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Theodore Presser

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THE ETUDE.

VOL. VI. PHILADELPHIA, PA., FEBRUARY, 1888. NO. 2.

THE ETUDE.

PHILADELPHIA, PA., FEBRUARY, 1888.

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

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MRS. HELEN D. TRETBAR.

Managing Editor, THEODORE PRESSER.

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IMPROVING THE HAND BY SURGERY.

AT the meeting of the California Music Teachers' Association, the question of liberating the ring finger, by severing the accessory tendon, was discussed. This subject was before our readers several years ago; at that time considerable interest was manifested, but it appears to have broken out anew on the Pacific coast. One Mr. Bonelli claims to have operated on 125 hands, but from his flagrant misuse of some of the simplest technical terms, we are inclined to infer that his knowledge of the subject is not yet solid. He said at the meeting, that he wished the members had had the advantage of witnessing an operation as performed by him, and could have judged the matter on its practical merits. He read an approving letter from Mr. Hugo Manson, organist, upon whom the operation has been performed. That gentleman, whom all present knew, was delighted with the results. He also read communications from the five Spanish troubadours who had undergone the same process when in this city, and had found great ease in playing the mandolin and other instruments to result from it.

The little finger was weakened at first, but afterward became stronger. Another advantage was the ease in striking octaves. There were two individuals present who had experienced the operation.

One of these, a lady, stated she had had the slips of the left hand cut about six weeks before. The operation had been quite painless and the results had been very satisfactory. She found no more difference in grasping anything than before the operation. Both the ring and little fingers seemed stronger than before.

This operation is one that the musical profession should not condemn wholesale, nor put too much faith in at present. It needs the confirmation of experience. The subject from a musical standpoint is all in darkness. There should be a series of experiments under the control of competent musical judges, to test its merits. We doubt whether, under the most favorable circumstances for experiment and observation, a satisfactory verdict could be drawn inside of five years. From a surgical standpoint, we are convinced there is nothing to fear. Mr. Von Adelung, at this meeting, expressed his views in a most lucid manner. He said he had prepared five questions, which he considers crucial, and had put them to certain established physicians, with the result as stated: (1) Can any serious injury result from an inefficient operator? Answer—Yes. (2) Could any danger arise from the carelessness of the patient? Answer—Yes. (3) Would not the operation tend to weaken the little finger? Yes. (4) Does the operation strengthen the ring finger? No. (5) Could the inflammation arising from the operation be of danger? Yes.

There is the same danger in this case as there is in any other flesh wound. A simple scratch may result in death. A splinter may cause serious inflammation. It has been proven by the highest authority that no more danger attends this operation than a similar cut anywhere else. The cut tendon, in time, grows together again, and, it is said, a little elongated. Mr. Adelung intimated that the operation might be of benefit to some hands. In this we concur with him. There are some stiff, unpliable, cramped hands that have these accessory slips very prominent, which no doubt would be benefited by having the interfering tendon cut. The cases needing operation are few; but just how far to endorse the process, is not yet known. It is one of the unsolved problems of piano technic, and it will be difficult to ascertain its merit. Those who have technic have no use for cutting, and those who need cutting have no technic, hence judgment is difficult.

We all know that the ring finger is very troublesome, and requires years of close attention to bring up to the state of culture with the other fingers. We know it cannot be raised as high or as easily as the other fingers. If by practice we elongate this cross slip, so as to allow greater freedom—and if by cutting, the tendon grows together, but with a splice of new-made tendinous matter—the hand must be in the same condition as one that has been exercised on the piano, so as to produce the same result. But then that does not give the mind control of the muscles, which is the all-important factor in piano playing. We play piano with our brains. There are many hands that have no cross tendons at all, and may be miserable players. Dr. Forbes, who has given the subject much prominence, from his high standing as a surgeon, declares that these tendons are mere remnants of a once perfect muscle. He says there are several such in the body; one under the knee, and one in the lower part of the foot. It is also claimed that men have been known to possess rudimentary tails. No one denies that an organ will disappear if it is not exercised. In the isolated small islands of the Pacific ocean, the birds' wings have almost disappeared, because there is no flying done. All reasoning from a physician's side has no bearing whatever on the musicians; only demonstration will have weight, and that from reliable sources. Perhaps some day a *medico-musicus* will arise who will develop and demonstrate the validity of the process. The California Music Teachers' Association, by an unanimous vote, decided the subject as unworthy the consideration of the music teacher.

A KEYBOARD FOR CHILDREN.

THERE has recently been patented, and is now manufactured, a double keyboard which will enable the small hands of children to span an octave.

The circulars of the manufacturers, Theo. Mann & Co., Bielefeld, Germany, give a full description of the invention, and to which we are indebted for the following information: The firm are piano manufacturers, and it is not stated whether the keyboard can be had without purchasing the piano, but doubtless they are inseparable. The price of their pianos with the double keyboard is increased $25.

It is claimed, by means of this arrangement, one and the same instrument can be played with ordinary (normal) keyboard as well as with one of a narrower compass for children, by simply reversing the frame to which both keyboards are attached.

The children's keyboard is in every octave narrower by the width of one key, enabling a pupil of about ten years to span an octave without difficulty.

It is a well-known fact that gifted children, in learning to play the piano, are hindered from making rapid progress through inability to take sufficient width of span when executing classical pieces, etc.

It is clear that a child can advance more rapidly if, for practice, it has at its disposal a keyboard suitable to its span or fingers.

The touch and requisite force are the same for both keyboards, because one and the same action only is used.

Objections might be raised that the transition to the normal keyboard would be connected with some difficulties. It is well known, that in teaching the violin, children are given, not at once a full-sized, but a smaller instrument suitable to their span of fingers. The child takes to the larger violin after a little practice, and would in the same way gradually pass from the smaller to the larger piano keyboard.

The change of keyboard is effected in a few minutes without any portions of the piano having to be taken apart, and can be made by any person of average dexterity.

THE "MEANING" OF MUSIC.

ABOVE all other questions regarding music, we constantly hear repeated this one: What does this piece of music express? Now it should be apparently clear to all that this question is utterly inadmissible, if it presupposes the answer to be given in words. The only legitimate answer to that question would be to play the piece of music to the questioner, and then tell him, "What you feel now is the meaning of this piece of music." It is true he may reply: "I have no definite feeling; I do not seize the effect of the music; it seems to me a mass of confused sounds." But to this you answer: "Then, if you really have a desire to know what this piece of music expresses, begin to study music, make your feelings easily susceptible to the flow of melody, the modulations of harmony and the variations of a theme. Learn to trace the fundamental theme throughout all its varied forms, to distinguish between it and another possible assistant theme; in short, endeavor to gain that complete command over the world of sounds which enables a cultivated musician to seize at the first hearing the so-called 'meaning' of a piece of music, which to less cultivated ears seems also a confused mass of sounds."

There is no other way of getting at the meaning of music, and if there were, the whole art of music would be superfluous. It is just as impossible to express the meaning of music in words, as it is to express in words what sweetness, bitterness, fragrance, anger, love, or affection mean. Not every one has the power to become impressed at the first time by the taste of sweetness, or the scent of roses, or the feeling of love; and there is no way possible of making him impressible thereby other than by cultivating his sensibilities. It may take a coarse-natured man many years to learn to distinguish accurately between scents, or to become sensible to the various tastes in a French dish; or, if these similes should seem objectionable, though they are altogether appropriate, to distinguish between the feeling of awe which a temple, for instance, inspires, and the feeling of fear at the commencement of a battle.—*Kunkel's Musical Review.*

TO AUTHORS OF AMERICAN MUSICAL WORKS.

THE management of the Exposition International di Musica, to be held, in the spring, at Bologna, Italy, have opened a department for American works—musical—at the solicitation of Americans, on the following plan:—That works of American authors be mailed to the exposition for examination and awards, and at the close of the affair the committee in charge will present them to the "very rich library of the Musical Lyceum, one of the most ancient and precious libraries in Europe." Shall we not have a fine representation of American works at this International Musical Exposition? To those interested in the movement who will send works, mail them as follows:—

EXPOSITION INTERNATIONAL DI MUSICA,
From
FOR AMERICAN WORKS, Bologna,
Class III. Section I. Italia.

PIANO TEACHING.

BY

F. LE COUPPEY.

VII.

THE PRECAUTIONS TO BE TAKEN WHEN MANY FAULTS ARE MET WITH IN PUPILS WHO HAVE STUDIED THE PIANO FOR SOME TIME.

LET us now consider a very delicate and difficult situation for the teacher who has not profited by long experience.

A pupil presents himself, who believes he has the talent of an artist. This pupil knows everything; he has seen everything, played everything, heard everything, finds everything easy, and among his friends passes for a virtuoso of the first class. He represents that he has taken lessons in accompaniment, that he has studied with several noted professors, and if he is questioned closely on the course of his musical studies he will name off the most difficult works of piano composers that he says are in his repertory, and he will treat with superb disdain such and such a composer, and, indeed, speak of everything with the ease and assurance of a consummate artist. The teacher is at first quite taken aback, and asks himself, in all humility, if he is not unworthy of the confidence placed in him, and if his feeble abilities can attain to the height of so important a trust. But when the young virtuoso places himself at the piano, all such scruples will speedily disappear. He plays perhaps "La Violetta," by Herz, or "Les Moïse," by Thalberg, or any other piece of acknowledged difficulty, and then, when a display of some talent was looked for, on the contrary, the most shocking faults appear, the most vicious habits, and, worse than all, a false and pretentious style, ridiculous as much for affectation as for exaggeration. There are a thousand errors that are to be struggled with, to be destroyed, and an unsound taste that must be corrected into a pure and correct one. Is it not like asking an architect to change a crumbling edifice, creaking in every part and built upon shifting sand, into an enduring monument?

There is no more difficult, no more dangerous situation for a teacher; if, listening to the voice of conscience alone, he demonstrates that a bad course has been followed, that every step must be retraced, that all has to be done over from the very foundation, not only is he certain to be dismissed, but he will also be slandered everywhere, overwhelmed with the most opprobrious epithets, and soon this master, severe and honest to excess, will be replaced by some professor, whose secret of success lies in nothing more than finding talents or great capabilities in everybody. It is often said that the mind is equal to anything. The teacher must, therefore, under such circumstances, call into requisition all the resources of his intelligence to get around the difficulty, to triumph over error. With prudent tactics he must strive to lead into the right path the pupil whose talents he is called upon to regulate. Instead of attacking the obstacles openly, he must take every precaution, use infinite address and tact, sometimes even a little artifice is permissible, in overcoming a resistance that is all the more obstinate when it derives its source from a self-conceit long developed by successes of a base quality.

Although there may be many and serious faults discovered in a pupil, he should not be told of them too frequently; they should be removed almost without his knowing it, and by taking them one by one. This will be accomplished more easily as well as more quickly and surely. Some progress, some change should be brought about each day, while the pupil should have some consciousness of it all; by this the light will penetrate his mind and faith will arise.

Every one knows that faults in execution will produce many other faults, and special care should, consequently, be taken in regard to this. As the word *method* humiliates a somewhat advanced pupil, and as the sight of a voluminous work appals him still more, it will be prudent to refrain from giving him anything more than some small book of exercises, containing, however, all that it is necessary to practice.

I have spoken above of classical music considered as the foundation of piano study. In spite of all that I have said on this subject, it would be imprudent to put aside at once that kind of music to which the pupil has long been accustomed. It is better to initiate him by degrees to the beauties of which he has no suspicion, and to select for first trial pieces of the old school in which the melody is well brought out. Humor him in his desire *to make an effect*, by giving him something brilliant. It will do no harm to grant him this small satisfaction, but do not despair of leading him in time to understand works of a higher order. When he has learned to love Mozart, Mendelssohn, or Beethoven, then will he have been definitely converted to the worship of the true and the beautiful.

VIII.

EMULATION.

Of all the means that a teacher may employ to stimulate the zeal of his pupils, emulation is the most effective, and at the same time the most dangerous. Well directed, it is fertile in good results; badly directed, it often develops troublesome tendencies. The subject of our consideration is important, both in relation to the question of teaching and to that of education in general. Without agreeing with La Rochefoucauld, that self-love is the sole principle of all our sensibilities, it must be acknowledged that it may often direct our actions. Many a soldier going willingly to sure death in the face of a multitude, would hesitate, perhaps, to sacrifice his life, if his heroism was going to pass unnoticed. Praise is always a sweet reward.

Although greater zeal, more sustained efforts are obtained by putting in play the self-love of pupils, by arousing in them the desire for success for relative superiority, these advantages present some danger. By the over-excitement of this self-conceit, by using it as a lever, so to speak, is there not fear of arousing one of those meaner passions, the germ of which often reposes in the best natures? May not vanity, malevolence, jealousy, even envy, spring forth from a conflict of rivalries? A teacher ought to reflect seriously upon all these questions, for although it may not be his mission to form the characters of the young persons placed under his guidance, he should not, in his mode of teaching, allow himself to be reproached with perverting the good education that they may receive elsewhere. His tact and prudence ought to be constantly put in play.

These reflections made, let us now examine the different means of emulation which experience has sanctioned *Competition*. This sort of exercise, excellent in itself, presents some serious difficulties. Almost always, in competition, two or three pupils, more gifted than the others, outstrip their companions; the result is, the greater number become discouraged, and the teacher does not attain his end. It is, moreover, painful for parents to see the inferiority of their children publicly exhibited; their self-love suffers by this defeat, and frequently the success of the victorious pupil is attributed to the teacher's favoritism, to more assiduous care and encouragement on his part. Notwithstanding all these drawbacks, competition is useful, even necessary, to some pupils whose ardent natures need the heat of a contest to develop their highest powers. It is not enough for them to do well; they must do better than their companions; but in such a case, should all consideration for others be laid aside, should everything be sacrificed to urge on those few whose talents may one day be the teacher's glory? The question is a delicate one and difficult to solve.

The teacher who organizes competition, should shield himself carefully from all suspicion of partiality, consequently he should refrain from being one of the jury charged with hearing and classing the pupils. This jury, composed of competent persons, should be placed, whenever possible, out of sight of the competitors, and should know them only by their successive numbers. These precautions, puerile as they may appear, close the door against any accusation of injustice. It is advisable, too, at each competition, to change several members of the jury, sometimes to admit some chosen pupil, whose musical education is finished, to the honor of taking part, and from time to time even allow the competitors to be judged by themselves. This will develop in them the spirit of examination; will teach them to sum up their observations, and to form opinions. The judgment of pupils is sometimes severe, but is almost always just.

In this question of competition, so full of difficulties, there is not a detail which has not its importance. The *mentions* should be quite numerous, so that each competitor may aspire to one, and yet limited enough so that no one need feel hurt at not receiving one. The greater the number of defeated ones, the less humiliation is there in the defeat; in a series of ten pupils, it is sufficient, then, to name two or three, or four at the most. Care should be taken that the pupils are as nearly as possible at the same stage of advancement, and if the first place be several times or easily obtained by the same pupil, he should be allowed to pass into a more advanced division, where greater efforts are necessary to attain the victory, and he must strive with new energy.

REUNIONS FOR PUPILS, RECITALS, MUSICALES.

Under all these heads musical entertainments can be given that will present nearly all the advantages of competition without its drawbacks; for when several pupils are heard in the same gathering, is there not, in fact, a competition? In this case is there not a desire on the part of each one of them to surpass the others? But here, to obtain a success, the pupil is not compelled to wish the failure of his comrades.

These entertainments should be organized in such a manner that each one may derive a personal satisfaction from them; in fact, they should be fêtes. The teacher should manage, in the selection of the pieces, to bring out his pupils' best qualities, covering up as much as possible, their weak side; for the presence of the audience must not be forgotten. The length of the pieces should be proportioned to their number, and they should succeed one another on the programme with a certain variety of character and in a progressive order, with a view to both effect and difficulty. An entertainment devoted

exclusively to piano music is often dull to some, and when this is feared, it is advisable to introduce some other element of a nature to sustain the interest of the hearers, such as vocal music, concerted pieces, instrumental solos, etc. The affair should be made interesting, above all things; then it will be a success. Other details are also important; there should be programmes, printed ones if possible, and they should be distributed freely, so that every body present at the musicale may have some idea of what he is listening to. It is also a great satisfaction for the pupils to preserve this programme, which, later, will be a souvenir of their first success.

In addition to these entertainments, to which it is well to give a certain importance, we advise also collective lessons, under the form of classes. In this sort of exercise, which should really be a part of the regular instruction, several pupils equally advanced are required to play before one another, but this time without an audience. This stimulates their zeal, and obliges them to surmount the timidity so natural, to young girls particularly, and prepares them for the more important tests of which we have just spoken.

In all these cases the benefits of emulation are found.

NEW PUBLICATIONS.

MUSICAL DICTATION. A practical guide for musical students. By FRÉDÉRIC LOUIS RITTER, Mus. Doc., etc. London and New York: NOVELLO, EWER & CO.

The object of this work (No. 29 of NOVELLO, EWER & CO.'s Music Primers) is thus stated by the author—one of our best-known resident musicians—in his preface: "I have worked out this method with a double purpose: to teach musical students to become able to write down correctly, after hearing *once*, any melodic phrase or period of vocal or instrumental music, or, if required, the entire piece they are able to play or sing by heart, and especially to enable them to fix their own melodic thoughts. *Secondly*, to teach the general laws that lie at the foundation of all musical forms, to show the formation of motives and their expansion into periods, and also, in this way, to excite those especially gifted with melodic talent to self-production."

As to the utility of musical dictation in general, there can be no question. Dr. Hugo Riemann, in his "Musiklexikon," 1887, after describing musical dictation as "a method, coming more and more into use in modern times, of rapidly advancing the musical perceptive faculty, consisting in the teacher's playing or singing short phrases to be set down in notation by the pupil," goes on to say: "Music dictation has, without doubt, a great future, and will certainly, before very long, be generally introduced not only into all music schools, . . . but also, at least, into the higher public schools, since it is for these that it is quite specially adapted as allowing, or even implying, the treatment of music teaching in a form similar to that in which other branches are taught at school. It stands in relation to vocal instruction as altogether complemental, and has, besides, the advantage of allowing those who are undergoing the change of voice to go on, notwithstanding, with their studies."

In 1882, A. Lavignac published his "Cours Complet de Dictée Musicale," a very large work, for use in the Paris Conservatory, in which he is a professor, and in the same year H. Goetze issued his "Musikalische Schreibebungen" (musical writing exercises), a small but excellent work. The book of the Vassar College professor is, we believe, the first of the kind published in America.

We cannot but welcome the introduction into our music studies of a system so highly recommended by competent authorities, and we trust that it may tend to the promotion of thoroughness in musical education, as opposed to the superficiality too common among us.

It is to be regretted (if we must find fault) that here and there a lack of exactness in terms is to be met with. For instance (p. 9): "measures or bars;" whereas the term "bar" should be used only for the perpendicular stroke itself. Again (ibid.): "time signature," instead of "metrical signature" (the time proper being indicated by the usual Italian expressions, or—still better—by metronome marks). Again (p. 22): "An interval is the distance between any two notes." For "notes" here read "tones." Moreover, the definition is incomplete. For the distance (of pitch) between *c* and *g♯*—for instance—is identical (in the equal temperament) with the distance between *c* and *d♭*; yet in the former case we have an augmented fifth, in the latter, a minor sixth—thus two different intervals with one and the same tonal distance. Again (p. 58): "Accidentals are called chromatic signs when they occur in the course of a piece, altering temporarily the pitch of a note, etc." Yet it would seem that in this case, on the contrary, "chromatic signs" should be called "accidentals," as effecting only occasional and temporary alterations. Perhaps, too, a greater number and variety of examples of the "up beat," as distinguished from the too prevalent full measure conception so deprecated by Dr. Hugo Riemann (Musikalische Dynamik and Agogik) might be desirable.

The work is gotten up in the elegant and clear typography, as regards both letter press and music notes, for which the imprint of Novello, Ewer & Co. is always a guaranty, and at a low price, as is hardly necessary to say of any one of the numbers of the "Music Primers."

J. H. C.

ÆSTHETICS. By EUGENE VERON. English Translation. Published by CHAPMAN & HALL, London.

Those who have looked over the various speculations of philosophical writers concerning this subject, and have realized the thoroughly unsatisfactory results of their labor when applied to the art of music, are invited to read this work. This author views the subject from a standpoint of his own choosing, and the musician will be inclined to accept his conclusions as based on common sense. Unlike many others who discuss this matter, he seems to have a genuine feeling for music. A few sentences may give some notion of his peculiarities.

"No science has suffered more from metaphysical dreaming than that of Æsthetics."

"Art is nothing but a natural result of man's organization, which is of such a nature that he derives particular pleasure from certain combinations of forms, lines, colors, movements, sounds, rhythms, and images. But these combinations only give him pleasure when they express the sentiments and emotions of the human soul struggling with the accidents of life or in the presence of scenes of nature." "As there is no such thing as abstract art, so neither is their any definitive and final system of Æsthetics."

"We soon grow weary of mere imitation, because it affords no food for our intellect."

"The determinant and essential constituent of art is the personality of the artist, and this is as much as to say that the first duty of the artist is to seek to interpret only those things which excite his own emotions."

Art is one of the spontaneous manifestations of that intellectual activity which is the special characteristic of man.

"A taste for art is as natural to man as the instinct of self-preservation."

"Art is a spontaneous product, the immediate and necessary outcome of human activity." "It is nothing less than the direct expression of man's nature in its most simple and human aspect."

The chapter on music contains so much that is quotable that I forbear. I only make one excerpt, which has a bearing on a question answered in the last ETUDE.

"The musician, although he is perfectly conscious of his impressions, is no more able than any one else to explain them in a precise manner. He cannot do so, because analytical language does not suit them, and because, in fact, their only adequate expression is to be found in the very combinations of sound of which an explanation is demanded. The only way to explain a sonata is to play it."

Is it not about time that musicians look to their own ranks for a satisfactory literature on this subject, and not consent to have the work done by men whose musical qualifications are manifested in a vague theorizing about the ideal.

M. W. CHASE.

PUBLISHERS' NOTES.

THE Piano-Forte Instructor, by J. H. Howe, is now on the market, and gives universal satisfaction. It is written by a practical teacher who appreciates the needs of the times. The book progresses in the most logical manner. No step is taken without previous preparation. There is a neat division of exercises, duetts and pieces, that shows careful selection. The work is not as large as most instructors, but just large enough to float the pupil into the open sea of music. The work is sure to become a standard text-book with many teachers. If you have a new pupil, give this work a trial; it can be procured through any music dealer.

THE new work of Dr. F. L. Ritter, entitled "Practical Harmony," is expected from the binder's hands during this month. We made an offer to send the work for fifty cents to those who remit in advance of publication. As the work is not yet out, we will extend this offer to the first of the month. The price of the book will not be less than seventy-five cents, with only a small deduction to the profession. It is a work that will have a place of its own in our system of musical education. There is no work of this kind in any language. It is to the musical education what practical surveying is to mathematics. It takes a pupil over the ground of musical theory in a practical way, at the piano. All the rules in harmony are covered in exercises for playing. It is a good preparation in the art of musical composition or extemporization as far as assistance can be given from outside sources. In next issue we will try and give a full account of the work. See also extract from preface, in this issue.

WE are still receiving orders for extra music as published monthly in this journal. We do not furnish music in that way any more, but have instituted an arrangement by which subscribers can purchase the music in regular sheet-music form at a low figure, if *all* the music published is taken for at least one year. Circulars giving full details will *be sent* on *application*.

PRINCESS SNOWFLAKE, by Ben Cross, Jr., is an operetta which we publish, which abounds in sparkling melodies and striking situations for stage effects. The work can be given by amateurs, and will *make a delightful evening entertainment*.

WE have a very few of those fine Princess Music Satchels left, which we are selling at the very low price of $1.25. It will be impossible to duplicate them when these few remaining ones are disposed of, as they are not manufactured any more. Do not fail to possess yourself of one before it is too late.

THAT instructive and pleasing little game, "Allegrando," is making hosts of friends, as is attested by the many orders we are receiving for it daily.

TEACHERS wishing Music "On Sale," for examination, would do well to remember that our selections are made up of the latest and best compositions by standard and popular writers, carefully selected to meet the individual wants of all.

OUR new publication, "Reverie Nocturne," by Strelizki, is becoming quite popular. It is one of the best of its style, and should be in the hands of all lovers of this popular writer's compositions.

FOR a number of months past the printer has been busy with a new edition of "How to Understand Music," by *N. S. B. Mathews*. It is expected to be finished during the present month. In the new work all the matter from page 200 will be discarded, including the Dictionary of Music and Musicians. More than an equal amount of new and original matter will be substituted. The article "Concerning the Psychological Relation of Music," which was begun in last issue, and continued in this, is one of the new chapters.

For the benefit of those who already possess the work in its present form, we will have printed in a separate volume all the new matter. It will be bound in handsome cloth binding, and will retail for one dollar.

QUERY:—Can you inform me if the collection of songs called "The Forget-Me-Not Songster," is published now? The party wanting said book tells me it was in use nearly one hundred years ago, and contained, among others, the following songs: "Brair-Wolf," "James Burd," "Bold Diten," and "Lost Album."

Respectfully, J. F. W.

[For THE ETUDE.]

NEEDS OF THE PIANO TEACHER.

IT means something to be a good teacher of piano music. It means years of hard toil, patience, zeal. The man who would begin at the bottom, and build up such a character, must have a brave heart, no little talent, and undying perseverance. Let us see what are some of the things to be accomplished.

THE FOUNDATION.

First and most important, is his mental training. No man can teach any branch of learning without being himself a trained thinker. One may teach another to perform certain mechanical movements, without any high order of training, but the teacher of a fine art is not a machinist nor a mechanic. Music demands more than any other art—even more than poetry—this thorough mental training on the part of those who would profess to explain it. For the teacher, the *true* teacher, is not a mere model to be imitated by his pupils, but he must formulate principles, discover the laws of his art, and stimulate his pupils to reason and apply these principles intelligently.

Besides the fact that the art of music is one of which so little can be really understood in all its meaning, there remains the fact that only the educated man can skillfully impart to all classes and orders of minds even the simplest truths of any science; for this requires on his part not only a clear comprehension of that which he would impart, but also the ability to analyze readily the state of each mind he would instruct, to understand what difficulties are in the way, and to remove them. He must be able to express his ideas clearly in a great variety of ways, and everything must be abundantly illustrated. And all this must be the product of original thinking on the part of the teacher, for such things cannot be acquired "at second hand."

So then it may be settled, that the primary need of the music teacher is a *well-trained mind*. But after all, there are many differences of opinion as to the *nature* of the training requisite. Are there not schools of music in which students may complete a course of musical study, and graduate without giving evidence of the slightest acquaintance with any of those branches of study which are considered so important in other special lines? Do our "Schools of Music" require any standard of proficiency in Mathematics, Sciences, Latin and English before they send out their graduates "full-fledged musicians?" Perhaps there are some who imagine that the study of music itself is sufficient for the necessary development of the intellect, and that the time which would be expended in the acquirement of other things is more advantageously employed by giving it all to the study of *music*. This would easily account for the predominance of "cranks"—or people of "one idea"—there are in the musical profession.

The study of *music* itself may be made a fine mental exercise, but only to that student whose mind has already been so thoroughly disciplined that he can enter into the hidden truths that lie so deep in music. And even then the exercise is not likely to be of a purely intellectual character (nor should it be), where emotional activity is so great. Music *is* philosophy—but only to the philosopher. To the student who has already learned to think, music may stimulate to mental activity, but the average student of music enjoys considerably less of intellectual growth than the carpenter's trade would afford. No wonder many intelligent people are so decided in their opinion that music teaching scarcely deserves to be classed with the intellectual pursuits. Much of it does not.

Let it be distinctly understood, that the music teacher has as much need for first-class college training as any other professional man. He needs mathematics (especially pure mathematics, that he may acquire perfect control of his highest faculties, and learn to keep cool). Latin, Greek, Natural Sciences (especially Botany and Geology, that he may learn to observe with the eyes as well as the ears). English, and, if possible, German and Logic. These are some of the studies that would be exceedingly useful to the music teacher—in fact, to any one who aspires to real musicianship. And not a mere superficial glance at these things will suffice. Greek, English and German literature should furnish the musician with his daily recreation and delight, as long as he continues his work—and these in the original languages. And by *all means*, let the musician confine himself, more than any other man, to the classical in literature. For music renders one's mind peculiarly susceptible to the influences of highly-wrought emotional literature, while he, of all men, needs precisely the opposite style. The lawyer, who, in his professional work is constantly engaged in plain matter-of-fact thinking, should doubtless often indulge in Dickens and George Eliot, but the musician would do better to read Homer and Chaucer.

