds the sub-dominant and the tonic. Leading tone is so called from its strong tendency to lead to the tonic.

6. Why the name Diatonic is applied to the scale.

Diatonic was a term applied by the Greeks to that one of their three Modes which was the first in use, the other two, Chromatic and Enharmonic, being formed from the division of the intervals of the Diatonic. This Greek Mode, like the modern diatonic scale, progresses by degrees and includes both tones and semitones. It was called diatonic because *dia* means through, and *tonic* means a tone; the greater number of intervals, five out of seven in the scale, are tones.

7. Why the name Chromatic is applied to the scale.

The term was applied by the Greeks to that one of their three Modes which consisted of semitones and minor thirds, and from which the modern Chromatic scale is derived. It had its name either from the fact that the Greek transferred to it the character of color, the Chromatic kind being a medium between the two other modes, as color is between black and white; or because of the variety caused by the Chromatic kind having the same effect as variety of color in painting.

8. Why the order of the scales is a fifth higher for each new scale formed.

Each half of the major scale has the same form:

1 2 3 4 5 6 7 8 thus the second half of one scale can be used for the first half of another; thus the fifth of one scale becomes the tonic of another, which is the natural manner of transposing. Thus—
C D E F G A B C D E F G
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
1 2 3 4, etc.

9. Why the intervals fourths, fifths and octaves are called perfect.

These intervals are the only perfect concords, and are,

therefore, called perfect intervals. They differ from the imperfect concords, thirds and sixths, since the perfect concords, when inverted, do not change their character, but remain perfect, while the imperfect concords reverse their character, major becoming minor, and minor, major, by inversion. Perfect concords cannot be chromatically changed without being changed to discords, while major thirds and sixths can be diminished to minor, and minor thirds and sixths can be enlarged to major, without changing their character as imperfect concords.

10. Why the harmonic chord of nature is so called.

A sound of any given pitch always calls into existence a gradual succession of fixed sounds of a certain ratio, called the harmonics or overtones. Every vibrating body vibrates not only as a whole, but its halves vibrate; so do its thirds, fourths and so on. Half of its extent vibrating produces the octave; one-third, the fifth; one-fourth, the second octave, and so on. When a low C is sounded, the chord of nature which will result will be C G C G C G B2 C, etc.

11. Why the black keys on the piano-forte are in groups two and three.

Modern tonality calls for two chromatic steps between the white keys B-E, as C# D#, and three chromatic steps between the white keys E-B, as F# G# A#; thus the semitones between the white keys are unequally divided. From B to E are four white keys and from E to B are five white keys.

12. Why time and tempo are used with a difference.

Time refers to the beats in a bar and the relative length of the notes as indicated by the signs, 1, 2, 3, 4, etc.; as double time, triple time, etc. Tempo refers to movement, Andante, Allegro and Presto being the rate of movement of the dupe or triple time. The rate of movement is fixed precisely by means of the metronome.

13. Why thorough bass is used.

Thorough bass means continued or through bass, and the word is applied to those pieces having the bass alone written out, and the other parts, or voices, indicated by figures.

14. Why transposition is employed.

By a change from one key into another, either higher or lower, a composition is brought into the compass required by the voice or instrument. In piano-forte music, by transposition any form can be practised through all the keys, employing all the black keys as well as the white, giving great facility in playing in every position, and a ready practical knowledge of all the scales.

15. Why English fingering was ever used.

In early times, in England, violinists were the first piano teachers, and as their instruments did not require the use of the thumb in fingering, they applied the same fingering to piano playing, using the four fingers as 1 2 3 4. Later, when the thumb was first used, a new sign was required, and the cross was introduced. Bach, on introducing the use of the thumb, indicated it by the figure I. The fingering used in Germany, France and Italy is 1 2 3 4 5.

16. Why the term classical music is used.

Classical designates music which, when tested by time, has been found of enduring value.

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MUSIC.

III.

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Part I.—(a) Sketch of the Life of John Sebastian Bach; (b) Lesson in Musical Phraseology. Part II.—(1) Sonata, Op. 36, No. 3, Clementi; (2) Chaconne, Durand; (3) Translation of Daughter of the Regiment, Dorn; (4) Gondolied, G minor, Mendelssohn; (5) Tarantelle, A2 major, Heller; (6) Nocturne, B2 major, Field; (7) Fairy Fingers, Etude Caprice, Mills; (8) Invitation to Dance, Weber; (9) La Fleuse, Raff; (10) Tarantelle, G2 major, Moszkowski; (11) Valse Caprice, Rubinstein; (12) Andante Spiniato and Grand Polonaise, Op. 22, Chopin.

Chopin Recital, Miss E. M. Rich, Ocatonna, Minn.

Piano Duet, Polonaise Militaire; Piano Solo, Fantasia Impromptu, C sharp minor; (d) Nocturne, Op. 32, No. 2; (e) Valse, Op. 54, No. 1; Violin Solo, III. Nocturne, Sketch of Life of Chopin; Piano Solo, Polonaise in C sharp minor; Vocal Solo, Mir aus den Blicken; Piano Solo, March Funebre, Op. 35; Piano Duet, Valse in E flat; Piano Solo, Ballad in A flat.

Emil Liebling, Chicago, Ill.

Polonaise, Op. 77, for two Pianos (new), Saint-Saens; Sonata, Op. 38, for Piano and Cello (new), Allegro Molto Agitato, Grieg; Piano Solo: (a) Etude de Concert, Op. 48, No. 1 (new), Schytte; (b) Rhapsodie Hongroise, No. 18, Liszt; Sonata, Op. 36 (continued), Andante Molto Tranquillo, Allegro, Grieg.

MENTAL PROCESSES IN MUSICAL EXECUTION.*

BY STEPHEN A. EMERY.

II.

LEAVING, for the present, this fascinating subject of acquired automatism, let us briefly enumerate a few points connected with distinct mental effort. Wherever this is requisite, in order to succeed it must be fortified by two essentials, confidence and determination. Any task of even slight difficulty being before us, we must recall that old saying of Virgil concerning the victorious enemies of Troy: *Possunt quia possunt videntur*. True, the mental assumption of capacity, however self-assuring, can never, of itself, impart intelligence to the brain or manipulative skill to the hand; but it is equally true that, without a proper degree of confidence in our own abilities, we can accomplish but feebly, and with but meagre results, what with more certainty might have been a pronounced success. Let every one place a just estimate upon his own powers, availing himself of those upon which he can safely rely and strengthening those that are weak. Such a player will never unconsciously impart to his audience that vague sense of anxiety as to his success which, though sometimes unrecognized, is quite enough to deprive the occasion of all pleasure.

Fully realizing, however, his ability to perform, the player sometimes lacks what may be called mental backbone; the will power is sluggish, the batteries of his motor-nerve telegraph run low, and his playing is consequently dead. A determination to exert one's forces in a given direction is an indispensable pre-requisite to every artistic performance. In the absence of confidence and of actual determination, the teacher of piano-forte playing—yes, the teacher of every known branch of study—may find the reason why so few students reach even mediocrity, much less, marked success. For the lack of confidence the teacher is too often responsible. In teaching there is such a fault possible as "zeal without knowledge." When a pupil is harassed by corrections of every fault that comes under the notice of an indiscreet teacher, the mind becomes so strained that some of its ordinary functions are temporarily suspended, and any long continuance of this unwise course, by causing habitual anticipation of correction at every point, destroys all confidence, and with it all continuity of thought or of playing.

Upon recently asking a lady what she played when in company, she replied: "Nothing. I used to play a good deal, and pretty well, too, I think, but I took lessons of a teacher who stopped me at every mistake, and he got me so into the habit of stopping that now I can't play a single piece." A wiser course, and one more certain to produce accurate playing, would have been to allow the lady to keep on till she reached a cadence, when she could have stopped and gone back to play the difficult parts repeatedly till they should become automatically easy, so to speak. It was said of a certain general that his ideas of military proprieties were such that if he found a soldier lacking a pair of shoes, he would stop the entire army to have those shoes made. Are not some of our teachers open to a like criticism?

Another and equally detrimental interference of the mind with execution is the general uneasiness, anxiety, whatever we choose to call it, occasioned by a teacher's impatience or irritability. In one instance, that of a young lady who was herself a teacher, I found, especially in her right forearm, a degree of tension for which it seemed difficult to account, until a chance remark told me how ill at ease she usually had felt with her former teacher, who was excessively nervous and demonstrative. This needless cause being removed, the arm rapidly assumed a more nearly normal tension, thus reducing the fatigue of playing and bringing within her execution certain technique before regarded as impossible. Since cerebral and muscular tension beyond a certain degree are mutually reactive and harmful, it should be a teacher's care that too much of either is avoided; while too little causes the characterless playing that is simply unendurable. Study, either too intense or too long continued, often creates a cerebral tension that renders inoperative the usual laws of mental effort. The only remedy for this is either rest or an entire change in the character of one's work; the latter, by withdrawing the mind from certain perplexities, often producing better results than the former. Few seem to understand that during such an intervening period the mental attitude toward the partially forgotten subject changes, and often so favorably that on resuming the study of former work the student finds his progress easy and rapid, where, before, it came to what seemed insuperable obstacles, as though, in the interim, the mind had grown in strength and capacity; and such is, doubtless, the case. Hence the desirability, in preparing for a concert, of allowing reasonable periods of rest to interrupt a too continuous preparation of the programme, the rest itself accomplishing certain results beyond the attainment of persistent work.

Beside such relaxations so necessary to mind and hand, it is often possible to aid students by changing somewhat their peculiar conception of

the perplexities they encounter. A little girl of my acquaintance met with discouraging difficulty in trying to thread her needle. After watching her mother thread it for her without a slip, she exclaimed: "Oh, I see how you do it: you don't put the thread through the needle; you put the needle on to the thread;" and after that the little Miss threaded her own needles. Very often, by a correspondingly new statement of old rules, or by a similar reversing of thought, can some difficulty of execution be overcome. And this reminds us that when pupils' faults become ludicrous, they are to be regarded by the teacher as oases of refreshment in the desert of discouragement. When we exchange notes on this subject, the Music Teachers' National Association can publish a *Teachers' Funny Book* every year. Not two or three, but many pupils who, when told to play more slowly, play more softly instead, and that, too, in spite of repeated admonitions and examples, will comply only when told to hold each note a little longer. Others reverse this fault, playing more slowly instead of more softly, until told to whisper the notes with their fingers. Being directed, in certain technical exercises, to accent the first of every two notes, how many play everything forte until told to play the accented notes as though they alone were printed in red ink. Often, too, the mere thought of an inaudible accent as represented by a sinuous line pencilled on the margin of the music, imparts just the desired amount of graceful flexibility to a passage previously stiff and angular; while the sight of a straight, hard line sends a message inward to the optic ganglion and outward over the tactile-nerve system, imparting firmness and energy to a passage that had been inert and characterless. I have known a pupil, in spite of carefully repeated directions and illustrations, fail to play in what is termed a broad style. Nothing could give her the desired breadth of touch until a suggestion to think of a far stretching prairie proved to be the one thing needed. Almost unconsciously, as her mental vision reached out over the rolling expanse, her touch grew broad and deep, and the desired effect was produced. Similarly, in certain flowing compositions, a hard, unyielding touch, often resulting from over-consciousness, has been rendered pure and graceful by the direction to play the passage like a broad, rolling river; it was not to represent a river, but to move in the same grand way. Your own experiences will add countless illustrations of the effect of the mind on touch. There are other instances where the hands work best automatically, with no perceptible volition, save as initiating certain movements; as, for example, the simultaneous playing of two groups of notes having no mutual mathematical adjustment, such as three against four, six against fifteen, and other similar combinations so often seen. The attempt to think out each particular of these mutual relations will usually render them nearly impossible of execution, while the already well-trained hands being left to themselves, they play through these intricate rhythms without a slip. This withdrawal of definite attention is often necessary for the correction of certain faults in movement. Very few beginners can avoid a jar in the wrist when trying most earnestly to do this thing, indispensable to a legato touch. With the very inception of effort in this direction, the wrist stiffens, and then unavoidably jars with every note. You sit quietly and, so to speak, flexibly in the photographer's chair. The moment you hear the fatal words "Now, sit perfectly still," you seem to feel an iron rod thrust down your spine and radiating rigidly to every extremity; and as for sitting still—why, some movement seems absolutely unavoidable. Your only safety is to think of some lovely thing far away, of some smooth lake, or of whispering groves, or of anything but of yourself. It may be adopted as a principle that, after once getting the wrist flexible, the young student must be made to think of something else, especially to try to keep the elbow and upper arm quiet. This still leaves the wrist relaxed, and effectually excludes the unmusical jarring which is so nearly a universal fault of even concert pianists.

The inability to fix the mind upon something other than what is immediately before one not unfrequently renders it impossible for the student to play certain things. Many improperly trained pupils cannot play the major scale of G flat, though told that, save in notation, it is quite the same and played the same as the major scale of F sharp; and as for the major scales of C sharp and C flat, they will not even attempt these. Similarly, the trouble is only mental that prevents so many from playing the grand arpeggios of the dominant seventh in any minor key when identically the same arpeggio has been well played, if regarded as a part of a major key.

Imaginary obstacles often grow to be real. I recall an amusing illustration in the case of a young lady who excused her broken playing by saying: "I don't see why I can't play to you; I'm not afraid of you, but when I come here I cannot play." Upon my suggestion, she promised to imagine me sitting near her at home, in order to overcome her nervousness. At her next lesson she said: "I did as you told me; I opened the door and invited you in, and placed a chair for you near the piano, where I imagined you sitting, but I couldn't play a thing, and had to ask you to go out of the room."

Vocalists often hesitate in reading, as a test, a simple passage ending

* Delivered at the Meeting of The Music Teachers' National Association, at Boston, 1888.

on a note chromatically raised; but the next note above being added, the whole is sung accurately and without hesitancy. The somewhat trying melodic interval of an augmented fourth is usually sung with ease when occurring in the midst of a sequence, the mind being so fixed on the regularity of the progression as to be oblivious of this often troublesome skip.

The subject broadens beyond the possibilities of the present occasion, and I hasten to make a passing reference to the reflex influence of touch acting on the mind and returning in transformed impulse to the hand. Let any one practise on an old, worn-out instrument; how soon does the interest flag, the mental energy disappear and the progress cease. With the lack of responsiveness in the instrument, it is, indeed, a wonder how the players of Bach's time retained any intensity of musical feeling. Every pianist recognizes how truly indispensable is a sympathetic action, without which not only are all refinements of expression impossible, but, because of this, refinement of feeling, also, is seriously lessened. A responsive action and a pure tone are so invaluable that we may well say, a good instrument is equal to, at least, one term of lessons.

Finally, we ask, what is the prime source of that wonderful gift which we call improvising? Most especially in the exercise of this talent does the player appreciate the inspiration of a truly musical instrument. But the instrument is a mere auxiliary. What unseen influence guides the fingers of those whose improvisations present so intricate a lacework of harmonies adorned with all of grace that melody can furnish? What is it that gives to these unstudied bursts of music their wondrous delicacy of expression, their mysterious romance, their enduring fascination? Not the most intense study or imagination could suggest them; not the pen of the readiest writer could imitate them. They spring, in all the freshness of spontaneity, from some unknown shrine, where mingle the interchanging forces of brain and hand. They who share most largely in this strange gift can tell us almost nothing of its source; but its exercise presupposes almost unlimited skill in execution, joined to an extraordinary refinement of feeling, and to a musico-poetic imagination of perfect development. Yet, save in the more formal improvising on certain themes, it may be assumed that almost none of these musical rhapsodies have any connection with definite thought or cerebral control. Each wave of harmony rolls onward but to make way for others, all bearing on their crests the brightest forms of glittering melodies, and moving obedient only to the law of spontaneity. May we not well close here with the single practical thought that only by such study as in superseding effort by automatism reduces it to a minimum, can the pianist hope to excel, either in original productions or in interpreting the works of the masters.

