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Theodore Presser

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Vol. V.

→FEBRUARY, 1887←

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VOL. V. PHILADELPHIA, PA., FEBRUARY, 1887. NO. 2.

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If he is a poor missionary, he will have poor success in raising an army; and, if a poor general, his army will desert him and become scattered, and he will, in time, find himself alone.

The teacher, while he must ever preserve the same high ideal, must yet be able to so magnify it as to bring it within the range of his disciples' vision, that they also may behold its glory, and be inspired by its promise.

The music teacher is in much the same relation to the majority of people as is the savage; for the general public that the missionary is to the savage; as the savage is of religion.

Let us assume a case for comparison: Suppose a Baptist missionary should go among the Pawnees, and the first thing he should do would be to rent a wigwam on one of the principal thoroughfares, and, having hung up a conspicuous place, his certificate of ordination and the diploma from his *alma mater*, send out his circular to the chiefs and their families that he was prepared to convert them, and that his office would be open, between the hours of 9 A.M. to 4 P.M., to all resident Indians who desired to receive the sacrament. Ought he to be astonished if no one came the first day? except, per chance, some little arrow-shooters, who poked their heads in at the door and interrupted his devotions with an impious howl or two?

Suppose, further, for illustration, that he was a real patient missionary, as the model missionary should be, and, instead of advertising, went out and visited the nearest towns and persuaded the people to come in, ought he to fly into a passion because some chief expressed his firm belief in the "Great Spirit" of his ancestors, or because some timid squaw objected to having her papoose baptized, fearing it might be drowned in the operation? Ought he not to be willing to stop and reason over the points of his faith as he believed them to be true, and gradually show the matter up to the unsophisticated and convert him, if possible? So it is precisely with the music teacher. He is frequently called to a field

where little or nothing is known of music. There is but one way open: he must lead himself down among the people, and win their interest and confidence.

They are not bound to support, or even to recognize him. They may even believe him to be an unassuming luxury, and feel their duty to "eat him alive." It makes no difference how much it hurts, to use that a practical view of the matter and go to win, using all the tact and policy he can command. We know it is hard, after having been four years in the conservatory in the centre of the metropolis, with a head full of Bach fugues and Beethoven sonatas, and our ears ringing with the tolls of Patti and the instrumentation of Berlioz, to come down and candidly admit that "Comin' through the Rye" is a real nice tune, and at the same time clap our hands in apparent delight to hear Jake fiddle the "Rocky Roads to Dublin."

There is a wide and, if one attempts to jump it, an impassable gulf between common music and classical music. This abyss must be bridged over, and the progression must be made gradually, almost insensibly.

Teachers err in exactly two ways: one in staying with pupils of low tastes and catering continually to their tastes, and never striving to elevate their ideal of art; the other, in placing the ideal too high and trying to rush up to it and it certainly requires a world of experience to understand and play a common fellow to sit evening after evening and play a common cadence, in one key, on the piano, or over for hours at a time, while the expression of his countenance denoted the most intense satisfaction, as each successive "them" was reiterated.

How many corners, trombones and harmonicas find these are, living in adjacent blocks, who thus innocently abuse themselves and torture the entire community!

It is a part of the teacher's mission to gradually introduce a new class of music to the attention of his pupils and his patrons, and they will fall into admiring it after a while, and the old style will lose its charm.

The influence of a thorough, conscientious teacher in a community is like a spring of pure water that wells up from the bottom of a muddy, stagnant pool. At first the pond is covered with slime. Its waters are filled with frogs and lizards and snakes. Its shores are muddy and misanthropic. Rank grasses grow about the borders, and there is an atmosphere of depression, death and decay around and over it all. In a few years all becomes changed. The pool has spread into a lake. Its waters are pure and sweet, and beautiful fish of various kinds dash up to its crystalline depths. Its shores are covered with bright and clean pebbles and shells. A new vegetation has sprung up around, and, instead of the dreary croaking of frogs, one hears the twittering of birds as they fit among the trees and over the rippling waves.

The pool that once was fed by rains, and evaporated only malarious poison, now is supplied by a deep and living spring, and sends through the vales beyond a merry brook, which dances and rushes, and gurgles in glee, as it hurries onward toward the sea. D. D. F. B.

A clean thousand in cash, "taking the old one at cost."

Is there not, in this illustration of actual business life, some points worth adopting in the professional life? We may call it lobbyism, or diplomacy, or deception, or what we like, but we must admit that we are doing it every day and all the time, if we are in any business connected at all with the outside world.

One of the hardest subjects to manage is the selection of suitable and pleasing music. This becomes less difficult the further one goes and the more he knows. It is often advisable in this, as in everything else, to compromise the matter in a measure, or seem to do so. If a pupil has a passion for silver wares, and is any way up to it technically, why it is often expedient to satisfy her desires, and let her embark on the silver wares for a season. She will always relent at the last two pages, and wish she had stayed on the shore. Her little boat-boat-boat will not harm her in the least. Not even if she capsize a few times. It may be made an effective lesson in many ways. Surely, the same exertion is required to paddle across a mill-dam as over the Hudson.

The difference lies in the scenery. But what does the average pupil know of the picturesque? He has been lulled to be satisfied of monotony and long for a variety. We have known a fellow to sit evening after evening and play a common cadence, in one key, on the piano, or over for hours at a time, while the expression of his countenance denoted the most intense satisfaction, as each successive "them" was reiterated.

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The pool that once was fed by rains, and evaporated only malarious poison, now is supplied by a deep and living spring, and sends through the vales beyond a merry brook, which dances and rushes, and gurgles in glee, as it hurries onward toward the sea. D. D. F. B.

MEDELSSOHN'S MUSIC FOR PIANISTS.

SOME months ago, there appeared in *THE ETUDE* an article signed "Old Maid," in which, besides challenging some of the opinions previously expressed by an editor of that journal, the writer made some pointed inquiries in reference to the estimate placed upon Mendelssohn's piano-forte music by the pianists and thinkers of our day. She asked that a reply be made through the columns of *The Etude*, by some one of its editors. Having watched in vain for such an answer, I undertake it, in lieu of any other champion, and will cut down the giant let at once by saying that I agree abjectly and heartily with the favorable opinion of Mendelssohn's piano music expressed by the writer in question. In direct reply to "Old Maid" I would say that the general opinion among leading musicians to-day, in reference to all Mendelssohn's work, seems to be unfriendly, or at best, indifferent and patronizing.

In Cincinnati we have a musical microcosm, including all the shades of opinion. Mendelssohn's compositions are seldom heard here in concerts, either of artists or pupils. Miss Gail plays his concerto in G minor occasionally, and with that inimitable grace which characterizes all her performances; but the only one of our theorists and composers who is a staunch, out-and-out Mendelssohnian is Prof. Chas. Batens, of the College of Music, while John Broeckhoven and Otto Singer are enthusiasts of the new school.

After once listening to a refined performance of Mendelssohn's imperishable masterpieces, "The Rondo Capriccioso," in company with George Magrath, one of Cincinnati's foremost pianists, I was amazed to hear him say, "I don't care much for that composition; it is too languishing and sentimental." "Well, well!" I thought, "do gushful non-disputandum." How any sane man, woman or child can find the delicious melody, and broad, clear harmony of the introduction, or the sparkling playfulness and dignified grace of the two themes of the Rondo either languishing, or trivial, or too sweet, or in any way less ideal music in every respect, transcends my comprehension. The "Songs Without Words" of Mendelssohn are admirable compositions, written in a form, which, if not entirely novel, has certainly as much of that precious element, originality, as you will find in any compositions throughout the range of piano literature; they are, indeed, the best possible introduction to classical form which a student can receive. Many of them are admirable technical studies. No. 1, for singing with running accompaniment; No. 2, for wrist; No. 4, for broad chords and small interlaced melodies; No. 6, for dreamy tone-color and rapid effects; No. 18, for thumb-study; No. 20, for the fifth and fourth fingers of the right hand; No. 30, for short arpeggios and skips; No. 34, for fingering in close chromatic positions and breathless agility, besides many others equally beautiful. It is, I believe, not the custom of all piano teachers, but I make it an invariable rule to require the study of Mendelssohn's "Songs Without Words" at a certain pace of my piano curriculum. Certainly, in no sense am I the enemy of progress in art, nor would I in the slightest minimize the vast services rendered to orchestral and dramatic music by Richard Wagner; but is not just as well to stop and ask ourselves whether our constant culture of elaborate dissonances may not be a retrograde step toward barbarism? May it not be an approach to the state of that Chinaman who thought the tuning of the orchestra the finest thing in the concert, when our ears begin to reject all pure and direct harmonization as rapid?