Now let us consider what benefit the musician is to derive from these studies besides the mental training which he so greatly needs.

1. He will save much time. This is not a mere supposition, but it is based on reason and actual observation. Most persons who study music alone spend ten years in learning as much about music as they ought to learn in four or five, for the sheer lack of ability to comprehend the principles involved. A prominent teacher of music, who teaches in a conservatory of music, and also part of his time in a classical school, was heard to say that his pupils in the classical school made much more rapid progress in spite of the fact that they carried a full collegiate course in addition to their music, than his conservatory pupils, who studied music alone. If time is saved, even in the preparation for the teacher's work, how much more will be saved after the regular independent work of teaching begins.

2. He will be much happier, because his mind will be balanced and healthy. The man who hears nothing but music, and thinks nothing but music inevitably becomes morbid. The morbid man either plunges into dissipation as if by some desperate expedient to drown his emotional life, or he becomes sordid in his estimate of his art—using it for gain alone, or, as is sometimes the case, he goes brooding over his sorrows until he wrecks his life in nervous prostration and despair.

Let him translate a little German or Greek every day, and he will be spared this morbid tendency.

3. He will have a wider influence. And this influence will be of a stronger character, and more lasting in its nature, because he will be worthy of it. Men naturally and justly respect strength of mind, and any calling is dignified wherever it is pursued by thoughtful and scholarly men. The musician who has no interests outside of music and himself is out of sympathy with the world, and for that reason the world is likely to have a little contempt for him. When he displeases the world, he is called an "idiot" or a "crank," and when he pleases most, he is called "an eccentric enthusiast." Let him come into sympathy with the world's busy workers and thinkers, and he will command universal respect. And a thorough general education is the only means to this end.

4. Finally, he will do the world much more good—because he will have not only the means with which to bless the world, together with the more willing ear, and the greater influence, but also, he will teach more wisely and safely.

How great is the responsibility which every teacher bears. So many young lives are blighted by unwise teachers, who either induce their pupils to squander their time and talents in unprofitable things, or, at least, fail to encourage them in the right direction. What can we think of the lady who went about among the young ladies in a boarding school, doing her utmost to convince them that piano music was the only thing on earth worth studying, and persuading them to abandon every other study. The lady told me, with pride, how many young ladies she succeeded in winning to her way of thinking. The music teacher who has availed himself of the advantage of an education, will never make this blunder.

There are many other things the piano teacher needs, some of which are reserved for future discussion. But I cannot close without making this strong general statement—that the man who has a thorough general education, with no previous musical training, will succeed as well teaching music as the life-long piano player who has had no general education.

E. E. Ayres.

SOME OLD PIANISTS.

IGNACE MOSCHELES.

Ignace Moscheles deserves all our attention as the creator of "modification of tone" on the piano, but here is the virtuoso coupled with the great artist. He was born at Prague, the 30th May, 1794, and was the son of a Jewish merchant. His first teachers were obscure musicians, but in 1804 he became the pupil of Denis Weber, Director of the Conservatoire of Prague, who made him study the works of Mozart, of Handel, and of Sebastian Bach. An indefatigable worker, and gifted with a prodigious facility, Moscheles could soon have triumphed over any material difficulty, but his mind, accustomed to this strong nourishment, was impregnated by learned combinations of harmonies, and there is no doubt that the elevated style of his own works was the result of this earnest tone in his education.

Hardly twelve years old, he appeared in the public concerts at Prague, and obtained there great successes. This made his family decide to send him to Vienna, where he would not fail to find the best means of instruction and the finest models. Here he became the pupil of Albrechtsberger, in harmony and counterpoint, and was instructed in the æsthetics of the art by Salieri, who entertained for him a warm affection.

At sixteen, Moscheles began to attract the attention of artists by his performances at concerts. He formed a friendship with Meyerbeer, who was very remarkable at this time as a pianist, and the rivalry between the two young virtuosi was very useful to both in stimulating their energy without interfering with their mutual affection—a most rare case, one may remark in passing.

In 1816 he undertook his first journey, and astonished the musical world by the newness of his style of playing. It was, in fact, Moscheles who invented the art of changing the sound by the touch, which was equivalent to enriching the execution by the whole scale of shades of tone, for before this, there was nothing more than *f* and *p* (*forte* and *piano*), which was the only variety of tone that the harpsichord would allow of, and that the organ of the first masters had bequeathed to us.

Thus it was a true revolution which Moscheles effected in piano-forte playing, and a happy one, as it opened the mind and gave a new direction to the aims of the young pianists of the time.

In 1820, he traveled through the Rhine Provinces, Holland, the Netherlands, and at length reached Paris, where he excited much enthusiasm. In 1821 he came to London, where his successes produced the same *éclat*. He settled there, and became one of the favorite masters in fashionable society. In 1823 he wished to see his family again, and crossed Germany, giving performances at Munich, Vienna, Dresden, Leipsig, Berlin and Hamburg.

It was on setting out on this journey that his style took the elevated and serious character, which has made him "par excellence" *the* classical composer for the piano.

Moscheles was one of the few virtuosi who have been great as musicians, and have shown a wide field of learning in his art. Nobody knew better than he did the old composers, and the special style of each one. He gave very interesting *séances* in London, when he performed, by turns, pieces by Bach, Scarlatti, Handel, and by Beethoven, and at which he did not forget the young and bold innovators in the art of his own time. He astonished and delighted all by his power of changing his style in order to give the special character of each.

The art of improvising was one of the astonishing features of his intelligence. The great richness of ideas which he showed, and particularly the prodigious fecundity of his resources, originated a doubt of the spontaneity of his inspirations. But one fact alone will serve to prove how unjust were these doubts.

On one occasion, at a concert in Brussels, in 1839, he was given three *themas*, among which he was to select the one that might best suit him, to improvise upon. He took all the three, treated them successively, then reunited them in an exquisite manner, passing them from one hand to the other, making them mutually accompany one another, without the slightest hesitation, without permitting any diminution in the interest. It may be imagined what frantic applause followed the performance of this *tour de force*. I have this fact from a witness of the performance.

Moscheles lived for a long time in London. He was Professor of the Piano at the Royal Academy of Music, and one of the directing members of the concerts of the Philharmonic Society.

In 1846, yielding to the entreaties of his friend Felix Mendelssohn, he accepted the position of Professor of the Piano at the conservatoire of Leipsic; he settled in that city with his family, and died there 10th May, 1870.

The music of Moscheles was of too serious a character to become popular, but it is, and ought to be considered by amateurs, a production of which the excellence of the composition is only equalled by the novelty of the ideas. However, while I greatly respect the admirable quality of his works, I cannot help feeling that this perfection too much resembles that of Hummel. To my mind, therefore, Moscheles is greater as a pianist than as a composer. Because, as a *pianist* he had truly invented new sounds—had dowered the art with a new power!

SIGISMUND THALBERG.

We will now speak of another inventor of effects on the piano—of Sigismund Thalberg. He was born at Geneva, the 7th January, 1812, and was descended from a high family. He was taken, when very young, to Vienna, where his musical education was begun. It has been said that he received lessons from Sechter and from Hummel, but Thalberg himself declared, that he had never any other professor to instruct him but the first bassoon of the Imperial theatre. His lessons were easy to him, thanks to his natural talent, which was quite exceptional, and at the age of sixteen he began to perform in public and to attract attention. The novelty which, introduced by Thalberg, has rendered his name justly celebrated, consisted in this:—

The school of the early pianists was divided into two distinct categories—the brilliant pianists, such as Clementi and his pupils, and the harmonist pianists, as Mozart and Beethoven; but in both these schools and their subdivisons it is observable that the melody and the harmony on the one side, and the brilliant ornaments on the other, were always carefully kept separate, and these two parts, which constituted piano music, appeared to be taken up only by turns, and so regularly as to be in nearly symmetrical order. Thalberg undertook to unite them, and the new forms which he imagined to give variety to the Arpeggio, as well as the happy method he had of utilizing the pedals, and especially a very admirable fullness of tone (which was a faculty peculiar to himself), produced a very magical effect which astounded his hearers, not only the amateurs, but even the artists of his time.

Thalberg traveled over the whole civilized globe, and earned a world-wide renown. In these days the astonishment is passed by—and the monotony resulting from the repeated use of the same means, has led to his compositions being more and more neglected. In my opinion this is wrong, for it is good and useful to be acquainted with such effects as he produced, which add greatly to the means of execution. It is especially valuable to strive after that rich sonorous tone which was so remarkable in the touch of Thalberg. I was very young when I heard Thalberg play the "Prayer of Moses," arranged by himself, and I still recall the thrill which vibrated through me as I listened to the amazing strength, the richness and the pliancy also of those marvelous hands. It was one of those transports of enthusiasm which have remained, and will remain ineffaceably in my memory.

MEMORANDA UPON GREEK MUSIC, AND ARGUMENTS DERIVED FROM IT.

The open letter of Friend Van Cleve to our mutual friend, Fillmore, in the last Etude, leads me to add a remark, since both the gentlemen are, to some extent, right. During the past two years I have had occasion to give a careful study to the subject of Greek music and its relation to modern art. The subject is full of difficulty, because the fact is, that when the different writers undertook to treat the subject of music from its acoustical side, they suffered woefully from two limitations: in the first place, they had a poor understanding of music itself, and no understanding of acoustics to speak of; secondly, they had no tools of expression in the form of a clearly-defined terminology. To this qualification yet a third is to be added before we are in position to measure our real knowledge of Greek music. It is, that when the mediæval writers upon music revived the Greek theories, they did not take the latest results of Greek knowledge, but went back to those of Pythagoras, and, in addition, miscalled the Greek modes.

As nearly as I can get at it, after having carefully read and studied Westphall, Fetis and the principal musical histories upon the subject, the progress of Greek musical science was substantially this: Pythagoras divided the monochord, and found the ratios of the octave, fourth and fifth, and major tone; *i. e.*, Octave, 2–1; Fifth, 3–2; Fourth, 4–3; here his sagacity failed him. He arrived at the major third by tuning four fifths in succession, thus obtaining the ratio 81–64, which is dissonant. No important advance toward modern musical acoustic appears to have been made after this until the Alexandrian time, when several scholars there divided the octave, and, in particular, Ptolemy decided upon the major third and the major scale as we now have it: Namely, major step, minor step, half-step, major step, minor step, major step and half-step. Or in figures:—

Scale Tones, I II III IV V VI VII VIII

9-8 10-9 16-15 9-8 10-9 9-8 16-15

5-4 6-5

4-3

3-2

Nevertheless, inasmuch as Ptolemy regarded the thirds as dissonances, and as the musical instruments capable of correctly producing them were not in use, he is to be credited with what was rather a lucky guess than a scientific discovery. At all events, he is the one who introduced the prime number 5 among the musical ratios, although this, also, is sometimes credited to Archytas.

After Ptolemy, no farther addition was made to musical theory upon this side for many centuries. In fact, there was a retrogression; for all the mediæval theorists repeated the ratios of Pythagoras. It was not until the time of Zarlino that the theories of Ptolemy were recognized, and the major third placed among the consonances, by the mathematical theorists; although in Zarlino's time the triad had become the recognized foundation of harmony. No sooner had Zarlino propounded this theory than he was assailed bitterly by the Pythagoreans—Galilei, father of the great astronomer, at the head. Zarlino was a composer and profound musician as well as mathematician, and his writings upon music mark an epoch in the history of the art.

Upon its tonal side Greek music was inconceivably more meagre than our high-flown writers appear to realize. Their instrument was the Cithara, a stringed instrument of never more than seven tones, or, by great stretch of possibility, eight. Suppose, now, that all our music had to be made by picking or plucking the strings of an eight stringed viola, itself imperfectly tuned; for the instrument did not have tuning-pins, nor were there harmonic bearings known for trying the correctness of the tuning. There was no fingerboard, and the tone was short, as catgut tones always are when plucked by the fingers, even when the instruments have the greatly superior resonating qualities of the modern violin. There was no harmony whatever beyond the octave. All the attempts of such German writers as Dr. Paul and others to make out a case in this direction are worthy of no credit whatever. They are simply an attempt to read into Greek literary remains the higher ideas and more perfect knowledge of more recent times. If the Greeks *had* a harmony, surely there would have been some record of the fact. When they counted the thirds as dissonant, and when their instruments, imperfectly tuned at best, were so small as not to permit harmonic combinations, and when their numeric theories gave dissonant relations for intervals which, when properly tuned, would have been consonant, how *could* they have had a harmony?

The Greek halo is entirely too large.

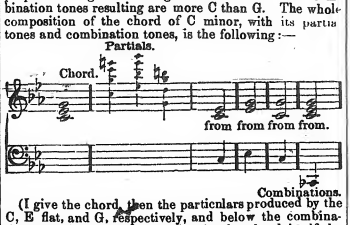
Therefore, it proves nothing one way or another whether the "ancients thought their scales downward," or upward, or crosswise, for their scale was simply a melodic alphabet, while they had not the ghost of an idea of a tonal system harmonically determined. Personally, I do not believe that they had a transposition system. I do not think they *could* have had it until after the development of an idea of tonical relationship, which they never had, nor without being driven to it by having to deal with unportable instruments of fixed scales, such as the organs of the middle ages and modern times. So long as they tuned their citharas by guess, as the directions of Aristoxenus shows that they did, they could easily get over the necessity for transposition by using instruments of different sizes, just as our orchestral players still do with clarionets and trumpets.

Now, as to the Greek Dorian mode, and the grand qualities attributed to it by Plato and others, I suppose Fillmore is right in claiming it as having here been from E to E. In other words, the scale upon "mi;" the Dorian upon "re" was a mistake of Alypius, a mediæval writer, who revived the Greek theories.

The main reason why I have presumed to take a hand in this discussion, is the hope of calling attention of writers and readers to the absolute worthlessness of ancient testimony in any question of science or thought. That the ancients began to discover this, that, or the other glimpse of truth in any department, in some cases, was a lucky circumstance for them, and in the case of truths of sufficient consequence to render their discovery a matter of interest to the race at large, it may be worth while to pause long enough to celebrate their achievement. But there is no science or exact thought in which we moderns are not far in advance of them. In music it is particularly so, for the material of our art was not brought into shape until the middle of the seventeenth century, while certain parts of it are still unmastered. The prime number 7, which Euler desired to include among the musical ratios, has never been practically employed that I know of, except by violinists in search of perfect harmony for a dominant sevenths, until Mr. H. W. Poole introduced it in his perfectly-tuned organ, constructed in Newburyport, Mass., about 1865. Upon this instrument the perfect chord of the seventh and ninth, according to the ratios of the nine partial tones, produced a beautifully rich effect; nothing like it is to be heard upon tempered instruments. Mr. Poole's organ is now boxed up in Boston, nobody having any use for an instrument so narrow-minded as to refuse to play in two different keys at once, and requiring from the player an inner knowledge of music and of tonality, in order to touch the proper transposition pedals for connecting the perfect intervals of the particular key with the keyboard. The organ was not complicated, but having about twenty-seven pipes to the octave, it naturally cost more than an ordinary instrument.

Now, I, for one, am not able to see the reason of calling the chord C minor the "under chord of G," and of comforting myself at the same time with the idea that I have simplified something thereby. Wherein? The chord of C minor *sounds* like a chord of C. The partial tone preponderating in the klang are those of C. The combination tones resulting are more C than G. The whole composition of the chord of C minor, with its partial tones and combination tones, is the following:—

Partials.



(I give the chord, then the particulars produced by the C, E flat, and G, respectively, and below the combination tones.) Here we see that in the chord itself the predominant impression is that of C and its partials; as also is the case with the partials. The combination tones are mixed, but there is at least some more C, while of G there is not a trace. For this reason I see no propriety in naming this combination from G. It is the same with the Riemann account of the minor scale. If the major scale had ever existed as an independent entity, and not as the accidental result of associating three particular triads together as tonic, subdominant and dominant chords of a key, I might think that there was force in the observation, that the minor scale is the counterpart of the major, "the under scale." As it is, I do *not* see the propriety nor the simplifying property of this so-called simplification. If any other reader has a word to say upon this subject, I hope he will not hold it back. Individually, I believe that music is a development, and the art of thinking it a form of highly differentiate and acquired sense perception. The ancients merely began; the art of music, as we have it, dates from the simple songs of the Celtic harpers and the northern Goths and Scandinavians, and the material of it did not admit anything sufficiently elaborate to be called an art until the fourteenth century, or thereabouts. In point of strict fact, music owes something to every branch of the Aryan race; no other race has taken any part in making it what it now is. In consequence of this view, I hold the testimony of "the ancients" as matter of interesting but unimportant information merely.

W. S. B. Mathews.

[For The Etude.]

SOME MUSICAL BLUNDERS.

Blunder First.—To think that taking some lessons of somebody will fit you for a successful musical career. Your success depends wholly on the quality and not the amount of your preparation. The instant you decide to pursue music as a vocation, you need the best, the very best, teacher attainable. He is the only one who can tell you how to secure the coveted success. "If the blind lead the blind, they shall both fall into the ditch." Where, then, is the place for young teachers? Let them teach the rudiments; which they can as well, or better, do than the older teachers, who have little patience left for rudimentary work. Save years of time, and much money, and probably disappointment, by going at once to a recognized master of your proposed work.

Blunder Second.—There are pupils known to the profession as "musical tramps" They change their teachers with the same ease as they change their clothing, and give nobody a chance to develop any talent they may possibly possess. They remind one of the young farmer, who, after transplanting a tree, dug it up every day to see if the roots grew any! As they seal their own fate from the outset, we can only dismiss them with a sympathizing tear of pity. "Unstable as water, thou shalt not excel."

Blunder Third.—To rely on one branch or phase of music for success. You must be an "all around" musician. Just to play the piano or organ, even well, is not sufficient. The hunter with only one string to his bow gets no game and less dinner. You must have as complete a knowledge as possible of the whole range of music. Study harmony, counterpoint (*i. e.*, part writing), musical form, and, if possible, orchestration and the psychological aspects of your art. Achilles was invulnerable except in his heel; but that was just where the arrow hit him.

Blunder Fourth.—To suppose you will win success without squarely earning it by upright and downright hard work.

One summer a Butterfly said to a Bee: "Why do you work so hard this hot weather? Do as I do and take it easy." "Winter is coming," said the Bee. The snow came, and one day the Bee heard a knock at the door of his cosy and well-stocked little aviary. "It is I," said the Butterfly, "and I am very hungry; I see now that it is best to take the hard work first and the leisure afterward." "I knew you would learn that some time," said the Bee. "We have neither food nor shelter for idlers here; you have our earnest sympathies. Good by."

Take your bitter medicine first and the rest will all taste sweet. Youth is the time for study; later on you will have neither desire nor opportunity. Think of these little hints a while, and perhaps I will write some others.

Your friend,

Eugene Thayer, Mus. Doc.

MUSICAL CATECHISM.

Q. Well, how does it come that you claim such astonishing results?

A. You see I used to study music by myself while I was on the farm, until I devised a new system nobody ever thought of, not even Liszt or Fistlazzi.

Q. Have you ever published your system?

A. No, sir; these publishers never pay for a good thing.

Q. Do you play Beethoven?

A. No, but I heard him play the last time he was in this country.

Q. How do you manage to impress your pupils with your greatness?

A. Why, I tell them they are a set of ignoramuses. That makes me appear big. When I meet people that know something about music, I am always meek and modest.

Q. Have you ~~much~~ to do?

A. Have always more to do than I can attend to.

Q. Do you encourage your pupils to hear good artists?

A. I should say not. That puts new notions into their heads, and leaves me in the shade.

Q. Who is the greatest pianist you ever heard?

A. Blind Tom. He is a rousing player, I tell you. Might be indefinitely continued.

Karl Merz.

As was expected, Chickering & Sons more than realized the expectations of their Christmas trade. Their uprights, which are the perfect ideal of a home instrument, combining, as they do, purity of tone, elegance of finish and general musical excellence, seemed to be the favorites of the holiday season among piano purchasers, and justly so, as the Americans always know a good thing when they see it, and get hold of it as soon as they possibly can.

ON TOUCH.

To the Editor of The Etude:—

Dear Sir:—Having read with great interest Mr. Ridley Prentice's excellent article on "Touch," in your issue of December, and while agreeing with that gentleman in most particulars, I think there are still one or two points on which friendly controversy may be allowed.

He says: "The modern method of playing chiefly from the knuckle joints has a tendency, even with some most admirable players, to produce a hard, unsympathetic touch, which lacks, in many cases, the charm which was characteristic of players of the older school," and seems to think this may be accounted for by "too much importance" being attached to "the blow on the key, and the vital matter of pressure—essential to the attainment of a singing touch"—being overlooked, etc.

While heartily agreeing with Mr. Prentice that a deplorably unsympathetic touch is often the result of modern training, yet it seems to me that the cause and its remedy are not quite correctly given.

The difference of finger attack between any two players is quite marvelous, considering on how small a physical difference it depends. True, it is certainly still a question on which physicists are at issue. The operation by which a player produces a "hard tone" need, however, be no secret. On watching the fingers of a sympathetic and then those of an unsympathetic player, it will be observed, that in the first case the blow is struck with a rigid finger; in the second, the finger remains elastic. Now herein lies the reason that the modern method of *only* employing the muscles attached to the third joint of the finger tends to the production of an unbeautiful tone quality. The third joint is raised as much as possible, *while the first two joints are left much bent*, when the key is then struck, the third joint *only* is pulled down, and the first two joints, *being already bent*, cannot participate in the work of tone production; and, further, the first joint being held almost vertically, the key is driven home—it is true with considerable force, but almost without elasticity. The physical result in this case may be, that the hammer, too, reaches the string with a dead blow, and instead of recoiling immediately does not instantaneously do so—thereby actually defeating the object of the forcible blow, as the "carrying" power of the sound is much impaired. And who has not noticed how a "sympathetic" touch generally does "carry" far better than the hard teeth-on-edge-setting variety?

Mr. Prentice justly observes, that the old school of players mainly confined their finger action "to the middle joint," and "after a gentle blow, the finger tip was drawn gently inward."

I imagine, however, that the gentle "drawing inward" of the *first* joint did not precede the blow, but that it *preceded the sounding of the note*, which, of course, is quite another matter.

Now, just here lies the secret again. Those of the old school insist on having the keys "*pulled;*" they extol Thalberg's incomparable touch—"it was the most perfect singing touch ever heard," and he always "seemed to pull or draw out the notes, and not to strike them." Well, I know not whether others are coming to the same conclusion, but according to my convictions, the *whole finger* should be employed in producing the tone. Certainly, the *first two joints* seem actually to be stronger than the third joint, which latter, be it remembered, is the one that ought to do all the hard work, according to certain of the modern school. Now, wherefore should the important muscles attached to the two extreme joints of the finger remain quiescent, or even be used in antagonism to the third?

Why not simply *UNCURVE* the whole finger for the ascent, and contract the muscles of all three joints (including those of the fore-arm) for the descent? In this case, the tip of the finger following in its motion part of a circle on reaching the key, the tendency will be to *pull* this toward the performer, and as the circle in which the finger tip is moving will be intersected *by the key*, this form of finger motion will also certainly induce *pressure* on the key surface, and the latter is a necessity in the "*cantabile*," because this seems to depend, to a large extent, *on the amount of legato given to each note.* Without pressure on the key the brain does not receive due warning of the release of each note, and if the notes are merely released by reflex action in response to the descent of *another finger*, then a *mere legato* will be the result; whereas, the difference between this and the true "sympathetic" cantabile seems to lie in the fact, that in the latter the notes are more or less (according to the ear and mood of the player) "*smudged*" into each other—not overlapping so much as to become perceptible as an ugly effect, but just so much as will, as far as possible (however little that may be), make the pianoforte sound like the *vocal motion*—sliding it must ever remain with the best vocalist—from note to note.

For certain "sotto voce" and subdued effects, the striking action may also be altogether dispensed with, and a *rub* take its place. The finger, in this instance, not fully bent, and placed on the key rather further back than otherwise customary, sounds the note by fully bending the first two joints, the tip, at the time, gliding along the surface of the key from back to front, and this *rub* ceasing with the accomplished descent of the key.

This letter having grown long to such an abnormal extent, I will not now do more than allude to similar actions taking place from the wrist and arm, for fear of trespassing too much on your valuable space. Believe me,

Yours truly,

Tobias A. Matthay,

Professor of Piano-forte at the Royal Academy of Music.

London, *Dec., 31st, 1887.*

MUSIC LESSONS.

The number of lessons which a pupil should receive in a week depends greatly upon the following circumstances: 1. The pupil's means: no one should take more lessons than he can readily pay for. 2. The pupil's age: young pupils require more constant instruction than older ones; not less than two lessons, and, better, four or six lessons, per week. 3. The pupil's health and occupation: these are circumstances that must always be taken into careful consideration, and will always modify more or less any regularly prescribed rules. I would always give just so many lessons as a pupil needs to stimulate him to a healthy activity and growth. Too few lessons is like too little food; the pupil starves or seeks other injurious food to satisfy his hunger; while, on the other hand, too many lessons produces a mental satiety, and, in time, completely destroys the pupil's appetite (ambition) and self-reliance.

The nature of man is so constituted that his will is perpetually striving and perpetually being satisfied—striving anew, and so on ad inf.; his only happiness consisting in the transition from wish to fulfilment, and from fulfilment to wish: all else is mere ennui.

Corresponding to this is the nature of melody, which is a constant swerving and wandering from the key-note, not only by means of perfect harmonies, such as the third and dominant, but in a thousand ways and by every possible combination, always, perforce, returning to the key-note at last. Herein, melody expresses the multiform striving of the will, its fulfilment by various harmonies, and, finally, its perfect satisfaction in the key-note. The invention of melody—in other words, the unveiling thereby of the deepest secrets of human will and emotion—is the achievement of genius farthest removed from reflective and conscious design. I will carry my analogy further. As the rapid transition of wish to fulfilment, and from fulfilment to wish, is happiness and contentment, so quick melodies without great deviations from the key-note are joyous, whilst slow melodies, only reaching the key-note after painful dissonances and frequent changes of time, are sad. The rapid, lightly-grasped phrases of dance music seem to speak of easily reached, every-day happiness: the allegro maestoso, on the contrary, with its slow periods, long movements, and wide deviations, bespeaks a noble, magnanimous striving after a far-off goal, the fulfilment of which is eternal. The adagio proclaims the suffering of lofty endeavors, holding petty or common joys in contempt. How wonderful is the effect of minor and major! how astounding that the alteration of a semitone and the exchange from "A" major to "A" minor third should immediately and invariably awaken a pensive, wistful mood, from which the major at once releases us! The adagio in a minor key expresses the deepest sadness, losing itself in a pathetic lament.—Schopenhauer.

In order to admire enough one must admire too much, and a little illusion is necessary to happiness.

PRACTICAL LETTERS TO MUSIC TEACHERS.

By W. S. B. Mathews.

"Why is it that some players can attract an audience, while others make no impression? At a concert I lately attended, two quite noted players gave us in turn a good composition by good composers. While the first one played, the audience listened very intently, but when the second player began, a great whispering and confusion followed, while to me both pieces were beautifully played. Can it be the *touch?*" A. D.

The answer to this question turns upon the correct solution of the conundrum why some things can be done better than others? Or why some can do things and others cannot. Whenever an audience is impressed with piano playing, it is due to something in the player, first of all; and second, to something in the music. It is evident that whatever there may be in the player, it cannot come over to the audience, except through some kind of physical bridge; that is to say, if the player *means* something by the playing, this fact will be distinctly certified by some quality in the playing, that is, in the sound of it. I think that real artists impress an audience by their personality, their "proceeding sphere" as Swedenborg called it. The immediate means of impressing an audience is in the touch. See upon this subject some interesting observations upon what he called "a God-given touch," in Christianni's "Expression in Piano Playing." Besides the tonch, the outward sign of an inner musical working in the artist, there are innumerable gradations of phrasing and expression, by which the audience is first caught, and then impressed with the idea that all this most likely means something. When a player has an innate confidence in the music, and an intense desire to make the audience like the piece, this state of mind communicates itself to the playing, and is realized by the audience, especially by the unlearned. The paradox concealed in the latter assertion is not so difficult as it would seem; for it is quite certain that there are amounts and forms of knowledge upon any subject that render the possessor more impenetrable to new light that one entirely ignorant of the subject. You know that the great managing editors of modern times like to send non-musical persons to report musical performances, because they are so fair, so unprejudiced. The professional hearer of music may be thrown off by some little thing in the manner of the artist, which distracts his attention, and hinders his being affected by what may have been real masterly in the performance. My friend Willmore tells me that I was thus thrown off when I first heard Mme. Fannie Bloomfield, allowing her motions of the head, etc., to make me forgetful of the beautiful mastery she showed over the subject matter of the composition.

