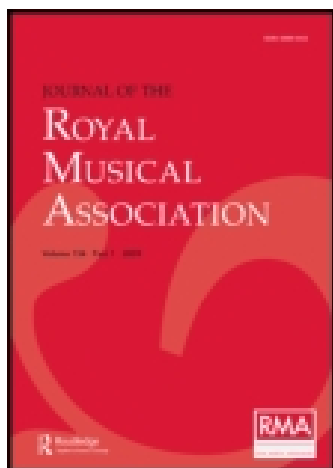


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FEBRUARY 14, 1893.

EBENEZER PROUT, Esq., VICE-PRESIDENT,
IN THE CHAIR.

ON LISTENING TO MUSIC.

BY CHARLES W. PEARCE, MUS. DOC., CANTAB.

POSSIBLY at no previous period in the history of our Art has so much been said and written about that very complex human faculty—the action of listening to music. We have only to take down the last of those comely little volumes of the Proceedings of this Association (which now begin to make quite a goodly show upon our bookshelves) to find that no fewer than three papers bearing more or less directly upon this subject were read last session. I refer, of course, to those by Messrs. Jacques, Banister, and Lake. The importance and interest, as well as the comprehensiveness of this absorbing topic must be pleaded as my excuse for venturing to bring it before you again this evening.

Perhaps few writers have treated the subject with greater thoughtfulness than has our President, whose recent Essay (as he modestly terms it), "Music in its relation to the Intellect and the Emotions," I may assume is familiar to most of you. As a kind of text to the present discourse, I propose quoting the paragraph with which Sir John Stainer summarizes the first part of his book—that in which you will doubtless remember he analyses the several processes which go to make up in its highest sense the action of listening to music. The paragraph runs thus: "We find that in the Hearer the sensations of sound are apprehended, analysed, grouped, and formulated by the Intellect; next, that the Intellect is occupied in passing judgment on the conformity of the work to the recognised regulations of the Art; next, that this intellectual operation calls into activity our sentiment of the Beautiful, with which a certain amount of Emotion is always inseparably allied. In short, the action of hearing music requires (1) Sensation, (2) Intellect, (3) Sentiment of the Beautiful, (4) Emotion; or to state it in

another way, 'there can be no Emotion where there is no Sentiment of the Beautiful; no Sentiment of the Beautiful without an operation of the Intellect; no operation of the Intellect (as far as Music is concerned) without sensations of Sound.' " I propose, as briefly as I can, to consider this fourfold action of hearing music in three different aspects—viz., as it concerns the composer, the performer, and the listener.

Obviously, a moment's reflection upon the first of these aspects will show us that the briefest possible consideration of the influence which listening to his own or other people's music must always have had, and will have, upon the mind of a composer, epitomizes the whole history of written music. Indeed, Sir John Stainer gives us a rapid historical survey of the art by way of illustrating the means whereby the *grammar*, or that part of music which immediately concerns the intellect, has been gradually evolved. Going back to the very beginning, Sir John shows us that probably the adjustment of the sounds forming the scale acted simultaneously with the recognition of the functions of rhythmical melody; then, how the union of tune, poetry, and dance led step by step to a twofold development, leading on the one side to the grandest forms of vocal polyphony, and, on the other, to the initiation and growth of pure instrumental music; and so on up to the re-union of the highest forms of vocal and orchestral art in the oratorio and opera. Time and inclination both forbid one's entering upon such a wide and doubtful discussion as to how our present scale-system might have been evolved from the mere act of listening with a synthetical mind to the various sound-phenomena of nature. Mr. Gerard F. Cobb, M.A., proved conclusively some eight or nine years ago in a telling paper read before this Association,* that no amount of listening to what is known as the "harmonic series" could ever have produced—even in the course of centuries—the common every-day diatonic scale. Nor is it necessary for me to show how the latest nineteenth century developments in harmony, form, and orchestration have been brought about mainly by the cumulative effect of continual and attentive listening to the performance of music. Such matters as these are constantly being discussed by you; I prefer, therefore, in dealing with the historical aspect of my subject, to take you back to a period which is not often touched upon in your lectures, but which, nevertheless, witnessed the conception of many of what may be called the commonplaces of music. An attempt to show how these may, to a certain extent, have been the result of

* "On Certain Principles of Musical Exposition."—Proceedings, 1883-4, page 144.

thoughtful *listening* will perhaps possess novelty to some of you.

