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Title: “Regime for Naughty ‘Dilletantes’” by Allen Tanner

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Dear David: Here is a "mini" article in continuance of our "interview"
(mini" and messy, for which please forgive) However you will see that I
am not entirely REGIME FOR NAUGHTY DILLETANTES.
IDOLENT!

1. THE SWITCH, AND A GOOD SWITCHING. ^{RESULT - THE FEAR OF GOD AND AN UNEASY CONSCIENCE}
2. THOUGHT AND REFLECTION THAT THE PIANO MUST NEVER BE STRUCK BUT
"SOUNDED": THE KEYS PRESSED DOWN INSTEAD OF STRUCK. CORTOT: "MON
DIEU QUE FAITES VOUS!! VOUS BLESSEZ LES SONS-ET C'EST AFFREUX!!"
SECONDLY THE FIRM CONVICTION THAT WE ARE DEALING (IN OUR RAPPORT
WITH THE KEYBOARD) ^{WITH} THE FACT THAT ALL WE HAVE WITH WHICH TO PRODUCE
THE PROPER SOUNDS IS THE FOREARM, WRIST (ESPECIALLY USEFUL) AND
THE MOVEMENT OF THE HAND ^{AND FINGER-ACTION} FROM SIDE TO SIDE. COMBINED WITH ^{ALL} THIS
SHOULD BE THE ^{EASY FIRM} ACTION OF THE FINGER, PRESSING INTO THE KEYS, AND
THE ADAPTATION OF ALL THESE INTERACTING MECHANISMS TO ^{the business of} FOLLOWING THE
MOTION ^{IN} THE MUSIC. IN BEGINNING TO LEARN A PIECE ONE SHOULD RE-
GARD OR EVEN RESPECT THE FINGERING IN PRINT PROPOSED BY ^{NOT} ANY EDITOR
NO MATTER WHO. I HAVE FOUND JOSEFFY'S FINGERINGS TO BE VERY WRONG
AND IMPRACTICAL MANY TIMES. ONE SHOULD BEGIN BY ADAPTING THE HAND
(FIRST RIGHT THEN LEFT, THEN TOGETHER) TO THE GROUPS OF NOTES ^{TO BE}
PLAYED. THEY CAN BE REDUCED TO A CHORD ALSO, WHICH MAKES IT ^{ALL THE} MORE
EXPEDIENT. IN THIS WAY ONE WILL HAVE GONE ^{ALSO} A LONG WAY TOWARDS KNOW-
LEDGE OF THE MUSIC ONE HAS BEEN WORKING ON.
2. CORTOT GAVE SIMPLE GYMNASTICS FOR THE REALIZATION OF THE ^{COOPERATION OF A PARTICIPATING} ARM AND
HAND TO THE ^{ACTION ON} KEYBOARD AND ^{TO THE} EXECUTION. IT IS NOT NECESSARY TO DO THEM
MORE THAN TEN MINUTES A DAY, BECAUSE IT IS HOW ONE THINKS OF THEM AND
THE ENLIGHTENMENT ^{WHICH} THEY GIVE - THAT COUNTS. THE WRIST-STROKE ^{ALSO} THAT IS SO
IMPORTANT TO EASY EXPRESSIVE AND RYTHMIC PLAYING. ALSO IN PERMITTING
THE TIPS OF THE FINGERS NEVER TO LEAVE THE SURFACE OF THE KEYS IT CAN
BE USED FOR EXPRESSIVE LYRICAL PURPOSES AS WELL. ^{A QUIET SUPPORTING} WRIST AND ^{RELAXED} ADHERING FINGERS IS
3. I REPEAT: FIT EVERY GROUP OF NOTES YOU ARE LEARNING TO YOUR OWN HAND.
AND IF "UNCONVENTIONAL" "NON ACADEMIC" FINGERING IS MORE COMFORTABLE
AND SMOOTHER FOR YOUR OWN PURPOSES, THEN DO IT. USE THE THUMB REPEATED

WRIST THAT IS WITH FINGERS PLAYING FROM QUIET AND SUPPORTING BUT FLEXIBLE. A VIB: ONE SINGS THE MELODY WITH PLAYING BEAUTIFUL MELODIC LINE - SUPPORTING BUT FLEXIBLE. THE SECRET OF PLAYING BEAUTIFUL MELODIC LINE - SUPPORTING BUT FLEXIBLE.