There is such a thing as a "virtuoso temperament," the ability to believe in yourself, and to master a situation. One of the quietest appearing of the Sonthern Bishops, the late Bishop Payne, is said to have been near shipwreck on the Mississippi river, or some other western river. The boat took fire. The captain was drunk, and the crew disorderly. He took command, put out the fire, and brought the steamer safely to harbor. It was temperament. I have no doubt he would have done the same thing with an army. I have known ladies so magnetic that if one of them were to be landed in an oasis in Sahara, from a balloon, I should expect to see every road leading thither alive with intending callers within three days' time. I know a young minister who always had some one to care for him. There is always a deacon, or somebody, to hand out a ticket to Europe, or build a new church, or whatever the good brother happens to need. You might land him in Africa, and within a week, by Divine appointment, the necessary deacon or real-estate owner, or philanthropist would show up in the new field, as flush and as liberal as at home. It is in the nature of the man's organization.

Now this virtuoso temperament is a matter of personal endowment. It exists in players not far advanced as decidedly as in the advanced. For the life of me I cannot tell what it is. I know players who have a confidence in themselves amounting to egotism, who yet are not virtuosi in this matter. Whenever they appear before an audience, the audience talks, is indifferent, and so on, and nothing seems to make any impression upon them.

Commonly, however, any player who really, in his heart, believes in the music he is playing, will impress this fact upon the hearers, who, in turn, will hear him gladly. I observe that an audience is more quick to discern, or to feel, roughness in a performance than one would think; a fine performance takes them, even though the music be classical; a performance which is not strong as to feeling, or is not finished in its technic, fails to impress them. The moral of this is, that first a good touch is to be sought; second, this touch must be made the expression of the musical phantasy within the player; and third, the young player thus prepared for the work, and duly schooled in the true reading of the works of his repertory, must acquire experience in commending himself to an audience. These are three steps. The keynote

for a young player should be *the desire to make the hearers enjoy the music.* I note as an incidental sign of the temperament I am speaking, that the virtuoso goes slower than the usual idea in the slow passages, and in the fast and difficult passages he goes faster, but without blurring them; thereby he intensifies the composer's contrasts in a way not possible to poorer players.

I should like to ask the advice of some of your able critics in reference to a case I have in hand.

I took a pupil about a year and a half ago, eight years of age, and her progress was remarkable. She seemed to see into a thing as a person of mature years, and in a very short time memorized everything she studied, with scarcely a mistake.

Unfortunately for me, her mother, a widow, living in a remote town, married again, and took the little girl with her, securing the best teacher she knew to instruct her.

Christmas she came to visit us, and brought her new music for me to hear. During our conversation she told me that her new teacher would not let her memorize any, because, if she did, she would be apt to watch her hands too much, and *that* she didn't like. Now, I am fully aware if a young pupil memorizes badly, he better not do so at all, for a while, but Lottie was almost perfect in this respect. Some of the best Conservatories in Boston, so they tell me, will not allow their pupils to play in concert with notes, and I know, by attending these concerts, that the selections are memorized. Don't you think that a child with a retentive memory ought, without forcing him beyond his capacity, to be encouraged to memorize? So much the better, in my estimation, if he can watch his hands and study the proper position of them.

I sincerely wish teachers could agree better in regard to instruction. If I am wrong I shall be only too glad to be set right—so many brilliant pupils are led astray by changing teachers and being made to believe so many different theories.—A. M. C.

Memorizing is exactly as bad in piano study as it is in any other. You can ask the first school teacher you happen to meet, how bad, or *about* how bad, she thinks it is for scholars in school to memorize the parts of the lessons they are expected to recite.

Unless the schools of your vicinity are different from what we have this way, you will be told that unless a pupil has memory enough to learn lessons, and recite them without a book, there is little use in their attending school at all, unless it be a school for the feeble-minded.

To remember as much as possible of the music one studies is just as bad as it is for one to remember as much as possible of anything else one studies. I am out of all patience with the reluctance that teachers of the piano seem to have in regard to using their brains on this subject. One would suppose it was self-evident that the more one learned the more one had to show for having studied. But here teacher after teacher of the piano goes on, holding that the less their pupils know of the music they go over the better they are off. I am aware that there are conservatories where they hold it a sin to be able to play without notes. But as a rule these schools abstain as successfully from making good players as they do from allowing their pupils to play without notes.

What does it prove when a pupil plays easily without notes? Simply this: that the musical faculties are so alert as to make the music she practices a part of her mind. What does it prove when a pupil *cannot* memorize? One of two things, every time: Either that the musical sensibilities are so dull that, after playing a piece a whole week, it has made so little impression upon her that she is unable to play a single measure; which is just as if a pupil had been saying over and over for a whole week, "Mary had a little lamb," and at the end of the week was unable to tell *who* had the lamb, *what* it was that Mary had, or anything else that had been in the verses so industriously looked at, under the pretence of studying them. Or, second, not to be able to memorize means that the pupil has not the ability to pay attention to that which she pretends to study.

Why do artists play without notes? First, because it is easy for them. Why is it easy for them? Mainly because they believe in music so thoroughly that they can play without notes as easy as they can with, and are thereby relieved of the labor of following the notes.

Why do not actors use the notes upon the stage? Why are they so reckless, poor things, as to trust themselves before the public without the printed copies of their parts in their hands? For no other reason, I answer, than because it would look absurd, and even if there were no objection on this account, the book would prevent their delivering the text with the freedom necessary in order to make it effective.

Memorizing has several positive advantages for pupils. First, *it improves the quality of the study*, by making them more attentive to the details of their pieces. In order to memorize, the pupil has to study the difficult passages enough more than the others to learn them just as thoroughly. In playing from notes they never will do this. Second, it secures the large number of repetitions upon which infallible playing depends. Of course, when a piece has been committed to memory, this is not the end of the work. There still has to be done an endless amount of finishing, if it is difficult. There is a technic of being able to think music rapidly, just as there is a technic of moving the fingers rapidly.

The chief advantage of memorizing is that it puts into the pupil's mind a large number of pieces in the course of time, which she has at hand to play when wanted, and, which is much more important, they are much more likely to act and react upon each other, and develop the pupil's musical appreciation and taste, than when she sits down and harps from notes without thinking of what she is playing. As to their watching their hands when playing without notes, supposing they do; is it any harm? Where do artists look while they are playing? There is more nonsense in the musical profession, I verily believe, than in any other whatever, medicine not excepted.

Music that is played "by heart," which is considerably more than music that has been learned as a parrot learns, has the smack of improvisation, as all good playing should have. I have written upon this subject in the introduction to my "Studies in Memorizing and Phrasing."

I advocate memorizing in pupils because, finally, an experience of thirty years has convinced me that better results are obtained that way than in any other.

"Please tell me what are Deppe's new theories, or 'hobbies,' as elsewhere suggested, for piano-forte playing? I would like your opinion of the value of his theories; especially, do you consider the elevation knuckle indispensable, as some artists do?"—CONSTANT READER.

I enter upon the consideration of the foregoing questions with no small reluctance, for two reasons: First, because, like most other Americans, I know little of Deppe, except from Miss Fay's charming "Music Study in Germany," while from some of her conclusions I most decidedly dissent. Second, no hobby in technic is worth wasting much breath over, especially one having its place in a mere matter of position of hands. I will say, however, with all due respect to the pupils of Deppe, now in America, I do not believe that any piano teacher in Berlin, not even Deppe, ever taught the position and mechanism of the wrist and the weak side of the hand, reported of him. For example, I happened to be present, some time ago, when the most eminent of Deppe's pupils was illustrating to a distinguished musical friend of mine Deppe's method of playing scales. I say freely, but without intending disrespect, that I cannot believe that he taught as then represented, I think the report must be exaggerated. As represented upon this occasion, the wrist was thrown quite over to one side, to the following extent: Place the right hand upon the C position, middle of the piano, the thumb on C. Turn the wrist outward, until the inner line of it (where the thumb has its origin) is vertically over the white key F, and the hand so far on the keyboard as to bring almost the whole of the palm over the black keys. The weak side of the hand was raised until it was three inches or more from the keys. Now, when the thumb was passed under the fingers, at the change of position, there was scarcely any motion of the thumb itself, all the change of position being effected by means of the arm movement. I can easily see that in order to break up some very stiff habit on the part of a pupil, Deppe, or any other teacher, might have had the nerve to make them play scales in this manner, until he had corrected the immovable position of the arm, for which some teachers sacrifice everything. Of course, it is not new with Deppe to ask for the movement of the arm with every note of a scale. Plaidy used to teach that besides the finger motion, in scales, there was a movement of the elbow at every successive note. In this way the changes of position are evened up among all the notes in the manner following: For example, let it be required to play five successive notes, from F to C in the key of C, the thumb to have the first and the last. At beginning, the thumb is on F; when the second finger touches G, the thumb is drawn nearly off F, resting not more than a quarter of an inch upon the keyboard. (This change is done without any independent movement of the thumb, simply by carrying the arm along away from the body, or, perhaps, we might better say, carrying the *wrist* along; for in many passages the arm has to remain near the body.) At A, the thumb is also over the key A, and at B it is carried clear under, and is over C, ready to touch when the time comes. This motion, which, I am well aware, is forbidden in certain instruction books, is allowed by all teachers of eminence or of success in producing playing which looks easy. But in the illustration of Deppe which I heard these motions were much exaggerated.

As to Deppe's theories concerning interpretation, I am not aware that he has any, nor have I ever heard anything concerning him that would make me draw toward them if I had.

All questions of piano technic are self-solvable, according to the three following criteria: First, that the technical means in question produces *good tonal effects*; second, that it applies the force of the hand upon *sound mechanical principles*; third, that it *looks well*. Now, it happens that all these three things commonly coincide: when one of them is there, all are there; when one is wanting, commonly all are wanting. In the latter category, it seems to me, these Deppe hobbies are found. Nevertheless, Miss Fay is against me, and, I suppose, the Steiniger-Clark artists, and perhaps others. The reader must judge for himself. The three criteria above mentioned cannot be controverted by any one; it is only necessary to apply them. As the sacred writer says, we must "try the spirits," etc.

"Please give, in an early number of THE ETUDE, some simple directions for transposing hymns from one key to another."—E. T. G.

The simplest direction possible to give, as well as the only radical one, is to learn music over again and learn it properly. Difficulty in transposing at sight, which I take to be that of which the correspondent speaks, arises from imperfect thinking. In proper reading of music, the mind of the player ought to realize the sound of the passage before his fingers play it, and play it *because* he knows it to *sound* so and so. This means that he feels the music, or conceives it according to its *relation in key*; when one does this, it is perfectly easy to play it in any key known to the player. The easiest way of acquiring the knack of transposition would be to begin by writing out some simple piece in the tonic sol-fa notation. Then play it in one key after another, until facility is obtained, so far as concerns that particular piece. If you are what is commonly called a good reader, the chances are that it will take you a long time to master the art of transposition at sight. The reason is, because in fast reading, as a rule, the fingers follow the eye, without the mind paying any particular attention to it. One plays quantities of music without really feeling any of it. Those who feel the music as they go along—that is, realize within them the relation of the chords to each other, and the like—do not generally read so fast. It is easy to teach a child to transpose; much easier than to teach a grown-up person, who has a fixed habit of playing by eye. Whatever you know by heart you ought to be able to transpose without difficulty, subject only to the disturbing influence of the different sensation of the hand, from the fingers being placed differently as regards the white and black keys. I would not be surprised if the latter element were operative in increasing the difficulty which nearly all ordinary players have in transposing at sight. At all events, the remedy is one; it is to *learn to think in the sol-fa, i. e.*, by the "do, re, mi," etc., when reading from the staff notation. The other device, sometimes played, is that of imagining you are in one of the C clefs. This, to most people, is harder than the other, besides not being so healthful and educative a process, musically considered.

Questions and Answers.

QUES.—"Please answer in THE ETUDE the following questions:—

1. "In Rubinstein's 'Melodie in F' (sometimes called thumb melodie), for the sake of giving prominence to the melody, is it allowable to play, as some do, the right hand in arpeggio, or should the thumb be so developed as to carry the air clearly when the notes are struck simultaneously.

2. "I would ask the same question with regard to Beethoven's Sonata (quasi una Fantasia) Op. 27. No. 1, third strain.

"By so doing you will greatly oblige—E. B."

ANS.—The chords in the Rubinstein Melodies are intended to be struck simultaneously. As they never come with the melody note, there is no reason why they should not be struck together, unless the player's hand is too small to reach an octave. In that case the melody could only be sustained by the pedal, and it might perhaps be necessary to wave the chords.

In the portion of the sonata you mention the chords are struck with the melody notes. The best way is, if possible, to strike them simultaneously, using the "pull touch" and emphasizing the melody with the little finger. But it is allowable to wave the chords slightly, and it is best to make them somewhat staccato while clinging firmly to the melody note.

QUES.—"While reviewing a vocal method by Th. Hauptner to-day my attention was called to his treatment of appoggiaturas (p. 117), in which, by definition and illustration, they are treated as after-notes, or unaccented passing tones, and, in his definition, says: 'The brief space of time required for the execution of preparative notes must be taken from the preceding note or pause.' This rule is applied both to single and double notes alike. This work claims to be accepted authority in Royal Conservatories at Leipsic and Munich and a score of other schools in Europe and America. I find also that in Mason and Hoadley's "Piano Method" (pp. 26, 179, 280 and 281) the same position is taken and argued by special notes (see p. 181). On the contrary, Mr. W. S. B. Mathews, in his "How to Understand Music" (Appendix, p. 85), in speaking of the short appoggiatura written with the dash through its stem, says: "It begins at the time of the principal note, and is played as quickly as possible." This is followed by examples which, in each case, take the time from the note following, or, in other words, the grace

note begins with the other notes in the same measure in other parts, instead of preceding them. I find, among other authors who adopt this interpretation, Mr. J. H. Howe, in his 'Piano Technics' (p. 44, new edition), who, however, places the accent on the principal note in the short appoggiatura or acciaccatura, but upon the grace note in the long appoggiatura, or suspension, as he terms it. Dr. H. R. Palmer, in his "Piano Primer" (p. 60), while agreeing with Mathews, states that they (the acciaccatura) are *always accented*. Now, I beg to submit the statement that such contradictions are unjustifiable, and injurious to the cause of music in this country. With some following one, and some the other, there grows up a variance, both in teaching and execution, and each subject to the criticism of the other, which soon begets rivalry and ill feeling. While it may be called a small matter, yet it is one of the special principles in our art, and, as the positions taken are diametrically opposed, one or the other is wrong; both cannot be correct. It is not my purpose in this to pass in judgment upon either the one or the other. There has been far too much of individual preference in these questions to dignify a grand science or leading art."—J. W. R.

ANS.—The weight of authority is undoubtedly in favor of taking the time of the appoggiatura out of the principle note and accenting the latter in the case of extremely short appoggiaturas. But authorities differ, and a practice sanctioned by such men as Dr. Wm. Mason and Dr. Th. Hauptner can hardly be called *wrong*. The whole treatment of melodic embellishments is a matter of taste. The most that can be said as regards "authority" is that a majority of those whose taste was most highly cultivated have preferred to execute certain ornaments in a certain way. If others whose taste is equally refined prefer to execute them differently, that is their privilege. The main importance of the question is in the interpretation of old masters. It is only fair to execute their embellishments as they did, if we can find out their method. But usage and taste differed in the time of Bach and Scarlatti as well as since. We can only say what was the practice of the majority, and that was as given above.—J. C. F.

QUES.—"I have studied harmony recently. Will you please tell me how to make a practical use of it?

"Can I educate my ear so as to tell every modulation that takes place, also different intervals when struck, and the key in which the piece is played? if so, please tell me how to go to work."—STUDENT.

ANS.—The first practical use to make of this, which undoubtedly cost you money, is to teach it to some one else.

The education of ear of which you speak, so far from being unusual, is one of the common points with that system of elementary instruction in music known as the Tonic Sol-Fa. It is the mistake of certain American opponents of that system to suppose that its main feature is a notation so simple that a child can understand it. This, it has, but over and above this, it has a system of elementary instruction adapted to lead a beginner from one step to another, feeling and attending to what he hears and feels of music within him, until complete self-consciousness of musical effects is attained, and he becomes able to write down the music he hears with the same certainty and ease as he can write down verses that he happens to like, or any other thing that takes his attention. You should write to a good teacher of this system and study it, and take the examination under it. I would recommend Mr. F. L. Robertshaw, of Austin, Ills., who will probably give you the lessons by mail at a moderate price, and tell you exactly how to go to work. Mr. Robertshaw was the first teacher who ever prepared for the certificate of the Tonic Sol-Fa college, but owing to his extreme youth, Mr. Curwen would not examine him until others had passed; Robertshaw's certificate is numbered 26.

You will want Dr. Ritter's new work, "Practical Harmony," and Curwen's "How to Observe Harmony." I would also get, if I were you, Mr. Curwen's "Musical Statics." It is the best compendium of musical acoustics that I have ever seen. We have never had in this country any system of elementary instruction calculated to lead pupils to the comprehension of the highest things in music. Our popular cultivation of music stops at a point about the same as a literary stop at the end of the second reader. The Tonic Sol-Fa intends to take in the whole ground. The ordinary systems of teaching music fail in just the point that you speak of. If you were to go on with composition under a good teacher, you would probably in time, get so as to distinguish the musical things you mention. But the Tonic Sol-Fa method will take you there more rapidly and neatly. After which, you can go on as fast as you like, with any kind of "stuff" that suits you.

QUES.—"In sonatina, Op 36, No. 3, by Clementi, do you commence to play the trill on the note A, as printed, or on the auxiliary note, B? In any other case where trills occur, on which note of the trill do you begin? Please tell me the difference between extemporizing and improvising."—S. A.

ANS:—Upon B, and not upon A, I should say. As a general rule, trills begin upon the auxiliary note, and not upon the principal. Authorities differ upon this point. I would be glad to hear from Dr. Mason, Sherwood, and Dr. Maas.

The other question is too much for me. It reminds me of the wicked girl who asked a stupid fellow if he could tell her the difference between himself and a donkey. He was unable. Upon reference, she was wicked enough not to find a difference herself. If improvising is not extemporizing, I would be pleased to be told what it is.

QUES.—"In the Question and Answer Department of the next issue, will you inform me if there is anything one could practice to strengthen the second and fifth fingers so that they will strike exactly upon the end? In what time should Mendelssohn's Wedding March be played?"—R. R.

ANS.—This question is so indefinitely expressed that I do not quite understand it. For example, if the fifth finger were to be straightened while playing upon the piano, it would not strike the key with its tip, or end, but with the fleshy cushion forming the tactile part of the finger, that with which we usually exercise the sense of touch. In order to strike upon the *end* of the finger, it is necessary to curve it, not to strengthen it—at least, this is what I have always found. I can only understand the question as relating to a hand where the fingers have been too much curved while playing, so that the fingers strike the keys with the nails. In this case, to strengthen the fingers, the best exercise that I know of is, to play Mason's "two-finger" exercise in the clinging touch, with the fingers lying almost flat upon the keys. Afterward play scales in the same way, slowly, and with a soft, pleasant quality of tone.

I suppose that Mendelssohn's Wedding March should be played during the entrance of the couple, or elsewhere for marching purposes, at about seventy half-notes in a minute—a little more than one a second. Better rehearse with the couple and learn to time it according to the actual periodicity of their peregrination; *i. e.*, play it to suit them. Wherever there is a fee at the end of the service, abstract questions and rules ought to give place to relative considerations, in obedience to the time-honored principle that taxation without representation is tyranny.

"What is the correct way of fingering octaves? I have always used the first and fourth fingers on the black keys, and the first and fifth on the white. According to Palmer's Primer it is the wrong way. Dr. Palmer uses the fourth and fifth finger alternately, using the fifth on a white key in its turn."—A. R.

No rule can be given on this point. It depends upon the nature of the passage and the size of the hand. Large hands will easily use the fourth finger on black keys; small hands generally will not. The rule to use the fourth and fifth fingers alternately is most likely a hobby of the piano teacher of whom Palmer asked advice, the Primer in question being authority upon any point only to the measure of the validity of the point itself. As a matter of fact pianists have no rule upon this subject, but use either way, according to the rapidity of the passage, etc. In slow passages where a close legato is desired, the alternate use of the fourth and fifth fingers, or more properly the fourth finger on the black keys, will produce the best effect, provided sufficient care be taken to render the legato as close as possible.

"What would you recommend to do with a pupil who insists on squeezing the fingers together and holding them straight when playing a scale passage?"—A. R.

I should first *request* her to hold the fingers differently. Afterward, this proving unavailing, I would *make* her. Arpeggio practice will separate the fingers; five-finger passages, if properly taught, will curve them. Mason's two-finger exercise for the elastic touch will curve them, because it strengthens the flexor muscles, so that the hand of its own accord will take the gracefully curved position which is characteristic of a strong and well-trained hand.

Will you kindly answer the following questions:—

1. "What is the proper height of the piano stool when in use?
2. "What are the disadvantages of too high a seat?
3. "Does a "retard" affect a passage after a rest has occurred?
4. "Is a triple sharp or flat ever used?
5. "Does such four-part music as Old Hundred, Star Spangled Banner, and the like belong to the class of polyphonic music?
6. "Will you please give a precise definition of Canon and Fugue, making plain the difference between them?
7. "What is the definition of "*à battuta*" found in Raff's Polka de la Reine?"

ANS.—1. The proper height of the piano stool is that which brings the under side of the forearm about a half-inch above the level of the keyboard when the fingers are placed upon the keys, curved in position for playing five-finger passages. This height varies with different persons, but it will rarely go below 19 inches from the floor to the top of the seat, or higher than 22 inches.

2. When the seat is too high, it throws the hand into such a relation to the arm as to invite pressure and pushing from that as a resource for needed strength. This is the reason why it is undesirable to play with the wrist too much raised. The great bulk of piano playing is to be done with the fingers, which it is one of the offices of practice to strengthen for the purpose. When the arm is depended upon, this work is retarded. When the seat is too low, it puts too much strain upon the shoulders and the back, since the arm has to be raised more than when the seat is in the normal position, above described.

3. No rule can be given in regard to the limit of a *retard*. It depends entirely upon the nature of the passage. There is a point where the "motion" is intended to approach most nearly to cessation; this is the point of the retard. It often happens that a short rest occurs in the melody before this point is reached, the rest being a part of the means of expression. As a rule, however, a long rest would indicate the completion of the motion of the retard, was the dying away; after the rest a new motion would begin. Questions of this kind have to be decided individually as they occur. If you have any particular case in mind, please specify. It is quite sure that average players are not careful enough in defining the limits of the retards in their playing.

4. Triple sharps or flats might be used; a smart composer *can* do anything. I do not know that they ever have been. Triple sharps would be needed only in certain of the relative minors of the scales having eight, nine or ten sharps, and upward. Most people are content with a considerably smaller number. In this respect, it is as well to remind the reader that the tempered scale is not able to represent correctly the sharps and flats in common use. Wherefore it may be suggested, whether it is not better to bear the ills we have than to fly to these fabulous superfluities of flats which we know not of.

5. Music of the class you speak of is not polyphonic, not even contrapuntal. It is strictly harmonic, chordal, in character. In counterpoint, there is at least *one* voice which has a flowing movement aside from the melody—a movement of two, three or four notes to each pulse, or each principal note of the unit of the melody. In Old Hundred and American church tunes, all the parts move together, and no one of them has anything of its own to do but simply to coöperate in forming chords for supporting the melody. Ewing's "Jerusalem the Golden" is a good example of a piece written in counterpoint of the first order, *i. e.*, note against note, which is contrapuntal rather than primarily harmonic. Observe the independent movement of the bass and the great varieties of harmonies employed in the course of it. Polyphonic music has voice parts moving independently of each other; that is, different rhythm for different movement in melody, and determined, apparently, by the desire of a flowing progression, and a melody separate from that of the principal one (or *cantus fermus*), and, so far as possible, contrasting with it. Since the introduction of harmony, or, rather, since the limitation of tonality to the keys of Do and the keys of La, harmonic considerations have preponderated in almost all the music one hears. The best attainable example of good polyphonic music nowadays is that of a string quartet. The first chorus in Bach's Passions according to "St. Matthew" is a case in point.

6. A Canon is a strict imitation in which the second voice follows the first exactly in whatever interval the composer may have elected. When it is once started, it goes on in the same manner to the end, or until the free coda begins. A Fugue is a composition in which the answers come in according to the rules of fugue construction. Each new voice begins with the principal subject, and it must enter within certain relations of tonality to the voice which has just finished; but after the modulating interludes, the order of taking up the subject may be varied almost indefinitely. Reducing it to its lowest terms, the distinction would be that in a Canon for two voices, the second voice would follow through, at exactly the same interval after the first, and would repeat the same melody, note for note. In a Fugue for two voices there would be a great deal more freedom and variety. There would be a counter-subject, which the first voice would give out when the second voice took up the principal subject, and the work would likely be cut up into paragraphs, and at times one voice would lead, and at other times another the other. There is a Fugue for two voices in the well-tempered Clavier. To state it differently, the Canon is a strict imitation on the part of the second voice; hence it has only one subject. A Fugue is not so strict in its imitation: it has a greater variety of ingredients, a counter-subject, a variety of keys, etc.

7. "A Battuta" means in strict time., *i. e.*, "in beat."

W. S. B. M.

"Let the sounds of Music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony."
Merchant of Venice.

Mr. Goring Thomas is engaged in writing a new opera for Carl Rosa.

THE PHILOSOPHY OF LEGATO TOUCH.

At the meeting of the Music Teachers' National Association at Indianapolis, Mr. Bowman called attention to the consideration of the condition with regard to the legato touch as of fundamental teaching and study in p'anoplaying

He undoubtedly succeeded in impressing his hearers, not only as to the importance of the legato touch; but also the necessity of its receiving more attention and improved method of teaching by the generality of teachers; for the volumes of evidence which he had collected from so many sources (including the most eminent teachers in the United States) certainly shows the deplorable condition of things which exists throughout the land in regard to this very important feature in the art of pianoplaying.

It is with reference to *the causes* of the "legato difficulty," and also means of augmenting the efficacy of existing systems of teaching, by the adoption of more *scientific treatment* of the *productive agency* in legato touch, that I now write—treatment which has for its basis important theories, which are sanctioned by the science of Anatomy; and Mr. Bowman's essay most assuredly points to the great need of a clear diagnosis and proper treatment of this "legato malady," the wound of which he has so deeply probed.

I shall endeavor to throw some light upon the diagnosis of this important subject from its physiological side, which has the advantage of taking us to its very foundation. This places me so much in accord with Mr. Bowman, viz.:—"If the first year or more of instructions were to be wholly oral, the pupil during that time never to play a single note of music from the printed or written page, but to give his exclusive attention to laying the foundations of touch and technique, the average final result would be far superior to that realized under the present practice of employing instruction-books, studies and pieces."

I not only agree with this point of oral instruction away from the piano, but I go further and am convinced that much preliminary good can be effected by the treatment of the pianist's productive medium "the hand," in a scientific, systematic manner, in advance of the commencement of actual musical lessons, so that when music is approached, then "begin the cultivation of the ear at the first lesson and never give it a vacation."

Piano playing necessitating *production* or execution, as well as *comprehension* or interpretation, the endeavor should be to keep the executive powers in advance of the interpretative powers, otherwise a certain percentage of the latter are useless, as being out of the range of practical execution.

From the large amount of valuable testimony which I have received from eminent musicians of Europe and Ameria, as to the efficacy of "scientific treatment of the hand away from the keyboard," I am convinced that in the preliminary stages of pianoforte teaching we require more linking together of science with art, and it is well known that the art of piano playing has lost many of its votaries owing to the fallacious, uneconomical, mental and nerval-fatiguing results, induced by traditional methods of teaching.

