

"The Power of Sound"

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"Oberon" (Weber); Overture, "Fingal" (Mendelssohn); Double Chorus (Meyerbeer); Symphony, C major (Beethoven). Concert Populaire (December 19): Symphony, in F (Beethoven); Suite for Violin (Jenö Hubay); Dance from "Le Tasse" (Godard); Fragments from Third Act of the "Walküre" (Wagner); Fantasia in C, for Pianoforte (Schubert-Liszt); Finale from Twenty-ninth Symphony (Haydn). Châtelet Concert (December 19): Overture, "King Lear" (Berlioz); Symphony, G minor (Mozart); Suite Algérienne (Saint-Saëns); Violin Concerto (Beethoven); Overture, "Ruy Blas" (Mendelssohn).

Leipzig.—Gewandhaus Concert (November 25): Symphony, No. 13 (Haydn); "Das Waldweib," cyclus of songs (Riccius); Violoncello Concerto (Davidoff); Symphony, B flat major (Schumann). Euterpe Concert (November 30): "Paradies und Peri" (Schumann). Gewandhaus Concert (December 2): In memory of Mozart's death (December 5, 1791)—"Requiem;" Overture, "Zauberflöte;" "Ave verum;" Symphony, "Jupiter."

Cologne.—Concert Gesellschaft (December 7): Overture, "Edda" (Carl Reinthaler); Concert-Air (Mendelssohn); Pianoforte Concerto, No. 2 (Weber); Double Chorus from "Colinette à la Cour" (Grétry); Symphony, "Ländliche Hochzeit" (Goldmark); Pianoforte Solos (Mendelssohn, Chopin); Songs (Breuning, Schumann, Brahms); Overture, "Euryanthe" (Weber).

Munich.—Musikalische Akademie (December 1): Symphony, No. 9 (Raff); Violoncello Concerto (Molique); Air, "La Clemenza di Tito" (Mozart); Norwegian Rhapsody (Svendsen); Slavonic Rhapsody (Dvorák); Songs (Clara Schumann, R. Schumann, Naret Koning); Overture, "Zur Weihe des Hauses" (Beethoven). Musikalische Akademie (December 16): Symphony No. 4 (Mendelssohn); Pianoforte Concerto, E minor (Chopin); Serenade (Mozart); Pianoforte Pieces (Rameau, Rubinstein); Overture, "King Lear" (Berlioz).

Wiesbaden.—Concert of the Cur-Orchester (November 21): "Fest Overture" (Beethoven); Valse (Kéler-Béla); Scottish Rhapsody (A. C. Mackenzie); "Jubel Overture" (Weber); "Fackeltanz," No. 4 (Meyerbeer). Curhaus Concert (December 6): Overture, "Ruins of Athens" (Beethoven); Pianoforte Concerto, A minor (Schumann); Air from "Die Folkunger" (Kretschmer); Violoncello Concerto (E. Hartmann); Pianoforte Solos (Mendelssohn, Chopin, &c.).

Florence.—First Mattinata Musicale (of Signori Buonamici, Chiostrini and Sbolci) (December 9); String Quartet, G minor (Haydn); Suite for Pianoforte and Violoncello (Saint-Saëns); Pianoforte Quintet, No. 2 (Sgambati). Second Mattinata Musicale: String Quartet, D major (Mozart); Rondo Brillante for Violin and Pianoforte (Schubert); Pianoforte Trio, D major (Beethoven). Concert of the Società Orchestrale (December 6): Overture, "Anacreon" (Cherubini); Prelude, Chorale and Fugue (Bach); Orchestral Suite (Saint-Saëns); Adagio from Quartet, Op. 77 (Raff); Scherzo from Posthumous Quartet (Mendelssohn); Introduction to "Tristan und Isolde" (Wagner); Symphony, C minor (Foroni). Concert of the Società Musicale (December 20): Scotch Symphony (Mendelssohn); Adagio from Quartet, Op. 17 (Rubinstein); Finale from Quartet, Op. 12 (Mendelssohn); Andante from Symphony, Op. 167 (Raff); Dance of Sylphs (Berlioz); March from Sinfonia Cantata (Buzziini).

Baltimore.—Concerts of the Peabody Institute (November 20, 27, December 4): String Quartet, Op. 1 (Svendsen); Spring Song from "Die Walküre" (Wagner); Suite for Violin and Pianoforte (T. P. E. Hartmann); Serenade, Op. 8 (Beethoven); Pianoforte Quartet (Schumann); "O Salutaris" (Palestrina); Sonata for two violins and violoncello (Corelli); Serenade, Op. 3, and Pianoforte Trio, No. 18 (Haydn).

CORRESPONDENCE.

"THE POWER OF SOUND."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You will perhaps grant me space for some words of reply to the review of "The Power of Sound" in your December number, the writer of which, in spite of his general friendliness of tone, considerably misrepresented me; unintentionally, of course, and very likely owing to defects in my own exposition. However that may be, his particular selection of topics suggested, and his general descriptions, I think, proved, that he had not recognised what the design and the main positions of my work are; and these seem to be just the things which the author of a long book, not likely to be very consecutively read, may be usefully allowed to indicate.