Possibly, after one has drunk "diminished sevenths" to intoxication, drugged himself with "suspensions," narcotized himself with "augmented fifths" and "sixths," glistened his taste with the burning spices of "major sevenths" and gormandized upon the prickly "leading-tone seventh," any pure liking of tonic triad and dominant seventh may savor of "sugar water." One is reminded of that confirmed tippler who laid a heavy wager that he could recognize any beverage blindfolded. He was taken up. The first he quickly pronounced a good

THE ETUDE.

brand of beer, the next was champagne, then port and sherry, so on through a long gamut; but at last he hesitated, tried again, and gave it up. It was water.

JOHN S. VAN CLEVELAND.

THREE CLASSES OF PUPILS.

THERE are three classes of pupils everywhere, and these are the teacher's greatest possible annoyance, since their native ideals are placed so low.

CLASS I.

THE COUNTRY ORGAN SCHOLAR.

Who comes in once a week, and is easily recognized by the huge instructor which she carries under her arm. This book is her cherished companion for two reasons: One, the polite young organ agent made her a present of it when her father purchased the organ; another, she has already taken a term or so in it with her home teacher. In response to her inquiries as to her advance, she replies confidently that she has taken to the fifteenth page.

It usually requires from fifteen to twenty minutes of strong argument to convince her that she should "take" on the piano for a while to improve her technique. "And what is that?" "That means to limber up your fingers," we explain half-apologetically, for using such large words. She says she never tried a piano, but she is willing. We are forced to believe the first part of her assertion when she sits down and begins to pump the pedals organ fashion.

Having explained briefly that this pedal exertion is unnecessary, she is at last ready to "take her lesson." The hour flies. She has assimilated a couple of two-finger exercises. What shall we do? The next pupil is waiting. We arise. "Is that all? Am I done?" And such an imploring look and such a sigh of disappointment as she meekly murmurs, "Excuse me, but I didn't quite understand. I hoped you might give me a pretty piece. Am I to use my instructor?" Shall we frown or shall we smile? What shall we do? And a harder trial comes when, at the close of the term, this same illiterate specimen asks for a certificate to teach.

CLASS II.

THE MARRIED LADY.

Who is about to embark on the musical sea just to "see" if she cannot learn a couple of pieces to please or to appease her domestic lord. Sometimes the lord is opposed to all such nonsense, and the lady must steal her musical recreation and pay for it out of her allowance. Our fingers are too few to enumerate the actual cases of this kind that have fallen under our observation.

These cases are not hard to manage for the teacher. The lady that has sufficient ambition and grit to run such a hazard and make such a sacrifice has usually some sense and enthusiasm for art, and oftentimes makes an admirable, interesting student. But from the very nature of her surroundings she is forced to limit her practice, and then she often falls back to "get along faster" owing to her rapidly advancing age. Here, though, is the case of a wife who has been in the kitchen and garden scrubbing and digging for a quarter of a century, trying to aid in keeping the ship afloat, and, at last, through patient and consistent industry, prosperity has insured the remaining voyage of the craft so securely that Jonathan makes up his mind that Mary Ann shall enjoy a little leisure and luxury in their latter days. They talk it over; Mary used to play before they were married. It is soon decided. They must have a piano. It is ordered and set up, and the next day the friendly old pair, arrayed in the best attire, call to make arrangements for a quarter's brushing-up of Mary's dusty musical memories.

SCENE 2. "We are sorry, madam," Nellie Gray and "Bonnie Doon" are fine songs, and we should be pleased to hear you sing and play them. But you must remember you are out of practice, and your fingers are what we might call—ahem—a little inflexible. Your voice, too,

will doubtless improve by use. Be content to practice a few scales, and at the same time take a few lessons on deep breathing and the various pitches to improve your voice, and in a short time Mr. Jonathan will have the satisfaction of "Oxymoron me me me," she interrupts, sharply, "I've inflected everything brought into the house, from a pound of coffee to a quarter of mutton. I tell you I am tired of scales. And as for deep breathing, why I've nearly exhausted myself a million times climbing that steep pitch that leads down to the spring below the house. I've done the same thing a hundred times, and so she says, 'Jonathan would object, I know, to these things,' for she says I shall not work any more outside of tending to the dairy and housework, and he wants me to spend much of my time at music. You understand?" We understand.

CLASS III.

THE BOARDING-SCHOOL MISS.

Who has just graduated and returned home to make her debut in society. In other words, to play her part in the opening scene of the tragic-comedy known as cap-teaching. Her head is filled with a very little French, a lingering hatred of her school mistress, a scornful remembrance of her former music teacher, notions of dress and fashion, a passion for open carriage, the New-Yorker and Progressive Enquirer, and what not. Her tongue flies almost with electric rapidity. Mamma is preparing a grand reception, and the Elite Club are to give a ball; and young and dashing Charlie is to be the cavalier at one place, and the aristocratic, superb witch, Willie, is to officiate as escort (à la mode) the next time; and so the rattles and Mamma waste her accomplished to be sure. Both Charlie and Willie adore music. Charlie goes into raptures over the lancers, but Willie adores Strauss above every body. "By the way, Professor, have you heard the latest opus by Jacobini, called—let me see, I can't quite recollect—but there are two names in it that are just too utterly adorable to mention. One is the dream, and the other is a waltz; and Willie, who just ought to look at him when he hears this waltz! He can't keep still."

These are the tough cases,—the cases that seem hopeless, and indeed, usually are hopeless. There is little use in nailing one's brains to find ways to hold such pupils,—that is, if other pupils can be obtained, and they can. A teacher to be successful must select such pupils as will not absolutely shock him to such a degree that he begins to suspect he has lost his identity, that he is dreaming, or that he has been transported to New Zealand. If one could have philosophy enough to just feel that he was on some South Sea Island, he would be more satisfied with the results he gets. The bird trainer is delighted if the parrot learn a single sentence to repeat each week. Why can't we get our ideas down, away down, and be content with what we get, since more is impossible? D. DE F.

A REVIEW LESSON.

Let the teacher ask his pupils what they know of the piano compositions of the following composers. What of their biography; what each represents in the development of art, etc., etc.

CLASSIC.

1. Bach, 2. Handel, 3. Haydn, 4. Mozart, 5. Beethoven, 6. Mendelssohn, 7. Von Weber, 8. Schubert, 9. Schumann, 10. Chopin, 11. Raff, 12. Liszt, 13. Liszt, 14. Thalberg, 15. Scharwenka, 16. Morzkowski, 17. Gade, 18. Reinecke, 19. Kullak, 20. Greig, 21. Bennett, 22. Fuchs, 23. Haydn, 24. Clementi, 25. Henselt, 26. Jaell, 27. Jensen, 28. Merkel, 29. Berd, 30. Gottschalk, 31. Dussek, 32. Rheinberger, 33. Brahms, 34. Nicols, 35. Saint-Saens, 36. Tschai-kovsky.

MODERN.

1. Ascher, 2. Behr, 3. Boehm, 4. Dupont, 5. Gohlbach, 6. Heller, 7. Jangmann, 8. Ketterer, 9. Kube, 10. Lang, 11. Lechner, 12. Liebermann, 13. Lydberg, 14. Oesten, 15. Schulhof, 16. Smith, 17. Spindler, 18. Richards, 19. Leeschhorn, 20. Derand, 21. Dorn, 22. Krug, 23. Loebe, 24. Wollenhaupt, 25. Mills, 26. Mason.

MUSICAL ART COMPANY.

We have identified ourselves with the interest of the above Company, which has been recently reorganized. This enterprise will in no way interfere with our present work. The publications of the Company will be merged into our own. We will give them equal prominence with our own. The advertisement of the Company on page 32 will give full information regarding incorporation, etc. Our patrons who desire to invest in a share or a number of shares are under no risk whatever. The shares are convertible at any time into music published by the Company or our own publications. With our patrons, the investment is nearly the same as credit on account, that the Company may declare from time to time. The shares can be obtained from us, which are sent direct from the office of *THE ETUDE*.

Perhaps the greatest inducement we offer to music teachers to become shareholders is the fact that both the Company's publications and our own will be sold at a large discount to all these holding shares. A list of pieces now published by the Company is printed in this issue. Full information can be had by writing to us.