The question may well be asked:—has not "the imaginative side of art" taken too much the place of "the practical side of science," in the industrial range of piano-teaching? In fact, has there not been too much time, energy, and money wasted, in the endeavor to treat physiology *by note*, rather than by its legitimate treatment—*scientific method?*

The great mass of evidence which Mr. Bowman collected, relative to the legato question, forms a sad commentary upon the fallacies of traditional methods still in vogue, and goes to show that there is a physiological problem connected with piano-playing which still awaits investigation by the majority of piano teachers; a problem which does not find its solution legitimately and economically through the medium of keyboard exercise, and many therefore in aspiring to what is highest and best in art, have been soaring with clipped wings.

A proof of the value of preliminary treatment of the hand away from the piano, was given me by Mr. Richard Zeckwer, Principal of the Philadelphia Musical Academy, who made the following experiment with a young girl twelve years of age, *who had never touched the piano*, and which bears directly upon the physiological side of piano-playing and its teaching. He says:—"She practiced for *two months*, under my own supervision, *upon the hand gymnasium only*, from one half to a full hour each day. At the end of the two months I took her to one of my teachers in the primary department and asked her to examine this pupil and to report to me how she compared with children of her age who had studied on the piano alone.—Her report was—that the fingers of this young girl were as far advanced as those of a pupil who had taken one year's lessons at the piano, and her wrist as that of a pupil who had taken two year's lessons."

And now let us analyse the *causes of legato difficulty*, and in so doing let us see that we get to the foundation, otherwise our superstructure will prove a useless one, and in digging to the foundation we will endeavor to pass through strata of thought, which with many, have never yet been pierced.

There is the *musical* side and the *mechanical* side of legato touch. If we analyse the former we find its chief characteristic to be, *the precise junction of successive tones*; the last vibrations of a note or notes being *almost linked* to the vibrations of the succeeding note or notes, so that the ear detects no break between them, but rather an apparent unition or blending of one to the other—as if the vibrations of one almost over-lapped the first vibrations of its successor in the subtle effect produced by its song-like quality of tone.

How shall this desirable result be obtained through the medium of the percussive action of the pianoforte as manipulated by the human hand? brings us to the *mechanical* side. Here we meet a question of conscious control of "precision of *release*" and "delicate control of *contact*" at the keyboard, so that not only shall the release take place at a precise time, but the contact which follows must be also precise in time and under that delicate and sensitive control of touch as to produce a singing tone from the string—and hence, *good legato involves good touch.*

The contact and release above mentioned being produced by the hand's mechanism, involves upon the muscular details of the hand, flexion and extension. Now, it so happens that there is a fundamental law in physiology, which directly affects our subject, viz.: "In all mammalia the flexor muscles are stronger than their relative or counter extensor muscles." This applies to the human hand, causing an inequality and a natural tendency of sudden and sustained contractive action on the part of the flexor or striking muscles (which produce *the contact*), whilst a natural weakness, causing sluggishness of action, is traceable to the extensor or raising muscles (which produce *the release*), and this is also aggravated by the fact that the main flexors of the fingers (the *Flexors Sublimis* and *Profundus*) have accessory muscles (the *Lumbricales*), so that the extensors may be said to be doubly handicapped; hence the serio-comic remarks of one of Mr. Bowman's correspondents,—"Some pupils come with an intensely legato touch, thus keeping down at least three fingers at once in a five-finger exercise."

But in addition to this there is a feature in the natural construction of the hand, which renders it essentially a *staccato* producer; in fact the elements for the formation of the staccato habit are contained in the mechanism of the hand in such a magnified manner as to thoroughly subvert and form a barrier to the facile production of legato. This is owing to the great contractive strength in the large extensor muscles which elevate the hand bodily at the wrist (the *Extensors*, *Carpi Ulnaris* and *Radialis*), as compared with the weaker extensor muscles of the fingers, and it is the obtrusiveness of these strong wrist muscles which causes that natural tendency on the part of pupils to raise the hand bodily (instead of keeping the middle hand quiescent and using the finger extensors only), and which Mr. Bowman referred to as follows:—"In the staccato habit, which is so prevalent, there is always at the production of each tone a more or less pronounced movement of the entire hand instead of the smaller bodied, finer nerved fingers."

For the effect here mentioned, therefore, there is a physiological cause, and this no doubt largely accounts for Dr. William Mason's remarks, viz.:—"It is extremely rare to find a pupil who has a mechanically legato touch."

Then again, the power of producing a good effect from the wrist depends to a large extent on the power of moving the wrist without moving the fingers in the same direction—in other words "independence of the wrist from the fingers," which, from the complicated muscular action involved, is rarely attained to its highest possible degree from keyboard exercise; but which, when gained, will be found to also *loosen the fingers*, giving control of a much lighter and more sensitive touch.

The difficulty in gaining this thorough independence of wrist from finger action is owing to the passing of all the principal wrist and finger muscles (except the lumbricales) through the wrist, and their origin arising in close contiguity in the upper forearm near the elbow, making it difficult for the teacher to impress upon the pupil the necessary conscious control over the individual muscles, for the want of some means of analyzing the separate details of the hand and forearm.

When the pupil has learned to control the strong foundation muscles of the hand's mechanism which pass up the forearm, then he can better concentrate attention and gain conscious control over those muscles brought directly into use for the production of legato touch, viz.: the *Extensor*, *Flexor*, *Lumbricales* and *Interosses* muscles of the fingers and the individual muscles of the thumb.

Mr. Bowman says:—"Violin players have no difficulty in securing the legato habit." This corroborates what I have said relative to the necessary subjection of the powerful wrist muscles, which in the case of the violinist are drawn into such a thorough state of enforced quiescence (by their action in flexing the hand into its right position) that they are not free to obtrude their superior strength, as in piano-playing. The violinist, in fact, uses the same finger muscles which I have mentioned above as brought into action for producing legato touch at the piano-forte, but with the advantage of placing a curb upon their antagonists. Then, again, the extra power in the flexors of the fingers, as compared with the extensors, is also a plus, and not a minus, factor in the violinists' favor.

The hand's mechanism being therefore constructed by nature as antagonistic to legato touch in piano playing, and this antagonism being aggravated by the wrong-doings of incompetent teachers, it is not to be wondered at that such high authority as Dr William Mason should say:—"Throughout my whole career as a teacher of the pianoforte, this fault—non-legato playing on the part of pupils has given me more trouble than I can easily express. It has cost the pupils themselves a great deal of time and money in the effort to correct it."

The total sum of the evidence collected points to the *serious aggravation* of this *natural antagonism* to legato touch which I have referred to, and which accounts for the "sometimes impossible task of overcoming the staccato habit and forming the legato habit in its stead."

It is not surprising that a pupil uses the hand naturally, *i. e.*, by bringing into action those parts which are most readily responsive to mental call, and which are those parts which are doubtless requisite in the provisions for man's physical existence and ordinary daily work. As a practical example of this, I would mention the following:—Last year, being at the Royal Normal College of the Blind, at Norwood, London, England, for the purposes of lecturing upon "Scientific Hand Development;" the Principal of the College, Dr. F. J. Campbell, explained to me the difficulty they experienced with new pupils, owing to a natural awkwardness and lack of intelligent use of their hands in the primary course of studies, owing to want of sensitive control over and knowledge of the muscular details of the hand. This being the case with those whose deprivation of sight tends to make the hand more than ordinarily sensitive, it is not to be wondered at, that the young piano pupil labors under the disadvantage to which I have referred.

For piano-playing it is requisite that the hand becomes a mechanistic exponent of delicate, intellectual, mental emanations, and we must therefore subdue those parts whose boorish strength (so to speak) renders them obtrusive, and when under subjection, then bring into conscious action the more delicate fibres of the physical system which enable the production of the finer expressions of intellectual shading and refinement.

This brings us to the all important question of "touch" in piano-playtng, and which from its physical aspect cannot perhaps be better defined than as being "the correspondence of muscular action to mental emanation." Here we are surely face to face with the foundation of the physiological side of the question, and on which, when we have made good the physical foundations, we may be justified in commencing the "æsthetic superstructure." Let the hand be treated, that its *details* will at last respond *effortlessly* to the *process of thought*, then we have a good physical foundation (the mechanical), and through the medium of the ear, the *musical* can be better and more quickly united with the *mechanical*.

(*To be continued.*)

A TALK ABOUT SOME THINGS.

BY OLD FOGY.

Editor of the Etude.

Your request, Mr. Editor, is at hand, and I cheerfully comply with it, although with some misgivings, after seeing the ruthless way in which your printer slaughtered the effect of my article in last months issue, which read "Variety of Piano-playing," but which should have been "The Vanity of Piano-playing." Two very different things, I assure you. I have read with a certain amount of interest the recent articles on Pianists in America, and I was particularly struck with the idea that if the writer has heard all the artists he pretends to criticize he must be a very remarkable young man indeed. As it is, I was very much amused at the absolute serenity of his self-assurance, although it must be confessed he hits the nail on the head and sometimes drives it home in a manner that doubtless made the unfortunate subject under criticism writhe. For any one critic to set up an unalterable standard is a piece of impertinence (I do it myself, though), but hardly to be avoided, as one's personality is bound to tinge everything one does. What I principally object to, in the article in question, is the want of reverence with which so many of the older workers in the vineyard of art are trated. Dr. Wm. Mason was spoken of well, Mr. S. B. Mills not enough said of, Mr. Richard Hoffmann treated too off-hand for such a capital artist, and I must protest against the rough handling my old friend Mr. Robert Goldbeck received. Mr. Goldbeck has done so much in every field of musical art that it is absurd to pass him by lightly as a *passee* pianist. He is no longer in the first flush of youth and seldom appears in the concert room, but his playing is characterized by much energy and ardor and his orchestral compositions are fully abreast of the times in their thoroughly modern ideas and development.

Mr. Carlyle Petersilea, too, was treated very cavalierly for such a sterling artist, and most singular of all was the almost total ignoring of Max Vogrich, the Hungarian pianist and composer, who is not only a most remarkable

virtuoso but a wonderful musician, skilled in all the mysteries of his craft.

Mr. Sherwood is an artist who cannot be lightly passed over and has done some wonderful work in his playing and composing.

Of Madame Fanny Bloomfield too much cannot be written, and I beg to differ with our critic when he pronounces her touch hard. Her performances are always delightful to me, it being much the sort of pleasure I experience during a manifestation of electrical phenomena. I am roused, thrilled, and finally subdued completely.

My genial friend Sternberg catches it, too, but the amiable Constantin should console himself with his clever compositions. He often remarked to me that he never claimed to be a virtuoso, nor do his friends, although Albert Weber did bring him out with such a fanfare of trumpets.

Miss Nelly Stevens, whose playing has all the charm of youth and a charming sunny nature, deserved a detailed criticism, as does Mr. Edwin Klahre, the youngest but also the most promising of our virtuosos. I should very much like to get the writer's opinion of these same artists some five years from now, and oh! how his opinion would be changed. Nothing like time to mellow a man's opinion, of himself, and others, too, all of which smacks of preaching, but which is nevertheless true.

An electrical piano is the latest fad in musical instruments which enables persons so desiring to dispense with a pianist (by the way a capital thing, sometimes) and one can have piano performances by the hour by merely pressing a button.

I feel like saying cynical things, but I will desist and finish by telling of the young woman in New York last week who had a man summoned before Police Magistrate Duffy for calling her a pianist. This is a libel, indeed, and he was a brute who should be punished severely for telling such a falsehood, for who ever heard of a woman being a pianist!

Yours,
OLD FOGY.

PRACTICAL HARMONY.

INTRODUCTORY REMARKS.

We deem it of sufficient importance and interest to quote from the preface of the new work, "Practical Harmony." This will serve at the same time to give information as to the character of the work.

Thorough-bass had formerly a very extended meaning. The whole art of instrumental accompaniment was thenbased on the knowledge of thorough-bass, in this, simple figured bass indicating the harmonic net-work laying at the foundation of the composer's movement, such as a solo for the voice or an instrument, a symphony, overture, or chorus, was all on which the accompanist (harpsichord player or organist) could rely (see appendix). But in order to do justice to the composer's harmonic designs, as cated by the figured bass, the accompanist had to have at his fingers-end a thorough knowledge of the nature, construction, and progression of the divers chords, suspensions, modulations, passing-notes, pedalpoints, free and strict imitation and even the form of fugue. This was the system of instruction in which Handel, Bach and his eminent sons and pupils, Haydn, Mozart and even Beethoven, were grounded, and a general understanding of which was required of the average organist.

However, thorough-bass as a means for accompaniment can now be dispensed with, since the most elaborate and complex scores of eminent and modern compositions are reduced, by competent musicians, to the practicability of the piano-forte or organ key-board; and any good professional or amateur player is thus enabled to decipher them according to the composer's intentions.

But the knowledge of the elementary part of "old thorough-bass," which indicates by means of figures the intervals that enter into the construction of chords, and serving thus as a sort of short-hand writing, is not only a great aid to the student of harmony, but also in many ways indispensable to him. This art of short-hand is, at the same time, very useful to the composer, while sketching his first ideas destined to be marked out in the construction of short or large forms.

The musical student of to-day, wishing to become enabled to thoroughly understand and appreciate the structure of our modern complex musical art forms, can get at such understanding only by means of a knowledge of harmony in its widest sense. The study of harmony, although not a very difficult branch to master, requires, nevertheless, on the part of the student, systematic, constant reviewing of matter marked out in previous lessons; and, in order to impress upon the mind the audible effects of the divers harmonic combinations, such reviewing ought to be done mostly with the help of the piano-forte keyboard. There is the occasion when additional exercises, such as prepared in this work, are welcome not only to the student of harmony but also to the teacher, offering to the former an opportunity to put to immediate practical use those theoretical rules he may have mastered, and helping the other to facilitate the lesson work and save much precious time.

Thus, this book may serve as a complement to any accepted modern system of harmony. I have deemed it superfluous to mention any rules bearing on this or that chord construction. I limited myself to the giving of cautionary hints, suggestions, or practical directions, when the case required such. I have interspersed different exercises in their progressive order with simple themes, to be varied by means of given motives. I consider this part of the work of great importance, calculated to incite the student of harmony to self-production, fruitifying his musical imagination and presenting a preparatory insight in the workshop of the composer. In my recently published work, "Musical Dictation," the earnestly-striving young musician will find additional matter, motives, phrases, suitable to be marked out into variations.

The task of the modern musician is a far more important and serious one than formerly. It requires now a more thorough training of the intellectual powers in order to keep abreast with the advancement of the modern art-spirit as evinced in the scores of our great symphonists and operatic composers. May this little work contribute its share towards such advancement. These exercises, with the exception of a small number duly credited to their authors, are written expressly for this work.

F. L. RITTER.

Vassar College, January, 1888.

STEPHEN HELLER.

BY JOHN S. VAN CLEVE.

Among the numerous tone-poets who have enriched the piano-literature of the nineteenth century few are more distinct in their personality than Stephen Heller, lately deceased. He might not inaptly be designated as a kind of lesser Mendelssohn. Dr. O. W. Hormes remonstrates against the prevailing literary habit of asphixiating young poets by immediately pointing out by way of compliment just what celebrated passage of some renowned author is recalled by any given felicity of expression, and a similar plea might be made for our lesser composers of music, who should not perhaps be always joined in unequal wedlock with the men of the first rank. It does not follow that a luminary is of no value because its beams do not burn and blaze through the night with overpowering splendor, for many are the twinkling lights whose glittering beads relieve the desert patches of the sky, with genial glow, and Heller is one of the brightest of these

His writings may be loosely classified into two species, viz., technical and purely musical. To the literature of piano-forte etudes he has been one of the most useful and attractive contributers in modern times. His op. 16, op. 45, 46 and 47 may stand as illustrations. These compositions are of value in two distinct but equally important respects, that is they comprise in motives of varying difficulty a large number of the most significant mechanical formulas of our modern technique, and in the second place they are, with scarce an exception, musically beautiful, at times being absolutely charming. When Heller set himself to make music for itself he was scarcely so successful. Like Schumann, he loved short forms and frequent iterations, but he did not, like Schumann, know how to pack unquenchable fire in tiny diamonds, "infinite riches in a little room."

His pieces never fail to have something attractive in their subject matter, but they lack evolution and climax. They are, not infrequently, quaint to the verge of oddity, but they are always tuneful, and in their euphonious avoidance of those bitter, chromatic tinctures so prevalent in our times they recall the compositions of Mendelssohn. Such tiny morceaux as the "Il Penserose" are exceedingly lovely, and many of his melodies are as fresh as dewy flowers. He has written a number of Tarantellas (op. 53, 61, 85, 87) and he shared with Schumann, Jensen, Grieg, Gade and, indeed, nearly all modern writers a taste for fanciful and enigmatic titles. For instance, "Promenades d'um Solitaire" (taken from Rousseau's letters on Botany), "Blumen-Frucht-und-Dornen Stücke" (from Jean Paul), Dans les Bois," "Nuito blanches," etc. He was born in Pesth, Hungary, May 15, 1815. His recent death naturally causes us to make some comparison of his position with that of others, and upon the whole it is likely that he will live longest in the hierchy of "Etude" writers, for his music has scarcely passion or imagination enough to give it high rank in the concert-room. He was for many years a popular teacher of the piano in Paris.

HEINRICH HERZ.

Another name of conspicuous lustre in the firmament of piano-forte genius has passed from among those of living men. Heinrich Herz, who like Heine, was a Gallicized German—was born at Vienna in Jan. 6, 1880, and, like Chopin, went while yet a boy to Paris. He early astonished the world by his execution, and he soon became a prolific writer for the piano, pouring out quantities of compositions well adapted to key-board display but almost totally lacking in sterling musical value. Bulky, brilliant and nearly worthless, they were compared to the works of Chopin like iron pyrites matched with nuggets of virgin gold, yet they brought quadruple the price realized by many a greater musician.

Herz was a travelling virtuoso pianist in that very early epoch from 1830 to 1850, which witnessed the rise of Thalberg and Liszt. Gottschalk's glorious career of lucrative piano-playing in the United States extended from 1862 to 1865, but Herz preceded him with a similar tour through the United States and Mexico, extending through six years from 1845 to 1851.

Like Clementi, Herz relapsed from an artist into a music merchant, and the piano which he manufactured is said to rival the Erard and Plegal. He was an industrious constructor of those highly inappropriate and inorganic variations which amaze the groundlings but make the judicious weep. He was for many years a professor of the piano-forte at the Conservatoire in Paris.

MINOR SCALES.

Note the three different kinds of Minor Scales, and the three ways of executing them.

Ascending Melodic. Descending Harmonic.

A. HARMONIC. MELODIC. MIXED.

106.

E.

B.

F♯

C♯

G♯

D♯

A♯ A♭

E♭ B♭ F.

C. G. D.

CHROMATIC SCALE.

107.

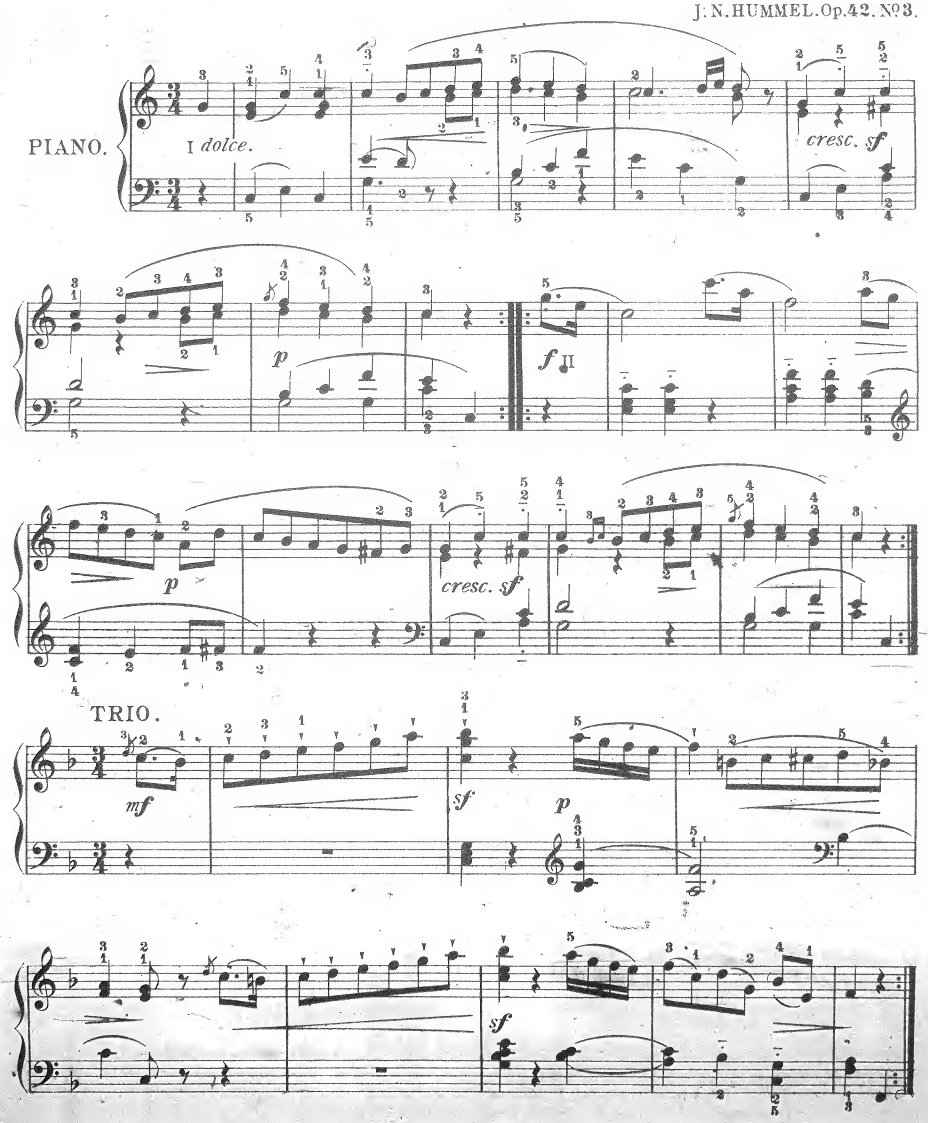
A. 3 2 1 2 1 3 2 1 2 1 2 1 1 2 3 1 2 2 1 2 3 1 2
B. 1 3 1 3 2 1 3 1 3 1 3 1 1 2 3 1 3 1 2 3 1 3
C. 1 2 1 3 2 1 4 3 2 1 3 2 1 2 3 4 1 2 3 1 2

A. Called the German method of Fingering; B. Called the French, and the most useful; C. The English, suitable for lightness, and rapidity.

Now should follow the "System of Pianoforte Technique," mentioned in a previous part of the work, supplemented with Studies by Loeschhorn, Czerny, Krause, Kohler, Cramer, Moscheles, Mayer, Chopin and Rubinstein. This system of Technique comprises, besides the usual Scales Arpeggios, Double Thirds and Sixths; a large number of exercises for special Finger and Wrist development; also for increasing the stretching capacity of the Hand and strengthening the weak portions of the same. Exercises of great value, from the writings of the highest modern German and French authority have been added. One page is devoted to Lateral Motion. The pages containing the Ornaments and Embellishments afford a fine reference for either the student or amateur. Published by Theodore Presser, 1704 Chestnut St. Philada., Pa.

TEMPO DI MENUETTO.

J. N. HUMMEL. Op. 42. No. 3.



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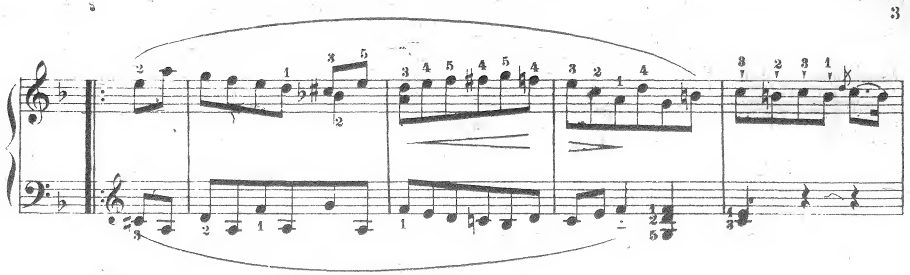

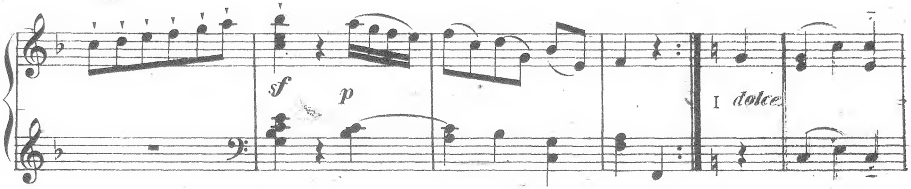

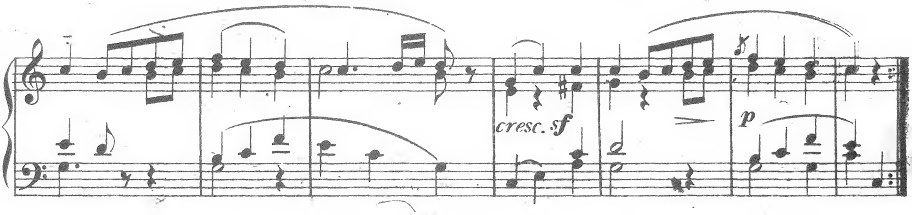

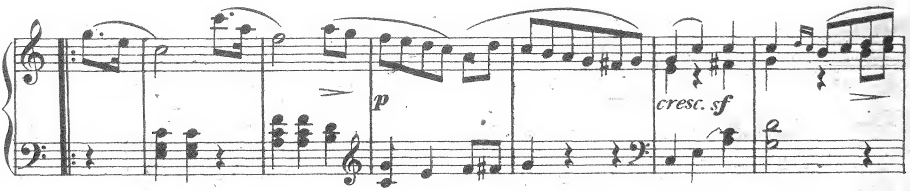

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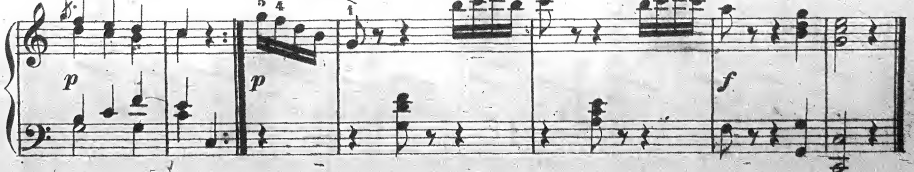

ROMANZE.

J. N. HUMMEL. Op. 42. No 4.

Andantino.

PIANO.

I *p con dolcezza.*

sempre e legato e sostenuto.

cresc.