DISCUSSION.

MR. PARSONS.—I have enjoyed from beginning to end every word of Mr. Emery's paper. On one point I would like to make a personal confession, and that is regarding the amount of interference on the part of the teacher in the pupil's work. I realize to the full all the disadvantages and incidental irritation resulting from that interference; but there is a reason why, in my practice, I have come to make it a rule never to allow the slightest digression from the described notation, expression or fingering to pass uncorrected, without warning the pupil.

The way in which I came to exercise this direction over pupils was through an account given to me of the way in which a rapidly growing boy grew to injudiciously bolt his food. The boy would sit down at the table and bolt goblet after goblet of milk, overloading his stomach, ruining his digestion, but the boy was hungry all the time. He tasted nothing, masticated nothing, digested nothing, assimilated nothing; and it went to such an extreme in that case that the mother was obliged to tie a handkerchief over that boy's eyes and feed him with a spoon until he got the idea of tasting, morsel by morsel, that of which he was partaking in his meals—in fact, adopting a remedy for chronic indigestion. The boy finally got to tasting of the separate particles, and when he came to like the minute portions of his food, gradually he came to eat in normal fashion. I have found the same thing true in teaching. Sometimes the teacher may have to wait two years before the pupil learns the value of finger signs, the power of special notes, or the musical necessity of them; but when his thought about it is awakened, then in time the delay occasioned by this process is regained. Therefore, I must confess that at present it is my belief that a teacher should not threaten the pupil, or discourage him, but should simply stand over him as an inexorable monitor, never allowing one thing to pass uncorrected. I have found pupils who would argue the question with you for an hour if you were to raise the question; otherwise they would go on with their lessons from week to week. My experience is, and the general opinion seems to be, that, after all, the easiest thing they can do is to do the right thing once for all.

MR. PERCY.—I should like to suggest that possibly the proper solution of this question will be found, like that of many others, in the spirit and principle of eclecticism. May we not do better to follow somewhat in this way: For instance, when the piece is first brought to the pupil, take it in a very careful, detailed manner; correct every slight mistake until

the details are to some extent overcome, until the automatism which Mr. Emery has spoken of has been, to some extent, established; then do something as we do in our own practice. After a piece has been studied in detail somewhat, treat it from an interpretive standpoint, as a whole, in view of other instruction, keeping clearly before us, before the mind of the pupil, the idea that there are two kinds of study, one of detail and the other of entirety; to allow the pupil to play it from beginning to end, applying attention to the general effect, allowing the details to take care of themselves as nearly as they may upon the automatic principle. If, then, we find that the details are still too defective, go back and begin at the first for a lesson or two in bringing out those fugitive fingers, and making them take their place at the front.

MR. PENFIELD.—I want to say that I think the essay which we have listened to has about the right of the matter, is about as near as we can come to it. I think it is a matter that is greatly overlooked in piano teaching, in voice teaching, in organ teaching—the development of scholars in ideas and conceptions. We do not want to make persons play our way or sing our way. I do not think that is what the teacher is for. The ideal teaching should be to develop, as rapidly as possible, the scholar's own conception of music and of musical effects. I think scholars should always be taught to use their judgment, if they are old enough, or as rapidly as they become so; and the teacher who at every point corrects at the time every note, every slight deviation from what is his own ideal performance of his piece, makes his scholar always nervous, as has been suggested by Mr. Emery; the scholar never learns to play otherwise than to become a mere reflection of the pianist. I think many will bear me out in this statement. What will be just the course for one scholar will be just the wrong course for another scholar. There are many questions that will be brought up for breakfast, dinner and supper, for which the Technician will be the very best thing in the world; there are others that will appear to them to be the driest of dry bones, and they find no nourishment at all in that sort of work. They would never make pianists, never would accomplish anything, but they are taught just how each finger should go. Therefore the most successful teacher, I am confident, is the one who studies the temperament of the pupil from first to last, who has, of course, a definite idea of what piano-forte playing is—he must have that—and who will bring his pupils, sometimes by this road and sometimes by that, to the same point at the end of the journey. (Applause.)

A FEW OBSERVATIONS FOR TEACHERS.

We know that all professions suffer from some peculiarities; and outside of the musical profession we are charged, not, perhaps, without an appearance of truth, with self-sufficiency, not to call it by a harsher name—conceit. Those claiming superiority over others should ever remember, that what any one knows is extremely little, compared to what he does not know. The knowledge of this fact alone is calculated to make an individual humble; but if any teacher is possessed of greater receptive capacity, or his chances for cultivating his faculties have been more favorable than others', is it not rather a cause for greater thankfulness to Divine Providence, than a source of self-glorification and overbearing pretensions over those less favored?

Teach little at a time ought to be written in golden letters. We do not eat on Monday morning for the whole week, or even in the morning for the entire day. Our system can assimilate but little at a time. Just as it is with our physical nature, so it is with our intellectual; it can appropriate but a limited amount of knowledge at a time. If this principle were well weighed and observed, the so-called cramming or stuffing the memory could never take place.

How many young ladies begin to teach after a leisurely course of a few years, not from necessity, or from a particular fancy or fitness, but to earn some pocket money, in order to indulge in some luxuries or extravagances of dress, which their parents would not or could not furnish them. These would-be teachers are satisfied with a small recompense, and they waste their own time and the time of the children who unfortunately fall into their hands for a year or two, and then even the most ignorant parents (musically considered) find that their children have learned nothing.

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

OF THE PROPER UTILIZATION OF PRACTICE TIME.*

BY A. R. PARSONS.

II.

I HAVE found the first week of methodic daily use of the technicon to act on the mind's latent theories and the latent powers of the hand like the warm rains of early spring, in causing the leaf buds to burst into foliage. This, in itself, is an experience associated with the use of the technicon which it were a great pity to miss.

Just at this point, however, we must beware of a serious obstacle to successful self-culture in gymnastics; namely, what might not inappropriately be termed a law, that while the benefit of gymnastic work of all sorts is slowly culminative after the first fresh dash at it, one's interest in both gymnastic work and appliances is apt to wane with most irrational haste as soon as the sensation of novelty has passed off. As with gymnastic appliances in general, so must it fare with the technicon. If, subsequently, one comes to use it with mere unthinking routine, the instrument speedily gets to be of as little use as a Hindoo praying barrel. The remedy for this must, of course, be, stated times for, and a stated order of work in, technicon exercise, together with conscientiousness in every thing done.

The foregoing considerations prepare us to look at the matter in a still more practical, every-day sort of light.

The elegance of a printed page depends on the variety of styles of type contained in the compositor's cases, and thus at the service of his taste and judgment in making up the form. In piano-forte playing the adequacy, elegance, and effectiveness of a performance depend ultimately upon the store of useful gestures and movements which the player has within his control as the result of technical drill, apart from the study of music proper. Accordingly, the point of view from which the present writer most values both technicon drill and the daily practice of the rhythmic exercises in Appendix I, is that of, so to speak, storing away in every muscle, joint and physical member employed in playing an adequate supply of forms of movement appropriate for all possible circumstances and occasions, so that the player shall speedily be enabled to concentrate his attention upon the effect to be produced, leaving the election of movements and gestures to that end to the unconscious determination of (cultivated) instinct. In other words, the result of the drill and practice in question should be related to playing, as are dancing and military steps to the habitual carriage of the body.

The final relation of mind and muscle in technicon practice may be illustrated as follows:—

A country parson bound for a neighboring village, to preach, on a summer's afternoon, mounts his saddle-bags and jogs along the way, thinking of neither horse, road, nor distance, but solely of what he will say to his congregation. So, in using the technicon, after forearm, hand or finger (as the case may be) is in place, and the practice has begun, the mechanical appliance, though it, of course, continues to guide the performance of the movements and to impose upon the muscles labor of a useful nature, should pass out of thought, leaving the mind occupied solely with the volitional side of the problem in hand.

As to the amount of resistance desirable in technicon work, it is only necessary to remember that managing heavy resistance with slow movements increases strength, but that elasticity of muscular action (the chief requisite in playing) comes only from keeping up moderately fast movements with slight resistance, until a warm glow of healthy, free exercise is diffused through the muscle under treatment.

Doubtless all mechanical appliances must share the fate of the Decalogue, in occasionally falling into the hands of individuals like those of whom a metropolitan preacher lately affirmed that they could manage somehow to "keep all the Ten Commandments literally all their lives, and yet never reach the kingdom."

Carlyle has said that "Napoleon was a divine messenger preaching the great doctrine that the tools belong to him who can handle them;" and Dr. Johnson had said long before that genius itself was "understanding the use of tools."

Meanwhile, even the best of mechanical aids must ever bring more joy to one aspiring student conscious of his needs and desirous to leave no stone unturned to satisfy them, than to ninety and nine just persons who feel no need of the aid such instrumentalities offer. In the mere leaving no stone unturned, there often lies a reward like that which followed obedience to the charge of a father to his sons to dig a field for buried treasure. Though neither gold nor jewels were found, the harvest, we are told, was abundant.

THE TECHNIPHONE.

While the technicon assumes that by means of mental concentration in technical work we can, so to speak, get brains in our fingers, the technicon

phone formally denies that we now have, or can ever get, ears in our fingers.

Hence its assumption, that in all finger-drill not directly concerned with the study of tone formation and tone shading, the presence of musical tones in unusual groupings is a distracting and wearisome superfluity. It further assumes that in the, so to speak, sham fights of the mechanical stages of practice with pieces, instead of firing the ball cartridges of piano-forte tones, firing the blank cartridges of the techniphone clicks answers every purpose—nay, that in these disciplinary evolutions, filling the air with actual missiles of sound is in many ways harmful; an assumption not likely to be antagonized by the distinguished musician* who is to discuss this paper formally, since he himself is the inventor, and has demonstrated the value of a practice instrument incapable of firing even a blank cartridge or making so much as a click when the trigger is pulled.

I have found that the techniphone click defines precision of finger action more sharply than can the piano-forte tone; while by its stop controlling different degrees of resistance, it accustoms the fingers to managing all kinds of actions, light or heavy, with playful ease. In repetitional practice, whether upon finger exercises or pieces, the techniphone helps utilize time to the utmost, because, while it keeps a sharp watch over the quality of finger action, it spares the sensitive auditory nerves the tension which at the piano-forte easily induces nervous irritability and impatience, and thus interferes with getting the needful quantity and quality of exercise.

Finally, the techniphone enables one speedily to acquire remarkable fire and dash for attacking bravura passages.

To learn what rate of interest the techniphone can yield on a given investment in practice time, take the final presto of Chopin's G-minor Ballade, playing it in moderate tempo—say, twenty times, on the techniphone. Take the first, third, fifth, etc., times with the heaviest practicable resistance of action; the second, fourth, sixth, etc., with the lightest, and so on alternately to the twentieth time. Then, after a brief pause, begin on the piano-forte a couple of pages before the presto, and push right through to the end. The result will throw valuable light on some of the possibilities of practice time. Of course, the refinements of tone shading and the artistic expression of pieces demand piano-forte practice; but—thanks to the techniphone—I have heard excellently recited difficult pieces which, owing to sickness in the family or to visitors, had been learned wholly without the piano-forte.

After what has now been said on this point, it will surprise no one to learn that since the writer became possessed of a techniphone, he has never done half an hour's mechanical practice on the piano-forte, but has reserved this instrument exclusively for musical uses in the strictest sense, and with the result that the piano-forte has regained for the ear all the charm and freshness of beauty which a protracted use of it as a practice instrument often does so much to dissipate forever.

THE METRONOME.

If the metronome suggests only a glance at a certain conventional sign at the beginning of a piece, and then a mad race through the notes, heedless of everything save the inexorable tick-tack of the conscienceless machine, then, confessedly, it is no aid to practice.

But started at a judiciously moderate tempo, and then set faster and faster by regular degrees, as practice progresses, it enables one to apply himself systematically to the working out of a given problem, for days or weeks, independent of varying moods. Without its aid, the tempo of practice varies incredibly from day to day, nay, even from hour to hour, according to the state of the weather, of one's nerves, etc. Yesterday, perhaps, everything moved on quietly; to-day, cloudy skies and a heavy air cause everything to drag stupidly. To-morrow, one's spirits are above par, and everything fairly spins; but the day after, nervous restlessness induces injurious hurrying, and an indigestion in the fingers follows, unfitting the hand for smooth playing for a day or two.

In contrast to this, judicious practice with the metronome means steadiness and repose of mind and muscles in work. In relieving the mind of responsibility for steadiness of tempo, and supplying a graded scale for safely increasing the speed, the mental strain of prolonged practice is surprisingly lightened. Meanwhile, during even the longest journey down the index of the metronome, interest is sustained by the record of distance traveled and the possession of a schedule of successive points yet to be overtaken. Such a record, day by day and week by week, of natural and steady growth in execution often affords solid encouragement where, without it, both student and teacher might be discouragingly unconscious of practice actually made.

For the removal of obstructions encountered at particular points in pieces, set the metronome at a decidedly slow tempo at the start. Execute the difficult passages with decision two or three times. Then take the tempo one notch faster; repeat for the same number of times, and advance still another notch. Renew this process until four successive notches have been passed; then turn back three at once, and resume

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* Mr. Carlyle Petroski.

work from a point thus one notch in advance of the original start. Continue this zigzag process of advancing four notches and then turning back three, until the highest speed, with accuracy, at present attainable is reached. If this does not meet the needs of the music, then determine how far back to go in metronome tempo for a fresh start. This is not carrying things by storm, but achieving them by regular process of sapping and mining—not reaching a given point by burst of speed, but getting there as certainly and as comfortably as if by horse-car.

The same procedure is singularly efficacious in learning pieces like the "Toccata" of Schumann, Liszt's "Erkling," etc., whose conquest involves both the mastering of particular clavier combinations and a great increase in and over all one's previous powers of execution. Here the metronome process is like, not making one's fortune by forced or excited speculations, but instead going West and prosperously growing up with the country.

Again, take the case of amateurs under sentence to play something in public, and who, as the hour for the execution of their piece draws nigh, sit and shiver in clammy terror, as if their own execution were impending! Who shall describe the damage done, even to well-learned pieces, in the last hours, when such temperaments sit wildly fidgeting at the instrument, as if fearing their mortal senses would forsake them at the supreme moment if ever they ceased for so much as an instant their nervous fussing over their selections!

Now, with such a full head of steam on in advance, there need be no fear of insufficient speed when the time comes. Here, a carefully moderated metronome tempo in all further practice will regulate the operation of the machinery and ballast the ship for steady sailing when the time for setting out arrives.

A word as to metronomic designations of tempo in pieces. The increased capabilities of the piano-forte in point of sonority and variety of tone-color, says Kullak, justify increased breadth of style and a judicious moderating of the speed once thought indispensable to the brilliant style, for which moderation of speed, in view of the present weight of the action, the pianist's finger cannot but be very grateful. Hence the musician, if he consults absolute metronome signs at all, does so chiefly with a view to comparing them with his own impressions on the subject.

Does any one still hold the use of the metronome to be dangerous to musical sensibility? If so, it may be briefly replied that without trained precision of rhythm as a habit in playing, all retardations and accelerations become defections not from a straight line, but from a wavering one, the result being more or less suggestive of the crooked peregrinations of the famous crooked little man with a crooked little staff down the crooked little lane.

It was doubtless a recognition of this which led that artist who, both as composer and as pianist, made the greatest and most systematic use of the tempo rubato yet known in the history of music—I refer, of course, to Chopin—to make a more constant use of the metronome, both in teaching and in practicing, than probably any other artist of equal rank.

In all but the first stages in practicing a piece of music with the metronome, the student should follow Chopin's instruction to play in accordance with the special designation wherever a casual *accelerando* or a *ritenuto* occurs, and thenceforth to proceed independently of the metronome stroke until the recurrence of the tempo-primo.