Without making the erroneous assumption for which the late John Hullah* censured both Burney and Hawkins—viz., that the history of all modern music must be traced in that of church music, and with the belief that secular compositions of the date and style of "Sumer is icumen in" may be in existence, it must be acknowledged that the history of *written* music begins in the monastic cloister. National or folk-music, sung by people who could neither read nor write, would necessarily be propagated orally, even as much of the popular stuff of the present day is handed on from one whistling street boy to another. The necessity for not only music, but *written* music in the Church is, I think, clearly shown by Mr. W. J. Birkbeck, M.A., who says: "It would be difficult to draw up rules for *reading* aloud (in church) and, still more, permanently to enforce them; after a time the reading would be sure to degenerate either into a mutter or an unseemly gabble, or, worse still, into that vulgar colloquial style by which our ears and religious instincts are so often offended now-a-days in England. The only effective check on the officiating clergy, as well as on the choir and congregation which could be devised, would be to set every word of the service to music, which could be, and indeed always was regulated by authority. The bishop could insist that those melodies which were written for the sake of rendering the text clearer should answer their purpose, and that those which were introduced for the sake of beautifying certain portions of the service should not transgress the bounds of ecclesiastical propriety."† From the same learned authority I gather that the use of the Staff made its way into English MSS. just about the time of St. Osmund of Sarum, who died in 1099. This is, perhaps, about the earliest period which we can definitely associate with the office of composer—i.e., a *writer* of original music. Such a person would of course in those days have been an ecclesiastic; and we may take it that the limit of what he could compose would be practically unaccompanied melody set to liturgical words. The organ of that day was, as Dr. Hopkins points out, a tiny instrument only capable of rendering melodic guidance and support‡ to the vocal plainsong, scarcely audible (if it could be heard at all) when a large choir of monks were singing. Now, you will say, it is extremely difficult to see how Sir John Stainer's fourfold action of listening to music can be applied in the case of such a mediæval composer as we have before

* "History of Modern Music," page 43.

† "Early Ecclesiastical Music in the Western Church."—*Newbery House Magazine*, Vol. III., p. 173.

‡ "The English Mediæval Church Organ," p. 4. E. J. Hopkins, Mus. D.

us. But if he had in the smallest degree a sense of intelligent musical perception, every time he heard the choir sing in the great monastic or cathedral church with which he was connected, he could not have failed to observe a very audible and unavoidable accompaniment perpetually surging against the plainsong—viz., that generated by the natural resonance and reflection of the mass of vocal tone from the vaulted roof and other parts of the vast building. Such a mere physical sensation of tone our mediæval composer could not get away from if he were a listener at all; and the intellectual process would be bound to follow. He would gradually be brought by repeated listening to observe the effect which the unavoidable reverberation had upon the performance of the written music—the smoother passages being somewhat marred by the indistinctness arising from the echoed mingling of adjacent sounds in the mode, while the more disjunct phrases would be rather improved than otherwise by the overlapping of the melody notes. I may perhaps be allowed to remark in passing, that this assumed observation of acoustical effects upon music performed in a large building, on the part of a mediæval composer, has become a reality with writers of more recent times. The late Professor Walmisley, you will remember, appended a foot-note to a passage in his well-known Magnificat in D minor,* directing that “if there is not much echo in your church, this [minim] chord is to be played as a semibreve”; and I believe I am correct in stating that all music which retains anything like a permanent position in the service-lists of St. Paul’s Cathedral has successfully stood the test of being able to hold its own against the multitudinous reverberations of Wren’s great architectural masterpiece. But to return to our listening composer of the Middle Ages. His intellectual observation of the improvements effected in the music by the resonance of the building, as compared with the effect of the same music when heard in the more confined and less resonant area of the song-school or choir practice-room, might, under certain conditions of personal temperament, expand into feelings of positive emotion; for, as I pointed out in a paper read to this Association six years ago,† many of the old plainsong melodies are by no means the cold mechanical successions of unrelated notes some people imagine them to be. At any rate, they had important and distinct association with particular ecclesiastical times and seasons, and the doctrinal teaching connected therewith. Having now attempted to show how the fourfold action of hearing music may be illustrated in the case of a composer belonging to the

* “Services and Anthems,” p. 137.