II *p* (a)

cresc. (b)

(c)

(a) The accompaniment is to be thought of as though written with quarter notes for the first of each triplet

(b) These grace notes should be played as a part of the second beat, thus:

(c)

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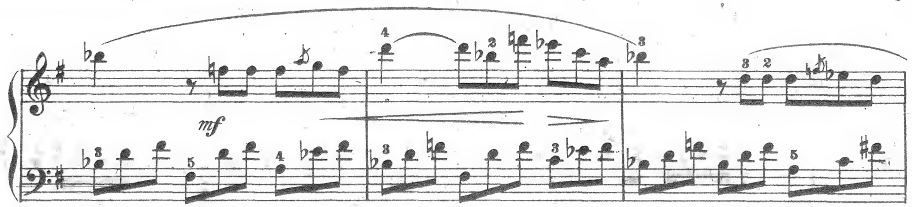

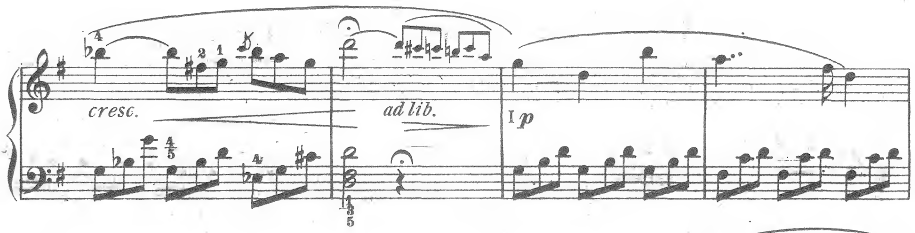

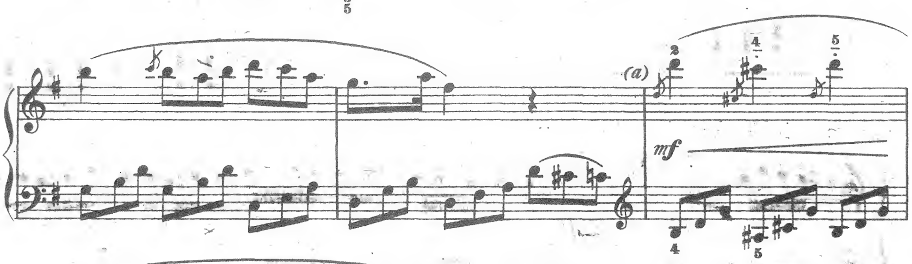

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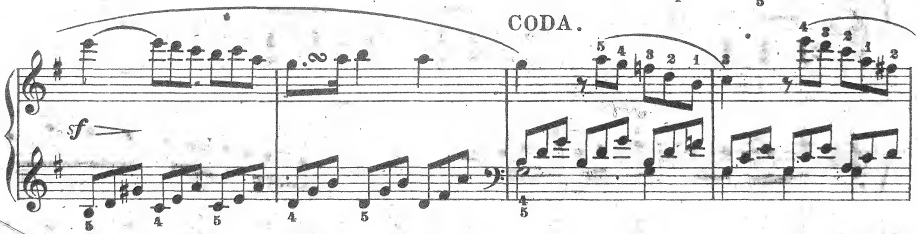

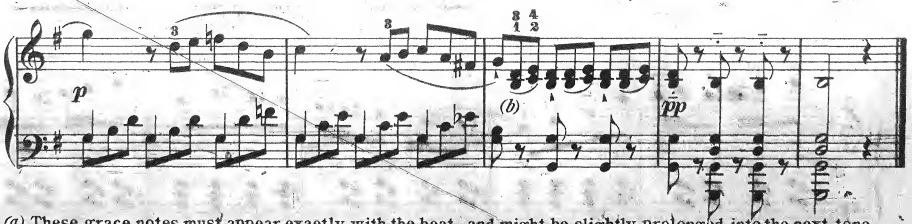

(a) These grace notes must appear exactly with the beat, and might be slightly prolonged into the next tone.

(b) The staccato here should not be of a sharp quality; the dot would represent it better.

THE FUCHSIA.

Revised and Fingered by
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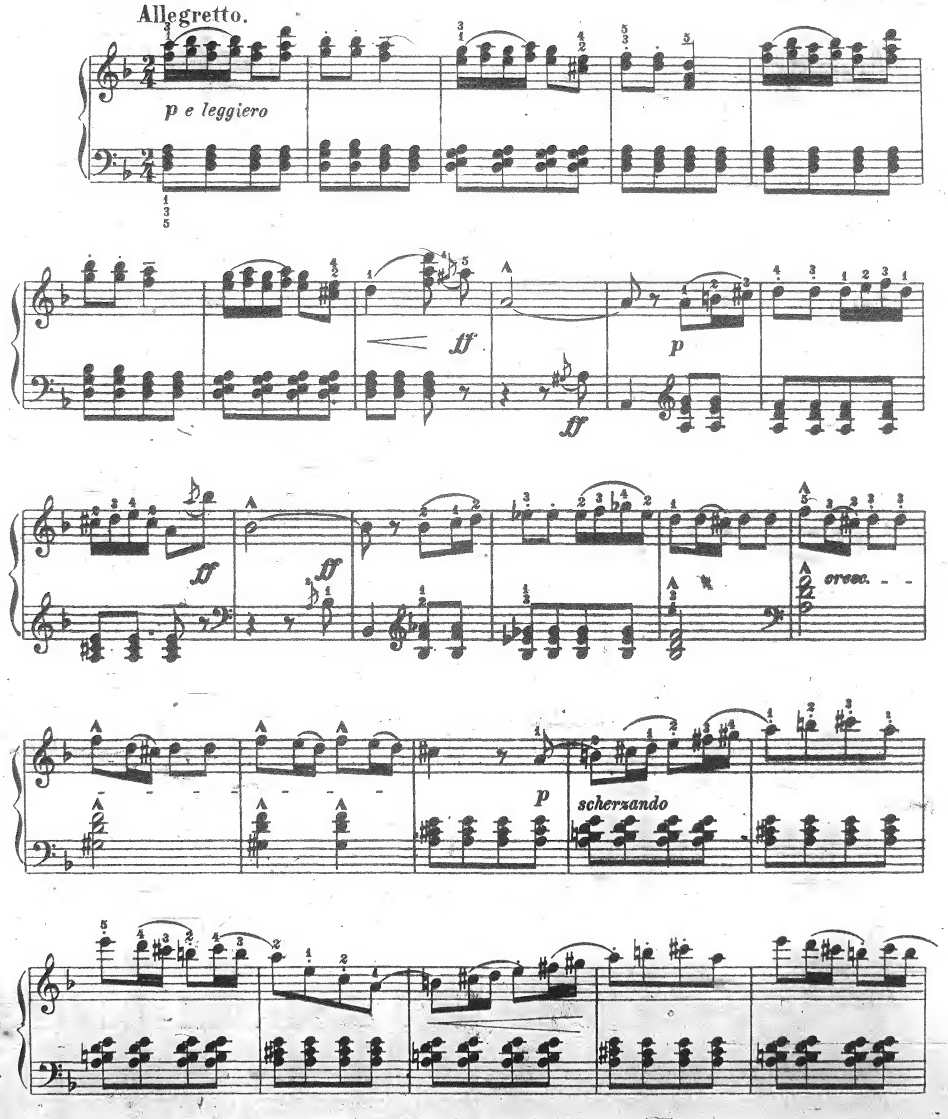
ED. REYLOFF.



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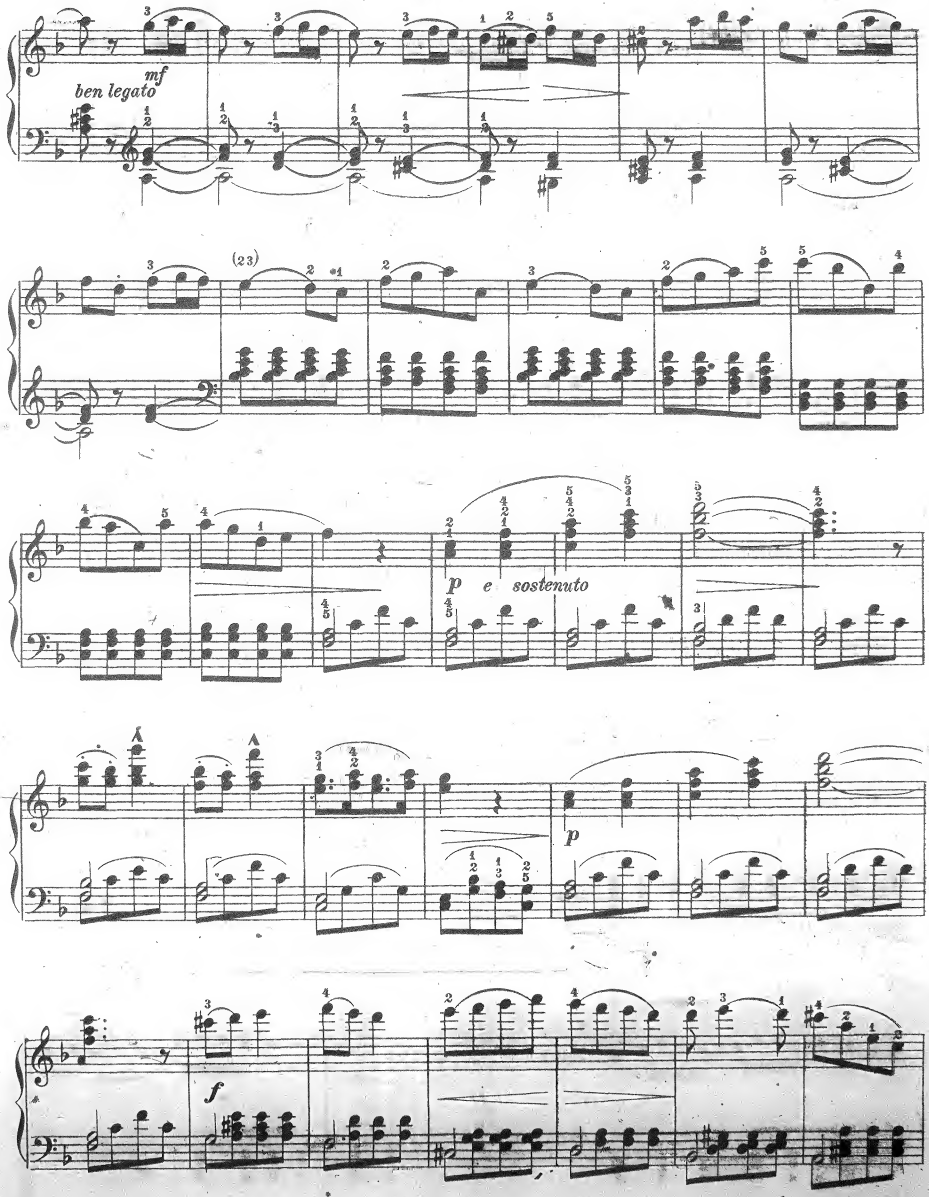
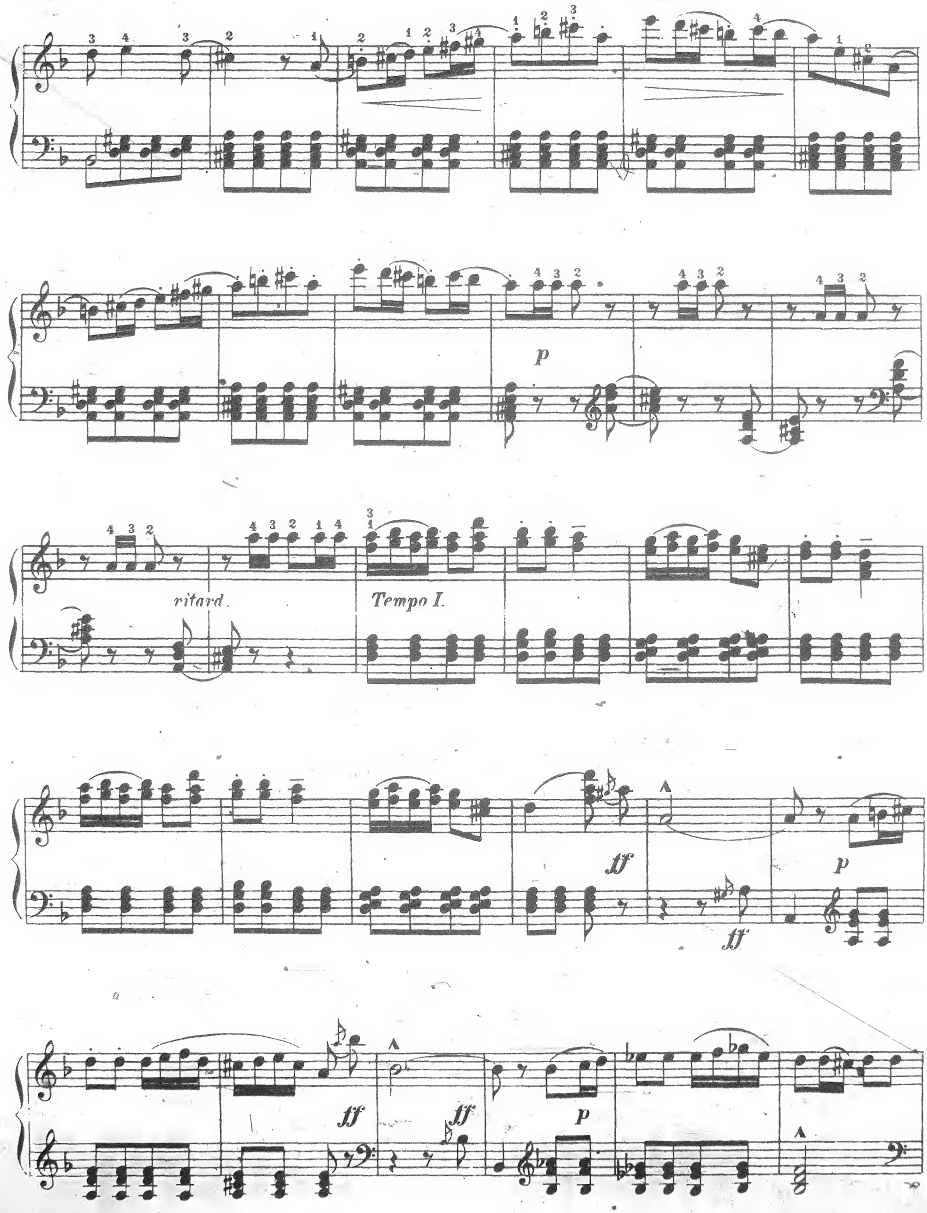
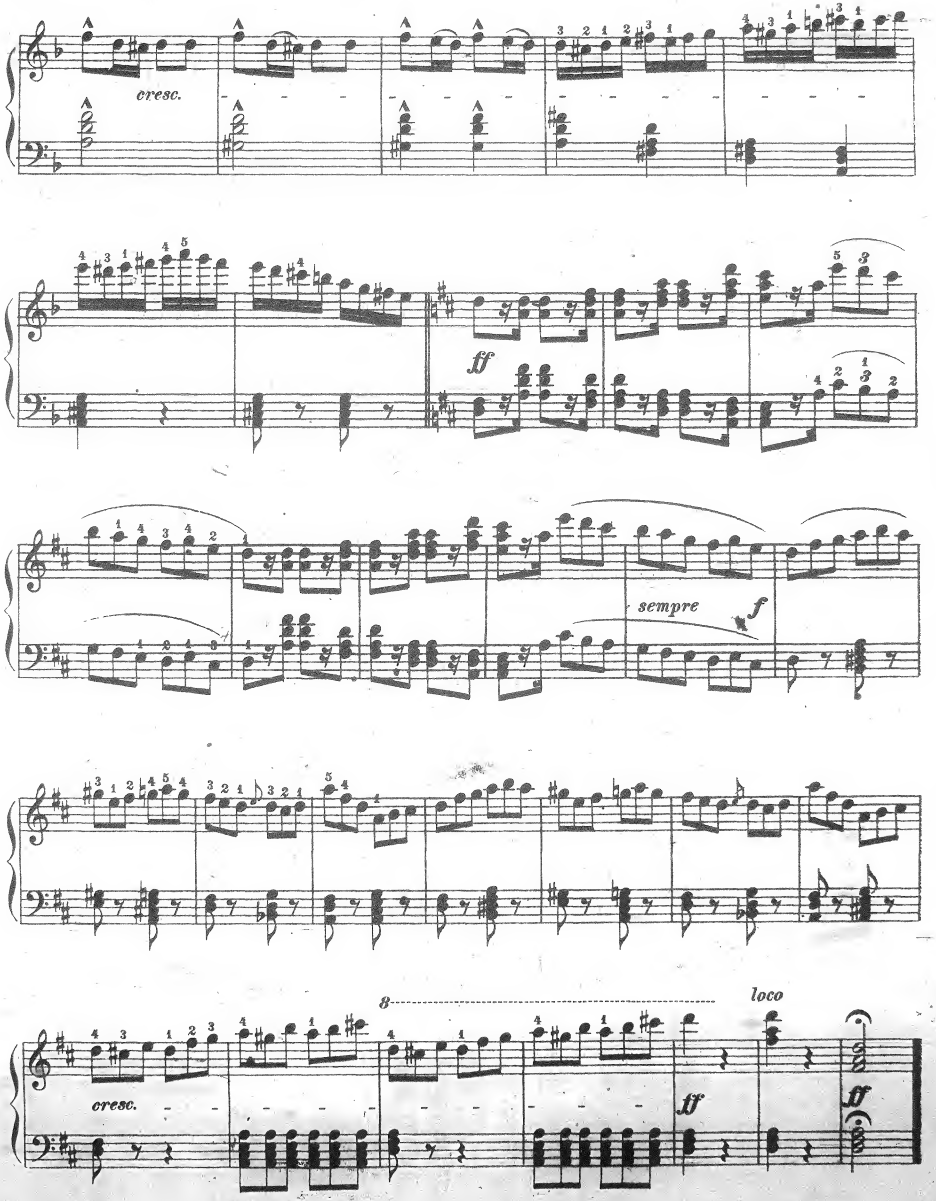

mf
ben legato
(23)
p e sostenuto
p
f


p
ritard.
Tempo I.
ff
ff
p
ff
ff
p


cresc.
ff
sempre
f
8
loco
cresc.
ff
ff

Dédiée à Calixa Lavallée

GIGUE.

Presto.

THOMAS TAPPER, jr. Op. 1. No 4.

PIANO.

mf

p

crescendo *ritard.*

f

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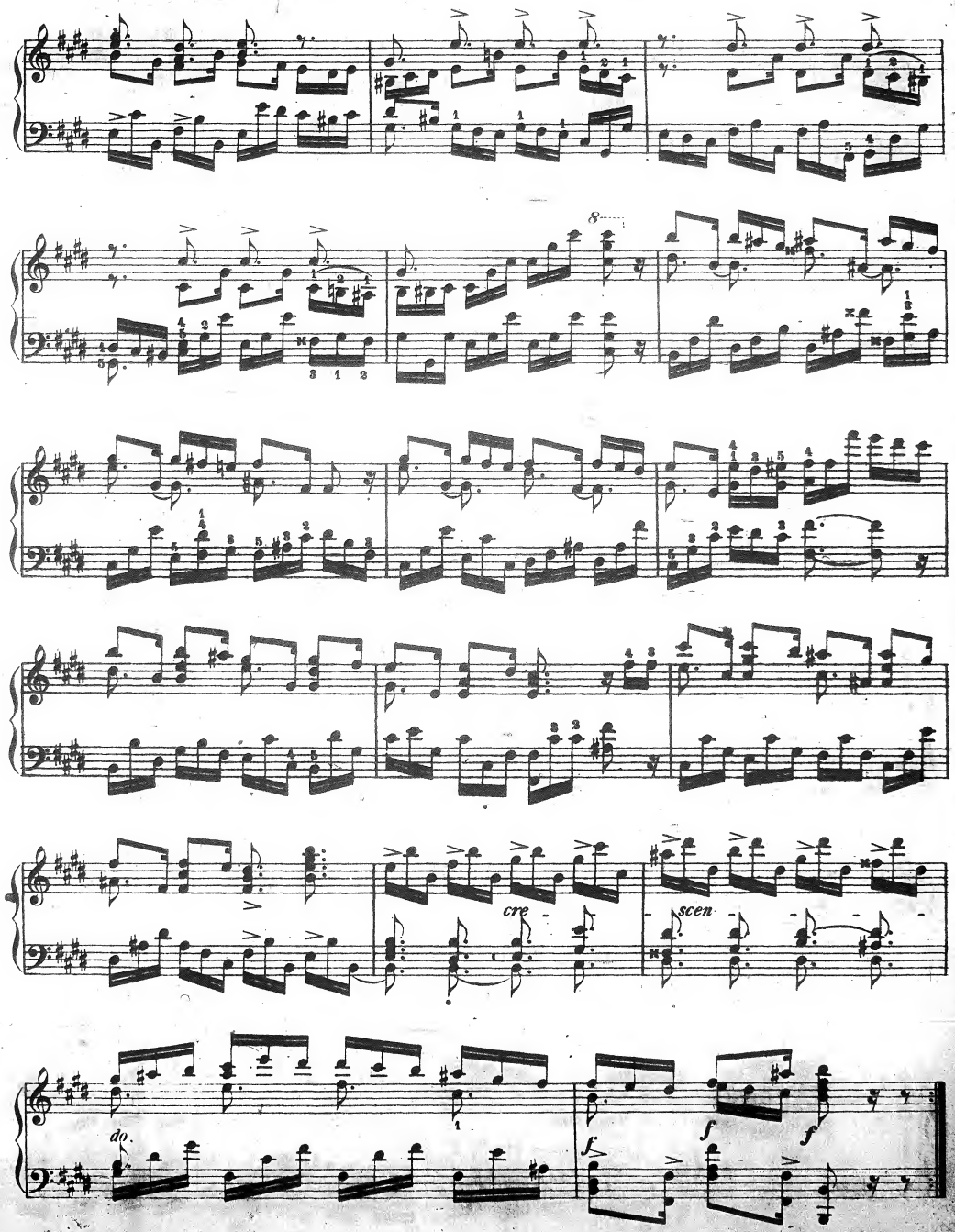
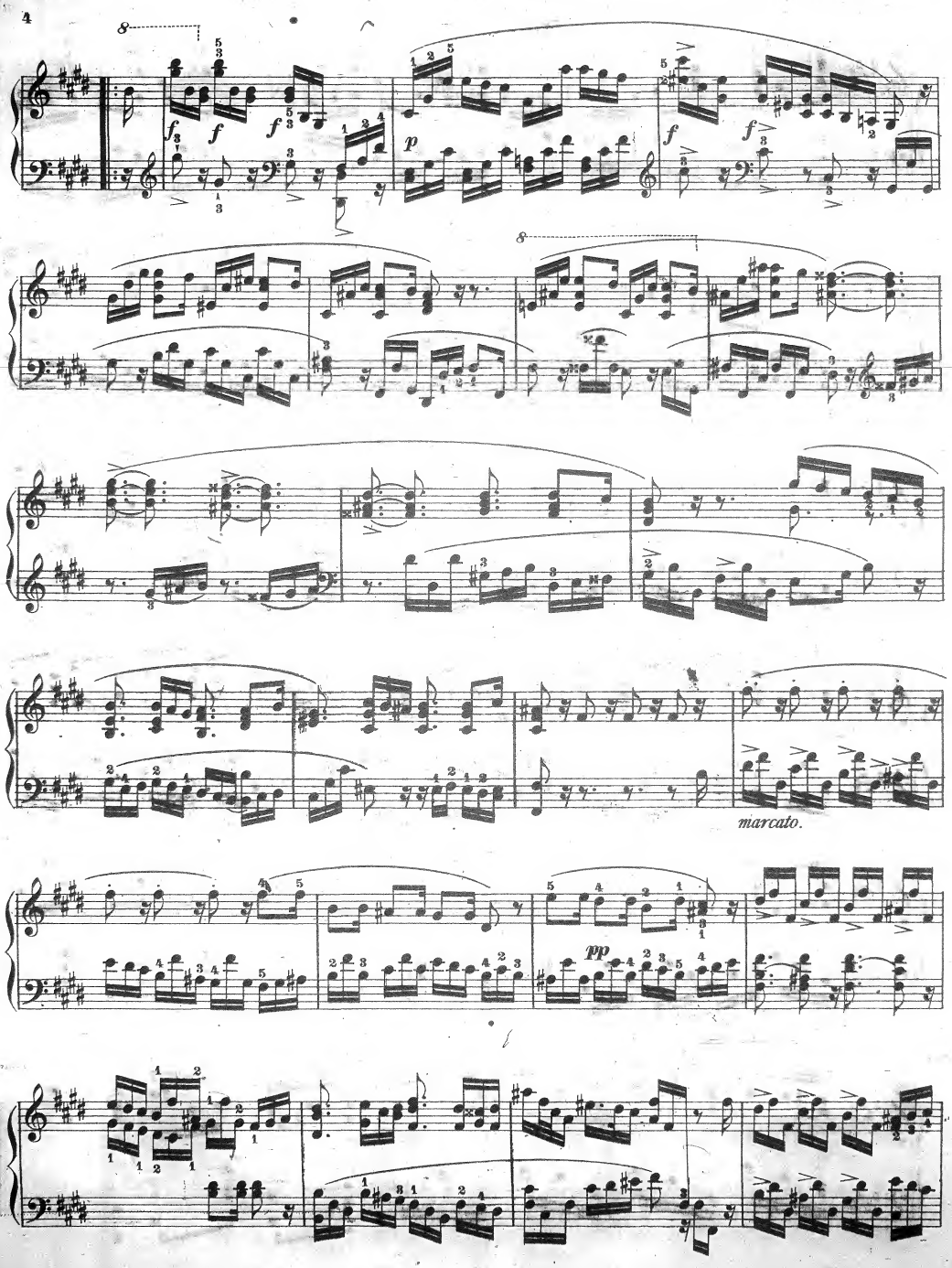
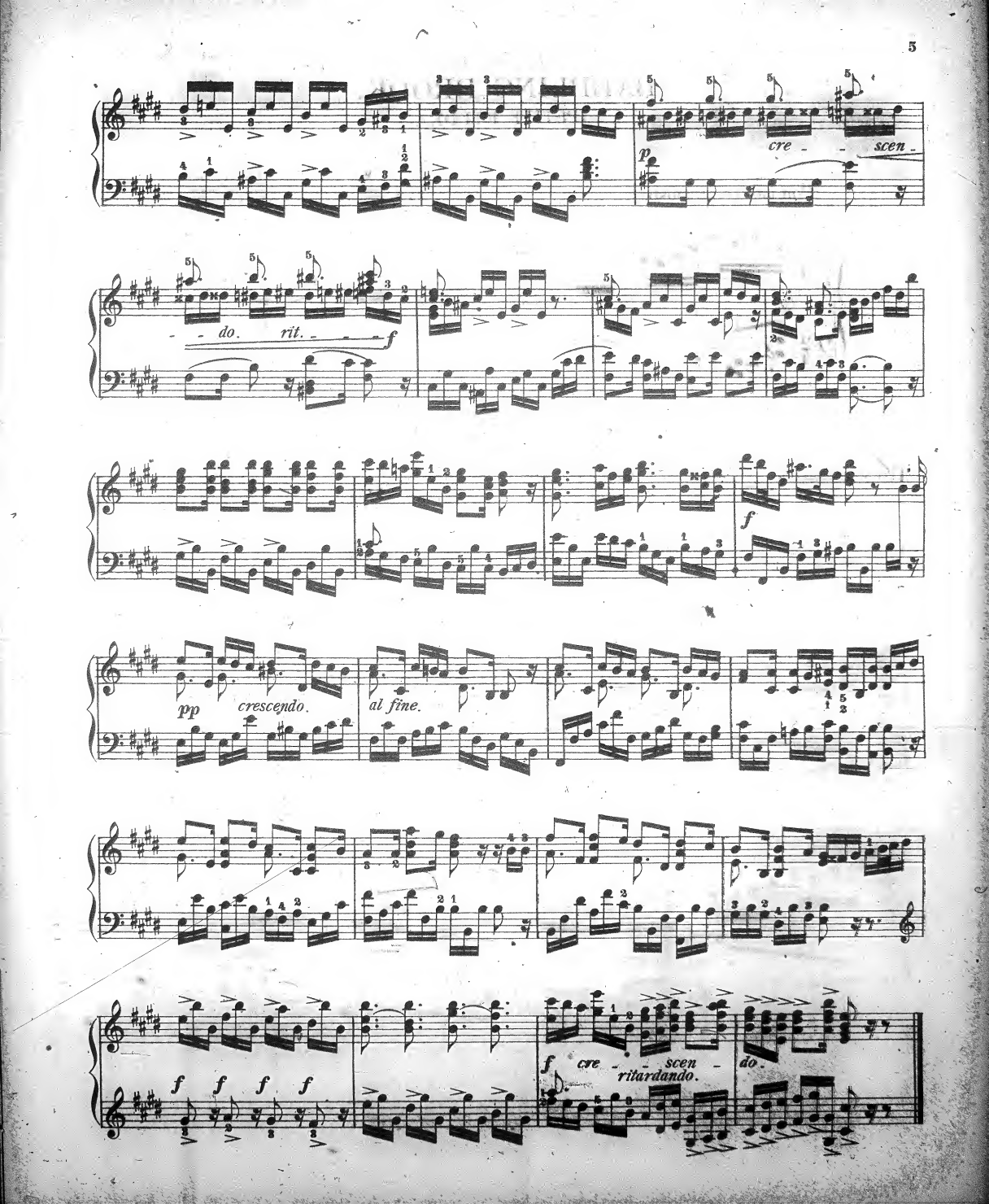

8
cre-
scen-
do.
f
f
f


f
f
f
p
f
f
marcato.
pp


p
cre - - scen -
- do. rit. - - - f
f
pp
crescendo.
al fine.
f
f f f f
f cre - - scen - do.
ritardando.