Some four years ago, Mr. Robert Goldbeck issued the first number of the "Musical Art Publications," which at once met with a cordial reception on the part of the musical profession.

The object was to place on record, in printed books and music, the *three graduating courses*, as he happily termed them, of piano, the voice and harmony, for the benefit of teachers and students.

It is not too much to say that Mr. Goldbeck undertook them a great and difficult task, one requiring much knowledge, perseverance and method to describe and explain fully all that is needed to guide the student from the first step of rudimentary knowledge, supported by vocal or instrumental technique, to mature judgment, executive ability and independence of conception in the interpretation of music.

A series of books which embody such instruction and training will be a most valuable possession, since it cannot be denied that an intelligible and instructive art record, such as Mr. Goldbeck's work has so far proved to be, is one of the urgent necessities of the present times, in which a more general and sound musical education is imperatively needed, not alone for a healthier and speedier progress of the art musical, but also in very many cases to elevate and strengthen those who profess to teach it.

There is everywhere a demand, very naturally most strenuously insisted upon by those who have spent faithful years of arduous study, that professional musicians and teachers should be capable and well informed, to stem the flood of mischief done by those who, unprepared, invade the field legitimately belonging to the trained teacher merely for the purpose of making a living. But where (arises the grave question) these unprepared teachers to receive better training? There are thousands who cannot leave their homes to study with distinguished, but alas! too costly teachers. To these and to all others Mr. Goldbeck comes to lend them, most effectively, a "labor of love." We feel very sure that such "love" on the part of the author will be rewarded by the friendship of the profession, high and low, from a variety of motives. *The Etude* has, from the start, taken a similar stand, and gladly joins hands, efforts and forces in a cause which is entirely sympathetic and of a kindred nature.

With this object in view the editor of *THE ETUDE* has accepted the Vice-Presidency of the Musical Art Stock Company, of which Mr. S. B. Mills, the famous pianist, is the President and our honored Dr. William Mason one of the Trustees. We wish Mr. Goldbeck success in a cause which is also peculiarly our own, and herewith most cordially give it our earnest "God-speed."

ARCHITECTURE has been termed frozen music, and the Gothic-pointed arch may be called a frozen figure; no art form embraces such consciousness within itself.—EHLERT.

THE ETUDE.

A NEW DEPARTMENT IN THE ETUDE.

With the next issue of *THE ETUDE*, we will commence a new department, or, rather, we will enlarge a department already existing. Many of the questions sent in answer require an amount of space not properly to be given them in a correspondent answering column. To meet this need, and in order to form an opportunity for the exchange of views on various musical questions belonging to teaching, we will open a department of "Letters" to teachers. The topics will be chosen by Mr. Mathews, who will have charge of it, and be treated according to his own fancy, subject, of course, to the limitations of good taste and truth. Into this department will be put all such answers to correspondents as from their general character are likely to become interesting to a large part of our readers. It would be affectionate to deny that the success of a similar series under the facile pen of the editor of our contemporary, "Brainard's Musical World," has had its influence in determining the selection of this mode of treating the subjects we have in mind. It is not a plagiarism, however, which we commend, but an example of causing two blades of grass to grow where only one grew before. Dr. Karl Mear has been and still is of great use to a large and constantly widening circle of teachers and readers. Those who know Mr. Mathews, however, do not need to be told that, owing to his peculiar equipment as a journalist and practical teacher in one of the largest and most metropolitan cities in America, he has at command a very large store of information about music, and a wide range of progressive ideas, which in no other way can so easily be opened up to the service of teachers less experienced and less fortunately situated. It is for such that the new department will be opened. In conducting it we shall not consider it a fatal element in a question proposed that it is old; on the contrary, the old questions are the most troublesome ones, which every wrestling with does something to bring nearer a true solution.

It goes without saying, moreover, that the interest of this department will largely depend upon the interest our readers may take in it, in the practical way of sending in such questions as come up in their own experience, and which they do not find means of solving in the books or authorities at hand. On his own part, Mr. Mathews pledges the readers of *THE ETUDE* to use his best efforts to give every question sent him the fairest consideration in his power, and to add thereto the best information that he can in any way come by. The opening letter of the series will appear in our next issue.

AN excellent valuable material is found in the Question and Answer columns of this issue of *THE ETUDE*, where our readers enjoy the benefit of the knowledge of two erudite and experienced musicians, Dr. William Mason and Mr. J. H. Cornell, both practical teachers, both specialists, equally beloved and respected by the profession.

Both have become identified with this department of *THE ETUDE*. The latter has answered all questions relating to theory and history since the October issue, and the former has in the past answered some questions consisting of the writer will be attached to the answers. Where no initials appear, the managing editor will usually be the responsible one.

It is hoped that those who cry "Licht, Mehr Licht!" will seek assistance through *THE ETUDE* only when their own resources and powers are exhausted, and then frame the inquiry in plain and definite language.

THE offer to send the set of "The Musician," (6 vols.) will hold good till the 28th of February, when the last grade will be ready. Until then they can be purchased for \$2.50 per set, 25 cents extra for mailing.

In this issue we print the essay of J. C. Fillmore on "The Practical Value of Certain Modern Theories Respecting the Science of Harmony." For clearness and conciseness of diction, this essay is a model literary production. The subject matter is of great interest to all concerned with the study of music. Some of the ideas presented are bound to be incorporated in our system of harmony. We advise our readers, and teachers in particular, to acquaint themselves with the results of the researches of Helmholtz, Harnemann, von Ottinger, Riemann and others. The main features or drift of these modern ideas are given in the most interesting manner in this essay of Mr. Fillmore. The author lectured on this subject at the Boston meeting of the M. T. N. A., and gave a short blackboard illustration, as there was not time to present the subject as is here given in *THE ETUDE*.

The ideas embodied in this essay appear natural and logical, and are not opposed to accepted truths in musical science, but are rather new developments of them.

We have all been taught that a sound is composed of one fundamental tone and a series of uniform upper or over-tones. The modern theories are based on the supposition that every tone is the centre of sound vibration, which goes downward as well as upward, and that the upward series produces the major and the lower the minor, analogous to positive and negative electricity.

We urge most earnestly on all teachers to read this essay, which does not require an extended knowledge of theory to understand its meaning.

After reading the essay, it should be followed up by "Nature of Harmony," by Riemann, and then by "New Lessons in Harmony," by Fillmore, which is now almost ready for delivery.

If these ideas are of interest to a sufficient number of our constituency, we will present more of the writings of these modern theorists.

The following is an extract from a humorous letter to Mr. E. Penzo from Moritz Moszkowski, in answer to a request for his autobiography:—

"I took my first step before the public in my earliest youth, following my birth, which occurred Aug. 23d, 1854 in Breslau. I selected this month in honor of the month of tornado, which always plays so prominent a part in the biography of great men. This desired tempest, in consequence of favorable weather, did not occur, while it accompanied the birth of hundreds of men of much less importance. Embittered by this injustice, I determined to avenge myself on the world by playing the piano, while I continued to Dresden and Berlin as Kullak's pupil. In spite of the theoretical instruction of Kullak and Wuerst, a lively desire to compose was early aroused in me. I perpetrated, in time, an overture, a piano concerto, two symphonies, piano and violin pieces, songs, etc.; in short, I have twenty works in print.

"I should be happy to send you my piano concerto but for two reasons:—first, it is worthless; second, it is most convenient—the score being four hundred pages long—so I make my piano stool higher when I am engaged in studying better works.

"My prominence as a pianist is known to you. I have concertized in France and Germany, and am to go again to Berlin, where they are at work, day and night (by electric light), preparing my triumphal arch and a procession of virgins in white.

"Besides these extensive acquirements, I can play billiards, chess, dominoes and violin, can ride, imitate canary birds, and relate jokes in the Saxon dialect."

"I am very, amiable man and your very devoted friend and colleague."

MORITZ MOSZKOWSKI.

THE complete work of art must reveal itself in ideal beauty and purity, and always be founded on truth of character and gracefulness of form.

MAX is so variously and miraculously organized that he can be acted upon by all forces and receive delight in all forms. He is an instrument with an infinite number of pipes and strings to be played upon by all forces in the material and spiritual worlds, to vibrate in unison with them and with each other and with the harmony is happiness.—RAY, CHATSWORTH GILES.