† “Treatment of Ancient Ecclesiastical Melodies.”—“Proceedings,” 1886-87, p. 63.

earliest period of written music, we may next briefly inquire into the practical bearing such listening might have had upon the art of composition in that archaic age. Here is an example of a Perielesis group of notes taken from a Gradual for the Feast of a Confessor Bishop, which was composed probably not later than the end of the sixth century:—



If we analyse this fragment we observe that it is founded upon the triads of F major and D minor; the melody actually assuming an undisguised arpeggio form. It cannot be, therefore, unreasonable to suppose that such a passage may have been composed with some sort of idea to make it harmonize with, if not actually to propagate with greater distinctness and intensity, the unavoidable acoustical accompaniment generated by the building in which it would be sung. And to show you that this is not an isolated case, here are two more examples both taken from a single page of the "*Liber Gradualis*"* (opened at random), which illustrate the same point—



And I gather from my friend Mr. H. B. Briggs, Hon. Sec. of the Plainsong and Mediæval Music Society, that such arpeggio note-groupings are fairly common in plainsong generally; the accentuation of the notes even helping to make the chords more distinct. It may not seem altogether improbable that the idea of accompanying voices by *written* harmony (either vocal or instrumental) may have been originally conceived in this way by some more than ordinarily gifted musical monk.

But let us pass rapidly on to the polyphonic era. It must soon have been observed by listening composers that the perpetual "note against note" or *first species* style of compo-

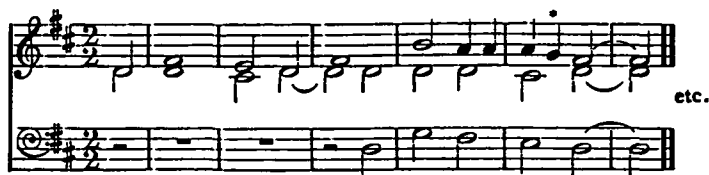
* Page 200 of the Edition published by the Society of St. John the Evangelist, Tornaci, 1883.

sition became after a time most dull and wearisome to the hearer. The passing notes of John of Dunstable, and the syncopations of the fourth and fifth species of counterpoint might improve matters a little in this respect; but how did the device of *imitation* come into existence? Here again we may possibly accredit a listening composer with the idea of making one or two of the voice parts of his composition begin without the rest, and next with the further idea of causing a voice previously silent to enter with the use of a figure of melody resembling that just sung by another of the voices. What prominence this would give to the later entry, and moreover,* "the effect of habitual thinning and thickening of the music, caused by one or more voices constantly resting and re-entering was, in itself, a means of imparting a pleasant variety of light and shade to the composition; whilst the emphatic confirmation of the sentiment of the words, caused by their reiteration in successive imitative entries, was a means of obtaining a unanimity of expression not to be gained in any other way." Here, at any rate, may be traced the first three of the mental processes analysed by Sir John Stainer, and if the fourth, the emotional element, be absent, we must remember that we are dealing with what has been called the unemotional period of musical history. Another very common device, that of the tonal sequence, might have suggested itself to a listening fourteenth century composer as an easy means of prolonging or continuing an idea, by repeating a passage upon a higher or lower part of the scale than that in which he originally conceived it: and a real sequence, itself the logical outcome of the tonal sequence, even if it did not actually originate the idea of modulation, would at any rate considerably extend that process. I have said that the polyphonic era has been styled the unemotional age of music, but we can, I venture to think, trace a distinct reaching forward to modern harmonic effects—those great emotional factors in all true music-listening—in some of the fifteenth century madrigals. For example, here is a passage from "The day day dawns," a madrigal by an anonymous English composer, which probably appeared early in 1461, when Edward IV. was proclaimed king in London,† if we may judge of the age of the music from certain references in the words to flowers which had at that time a distinct political signification.