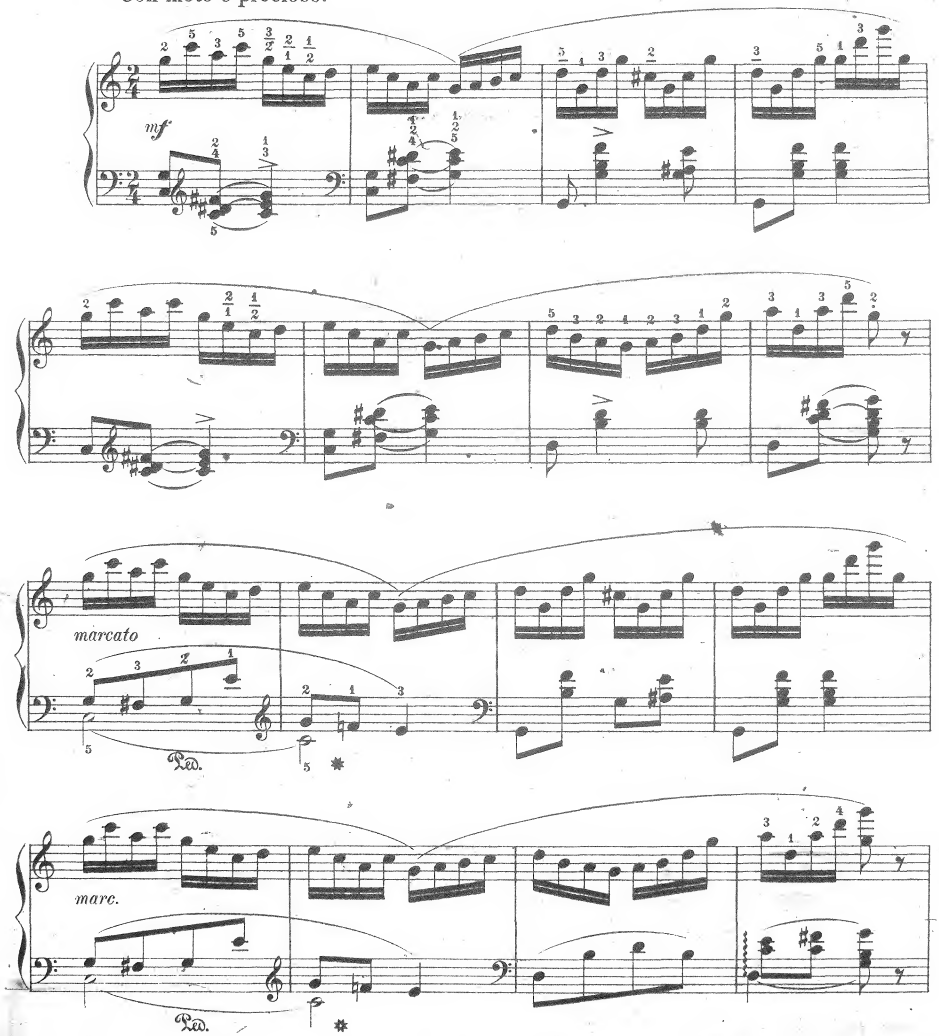
To Mr. F. Lynes, Boston.

BABBLING BROOK.

(PETITE ETUDE.)

WILSON G. SMITH, Op. 28. No 3.

Con moto e precioso.



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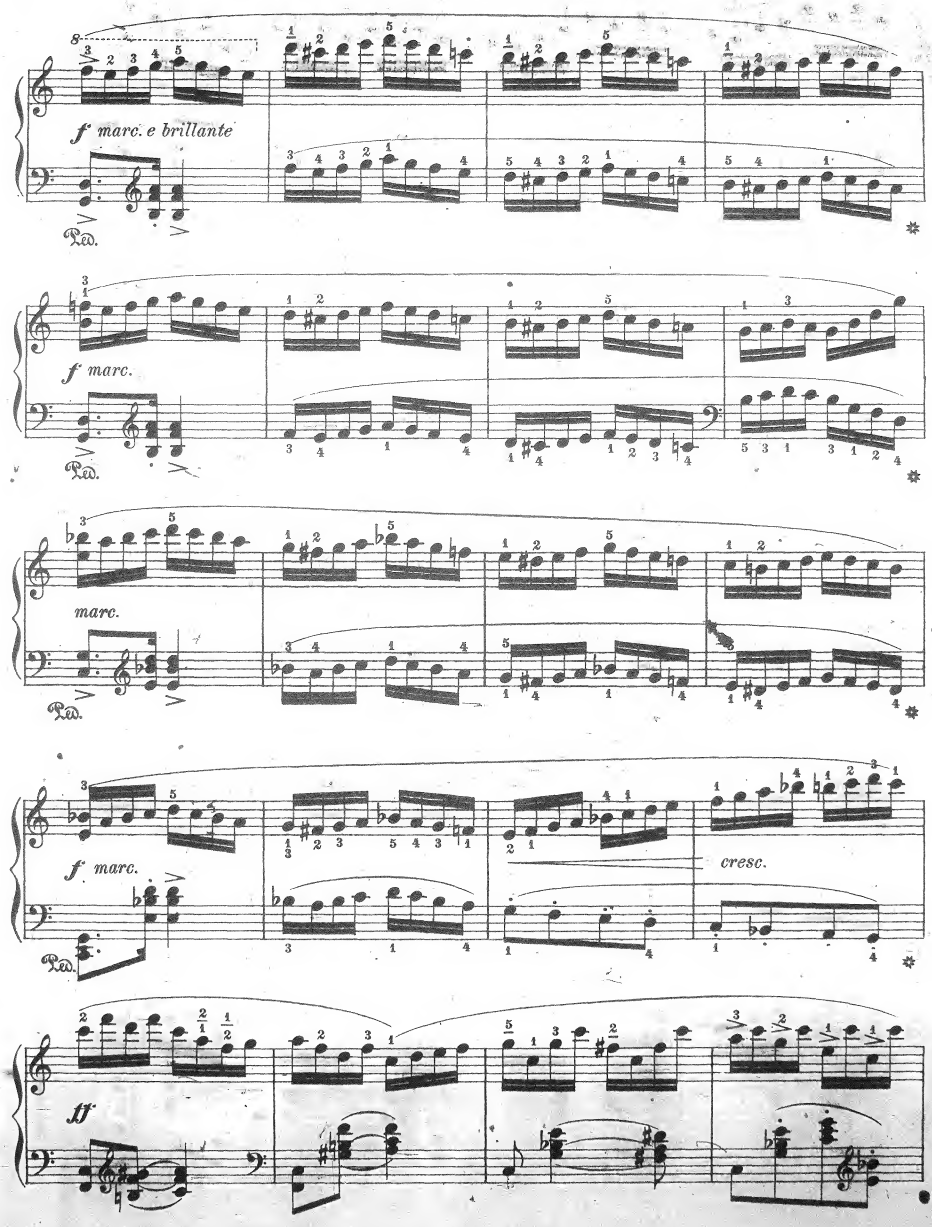
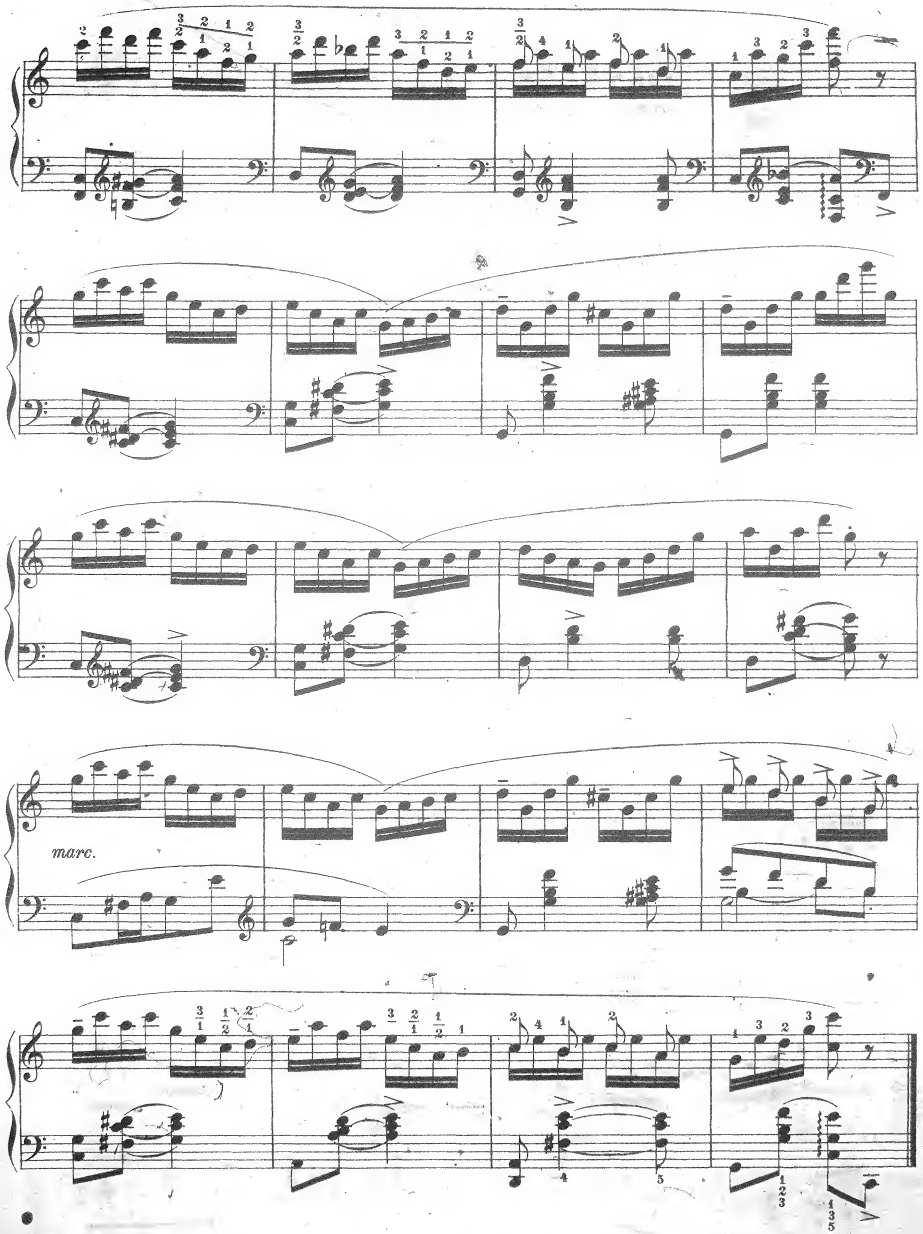

f marc. e brillante
Ped.
f marc.
Ped.
marc.
Ped.
f marc.
Ped.
cresc.
ff


marc.

SCHOPENHAUER'S MUSICAL PHILOSOPHY.

READ BEFORE MUSIC TEACHERS' NATIONAL ASSOCIATION BY KARL MERZ.

(*Continued from Last Issue.*)

there is therefore no longer a mystery which we cannot solve. It is true, all things must be seen through time, space and causality, but there is one exception, and this exception is man. We are conscious of a vital power in ourselves, and this power is the Will; it is ever present, ever active, it makes itself forever felt, it is the *thing* of our being. This recognition of self, Schopenhauer regards as the only metaphysical knowledge in the proper sense of the word. Looking at the world, we see a repetition of ourselves, and that on a gigantic scale. There can be no other substratum, says he, in the universe than the Will in its various stages of consciousness. There is therefore a spirit of unity in the created world, and this makes us a part of the whole; it fills up the chasm that divides the mental and material forces, and enables us to glance fearlessly at the struggling and suffering of mankind. The history of the world, says Schopenhauer, is but a struggle of the Will to become conscious, and this consciousness is reached in man. Will and interminable desire are the essence of all beings. Everywhere we see the Will struggling for an existence; whatever obstructs its path is resisted; species devour species; race contends against race; even mother earth is seething in its interior with fires ready to burst forth at any time. Thus we see the Will devour its own children. The author points to the apparent cruelty of nature, and tells us it is the nature of the Will. But is there no escape from this torment? Even if we could agree with Schopenhauer in all he said, here we have reached the parting point for good. While it is my belief that all these evils can only be remedied by regeneration in Christ, Schopenhauer points out two ways for us in which we may escape from the torment of the Will. One of these is *self-denial*, as has already been shown, that is, the subjection of the Will by the aid of the brain. The misery of the Will is mirrored in the brain, and through its aid the Will is enabled to subdue its desires. This leads to the deadening of our desires, and this is what *Christianity* teaches or points to. Schopenhauer does by no means hesitate to point in this direction, for he sees the greatest ideal of happiness in the strictest order of the Catholic Church, the Trappists, an order which forbids its members even the privilege of speaking, and which demands most complete self-denial. In fact, Trappists live in a tomb where deathly silence reigns.

There are, however, other means, says Schopenhauer, of temporarily emerging from this struggling and suffering, these ever continued wants of the Will, and these means are the arts, which lead to pure reflection and temporary peace. I have in a previous part of my lecture referred to that pleasurable æsthetic contemplation of which Schopenhauer says so much. Allow me to explain. When viewing objects in Art or Naure, the artist beholds them without desire or without the action of the Will. He divests things of their accidental surroundings; he sees the real essence of the things, that is, the idea which lies beyond time, space and causality. The mind is completely absorbed, and the Will is, for the time being, silenced. He who thus enjoys Art is in a Will-less state, he feels not its wants. This, no doubt, is the true enjoyment of Art. It is the divine character of the Beautiful, inherent in every true work of Art, that lifts us out of our every-day existence, that ennobles our thoughts and emotions. The Beautiful can have but one source, it can be concentrated in but one being, and this is none other than God. True Art therefore brings us in contact with the Divine idea, and in this sense all true Art must be sacred. Pure Art impressions, therefore, must be good, and for the time being they gently whisper peace to our souls. This æsthetic contemplation, however, affords us only temporary relief; it suppresses the Will only for a brief period. This temporary state of elevation, together with the mental culture brought about by true Art studies, shows the benign influence of the Beautiful when we take it into our hearts. Schopenhauer says it is the aim of all the Arts to express the true essence of things; and this expression of the essence of things at least brings me to the ultimate object of my lecture, namely, the Philosophy of Music.

Schopenhauer starts out by saying that Music stands alone; that it is separated from all the other Arts. Being neither an imitation of anything created, nor a repetition of anything seen, not even a repetition of *ideas* of objects, it must, nevertheless, be analogous to the other Arts; it *must* stand in the same relations to the World as the representation stands to the real thing, as the copy stands to the original. These relations, however, *must* be very intimate, true and correct, for music is readily understood and most deeply felt by all men. The question which now presents itself is this: Wherein consists the peculiar relation of Music to the World? wherein is it distinguished from the other Arts? In answer, the philosopher says it is the object of the Arts to lead to the cognition of ideas through the representation of objects. They all represent the Will, but only through ideas, through objects. Music, on the other hand, needs no object; it represents the Will itself; hence it is direct in its operations, and, as the Will is the same everywhere, Music is easily understood and felt by all nations. Music therefore represents the real thing, the thing itself, not a mere appearance. The other Arts only speak of the shadow; Music speaks of the real substance, for it represents the Will. For this reason it can be said that Music could exist without this world; yes, the world might be called embodied Music, and, continues he, were we able to give a perfect and satisfactory explanation of Music, we would also have the true philosophy of the world itself. Music is the melody, and the world is the text to the same. In the lower tones of harmony we recognize inorganic nature; in the voices lying between Bass and Soprano we see the successive creations, while the upper voices represent the higher organic law and life. In the melody which leads the whole, we recognize man. There is a limit to the depth of sound beyond which no tone can be heard, which is analogous to the fact that matter must have form in order that it may be perceptible. The four voices, Bass, Tenor, Alto and Soprano, represent the mineral, vegetable, animal kingdoms, and finally man himself. The Bass, like a crude mass, moves but slowly, while the higher voices move quicker; yet not one of them has a full meaning without the melody, which leads all, which imparts ideas and sentiments, and which expresses the Will, the striving man. The melody tells the most secret emotions of the heart, and reveals every desire of the human Will, hence it is called the language of emotions. Wagner's admiration for Schopenhauer's musical theories is mainly based on a few leading principles, one of which is the assigning to music a separate and higher position from the other arts; for Wagner has abolished melody, at least in that sense in which Schopenhauer refers to it. This will be plain when I refer to the fact that he points to Rossini as the master of melody. Every musical student at all conversant with Wagner's ideas of art, knows how low his estimate is of the Italian maestro and his art work.

Our existence in life, says the philosopher, is a continued alternating of desires and gratifications. The Will is forever wanting, and it strives continually to gratify its wants. We really know but two states while in the body—the state of want and the state of satisfaction; the conditions of desire and gratification. Analogous to this, music has but two leading chords, from which all others are derived. These are the Tonic chord and the Dominant chord of the Seventh. The first is a chord of rest and calmness, the second is a chord of unrest, of longing and striving. Music is a continued succession of these two chords, and in this is represented our never ceasing desires as followed by gratification. Thus the composer reveals the inmost condition of our souls; he speaks the greatest truth, and speaks it in a language which reason comprehends not, but a language which is understood alike by all men the world over. This art of disclosing all the secret desires of the Will, through the agency of tone, is the work of a genius, who in producing music, does not labor so much with a purpose or with the understanding, but by inspiration, which puts him in a state of clairvoyance, as it were. The simple idea of reasoning in the act of composing music is fruitless. Like a somnambulist, the composer gives himself over to uttering revelations, without reasoning about what he does. He speaks or writes of that which in a state of wakefulness he has no idea. Hence it may be said that in the musician the artist is more effectually separated from the man itself, than among other artists. Hence, also, it is that the act of composing music is looked upon as more mysterious than is that of painting, cutting marble or writing poetry. This is a second principle which Wagner endorses. In his little book entitled, "Beethoven," he says that "through the effect of music upon us, our vision is depotentialized in such a way, that even with open eyes we no longer see intensively. And in fact it is only in this state that we immediately belong to the musician's world. From this world, which otherwise we have no means of portraying, the musician, by the disposition of his tones, in a certain measure spreads a net for us; or again, he besprinkles our perceptive faculties with the miracle-working drops of his sounds in such a manner that they are incapacitated, as if by magic, for the reception of any impressions other than those of our own inner world."

In another place, when speaking of the clairvoyant state in which the composer writes, the same author says: "Only one state can surpass his own, that of the saint; and that especially because it is enduring and incapable of being clouded, while, on the other hand, the enrapturing clairvoyance of the musician alternates with a continued returning state of individual consciousness, which must be thought only the more miserable in proportion as the inspired state elevates him higher above all limits of individuality. For this reason, *i. e.*, the sufferings with which he must pay for the state of inspiration in which he enraptures us so inexpressibly, the musician may well appear to us as worthier of reverence than other artists, indeed as almost possessing a claim to our veneration. For his art, in fact sustains the same relations to the complex of the other arts that religion does to the church."

Now let us return to our two chords, those of rest and unrest. Quick succession from want of gratification, says Schopenhauer, produces pleasure. So melodies and harmonies with quick successions from the Dominant to the Tonic are cheerful, and please us at once. Being sprightly and easily understood, they gratify the uncultivated, those in which the Will rules supreme as yet. While melodies of a slow character, melodies with complicated harmonies, which fail to step quickly from the Dominant into the Tonic, produce slow gratification; hence they are sad, they deny or curb the Will, and for this reason fail to please those who lack musical culture. Mazzini says that this is pre-eminently the nature of German music, that it is too elegiac in its character. In short, it may be said that there is, according to the Italian writer, too much of the Weltschmerz in it.

A melody which never leaves the original key fails to interest us; it rep-

resents neither want nor gratification, it is therefore unlike life, it is lifeless. Man does not stand isolated, but is related to and connected with the lower beings, and these again are connected with beings of still lower grades; so melody is only perfect in harmony, which enables it to make more powerful impressions. Music that speaks less of want and more of gratification, music with light melodies and simple harmonies, bespeaks only light emotions.

Music is a living language, it is a universal language, it pictures and expresses every shade of sentiment, and does so far more powerfully than does the language of words. Yet when it portrays joy, sorrow or love, it does not depict any particular joy, sorrow or love, but it gives us simply these states of mind in general. In this particular direction music reveals to us the quintessence of life itself, and the heart therefore understands this language and its emotions without seeking to know the motives that produced them. But, inasmuch as our thinking faculties do not like to remain idle while the imagination is active, we clothe music with the word, we have accompanied it with action; and this leads to song, the oratorio, and the opera. Though music does give us the quintessence of life itself, it never can picture situations or events; hence programme music is against the spirit of the art. When men therefore imitate things, scenes and situations, they reduce music to the level of the other arts, for then music ceases to address the heart and attempts to speak to the head, the reason and the intellect. Music of the heart touches us; music of the head fails to reach us in the same degree of ntensity. Music, when it appears to us as a far-off paradise, is so easily felt, yet so difficult to comprehend, because it reveals to us our inner natures. Says Schopenhauer, good music tells us what we are or what we might be. It gives us a picture of life full of love and void of its sorrows. It is the best commentator on our lives; hence, when listening to a Symphony, continues he, we feel as if the secrets of our hearts had been told us; it seems as if our lives were passing before us, without being able to say wherein consists the connection between music and these lives. Hence music is the lock and key to our memories and our affections. When listening to a grand piece of music, we are transplanted into a world of sentiment, into the land of imagination. Our emotions are aroused, and we forget, as it were, the real world without, with all its griefs and sorrows, and we exist for the time being in a world without sorrow. This reminds one forcibly of the theory of pre-existence so often alluded to by the ancient Grecian writers, when speculating about the effect of the Beautiful. Good music, continues the philosopher, expresses pure emotions, and for this reason it will eventually pass around the world and remain true forever. Poor music also expresses human sentiments but poorly; and for this reason it is bound to die before it goes very far. It comes not from the heart, hence it fails to go to the heart, and for this reason it lacks true life and must pass away.

It has already been stated that music does not express ideas, but affects the soul directly, intensifying and purifying our emotions. From the close relations sustained by music to all things, and especially to our souls, it follows that, if words, scenes or actions are accompanied with suitable music, it acts as the best commentator. No art operates upon man so directly and so deeply as music, and that for the reason that none of the other arts permits us to look so deep into the true conditions of things of this world as music does.

When comparing the productive artist with the reproductive one, Schopenhauer says that the power of composing outweighs that of executing. A good musical composition imperfectly performed gives us greater pleasure than does the best performance of a bad composition. A bad drama, on the other hand, if well played, gives more satisfaction than a good one but poorly performed. Much more might be added concerning our philosopher's theories, but time forbids.

Schopenhauer no doubt was a profound thinker, who said many true words concerning music, but he advances also ideas to which I cannot subscribe. One of his objectionable theories is, that he ascribes to Music those powers which thinking men accord only to religion. We all think highly of music; we love the Art, and love to know that by common consent it is called the "Divine Art;" but it is not designed to supplant religion.

We all believe in the existence of misery and suffering, in the depravity of human nature; we believe in the need of a change of heart, of a relief from suffering. But your teacher utterly disavows the idea that music, despite its refining and soothing influences, can accomplish what God alone can do, that is, to change man's heart and to cause him to look for a perfect peace in the beyond. With that faith firmly fixed in our hearts, we detract nothing from either Art or Artist; nay, we are all the better enabled to accept, to enjoy and to use music as one of the richest and best gifts God ever gave to man. With this faith firmly rooted in our minds and hearts, we can read Schopenhauer, accept that which is good, and reject that which is false. I have felt it to be my duty to make you acquainted with this philosopher's theories, because, as future teachers of music, you should know something about them. Rosseau has already said that musicians read too little, and it may well be added that many of them think too little. The cause of musical culture is fast advancing in this country, and the time is near at hand, yes, it is now, when the teachers of music are expected to be more than skillful players and singers. The world demands that they shall be well read men and women, capable of thinking independently about their Art.

HIGH IDEALS.

BY JAMES MCCOSH.

When the fancy is devoted to its intended use, it helps to cheer, to elevate, to ennoble the soul. It is in its proper exercise when it is picturing something better than we have ever yet realized.—some grand ideal of excellence,—and sets us forth on the attainment of it. All excellence, whether earthly or spiritual, has been obtained by the mind keeping before it and dwelling upon the ideas of the great, the good, the beautiful, the grand, the perfect. The tradesman and mechanic attain to eminence by their never allowing themselves to rest till they can produce the most finished specimens of their particular work. The painter and sculptor travel to distant lands that they may see, and, as it were, fill their eye and mind with the most beautiful models of their arts. Poets have had their yet undiscovered genius awakened into life as they contemplated some of the grandest of nature's scenes; or, as they listened to the strains of other poets, the spirit of poetry has descended upon them, as the spirit of inspiration descended upon Elisha while the minstrel played before him. The soldier's spirit has been aroused, more than even the stirring around of the war-trumpet, by the record of the courage and heroism of other warriors. The fervor of one patriot has been created as he listened to the burning words of another patriot; and many a martyr's zeal has been kindled at the funeral pile of other martyrs. In this way, fathers have handed down their virtues to their children; and parents have left their offspring a better legacy in their example than in all their wealth; and those who could leave them nothing else, have in this example left them the very richest legacy. In this way the good men of one age have influenced the characters of the men of another; and the deeds of those who done great achievements have lived far longer than those who performed them, and been transmitted from one generation to another.

WE WORK FOR CULTURE.

BY PHILIP GILBERT HAMERTON.

Whatever you study, some one will consider that particular study a foolish waste of time.

If you were to abandon successively every subject of intellectual labor which had, in its turn, been condemned by some adviser as useless, the result would be simple intellectual nakedness. The classical languages, to begin with, have long been considered useless by the majority of practical people—and pray, what to shop-keepers, doctors, attorneys, artists, can be the use of the higher mathematics? And if these studies, which have been conventionally classed as serious studies, are considered unnecessary notwithstanding the tremendous authority of custom, how much the more are those studies exposed to a like contempt which belong to the category of accomplishments. What is the use of drawing, for it ends in a worthless sketch? Why should we study music when after wasting a thousand hours the amateur cannot satisfy the ear? *A quoi bon* modern languages when the accomplishment only enables us to call a waiter in French or German who is sure to answer us in English? And what, when it is not your trade, can be the good of dissecting plants or animals?

To all questionings of this kind there is but one reply. We work for culture. We work to enlarge the intelligence, and to make it a better and more effective instrument. This is our main purpose; but it may be added that even for special labors it is always difficult to say beforehand what will turn out to be more useful. What, in appearance, can be more eminently outside the work of a landscape painter than the study of ancient history? And yet I can show you how an interest in ancient history might indirectly be of great service to a landscape painter. It would make him profoundly feel the human associations of many localities which to an ignorant man would be devoid of interest or meaning; and this human interest in the scenes where great events have taken place, or which have been distinguished by the habitation of illustrious men in other ages, is in fact one of the great fundametal motives of landscape painting. It has been very much questioned, especially by foreign critics, whether the interest in botany which is taken by some of the more cultivated English landscape painters is not for them a false direction and wrong employment of the mind; but a landscape painter may feel his interest in vegetation infinitely increased by the accurate knowledge of its laws, and such an increase of interest would make him work more zealously, and with less danger of weariness and *ennui*, besides being a very useful help to the memory in retaining the authentic vegetable forms. It may seem more difficult to show the possibility of a study apparently so outside of other studies as music is; and yet music has an important influence on the whole of our emotional nature, and indirectly upon expressions of all kinds. He who has once learned the self-control of the musician, the use of piano and forte, each in its right place, when to be lightly swift or majestically slow, and especially how to keep to the key once chosen until the right time has come for changing it; he who has once learned this knows the secrets of the arts. No painter, writer, orator, who had the power and judgment of a thoroughly cultivated musician, could sin against the broad principles of taste.

THE OCCASIONAL CORRESPONDENCE OF A MUSIC TEACHER.

BY J. C. FILLMORE.

CONCERNING THE "MINOR" SCALES.

To Mr. John S. Van Cleve:—

My Dear Van Cleve:—Your "Open Letter" to me makes me feel that I have been peculiarly unfortunate in failing to express my meaning clearly. How in the world could I have ever given you the impression that I wished to see the great masterworks in the so-called "minor" keys lost from our musical treasures? I am at a loss to know.

As for the "minor" scale, as we now have it, and its relation to the Greek modes, you will find that exhaustively discussed in Dr. Hugo Reimann's "Studien zur Geschichte der Notenschrift," to which work I refer you. You will find there more recent discoveries than in Grove.