THE teacher can only teach that pupil who teaches himself.—H. S. V.

that our present minor key is a "major-minor" or "dur-moll" key, modified from pure minor as his "moll-dur" is from pure major. But this conception could not be reached until the reciprocal relations of pure major and minor had been fairly recognized. Hauptmann was aided as his predecessors had been, and as nearly every one continues to be, by the supposed necessity of an ascending leading-note in the minor key. But von Oettingen soon saw that the consistent carrying out of the dual principle involved a descending leading-note in pure minor. The major scale, constructed of the tones of a major tonic, Over-fifth and Under-fifth, $F-A-C-E-G-B-D$ is thus made up: $C-D-E-F-G-A-B-C$. Von Oettingen proceeded to construct a pure minor scale, made up of the tones of a minor tonic, Over-fifth and Under-fifth, $Bb-D-F-Ab-C-Eb-G$. This scale turned out thus, reading downward instead of upward in the order of pitch: $C-Bb-Ab-G-F-Eb-Db-C$. In the order of tones and semitones, this scale is the exact counterpart in under-intervals of the major scale in over-intervals. So it is in its principal chords and its natural cadence formula. For, since it has a descending leading-note, the under-fifth chord which contains this note is the natural chord to lead to the tonic at the close. So that whereas, in the major, the natural cadence formula has the chords in the order 1. Under-fifth, 2. Over-fifth; 3. Tonic; in the pure minor the natural cadence-formula has the order 1. Over-fifth; 2. Under-fifth; 3. Tonic; thus:—



Melodically and harmonically, therefore, as well as mathematically and acoustically, this scale is the reciprocal of the major.

According to von Oettingen, then, there is implied in our tonal system the following four kinds of keys:—

1. Pure major, made of a major Tonic, Over-fifth and Under-fifth, thus:—
 $F-A-C-E-G-B-D$.
2. Mixed major (Hauptmann's "Moll dur"), made up of a major Tonic and Over-fifth and a minor Under-fifth, thus:—
 $F-Ab-C-E-G-B-D$.

This key, though not acknowledged in current text-books of Harmony, is numerously exemplified in actual practice. Hauptmann points out that it occurs wherever the Diminished Seventh Chord resolves into the major Tonic. ("Natur der Harmonik und der Metrik," p. 46.)

To give one example: the second subject of the first movement of Beethoven's Sonata, Op. 2, No. 1, is in the key of A \sharp major minor; i. e., it has a minor sub-dominant. This subject is made up of the Dominant Seventh Chord with an added minor 9th resolving into the major tonic. If the root were omitted, it would leave the diminished seventh chord, exactly the kind of case instanced by Hauptmann.

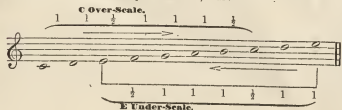
3. Pure minor, made up of a minor Tonic, Over-fifth and Under-fifth, thus:—
 $Bb-D-F-Ab-C-Eb-G$.

This key is neither acknowledged in current theory nor employed in the actual practice of composers. It is, however, rationally conceivable, and there is no apparent reason why it should not be added to the resources of musical expression.

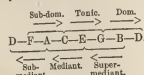
4. Mixed minor, made up of a minor Tonic and Under-fifth and a major Over-fifth, thus:—
 $Bb-D-F-A-C-E-G$.

This is the minor key in common use.

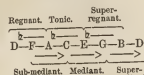
Von Oettingen further called attention to the parallel relations between each major key and the pure minor key which begins on its third. The pure minor scale of B, for example, read downward, of course has every tone in common with the major scale of C, thus:—



The chords of the two keys are also identical, thus:—
1. Chords of the key of C major:—



2. Chords of the key of E minor (pure):—



In these diagrams I have anticipated one point of later nomenclature which is to be attributed to Dr. Riemann, and have also used two new technical terms of von Oettingen's which need explanation. I have already called attention to the fact that, in pure minor, the under-fifth and not the over-fifth is the cadence-making chord, because it contains the descending leading-note. But the term "Dominant" has been so long exclusively borne by the over-fifth that a new term corresponding to it seemed to be needed to indicate the governing chord in pure minor. So von Oettingen invented the terms "Regnant" and "Super Regnant" for the Under-fifth and Over-fifth chords, respectively, in pure minor, as being the reciprocals of "Dominant" and "Sub-dominant" in pure major. Riemann further applied the terms "Mediant," "Sub-mediant," and "Super-mediant" to the chords beginning on the third of the Tonic, Under-fifth and Over-fifth, respectively, whether in pure major or minor.

In pure major, the three principal chords are major, and the three mediant chords are minor. In pure minor, the three principal chords are minor, and the three mediant chords are major. These six chords are the only (consonant) ones that can be made from the scale itself.

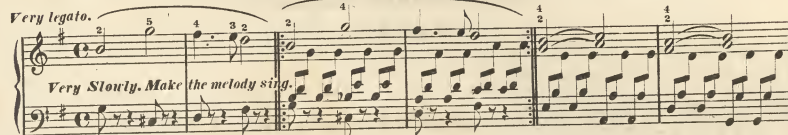
In the case of parallel keys, the chords of the two keys are identical; the principal chords in the major key are the mediant chords in its parallel minor, and vice versa. The key relationship depends solely on their grouping and relation to a given chord as tonic. If the tonic is a major chord, the key is major; if the tonic is minor, the key is minor. In both cases the very same six chords are used. This is a point of great weight and importance. Let me emphasize it, and repeat that key depends not on the chords employed, but on their relation to the tonic chord. I shall have to recur to this further on.

Here we may dismiss von Oettingen for the present, and occupy ourselves with the ideas of still another distinguished theorist, Dr. Hugo Riemann, of Hamburg.

(C) Riemann's Theories.—Dr. Riemann was, and is, I believe, a professor in the Conservatory of Music, at Hamburg. Some ten years after von Oettingen's system of Harmony appeared, he began publishing a series of remarkable pamphlets on musical theory. These were all based on the work of Hauptmann, Helmholtz and von Oettingen, whose fundamental principles he accepted.

1. It had been objected to von Oettingen's theory of the minor chord that we do not actually hear the undertone series in complex tones as we do the overtone series; that they can be heard only when there are other sounding bodies free to vibrate in sympathy with given tones; that, consequently, the overtone series is ordinarily heard to the exclusion of the undertones, and that, even when the undertones are actually present, they are overborne by the overtone series. This struck Riemann as a weak point in the theory,—it was a point, in fact, which led Helmholtz to refrain from accepting von Oettingen's conclusions,—and so he (Riemann) began to investigate this particular point. The result of his study seems to be that while it cannot be proved that the series of undertones is always present as an objective fact in the complex sound-wave which reaches the ear, and while it must be admitted that the undertone series, even when objectively present, is generally fainter than the overtone series which is also present at the same time, yet that Helmholtz's hypothesis regarding the functions of the nerve fibres in the ear makes it extremely probable that we do hear, in every tone, not only the overtones, but also the undertones, the combination, or resultant tones, both those resulting from the principal tones and also those resulting from the numerous combinations of overtones and undertones, and beside these the beats resulting from the tones which are dissonant to each other. In short, he concluded that every tone we hear is not only complex, as Helmholtz's proved, but is much more complex than Helmholtz was aware of. The quality of the tone, as Helmholtz has already shown, depends on the relative proportions of the elements of which the complex tone is made up; only these are elements which Helmholtz did not take into account, that make the predominance of the undertone series some-

Aside from the singing melody in the Soprano, the principal difficulty of this piece lies in the triplet accompaniment, which is divided between the two hands in such a way that the right hand is apt to forsake the melody for the last tone of the triplet. The preparatory exercise is designed to prevent this. Learn without pedal.



"FROM STRANGE LANDS AND PEOPLE" Schumann's "Scenes from Childhood" Op. 15, No. 1.

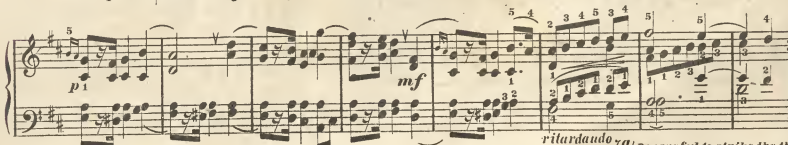
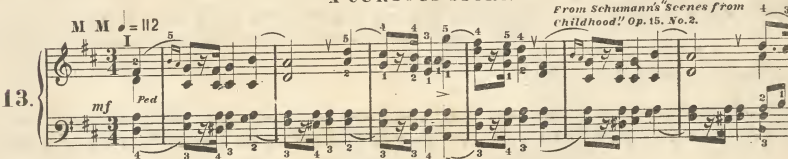


Play small note D at the decap, in place of the large B of the melody.