In this madrigal we see, I think, use made of harmonic combinations which can only be regarded from a modern or fundamental point of view as dominant discords—

* Preface to "Songs and Madrigals of the Fifteenth Century," edited by C. W. P.

† "Songs and Madrigals of the Fifteenth Century."—See note by J. T. M., p xvi.



And again, later on, in the same madrigal :—



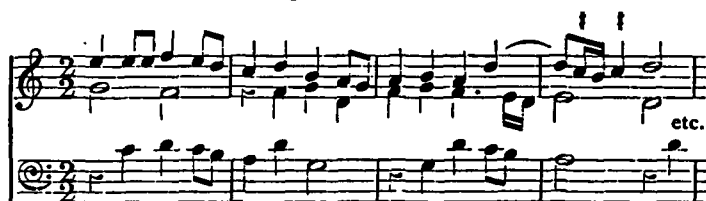
Then, too, the growing taste at that time for dwelling upon certain mere *chords* (during the prevalence of which all melodic interest and separate part-individuality ceases) can only point to the anticipation of the "perpendicular style" in music, on the part of those composers who loved to *listen* to those abstract harmonic effects. Here is an example of what I mean, taken from another English madrigal, "I loved, loved, and loved would I be," the work of the famous Robert Fairfax, organist or chanter of St. Alban's Abbey, early in the sixteenth century—



One or two sessions ago* Professor F. Niecks drew the attention of this Association to a remarkable feature of

* "Proceedings" for 1889-90, p. 79.

music composed during the polyphonic era—viz., the surprising difference which then existed between the actual sounds performed and heard and the notation which professed to prescribe the relative pitch of these sounds. I refer, of course, to what is commonly known as *Musica ficta*—literally, “false” music, in which certain notes were chromatically raised or lowered a semitone in performance, but were not accidentally sharpened or flattened in the notation of the written parts. Helmholtz describes this curious anomaly when,* in speaking of the major seventh of the modern scale, he goes on to say that its use as a leading note to the tonic “appears to have begun in Europe during the period of polyphonic music, but not in part-songs only, for we find it also in the homophonic *Cantus firmus* of the Roman Catholic Church. It was blamed in an edict of Pope John XXII. in 1322, and in consequence the sharpening of the leading note was omitted in writing, but was supplied by the singers, a practice which Winterfeld believes to have been followed by Protestant musical composers, even down to the sixteenth and seventeenth centuries, because it had once come into use. And this makes it impossible to determine exactly what were the steps by which this change in the old tonal modes was effected.” Here is an example of *musica ficta* taken from an old English madrigal, “Margaret Meek,”† from the Fairfax MSS. in the British Museum. In the last bar, the two C’s, although *written* natural, were undoubtedly *sung* a semitone higher, so as to make the leading note to D—



Of course, such “falsely” written music as is this extract has long ago become obsolete; but the principle of prescribing different rules for writing music to those which are actually carried out in compositions intended to be publicly heard still remains with us even at the close of the nineteenth century. In how many oratorios, operas, symphonies, sonatas, or fugues to which we now listen with delight (not necessarily *new* works), do we find those rules faithfully carried out, which are dogmatised in text-books, and

* “Sensations of Tone,” p. 441 of Ellis’s translation.

† Additional MS., 5465.

rigidly enforced in the class and examination-rooms of the present day? Was it not pointed out to us in the concluding paper of last session* that in many respects our current musical theory is something like two centuries behind—not *our* practice alone, but even of John Sebastian Bach? Are we not sometimes even now forbidden to write certain progressions, not because they are offensive to listen to, but because “they *look* bad upon paper” (!) And if we take a score into a concert-room, and follow a composition whilst we listen to it, how many things which offend the academical *eye*, do *not* offend the musical *ear*? One is really tempted sometimes to ask—in this respect how more reasonable is the difference between the prescribed and actual music of the nineteenth century, than was that variance between theory and practice which was blamed by Pope John XXII. in 1322?

