Musical Times Publications Ltd.

The "Moveable Do"

Author(s): Orpheus Singers

Source: *The Musical Times and Singing Class Circular*, Vol. 16, No. 368 (Oct. 1, 1873), p. 252

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3354245>

Accessed: 25-10-2015 16:53 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

not mere loudness is required. It is a fact easily proved that a moderate voice, with distinct articulation, will be better heard, even in a large hall, than a much stronger voice without it." We particularly admire the author's remarks upon the method of singing the vowels, and recommend them to the attention both of solo and choral vocalists. Of course it is difficult to give anything like the correct pronunciation of the Italian words by means of the English alphabet, but on the whole Mr. Adcock's attempt to do so is tolerably successful. We do not, however, agree with the author in believing that the last syllable of *Adagio* is pronounced like *jo*, nor that the sound of *Questo* is correctly represented by *kway'sto*. But these are matters of opinion; and there are so many undoubted facts of the highest importance to learners to be found in every page of the work that we are by no means inclined to dwell on any minor defects.

LEAMINGTON (NO PUBLISHER).

O be joyful in God. Psalm xvi. Anthem for four voices. By Edwin Aspa.

A MOST meritorious little composition. Its littleness, albeit, lies in its length, or in the absence of length, to be observed as to its number of pages and its effect. It consists of a singularly bright movement in E, the repeat of which is welcome after an intervening portion in E minor, to the words beginning "come hither," and this has the beauty of great simplicity, which helps in the genuine pathos of its expression. The slow movement begins as an alto solo, and presently swells into a chorus, which is nicely voiced. There is an indispensable but not an independent part for the organ, since it doubles the voices throughout, but has some interludial points between the phrases.

ORIGINAL CORRESPONDENCE.

THE "MOVEABLE DO."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In your impression for this month you notice a report upon the Examination of the Musical Students in the Training Colleges of Great Britain, by Mr. John Hullah, and you allude to that gentleman's opposition to the Tonic Sol-fa method, and the "Moveable Do." Upon this latter point, I should like to say a word or two, if you will kindly afford me space in your next month's issue. While acknowledging Mr. Hullah's superiority as a teacher and a musician, I must differ with him a little, and avow myself in favour of the "Moveable Do." As far as my experience goes, change of key is a greater obstacle to the young musical student, than any other part of his studies. Indeed there are those who pass as sight readers, but who are unable to make the most simple transition from one key to another. I think that by the "Moveable Do" system this uncertainty is prevented. Take any key with either flat or sharp signatures, by the system I advocate the pupil at once sees clearly that certain notes are sharpened or flattened, as the case requires, in order to make the new scale equivalent to that of the scale of "Do," i.e., by reproducing the half tones in their true position, viz., between the third and fourth, and seventh and eighth. Then, taking the new key note as "Do," we sing on, as in the open key. I have sung by this system myself for years, and I have taught it to those who can now with confidence read correctly at sight, whereas by other methods they have been all uncertainty and fluttering about in the dark. However I do not profess to be able to handle the subject as it should be, but in conclusion, I will venture to say that the "Moveable Do" system, applied to the old notation, is far easier than any other, and certainly the result attained in its practical use is all that can possibly be desired. Then why object to it?

Yours truly,

September 4th, 1873.

ORPHEUS.

TO CORRESPONDENTS.

* * * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. F. SCHOFIELD, Ipswich, Queensland.—It is not so effective as Dr. Dykes's tune to the same words.

J. WATSON MORRISON.—Tenor.

A CORRESPONDENT wishes to know where the music is published to Scott's verses from "Rokeby," commencing "While the dawn on the mountain was misty and grey." Can any of our readers supply the required information?

S. S. K.—We believe that the sole power is vested in the clergyman.

AMATEUR.—For an ordinary 6-8 the beats should be as follows: Down, left, up; down, right, up.

C. M. B.—Christ, Heinrich Rink (or, more properly, Rinck) was born in 1770 and died in 1846. He was a pupil of J. C. Kittel, of Erfurt, and held the office of organist at Giessen.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BARBADOS.—The ceremony of the Installation of the new Bishop of Barbados, the Right Reverend John Mitchinson, took place in the Cathedral on Friday, the 15th August. There was a large muster of the clergy, Rectors and Curates from all parts of the country. They assembled in the room beneath the adjacent Masonic Lodge, and while the processional hymn, "Onward, Christian Soldiers," was sung by the united choirs of St. Mary's, St. Leonard's and the Cathedral, marched up through the central aisle of the church, the Curates of the rural parishes leading, followed by their Rectors, the Curates of St. Michael, the Chaplains of the Forces and the Society for Propagating the Gospel, the Rural Dean of St. John's, Bishop Parry, and the Rector of St. Michael's (bearing the Bishop's crozier), Dr. Mitchinson closing the procession. The Litany was intoned by the Rev. Mr. Drayton, Curate of St. Paul's, the responses being sung to music in Mercer's Psalter. The *Te Deum* was taken to single chants, and Mendelssohn's "How lovely are the Messengers" sung as an anthem. In the Communion Service, the responses to the Commandments were sung to music by Dr. Arnold, and the Nicene Creed to music by Sir John Goss.

BELFAST.—At the Monday Popular Concert, on the 8th ult., in the Ulster Hall, there was a very large attendance, every seat being occupied, and many being obliged to stand. The concert opened with Handel's Overture to *Judas Maccabeus*, and ended with the March from Costa's *Eli*. The vocalists were Miss Bessie Emmett and Mr. Connell. Miss Heilbron made a very favourable impression by her rendering of several pianoforte pieces, and was compelled to respond to one encore. Mr. Mellor was the accompanist.

DUBLIN.—Lady Jenkinson, who, with commendable enthusiasm, has started the idea of founding a "Thalberg Scholarship," having for its object the promotion of musical art in both England and Ireland, gave a concert on the 22nd ult., at Mr. Cecil Guinness's mansion, Stephen's Green, under the able conductorship of Professor Glover, at which Madame Sinico, Madlle. Justine Macvitz, Madlle. Rose, Signor Urio, Signor Borella, and Signor Giulio Perkins appeared, and sang a choice selection of their best known pieces. Some distinguished amateurs also assisted, and Mrs. Mackay, the eminent harpist, and her pupils contributed to make up a concert charming of its kind, and admirably calculated to raise the tone of appreciation of musical art in Dublin. Lady Jenkinson was herself one of the most favoured pupils of Thalberg, and in style, brilliancy, and expressive power, she fully justifies the confidence which her master reposed in her abilities. It is to be hoped that Lady Jenkinson's admirable life will prove fruitful in inducing a study of the science to which her life has been devoted, and which she so admirably illustrates in her own person.

KNIGHTON.—Miss Woodward, the organist of the Parish Church, gave an evening concert at the Assembly Rooms, on Wednesday the 17th ult. The programme included pianoforte solos by Miss Woodward, pianoforte duets by Miss Woodward and Miss Smith, and violin solos by Mr. J. T. Willy (of London), all of which were well rendered and favourably received. Mr. George Green sang two songs in good style, and Mr. E. Ravenscroft contributed two comic songs. The "Spring Chorus" from *Babil and Bijou*, and the glee "Softly fall the shades of evening," were given by the choir in a very satisfactory manner, and the National Anthem brought this pleasing entertainment to a close.

NEWCASTLE.—At the opening of St. Dominic's Roman Catholic Church, on Wednesday, the 17th ult., the musical arrangements were under the direction of Mr. R. R. Ainsworth, organist of the church. There was a full band, composed of the leading instrumentalists of