But, after all, to such objections Beethoven's answer is sufficient. It is, namely, the Allegretto to the 8th Symphony, whose motive was inspired by, and composed to be sung to, the tick-tack of the then newly-invented metronome. Here, again, we see genius understanding the use of tools. In this immortal poem of tenderness, beauty, grace, and symmetry, all revealed in most exquisite combination, the metronome received formal canonization.

Thenceforth it has only remained for the faithful to regard it to the end of edification.

THE PRACTICE PROGRAMME BOOK.

Of unsystematic work the results are palpable. A new piece almost learned; its predecessor not quite forgotten, and a portfolio of relics of former attempts, now more or less unmanageable and honeycombed with faults—in how many cases is not this the net result even of years of study?

The remedy for this disorder is to open a book with detailed specifications of work to be done and a precise record of all transactions during practice hours. This book should prescribe exactly how to divide all the time which is available for study, so as to cover the following points:—

1. Technical work.
2. The new piece (sonata, fugue, art-etude, fantasia, etc.).
3. The playing piece.
4. The substitute (to replace the present playing piece before it becomes stale).
5. A half-hour review, devoted to carefully reviewing—say, three times, in turn—the pieces to be kept within reach for use at short notice.

6. Another half-hour review, devoted to one important piece at a time, the pieces being changed every day or every two or three days.

7. Free play, as distinct from everything like practice.

By taking one of the half-hour reviews, and fifteen minutes for the playing piece, one day, and the other review, and fifteen minutes for free play, the next, and so on alternately, the whole scheme can be executed with but two hours of daily practice; or it may be expanded to four or five hours.

Next, for convenience' sake, the names of all pieces in hand should be written down in the book and numbered in order. The numbers will afford a convenient way of designating the pieces everywhere else in the book.

The book being thus laid out, some chief modes of using it may best be shown by considering our next topic, viz.:—

HOW TO TAKE UP NEW WORK AND PERFECT IT.

On first taking up a new piece, it usually presents apparent difficulties in some places and hides real ones in others. Time is economized by at once dividing the piece according to its component subjects, if it have more than one; subdividing further wherever marked changes of rhythm occur; and, lastly, marking off separately all special runs or passages. This is making a diagnosis of the case prior to entering upon its treatment.

Next, the thematic divisions should be numbered with Roman numerals—I, II, III, etc.—to the end of the piece. Then the rhythmical or other subdivisions should be marked—a, b, c, etc.—to the end, and, finally, each passage or cadenza should be considered separately. Wherever the least pretext exists for practicing with either hand alone, advantage should be taken of the opportunity. The piece being thus fully marked off in practice sections, it is now ready to be taken up in small coherent portions, first with the left hand alone, then with the right, and, finally, with both hands together. Next follows the prescription—namely, to each of these practice sections should be assigned a definite number of repetitions, according to the apparent needs of the case. Thus one might judge, respecting a certain left-hand portion, that twelve repetitions would gain a mastery of the notes, eight more give security of execution, and an additional eight develop some facility and style. Accordingly, the prescription for that portion would be twenty-eight repetitions. The whole piece being thus mapped out in detail, the prescription should be entered at length in the practice programme book, and the practice begin.

Opposite each item of the prescription the student should make a separate pencil mark after each repetition performed until the prescribed number is completed. In no case is anything to be done with any following section before the one in hand has received its full number of repetitions. When these prescriptions have all been literally carried out to the end of the piece, the prospect will be sufficiently clear to make it easy to decide what to do next—whether to repeat the process with all or some of the subdivisions and with more or fewer repetitions at different points, or to practice now the chief subjects, or the piece connectedly as a whole.

Such an exact diagnosis—resolving a piece into small practice portions, with a specific prescription for each part—of course, involves some trouble at the start, but the results will yield the rewards which always attend the application of radical instead of superficial treatment.

Even with methodic treatment, however, progress occasionally will be good only up to a certain point, beyond which, for the time being, as the hour's practice daily may accomplish no more than will a few repetitions every day or two; for the musical palate, too, requires variety; indeed, neither eyes, ears, fingers, nor mind respond, after a certain time, to the musical foods placed before them, but all alike demand, instead, a positive change of diet.

Therefore it is well, in attacking a new piece, not to count too confidently on achieving it in one unbroken series of conflicts, renewed, day by day, until it has succumbed. Rather, let the student throw his whole energies into the work daily as long as ground is visibly gained, and until the chief difficulties are, at least, hemmed in. If, then, its surrender does not follow within a reasonable time, let it be formally invested, and metronome parallels be run zigzagging toward its ultimate fate. Having thus mechanically laid siege to it somewhere in the time for review work, or that set apart for a substitute for the playing piece, the student may now direct his efforts chiefly toward something else, perhaps another new piece.

This mode of procedure somewhat resembles a military campaign, in that one does not foresee precisely which objective points will be achieved first, but only determines the line of effort to be pursued. By making a well-planned and resolute attempt to conquer at once, and then, if only partly successful, never completely abandoning anything once seriously undertaken, sooner or later all one has sought is attained, though here, too, often the first is last and the last is first.

Of every twenty weeks' instruction, say the first fourteen may be devoted to such campaigning, steadily engaging new pieces as fast as old

From Haydn's Sonata in D, No 7.

[illegible]

THE STORY OF LITTLE THUMBLING.

a) (DIE GESCHICHTE VOM KLEINEN DÄUMLING.)

G.T. Wolff, Op. 25. N° 8.

Allegretto.

The musical score is written for piano and consists of three systems. The first system is marked 'I.' and 'mf'. It contains measures 1 through 8. The second system is marked 'II.' and 'P'. It contains measures 9 through 12. The third system is marked 'sf b) poco cresc.' and '(12) (c)'. It contains measures 13 through 16. The score includes various musical notations such as notes, rests, and fingerings.

a) Däumlinge (Thumblings) are little fairy folk. Hans Christian Andersen tells the story of one of these little fays who was born in a flower, but this story does not seem to have anything to do with the musical story. However if Hans Andersen's story is read you will know what Thumblings really are, and all about their fairy life, and then perhaps the musical story may be plainer.

b) These tones are not tied, the line simply means *legato*. The fingering chosen will help to avoid a tied-tone effect

c) The lines in brackets indicate one analysis of the form of this second part (autithesis) of the sentence. It is $1 \times 1 \times 4 \times 2$, making an eighth measure section. Another analysis would be to divide the section into two equal phrases, as follows: $1 \times 1 \times 2 \times 2 \times 2$, but the bracketed form seems preferable.

First system of the musical score. It features a treble and bass staff. The treble staff begins with a forte (*sf*) dynamic, followed by a mezzo-forte (*mf*) section. Fingering numbers (1-5) are written above the notes. A measure rest is marked (14). The section concludes with the instruction *poco espress. e dim.* and a measure rest marked (15). The bass staff continues with the same dynamic levels and includes fingering numbers below the notes.

Second system of the musical score. The treble staff starts with a tenuto (*ten.*) and piano-forte (*PF*) dynamic, followed by a ritardando (*ritard.*) section. A measure rest is marked (18). The section concludes with the instruction *a tempo* and a measure rest marked (20). The treble staff then continues with a fortissimo (*sf*) dynamic and a *poco cresc.* instruction, ending with a measure rest marked (21). The bass staff continues with the same dynamics and includes fingering numbers below the notes.

Third system of the musical score. The treble staff begins with a tenuto (*ten.*) and fortissimo (*sf*) dynamic, followed by a mezzo-forte (*mf*) section. A measure rest is marked (22). The section concludes with the instruction *sempre mf - sf* and a measure rest marked (23). The treble staff then continues with a fortissimo (*sf*) dynamic. The bass staff continues with the same dynamics and includes fingering numbers below the notes.

Fourth system of the musical score, labeled **III. Rep. of I.** The treble staff begins with a tenuto (*ten.*) and piano (*p*) dynamic, followed by a measure rest marked (26). The section concludes with a measure rest marked (29). The bass staff continues with the same dynamics and includes fingering numbers below the notes.

Fifth system of the musical score. The treble staff begins with the instruction *sempre dim.* and a measure rest marked (30). The section concludes with a measure rest marked (31). The treble staff then continues with a pianissimo (*pp*) dynamic and a measure rest marked (32). The section concludes with a measure rest marked (37). The bass staff continues with the same dynamics and includes fingering numbers below the notes.

SONATINA.

(With a Russian Folk Song.)

Allegro comodo.
Ziemlich schnell.

FRITZ SPINDLER. Op. 136, No. 1.

1.

p

SONATINA.
(With a Russian Folk Song.)

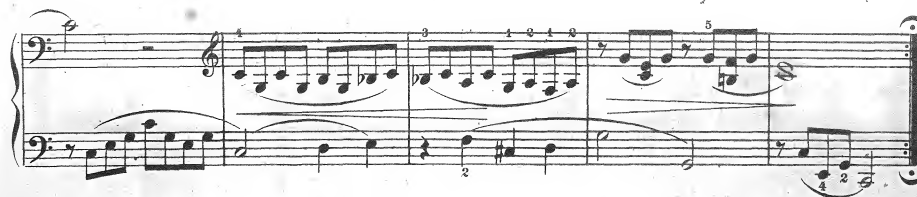
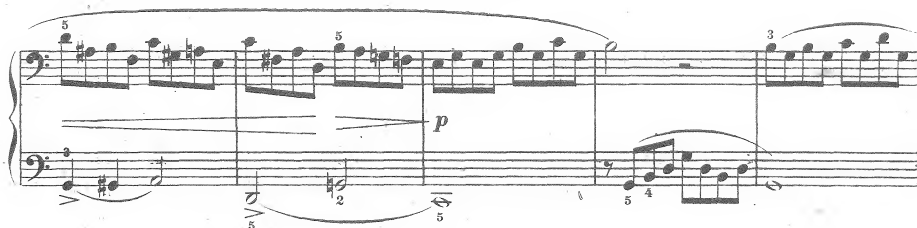
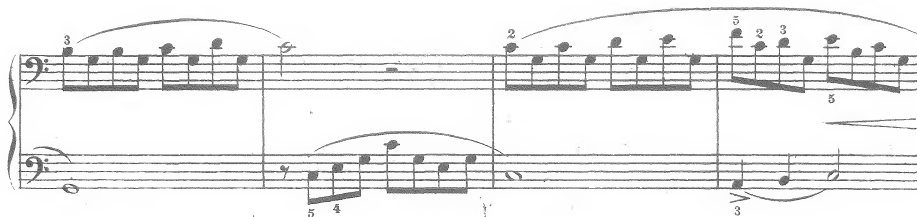
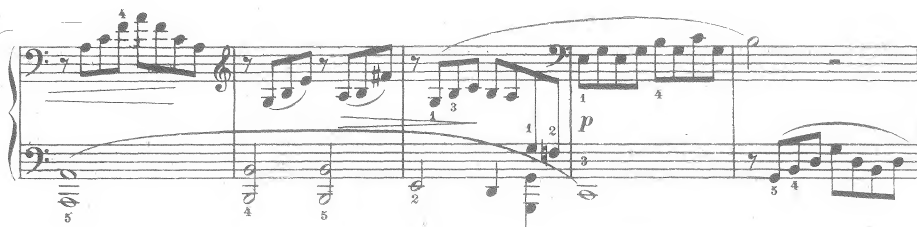
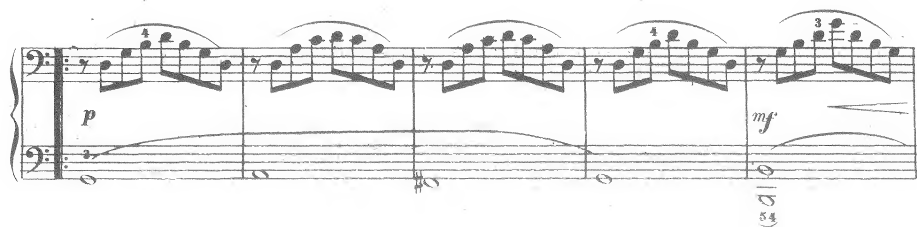
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Ziemlich schnell.

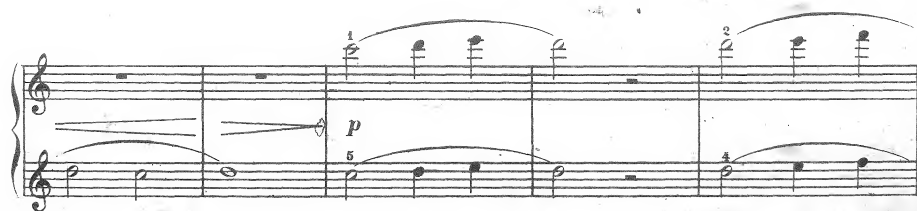
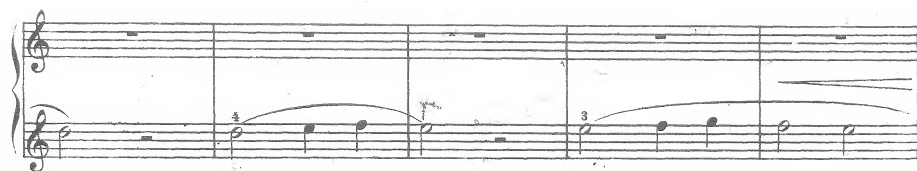
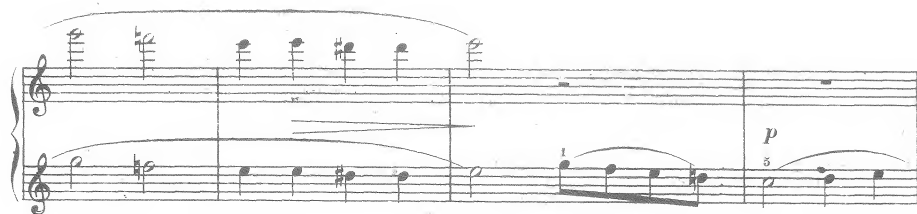
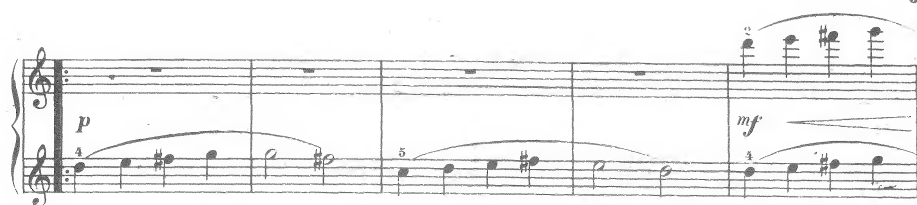
FRITZ SPINDLER, Op. 136, No. 1.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note G4. The second system contains the next two measures, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody continues with a quarter note F4, followed by a quarter note E4, and then a half note D4. The score is written for a single melodic line.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, both using treble clefs. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece consists of four measures. The first measure has a treble staff starting with a treble clef and a 3/4 time signature, followed by a series of notes: a quarter note (F#4), an eighth note (G#4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G#4), and a quarter note (F#4). The bass staff starts with a treble clef and a 3/4 time signature, followed by a series of notes: a quarter note (F#3), an eighth note (G#3), a quarter note (A3), a quarter note (B3), a quarter note (C4), a quarter note (B3), a quarter note (A3), a quarter note (G#3), and a quarter note (F#3). The second measure has a treble staff starting with a treble clef and a 3/4 time signature, followed by a series of notes: a quarter note (F#4), an eighth note (G#4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G#4), and a quarter note (F#4). The bass staff starts with a treble clef and a 3/4 time signature, followed by a series of notes: a quarter note (F#3), an eighth note (G#3), a quarter note (A3), a quarter note (B3), a quarter note (C4), a quarter note (B3), a quarter note (A3), a quarter note (G#3), and a quarter note (F#3). The third measure has a treble staff starting with a treble clef and a 3/4 time signature, followed by a series of notes: a quarter note (F#4), an eighth note (G#4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G#4), and a quarter note (F#4). The bass staff starts with a treble clef and a 3/4 time signature, followed by a series of notes: a quarter note (F#3), an eighth note (G#3), a quarter note (A3), a quarter note (B3), a quarter note (C4), a quarter note (B3), a quarter note (A3), a quarter note (G#3), and a quarter note (F#3). The fourth measure has a treble staff starting with a treble clef and a 3/4 time signature, followed by a series of notes: a quarter note (F#4), an eighth note (G#4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G#4), and a quarter note (F#4). The bass staff starts with a treble clef and a 3/4 time signature, followed by a series of notes: a quarter note (F#3), an eighth note (G#3), a quarter note (A3), a quarter note (B3), a quarter note (C4), a quarter note (B3), a quarter note (A3), a quarter note (G#3), and a quarter note (F#3). The title "The Rose Tree" is written in a decorative, cursive font at the bottom of the page.