The first consideration of a *performer* in listening to the music he himself makes, is the personal sensation experienced in tone-production. This is of the utmost importance, for in the great majority of cases (one might say *always*) whatever is unpleasant, forced, or unnatural to a performer cannot fail to have a similar effect upon those who listen to him. His intellect must ever be brought to bear upon such personal questions as these: Am I producing my tone with the least necessary effort to myself, and with no unreasonable demand upon the mechanical resources of the instrument I am using? in fact, is the physical sensation of tone-making pleasant to myself? For, unless affirmative answers to such queries can be given, there can be no real sentiment of the beautiful excited in the minds of either an intellectual performer or of a cultivated audience, and without this we know there can be no emotional feeling to follow, save perhaps that of pity for a singer or player who has overtasked his strength. In order then to produce beautiful tone, the performer must keep well within the limit of his own physical powers, and he ought also to know (so as to be able to keep within) the mechanical capability of the instrument he uses. All this should surely be nothing more than a truism, yet we occasionally find in books dealing with the use of the voice, that most difficult of all instruments (because so much of its mechanism is concealed from view), such sentences as the following: “It is not essential for a vocalist to understand the exact mechanism of the voice in order to be able to sing, this being no more necessary than it is to understand the anatomy of our limbs in order to be able to move them.” Perfectly true and reasonable, no doubt, if only the vocal

* “Fugal Structure,” by Ebenezer Prout, B.A.—“Proceedings,” 1891-92, p. 135.

organs were as easily seen and felt, and were possessed of muscles as strong and robust as, say, those of our arms and legs; but when we remember how very delicately constructed is the entire mechanism of the voice; how extremely difficult, even under laryngoscopic observation, it is to see the sound-producing portions of the larynx during the act of phonation; and how easily and how often good voices are entirely ruined by overstraining and forcing—to say nothing of the miserable musical and physical results which invariably follow such voice-abuse—the sentence I have quoted above *does* seem to contain misleading advice for young vocal students to follow.

But vocalists are not only the only gainers by the possession of a reasonable knowledge of the physiology affecting their particular branch of the art. How much valuable time can be saved by keyboard students who make a proper use of hand and finger gymnastics, such as those prescribed in the excellent little book by Mr. Ridley Prentice,* in which we find a well-considered course of exercises (founded upon sound anatomical principles), by the use of which every muscle of the hand and wrist will be specially trained and strengthened for the work it has to do; all injury or overstraining being impossible. Surely a comparison of this book of Mr. Prentice's with any voice instruction-book which speaks disparagingly of physiology as an aid to voice-culture, is greatly to the advantage of the former, which certainly does its best to improve keyboard technique in a really intellectual way. For manifestly all technical practice of any kind is worthless unless it is intellectual; and young students, both vocal and instrumental, cannot be too carefully warned against a merely mechanical use of exercises, their minds being occupied the whole time in thinking about other and extraneous things. Time will not allow of my saying anything else about listening to music from the performer's point of view; and indeed I cannot do better than refer you again to those three papers of last session, which I mentioned when I began, and also to our President's admirable address, entitled "Technique and Sentiment,"† delivered to the Incorporated Society of Musicians at their recent annual Conference, for a full discussion as to how the balance between intellect and emotion should be maintained in the performance of music.

I pass, then, to the final section of my paper—listening to music from the mere hearer's point of view. Sir John Stainer has well said that "our real want in England at this moment is not professional performers or even composers, but intelligent hearers," since "a general knowledge

* "Hand Gymnastics." (Novello, Ewer & Co.'s Music Primers, No 36.)