"A CURIOUS STORY."

From Schumann's "Scenes from Childhood" Op. 15, No. 2.



*. Note. Use the Pedal with every chord after the Exercise has been thoroughly learned. Studies in Phrasing. Mathews.

MIDDLE GRADE TECHNICAL EXERCISES.

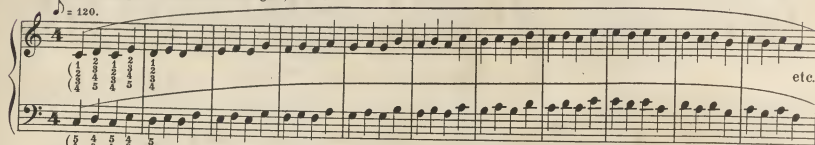
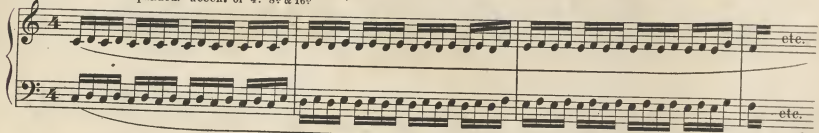
Normal position Exercises.

PART I.

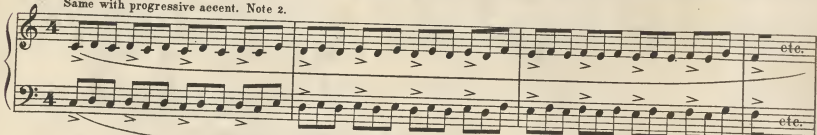
1. 2 finger Exercise.

With overlapping touch (extreme Legato) Note 1.

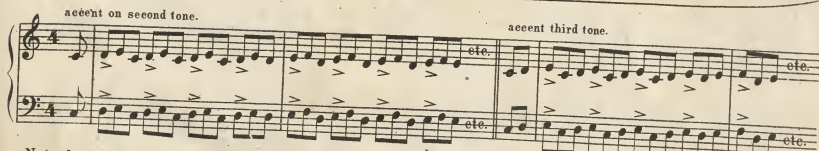
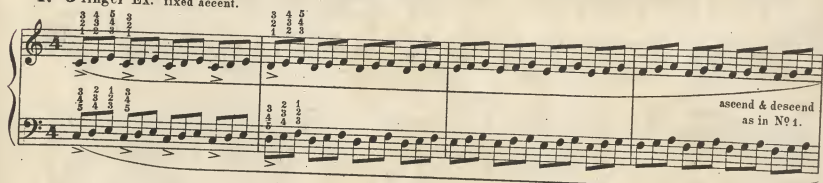
C. P. Hoffman.

2. Same Ex expanded, accent of 4th 8th & 16th

3. Same with progressive accent. Note 2.



4. 3 finger Ex. fixed accent.



Note 1. Play this Exercise and Nos 9, 10, 32, 39 and 42 so that each is held through just one half the time of the following Note, counting two to each quarter. Observe carefully, there must be a uniform, finger stroke, and a precise release of the key at the proper instant.

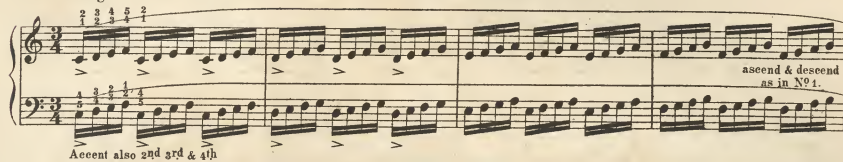
Note 2. That is, when the accent passes in continuous succession from finger to finger. Accent with a free finger, the arm loose but quiet.

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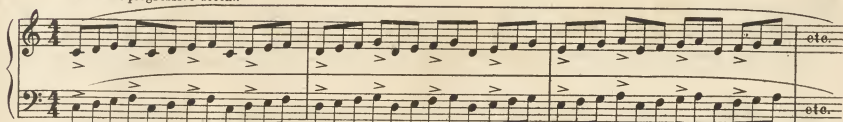
5. Same with progressive accent



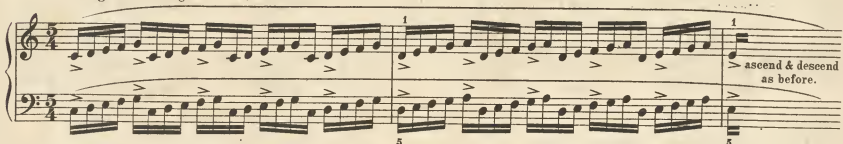
6. 4 finger Ex. Fixed accent



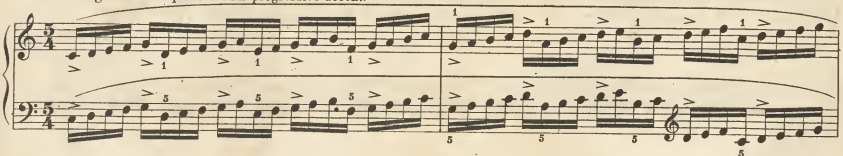
Same with progressive accent.



7. 5 finger Ex. Progressive accent.



8. 5 finger Ex. Sequences with progressive accent.

All the above should be played also in D^b and in D or B.

Normal Position Touch and Rhythm Exercises.

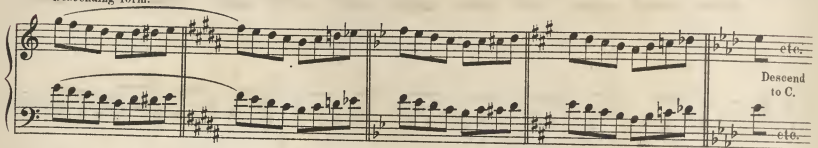
PART II.

9. Modulating 5 finger Ex. Major Pentachord.

Ascending form.

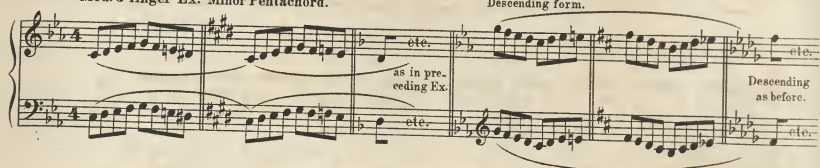


Descending form.



10. Mod. 5 finger Ex. Minor Pentachord.

Descending form.



11. Expanded form (Note 3). Tempo Comodo.

Practise 1st Legato both hands.

" 2nd Staccato "

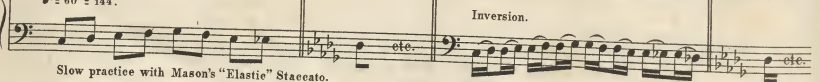
" 3rd Legato one hand, the other Staccato.



Also with various accents.

12. Elastic Staccato and Legato.

♩ = 60 = 144.



Slow practice with Mason's "Elastic" Staccato.

Fast practice, Staccato with a slight backward movement of the fingers.

Note 3. Nos 11 to 15 inclusive should also be practiced with the minor pentachord, No 10.

KUCKOO IN THE FOREST. Kuckuk im Walde.

My pretty, dear Cuckoo,
Say would you listen kindly,
And be my prophet too,
And give to all I ask you,
An answer plain and true.

Now should you, thank you kindly,
My pretty dear Cuckoo,
Fly back into your wood again,
No more I ask of you!
Adieu, adieu, my pretty, dear Cuckoo!

Allegretto.

G. T. Wölff, Op. 25 No. 5.



a) Non legato means a very light staccato, not a sharp pointed effect. Every thing is to be played in this manner, except the tones especially marked staccato or legato.

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Musical score for the left page of a piano piece. It consists of five systems of music, each with a treble and bass staff. The first system includes dynamics *cresc.*, *p*, and *Ped.*. The second system is marked **III** and includes *ff* and *p*. The third system includes *poco cresc.*. The fourth system includes *f*. The fifth system includes *dim.* and *pp*. The piece concludes with a final chord.

TARANTELLE.

THEODORE MOELLING.

Presto.

Musical score for the right page of a piano piece titled "TARANTELLE" by Theodore Moelling. It consists of five systems of music, each with a treble and bass staff. The first system includes dynamics *p* and *f*. The second system includes *f*. The third system includes *f*. The fourth system includes *p*. The fifth system includes *f*. The piece concludes with a final chord.

a tempo

f *sempre dim. e rall.* *pp*

1.