RUSSIAN FOLK SONG. (Russisches Volkslied.)

Andante non troppo.

2. *pp*

pp

Ped. *

pp

Ped. *

molto diminuendo

Ped. * *Ped.* * *Ped.* *

RUSSIAN FOLK SONG.
(Russisches Volkslied.)

Andante non troppo

2. *p*

mf

p

molto diminuendo

**Vivace.
Lebhaft.**

3. *f*

p *p* *cresc.*

p *cresc.* *ff* *Ped.* *

p *f* *f*

Vivace.
Lebhaft.

9

3. *f*

p *cresc.*

p *cresc.* *ff*

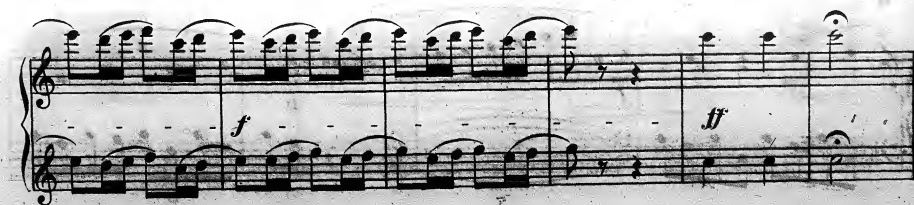
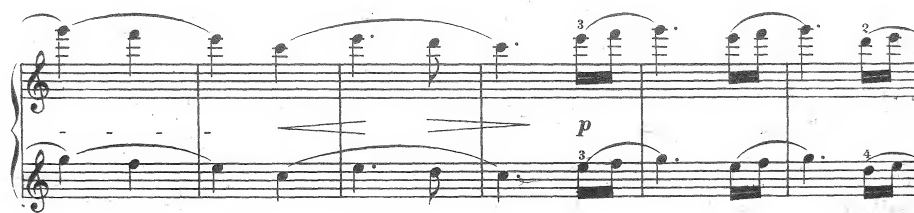
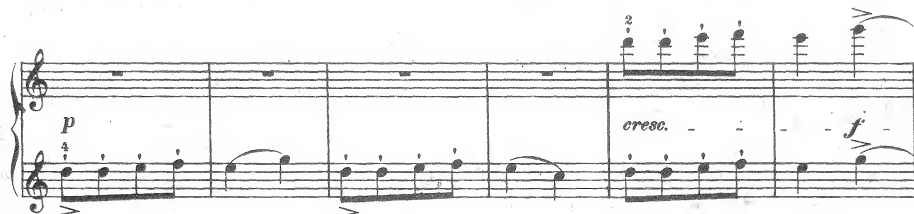
p

f *f*

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It features two staves: a piano (p) and a cello/contrabass (cello). The piano part is in G major, 3/4 time, and the cello/contrabass part is in G major, 3/4 time. The score includes dynamics like *p*, *cresc.*, and *f*, and articulation like accents and slurs. The piano part has a melody with a triplet of eighth notes (3, 1, 2) and a quarter note (5). The cello/contrabass part has a bass line with a triplet of eighth notes (4, 5, 6) and a quarter note (6). The score is for a short piece, likely a movement from a larger work.

The image shows the beginning of a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two staves. The top staff is in bass clef and contains a piano introduction with a series of eighth notes and a triplet of eighth notes. The bottom staff is also in bass clef and contains the first system of the main melody, starting with a half note and followed by quarter notes. The tempo marking 'Allegretto' is visible at the top right. The dynamic marking 'p' (piano) is placed between the staves. The score is written in G major and 3/4 time.

Musical score for "The Rose Tree" in 4/2 time. The score is written for two staves. The upper staff uses a bass clef and contains a series of chords, mostly triads, with a 4-measure rest in the final measure. The lower staff uses a bass clef and contains a series of single notes, mostly eighth notes, with a 4-measure rest in the final measure. The tempo is marked "Allegretto". The key signature has one flat (B-flat). The score includes a "cresc." marking in the final measure of the lower staff.



SONG WITHOUT WORDS. (LIED OHNE WORTE.)

Gustav Tyson Wolff, Op. 25, No. 9.

a)

b) *p*

Sempre legato

m.

Ped.

poco cresc.

cresc.

f

p

The musical score consists of five systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system includes a mezzo dynamic marking and a crescendo instruction. The third system features a forte dynamic and a pedal marking. The fourth system includes a piano dynamic and a 'sempre dim.' instruction. The fifth system concludes the piece with a final chord and repeat dots.

- a) The tempo signature has been omitted by the author, *Andante con moto* would perhaps best express the tempo
 b) The melodic idea of the accompaniment has been indicated a part of the way. As indicated, also, these notes should be thought of as quarters and played *legato*.
 c) The pedal will need to be used in some places to make the accompaniment *legato*.

Allegro molto. M.M. ♩ = 416.

BOURRÉE. (Bach)

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro molto" with a metronome marking of ♩ = 416. The score includes various musical notations such as dynamics (f, mp, p, mf, dim., cresc., con fuoco, grazioso, poco rit.), articulation (accents, slurs), and fingerings. The piece is a Bourrée by J.S. Bach, arranged for piano.

ones are well in hand. The remaining six weeks should be devoted to finally rounding off all the material previously accumulated.

In these final weeks I have found it effective to divide the practice time for pieces into three periods of ~~from~~ thirty minutes to an hour each, the first period being devoted to reviewing each piece, in its turn, three times in succession, thus going the round of all the pieces in hand every few days; the second period, devoted to one piece only at a time, changing pieces every day; and the third period, also, to but one piece, changing, however, only every three days.

A practice book managed on these principles makes study time fly swiftly and profitably. It gives to the diligent the largest and most intelligible returns for time expended, and is strikingly effective in awakening interest and developing studious habits among those usually indifferent or averse to practice.

Let every student open such an account between his work and his time, the debtor side showing what should be done, and the creditor side what is done. Then, if he is carrying too large a stock at any time, or dealing in goods which neither immediately nor in the long run yield any profit, the fact will appear from the records. In all such cases a clear exhibit of the true state of affairs can but facilitate the discovery of the proper remedy for them.

GENERAL POINTS.

It goes without saying that in practicing one must always attend to the following things, and in their precise order of importance as here given, viz.: Notes, fingering, digitals (finger "keys"), tone quality, legato and staccato, counting, pedals (foot "keys"), and expression.

In all difficult passages, whether of broken chords, arpeggiations, or cadenzas, it is essential first to subdivide the notes, not according to the metre or rhythm, but instead, according to the positions of hand into which the tones most appropriately fall. A position of hand, namely, comprises all the tones which are played without passing the thumb under the fingers or the fingers over the thumb. The limits of these hand positions frequently do not coincide with the rhythmical divisions shown by the notation. But no matter how the eye may take these rhythmical divisions, it is the hand positions which, like words to be learned and pronounced in succession, make the meaning clear to the fingers, so that they are enabled to utter the sentences without confusion or stumbling. These words, or hand positions, are first to be practiced one by one. When each one goes as smoothly as a well-digested five-finger exercise, it will be easy for the hand to combine these words into sentences, and then to utter them in the rhythmical order disclosed by the notation.

If I am not mistaken, it was Tichatscheck, the famous singer, who continued impersonating Tannhauser and Lohengrin at Dresden until he had passed his sixtieth year; it was Tichatscheck who assured Wagner that one could do anything with the voice if only one started with the right idea, and from the right point of view. The pianist finds this equally true in his art, where usually the hardest things are the easiest, because otherwise they would be impossible. This, to be sure, sounds paradoxical; but it corresponds with the fact that the easiest things are the hardest, because otherwise every one could do them, while, in fact, only great artists do easy things thoroughly well.

Again, all the clavier combinations encountered in a given composition must first be thoroughly kneaded, like so much dough, and then well masticated by the fingers, in order to ensure a thorough digestion and assimilation of the technical material by both hand and brain, and thus promote artistic nourishment and growth.

In this clavier mastication, eschewing the mumbling articulation characteristic of hands which have not yet cut their wisdom-teeth, one should emulate the clean bite to the bone of a masterly touch and execution.

Then, too, the tension of the touch must be regulated for different compositions and different actions, like the thread of the sewing-machine for sewing different materials. With some players the tension of touch is always so excessive as to threaten to make the stoutest thread snap or the seam gather in the sewing. With others, it is so slight that the tones seem loosely run together, as if with basting threads.

Moreover, even in the gentlest touch there should always be enough percussion to cause each string struck to emit, as it were, a spark of light.

As regards tempo, practice should never be either lazy or reckless, fast or slow, but always just right—*i. e.*, at once prudent, energetic, circum-spect, enterprising.

The horse trainer sits at ease in his gig, with reins and whip in hand. When the horse slackens speed, the whip keeps him up to time; when he hastens, the reins hold him in check, thus securing steady, healthful work without either waste of time or exhaustion of strength. So, too, the player, seated at ease (therefore with a suitable back-rest for protracted practice), and abstracting himself from his hands almost as completely as if they were only horses under training, should keep them busily at work at the right mean between too little and too much effort.

Furthermore, at all times cultivate grace.

Just as the adjustments of size, weight and tension of material which make the span of the suspension bridge a possibility simultaneously determine the gracefulness of its outlines, so the solution of the highest problems of piano-forte playing is inseparable from the cultivation of grace.

Herbert Spencer somewhere develops the idea of the graceful in performance in about this way: given a desired end, and given a knowledge of the best means to that end, then that use of means which involves least effort will be most graceful.

Again, granting the fundamental assumptions of sculpture and painting, that the various expressions of the human face are a key to accompanying frames of mind and attitudes of will, it follows that in practice one should suit the facial expression to the work in hand. Let the student recognize firmly-set teeth, an energetic mien, and a concentrated glance, as direct aids to overcoming obstacles, and beware of a dropping, irresolute jaw when a difficult passage is encountered.

A word as to rhythm. Rhythm is the heart-beat of music. Just as a sound heart-beat is the same in peasant as in noble, so the rhythmic heart-beat of noble music should be no less normally strong and healthful than in the less refined music of the masses.

One point more, and we leave this branch of our subject.

Mere contact of finger in playing does not suffice to give security of finger action without the requirement of a true touch; but so, too, mere contact of sight with the notation does not insure accurate music reading without the development of, so to speak, security of optical touch. The eye, namely, must be trained to seize upon and tenaciously retain the precise content of the printed page with marked precision of touch, or it will be unable to flash its perceptions distinctly and effectively to the brain, as the centre whence emanate all the physical movements of playing. It is, indeed, an open question whether in the long run this training of the eye does not proceed more slowly at best than that of the fingers. Hence, notwithstanding the advantages of playing by memory, playing in a finished manner from notes is at least of equal importance.

THE RELATION OF PRACTICE TO PLAYING.

The student must sharply distinguish between the nature and essentials of practice and those of playing. For he who half plays when he should be practicing, is apt to find himself forced to half practice when he should be playing.

The business of practice time properly utilized is to accumulate all needful resources for playing. But it remains to be pointed out that practice will carry one just so far and no further. It will never completely bridge over the interval between inability to play artistically and ability to do so. One must build stone upon stone as far as possible toward the opposite shore; but at the last a leap will be necessary in order, from the standpoint of artistic inspiration, to reach backward and completely link the ideal and the real, expression and mechanism, in the production of a living work of art at once mechanically without flaw, and at the same time the expression of immediate spiritual perception and spiritual liberty. With this final leap practice has little to do, and personal character, talent, will, and a courage born of experience, nearly every thing. It requires nerve and experience to make the final leap at artistic conclusions successfully, so as to alight on one's feet. Hence the value of giving time daily to free play. By heeding scrupulously every requisite of real practice in practice time, one becomes fitted for and entitled to the liberty and the hazards of free play, as the immediate pursuit of artistic ends, with a purely unconscious, instinctive, and instantaneous selection of the means employed.

Finally, lest the tenor of this paper should seem too much in the direction of interfering with the student's impulses and curtailing his natural rights to freedom and spontaneity of action, let us call in the aid of an illustration by way of justification.

The piano-forte playing world divides into two chief species, which may be termed respectively the apathetic and the pathetic. Of these species the apathetic embraces that highly respectable contingent who never would, will not now, and never mean to practice; the pathetic species by far too large a proportion of the remainder. This species may fitly be termed the pathetic, because its doings remind one only too vividly of the sad goings on in a room swarming with insects on a hot summer's day. Any amount of unresting activity there surely is; any amount of futile darning hither and thither; any amount of fruitless knocking of heads against impenetrable panes in vain efforts to reach the outer sunshine, so tantalizingly near; and any number of exhausted ones, of whom it is evident that, if they have failed, 'twas not because they did not screw their courage up to the sticking point; while only a few make a bee-line through the open door, and those few seemingly more by luck than by wit.

The picture points its own moral. The number of blanks drawn in the lottery of painless labor should force the attention of students to

the burning question, How to lift the quest of the prizes of art from the level of semi-blind happy-go-luckiness to the plane of an exact science.

DISCUSSION.

By MR. CARLYLE PETERSILEA.—I have been favored with the perusal of a very able and carefully prepared paper on "The Proper Utilization of Practice Time," and I am confident no intelligent piano teacher will dissent from ideas founded on such good common sense. The subject is so thoroughly and exhaustively treated, and the ideas of the essayist are so sound, that it admits of little discussion. If it be not supererogatory, however, I would call the attention of this assembly to the question of the advisability of the use of the metronome in general practice. I advocate it. Some, I believe, do not. Whether or not to use it, I think one of the most important questions in connection with the subject of practice, and I should like to hear the views of others in regard to it.

I think no one will question the proposition, that it is necessary to be able to play in strict time in all grades of tempo before attempting to play a Chopin Nocturne or a Mendelssohn Song without Words, with artistic intelligence, with reference to the sentiment, and to the same general laws of phrasing that would be observed by a good vocal artist in singing.

In hap-hazard practice and study, much time is worse than thrown away in the attempt to learn to play the piano-forte. It results in learning to play a few pieces badly, and having no real system or knowledge of music.

I was much amused by the experience of one of my pupils who called on Rubinstein during his visit to this country and desired the honor of playing for him. He asked her what she would play, and after hearing her answer, requested her to play something *else*, in order, as he laughingly told me afterward, to see if she could play more than one piece. The musical pupil of America is not serious enough, either in his intentions or in his practice. He does not enter upon the work to conquer difficulties. He is made to comprehend the work before him, and he is satisfied with too low a standard.

Half the success achieved by genius is due to hard work. The greatest minds that ever swayed the world, the greatest men that the world ever honored, have proclaimed it by word and example. It is a misfortune that many a young genius, richly endowed by nature, has not fully appreciated this truth. If he had, perhaps he would not have died unknown, unhonored and unsung. It would be well for every student to have my learned friend's essay constantly by him and practice by its directions. He should form clearly in his mind his purpose, his object. If he is to be a theorist, he need not waste so much time in becoming an executant, and *vice versa*.

