

Review

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tional bits occurring between the voice and pianoforte. Amongst the numerous musical illustrations of Shakspeare's words, this song is fairly entitled to take a place; and vocalists will, we think, find pleasure both in singing and teaching it.

METZLER AND CO.

The Harmony of Sounds. By Henry Hiles, Mus. Doc., Oxon.

This is a thoughtful and clever book, as might be expected from the reputation of its author; but it is scarcely a work for students, and riper theorists will not agree with it. What, for instance, will be thought by the many accomplished authors of the Systems of Harmony recently reviewed in this journal, by the assertion at page 19? Selecting C as the central, or key sound, and giving the various notes which are consonant with it, Dr. Hiles says "a melody containing these sounds distinctly points to C as the only note with which they are all consonant. G and F do not agree with each other. They are imperfectly consonant with several other sounds in the above series, but entirely so with C alone, and afford the most perfect gauge of its perfect attunement. They are therefore termed the governing sounds—technically the 'Dominant' (G), and the 'Sub-dominant,' or under-dominant (F) of its scale; and form, with the tonic, the 'fundamental basses,' or roots of principal chords in the key." Disciples of Dr. Crotch will perhaps be glad to find that their firm belief in the subdominant as a root is supported by the testimony of Dr. Hiles; but Dr. Day—who was quite as ready to prove the soundness of his assertions by figures as Dr. Hiles—has gained many proselytes on a totally different system, and who shall decide when doctors disagree? In truth, our own experience proves that mathematical musicians somehow manage to arrive at very different conclusions, for we recollect a calculation by an eminent theorist which proved as he said, "indisputably," that D sharp was sharper than E flat, and this was triumphantly answered, by one equally profound, who demonstrated beyond doubt that E flat was sharper than D sharp. Numbers frighten pupils who merely wish to be told how to write grammatically; and some day it may be found that this can be done by a less pedantic process than has yet been attempted. Meanwhile, it is good that such a treatise on the subject as Dr. Hiles has given to the world should receive that attention which its merits undoubtedly entitle it to. The excellent examples, selected from various writers, scattered throughout the volume, strengthen our belief that any theory can be proved by extracts from the works of accredited composers; for we have often seen the same passages quoted to confirm the truth of two opposing systems. Dr. Hiles, however, is clear in his reasoning and logical in his deductions; and his book will well repay perusal, even by those who are inclined to dissent from some of his opinions.

Edith. Song. Written by R. R. Bealey. Composed by Mirana.

MIRANA appears to have a decided talent for melody, but her phrases do not bear the stamp of originality. The song before us is vocal, and well accompanied. The change from C to six-eight rhythm is effective, and aptly expresses the words. We have reviewed some songs by this composer on a former occasion, and although "Edith" is no worse than its predecessors, we cannot say that it is better. An author with so much feeling for music, should devote some time to solid study and then aim at something higher.

The Opal Ring. Ballad. The words by G. T. Metzler; the Music by Virginia Gabriel.

LIKE all the ballads by this composer, the theme of the "Opal Ring" has the merit of sympathising with the verses; and although the effect is somewhat patchy, more lenient critics than ourselves will listen with pleasure to any contralto vocalist who can sing this somewhat lugubrious effusion with the requisite amount of expression. The melody, commencing in G minor, contains a good modulation into the relative major, and the song is well accompanied, if we except a slight clashing of the C sharp in the voice-part against a D in the accompanying *arpeggio*, at the 9th bar of page 3.

CRAMER, WOOD AND CO.

The New and Original Manual of Instruction for the Pianoforte, containing a more fully developed course of the Science of Music than any other elementary work extant. By Henri Cardini Cole.