† *Monthly Journal of the Incorporated Society of Musicians*, Vol. V., p. 24.

and acquirement of art amongst the many percipients must inevitably raise the standard of excellence amongst the few producers."* It should then be the main object of our great music-teaching institutions, as well as of all private teachers, to train *listeners* rather than performers and composers, for "he who listens to music with a musically untrained intellect, and without an appreciation or knowledge of the laws of construction, progression, and form, can gather no more information, can reap no higher result than is gained by a child peeping into a kaleidoscope. The child will tell you he has been in ecstasies whilst peeping into the kaleidoscope; the untrained hearer of a symphony will tell you he, too, has been in ecstasies while listening to it; both are on the same low level."† Sir John is, perhaps, not over-estimating the truth when he states that "there are millions who can say if a cow is painted *like* a cow, to *one* who can, by hearing a symphonic movement, discover if the accepted laws of binary form have been truly observed."‡ But the difficulty does not end here. Differences of temperament, even in cultured listeners, will lead to astonishingly different results in the emotional effect produced upon the various minds, for "it must not be supposed that all men are similarly gifted either with the special character of intellect which has the power of leading up to and producing emotions, or with the gift of the emotional capability itself."§ "What curious products of the critical faculty, both of *dilletante* and professed critics," writes Sir John, "might be obtained could a new work be presented to them absolutely without any information as to its composer, character, or aim, each hearer being in a separate cell to prevent collusion!" But even a picture will not always create the same impression upon the minds of those who see it for the first time, with their perceptive faculties unaided by any previous information as to the subject of the work or its composition and treatment. Sir George Macfarren once related an amusing story|| to the effect that in an exhibition of pictures, two friends who had no catalogue admired a certain painting, but were at a loss as to what might be its subject; a beautiful youthful figure held a dis severed human head, and this the beholders surmised must be the daughter of Herodias with King Herod's reluctant gift of the head of St. John the Baptist, wondering the while at the shortness of the damsel's garments, but accounting for this as designed for the display of her recent dancing, and applauding it as

* "Music in its Relation to the Intellect and the Emotions," pp. 57 and 58.

† *Idem*, p. 49.

‡ *Idem*, p. 62.

§ "Science of Beauty" (Holmes-Forbes), quoted by Stainer.

|| "The Pictorial Power of Music."—*Musical Times*, June 1, 1875.

a happy suggestion of the artist ; the description in the book was Number so-and-so, " David with the head of Goliath ! " Such a story as this seems to point to the suggestion that any information received by the ear whilst the eye is beholding a picture, has very much the same use in shaping proper mental appreciation of a work of pictorial art which any optical assistance may render the listening ear during the performance of a new musical work ; hence the origin of the analytical programme, and the frequent appearance of full and octavo scores amongst the audience in a concert-room. But even the use of such optical aids to the unassisted ear does not meet with universal approval, for Jadassohn writes : " The practice of following up in a score a piece of music during its performance, which has now become customary among students of music and certain amateurs, must be regarded as pure nonsense. For if such people are put face to face with a composition which is entirely unknown to them, the simultaneous activity of seeing and hearing will mutually hinder each other. . . . But suppose the piece in question is already somewhat, or fully, known to a person thus reading and listening, the question may be asked, what advantage for the raising of the impression is obtained, when the attention is divided between the dead, cold character, the black head of the note, and the living resounding tone ? What would be thought of a man who, during a theatrical performance, kept busily reading his book of the play ? Looked at from a practical and instructive point of view, we see as little advantage in following up a score.* Doubtless, most of us have different experiences with regard to this point, but I am not ashamed to confess to having derived infinite advantage from following a score whilst listening both to familiar and unfamiliar music. I entirely fail to see the force of the comparison between the man who loses the entire spectacular effect of a well-staged drama by studying his book of words all the time the play is being acted, and a musician who loses nothing by turning his eyes away from the moving violin bows of the orchestra to the pages of the composer's score. I venture to say that he does not lose, but *gains* by so doing. And further, I cannot agree with Jadassohn that the black heads of the notes are " dead, cold characters " to the musician's eye whilst the music is being performed. *Then* it appears to me—if at no other time—these crotchet and quaver heads are instinct with real life, and the sight of them renders as much assistance to an average musician as the verbal description of a rather puzzling picture might do to a May-time visitor