This is the day of specialists, and specialists are so fine and so many now that one can hardly hope to excel in more than one thing.

In piano-forte playing it is my humble opinion, and I think the sentiment is growing rapidly, that the capabilities of the instrument have grown so much, and modern piano-forte compositions are so exacting, that there is urgent need of some mechanical appliance that will facilitate the acquisition of technique.

Being the inventor of such an appliance, as the essayist remarked in his essay, I should rather not discuss the merits of such inventions, but I may remark that I think this another point of deep import in the consideration of the general subject of practice.

As the able essayist has mentioned me in connection with an *invention*, and refrained from mentioning the name of the invention, I deem it only just to the inventors of the excellent mechanical contrivance that he *has* named, to say here, that my invention is *not* the technician nor the telephonic.

The essayist is correct in supposing that I think the constant recurrence of sounds (and particularly of harsh sounds, as too often is the case) in technical exercises is a strain on the nervous system of the student, and that an instrument which will alleviate it is a boon to the piano-forte musician as well as the rest of the world.

In this opinion I am upheld by the best of the world's physicians and physiologists. But, as I remarked before, it is in better taste for me not to touch on this subject, except in answer to the reference in the essay.

EVOLUTION OF MUSCULAR ENERGY.

BY DR. S. AUSTIN PEARCE.

It is gratifying to find the subject of musical gymnastics receiving regular attention. The physical qualifications for success in music are too often neglected or left comparatively unconsidered until after a student has dedicated himself to some particular instrument or department of the profession. Frequently they are regarded as unworthy special and serious consideration, and most often by those highly-gifted souls who aspire to clear insight of the deeper things of art. They may become embittered for art and for life, if it is found in the end that failure is due to the want

of muscular energy or some physical disability, and that success might have been attained if some other department had been chosen. Their loss is in direct proportion to their gifts.

One can sympathize with these kindred spirits (conscious of powers that raise them above their fellows) when they find it irksome to descend to the subject of mechanics, and submit to the so-called drudgery of finger drill. It is so much more pleasant to them to analyze, define and classify soul states and seek their correspondences in music (to make subtle psychologic researches generally,—to revel in the invention of beautiful melodies and weave them into a chronic plexus) than it is to duller notes. Hence, these very students require to be continually reminded that constant vigilance must be exercised throughout the whole course of study in order to learn if a high degree of physical development is attainable in the direction sought. It requires little thought to decide upon the mental capacity, for a few moments will suffice to determine if a student can sing at first sight strange intervals, memorize or identify elaborate discords or progressions; and it may be granted that these powers will not fail, but increase with study. But as regards the physical powers, one cannot predicate at what point development will stop. This is as true with regard to the voices of singers and the lips of a trumpeter as of the fingers of a pianist. In daily life it is seen that the greater prizes are carried off by persons having physical vigor. Think for a moment of the number of persons that persistently practice the cornet, in view of the large fees that are attainable, and note how few produce a satisfactory tone, how many are compelled to cease making further attempts, and inquire if those soloists who are most in request have any special mental gifts. The basis of success is physical power, and therefore we must seek the source of this power.

It seems evident that our greatest pianists have attained their eminence and maintain their positions in the concert room, either by original investigations in animal dynamics and the invention of exercises for their own special ends, or in mechanics, with the willing coöperation of the piano-forte maker. Only by the most perfect adjustments and adaptation of means to ends have their marvelous results been secured, and their digital feats become quite as remarkable as their mnemonic displays. A rough calculation will prove this. If to depress a piano-forte key without eliciting any sound requires a weight of four ounces, and with the right hand one thousand consecutive notes are played per minute, and with the left the same number in chords, the fingers operate five hundred pounds avoirdupois per minute. Now, we must add the force required to produce a satisfactory tone as regards strength, quality, etc. And here remember it is not that a given weight is to be moved, nor that the key is to be depressed a certain depth, nor that mere stress or pressure is to be increased, to cause a corresponding increase in the tone, but this: that a peculiar impulse must be imparted to the hammers, that they may fly forward or upward to strike the strings with increased velocity. It is this velocity that is so very important a factor in the computation, and one which experts in mechanical science will be likely to under-estimate.

Chopin's scherzo in B minor has a speed of seven hundred and twenty notes per minute, but less difficult passages are executed at still higher speeds, and especially when the performer is stimulated by the conscious presence of an audience.

That musicians should be able to swing the right arm for hours as conductors, cramp the hand while holding the pen in writing voluminous scores, and still appear in public as pianists, is little short of marvelous, especially when we remember that they are close students, thinkers, and, possibly, of a delicate organization. They must be men of quickened sensibilities, and keenly alive to impressions, or they would not be artists, and, therefore, their physical powers should not be compared inconsiderately with those persons who have been in training simply as athletes; for all culture leads to refinement. And yet it is on record that Gottschalk wrestled successfully with the muscular giants that carried his ironclads.

The modern pianist finds in the subject of "touch" a new study. The *agréments* of Bach's day are not signs of a vitiated taste, but indicate the efforts made to gain increased attention for particular notes, while on our modern piano-forte, accents and emphases are gained by varying the "touch" or impulse given the key. Hence, the question of force occurs immediately. The clavier instruments of the past did not raise it; or if so, it was in such a way as to be of little use to us. For instance, the "Bach touch," "which was invented by the inexplicable Leipzig cantor to operate the keys of the old church organ," consisted in leaning with the whole weight of the forearm on the stiffened fingers holding the keys down. In rapid passages the fingers were curved inward till the key was released, when another finger naturally sprang in to sustain the arm. With this touch one can play Bach's most brilliant toccatas, etc., upon old cathedral organs in Europe, with facility.

But all these ancient touches are of as little use to the modern pianist as the thirty-three ways of plucking a string with the hand, as formulated by the Chinese musical mandarin.

New though the study be, we have already unlearned much; and our progress has continuously given evidence of the fact that the original

source of all power is spirit. The mind is now brought to bear upon the muscles; the will is enlisted, and attention is at last drawn to that force which is characteristic of highly organized creatures.

It is no longer thought *desirable* to play scales from end to end of the keyboard continuously, at the rate of one thousand per hour, for it has been discovered that this leads to routine or perfunctory practice, to reverie and general mental demoralization, and leaves undeveloped the will-power of the executant. A psycho-physiological activity is necessary. Hence, we now insist upon *accents* being made. *Accent* is evidence of the will stimulated into action. This becomes evident when studying the diseases of the will. There is a determination that one note shall be stronger than its neighbors, and special force must be generated to realize this wish.

But it is the special object, in this appendix to an essay on "touch" in general, to ensure consideration for exercises that develop in a high degree the special force which accompanies the highly developed brain.

In tracing the evolution of muscular energy throughout the brute creation we find that animals in general are only provided with prehensile organs—giving them the power to seize and hold objects; but not the power to project them to a distance. It is convenient to speak of the former as the centripetal and the latter as the centrifugal power.

My attention was first drawn to the value of the centrifugal power in piano-forte playing, on becoming acquainted with the exercise by Liszt, for two fingers at a time, in scale playing.

Right hand, 2 3 2 3 2 3 2 3 and 3 4 3 4 3 4, etc., etc.
C B A G C B A C B A

For here the executant is compelled to raise his fingers, and not let them rest sluggishly on the keys, as if exhausted after the percussion. He must see to it that they are raised, and raised quickly. In making the necessary effort more is gained than is generally believed, and hence it appears to be a duty to recommend its more general adoption in the development and education of the hand.

It is respectfully submitted that the ability to elevate the fingers with speed and force adds greatly to the ability to depress them, and that by carrying out most fully the ideas suggested by this apparently simple device of Liszt we shall exercise that particular power which distinguishes man from the brute, and travel further along the path which was indicated when accent was brought into scale practice.

When the headstrong boy marches round the nursery striking his drum in strong rhythmic beats, we see that accent indicates volition. His timid, or complying sister is content with a less strongly marked dance. The boy can throw a stone. His shoulder seems specially constructed to give him this advantage, and though his brain may develop slowly, and he may appear stupid in a girl's school, yet his latent power is acknowledged. As his accents show will power, so his projectile force indicates psychologic rank. He can defend his sisters from animals by the mere exercise of his arm.

The bird's wing strikes downward and inward, but the lifting of the fingers is upward and outward. The bear hugs his victim but cannot cast him off. Whereas the boy inwardly rejoices in the consciousness of that higher power which enables him to generate a force that shall act at a distance. He even revels in the exercise of it. His deed seems utterly incomprehensible to the dog, although he runs away on seeing the boy stop for a missile.

To make this centrifugal power a greater factor in musical executive ability, will be to exercise man's special prerogative, as introducing accent called in his volition.

The facetious man will here slyly hint at the centrifugal power manifested at the hind hoofs of the horse and ass, and be contentedly rewarded with approving smiles. But this exception does not degrade the rank of the power. It simply gives evidence, if any more is wanted, that these animals are most highly developed. It helps to illustrate the theory that the evolution of muscular energy goes side by side with the development of the brain, as much as accepted presupposes will.

These animals are not stupid, like the sheep or rabbit, nor are they merely intelligent from experience, like the dog, whose constant presence enables him to make observations and learn much of your daily life. He is the direct outcome of man's teaching, whereas the horse and ass possess exceptional natural intelligence. They are as the latest result of evolution, having long family pedigrees, counting only from their earliest known ancestors. The "most rational" mule in mountainous countries was not taught by man. The donkey, well-treated, works well. Ill-treated he strikes and suffers long and patiently in maintaining his decisions. He refuses to attempt the impossible. Other animals have extremely large genealogical trees, but their small, ill-developed brains testify their want of power, and the fact that they are retrograding. But the horse and ass are progressive. From the lowest eocene beds of New Mexico, where the comparatively insignificant progenitor of our donkey was found, to the latest and most perfect specimen of the horse, there has gone on a constant increase in the relative size and weight of the brain of these animals. Their ability to kick, therefore, shows that they belong to one of the most successful branches of the ungulate tribe. For the centrifugal power is the highest known in animal dynamics. In nature it is the last and most consummate efflorescence of all her wondrous works.

The musician develops the highest powers of man—the will, the imagination, etc., and in composition performs an act more nearly allied to

original creation than any other artist. It is but natural that in the execution of these works he should find it well to exercise this power, for as the larynx of man is specially elaborated for song, over that of all other creatures, so is his arm for projection.

A CHAT WITH AMATEURS.

The cultivation of *sight reading* is a most important branch of musical education, and one in which all may acquire facility by practice. The pupil should take at first the very easiest pieces, and those in which the rhythm is clear and defined, such as waltzes, quadrilles, playing slowly and deliberately, and going on to the end without ever stumbling. Half an hour daily may be devoted to this, and the progress made in a few months will be really astonishing. He must acquire the habit of looking ahead, so that he may not be taken by surprise at any abrupt modulation; and, in fact, he must not be satisfied till a page of music is as easy for him to read as a page of ordinary print. The advantages arising from reading well at sight are so manifest that it is unnecessary to enumerate them.

As to the study of new works and the recapitulation of those already learned, which should occupy the remaining hour and a half, it should be borne in mind that there is no greater waste of time than the far too common habit of scampering through a piece over and over again, with the idea of learning it without bestowing particular attention to those difficulties which should first be overcome. In order to save time, be sure to procure the best editions, and those carefully fingered, and then, having once or twice played through the piece, and thus acquired a general idea of its purpose and difficulties, single out the latter and practice them *slowly*, each hand separately, and then together, and having mastered these unavoidable obstacles, play the whole piece. Much will still remain to be done before the work will present a complete and finished whole, but the hardest part of the task will be over.

To avoid the very common and unbearable fault of stumbling, the pupil should have the courage to sacrifice any amount of time; to be satisfied with one page thoroughly well played, instead of eight indifferently rattled through; to repeat difficult passages fifty, nay, a hundred times, till they are completely conquered, and to abstain, at first, principally, from compositions such as, by their complications, by the stretch of the hands, etc., require the consummate skill of the master.

I know there is much dry practice to be gone through, but the results will reward for all the trouble.

An instance of almost unexampled patience is to be found in the life of the late John Field, the first composer of the style of musical composition called the Nocturne, and of an admirable performer on the piano. He kept a bag containing one thousand numbers, and was so indefatigable in practice that when he came to a difficult part he caused a boy to take out one number each time he played it through, and continued thus until the bag was empty, having, of course, by that time played the passage a thousand times, and as yet may well be imagined to be weary.

The want of this perseverance in most pianists gives rise to the constant excuses made by young ladies at evening parties when asked to play. Some say they have nothing ready. This means that they know the easy parts of the piece, but that they cannot play the difficult ones. Others think it sounds better to say they are nervous, which really amounts to the same thing. They are nervous about the wrong notes which they foresee in the performance. And what is more painful than when one of these is persuaded, much against her inclination, to give a specimen of her talent? She seats herself at the piano and commences. All goes smoothly for a bar or two, when she suddenly remembers that dreadful run in the left hand at the top of the third page; she never could manage that run. She wishes she had begun the piece more slowly; that she had not begun it at all; her excitement increases as she nears the fatal spot; she puts down the pedal and forgets to take it up again; the page is turned; there it is staring her in the face; it is in the next bar; she makes a frantic snatch at the piano, and there is a pause. Hereupon the indiscriminate public take the opportunity to applaud, and our young friend rises from the music stool very red and very unhappy. To the probably small number of connoisseurs present such an exhibition gives more pain than amusement; and these inflictions might be spared them were it not for the silly vanity of the performers, and of their relatives and friends, which prompts them to attempt what is far beyond them, or that which they have not the leisure or patience to study properly.

The confidence of self-possession, power and mastery which make the difference between the artist and the ordinary amateur, and which add immensely to the effect of a performance, are only the outcome of that indomitable perseverance, of that severe judgment of the artist with her own execution, which will never let her appear in public or private without having overcome every difficulty in the work she produces.

Do not suppose that professional players have always an enormous *répertoire*. Doubtless they have learned much, but their stock of pieces ready for performance is limited, and therein lies the secret of their success. They have, perhaps, a dozen works with which they are prepared at any moment; and if you have half that number always at your fingers' ends, I think you may be very well satisfied. When you once know them, play them straight through every day; let no error, however minute, creep in, and you can give real pleasure to your musical friends, however critical they may be.

A few words may well be particularly devoted to the *left hand*, which, having become by custom a weaker member, requires more time and attention bestowed upon it than the right. I believe there is no reason, except for the performance of a few habits, why one should play the secret of their art in the same individual; and in piano playing, especially in the compositions of the more modern masters, it is absolutely necessary that we should have the same facility in both. Therefore, to overcome the inequality which you will be certain to find, you must give the left hand the same treatment as you bestow on the right. Let the secret of their art pass through your fingers, and do not be content till you find that you can reverse your right-hand passages and perform them with equal ease in the left.

[FOR THE ETUDE.]
AMERICAN COLLEGE OF
MUSICIANS.

A TALK WITH INTENDING CANDIDATES.

At Indianapolis, on the last Monday and Tuesday of next June, there will be conducted the second of the annual examinations instituted by the American College of Musicians. This will be a grand opportunity for the live and ambitious musicians of the Mississippi valley. Indianapolis is one of the most centrally located and accessible, as well as one of the most beautiful, of our Western cities, and the grand convalescence of music which the meetings of the A. C. M. and the M. T. N. A. will attract at that time will render it, for one week at least, the most musical city on the continent. The residents of the city are fully alive to the importance of these meetings and the great benefit to local interests which will be derived therefrom, and every effort is being made, and will be made, to extend a typical Western welcome to all who may attend. The transportation committee will stir up matters so that we shall have cheap railroad fares, and the local committee will provide us entertainment at reasonable rates. The feast of reason, of food and of soul and jubilee of sound which will greet and entertain the musical guests of Indianapolis next June will be worth a journey across the continent to participate in.