Your critic refers me to "the newer school of physiological æstheticians." He represents as my "leading theme" a purely physiological problem, the gradual formation through past ages of our organs of special sense. One special point in connection with the physiological basis of sensation, which I purposely relegated to a note and an appendix, forms, according to him, "a prominent feature of my survey of the whole subject." And my book is described as "an outcome of the Helmholtzian doctrines," helped out by Darwinism: a view which cannot but receive some apparent support from the selection for special notice of some obscure points, presenting little interest except to professed students of physiological psychology.

As a matter of fact I hold, of course, that our various capacities for enjoyment have their seat in the organism; but that the connection can be shown and formulated only in the very simplest cases. The insistence on distinct and individual *form* as of the essence of music no less than of sculpture, which is the *first* cardinal point in my book, I have removed by every effort in my power from any contact with "physiological æsthetics." I have pointed out again and again that the physiological considerations which will in a sense *explain* the conditions of satisfaction in *colour* or *tone* are totally irrelevant to our perception of particular forms or melodies as beautiful. As regards the latter, my efforts are rather directed to explaining *why they cannot be explained*, as any reader of my seventh, eighth, and ninth chapters will see.

Next, as to Darwinism, I recognise, indeed, the importance of Mr. Darwin's suggestion of sexual association, in spite of the enormous difficulties which it entails (p. 121 *et seq.*), since, as I say, it seems the only suggestion yet made which goes far enough and deep enough to offer a chance of accounting for the might and mystery of melodic effect. But I conceive that here again I have made clear its total inadequacy, or rather its irrelevance, in respect of the most conspicuous problems of music, *e.g.*, the startling difference in emotional power between this and that succession of notes. This leads on to the lengthy discussion of what melodic forms or motions really are, of their wholly unique and unparalleled nature, and of the consequent uniqueness of the faculty by which the proportions they present are appreciated. The existence of developed melodic forms in *two dimensions*, the fusion or interpenetration of the two factors, those of *time* and *pitch*, each accurately measured, and the particular set of measurements of each, in each particular form, being as indispensable to one another as the two blades of a pair of scissors—all this, unnoticed by your critic, is in my view the *second* cardinal point of my book. From it are deduced a variety of conclusions; *e.g.*, the impossibility of *explaining* or *demonstrating* the superiority or inferiority of this form to that; the hopelessness of any analogue of visual lines; the error of trying to explain the essence of musical effects by reference to *physical* motion, or of looking forward to a "music of *visible* motion"; the radical distinction of melody from speech; the fatuity of the view (the commonness of which I show by quotations) that the rhythmic factor is an *adjunct*, or even a bond whose "tyranny" the ideal music will throw off, as though an ideal and superior sort of scissors would be produced by one blade throwing off the tyranny of the other; the necessarily inorganic and unarresting nature of strains which present no assured basis of accents; and many more.

With these two cardinal points is closely connected the *third*, also unnoticed by your critic; the distinction between the *impressive* and *expressive* aspects of music, the essentially unique and (to a great extent) isolated nature of the characteristic musical emotions, and the absurdities which follow the attempt to make out music to be simply "a language of expression," as though its business were to express things (whether feelings, or ideas, or objects, or events) otherwise knowable. From this point, again, flow numerous subordinate corollaries and observations, which I must not take up space by enumerating.

I think, however, that even this brief indication of the main pivots of my inquiry will show how slight must be its contact with acoustical science. Of Helmholtz's work in the domain of sound I am an ardent and humble admirer: but surely that need not prevent my asserting what my subject makes it imperative to assert, and what Helmholtz has himself admitted, that the *material* of music is not music; that scales and overtones are not melody any more than bricks and mortar are architecture. The only facts out of this region of material which are necessary for my purposes are the *existence* of such things as tones and scales and consonances and dissonances: a knowledge of their physical laws, and of their modes of formation and varieties, so brilliantly and exhaustively explained by Helmholtz, is as unnecessary for my readers as it is irrelevant to the main substance of my work; or as proficiency in comparative philology is unnecessary to the appreciation and discussion of poetry. The formed æsthetic products with which by far the larger

part of my book is concerned cannot, as I have already said, be ultimately explained in the same sense as Helmholtz explains his discoveries; but they present an infinity of noticeable facts, and suggest many interesting topics; and one of the first of these is the falsity of the very common view that physical facts do *explain music*, that melodies are a sort of order which is reducible to mathematical law. Your critic seems to hold the true view on this subject, and in the main also to credit me with it; but in fathering my inquiry on that of Helmholtz, he must surely see that he suggests the very confusion between the free forms and indescribable emotions which it took a Beethoven to originate, and the acoustical facts of which Beethoven knew nothing. Whether successfully carried out or not, my *object* has been to apply scientific observation and accurate treatment to phenomena which are as remote from physics as from metaphysics.