* " How to listen to Music " (Chap. xxiii. of " Manual of Harmony ").
S. Jadassohn.

at Burlington House, if it were kindly whispered in his ear by a friend, whilst he was gazing at the painting, perhaps vainly endeavouring to discover what was the artist's intention. Without a score to aid an ordinary concert-goer, a new musical work heard for the first time passes before his ear, very much as a rapidly moving panorama might pass before his eye, requiring his most earnest attention to grasp the meaning of what he perceives at the moment. He has little or no opportunity for realising the connection between what has gone before and what he hears at a given instant, and he is left entirely in ignorance of what is coming. It is very much like his trying to grasp the artistic effect of a long processional pageant, *as a whole*, when his only opportunity of beholding it is by looking through a narrow tube. Of course an educated and cultured musician can fully appreciate all the beautiful effects of unfamiliar harmonies, unexpected and enchanting modulations, magical changes in orchestration, and the like. And he may even get something like a complete and full impression of the plan and intention of the new work, if the established rules of formal construction be not too widely departed from; but the tendency is, that without a score he may "comprehend greater or lesser fragments of the whole, but may not become acquainted with the work in its totality."* Should, however, his attention be deviated even for a moment by the incessant coughing or talking of a neighbour, or by any other audible accident, his thread of the musical tale is snapped, hopelessly perhaps for that particular movement. But with a score before him, his memory of what has been heard is greatly reinforced by *optical* as well as aural recollections; his grasp of what is going on in the immediate present is wonderfully quickened and assisted by that mental association which to every musician is inseparable between the written sign and the audible sound, and, should his attention be averted by any accident, the eye will prevent the ear from losing the thread of the music, and so making the rest of the movement a mere puzzle.

For obtaining anything like a complete appreciation of a musical work let us now briefly see what the listener requires. He should first know the exact period of musical history in which the composer lived and wrought. This is most important; for example, much of the enjoyment in listening to Purcell and Bach is considerably enhanced by the knowledge of how these great men reached beyond the music of their own era; and much of our opinion of a composer's work will depend upon the fact that he either lived before or after Mozart, Beethoven, or Wagner. In addition to this preliminary historical knowledge, a listener will be greatly assisted

* Jadassohn, *idem*.

by knowing whether the composer had any definite aim or programme when designing his work. Imagine listening to either Beethoven's "Pastoral" Symphony or Mendelssohn's Overture to the "Midsummer Night's Dream" for the first time, and not knowing what ideas these works were intended to express! Next, the listener should have an intimate acquaintance with the laws of harmonic progression, contrapuntal fluency, methods of modulation, and the usual orchestral "idioms," as familiar instrumental combinations are sometimes curiously called. To all this must certainly be added an experienced knowledge of the particular formal design in which each movement of the work is cast; and lastly, I venture to think, in spite of Jadassohn, that with the assistance of a score (which he is not obliged to continually look at if he knows the music intimately) he will be able to appreciate the work to which he listens to the very utmost.

If we are to educate the audiences of the future to the intelligent listening to high-class music, and by so doing raise (as Sir John Stainer suggests) the standard of both composers and performers in this country, surely the preparation I have just described in its historical, grammatical, and analytical details ought to be the best means of accomplishing this end. And our great music schools, as well as our great army of private teachers, will be really fulfilling their highest mission in doing this great work very thoroughly.

I feel that I owe you a double apology for the length of this paper and its extreme discursiveness and incompleteness; but we must all feel that the subject is a most important one, and that by being often discussed, there is the greater opportunity of our actually realizing the object of our lives—the training of English audiences for the due appreciation of the highest and best works of Musical Art.

DISCUSSION.

THE CHAIRMAN.—Our first duty is one in which you will all most cordially join with me, that of offering Dr. Pearce our best thanks for his most interesting and practical paper. (The vote of thanks was passed unanimously).