On Monday and Tuesday the examinations of the College of Musicians will be held.

As a result of the experience gained at Boston, the directors of the A. C. M. decided to divide the next examinations so that all the written work, *i. e.*, the theory examinations, could be done on Monday, and thus leave Tuesday free for the demonstrative work. This will give the candidates a much easier time and avoid putting their nerves, voices or hands out of condition by prolonged work with the brain and pen. It will enable the examiners to reach the final result of their ratings earlier in the week, and thus provide for a public reception of the successful candidates, a ceremony which, much to the regret of the directors, was necessarily omitted at the last annual meeting, it being the intention of the A. C. M. to bestow every legitimate honor upon those who have the talent and energy to prove themselves capable of reaching its standard of attainment.

Last year the Prospectus was late in being issued, owing to the deliberate consideration which every point involved in so important a document; but, notwithstanding the brief interval remaining in which candidates might prepare themselves to meet its requirements, the number of applicants was so large that the examinations were held. The Board of Examiners found, even at the first meeting, that their office, although one of great honor, was no sinecure. At the coming examination it will doubtless be still less so. But as there are no drovers in the board, the work will doubtless be met cheerfully and every candidate be accorded a fair chance.

Intending piano-forte candidates should procure from the Secretary the music of Item I of the demonstrative examination, which is a valuable epitome of piano-forte touch and technique, and as such ought to be in the library of every piano-forte student, even were they never to come up for examination. By at once securing a copy of this music the winter may be advantageously employed in preparing themselves for this very important item of examination, and candidates will thus know exactly what to expect, as the examiners begin each examination with quotations at random from the thirty or more pages contained in this book.

In connection with this work, candidates should make a careful selection of, at least, one piece by each composer named in the list on page 11 of the Prospectus, and thus have six or eight pieces at their disposal for the solo programme and make it thoroughly their own.

They should avail themselves of all the help that may be obtained from carefully edited editions. If an intending candidate thinks that other works than those named in the list would be of more correct evidence of his attainments, he is at liberty, not to substitute these, but to hand in such a list supplementary to that given in the Prospectus. This supplementary list may be composed of classical or modern selections, but the Prospectus seems to lay emphasis on the desirability of a portion being American works, thus furthering the cause of American musical art.

Some time should be given daily, by those at all deficient in these respects, to sight-reading in various styles of piano-forte music, and such as the composition of simple song accompaniments to neighboring keys to the interval of a second or third above and below the original.

The candidate should carefully review his terminology, so as to be fresh and prompt in definitions of the terms in common use, and the pronunciation of such as usually occur in foreign languages.

A close study of Fillmore's History of Piano-forte Music, Palmer's Primer, Nieck's Dictionary, and familiarity with standard compositions will be found advantageous.

For Musical Form, Blasler's treatise will be found the most comprehensive. Mathew's "How to Understand Music" will stimulate in the way of analysis. Writing out full analyses of various compositions, by classical writers, especially as to Form, will be found an excellent help in anticipation of the tests in this branch. See Pros., p. 12, vii, for requirements in analysis.

In outlines of History, Bonavia Hunt's concise volume will be found as good as any, and in Acoustics, the Student's Helmholtz is the best.

In Harmony and Counterpoint there are a number of methods to select from, and as the examiners judge every candidate's work according to the system which he has studied, the first question on the examination-paper being "Whose Harmony (or Counterpoint) do you employ?" an opportunity is thus given to cite his authority. If an intending candidate feels that he is deficient in any of these branches he should lose no time in brushing up, either with the aid of a local teacher or by correspondence with one of the many teachers who conduct theory lessons by mail.

In almost, if not quite every instance at the last examination failures to pass were due to deficiency in Harmony and Counterpoint. Not that the problems were more than ordinarily difficult, but simply that there was either a lack of time to prepare themselves or a want of proper appreciation of the importance of these branches in the education of a musician.

What has been suggested here for piano-forte candidates will be apropos, with slight alterations, for candidates in other departments. It is to be hoped that the four years of hard work which the officers and charter members have put into the foundation of the College of Musicians to perfect "an organization for the encouragement of a high standard of musicianship" will be appreciated more and more as other years come and go, and that eventually we shall have in America a body of musicians which shall realize for us the grand future which music and all other arts are destined to enjoy in this country. E. M. BOWMAN.

[FOR THE ETUDE.]

A PLEA FOR THE TEACHERS.

BY E. A. SMITH.

A short time since I happened to be at a social gathering where the music teachers of the city were being discussed, and the subject was discussed in the manner in which they were freely handled.

Among some of the qualifications mentioned as necessary for a teacher to possess, I gleaned the following: A teacher should be a fine player or singer, should be patient, prepossessing in his appearance, obliging in his manner, prompt in his lessons, pleasing in his conversation, educated and fashionable, exemplary in his habits, and popular. Surely the sitters in judgment ask more than they are willing to pay for, more than they can themselves appreciate; while the deserving teacher asks, who can fill the rôle acceptably, if all are to be pleased, and all constitute themselves a court of judgment?

Is not a teacher mortal and human? Has not every one some failings? Then why be so inhuman as to expect perfection harmoniously blended with imperfection? Nay! the asking is too much.

I remember once giving a lesson to a child whose father threatened to beat and starve her in order to make her practice, shaking his brutal fist in her childish face, and ordering her teacher to use such methods if he would prove himself successful. In contrast, some expect nothing but the best, and then, when the child comes upon as an insult to the child. With these two extremes, and all the numberless degrees between, staring a teacher in the face, what can he do?

Among so many people who have their manifold ways, and perhaps right so, there is, and can be, but one successful way for the teacher, and that, to do as he thinks best, right and honorable. Only such a course will place the teacher at last high in the estimation of the pupil and people.

Every teacher has his peculiar ideas and methods, if he be original and teaches with his brains; and should he attempt to carry out the wishes of others in their way, his individuality is lost, and he becomes a mere machine—an imitator without means or method, unworthy to bear the name of teacher. As a great teacher once said: "Again, the teacher is often obliged to give lessons at unreasonable hours, in poorly-heated rooms, and under most trying circumstances, is expected to be always on hand at church societies, musical gatherings, concerts, and assist in exercises when already fatigued with the labors of the day, often receiving nothing in return for you for his services, but instead, meeting only with stern criticism, the critic forgetting the teacher has not had opportunity for practice, and that the exhausting work of the day has entirely unfitted him for playing with any justice to himself."

Again—

The teacher is too often blamed for the slow progress of the pupil, no matter how faithfully he may have done his duty. Parents are too lenient, allowing their children to practice only when they choose, while but very few children will practice without more or less urging; as a result, the teacher will be accomplished and instead of the teacher being at fault, it really lies much nearer home. Children will seldom study or pursue a course of business of their own free will; their minds must be led in the right direction until they learn to like the study. They must be sent to school six hours in the day, and five days in the week. They must labor for years before learning a trade, and that, too, under the master's eye. While with music, one lesson a week and one hour's practice a day, is, in many cases, deemed sufficient, and then, because in a comparatively short space of time the child is not proficient, the teacher reaps an ill-natured reward, though performing his work in a thorough and conscientious manner.

There are many things, however, which brighten the path and, like a ray of light, come peeping through the gloom—the interests and hopeful face of a child, his progress, his welcome "Good morning, sir," and "Glad to see you; I have a good lesson to-day, sir." Small though these may appear (what is life but made up of small things), they give more encouragement and assistance to a teacher than his well-remembered earnings. As a whole, I leave you to judge whether the work is an easy one.

TONE IN PIANO-FORTE
PLAYING.

EDITOR OF THE ETUDE:—

This article headed above in THE ETUDE for September, contains the following passage: "After the fingers have been trained from knuckle to knuckle to the wrist, and perfect co-ordination of the parts has been obtained, then the arm is allowed to swing free, and with everything loosened literally from the brain downward, a pure mellow tone is the result."

Why should we not begin with training the arm and wrist first and the fingers last? The development and use of the fingers depends altogether upon the condition of the arm and wrist, no matter how well the fingers are developed; without a loose wrist and arm the tone will be hard as soon as the fingers are out of their normal finger position. Most of the difficulties experienced with the fourth and fifth fingers, and the use of the thumb on black keys, can be traced to a stiff wrist and arm. The arm should not be held still; it should hold still without effort, but only at the moment of striking. Before striking it must follow the hand wherever it has to go, and place the fingers in a position which will allow them to strike with freedom and ease. The pianist must be able to move his hand to any part of the keyboard with ease and rapidly, and, once there, strike with any of the fingers, and without the least assistance of wrist or arm. This is the only way to produce that peculiar ringing tone, which is the specific tone-quality of the piano, and that can be detected by a cultivated ear not only in the finest grand, but also in the oldest rattle-trap. Whatever pressure or power of the arm may be used for other tone-effects must be perfectly voluntary. Daily exercises are just as essential for the arm and wrist as for the fingers. There is no reason why they should not be practiced right from the beginning. But there are reasons to begin them even before the training of the fingers.

1st. They require only very little knowledge of the keyboard.

2d. They can be done correctly even by the youngest child.

3d. They do not interfere with any method of finger-training a teacher may employ.

4th. There are but very few children with whom we can begin finger-training right away. With the majority we have to be contented to produce some sort of legato with the second and third fingers some time before they have collected strength enough to execute any sort of good action with the fourth, whilst the first and fifth must be trained by special exercises.

5th. In the same proportion as the wrist and arm are developed, the fingers are developed. The fingers, while a stiff wrist and arm are always a dead weight on the hand and an impediment to the free movement of the fingers.

CARL E. CRAMER.

TO THE EDITOR OF THE ETUDE:—

As you have asked for expressions of opinion as to the desirability of State Music Teachers' Associations, I wish to say a few words in favor of such organizations.

There is no doubt but that great good has already been accomplished by the M. T. N. A., and it is impossible to foretell what results it may yet achieve in connection with the progress of music in America. But there are great difficulties to be surmounted, and one of the chief of these is the extent of our country, which renders it

impracticable for our musicians to meet frequently, discuss ways and means, and mutually encourage and inspire each other. The M. T. N. A., cannot wholly meet this necessity, for even should the annual gatherings be held in some more central place than has hitherto been the case, large numbers would be unable to leave their duties long enough to attend, and many more would be detained on the score of expense—music teachers, as a whole, not being among the wealthy of the land. Yet it is largely just those who will be forced to stay at home, whom the Association is most eager to reach, as being, in many cases, those most in need of the benefits to be derived from the attendance at the meetings, where our ablest musicians are well represented, and discussions on all musical topics may be heard from those whose opinions are most valuable.

Would not separate State associations largely remedy this defect? Almost all earnest teachers could contrive to attend meetings so near home, and learn there the work that is being undertaken throughout the country, in which each, even the humblest, has a part to do. Like many little streams, that afterward unite to form a broad and mighty river, so should these minor associations form the nucleus of an influence, which should be constantly strengthened, until its force should be powerful enough to create a new life for musical art here in our own country. There is still another good reason for such associations. The effort would be made to prevent all unqualified teachers from imposing on the musical ignorance of many of our people any longer. It seems to me this object could be accomplished more quickly by having a recognized musical centre in every State, which should supervise to some extent the work done throughout the State, and should be looked to for references as to the capabilities of would-be members of the profession. I do not suggest that these organizations should supplant the National one, but simply supplement its work, acting on lines laid out by it, as its agents, and thus reaching those whom it would inevitably fail to reach. But this space is too limited for a discussion of this subject, and I wise simply to state my willingness to co-operate in any work of this kind that may be finally determined upon.

Very truly,
ST. LOUIS, MO., December 19th, 1886.

PUBLISHER'S NOTES.

The proposition to send the six volumes of that valuable work, "The Musician," for \$2.50, and 25 cents extra for postage, is still open. It will remain open till the announcement is made that the sixth grade is out. The above sum includes the postage. Five will be sent on receipt of the order, and the sixth when ready. Cash must accompany the order, even with those who have opened an account with us.

Bound volumes for 1886 are now ready. They will be sent postpaid for \$2.50. The volume has 324 pages, and no more useful and inspiring work for piano teacher has ever been published. It is, without any doubt, the finest of the four volumes of *The Etude*. Teachers who desire to have *The Etude* in this durable form, but do not care to purchase this volume on account of having the separate numbers on hand, should dispose of them to their pupils, as the music they contain is worth double their price. The binding is of the finest, and the new would cost \$2. We have only a limited supply on hand, which, no doubt, will soon be exhausted. We have twelve copies of vol. iii, bound, which are sold at the same rates, \$2.50. If any of our new subscribers desire the unbound numbers of vol. iv, complete, they can be supplied, but only by mail, and at two more numbers. These we have 70 copies, and they are sold at \$1.50 each. We have constant requests for back issues, but cannot supply unbound numbers of vols. i, ii, and iii.

It will interest and improve every teacher to read three works on modern ideas of musical theory: 1st, "Nature of Harmony," by Dr. Hugo Riemann; 2d, "Practical Value of Certain Modern Theories Respecting the Nature of Harmony," by C. F. Fillmore; and 3d, "New Lessons in Harmony," also by J. C. Fillmore. The first are 25 cents each. The last \$1. The last is not yet ready for the market, but will be by our next issue. Those sending \$1 before next issue is out will receive all three works postpaid.

All the music published in *The Etude* can also be had in sheet form at regular prices. Our catalogue, now including about 100 works of the greatest educational value, we will send to any subscriber for examination. After the selection has been made, the rest may be returned. The cost of sending these by mail is little more than the price of one of the pieces. The music is of the best, printed on the finest quality paper, and should be taught by every conscientious teacher.

The programmes we receive from all over the vast land show that our teachers are now using more good music than ever before, and this marked improvement in the quality of the music our teachers use will, in time, tell upon our musical growth.

With the extermination of the American or English fingering, goes also the insipid stuff written in that mode of fingering. The best of it is being remodeled, and edited and set with German fingering, and as the cry from teachers is for foreign fingering, the publishers are quick to respond, and the result is that formerly our best publishers with American, are now gotten up with both, or with foreign fingering only. Since teachers have now generally adopted the latter, a better class of music is used. Not that there is any virtue in the fingering used, but that the whole of the piano musical literature of Germany and other countries is now open to the teacher. The future of music in our land is in the power of music teachers. It is theirs to direct, theirs to dictate. Let there be unity of aim, definiteness of purpose and concerted action in the various State organizations. The music teachers are now building around them a bulwark of defense in the American College of Musicians—the Music Teachers' National Association, and State and city organizations—that will defend them from the onslaughts of charlatanism, depraved popular taste, and the unscrupulous patron.

NEWS OF THE MONTH.

MR. ARTHUR SCHUB, the director of the orchestral forces at the Metropolitan Opera House, in New York, scored a great triumph on the occasion of his first orchestral concert at Steinway Hall last month. The current opinion regarding this really artistic leader was, that outside of the Wagner opera he could do no better. His superb rendition of the Beethoven Seventh Symphony put to flight all the stupid cavilers at his talents. Seidl is the only man in America fit to be named in conjunction with Theodore Thomas, and he far excels him in variety of style and poetical conception. Seidl never plays in a stereotyped fashion, as any one listening to the first production of "Tristan and Isolde" could testify.

The local concerts are numberless; even the benefit "fend" is beginning to appear. An early and a hard winter has driven him from his lair.

The American Opera Company, or, as it is now called, the National Opera Company, is going through a hard siege. Mrs. Thurber has written to the papers, complaining of their injustice, and asking from the American public a fair hearing. They had a very successful season in Brooklyn, and come to New York to the Metropolitan Opera House, immediately after the expiration of the present company's season, which will be February 26th. The truth of the matter is, that all new organizations experience the same troubles arising from jealousies, incoherent people, and general troubles. Let us see if we will pull through all right. It will be a long time before they can compete with the German troupe. Their quartette is splendid, and such a grand, heroic tenor as Niemann is seldom heard.