WE know nothing of the author of this "new and original Manual;" but seeing that at the end of his preface he sub-

scribes himself "your favoured writer and composer," we presume that his reputation is already assured. That he has an excellent opinion of his own work may be gathered not only from the title of, and introductory remarks to, the book before us, but from his highly favourable criticisms upon his musical compositions, which are advertised on the first page of the Manual. One we are told is "a stirring Martial Song;" another is described as "a lovely Sacred Song, simple and elegant;" a pianoforte piece is said to be "sparkling and pretty;" and some Waltzes are recommended as being "full of melody and grace." In the preface to Mr. Cole's Instruction Book, we are informed that "the work is in every respect novel." Having pledged himself to this, we are not astonished to find some eccentricities; for to teach the rudiments of music on a system "in every respect novel" is a task of no ordinary difficulty. So the notes in the staff, instead of being placed first on the lines and then in the spaces, run up from the first to the fifth lines in unbroken order, and the *leger* line notes are given in the same manner. A crotchet rest is formed as no student will ever see it in music, and a double sharp is indicated by two sharps, instead of by a cross. To facilitate the acquisition of the relative value of notes it is stated that the semibreve may be imagined as equal to a sovereign; then "the minim is equal to the half-sovereign; the crotchet is equal to a crown; the quaver is equal to the half crown; the semiquaver is equal to fifteenpence; the demisemiquaver is equal to sevenpence halfpenny; the semidemisemiquaver is equal to threepence halfpenny farthing." After the time-table has been given, commencing with the semibreve, the breve is written, accompanied with the extraordinary statement that it is "generally used in orchestral music, occasionally in pianoforte music." In the explanation of the scales, we have a list of "sharp keys in their dominant order," and "flat keys in their subdominant order," without the slightest information as to what the words dominant or subdominant mean. "Counting aloud" is positively insisted upon; but how a pupil is to feel the four divisions of the bar in twelve-eight rhythm by counting "1 and 2 and 3 and 4, &c.," we are at a loss to understand, especially as he is told to count precisely in the same manner a bar containing eight even quavers in simple common rhythm. Passing over the "Easy Tunes," which are not only "novel" in melody but in harmony, we come to what our author calls the "Chromatic Resolving Scale," written for the two hands, in contrary motion. This is followed by "major preludes" and "relative minor preludes." Nearly all these examples in the minor mode commence with the *arpeggio* of the chord of the diminished 7th in another key—for instance E \sharp , G \sharp , B, D, in A minor—resolving to the dominant 7th, and afterwards to the key-note. We might imagine that this method of noting the sounds which he requires forms a portion of Mr. Cole's theory, but the same chord being written correctly in D minor, at page 48, proves that he has no theory at all, an opinion which is confirmed by a glance at the "chromatic cadences," at page 56, where we have an *arpeggio* founded on E, G, A \sharp , D \sharp , a chord which we should like to condemn the author to figure and reduce to its root. One recommendation in most of the tunes given is their extreme brevity, as an example of which we may mention that the "Fisherman's Toil" (marked "Sacred") contains only four bars; and "Apollyon's Fall" (also "Sacred") if we except the introductory chords, is of no greater length. We have occupied more than our usual space in noticing this Manual, not on account of its value, but on account of its pretension; for when we are told by the author that the work is presented "to the consideration of the British people solely in obedience to not a few expressions of urgent solicitation that it *should* be done, and that, too, on the part of competent judges," we have a right to imagine that some definite system of musical education is here developed which it would be almost criminal to keep from the world. The "novelty" promised in the preface we have shown has been steadily kept in view, but the benefit to be derived from it is by no means so obvious. It is certainly not good that students should play harmonies falsely noted; and we can scarcely believe that a clear idea can be gained of the value of notes by calculating that the demisemiquaver is equal to sevenpence halfpenny and the semidemisemiquaver to three-pence halfpenny farthing.

DUNCAN DAVISON AND CO.

There's Sunshine in the Sky. (The Little Moles.) Written by Charles Mackay, D.C.L. Composed by George Tolhurst.

THERE is an Irish character in the melody of this song