The essential facts are as follows: The fundamental unit of melody in the Greek music was the *tetrachord*, a series of four tones, separated by intervals of tones and semitones; two whole tones and one semitone in each tetrachord. The Doric tetrachord was two tones and a semitone *downward*. The Doric "octave species" or "mode" consisted of two Doric tetrachords, separated by a whole tone. This made the true *under-scale*, from E to E *downward*, with a *descending leading-note*. In most of our books this is written and read *upward*. This is due to the fact that when the Greek octave species were adopted into Christian music the Greek notation of them was misunderstood. And not only so, but the Greek names were misapplied. The "church modes," so-called, all have Greek names, but not one of them has the name given it by the Greeks. So that the Greek Doric scale not only came into our Christian music wrong end foremost, but had the name "Phrygian" tacked to it, which the Greeks never gave it. The reason for this latter blunder was, I suppose, that the Greeks *did* apply the name "Phrygian" to their so called "complete system," beginning on E, a series of *overlapping* tetrachords. But this system was never adopted into Christian music at all.

Now, the *over-scale*, or "major" scale, as we have it, and the *under-scale*, or Doric mode, are exact *reciprocals*. The former has its true point of repose on the *upper* tone, the seventh leading *up* to it; while the latter has its true point of repose on the *lowest* tone, the seventh leading *down* to it.

Our present "minor" scale is a modification of the Doric, and was, originally, written from A *up* to A, without accidentals. The C sharp was put in because of the supposed need of an ascending leading tone. This made the "*harmonic minor*" scale. The "melodic" form was devised simply to get rid of the augmented seconds between the sixth and the seventh, because of the unmelodic character of that interval.

These are the historic facts. Now, what is desirable, I think, is *not* that "minor" music should be ignored, but that it should be analyzed and thought from the standpoint of the true under-scale. I teach my pupils that the "minor." scale, as we have it, is a modification of the under-scale. The scale of "A minor," for example, the "relative minor" of C, is simply a perverted form of the "reciprocal under-scale," from E *down* to E. Of course I combine this with a treatment of the "minor" chords radically different from what you and I were taught. For this I must refer you to my "New Lessons in Harmony;" I have not space to treat the subject here.

In conclusion, let me say that I have not the slightest objection to music written in our present "minor" mode. But I think there is a more rational way of looking at it than the prevalent one, and I think, too, there is no reason why the *pure* minor or under-scale should not be rehabilitated. It would add greatly to our resources for musical expression.

SUGGESTIONS TO TEACHERS.

1. Interest your pupil.
2. Don't try to teach when your pupil is not paying attention.
3. Don't confuse by asking questions before the subject is explained.
4. Be thoroughly sure of your subject.
5. Be in earnest.
6. Do not let the pupil find you are not listening.
7. Remember your pupil will be influenced by your example.
8. Don't be a taskmaster.
9. Musical pupils are sensitive. Don't be harsh.
10. Let the pupil ask questions pertaining to the lesson.
11. Greet your pupils pleasantly when they come for their lesson.
12. Be patient and persevering.

Geo. Brayley.

We have laid in a complete stock of good musical literature. Complete catalogue on application.

[For The Etude.]

REMINISCENCES OF MUSICAL TECHNIQUE.

The following musical memories might probably have formed an appendix to the series of articles on the "Simplicity of Technique," published in The Etude some time since. The busy months have, however, passed away, and they are not written; but shall be soon.

During the years 1843 and 1844, the writer was a student of music in Frankfurt, a. M., Germany. Like other earnest learners he went to a concert or an opera every evening that he could go. It was the era of Thalberg, Liszt, Dreyschock, Döhler, Meyer and other celebrated players, and of the masters, Mendelssohn and Moscheles.

One could get in a circle where they talked familiarly as pupils, friends, or auditors of Liszt and Thalberg, then in the zenith of their fame; of Czerny, Müller, Kalliwoda, Burgmüller and even Beethoven, whose original prima donna in Fidelio, Schröder Devriant, was still able to take the part.

Frankfurt was not a great musical, but a "banking" centre, which did just as well; since all great players and singers are sure to perform at the rich city, where they can make money.

It may seem that reminiscences of playing forty-four years since must be very indistinct, but we, who were in the rear guard of the young American army that was to cross the ocean to study, listened to everything "for our lives," and impressions were too distinct to be forgotten.

THE TECHNIQUE OF DÖHLER.

(*Mentioned in January Etude.*)

Scene, a concert hall in the Russian Ambassador's palace. It would accommodate one hundred and fifty persons in the audience. Stage, a simple low platform, rising eighteen inches from the floor. Performers, Döhler and a celebrated French Horn player (name forgotten). Audience largely professional, and arrangement so unconventional that the "hornist" took a seat on the edge of the platform, and Döhler beckoned to a young man in the audience to come and turn leaves for him. It seemed then a proper thing for me to stand behind the platform, and within two yards of the player's fingers, to watch them.

They were the most flexible fingers ever seen with these eyes, and also the most perfect expression in soft passages. The fingers evidently could, if they would, turn back flat on the back of the hand. In some passages he was easily playing on black keys with the left hand, with its back in a perfectly perpendicular position, while the right hand held possession of the front part of the keys.

Döhler died soon after this, and few people know of him. But his Salon-studies remain as very perfect examples of studies of expression. They are also little known.

DREYSCHOCK.

Scene, a Lyceum concert, in a handsome hall, seating about five hundred. This listener seated so that he could not see the keys of the grand piano. Dreyschock came forward, took his seat in a common chair, and played a succession of runs and arpeggios, in the midst of which the melody came out in loud *bangs* that almost broke the strings. Great applause, the reason for which did not appear until it was known that he was playing with the *left hand* only, his right hand being employed in sliding the chair a little to the right or left, as he played high or low passages.

As this was rather a gymnastic than a musical performance, it is sufficient to say that the tones were brought out mostly by blows from a perfectly rigid thumb, impelled and steadied by a rigid arm.

Dreyschock was said to be a man of little musical talent, but tremendous diligence and perseverance.

He afterward became the patron saint of the author of Richardson's New Method for the Piano-forte; a portion of it is derived from him, and his portrait has adorned its pages.

MENDELSSOHN AND MOSCHELES.

Scene, the small concert hall of the Russian Palace; present, perhaps a hundred musical men, probably mostly professional. Two grand pianos on the stage. The especial occasion of the performance is forgotten, but probably it was merely an exhibition of good nature on the part of the masters, for the benefit of their friends.

Mendelssohn, at that time, was very commonly called Mendelssohn-Bartholdy, his wife being of the Bartholdy banker's family, of Frankfurt.

Moscheles appeared to be somewhat an elderly man, reminding one rather strongly, in his manner, of our own George J. Webb, recently deceased.

It was given out that he would extemporize on a theme given him (possibly by Mendelssohn). He took his seat at one of the pianos, and shortly convinced us that he was one of the most perfectly-trained pianists living. What most impressed one was his wonderful wrist power. He played runs of octaves or sixths as easily and quickly as an ordinary good player would play scales in single notes. For twenty or twenty-five minutes he continued to work his theme in all possible ways.

From the talk of the professionals within hearing, it is gathered that he was considered a remarkably *neat* performer, but not a grand one; a perfectly-trained player, but not a genius. It seemed, also, as if he lost something by a constrained position of the arms, playing chords from the wrist where they needed the free swing of the arms to the elbow or shoulder.

But now Mendelssohn and Moscheles were seated at the two pianos, facing each other, and prepared to play a sort of duet concerto. The name is forgotten. The playing still sounds distinctly—in memory.

First Moscheles played a page or two in his own perfect, neat manner. Next Mendelssohn responded, his first few notes proclaiming the master. Everything, fingers, wrists, hands and arms to the shoulder, were in full and free motion, as required by the expression, and the rich volume of harmonies that rolled out were like those of an organ; and so it was to the end.

J. C. Johnson.

CONCERT PROGRAMMES.

H. H. Johnson's Musicale and Recital, Monumental Hall, Sidney, Ohio. Tuesday Evening, October 6th, 1887.

Quartette, Memory's Refrain, Pease; Piano Six Hands, Overture, "Tancredi," Rossini; Organ, With Verdure Clad, Haydn; Vocal, Cavatina, "The Skylark," Hatton; Piano, Meditation, Wiegand; Vocal, "Serenade," W. G. Smith; Organ, Grande Polonaise, C. M. Von Weber; Vocal, Duetto, "The Fisherman" (*J. Pescatori*), Gabussi; Piano, Four Hands, Phapsodie Hongroise, No. 2, Liszt; Vocal, "When the Leaves Begin to Fall," White; Piano Brillant, Leybach.

Pupils of Mr. T. Von Westernhagen, Phila., Pa.

Piano Duett (Two Pianos), Studies, E Minor and F Minor, Cramer-Henselt; Piano Solo, Berceuse, Op. 57, Chopin; Song, "Giuana," Levey; Piano Solo, (*a*) If I were a Bird, Henselt; (*b*) Consolation, Liszt; Song, "Margareta," Meyer-Hellmund; Piano Solo, (*a*) Ricordate, Gottschalk; (*b*), Albumblatt, Grieg; Song, (*a*) "The Asra," Rubinstein; (*b*), "Spring Night," Schumann; Piano Duet, Hungarian Dance, Brahms.

New England Conservatory of Music. Mr. W. Waugh Lauder.

Overture, Der Freischutz, Weber-Liszt; Sonata, Waldstein, C Major, Op. 53, Beethoven; Momento Capriccioso, Weber-Bulow; Fantasie, F minor, Op. 49, Chopin; Danse Phyrgienne, Saint-Saëns; Hexentanz, Macdowell; (*a*) Venetia E Napoli, Tarantella, (*b*) Dream of Love, Nocturne, No. 1, Liszt; Sonata in B Minor, Liszt.

Piano Recital, by Miss Weber. Ward's Seminary, Nashville, Tenn.

Sonate, Op 39, Von Weber; Fantasie, F Minor, Op. 49, Etude, B Minor, Op. 25, Prelude, G Major, Op. 28, Valse, A Flat Major Op. 42, Chopin; Reminiscences de Lucia de Lammermoor, Op. 13, Liszt; Concerto, G Minor, Op. 22, Saint-Saëns.

Conservatory of Music, Upper Iowa University, Fayette, Iowa. J. W. Ruggles, Director.

Glee, Dashing on before the Gale, Moore; Piano Solo, Le Sylphs' Waltz, Bachman; Piano Solo, Polacca Brilliante, Bohm; Vocal Solo, "Over the Stars there is Rest," Abt; Piano Solo, Rustling Pines, Nocturne, Crugom; Piano Duet, Lucia di Lammermoor, Beyer; Vocal Solo, "Lights far out at Sea," Gatty; Piano Solo, Last Hope, Gottschalk, Vocal Solo, "When the Swallows Come," Pinsuti; Piano Solo, La Castagnette, Strelezki; Semi-Chorus, "Voice of the Night," Glover.

Suffolk (Va.) Female Institute.

Chorus, "Ocean Spray," Richards; Piano Solo; Pizzicati—Ballet Music from Sylvia—Delibes, Keach; Song, "Eyes So Blue," Pinsuti; Piano Solo, Mazurka, Op. 17, Chopin; Song, "Bid me good-bye," Tosti; Piano Solo, Auroral Flashes, Wood; Song, "The New Kingdom," Tours; Piano Solo, Valse in E minor, Chopin; Chorus, "Night Sinks on the Wave," Smart.

The tendency to study piano or singing has become almost a mania in America, to the exclusion of other instruments. There is, of course, a reason for this; and it is found in the fact that nature made almost everybody capable of a certain amount of singing; and even an unmusical nature can acquire a certain amount of proficiency upon the piano keyboard, if the student be otherwise intelligent. The operation of piano playing is a purely mechanical one up to a certain point, and many players who pass for rather brilliant drawing-room artists may be rather unmusical natures. With other instruments it is different. The violinist cannot take even the first steps in his art without calling upon that unknown something called "a musical ear."—*Musical Herald.*

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Tretbar, Box 2930, New York City.]

HOME.

—The Mozart Club, Pittsburgh, Pa., performed Handel's "Messiah" lately.

—Carl Baermann gave a piano recital at Steinert Hall, Boston, on January 16th.

—The Kneisel Quartet, of Boston, gave two chamber music concerts in January.

—Josef Lucca, Mme. Pauline Lucca's father, died at Vienna, aged eighty-seven years.

—Karl Klindworth's Liszt recital took place at Steinert Hall, Boston, on January 23d.

—Mr. Edgar S. Kelley, the composer of the "Macbeth," is engaged in writing a comic opera.

—The National Opera Company opened the new Amphion Academy of Music, Brooklyn, on Jan. 27th.

—The Chicago Symphony Club was recently incorporated by Hans and Christian Balatka and F. Newman.

—Anton Strelezki is giving piano recitals in Detroit, and J. de Zielinski announces a series of chamber concerts.

—The Chevalier de Kontski, at present residing in Buffalo, N. Y., gave a piano recital in that city on January 12th.

—Miss Gertrude Franklin was the soprano of the Salem, Mass., Oratorio Society's performance of Haydn's "The Creation."

—Emil Liebling's pupils gave a recital at Chicago on Jan. 7th. Mozart and Beethoven sonatas were on the programme.

—A rehearsal, with full orchestra, of the opera "Princess Salome," by Mrs. McLani, of Chicago, took place on January 5th.

—Mme. Teresa Carreno has been playing at Chicago, and Miss Amy Fay, the Chicago pianist, played at Des Moines, Iowa, recently.

—Mr. Fred. Boscovitz, Miss Gertrude Franklin, Max Heinrich, Waugh Lauder, and Mrs. Sherwood have been giving recitals in Boston.

—Carl Wolfsohn's second trio concert took place in Chicago, on Jan. 6th. Mrs. Fuller and Misses Hess and Marum were the assisting artists.

—The Chicago Symphony Society has recently been organized by Messrs. Hans Balatka and F. Neumann. The orchestra numbers sixty players.

—The Petersburgh, Va., Academy was dedicated on January 9th. The "Hallelujah" chorus, from "The Messiah," was the opening number of the programme.

—Carlyle Petersilea gave the first of his analytical concerts, at Steinert Hall, Boston, on Jan. 4th. Mrs. Petersilea, Mr. Milo Benedict and Mr. Louis C. Elson assisted.

—Little Josie Hoffmann has been delighting Bostonians with a number of his admirable performances at Music Hall. His audience was limited only by the size of the hall.

—The Dayton, Ohio, Philharmonic Society produced two choruses for female voices by Ad. M. Foerster, of Pittsburgh, Pa., at a recent concert. Gade's Christmas Cantata was also sung.

—The third concert of the Chicago Chamber Music Society, on Jan. 16th, offered Rhemberger quartette, op. 38, and Schumann quintette. The Lotus Quartette sang glees by Buck and West.

—Johann Beck, the Cleveland violinist, was the soloist at the Detroit Philharmonic Club's concert, on Jan. 10th. The programme included Beck's quartette in C minor and Beethoven's quintette, op. 29.

—Cincinnati has a new amateur musical organization, viz.: The Queen City Opera Company. It will soon produce George Schleiffarth's opera, "Rosita," the work chosen for its first public appearance.

—Mme. Giulia Valda was the soprano in the Christmas performance of the "Messiah" by the Apollo Club, of Chicago. Miss Christine Neilson and Messrs. Theo. Toedt and Carl E. Martin were the remaining soloists.

—Gounod's "Faust" was sung at Music Hall, Boston, on January 17th. The performance was under the direction of the tenor, Chas. R. Adams, who assumed the part of "Faust." Miss Mary Shephard was the Marguerite.

—The Balatka Academy of Musical Art, Chicago, gave a concert. Wieniawski's Valse de Concert and Handel's "Harmonious Blacksmith" were among the numbers, and Miss Hunneman played Mendelssohn's G minor concerto.

—The third symphony orchestra concert was given in Cincinnati, at the Odeon. Miss Aus der Ohe was the soloist, playing Liszt's concerto in A. The orchestra's selections were: Bach, suite in D, and Schumann's symphony No. 3.

—The Mendelssohn Club, of Philadelphia, produced Max Brush's "Fair Ellen," Gilchrist's "Christmas Anthem" and Mendelssohn's 114th Psalm, at its first concert. Dr. H. Hopkinson, of Baltimore, and Mrs. L. H. Earl, pianist, assisted.

—The Boston Handel and Haydn Society gave its eightieth performance of "The Messiah" this year. Mr. Carl Zerrahn was the conductor, and the soloists were: Misses Gertrude Griswold and Gertrude Edwards, Messrs. A. L. King and M. W. Whitney.

—At the second concert given by the faculty of the College of Music of Garfield University, Wichita, Kan., Mr. John W. Metcalf, pianist; Blanche Newcomb, violinist; Mosceline Baldwin, organist, and Alice Hutchins, vocalist, were the performers.

—Dr. Louis Maas played at the last concert of the Scherzo Society, Erie, New York. His selections included Fantasia, op. 17, Schumann; Waldstein Sonata, Beethoven; Reverie, op. 21, Maas; Valse Caprice, Rubinstein, and Marche Militaire, Schubert-Tausig.

—Mr. Wm. H. Sherwood gave a recital at Erie, playing, among other selections, a group of American compositions by Wilson G. Smith, Ed. B. Perry and Sherwood, also "Sonate Pathétique," Magic Fire Scene, Wagner-Brassin, and Faust Waltz, Gounod-Liszt.

—A song recital was given at Chicago by Mr. Chas. A. Knorr, assisted by Messrs. Emil Liebling and H. M. Wild, played "Marche Heroique" for two pianos, St. Saens, and Manfred Impromptu, Schumann-Reinecke. The vocal selections were by Gounod, Clay, Kjerulf and Jensen.

—The "Messiah" was performed in Hartford, Conn., at Christmas, by the Hosmer Hall Choral Union, under the direction of Mr. Waldo S. Pratt. The chorus consisted of 225 voices, and the violinists were Mrs. E. Humphreys-Allen. Miss G. Edmands, and Messrs. T. Toedt and D. M. Babcock.

—The following principal works will be given at the Worcester, Mass., festival next September: Handel's "Messiah," Verdi's "Manzoni Requiem," Beethoven's "The Praise of Song," "The Heaven's Declare," Saint-Saens; Hiller's "Song of Victory" and Schubert's "Twenty-third Psalm."

—The Brooklyn Philharmonic Society's Concert, on January 21st, offered "Eine Faust Ouverture," Wagner; "La Russie," Rubinstein; Fugue in A minor, Bach-Hellmesberger, and Schumann's Third Symphony. Mr. Emil Fischer was the vocalist, singing "Wo berg ich mich," from Weber's *Euryanthe.*

—The first recital of the Musical Recital Course, under Johannes Wolfram's direction, was given at Canton, Ohio, with Miss Neally Stevens as the pianist, assisted by Dora Henninges, soprano, Johanna H. Beck, violinist, and Wilson G. Smith accompanist. At the second, on January 13th, Mr. Wm. H. Sherwood was the pianist.

—At the first concert of the St. Louis Musical Union, given on January 5th: Miss Neally Stevens, pianist, and Mrs. Jessie Bartlett Davis were the soloists. "Caprice Espagnol," Moszkowski, and "Le Rossignol" and Rhapsodie Hongroise, No. 15, Liszt, were among the piano-forte selections, and Mrs. Bartlett Davis sang, among other songs, "Che Fars," from Gluck's *Orpheus.*

—The second concert of the Damrosch Symphony Society, of Brooklyn, was given on January 2d. Two movements from Cowen's Irish symphony, the waltz movement from Berlioz's "Fantastique" symphony, Weber's "Oberon" overture, and Liszt's E-flat concerto (Miss Adele Aus der Ohe) were played, and Herr von Milde sang "O du mein holder Abendstein" and several lieder.

—The Fourth Baltimore Philharmonic Concert, under Mr. W. Edward Heimendahl's direction, took place on January 6th, Mme. Dory Burmeister-Petersen was the soloist, playing a piano-forte concerto in D minor by her husband, R. Burmeister. The orchestra's number consisted of Beethoven's "Pastorale" symphony, Gernsheim overture, "Waldmeister's Brantfahrt," and Slavonic Dances, Dvorak.

—The Kentucky College of Music and Art, Louisville, numbers the following names among its faculty: Mrs. Octavia Hensel, voice; Gonzalo Nunez and Mrs. A. Pupin, piano and theory; Frank T. Southwick, organ, and Miss Garrity, painting and drawing. Miss Garrity is the president, and Mrs. Hensel has also under her charge the choral opera and oratorio classes. Mr. Adrian Primrose conducts the violin and orchestral classes.

—The Boston symphony concerts of recent days offered, among other works: "Berlioz's "Sinfonie Fantastique;" Chadwick's dramatic overture, "Melpomene;" Cowen, symphony in B flat minor; Schumann's "Pictures from the Orient," op. 66, arr. by Reinecke; Wagner's "Siegfrid Idyll; and a number of selections from the "Nibelüngen Ring;" Dvorak's symphony in D minor, Mendelssohn's "Melusine" overture, and Beethoven's E-flat concerto (Miss Aus der Ohe).

—The second concert of the Buffalo Philharmonic Society, Prof. John Lund, conductor, offered the following programme: Symphony in B flat, Gade; "Melody," Rubinstein, arranged for orchestra; march movement from Raff's "Lenore" symphony; "Berceuse," Gounod, and valse from Serenade in G, Tschaikowski, both the latter for string orchestra. Miss Jennie Dutton sang an aria from Gounod's "La Reine de Saba," and a number of songs, and Mr. Corell played andante for cello, Goltermann.

FOREIGN.

—Verdi's "Otello" was given with great success at St. Petersburg.

—London and Copenhagen have heard Wagner's C major symphony.

—Weber's opera "Die drei Pintos" was performed in Leipsic on Jan. 20th.

—Panofka, the German composer and violinist, died in Carlsruhe, aged 80 years.

—Joachim has had a stroke of paralysis. He has, however, fortunately, recovered.

—Diaz Albertini, the Cuban violinist, played at a recent Leipsic Gewandhaus concert.

—At Naples a wonder child, the ten-year-old violinist, Giulietta Dianesi, is turning people's heads.

—Goldmark's new symphony, produced in Dresden not long ago, delighted musicians and laymen.

—Jamet, the basso of the first Nilsson opera season in America, died in Paris recently, aged 55 years.

—Frau Voggenhuber, a celebrated singer, who was connected with the Berlin Opera House for twenty years, is dead.

—Berlin compels opera goers to appear in full dress on certain evenings every week, under an edict issued by Graf Hochberg.

—Miss Lena Little, the New York contralto, sang Berlioz's "La Captive" at a recent London, England, symphony concert.

—Gounod is setting music to a hymn, "Notre Dame de France," by George Boyer, and calls it the "Marseillaise de la Vierge."

—Jadassohn, the composer and theorist, has been appointed a Doctor of Philosophy, *honoris causa*, by the Leipsic University.

—It is said that the Baron Achille Paganini has discovered several unpublished compositions of his father's, and intends to issue them.

—Franz Ondrieck, the Bohemian violinist, played both the Joachim and Brahms violin concertos at his recent orchestral concert in Vienna.

—Wagner's "Lohengrin" and Goldmark's "Queen of Sheba" will be produced at La Scala, Milan. Goldmark is to conduct his own work.

—Stuttgart had its first representation of Die Meis, tersinger lately, under Dr. Klengel's direction. The work was most enthusiastically received.

—A new life of Brahms, by Dr. Herman Deiters, translated into English by Rosa Newmarch, has just been issued by Fisher Unwin, of London, England.

—At the Minchen performance of Verdi's "Otello" Herr Vogl sang the title rôle; Frau Schöller, *Desdemona;* and Fuchs and Gura took the part of *Iago*, alternately.

—Mme. Patti left Paris for Lisbon and Madrid, on Dec. 11th. She will depart for Buenos Ayres in time to open her engagement there in "La Traviata," on April 5th.

—The Bilse-concerts, Berlin, reached their 4000th performance recently. Herr Bilse returned to Berlin from Liegnitz, where he now resides in private life, to conduct his old orchestra.

—The London Figaro says: Eugene D'Albert has been appointed conductor of the Saxe-Meiningen orchestra, and has accordingly written a new symphony for performance by that band.

—The tenor, O. Niemann, is receiving warm recognition for his poetical renderings of Schubert, Schumann and other lieder in London. He is the son of the distinguished tenor of that name.

—The programme of Franz Servais' first symphony concert at Brussels included Schubert's C major symphony, Liszt's "Prometheus," Wagner's "Huldigungs marsch" and Von Bülow's ballad "Des Sanger's Fluch."

—At Bonn, Germany, an opera audience was recently drenched during the progress of the performance, owing to the error of the man who controlled the emergency fire sprinkler. At Münster Mme. Joachim, together with many other singers, was obliged to stand on chairs during a rehearsal, from a like cause.

—A concert was arranged at Bayreuth, in memory of Liszt, by two of the master's pupils, B. Kellerman and H. Schwartz. Their programme consisted of two piano arrangements of the symphonic poems: "Mazeppa," "Orpheus," "Tasso," "Festklenge," "Hunnenschlacht," and "Héroide Funèbre."

EDUCATIONAL HINTS.

BY KARL MERZ.

Contact with the great may not make us great, but it makes us greater than we are.

The singer or player performs with the ultimate aim to please and to improve his hearers. We have no regard for the musician who has no regard for his audience.

We generally dislike in music what is above our comprehension. When listening to a lecture we are apt to accuse ourselves of stupidity if we cannot understand what has been said.

To him who accomplishes much the day has many hours. To him who does nothing, it has not one, though it seems a long time from sunrise to sunset. He has not one well-spent hour.

Be patient and generous, kind and forgiving to your pupils. Thus will you raise patient and generous, kind and forgiving pupils. Be diligent yourself if you would have your pupils be diligent.

Said a pupil: "I know how to play it, but I cannot do it." Said the teacher, "I know how to spend money, but I have none to spend." Only what we can play or explain to others do we know.

Asking some time ago each pupil of a class a question as to which masters had done them most good, each replied, Bach and Beethoven. The student who takes delight in these masters is on the right road.

Not all seeds spring up and not all your instructions are productive of good results. It would be foolish for the farmer to fret himself because some seeds go to waste, and why should the teacher be less wise and reasonable?

Said a teacher, "This pupil is as hard as flint; you cannot get any fire into her playing." This may be your fault, dear teacher. May be there is no fine steel in your own makeup, or perhaps you are only soft iron, unfit to draw fire from a flint.

Pupils who lay aside pieces which they have learned, failing to review them, are like those who put their earnings into pockets with holes in them. They first work hard for their possessions, and then carelessly waste them again.—*Brainard's Musical World.*

Unless the pupil has a clear conception of the works of art he is to perform, there can be no clear expression. There is a twofold study, namely, that of the spirit and that of the technique. Many are satisfied with the latter, neglecting altogether the former.

Let pupils search for the mistakes they make. Some teachers never let the pupil do anything in the line of correction which they, themselves, can do. The true way is never to do anything that the pupil can do. This course is slow and tedious, but it is full of good results to the pupil.

The true musician is not the product of birth, but rather that of education. Yet we are not unmindful of the fact that without talent education will do very little toward developing the musician. Talent without instruction is apt to go astray, and musical instruction without talent is apt to go to waste.

The pupil who imagines that a superior teacher will carry him through without doing hard work himself is sure to be disappointed. Learn to stand upon your own feet, for you must walk over every foot of the road that leads to success. There are no stage coaches or bicycles that will take you there. If you covet success as a musician you must fight to attain it.

Show me the teacher who has sympathy with children, and I will show you the teacher who knows how to control them, who knows how to arouse them to action. Show me the teacher who loves not children, and I will show you a person who ought to let teaching alone, a person who ought to be at the work bench and not in the school room or at the piano.

There are hundreds of music teachers that never read a musical journal, much less a book on music. What is the matter with you, brethren and sisters? Are you so full that nothing more can be be put into you? Are you so tall that not an inch can be added unto you? Awake, arise, look about you and perceive the fact that this world is moving, that it is progressing. It is your solemn duty to advance with it.

As a rule, the public has not the very highest estimate of the musical profession. This is partly owing to the fact that the masses lack as yet a correct understanding of the high powers and value of music, and, again, it is owing to the fact that our profession is not as well educated as it should be. As musicians we yield too much to our emotional and not enough to our thinking powers. Our characters are not balanced and well rounded.

A Japanese proverb says that a thousand miles begin with one step, so the greatest player begins with the first rudiments. When you take the first step, look not impatiently at the end of the journey, nor fix your mind, when taking your first lessons, upon the time when you shall appear before the public. Do every day's duty well, and in due time you will have walked the thousand miles, and so you will also be prepared to perform great works by the masters.