2.

molto cresc. *p*

f

cresc.

con fuoco *fff*

Interlocking Exercise.

43.

p *rall*

f

mf

pp rall *p*

p *a tempo*

accel. *rall* *pp*

MAJOR SCALES.

The Major Scale consists of two tetrachords (each of two whole steps and one halfstep) separated by a whole step. C, D, E, F, — G, A, B, C. In transposition, the upper tetrachord of any scale becomes the lower tetrachord of the next succeeding scale.

C Major.

5 Left hand octave lower.

G Major.

D Major.

A Major.

E Major.

B Major.

F# Major.

D# Major.

A# Major.

E# Major.

B# Major.

F Major.

The Scales B, F# and D# are called "Enharmonic", as each may be written in a different way, using a different signature.

HARMONIC MINOR SCALES.

In the Harmonic Minor Scales, which serve as basis for harmonic formations, the 7th is chromatically raised a half-step. The third and sixth form minor intervals with the tonic or starting note.

A Minor.

E Minor.

B Minor.

F# Minor.

C# Minor.

G# Minor.

D# Minor.

Bb Minor.

F Minor.

C Minor.

G Minor.

D Minor.

The Minor Scales G#, D# and Bb (Enharmonic), in their fingering, conform to that of their Relative Majors (those having the same signature), while all the others are fingered like their Tonic Majors (those having the same starting note).

The rhythmic pulsation in this piece is that of eighth notes, and the best effect will be obtained by counting *four* twice in each measure, at the rate of about 76 in a minute. The melody must be played with a singing tone, and the phrasing and time carefully observed. The accompaniment needs to be done very quietly.

From Mozart's Sonata in G, No 14
(Peter's Edition.)

17. *Andante.* *ten.* *ten.*

p *dol.* *f* *decresc.* *p* *f* *Interlude.* *mf* *p* *pp* *ten.*

Studies in Phrasing Mathews.

times possible, and that make the minor chord quite as satisfactory and justifiable a phenomenon as the major chord, instead of being, as Helmholtz imagined it, a disturbed major chord. Of course, this is difficult, and, perhaps, impossible, to verify; but so is Helmholtz's original hypothesis, of which this is merely a slight extension. At least, it is a good working hypothesis, and seems to have satisfied Riemann.

Riemann made some very thorough historical studies and wrote a history of Musical Notation. In the course of these researches he came upon some remarkable facts.

It had already been pointed out that the pure minor scale was identical with the Dorian, the favorite scale of the Greeks. Riemann discovered that the Greeks thought this scale *downward*, just as von Oettingen proposed to think it. At least their notation of it, using letters of the alphabet, just as we do, and reading them *backward*, would seem to point distinctly to that conclusion. Moreover, although the medieval theorists, who adopted this scale from the Greeks, always thought it upward, yet some, at least, of their melodies began at the top of the scale and ended with the lowest note, using the descending leading note before the tonic. I give here a single example, the choral, "Christus, der uns selig macht" from 12 Bach chorals, published by Ditson & Co.

This choral is made from the following scale:

A pure minor or under-scale, beginning on F above and closing on F below, with a pure minor cadence. Bach's harmony is a different matter. He had not the least conception of pure minor harmony. His harmony is the church "Phrygian," as then understood.

The natural harmonizing of this scale would be as follows:

The medieval theorists not only misunderstood the Greek writers on whose works they sought to base their labors, but even misapplied their scale names, so that the Greek "Doric," for one example, became the church "Phrygian." In short, medieval theory is one maze of confusion. No wonder that it has taken so long to base our own theories on rational principles.

Riemann discovered, further, that the musical system of the Arabs and Persians was a pure minor one. They divided a string into twelve equal parts, and used one of these parts as a unit of measure. The other tones of the system were simple multiples of this, up to 12. This makes the simple *undertone* series, of which the minor chord is composed, the *highest* tone being the starting-point. He found these facts in the works of a Persian theorist dating at the end of the thirteenth and the begin-

ning of the fourteenth century of our era. (See Geschichte der Notenschrift, p. 7.)

Riemann found, also, that the conception of the dual relations of the major and minor chords was not new, even to Christian medieval theory. Zarlino, an Italian theorist, published a work in 1558 in which he founded the minor chord on the under-tone series, using multiples of a string, just as the Arabs and Persians had done. He thus made it the reciprocal of the major chord, which he based on the over-tone series, using fractions of a string. Riemann satisfied himself that the reason why Zarlino's ideas proved unfruitful and were consigned to oblivion was, that the "through-bass" system came into vogue just about that time, and that under this system it was impossible to think chords *downward*. The figured bass system was at that time a practical necessity. The system of musical notation was still so undeveloped that scores for an organist was impossible. His only resource was to put the four parts over each other, as they were noted in the hymn-books, and note over the bass part the intervals that the other parts made with it. He had to think his combinations of tones upward and not downward. So that the failure of Zarlino's idea to make its way was due, not to anything irrational in the idea itself, but to an accident of history. The time was not yet ripe for it. For similar reasons, failure awaited the attempts of Tartini and Rameau to establish the same ideas some two centuries later. The truth seems to be that all these theorists, of widely separated times and nationalities, discovered, each for himself, real natural facts and principles having a most important bearing on the relations of musical tones and chords. These discoveries came to nothing simply because the fullness of time had not yet come.

Thoroughly convinced of the rationality of the dual conception of harmony and of the major and minor scales as well, Riemann set himself to solve the problems involved in bringing them into practical use. Von Oettingen has already done much in this direction. Riemann accepted much of his work, modified some of it, extended it a good deal, and worked it out into a practical system of harmony. This system included thinking chords, intervals, scales and keys downward as well as upward, making necessary changes in nomenclature, and adapting the rules for the progression of voices to the changed conditions. To go into all these matters in detail would involve a complete review of his whole system; and this could not be done within the limits required of this paper.

It must suffice here to point out some of our own relations to his work. To begin with, the problem of nomenclature is not quite the same for us as for German theorists. For example, the Germans know nothing of "major" and "minor" scales, keys and chords. They use the terms "dur" and "moll," "hard" and "soft," so that they can with less difficulty retain these terms when they have reversed their modes of thinking for the "moll" system. But our terms cannot reasonably be retained. If we are to look on a so-called "minor" chord, for example, as having a major third and perfect fifth just as a major chord has, only reckoning from the upper note instead of the lower one, the terms "major," which means "greater," and "minor," which means "less," are not rationally applicable. One third is neither greater nor less than the other. They are just alike, only one is an over-third and the other an under-third. Besides, if we are to reckon the chord C-A-B-E, for example, from C, its true point of unity, we can no longer call it the chord of F minor, nor can we call it the chord of C minor, for that would be both irrational and confusing. It is really the *under-chord* of C, just as C-E-G is the *over-chord* of C. The simplest way for us would seem to be to discard the terms "major" and "minor" altogether, and adopt the terms "over-scale" and "under-scale," "over-key" and "under-key," "over-interval" and "under-interval," "over-chord" and "under-chord."

I have only space to suggest one modification of the current rules for the progression of voices consequent on the new ideas. It is an accepted rule that the seventh in a chord is to descend one degree. But in the under-keys the seventh chords are descended downward, and their natural resolution is upward. Take, for example, the Regnant Seventh chord in E under-key; it will be resolved thus:—

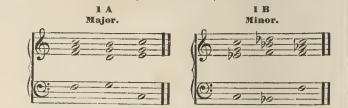
This is only one of many changes needed.

Whether all this is *practical* or not is a question to be settled by experience. Those who are convinced of the validity of the new conceptions, and those others who are not yet fairly convinced, but see enough probability in them to demand further consideration, can test the matter for themselves. I can say for myself that I became familiar with the new

* See "The Nature of Harmony," by Dr. Riemann. I have lately translated it, and it is published by Theodore Presser, of Philadelphia.

that our present minor key is a "major-minor" or "dur-moll" key, modified from pure minor as the "moll-dur" is from pure major. But this conception could not be reached until the reciprocal relations of pure major and minor had been fairly recognized. Hauptmann was misled, as his predecessors had been, and as nearly every one continues to be, by the supposed necessity of an ascending leading note in the minor key. But von Oettingen soon saw that the consistent carrying out of the dual principle involved a descending leading note in pure minor. The major scale, constructed of the tones of a major tonic, Over-fifth and Under-fifth, $F-A-C-E-G-B-D$ is thus made up: $C-D-E-F-G-A-B-C$.