Abroad things are as musically lively as ever. The light still goes on about the Liszt letters, manuscripts, etc.

The piano-forte school, which was about to be published, seems to have vanished. A set of new studies, however, and a collection of musical portraits will soon be given to the world.

A part of an old symphony of Richard Wagner has been unearthed by that ardent Wagnerian, Wilhelm Tappert, of Berlin. It is only interesting historically.

Fraulein Martha Remmert, who was one of Liszt's "favorite" pupils, has been concerning herself in the art of receiving attention from the Queen of Rumania, "Carmen Sylva."

Wagner is being gradually listened to in Paris. Alfred Grunfeld and Anna Mehlig-Falk are both playing this winter in Germany and the Netherlands. The latter has been made the Pianist to the Emperor of Germany. She will have to spread herself liberally to fulfill all her court duties of the same sort.

Eugene D'Albert, who has just completed a string quartette, played recently in Hamburg.

Sophie Menter is still playing in Germany. Materna and Winkelmann played the principal parts in Goldmark's new opera, "Merlin," in Vienna. This opera was brought out Monday, January 8d, at the Metropolitan, in New York, with Lehmann and Alway in the principal roles, and was only a success of the time, it being neither very interesting nor original. The scenery and costuming, though, were magnificent.

Brahms played his new sonata, for violin and piano, with Hellmesberger at a recent Vienna concert. The new opera, by Anton Dvorak, the celebrated Bohemian composer, will be played for the first time in this country, by Rafael Joseffy, at one of the Thomas concerts. It is not on a level with his other orchestral works, and is by no means novel in themes or treatment. Slightly concerned after the best class of models, its figure work reminds one of Beethoven, particularly the first two movements. The last movement, in Rondo form, is a Bohemian theme, and well treated. The work, as a whole, is scholarly, but one looks in vain for that charming poetic individuality that has been the glory of Scharwenka's first concertos. As a work of genius it

will not even touch the colossal B flat minor concert of Tchaikowski, who is, in the opinion of many, the greatest composer alive.

Theodore Thomas produced this Slavonic composer's new symphony recently. It is called "Manfred," and while it differs utterly from Schumann's treatment of the same theme, it is designed to occupy as high a position as the German composer's masterpiece. Compared with Brahms's new fourth symphony, it is a miracle of melody and invention, and makes the Vienna composer's sound labored and pedantic. Germany had better look to her laurels. There is a formidable array of composers springing up around her, and all eagerly endeavoring to wrest the sceptre of command from her, and America is yet to be heard from.

J. H.

TO THE EDITOR OF THE ETUDE:—

The officers of the Kansas State Music Teachers' Association beg leave to ask you to notice, in your next issue, that the Second Annual Meeting of the Association will be held at Topeka, April 13th, 14th and 15th, 1887. Arrangements will be made whereby teachers can secure accommodations at reduced rates. An attractive and substantial programme, consisting of papers, discussions and concerts, will be presented. Letters from all parts of the State already give indications of a large and enthusiastic attendance.

The work is keeping me extremely busy, though I hope the result will pay for the outlay. I travel nearly every week in the interests of the Association, with the prospect of going over eight thousand miles of railroad before our meeting in April.

The complete programme of the meeting will be published early in January, and a copy mailed to each music teacher, as far as possible, in the State. It is earnestly hoped that all members of the musical profession, in whatever branch, may combine to make this meeting a great success.

Very truly yours,
WM. MACDONALD,
Lawrence, Kansas. President.

MR. VAN ELEWYCK, Chapel Master of Louvain, has solved a problem, the solution of which has occupied thirty-eight years. It consists of an apparatus which, when applied to a piano or an organ, will instantaneously print all that is played on the instrument. Mr. Van Elewck has exhibited his apparatus before the king of Belgium, and its performance has been very satisfactory. He is preparing to go to Paris to repeat the exhibition before the public.—*Diario de la Marina*, Sept. 23d, 1886.

JUSTICE IN MUSIC TEACHING.

It seems to be the rule that a piano teacher should marry one of his pupils. Even when the relation does not take fire to that degree, there is almost certain to arise some of that nondescript emotion termed "Platonic friendship," so wittily satirized by Byron. The fact is that music, being essentially warm-blooded, and living in emotion more than in the stony framework of science, constantly tends to arouse and develop some species of personal feeling between teacher and pupil. As the innate talent of the pupil, under the fostering skill of the teacher, expands, flower-like, it is wellnigh impossible to suppress a certain degree of personal pride and sense of ownership that resembles the parental feeling. The first danger incident to this state of the teacher's relationship to his pupil is that he will give more time than is paid for, thereby cheapening himself, and not long after that come petting, flattering, humoring, cajoling, and as their consequence, morbid variety and ingratitude. We hear much advice to the teacher, urging him to gain first the good-will of the pupil; but would not strict crystalline justice make a better foundation for art-work? There is a piano teacher in the city of Cincinnati who is overrun with work, and his custom is to treat the pupils not only with dignity and reserve, but to hurry the lesson through strictly on time and with no margin for visiting. There is another teacher, of long standing, and gifted by nature extraordinarily, who goes to the opposite extreme, and it is said that his pupils always work, not with the idea of learning music, but with the idea of pleasing Mr. —.

Questions and Answers.

Ques.—I saw in the last *Erube* an article entitled "Advice to Young Students of the Piano-Forte," stating that it was a *mistake* to let a child learn music too young, and be allowed to treat the piano-forte as a plaything. I have been puzzled (ever since I read it) to know what to do. I have a little child, not yet four years, that is very fond of music, and always has been allowed to go to the instrument whenever he wished. I have taken but little pains with him except to learn the letters on the staff; that was not *interesting* to him, but he is patient and willing to learn. On the instrument he is perfectly acquainted with the letters, also their sharps and flats. The first he accompanied his own songs was nearly three months ago. I have to tell him but once where to put his little finger when he gets puzzled in finding chords that suit him. I have taught him a few finger exercises. He has a correct ear for music, and sings pieces by hearting them two or three times only. Now, will you please advise me, through *The Etude*, what is the best course to take. I can not deny him the pleasure of playing when he enjoys it so much.

If you know of any exercises that are instructive (and interesting) for children as young as he, I would be pleased to have you inform me, and I will send for them. Anxiously, C. A. C.

Ans.—The case so pleasantly described by our correspondent is not exactly that of the motherly hen with a queer web-footed chicken who would take to the water in spite of all her anxieties; but of rarer case of a duck herself, who is reported to have swum in the water with assistance upon no account to allow her young ones to go in the water until they have first learned to swim, and have taken out an accident policy for the benefit of the mourning survivors. To be serious, the case does not need an answer; it is plain, upon the face of it, that whatever innocent things a child does from pleasure in them, cannot possibly do harm. Still less, the exercise of a highly-specialized aptitude, like that for music, which the average person acquires, as a secondary automatism, with so very much labor. To teach the poor little victim the letters upon the staff, or, more properly, the letter names of the degrees, is a work that might quite as well have been left until a later time—not because knowing them can do any harm, whether in straining the youthful intellect or otherwise, but because they have only an incidental bearing upon the main object of the child's quest, which is the pleasure of playing and Song" will be found many discussions of this problem, the substance of the conclusion being that a child should master the keyboard as early as possible; master it in the sense of knowing how to place his fingers upon it in order to produce sounds, and answer to the musical idea in his mind, the prompting of which it is which makes music an interesting subject to him, and the presence of which in his mind it is which renders his progress easy where that of the average pupil is slow and laborious. He is to become at home on the keyboard, not as to the name of the slightest consequence whether he learns the name of a single letter, key or staff degree for two years yet, if he does not pick up the knowledge himself; but it is of great importance that he learns how to find chords with his fingers by ear, and to put together successions of chords in a key, like the cadence formula. These successions must be played in all sorts of keys. The tunes he learns it will be of great use for him to become able to transpose, by ear, into other keys. In these exercises, which will surely prove interesting if not crowded, but strung along over wide intervals of time, held up for rewards for a season of well doing, etc., the child will learn to feel clearly the musical impression within him, and to compare it with the result he attains from the instrument. Thus he lays the foundation for self-criticism, or rather, which is much better, the foundation of artistic criticism—criticism into which the *artistic*, as such, does not enter. This will be laid, or evolved, an self-criticism-consciousness, which will have the emphasis upon the consciousness rather than upon the SELF, as most musicians are credited with having.

Besides these good results of early habitude to the piano, and as related to a musical conception in the mind, there will be the further very important result, that the muscular and nerve reflexes, upon which piano playing depends, will have been laid early in life, when the surplus of nutrition over waste is greatest, and when, therefore, there is the most material for building up the necessary cerebral apparatus for executing music. These apparatuses, when built up in early life, last longer, break down later in old age, and are more serviceable all the way along. It is a satisfaction, if not a surprise, that the "second nature" in the cases of these gifted children it becomes real nature. I have never had a pupil of really artistic ability—that is, a pupil able to play great music in a way and to an amount not calling for allowance on account of physical limitations of strength of mind or physical strength of the player—except in those cases where this early beginning had been made. In

every case of really first-class results there has been a little girl or a little boy, with a mother in the background, and all these early steps accomplished years and years before there was age enough to take instruction in the former manner and the regulation amount of paid lessons.

Where this early aptitude exists, everything comes easy. Large execution develops at an age which sets at naught all the ideas of the conservatories. Julia Rive—now Mme Rive-King—was playing Liszt's "Don Juan" fantasia when she was not twelve years old. Liszt was master of the piano when he was twelve. Chopin wrote his great and epoch-marking studies when he was yet a mere boy. I took a pupil last summer who had never played difficult music of the brilliant kind; in three months she played Liszt's "Biscolotto," Paganini's "Capriccio," and "Polonaise in E," besides a quantity of Bach, a little Beethoven, some Chopin Studies and considerable Schumann—all by heart, and the Liszt pieces in concert style as to sonority, delicacy, steadiness and musical effect, as audiences have testified over and over again already. Now, how happen it that such a school girl of seventeen could blossom out in this way? The reason is simple: talent and a musical mother who taught her the piano when she was a child. Her hand is flexible: she plays without fatigue and with that air of being to the manner born, and is a duck swimmer without stopping to put on overalls, or to wind up with a hotting.

Hence, to all mothers who have children with a talent for swimming, *The Etude* allows me to say, Do not seek to hinder them; they will not take cold; they will not drown themselves, nor will they strain their delicate little fingers by trying to swim when the water is deeper than the mother can wade. If they have a gift for swimming, the earlier and the oftener they swim, the more comfort they will have, and the more chance there will be that some day the proud mother will find a prize bird in her nest. At all events, she will have one who will really "play" music, instead of "working" it, as the most of them do.—W. S. B. M.

Ques.—Will you please give a little information in a future issue which will be most gratefully received by me, and, no doubt, of interest to many other subscribers? What five-finger exercises are there with the hand unmodified which differ from those used in the first grades; and, if these be, are they the first five fingers? Will you please describe those of Adolph Kullak, Le Couppé or any others that may have been invented for the hands of advanced players or designed to develop any particular principle of technique?—G. W. L.

Ans.—There are numerous exercises and instructive pieces which will develop the five fingers, and five tones. As this forms a very important factor in the development of piano playing and teaching, we will give a list comprising the most important ones that have come under our observation. The ones you mention by Ad. Kullak and Le Couppé are among the most difficult five-finger exercises in the world. They consist of every conceivable form which makes the action of the fingers difficult, such as pressing two fingers on the keys while the other three make hideous discords. They are similar to the well-known Schmidt's five-finger exercises, which are really more than a not of the slightest consequence whether he learns the name of a single letter, key or staff degree for two years yet, if he does not pick up the knowledge himself; but it is of great importance that he learns how to find chords with his fingers by ear, and to put together successions of chords in a key, like the cadence formula. These successions must be played in all sorts of keys. The tunes he learns it will be of great use for him to become able to transpose, by ear, into other keys. In these exercises, which will surely prove interesting if not crowded, but strung along over wide intervals of time, held up for rewards for a season of well doing, etc., the child will learn to feel clearly the musical impression within him, and to compare it with the result he attains from the instrument. Thus he lays the foundation for self-criticism, or rather, which is much better, the foundation of artistic criticism—criticism into which the *artistic*, as such, does not enter. This will be laid, or evolved, an self-criticism-consciousness, which will have the emphasis upon the consciousness rather than upon the SELF, as most musicians are credited with having.

Ques.—Of course, you are familiar with Weitzman's "Theory of Harmony." Do you teach his arrangement of intervals—C to F, a minor fourth, etc. In giving piano lessons, I have been puzzled to learn how to give intervals and positions of triads and dominant sevenths until she is able to read by chords, and not spell it out by note. I learned first the Richter method, and others that I have since studied teach the same kind of intervals as the Richter method. One of our most comprehensive teachers here, with whom no doubt you are acquainted, thinks the last named the only correct method. Will you not be kind enough to take time to give me your opinion?—L. B. R.

Ans.—The personal critic has little sympathy with the disposition, too prevalent in certain quarters, to attach undue importance to points of mere names. The radical

question in which every student is interested is that of becoming acquainted with the substance of music itself. In the pursuit of this end he is willing to take any useful pains, learn a number of terms, and work out exercises, and terms of exercises. But as to the terminology under which he is to classify the various facts and appearances entering into the phenomena of sound which we call music, all he really cares for is that the terms shall be no contradictory or misleading, and that they be sufficient in number to contain all the different appearances which he will be expected to catalogue under them. Hence it is a matter of complete indifference whether the term "perfect" be applied to the fifth, fourth, etc., or whether they be called "major." All that is vital is that the use of terms be understood and consistent. The writer once attended a so-called "normal," where the two eminent professors conducting the enterprise had a quarrel, lasting the entire term, upon the question whether the staff had nine degrees or eleven. It all depends whether you count the space above and the space below as staff degrees. If you, the staff will have eleven; if you do not count them, it will have only nine, as Burrows and all the old worthies taught. Now, it is plain that there are no additions made to the staff until a line is added above or below. Without the added line the space above or below is available for writing notes, and the staff is as after the line is added. In fact, it is continually so used. It follows, therefore, that all of the lines and spaces that can be used without adding anything belong to the staff itself, and ought to be counted as a part of it. Dr. Root is right in saying that, saying that the staff has eleven degrees, and does this admission, or the denial of it, have any bearing upon the appreciation of the acoustical-psychological phenomena we call a Beethoven symphony? Most certainly not. It is otherwise with any technical points. Some of them have a direct bearing upon the manner of thinking musical phenomena. Dr. Root's suggestion to call the "natural" a cancel is a good one, for this is exactly what the character is. So also with the expression that a "sharp raises a note." A note is a mark upon paper; a sharp has no effect whatever upon what is written. The sharp is applied to a staff degree, in order to modify its meaning; with the sharp, the degree represents a half a step higher than without it. So also with the term "slur." Burrows says, if I remember aright, that a slur is a curved line drawn over or under two notes upon the same staff, and is not to be struck." Now, the real fact is that a slur is a curved line connecting two notes of the same pitch, to show that the second is a continuation of the first. The two notes may or may not be on the same staff degree. A sharp can be "continued" with B-flat, and often is; it is not proper to refrain from continuing the second note, even if there were any good reason for striking a "note" at all. What the slur means is that the tone of the first note is to be prolonged the value of the second. The slur has effected nothing if it has not secured the prolongation of the tone.