I will not detain you with many words on the various points which occurred to me. I cordially agree with what Dr. Pearce said as to distinguishing between theory and practice. I think it a very great shame that musical candidates should be kept back as regards the examinations to which Dr. Pearce referred. Examiners are, as a general rule, with, of course,

a few honourable exceptions, a hundred years behind time. I will not specify instances that may come to my mind, but will reserve them for some other time. We must all agree with the lecturer in his protest against the abominable system of trying to keep students back by wishing them to reach only a certain standard and not to pass beyond the standard of 100 years ago. Dr. Pearce referred to a story from Dr. Macfarren, and that reminded me of a capital story referring to him which I had the pleasure of telling Sir George. It was shortly after the production of "King David" at the Leeds Festival that a country gentleman seeing the work was about to be done at St. James's Hall thought he would take the opportunity of hearing it. He went. A day or two after a friend asked him how he enjoyed it. "Very much," he said; "there are plenty of pretty tunes in it, but I could not understand why all the performers had their faces blacked." He, of course, went to the Christy Minstrels by mistake. This is one of our appreciative listeners—the kind of men who want educating very much! With regard to following music from the score, I cordially agree with Dr. Pearce. I confess I have learnt an immense deal from taking the scores to performances and following carefully. When I was a young man and began to study seriously, I think I may say that, with regard to instrumentation, I learnt more from first reading the score, and then taking it to the concert, and reading it again directly I came back from the performance, than from any text-books in the world. It was fixed in my recollection. I also learnt a lot about form. I think following a Sonata of Beethoven with a copy of the music before one may be of very great assistance. Dr. Pearce has spoken about the views of Jadassohn. I think they are all nonsense. I do not agree with him at all.

Mr. H. C. BANISTER.—I think that the practice of reading the score while one is listening may be useful in the case of an intelligent person; although I think glancing at a score or analytical programme rather tends to take away from the *abandon* of the music. It has always seemed to me to be alien to the enjoyment of music when I see people looking from the score to the orchestra.

Miss O. PRESCOTT.—We must remember that there are two ways of listening to music. You listen to learn, or to criticise, and you listen to let the music sink into the mind to affect you. You listen from your own point of view, or you listen from the composer's point of view. For the first I think the score is most valuable—you learn so much about the instruments, chords, and form. But if you want to actually enjoy music, you must shut your eyes, and listen with your heart and mind,

Mr. ABDO WILLIAMS.—I am glad to find that others besides myself have derived benefit from reading a score during performance. I have learned a great deal in that way. When I was at Leipsic I was laughed at for carrying scores about, and was told I could not learn much from doing so. When a new symphony was going to be done, I used to go to the rehearsal as well as to the performance. At the rehearsal I simply listened, but took the score to the performance and learned it; and when I heard the symphony for the third time I enjoyed it, because I had a real knowledge of it. At this time of life, however, I would rather not take a score to a concert. I think Dr. Pearce said something about Gregorian music not being emotional. I heard it at Rome, done in its primitive simplicity, and thought it the most beautiful thing I had ever heard.

Mr. T. L. SOUTHWATE.—I would like to say a word on the question of the analytical programme and reading it. I remember during the period of Ella's Musical Union, he used very faithfully to send to the members advance copies of the programme, and also a small address with one or two historical notes. It bore a motto in Italian that "too much analysis destroyed the sentiment." He expressly said it was to be read at home, and so go to the concert prepared for what one was going to hear and not destroy its enjoyment in reading it through during the performance. I think Ella was obliged to give it up; but there was undoubtedly an advantage in the mode he adopted.

The CHAIRMAN.—I am inclined to think that analytical programmes are not quite so reliable as they should be. I have just been looking at a recent programme of a Monday Popular Concert, which says something is in the key of C, when it is clearly in the key of A minor.

Dr. PEARCE, in acknowledging the vote of thanks, said: As to the practice of following music with the score, I disagree with Jadassohn's total condemnation of it. He says it is wrong to follow at any time. I think it is very useful for students to become accustomed to the music, and to get to know the different details of the work.