Von Oettingen proceeded to construct a pure minor scale, made up of the tones of a minor tonic, Over-fifth and Under-fifth, $B-D-F-A-C-E-B$. This scale turned out thus, reading downward instead of upward in the order of pitch: $C-B-A-G-F-E-D-C$. In the



order of tones and semitones, this scale is the exact counterpart in under-intervals of the major scale in over-intervals. So it is in its principal chords and its natural cadence formula. For, since it has a descending leading-note, the minor-fifth chord which contains this note is the natural chord to lead to the tonic at the close. So that whereas, in the major, the natural cadence-formula has the chords in the order 1. Under-fifth; 2. Over-fifth; 3. Tonic; in the pure minor the natural cadence-formula has the order 1. Over-fifth; 2. Under-fifth; 3. Tonic; thus:—

1. Pure major, made of a major Tonic, Over-fifth and Under-fifth, thus: $F-A-C-E-G-B-D$.
2. Mixed major (Hauptmann's "Moll-dur"), made up of a major Tonic and Over-fifth and a minor Under-fifth, thus:— $F-A-B-C-E-G-B-D$.

This key, though not acknowledged in current text-books of Harmony, is numerously exemplified in actual practice. Hauptmann points out that it occurs wherever the Diminished Seventh Chord resolves into the major Tonic. ("Natur der Harmonik und der Metrik," p. 40).

To give one example: the second subject of the first movement of Beethoven's Sonata, Op. 2, No. 1, is in the key of A2 major minor; i. e., it has a minor sub-dominant. This subject is made up of the Dominant Seventh Chord with an added minor 9th resolving into the major tonic. If the root were omitted, it would leave the diminished seventh chord, exactly the kind of case instanced by Hauptmann.

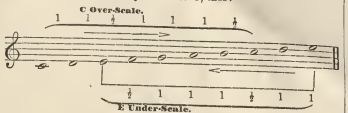
3. Pure minor, made up of a minor Tonic, Over-fifth and Under-fifth, thus:— $B-D-F-A-C-E-B$.

This key is neither acknowledged in current theory nor employed in the actual practice of composers. It is, however, rationally conceivable, and there is no apparent reason why it should not be added to the resources of musical expression.

4. Mixed minor, made up of a minor Tonic and Under-fifth and a major Over-fifth, thus:— $B-D-F-A-C-E-B$.

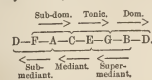
This is the minor key in common use.

Von Oettingen further called attention to the parallel relations between each major key and the pure minor key which begins on its third. The pure minor scale of B, for example, read downward, of course has every tone in common with the major scale of C, thus:—

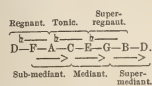


The chords of the two keys are also identical, thus:—

1. Chords of the key of C major:—



2. Chords of the key of E minor (pure):—



In these diagrams I have anticipated one point of later nomenclature which is to be attributed to Dr. Riemann, and have also used two new technical terms of von Oettingen's which need explanation. I have already called attention to the fact that, in pure minor, the under-fifth and not the over-fifth is the cadence-making chord, because it contains the descending leading-note. But the term "Dominant" has been so long exclusively home by the over-fifth that a new term corresponding to it seemed to be needed to indicate the governing chord in pure minor. So von Oettingen invented the terms "Regnant" and "Super Regnant" for the Under-fifth and Over-fifth chords, respectively, in pure minor, as being the reciprocals of "Dominant" and "Sub-dominant" in pure major. Riemann further applied the terms "Mediant," "Sub-mediant," and "Super-mediant" to the chords beginning on the third of the Tonic, Under-fifth and Over-fifth, respectively, whether in pure major or minor.

In pure major, the three principal chords are major, and the three mediant chords are minor; and the three principal chords are minor, and the three mediant chords are major. These six chords are the only (consonant) ones that can be made from the scale itself.

In the case of parallel keys, the chords of the two keys are identical; the principal chords in the major key are the mediant chords in its parallel minor, and vice versa. The key relationship depends solely on their grouping and relation to a given chord as tonic. If the tonic is a major chord, the key is major; if the tonic is minor, the key is minor. In both cases the very same six chords are used. This is a point of great weight and importance. Let me emphasize it, and repeat that key depends not on the chords employed, but on their relation to the tonic chord. I shall have to recur to this further on.

Here we may dismiss von Oettingen for the present, and occupy ourselves with the ideas of still another distinguished theorist, Dr. Hugo Riemann, of Hamburg.

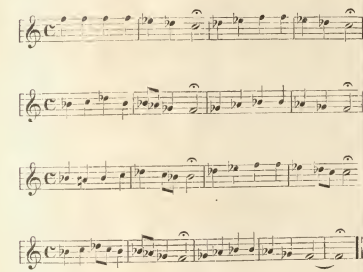
(C) Riemann's Theories.—Dr. Riemann was, and is, I believe, a professor in the Conservatory of Music, at Hamburg. Some ten years after von Oettingen's system of Harmony appeared, he began publishing a series of remarkable pamphlets on musical theory. These were all based on the work of Hauptmann, Helmholtz and von Oettingen, whose fundamental principles he accepted.

1. It had been objected to von Oettingen's theory of the minor chord that we do not actually hear the undertone series in complex tones as we do the overtone series; that they can be heard only when tones are strings or other sounding bodies free to vibrate in sympathy with given tones; that, consequently, the overtone series is ordinarily heard to the exclusion of the undertones, and that, even when the undertones are actually present, they are overborne by the overtone series. This struck Riemann as a weak point in the theory—it was a point, in fact, which Helmholtz refused to refrain from accepting von Oettingen's conclusions, and so he (Riemann) began to investigate this particular point. The result of his study seems to be that while it cannot be proved that the series of undertones is always present as an objective fact in the complex sound-wave which reaches the ear, and while it must be admitted that the undertone series, even when objectively present, is generally fainter than the overtone series which is also present at the same time, yet that Helmholtz's hypothesis regarding the functions of the nerve fibres in the ear makes it extremely probable that we do hear, in every tone, not only the overtones, but also the undertones, the combination, or resultant tones, both those resulting from the principal tones and also those resulting from the numerous combinations of overtones and undertones, and beside these the hosts resulting from the tones which are dissonant to each other. In short, he concluded that every tone we hear is not only complex, as Helmholtz's proved, but is much more complex than Helmholtz was aware of. The quality of the tone, as Helmholtz has already shown, depends on the relative proportions of the elements of which the complex tone is made up; only these are elements which Helmholtz did not take into account, that make the predominance of the undertone series some-

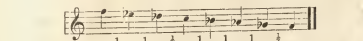
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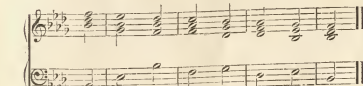


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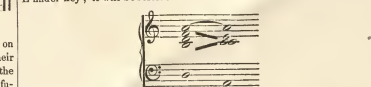
ning of the fourteenth century of our era. (See Geschichte der Notenschrift, p. 77.)

Riemann found, also, that the conception of the dual relations of the major and minor chords was not new, even to Christian medieval theory. Zarlinio, an Italian theorist, published a work in 1558 in which he founded the minor chord on the under-tone series, using multiples of a string, just as the Arabs and Persians had done. He thus made it the reciprocal of the major chord, which he based on the over-tone series, using fractions of a string. Riemann satisfied himself that the reason why Zarlinio's ideas proved unfruitful and were consigned to oblivion was, that the "thorough-bass" system came into vogue just about that time, and that under this system it was impossible to think chords downward. The figured bass system was at that time a practical necessity. The system of musical notation was still so undeveloped that a score for an organist was impossible. His only resource was to put the four parts over each other, as they were noted in the hymn-books, and note over the bass part the intervals that the other parts made with it. He had to think his combinations of tones upward and not downward. So that the failure of Zarlinio's idea to make its way was due, not to anything irrational in the idea itself, but to an accident of history. The time was not yet ripe for it. For similar reasons, failure awaited the attempts of Tartini and Rameau to establish the same ideas some two centuries later. The truth seems to be that all these theories, of widely separated times and nationalities, discovered, each for himself, real natural facts and principles having a most important bearing on the relations of musical tones and chords. These discoveries came to nothing simply because the fullness of time had not yet come.*

Thoroughly convinced of the rationality of the dual conception of harmony and of the major and minor scales as well, Riemann set himself to solve the problems involved in bringing them into practical use. Von Oettingen has already done much in this direction. Riemann accepted much of his work, modified some of it, extended it a good deal, and worked it out into a practical system of harmony. This system included thinking chords, intervals, scales and keys downward as well as upward, making necessary changes in nomenclature, and adapting the rules for the progression of voices to the changed conditions. To go into all these matters in detail would involve a complete review of his whole system; and this could not be done within the limits required of this paper.