In every instance it is the true ideal for the teacher to be particular, to the very last point of precision, in all questions which have reference to exact comprehension of a musical fact, by which term I mean not a fact about music, but a musical effect itself. Beyond this point, to insist is to waste force, and to divert attention from more important matters. What we are all working for is to open the eyes of a perverse and trifling generation to the hidden beauties of the form of mental activity represented by what we call music. Whatever helps this, whether by the use of terms of exactness, or by the use of appreciation, or technique of feeling (for these are techniques of all these) is in point; whatever does not forward some one or all of these is of no value; it is rubbish that cumbers the ground.—W. S. B. M.

Ques.—In choir singing, is it right for the bass or tenor to change their pitch or to sing higher or lower? The bass sing F then, instead of G above, drops to the octave below, then back to the part as written.

Ans.—It certainly cannot be allowed to any voice to change its part, even if only by transposing a tone an octave higher or lower, without some good reason. Such reason might be that the composer or arranger, not being a musical musician, has made a mistake in the part, beyond the compass of the voice, or (2) introduces unmelodious intervals. In the former case, if it be necessary to transpose one or more tones by the octave, care must be taken in returning "to the part as written," lest unmelodious intervals be introduced. In the second case, it is well known that the unmelodious intervals are corrected only by transposition of the tones, thus: $f-c$, by $f-b$, $c-d$, by $c-b$, $b-c$, by $b-a$, or $B-c$, etc. The truth is, that corrections, like these, of the mistakes of bad arrangers are things that should be entirely avoided.

Ques.—To what different uses (uses?) are the three minor scales put?

Ans.—It would certainly be more exact to say "the three forms of the minor scale" rather than "the three minor scales." Waiving for the present the question of the stress of the accent upon the first note of the minor scale (of which Hugo Riemann, in his "The Nature of Harmony," translated by Mr. John C. Fillmore,

has made us suspicious, we may say, in general, that each of the three forms is correct in its proper place, according to its harmonic surroundings. Take, for instance, the series *a, b, c', d', e', f', g', a'*, which we will call the *normal minor* form. In this we form the *normal* characteristic harmonies of the minor key of *a*, viz., the triads of a minor (tonic), *e* minor (dominant), often changed into *B* major, and *d* minor (sub-dominant). When the seventh degree of the scale ascending is required as *leading tone* to the tonic, the *normal form* of the scale is modified by chromatically raising the seventh degree, resulting, principally, in a *major triad* on the dominant. Then the *immediate progression* from the sixth degree to the raised seventh degree is to be avoided, the sixth degree also is raised, thus:—

E, F♯, G♯, A, instead of E, F, G♯, A,

which latter, as containing an augmented second, is inconsistent with a strictly *diatonic* scale. Thus we may say, briefly, that the first (normal) form of the minor scale provides for its normal and characteristic harmonies; the second form, for a leading tone to the tonic (and by implication a *major dominant triad*); and the third form, for a good melodic conjunction of the sixth degree with the raised seventh degree.

Please answer the following questions in the January or February ETUDE:—

QUEST.—1. What are the conditions of membership in M. T. N. A.?

2. Is a good knowledge of piano technic sufficient in teaching on the Techniphone?

3. What is your opinion in regard to teachers playing a lesson to a pupil (even before the lesson has been practiced), and especially when the pupil is deficient in sense of rhythm?

4. Why is the Chopin Scherzo, Op. 31, commonly called the Scherzo in B flat minor, rather than D flat major? Would not the second part, in A, seem to indicate a first part in the key of the major third above, or D flat major?

And, in general, when the first and last chords of a piece differ, which should determine the key?

5. How should the trills be played in Weber's Polacca Brillante, measures 1, 3, etc., also the broken chain of trills in measures 31-33? In Peters' edition I notice the trill is indicated in the right hand only. If you would indicate in piano scores how these passages should be rendered, I would thank you very much.

AMBITIOUS MUSIC TEACHER.

ANS.—1. The conditions of membership of the M. T. N. A. are as follows:—

A. "Any teacher of music, or musical journalist, may become a member of the Association by paying the annual fee of two dollars (\$2.00), and such members shall be styled *active members*, and have all the privileges of the Association (including lectures, recitals, concerts and participation in the debates, with power to vote)."

B. "Any person may become a member of the Association, and have admission to all lectures, concerts and recitals for one year, on the payment of two dollars (\$2.00), such members to be styled *associate members*."

2. Yes. See article by Mr. A. R. Parsons in this issue.

3. It is not always a good plan. A pupil with an acute musical ear and little application has better not hear how the piece is to be played until it has been practiced some time. The lesson should be slowly and accurately studied, otherwise it is liable to be played in parrot-fashion. By constantly having a piece played the pupil is also apt to lose his own individuality, and slavishly imitate the teacher. He knows Leipzig wants to throw their heads back in precisely the same manner as does Rubinstein. Schiller ridicules this foolish imitation of the teacher, when he says:—

"How the teacher coughs and spits
Is the aim of the pupil's wit."

Many teachers play before the pupil for their own benefit rather than the pupil's. The time which should be devoted to legitimate instruction is thus occupied for his own amusement. There are times when playing the lesson is what is most needed. No greater inspiration can a pupil receive than to hear the piece played, which he or she is trying to conquer, in a masterly manner. When to play any music at all before the pupil is left to the good judgment of the teacher; but one thing is sure, that, unless a respectable example can be given, the teacher had better not attempt to play at all before the pupil.

4. This Scherzo is set in B♭ minor. The frequent occurrence of the A major proves this. The piece opens boldly on B flat, and in the 12th measure the fall dominant-chord of F is heard, which again leads directly to B flat minor. The second theme in A major is not a third from D flat. A and D make fourths. This part could be written in D double-flat major. Then it would be a third from D made into a sharp for contrast. Hence, when the first and last chord of a piece differ, the first should indicate the key.

5. Play five notes to this key, four of which play in the time of first note of the base. With the last note of the trill (C) play the second note (D) of the chord in the base, which, of course, is a sixteenth note, and completes the beat with the F sharp.

QUEST.—Is it possible to touch the palm with the tip of the fifth finger, as required in Wood's Finger-Gymnastics, without destroying the primary position of the hand, unless the ring finger should be bent?

ANS.—By referring to Sec. 24, Rule 3d, Remark, and Sec. 4th, Ex. 2, Remark, it will be seen that the primary position is to be maintained only as *nearly as possible* in the exercises which begin with it. Keep as near to it as possible, but vary from it to any degree that may be necessary. All of the positions are secondary to the stretching of the muscles.

NEW PUBLICATIONS.

SONG: "LOVE'S PHILOSOPHY." Words by SURELY. Music by ARTHUR FOOTE. Boston. Published by ARTHUR P. SCHMIDT & Co.

This is a passionate love song, for soprano or tenor. It is admirably written, as was to be expected of a composer of Mr. Foote's ability and attainments. The harmony is fine and unusually modern in its tonality. The melody is smooth and singable, yet characteristic and passionate, and the accompaniment heightens the emotional effect by its well-contrived rhythms and responsive melodic phrases. The song is not only musician-like but *alive*, and will make an effective parlor or concert piece.

"TIS NIGHT" (8 Note). Song for Mezzo-soprano or Baritone, with Violin Obligato, by AUGUSTO ROROLI. From the Boston Music Company, 28 West Street, Boston.

This song, excellently translated by the late Mrs. Craig, is in the characteristic Italian vein, and is quite easy, with a strong color and toward the end the violin obligato is hardly an addition, as it is not very skillfully written, and is often merely a doubling of the piano-forte part. A rather low mezzo-soprano will find this song grateful to sing, and effective.

YOUNG PEOPLE'S HISTORY OF MUSIC, WITH BIOGRAPHIES OF FAMOUS MUSICIANS, by JAMES C. MACY. Boston, OLIVER DITSON & Co.

This little book is divided into two parts, —History and Biography. The historical portion occupies only fifty-nine pages, and is divided into ten chapters. The biographical portion contains seventy-two pages, giving short notices of the lives of seventeen of the greatest composers, from Bach to Gounod, and lithographic portraits of most of them. To this is added an alphabetical list of the Great Composers, ancient and modern, with place and date of birth and date of death, —a list very useful for reference.

The book is addressed, primarily, to very young, immature minds. It deals very little with the philosophy of history, and even the information it contains must necessarily be meagre, within such narrow limits. It is no easy task which Mr. Macy set for himself. He must, first of all, catch the attention of his "young people," and hold it by the interest of his narrative, for most of the readers to whom he appeals would hardly care for the causes and the developments of events. How to give necessary facts, omitting needless ones, show their proper connections and relations, and *interest children in them*, —this was the problem.

Whether he has succeeded in solving it or not will doubtless be best tested by actual experiment on young music pupils. It is certainly readable to adults. The style is clear, the selection of facts for each part is well chosen, and the illustrations valuable and excellent. Whatever dryness may be found in it seems due rather to its extreme brevity than to any pedantry or dullness in the mind of the writer. Indeed, if one may judge for young readers, the author's genuine enthusiasm seems likely not only to interest but to inspire them. There is no apparent reason why the book should not be interesting and useful to a wide circle of readers, —readers to whom some such book is a real desideratum.

The chief deficiency of the book is that it lies in the absence of any account of purely instrumental music and of any description of musical instruments. It will be read mostly by young piano pupils, who might well have been given more information about the development of piano music, even the violin and the organ, and choral instruments were neglected. However, such pupils, when a little older, can be referred to a special history of piano-forte music, and to more elaborate works on the general history of music, as well as to more complete biographies. One of the merits of this little book is that it will probably give its readers a desire to go further into the history of the past.

The biographical portions of it will probably be more entertaining to young readers than the historical. These notices are very brief, but they contain the salient facts, with enough of anecdote to be attractive.

There are a few errors of the proof-reader, the worst of which is, perhaps, the printing of "Boigna" for "Bologna," on page 99. But none of these are seriously misleading. Worse, perhaps, is the characterization of Liszt as a mixed-play as "the first opera," on page 57, although our author states on the next page that Peri wrote "the first opera complete in modern

form." This latter, first given in public at Florence in 1600, was, in truth, the first real opera, and was totally independent of the mixed-plays growing out of an attempt to revive the Greek Drama. Besides this, 1600 is an easy date to remember.

PUPILS MISSING LESSONS.

Upon this troublesome question we have received, from Mr. H. B. Roney, of East Saginaw, Mich., a circular so much to the point as to deserve to be reproduced in these columns. To every new pupil Mr. Roney gives a copy of the following:—

Nothing is so conducive of irregularity in music lessons as the understanding on the part of the pupil that by merely "sending word" to the teacher the lesson can be canceled at pleasure, without expense. Experience has demonstrated that real musical progress in such cases comes practically to a standstill. Trifling ailments, interruptions, or neglect of practice, or the weather, which under other circumstances would not keep the pupil from school or a place of amusement, are often magnified into warrantable excuses for not taking a lesson, to be sent to the teacher. As a result, the pupil loses interest, misses often than takes a lesson, and what might become a recreation both pleasant and valuable, becomes an irksome task.

To the teacher such a system entails a serious loss. The stated hours which he reserves for pupils each week are frequently left unused on his hands, and yet are of no value in which to accomplish other work. The teacher is one hour idle the next, waiting for the following pupil. One-half to three-quarters of the hours engaged by pupils are not occupied by them, yet he is compelled to keep them regularly in reserve, on the presumption that the pupil may take a lesson the following week. Consequently, whenever a lesson is missed, the teacher practically spends the time required to give it twice, and receives pay for it once.

"Sending word" when a pupil wishes to omit a lesson, does not, as some suppose, save the teacher from loss, for the reasons above mentioned; and as pupils receive no lesson at stated times each week, to give any other lesson in that hour would be merely making a vacancy somewhere else.

While pupils are sometimes unavoidably detained, as by sickness, this does not alter the fact that the hour is a loss to the teacher the same as if the omission was wholly avoidable.

To those desiring or expecting lessons excused for any reason whatsoever, the terms will be \$1.50 for each lesson actually taken, in which case the pupil may omit the lesson at pleasure.

In cases of protracted illness, when it is desired to temporarily give up the lesson hour, notification to that effect must be sent, in which case no charge for lessons will be made, and the best available hour will be given to the pupil upon return.

When the pupil is unable to take a lesson at the regular time, the teacher will cheerfully give the lesson at another hour most convenient for both.

Lessons omitted by the teacher will be replaced. In other words, any lessons omitted by the teacher (an event invariably hailed with delight by pupils) are the teacher's own loss, and the lesson given by the pupil are the pupil's loss, except when replaced by the teacher, as mentioned in the preceding paragraph.

Pupils will be cheerfully allowed a vacation at any time, and those desiring to discontinue their lessons, temporarily or permanently, will please give notice to that effect, so that the teacher may be at liberty to assign the hour to some one else, as the hour is always understood to be retained by the pupil until contrary notice is given.

The undersigned does not desire to retain in his classes pupils who are careless and indifferent, and whose lessons are habitually unsatisfactory. The term bill of such a pupil does not compensate for the annoyance of imperfect lessons, and the injurious reflection upon the teacher's reputation which inevitably follows.

The highest aim of the undersigned is to advance his pupils in the most thorough and rapid manner, with regard to the formation of a correct musical taste, and in this the co-operation of parents as well as pupils is earnestly desired.

Pupils will be received only in accordance with the terms of this circular.

The good sense of these observations will commend them at once to all fair-minded patrons, and a little firmness upon the part of the teacher will soon reduce them to habitual and well-understood practice. In this case, as in so many others, it is the first step that counts; and here, again, as in so many other points of music-teaching, the first step in the new direction would be greatly facilitated by the action of a local society of musicians, uniting all the good practitioners for mutual protection and sympathy.

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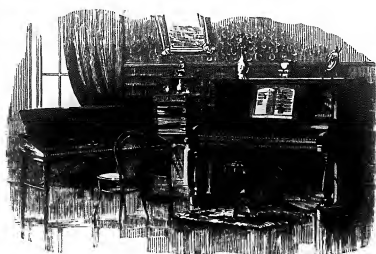
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For the easy, certain, almost automatic acquiring of a perfect legato and all grades of staccato, it is as superior to the piano as the foot-rule is superior to the eye in taking exact measurements.

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TESTIMONIALS.

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NEW YORK, November 14, 1885.

JULIE RIVE-KING.

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 best substitute for the piano itself for teaching and practice I ever saw that I could endorse it to endorse heartily. Great good must come from its proper use.

ELMIRA, N. Y.

JOHN B. MARSH.

I earnestly advise the use of the Techniphone by all teachers and students of the piano and organ.

HENRY SCUDLO, OF MUSIC, CHICAGO.

CLARENCE EDDY.

I experience now the benefit of my five months' practice on it with splendid results.

CHICAGO, November 10, 1885.

FREDERICK BOSCOVITZ.

It is the best means I ever had at my disposal for teaching the piano correctly and thoroughly.

STEWART HALL, NEW YORK.

A. R. PARSONS.

The Techniphone is much superior to all other things of the kind. I think every pianist ought to have one.

STEWART HALL, NEW YORK, February 2, 1886.

S. B. MILLS.

And best of all, an infallible test to one's legato touch in the ingenious bi-click. This bi-click tells many tales, 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, it will catch you out if you discover you have been tapping the tones unconsciously. —*Old Pops*, in *The Etude*, July, 1888.

MINNEAPOLIS, MINN., Oct. 24, 1888.

I am delighted with the Techniphone, and although I have had it such a short time, I believe myself fully justified in saying that it is a marvel of its kind. Every pianist who makes the least pretensions should have one.

Yours truly,

LUDWIG THOMAS.

After sixteen months' constant use of the Techniphone, I am pleased to say that it has proved the greatest value to me in many ways, chief among which is the reduction of the time I have to give to practice for purely technical facility and accuracy. I fully *enjoy* it, and, also, that my touch is stronger, firmer, and more elastic, while the performance of a heavy programme produces much less fatigue than it did before I commenced using it. I would not be deprived of it for any financial consideration. In fact, I find it indispensable.

JULIE RIVE-KING.

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and to which pupils and their