DISCOVERING MUSIC

A COURSE IN MUSIC APPRECIATION

BY

HOWARD D. McKINNEY
Professor of Music, Rutgers University

AND

W. R. ANDERSON
Extension Lecturer, University of London
Critic of *The Gramophone*

AMERICAN BOOK COMPANY

NEW YORK · CINCINNATI · CHICAGO · BOSTON · ATLANTA

COPYRIGHT, 1934, BY
AMERICAN BOOK COMPANY

All rights reserved

DISCOVERING MUSIC

W. P. 4

MADE IN U. S. A.

EDITOR'S PREFACE

PERHAPS no term in music study has as diversified a connotation as that of "music appreciation," and in many circles the term is anathema. No doubt these diverse meanings have come from the many methods of approach and presentation rather than the content of such courses of study as come under this designation. Yet we believe that if the term were defined in its broadest aspects it would stand for a basic similarity of ideals. Entitle these courses as we may, they all deal with inculcating an understanding and love for the best in music, and the creation of worthy critical and aesthetical standards.

There is, naturally, a difference of opinion as to what constitutes an "understanding" of the "best" in music, and "worthy" standards; and it is well that such differences exist. We would not attempt to reconcile these differences. It is enough, now, that the term be defined, the problems inherent in the subject recognized, of course, and that the ensuing text provide a means of securing the aims that are generally considered desirable in the awakening and development of intelligent music-lovers.

The authors, Professor Howard D. McKinney of Rutgers University, and W. R. Anderson, of the University of London, have provided in this volume, *Discovering Music,* a most enjoyable and valuable guide to the secret beauties in music through the study of what are, by common consent, considered to be the outstanding examples of musical literature. The musical illustrations utilized throughout the text have been available to anyone, anywhere. It is in the organization of the musical adventure; the means of translating these "secrets" so that everyone, layman and professional alike, will thoroughly understand; the integration of music with the other fine arts and literature; and the contagion of the authors' enthusiasm for their subject, that justify the appearance of this book.

There are several salient characteristics in *Discovering Music* that should be pointed out, in such a preface as this. The sister arts are called upon when and if they can make a definite contribution

to the better understanding of the musical work, or type of work, under consideration at the moment. At no time is it forgotten that the primary object of the text is to lead the reader ultimately to the music itself. Arousal of interest, discussions *about* the music, analysis, presentation of historical background of the composer, the incidents concerning the composition of any particular work, reviewing the general social and political background, and sundry excursions aside from the music can go but so far and are useful only when they culminate in the hearing of the music itself, or as an "aside" to enable the listener better to understand what is being heard. The determination of the amount of extraneous information to be given and the manner of presenting the same requires great skill, a thorough understanding of the musical score, coupled with superior teaching ability. That the authors possess these prerequisites should be apparent even to the casual reader of the book. Then, too, choice quotations are culled from many sources, the originals of which are often beyond the library facilities available to the average reader.

This book achieves its purpose of "discovering music" by proceeding from the simple to the complex—from program music to absolute music, regardless of chronological sequence. It is a novel, yet sane and most artful method, going from the known to the unknown, and from readiness for response to the realization of it. As a result of this sound pedagogic structure, there is the fullest enjoyment the while, and, naturally, the highest degree of learning; all of which are secured in a psychologically desirable manner and sequence. No doubt the imitators of this method will be legion in a short time.

The authors have also provided each chapter with ample reading references and a wide choice of pertinent musical examples, so that when the book is used as a basic text for a course in music appreciation, the music-lover will have experienced, through intelligent and wisely-guided listening, the most significant masterpieces of music of all time. With such a foundation, the listener is prepared to choose his own way, confident that he has developed criteria for what is commonly called good taste and intelligent discrimination.

EDWIN J. STRINGHAM
General Music Editor.

PRELUDE

THIS book has been written with a double purpose: (1), to guide the uninitiated traveler who would embark upon a journey into the complex land of music; and (2), to be a Good Companion to those who, having already set sail, have made some discoveries for themselves and are eager to shape their course towards wider worlds.

The ability to "listen" to music rather than merely to "hear" it is not, as such, a natural capacity, but one that has to be acquired and developed by active, continual, and highly pleasurable observation. The power to cultivate this listening skill varies as does any other human accomplishment but no cultivation is possible without guidance.