Try to make your pupils independent of the teacher. Endeavor to make them correct readers, careful, clean players and close thinkers. Let your pupil do his work himself. Do not stand by the side of him and put his fingers upon the proper keys, telling him names of notes difficult for him to read, etc. Let the pupil do all the thinking he can do, but see to it, that he thinks correctly. Be patient if he thinks slow, and be hopeful if he thinks at all. Make your pupils self-reliant.

Musical education, like all other mental progress, is of slow growth. Do what we will, the rosebud takes its own time to unfold. The same is true of the human mind. We may press the rosebud and force it open, but the flower will not be as beautiful or as fragrant as it would have been had it unfolded in its own slow process. Neither will it be a healthy and enduring flower. Do not hasten the young mind, for this is a dangerous, unhealthy process. Too much work laid upon the pupil is often as injurious to the mind as too much water and heat for the plant. Give the child time for development.

Those who devise methods usually claim that theirs are the only correct ones. There is more than one good method in teaching, and why should teachers become so wrathy when others differ from them in the way of doing things? The one-method idea does not serve in all cases. Neither human minds nor hearts can be pressed into one mold. There is great diversity in hearing and seeing, and also in appreciating. This world is full of diversity. No two trees, though of the same species, look alike. Different plants and animals require different treatment. Why should we deny this advantage to our pupils? Some teachers hang the coat of a method on all pupils' shoulders, whether it fits or not. Adapt the method to the child, do not endeavor to adapt the child to the method.

SOUND SENSE.

The following, from the Boston *Musical Herald*, deserves thoughtful attention at the present time of beginning the season's musical study: Parents and guardians seem to hold the idea that the ability of the teacher selected to direct the early musical education of children is a matter of little or no consequence, provided his terms are low. In such cases, it is considered by them that a competent instructor will, at a later stage, be amply sufficient to complete the work thus unsatisfactorily begun. It would be equally logical to call in a doctor's boy to attend them in a serious illness occurring during childhood, reserving the services of a skillful practitioner until they had arrived at maturity. The mind of the young is particularly susceptible to first impressions, and, if properly directed at first, a foundation is laid that will remain. Bad teaching is far less harmful at a later period, just as disease is less likely to make serious inroads on a constitution fortified by early care. On the other hand, bad habits once acquired are difficult to eradicate; and the process involves, in most cases, recommencement on a new basis, work that is not only unsatisfactory to the skillful teacher, but irksome to the pupil, and calculated to dishearten young people to an extent sufficient to impede after progress.

FOREIGN CORRESPONDENCE.

BERLIN, Jan. 2d, 1888.

EDITOR OF THE ETUDE:—

It is seldom, indeed, that even as musical a city as Berlin is afforded such a rare musical treat as is given by the ten concerts directed by Hans Von Bülow, this season. The first one, including the three great symphonies, Haydn No. 12 in B, Mozart in C (the Jupiter), and Beethoven's Heroic, raised a perfect whirlwind of applause. That three such great works could be given in one evening without wearying the public, moreover that the entire finale of the Haydn symphony was demanded again, and actually repeated, was a triumph of art never before experienced in Berlin. That the Philharmonic Orchestra can do wonders when it will, has often been proved under other excellent directors; we expect superior work from it; but that it could rise to such a height of perfection, that each single member could be so fully possessed with the spirit of the director, had scarcely before been considered possible. With this concert, Dr. Von Bülow unmistakably proved himself the peer of all the directors of our time, a verdict the succeeding concerts have but confirmed.

The second concert, with d'Albert as soloist, consisted of Mendelssohn's overture "Meeresstille" an entire act from the "Queen of Sheba," and Brahm's Symphony in F, interpreted in a manner which made one wonder if these could really be the same compositions heard often before under the same names. One could follow with the ear the thematic development of the symphony as clearly as in an open book, yet, the whole was transfused with warm life and expression. d'Albert played Chopin's E minor concerto in the Tausig edition in a manner which reminded many of Tausig's playing; indeed, some say, surpassed it. Leaving comparisons aside, it is safe to say his interpretation of the concerto combined a perfectness of technique, and a fire and expression, which justify the verdict passed by a Russian critic: "name Bülow and Rubinstein in one man, and his name is d'Albert." As a composer, the opinion was not so united. The majority found his overture to "Esther," which he directed himself, nothing above the ordinary, and he was advised to keep to the piano. Others, among them, Otto Lessman, thought they detected traces of a genius who will sooner or later prove to the world what he is at the third concert, Frl. Clotilde Kleeberg, who has won the name of the d'Albert among the lady pianists, was the soloist, and rendered Schumann's A minor concert in a manner that left nothing wanting. Frl. Kleeberg is of German parentage, but born in Paris, and comes to us from the Paris Conservatory. Her first appearance in Berlin in a concert of her own, in Sing Academie, rendered her position secure; one paper applied to her the familiar words "I came, I saw, I conquered." Since this first concert, she has been in demand for concerts everywhere, and will no doubt remain one of the foremost pianists of Europe.

A very fine piano recital was given the 22d of November, in Sing Academie, by Annette Essipoff; also, on December 7th, in the Concert Haus, an orchestral concert assisted by Sophie Menter, in which she played Rubinstein's concerto in G. Such concerts by artists of established reputation are a great relief after the many timid "debuts." There is no dearth of good piano recitals. Should I even mention the names of all, you would be tired. Among the best after the first two mentioned, is one given by Fran Margarethe Stern, a well-known pianist, from Dresden, on December 10th, and a recital given by Miss Fanny Davies, an English pupil of Mme. Clara Schumann, who made a brilliant debut, with Joachim assisting. The young pianist is a true copy of her renowned teachers (in the faults as well as the excellencies), and received a not unfavorable mention. Joachim played Bach's Chaconne, his great concert piece for many years. Her playing charmingly free and spirited, and based on a good technique.

The Berlin opera was raised from the mediocrity and lethargy which has prevailed most of the winter, by the presence of two guests, Frau Sucher, from Hamburg, and Herr Vogl, of the Munich opera. The noted guests appeared as Sieglinde and Siegmund in the "Walküre," and as "Tristan and Isolde." The latter was one of the greatest triumphs the Berlin opera has seen for some time. Weeks before the tickets were engaged, and on the morning of the representation not a seat was to be had. The performance was by far the most complete ever given here.

The opera festival in Bayreuth will take place in this summer, from 22d July until 19th August. Every Sunday and Wednesday "Parsifal" will be given, and every Monday and Thursday "Die Meistersinger."

Tschaikowski, the noted Russian composer, will make a concert tour through Germany in January and February, and through France in March and April, at which his own compositions, principally, will be performed.

Prof. Ehrlich has written his memoirs, which will be printed next winter. In the meantime he is publishing a number of articles concerning the most prominent musicians and writers of the time. He commences with a comparison between Bülow and Rubinstein, which will be followed by articles, personal remembrances of Brahm, Niemann, Joachim, Auerbach, Lucca, Patti, etc.

Anton Rubinstein has about completed his latest work, it is reported. It is called "Moses," and in both the text and the music, is something between the opera and the oratorio.

The town of Bayreuth, at its own expense, has decided to erect a mausoleum on the grave of Liszt, which will be finished on the 22d of next October, the Master's 77th birthday.

A new symphony in E♭ from Goldmark, was given with great success in Dresden, by the Königlichen Kapelle. The scherzo had to be repeated.

The Mikado, Patience, and Pinafore have been given during December, by a good English opera company, in Kroll's Garten, with good houses.

Prof. Xavier Scharwenka directed a performance of Berlioz Requiem in the Philharmonic Saal, on the 28th and 30th of December. G. F.

Students of music or German can have the opportunity of joining a small, select party, who will sail from New York on the 6th, for Germany (Dresden). Some members of the party will return in the fall, but the rest will remain in Dresden for one year in pursuit of their studies. The party are under the guidance of a German professor and his wife, who were very successful in the same direction two years ago.

Particulars about the journey and the sojourn in Dresden can be had by addressing Prof. E. M., "Care of THE ETUDE."

THE STUDY OF THE PIANO.

STUDENTS' MANUAL.

PRACTICAL COUNSELS.

By H. PARENT.

(Translated from the French by M. A. Bierstadt.)

THE NECESSITY OF COUNTING.

41. *What is understood by displacement of the hand by substitution of fingers, and where is this used?*

Displacing the hand by substitution of fingers is replacing one finger by another on the same key that is *not repeated;* this change must be made without letting go the key.*

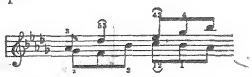
This fingering is used in the following cases:—

1. To change the position of the hand while a note is held, if by this means the execution of what follows may be facilitated.

Example:—

2. Substitution is used to gain fingers in a connected passage, especially if this passage has several parts.

Example:—



The execution of fugue, and all music in fugue style, would be impracticable without substitution.

3. Substitution is also used in melodic passages, in order that those fingers may be chosen which can best produce the singing tone desired.

42. *What other kinds of fingering are there which do not directly enter into the preceding category?*

There is fingering for double notes, and irregular and exceptional fingering.

43. *What are the double notes used in regular and progressive forms?*

The double notes that are used in progressive forms are thirds, sixths and octaves.

44. *How should thirds be fingered?*

When there are only three consecutive thirds, either in ascending or descending, the five fingers suffice without crossing the thumb.

Example:—

Right hand:	3 4 5 1 2 3
Left hand:	3 2 1 5 4 3

In a passage where four thirds follow one another, the crossing of the thumb may be avoided by taking the lower (or upper, according to whether it is ascending or descending) with 1 and 2, and the next third with 1 and 3.

Example:—

Right hand:	2 3 4 5 1 1 2 3
Left hand:	3 2 1 1 5 4 3 2

But if the thirds following one another exceed the number of *four*, they should be played by passing the thumb under the fingers, or the fingers over the thumb. The displacements of the hand must be made so as to give symmetry to the fingering, and whenever it is possible, the two thumbs should be crossed at the same time.

Example:—

Right hand:	3 4 5 3 4 1 2 3 1 2
Left hand:	3 2 1 3 2 5 4 3 5 4

The diatonic scales in thirds are the most symmetrical forms composed of connected thirds. The different fingerings in various piano methods should be analyzed. (See also Chap. IV. of this book.)

The chromatic scales in thirds necessitate the use of exceptional and irregular fingering. (See Chap. IV, No. 73.)

Often this fingering is used in playing detached thirds, composed of white keys only.

Right hand:	4 4 4 2 2 2
Left hand:	2 2 2 4 4 4

45. *How must sixths be fingered?*

Following the rule for the extension of the hand, connected sixths are fingered—

Either by:—

Right hand:	4 5 4 5 1 1 1 1	in ascending.
Left hand:	1 1 1 1 4 5 4 5	in descending.

or by

Right hand:	3 4 5 1 1 1	in ascending.
Left hand:	1 1 1 3 4 5	in descending.

or by

Right hand:	4 5 4 5 1 2 1 2	in ascending.
Left hand:	1 2 1 2 4 5 4 5	in descending.

Detached sixths are fingered by $\frac{5}{1}$.

Chromatic scales in sixths necessitate the use of exceptional and irregular fingering. (See Chap. IV, No. 75.)

46. *How must octaves be fingered?*

Octaves are generally fingered by $\frac{5}{1}$. However, in passages where there are both black and white keys, it is well, when the hand is large enough, to use the fourth finger on black keys.

47. *What are the irregular and exceptional fingerings?*

These irregular fingerings are:—

1. The employment of the same finger on several consecutive notes.

2. The gliding of the same finger from one key to another.

3. The overlapping of one finger by another.

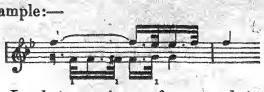
4. The simultaneous striking of two notes with a single finger.

48. *In what cases is the same finger used on several consecutive notes?*

It is often necessary to use the same finger on several consecutive notes in music that consists of several parts, fugues or pieces in fugue style.*

There is never occasion to do this in music that contains only one part for each hand. Generally, the thumb and fifth finger are those oftenest to be used several times in succession.

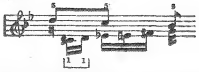
Example:—



49. *In what cases is one finger made to glide from one key to another?*

This gliding is only another way of using the same finger on two consecutive notes; but with this difference, that it can only be done from a black key to a white one. This fingering is used in music consisting of several parts, in the same way that irregular fingering, above mentioned, is employed.

Example:—



50. *In what cases occurs the overlapping of one finger by another?*

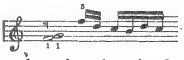
This fingering is used in many exceptional passages, and in music containing several parts.

Example:—

51. *In what cases is it necessary to strike simultaneously two notes with the same finger?*

It is necessary to strike two notes simultaneously with the same finger, it may be with the thumb, or the fifth finger, when two notes (placed at the distance of a second) are to be held, while the other four fingers are occupied with some phrase.

Example:—



Or, again, when there is a chord given with reaches that will not allow the use of the fingers in their natural order.

Example:—

52. *What general advice can be added to the preceding rules?*

We would further advise:—

1. The employment of the thumb and fifth finger on the black keys when by doing so useless displacement of the hand may be avoided. This proceeding, formerly proscribed, has now passed into general use (except in the scales and other regular forms with the passage of the thumb).

2. The use of the fifth finger, especially in rapid movements, on any base note that stands alone and far removed, which is to be played with the left hand, and every high note standing alone and far removed that has to be played with the right hand.

3. The choice of the second finger in crossed passages, if the hand that crosses strikes a single note.

It is well, in bringing this chapter to a close, to repeat once more that the principle of symmetry plays an important part in fingering, and that the use of regular fingering in regular passages or forms greatly facilitates execution.

* Sebastian Bach was the first to make use of substitution.

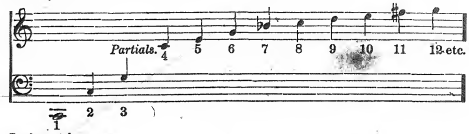
* It might be that all the fingers except one are employed in holding notes, or the hand might be placed in such a manner that the free fingers cannot be put into use.

CONCERNING THE PSYCHOLOGICAL RELATION OF MUSIC.

By W. S. B. MATHEWS.

(Continued from January Issue.)

THE persistence of musical impressions within the mind and the comparison of newly-received impressions with those received before, appears again in the phenomena attending the comprehension of tone color. There are very few hearers of a symphony who do not observe the entrance of the same motive in a different tone quality from that in which it was introduced at its previous appearance. Pleasure in observing these changes is one of the elements of delight in hearing a symphony. Now, we know that the impression of tone quality, as between a clarionet, a violin, a horn, etc., rests upon the different manner in which these tone qualities respectively affect the organs of hearing. Tone quality results from the different combination of overtones in the klang. Along with the fundamental tone, which gives the name to the note sounding, and which we suppose ourselves to hear singly, it is demonstrated, by Helmholtz and others, that we hear several partial tones, higher multiples of the fundamental. To such an extent is this true, that a well-made tone amounts to a complete chord, covering four octaves. The overtones are too faint in most cases to be heard by the "naked ear," but by a simple experiment with resonators, it is perfectly easy to bring out any one of them that the hearer wishes to examine. There is an experiment that any one can try at the pianoforte, which will show this matter in its simpler elements at least. Let the key for middle C be pressed down and held without allowing the hammer to touch the string. The piano is as silent as if the key were not held down. Now, while holding this key, strike the C two octaves below, forcibly, and after holding the key about a second, withdraw the finger from it. The middle C will now be heard sounding out quite clearly. It vibrates in sympathy with the same tone, which was really included in the compound sound of the low bass C, just ended. The reverse of this experiment will also prove itself. If the low C be held without allowing the hammer to strike the string, and middle C be sounded firmly and held about a second, the low C will be heard sounding the same pitch after the finger is withdrawn from middle C. In the same manner one can detect many other partial tones. Low C, for instance, will cause G to sound above middle C; and C in the next octave, E above that, G, B flat, and so on. So, likewise, in the better specimens, the upper notes will bring out the partials in the low bass strings in the reverse of this. In every case we are to remember that no tone will resonate sympathetically except those which are already in the tone of the string itself. Upon a poor instrument, only a few of these partial tones can be heard. These partial tones go up by the natural ratios, according to the numerals 1 2 3 4 5 6 7 8 9 10, etc. Or in notes thus:—



What we call tone-quality results from strengthening certain ones of these partial tones and suppressing others; or, rather, in a complete tone all are present, but as one instrument has one kind of imperfection, and another another, so one instrument fails in one set of partials, and another fails in another. A pure tone contains them all, just as white light contains all the colors of the spectrum. The point to which all this discussion tends is the recognition of the fact that in remembering tone quality we are remembering the impression which these partial tones made upon the filaments of hearing. And that when a new tone color comes in with a motive which recalls a previous act of hearing, we recall with it the entire combination as received and recorded in the apparatus of the ear and of the brain. It is upon the persistence of impressions of this kind that all enjoyment of tone color rests, as seen in the gorgeous instrumentation of modern music.

To return to the impressions of rhythm and number, there is also the modification of the effect of a musical composition, according as its rhythmic pulsation goes fast or slow; according as it has fever, or is in a state of vitality below the average. A slight acceleration of the movement produces an animating effect upon the listener, which shows that he must have been conscious of rate of movement as well as of the relations of longs and shorts in the combinations offering themselves for recognition. In the same way that acceleration produces the effect of increased animation, a slower rate of movement produces the effect of an approach toward a repose. Both these facts are conclusive that the impressions of speed must have been recorded, or, at least, observed as an integral part of the total, else a modification of them would not have been recognized as a modification of the general effect.

Distinctions of intensity are of the same nature. Not only does the ear keep account of the rate of movement and the relations of length, but also it takes into consideration differences of intensity, as representing a greater or less interest on the part of the performer in this which he is bringing us. Hence, an increase of force is recognized as implying greater interest and a diminution of it as a lessening of it. Into this category enter also all accounts of accents and emphasis, through which the ear arrives at a comprehension of the rhythms, the different estimation it is to place upon the various melodic and harmonic ideas in the work, etc. All these, and no doubt many others that might be mentioned, go to show that these subconscious comparisons of tone impression with each other are of an almost endless variety, and are maintained over wide reaches of comparison. They imply, therefore, the development, or rather the progressive sensitizing of an apparatus already provided, but for many centuries little used. It is to the development of such apparatuses that music teaching has to address itself.

The relation of all this to the art of teaching music is not to be overlooked. In general, we may say that music teaching is the art of teaching how to *think music*. It is this that renders the process so unequal in the length of time it takes, and in the quality and amount of results obtained. For, as the previous parts of this discussion show, the ability to think music depends upon the activity of certain parts of the brain, but little used in the affairs of daily life. It is true that the nature of vowel quality is exactly the same as that of tone quality in general; the different vowels differing from each other exactly as the tone qualities of instruments differ from each other; that is to say, in the prominence of certain ones of the overtones and the comparative weakness of others. This, which, when first announced appeared extremely unlikely, Helmholtz was able to demonstrate, by means of his apparatus of harmonic tuning forks, by the aid of which he reproduced all the vowel qualities at will. Vowel quality, moreover, is of the same nature as harmony; for the perception or the tacit recognition of certain overtones in the klang of a single note is of the same nature as the act of recognizing, concerning a certain combination of tones, that a part of the combination agrees with the fundamental in the same way as its own overtones agree with each it, that is to say, that the combination forms a chord; or that they do not agree, and, therefore, that they form a dissonance. Hence, we are confronted here again by a fact which meets the psychologist at every turn, namely, that the individual is provided with mental apparatuses which not only subserve his daily wants, but which have in them possibilities in many higher directions; they contain the potency of an almost infinitely more advanced development in the direction of general utility, and along with this the quality of availability for many higher purposes not directly subservient in preserving life. It is upon these higher uses of the sensory apparatus and its connections of a registering and comparing kind that all the fine arts rest.

So here, in regard to the relative quickness of the apparatuses by the aid of which music is appreciated and enjoyed, we are brought back to questions of heredity, temperament, inherent aptitude, and the like. When there is a hereditary aptitude for music, all the apparatuses concerned with it are in a state of readiness, already half developed, requiring but a small stimulation from without to call them into full maturity. In fact, it is not always necessary that the stimulation from without be of a distinctly musical quality; in some cases, any stimulus, even of a purely literary kind, has power to call up and set in operation these peculiar musical activities. This we see illustrated in the case of those preëminently gifted individuals whom we call geniuses. As soon as the mind begins to act, the activity of the musical faculties is irresistable. Moreover, these gifted ones not only act in music by their own nature, and, in some cases, almost without any instruction whatever in the technic of the art, but they seem at the very start to have the whole art

within them fully developed, as we might almost say. This was the case with Mozart, who, at an early age, showed himself master of all the technic of musical composition, not excepting those most intellectual parts of it, double counterpoint and fugue. It has been the same with many others, although in less degree. There was Franz Liszt, for example, who, at an early age, not only showed himself the master of the art of piano playing as it then stood, but spontaneously created an entirely new set of effects and new ways of obtaining them. At the very first appearance, he introduced certain ones of the peculiarities of the Liszt technic, which has revolutionized piano playing. It was the same with Chopin, who, although not appearing before the public of all Europe as a wonder child, did something hardly less remarkable, in producing at the early age of nineteen or less, and by the aid of the instruction of a pedantic provincial teacher, his wonderful studies and concertos, which have remained for fifty years masterpieces in the art, and mark an entirely new epoch in the history of piano playing. It is the same at this moment of writing; when we read of Josef Hoffmann, who, at the age of thirteen, shows himself a true virtuoso and an artist. What happens in these cases is the existence of a musical apparatus in the brain, of great grasp and quickness, and along with it a muscular system ready to respond to these inner conceptions, without the painful process of practice, by the aid of which alone the average individual is able to employ his fingers in reproducing his musical fancies.

In a majority of instances, even in these times when the art of music is more natural than it ever was before; or, to say it differently, when the average individual is able to think music with less training than at any previous time of which we have record; in a majority of instances, I repeat, it is necessary to subject the pupil to the influences necessary for developing those parts of the musical apparatus which happen to be more sluggish than the others. Differences of this kind will be found of the most varied and unaccountable character, depending upon obscure relations of heredity, concerning which it would be difficult, if not impossible, to collect the information needed for rendering the inductions of any scientific value. These differences the teacher has it for his task to overcome and equalize by a process of education, until the pupil is able to think all parts of musical discourse, and to do so without effort, according to the analysis already given above. It is not the place of the present article to undertake to give directions as to the methods by means of which this part of the teacher's work can be accomplished. This would be a question of musical pedagogy, and will come up in another place. (See chapter on The Operative principles of Teaching Music.) For the present it is enough to call attention to the fact that all this work is to be directed and controlled by the musical judgment of the teacher, acting under an intelligent comprehension of the real nature of the pupil's mental deficiencies as a musician and his own acquired skill in devising methods of overcoming them. It may be remarked, in general, that in performing this operation for the pupil, great aid will be derived from conducting the studies in such a way as to avail oneself of the aid of the quickening influence of the musical imagination; for we must not forget that the most potent factor in the work of calling into activity these half or wholly latent capacities of the brain, is the desire on the part of the individual to make use of them. Hence, everything depends upon awakening such a desire at the earliest possible moment in the course of musical instruction. Commonly, indeed, this desire will be found active, being, in fact, the operative motive inducing the pupil to place himself under instruction; but in those cases where the parents have placed the pupil under instruction without the especial desire of the pupil himself, it is the teacher's first work to awaken such a desire. When the desire is already active, it is of the first necessity that it be kept active. This will only be the case so long as it is fed; that is, so long as the musical faculties have something to do which they can take pleasure in. By this it is not meant that the study is to consist exclusively of such material as will furnish pleasing exercise to the pupil at every step of the way and for every consecutive five minutes it may be necessary to spend in practice; this would be impossible, or if possible, would speedily degenerate into merely drifting with the caprice of the pupil. But it is necessary and entirely possible, without sacrificing any good end of the instruction, to conduct the lessons in such a manner that every one of them shall render a certain gratification to the faculties of musical appreciation, and in so doing shall advance their education, as well as that of the fingers and eye, and so conduce to the progressive education in taste, without which instruction in music will degenerate into mere pastime or a preparation for making a show of one's virtuosity, beside which the tricks of the rope walker or the trained monkey have equal interest and are worthy of more respect.

In conducting the lessons for the purpose of supplying the missing ingredients of a true musical appreciation, the teacher will find it necessary to ask himself in relation to every pupil—What are the real deficiencies in this case? To meet them there will be accent exercises upon scales and arpeggios for time and rhythmic education; arpeggios and broken chords for educating the harmonic perceptions; the exercise of memorizing music in order to improve the attention, as well as for adding to the pupil's inner stock of musical ideas, in the hope that presently they will awaken into a life of their own, and he begin to possess within himself a musical fancy, just as all persons imagine to themselves discourses with friends, which have never taken place. All of these elements will help each other. But of this in the other place referred to.

The mention of musical fantasy brings up the distinctive element in the mental operations of those who compose music, rather than merely perform it. There are three grades of musical fantasy: First, that in which the individual is able to remember and recall simple musical impressions, such as melodies, chord impressions, and so forth. Second, that in which he is able to enter into and follow appreciatively the higher kinds of musical discourse, when a record of it is presented to him, but is not able to recall it when the notes are taken away. In cases of this kind, the individual often has a vague conception of the musical effects composing the fine piece he may have played, and is even able to criticise intelligently the performance of it by another, but when thrown upon his own resources he is not able to recall it distinctly. Third, those who immediately remember any musical discourse that pleases them, and who invent long discourses of their own, or more properly, who hear within themselves long musical discourses, which often appear to them to be finer than any that they play from the notes of others. The latter conviction, which is the natural attitude of the mind in regard to any production of its own (just as it is of the body in regard to its own productions) is fallacious. It needs to be corrected by the operation of the sober judgment; when this is not able to do the work, it must be left to the performance of others, who commonly will take pleasure in correcting whatever hallucinations of this kind an author may indulge himself in. Often these persons go too far; in this case the individual must await the slower second thought of his public. But it is for the teacher to school himself to recognize the state of his pupil, in respect to the ability to reproduce musical discourse, and to lead him from one state to another, until the highest possible has been reached.

In respect to this latter point, it is better to expect too much than too little. There are teachers whose normal attitude toward pupils is that of a lofty superiority; they do not expect of them anything more than that which ought to form a part of the common ability of the average man. Upon this prepossession they order the studies, and accordingly, not having provided means for calling out the higher faculties, they rarely are disturbed by them. This method of teaching has certain advantages, chief of which are its saving the teacher a world of trouble, and its leaving the pupil to exercise himself creditably within the safe lines of his easy activities. The opposite method is rich in discomforts, equally for the teacher and for the pupil. It places the teacher under a load of anxiety, where he must continually be doomed to disappointment through the failure of his best-laid schemes for awakening musical life in the pupil; it renders the pupil unhappy through having continually expecting of him more than at the time he is able to perform. It is doubtful whether any teacher of the kind properly to be called stimulative, has been skillful enough to perform his proper work with the pupil without experiencing the difficulties above described. Nevertheless, it has its reward. Now and then he encounters a talent, which at first appearances gave no more signs of richness to the inexperienced eye, than the rough ore of gold, but which, under the judicious course of polishing and so on, presently came to shine with a beautiful lustre.

(To be Continued.)

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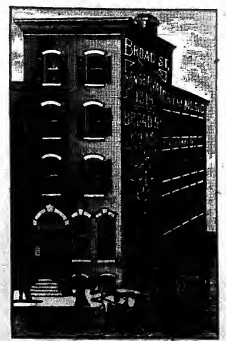

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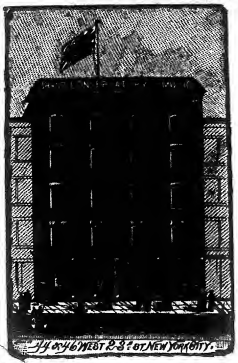

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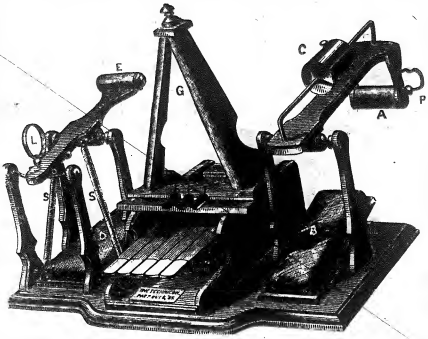

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