It must suffice here to point out some of our own relations to his work. To begin with, the problem of nomenclature is not quite the same for us as for German theorists. For example, the Germans know nothing of "major" and "minor" scales, keys and chords. They use the terms "dur" and "moll," "hard" and "soft," so that they can with less difficulty retain these terms when they have reversed their modes of thinking for the "moll" system. But our terms cannot reasonably be retained. If we are to look on a so-called "minor" chord, for example, as having a major third and perfect fifth just as a major chord has, only reckoning from the upper note instead of the lower one, the terms "major," which means "greater," and "minor," which means "less," are not rationally applicable. One third is neither greater nor less than the other. They are just alike, only one is an over-third and the other an under-third. Besides, if we are to reckon the chord C-A-B-F, for example, from C, its true point of unity, we can no longer call it the chord of F minor, nor can we call it the chord of C minor, for that would be both irrational and confusing. It is really the under-chord of C, just as C-E-G is the over-chord of C. The simplest way for us would seem to be to discard the terms "major" and "minor" altogether, and adopt the terms "over-scale" and "under-scale," "over-key" and "under-key," "over-interval" and "under-interval," "over-chord" and "under-chord."

I have only space to suggest one modification of the current rules for the progression of voices consequent on the new ideas. It is an accepted rule that the seventh in a chord is to descend one degree. But in the under-keys the seventh chords are reckoned downward, and their natural resolution is upward. Take, for example, the Regnant Seventh chord in E under-key; it will be resolved thus:—



This is only one of many changes needed.

Whether all this is practical or not is a question to be settled by experience. Those who are convinced of the rationality of the new conceptions, and those others who are not yet fairly convinced, but see enough probability in them to demand further consideration, can test the matter for themselves. I can say for myself that I became familiar with the new

* See "The Nature of Harmony," by Dr. Riemann. I have lately translated it, and it is published by Theodore Forster, of Philadelphia.


13. *Why the name and position of all the keys are known when seven are known.*—The names of any seven key repeated in every octave in the same order and in the position in regard to the black keys. Thus every seventh of any group of two black keys is a name

[FOR THE ETUDE.]


"FIRM BUT FLEXIBLE WRIST."

to into the application of this principle to the "flexible but firm" wrist. So far F has been considered in the framework A, B, C, etc., as having but one fixed point, and that the elbow point. But suppose we now consider it as having two fixed points, the elbow point, and F, the point of the finger which rests on the key. - Now, suppose we put the weights on the arm, what might be the means of support? Would we be obliged to use muscles 2? Not at all. H, C, D, E, and F are a number of bones tied end to end to one another by very tough elastic bands called ligaments. They might just as well be one bone, and would have the same amount of length of resistance to surround a very heavy bone. These liga-

upon the forearm, will the tension of muscle 2 increase in a proper ratio? In the majority of cases no. What actually happens is this: the tension of string 2 increases to a much greater degree than is necessary, and if left to itself the weights and the arm would be raised higher, or, technically, flexed more; but in order that this may not happen,



G



ii

ally adding more weight
to that already placed
upon the arm. The mind
has failed to concentrate

of the distribution of nervous energy in the right place, and as a result of

this a certain amount of
 nervous energy has been
 wasted, because unne-
 cessarily used.

It is plain, then, that tension will not necessarily increase in proper ratio to the added de-

mands made upon the muscle, but that it *may*, if the mind will but control the proper distribution of nervous energy. It is plain that string 1 need have nothing to do with the support of the weight on the forearm, and the mind, for the

sake of nervous economy, should be able to withdraw *all active* nervous energy from muscle 1. We say "*active* nervous energy" because the withdrawal of *all* nervous energy is an impossibility. So long as there is

life there is a constant flow of nervous energy, and the moment that is interrupted in any part of the body paralysis ensues, and, if continued, the death of the muscles involved. It is this principle, however, of with-

drawal of active nervous energy, that has been misused but which is, nevertheless, a vital principle. It is this principle which is involved in the idea of a "firm but yielding wrist." And this principle has something more than a mechanical or physical bearing. Its psychological

relation is even more important, especially when we come to consider it in its relation to quantitative and qualitative control of nervous force. But this we must not now stop to consider. We may then lay down the law

that the power to let go of a muscle (withdraw active nervous energy from it), must precede the ability to use it rightly use it. Delsarte—the most profound thinker and philosopher in the department of dramatic art, which bears so close an analogy to music, in that it involves (1)

an interpreting medium, the human mind, and (2) the use of the whole physical being as a means for the objective manifestation of mental and spiritual ideas and ideals—recognized this principle in his philosophy of

expression. And while we are personally unacquainted with the principles of Deppe's method, and have only a very imperfect notion of it from reading, and acquaintance with but two of his students, it seems to us that it is this principle which called forth the rather savage

attack upon his method. The trouble with this criticism was that it failed to show what principles were involved and whether wrong *per se*, or wrongly applied, or misused. Now, if the result of the application of this prin-

principle is weak, inanimate tone, the trouble is not in the principle, but its wrong application. Now let us examine

10

channel of communication will end with muscles 1 and 11, and the result would be a tone devoid of true strength, virility or character,—in other words, a dead tone. It will not do, therefore, to practically withdraw the service of all the muscles; and it is plain that if muscle 2 is not used, muscles 4, 6, 8 and 10 cannot support it, and it only remains, therefore, for muscles 3, 5, 6, 7 and 9 to practically form a continuous, very elastic and very strong, which the arm with the superadded weight of the muscular energy of muscles 1 and 11 may rest. If left to their own tension, we have here the means for the most firm and yet most springy, elastic resistance, which would show itself in the

quality of tone. If now we wish to add other qualities to our tone, even to harshness, to this elastic support, we may add a certain rigidity of relation of the framework at the joints by tensing the opposing muscles 4, 6, 8 and 10. For it is plain that if both sets of muscles are tensed, the working parts will be drawn firmly and rigidly together, and the free elastic movements of the joints impaired or destroyed. In good, plain English, there is a proper time to use this power of withdrawal of nervous energy and an improper time, but it still remains true that this power must precede, because it must be the basis for any quantitative or qualitative activity.

The psychological bearing of this principle has been referred to, and it is of so much importance that it deserves some treatment. The first and most obvious fact is this: that the more a person is conscious of the muscular activity necessary to the objectification of certain ideas, the more he is conscious of the fact that he is not free. And every muscle, those co-ordinations of muscular activity necessary to the objectification of certain ideas, if brought about at all, must be at the expense of that freedom of mental expression essential to respectful utterance. If a person is conscious of the fact that he is not free, he will be conscious of the fact that he is not free to produce in the listener. We practically apply this when we speak of a person as graceful in motion or in those acts which speak out his nature to us. What we mean is that he is able to distribute his nervous energy, that he is able to make his muscles work in a graceful way, and in the way it is needed; but if he does not do this, a sense of discomfort is awakened in our minds by reason of a perception of antagonism between muscular co-ordinations and the consequent obscuring of the real idea. If a person is graceful, and we call such a person graceful, we say, "He is graceful," and we call such a person ungraceful awkward.

Inability to withdraw nervous energy necessarily implies a proportionate inability to control those modes of activity which are associated with the expression of the emotional ideas of the player. Intensity and quality of tone, and their proper balance, must spring from the control of the emotions, and if the emotions are out of balance, and become an objective reality that can be understood and felt by others, through the quantitative and qualitative changes in the tone, the player is not under mental control; if distinctive control he not at present power: given a rigid, uncontrolled contraction of the muscles, the tone will be harsh and unpleasing. The muscles arising from the inability to control nervous energy, and the mind would be shut up to the expression of the emotions, and the player would be unable to use, or would give utterance to the highest and best within him, or, within reach of our mental and spiritual grasp, we must be able to control the outflowing of our nervous energy. The mind is the seat of the emotions, and the muscles, but through the unseen force which operates *muscle-nervous energy*. Tons do not receive their character from the muscles, but from the mind, which is borne upon our minds and hearts, pregnant with the intellectual, moral, spiritual character of the creative character of the mind, and the emotions which are from every human soul which we term nervous energy.

C. B. Cady.

ANN ARBOR, December 1st.

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