Again, your critic says that I "have not made any effort to separate quality of tone from harmony, or to show where and when they differ in degree, admitting that they are the same in kind." I can but reply that to me they seem utterly different in kind (see notes on pp. 244 and 247), and that I have written two long chapters, one on colour or quality of tone, one on harmony, where the distinction is explained with, I fear, tedious emphasis: such being the importance I attach to the topic of sound-colour and of its clear separation from form (melodic and harmonic), that I would put that forward as the *fourth* cardinal point of my book. (Your critic's special questions are answered in ch. xi., § 7, and ch. vii., § 11, and on pp. 288 and 289.)

One word more, and I have done. My "antiquated predilection" for Mendelssohn's music (which I believe I only mention once, and then without a single expression of personal opinion) and the "thinness" of my Schumannism (which goes as deep, at any rate, as my musical nature) may be left to take care of themselves. What I rather complain of is the general impression which would, I think, be conveyed by this part of the review, that I had been occupied in airing and pressing anything so supremely unimportant as my own fads and partialities. Whereas I specially point out that my arguments might be throughout followed with assent by those whose personal estimate of particular compositions differed utterly from mine; and I have not only abundantly expressed, but also (I venture to think) demonstrated, my fundamental belief, that in music very wide tolerance is not so much charitable as *scientific*; it being a matter of simple observation that, under similar conditions of love and knowledge of the art, persons may present remarkable differences as to the specimens which they respectively find exceptionally impressive; differences which are necessarily as unanalysable as the impressions. My view on this subject, and my reasons for it, cannot be misunderstood by any one who will read my last chapter, on "musical criticism."

I am, Sir, yours obediently,
EDMUND GURNEY.

THE STAFF *v.* TONIC SOL-FA NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Stratton, in his reply to me, admits what I have been contending for—*viz.*, that the average chorus-singer, in reading from the Tonic Sol-fa Notation, can have no doubt as to the key he is singing in, and consequently has a superiority over the singer from the Staff Notation, in that important respect at least. He also admits that "this advantage is still further increased when the singer from the Staff Notation has only his single 'part' before him."

Now, for the key to be more perceptible, in the example I gave, in the Staff than in the Sol-fa Notation, I cannot see at all. In the Staff Notation there is a "formidable array" of sharps, commencing with the third measure, meant to denote key B; in the Sol-fa it is simply and clearly stated key B. What *could* be more lucid?

He goes on to say: "To render the example more just, either the chromatic signs should be used in the latter, or the key-signature inserted in the former, where the change occurs." Will Mr. Stratton kindly take up a work in both notations, look at a passage where a change of

key occurs, and answer me if, in the Staff Notation the key-signature is inserted, or in the Sol-fa the chromatic signs are employed? Methinks, were the chromatic signs used in the Sol-fa Notation to divide every transition and modulation—gradual, sudden, passing, and extended—it *would* be transition—into chaos. I simply translated the example as extended change of key is always translated into the Sol-fa Notation.

But I ask, in the name of justice, how can the want of memory (or stupidity) on the part of a singer, be called a fault of the notation he is using? Mr. Stratton gravely states that "a singer might easily forget what key he was singing in." That is surely his own fault, and not through any want of clearness on the point as represented by the notation.

I do not think Mr. Stratton has proved that, "in extreme modulations (or transitions) the Tonic Sol-fa Notation becomes more difficult and complicated" than the Staff.

With regard to "A London Organist," I think my reply to Mr. Stratton answers him as well as I can, except when he says in speaking of the examples given by me, "there is no legitimate modulation." Of course, there is no *gradual* modulation, leading to the new key; but Mr. Stratton and I were speaking of *sudden* and *extreme* modulations—not gradual.

I am surely not tied, in going to the key of B from C, to modulate into G, then into D, into A, into E, and finally into B, in each transition writing several measures to fill the ear with a new key? I think not. "A London Organist" can find abundance of examples in classical works, without my quoting any, where the modulation is sudden and extreme, it may be for special effect.

Yours truly,
THOMAS MANSON.

Lerwick, December 13, 1880.

BACH'S PEDAL PASSAGES.

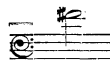
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to correct a prevalent mistake in regard to the limit of range of the pedal part in Bach's organ works, which I see is repeated in Mr. Hipkins's article on "Pedals" in Part XII. of Grove's "Dictionary of Music," *viz.*, that Bach only once wrote up to



for the pedals, in the second pedal solo of the Toccata in F.

In the Prelude on the chorale "Gottes sohn ist kommen" (No. 2, in Mendelssohn's edition of the compositions on chorales) the pedal part is written up to F, and in No. 12 of the Preludes in the same edition, a curious double canon on the old hymn "In dulci jubilo," the pedal part is written up to



In both these cases the pedal plays the tenor, and not the bass of the composition, taking the Canto fermo; in the first-mentioned case the pedal part is marked "Pedal Trompette 8 Fuss," a direction taken, no doubt, from the original MSS. of this set of Preludes, which were in Mendelssohn's possession; so there is no doubt of the notes being intended to be played as they were written. These examples seem to show either that there were then to be found pedal-boards extending to F and G, or that Bach thought there ought to be.

I have so often heard the statement about Bach's one high pedal F, from people who might have been expected to know all that could be known about Bach's organ music, that it seems worth while to make a note of it.

Yours, &c.,
H. H. STATHAM.