With B. CRISTOFORI
ADD: The Italians who certainly have every reason to claim the authority, do not say "PLAY the piano" ... but instead: "SUONARE IL PIANOFORTE" "SOUND THE PIANO".

LY, IF NECESSARY, OR THE FIFTH FINGER IF YOU HAVE TO HOLD THUMB -
PART OF THE HAND ^{MEANWHILE} ON A NOTE. IF THERE IS A DESCENDING GROUP THAT
REQUIRES YOU TO PLAY THE FIFTH FOUR OR FIVE TIMES, DO IT, BUT SEE
THAT IT IS SMOOTHLY DONE.

4. DON'T FORGET TO REDUCE GROUPS, (SOMETIMES SCALE PASSAGES ^{ALSO} TO THIRDS)
TO CHORDS. THIS FOR FINGERING, AND ALSO FOR LEARNING THE FORWARD
MOVEMENT OF A ~~GROUP~~ PASSAGE. YOU WILL THUSLY LEARN THE MUSIC BY THE "FEEL" OF
THE GROUP, ~~ALSO~~. ONE SHOULD KNOW A MELODIC PHRASE BY AN ALMOST
SCULPTURAL "FEEL" ("TACTILE") AS WELL AS THE EMOTIONAL "FEEL."
AND IN LEARNING A PIECE AT FIRST ONE SHOULD LOOK AT EVERY NOTE
AS IF HYPNOYIZED, AND PAY ^{STRICT SUBMISSIVE} ATTENTION TO THEIR TIME-VALUES AND
DURATION. THE "PULSE" OF THE MUSIC SHOULD BE APPREHENDED ALSO
SINCE ALL MUSIC HAS IT'S OWN ^{"AS"} PULSE ~~THE~~ HUMAN BODY. HENCE:
EVERY TRUE MUSICIAN SHOULD, IN APPREHENDING THIS "PULSE", NEVER
DIFFER IN HIS CONCEPTION OF TEMPO TOO DIVERGENTLY WITH ANOTHER
TRUE MUSICIAN. THUSLY THE STRANGE DIVERGENCE BETWEEN TOSCANINI'S
TOO FAST TEMPI AND THOSE ^{GREAT} CONDUCTORS PRECEDING HIM. THIS IS ALSO
TRUE OF MANY PIANISTS. MYRA HESS, FOR INSTANCE, IN HER RECORDING
OF THE SYMPHONIC ETUDES, FELT AND EXPOSED PERFECTLY THE TRUE "PULSE"
OF THIS ^{GREAT} MUSIC.

5. ~~SOME~~ RULES FOR WORK AT THE PIANO: NO EXTRANEIOUS DRAINAGE OF CEN-
TRAL ENERGY, ^{BY} ~~THE~~ SUCH ACTIVITIES AS SMOKING, SUCKING LOZENGES,
EATING CANDY. ROOM MUST BE ISOLATED AND QUIET. SETTLE DOWN AT
FIRST ON THE BENCH (ON ONE BUTTOCK ^{AT FIRST} IS GOOD!) IN A RATHER "LOUNGY"
COMFORTABLE ATTITUDE BUT WITH A CLEAR ALERT BRAIN. THEN BEGIN ME-
THODICALLY PLOTTING THE MUSIC SLOWLY, AS NOTED ABOVE, UNTIL YOU
WILL HAVE ENTERED THE "GROOVE" OF A HAPPY AND ALMOST HYPNOTIC AT-
TENTION. THEN YOU CAN RISE TO POWER AND ACHIEVEMENT AND WORK WILL
GO WELL AND REWARDINGLY. MORE TO BE SAID LATER.

GO LEFT AND BEHAVING... MORE TO BE...
...WHEN YOU... TO...
...HARMONIC...
...STOCK...
...IS GOOD...
...BOOM...
...SUCKING...
...NO EXCESSIVE...

make over
with carbon
for dear Bob

OF THIS MUSIC...
...OF THE...
...IN HER RECORDING...
...THIS IS...
...DIAMOND...

AROUND THE BLYND.

...STAGE...
...DURATION...
...AND IN...
...THE...
...ONE SHOULD KNOW...
...THE...
...DO NOT...
...THAT...
...REQUIRES...
...IT IS...

ADD: The...
...PLAY...
...PLAY...
...PLAY...