The principles used in the preparation of this guide book have been shaped out of extended experience rather than fashioned out of theories. We believe that the greatest incentive for embarking upon voyages of artistic discovery should be the pleasure that one can derive from them. Housman has said that the nature of such arts as poetry and music is more physical than intellectual; it is the sense of delight that can be obtained from reading a poem, or looking at a picture, or listening to good music that attracts and holds us. It is this yielding of delight that will lead us on in a search for other wonders. Art educates in the proportion that it gives pleasure. We have shaped our treatment along sound pedagogical lines, and have proceeded from the known to the unknown; it will be found that we have placed the points of departure in familiar and interesting territory.

Some books of this nature are based upon the traditional educational process of starting at the earliest times and working up to the present. Others begin at the present and work as faithfully backwards. In the course of the treatment, they too often give historical and technical information as to how music has been put together and how it can best be listened to so as to recognize its formal structure, but pay insufficient attention to the actual cultivation of the reader's enjoyment and enthusiasm. Our method is to begin with the every-

试读结束，需要全本PDF请购买 www.ertongbook.com

day musical experiences that are both real and satisfying, and use these as stimuli and points of departure for further artistic development. That is why we have not kept to strict chronological order. This arrangement of material has been found useful in giving students, in a year's work, a realization of their own capacity for participating in the world's heritage of musical experience. The authors believe it will prove equally useful in the hands of the general reader who has had no formal musical training.

We have felt that a book planned along these lines must be more than just a history of music or a dictionary, although it should contain much historical material and include a glossary of musical terms in common use. Impressed by the cultural value of music, still insufficiently recognized, we have constantly associated musical ideas with those of other arts. Though it is impossible, in a book of reasonable size, fully to develop these comprehensive ideas, enough has been given, it is hoped, to show how music can take its proper place in civilized life. As part of the life of its period, music, like everything that has contributed to growth, can be analyzed and reasoned about and its existence justified. Through such processes its nature and influence can be understood. To help in the realization of all this, we have prepared a time-chart showing what was going on in music and the other arts through the ages.

We think that most books try to do too much, and especially to tell too much. Telling does not go far in music — doing and discovering are so much more important. Talking about music is of very little value unless one hears it too, so we have discussed musical works that are constantly to be listened to, these progressing from the easily-understood compositions to the more abstract — a logical outcome of the emphasis on enjoyment as the chief end of listening. We have taken most of the illustrations from the repertoire of phonographically recorded music. Thus laymen, teachers, and students will have in their hands lists of the finest material upon which to build a good library of records.

In our discussions, we have used ordinary technical terms, as far as they were necessary; surprisingly few of them are needed. When they are necessary, however, it seems foolish to go out of the way to avoid them. If anyone is interested enough in a subject to study a book of this sort, he will learn its vocabulary quickly enough, and be pleased to call a thing by its right name. We have not tried to

make this a critical book, though we hope that its readers will get out of it a great deal that will broaden and strengthen their critical judgment. If all of the music mentioned herein is not immediately liked, the student will find out why this is so, and thus gain valuable knowledge.

The subject matter has been arranged in a manner suitable for presentation in class form, and appropriate topics for further discussion along similar lines have been furnished at the end of each chapter. Suggestions for further reading have likewise been made and the reader who follows these will find himself possessed of a great fund of information which will be of inestimable value in the development of his listening powers.

Acknowledgment must be made of the help that has been received from various sources, especially the members of the " music-appreciation " courses who have proved the value of this material in actual use over a period of years. F. Austin Walter has helped in preparing and copying different sections; C. C. Stover has drawn the valuable chart to be found at the end of the work; Dr. Edwin J. Stringham of Teachers College, Columbia University, has given valued criticism and suggestions. A word of appreciation is also due those authors and publishers who have given permission to quote from their works.

ACKNOWLEDGMENTS

The authors and publishers herewith offer thanks to the following, who have kindly given permission to reproduce copyrighted material:

Lascelles Abercrombie, author, and Martin Secker, Ltd. for the passage from *An Essay Towards a Theory of Art.*

D. Appleton-Century Co. for a passage from Sacheverell Sitwell's *Mozart.*

The Art Institute, Chicago, for permission to reproduce Monet's *Westminster,* and Davies' *Maya, Mirror of Illusions.*

Percy Buck, author, and Ernest Benn, Ltd. for the passages from *History of Music.*

The John Day Co. for quotations from *What is American?* by Ernest Hill.

Alban Dobson and the Oxford University Press for the poem, "Love Comes Back to his Vacant Dwelling," by Austin Dobson.

J. Fischer & Bro. for the poem by George Ashdowne Audsley.

Glenn Frank for the extract from his address, "Liberal Education and the Liberalizing Arts."

Lawrence Gilman for several quotations.

Dr. Grace, editor of the London *Musical Times,* for the passage by him from the *Musical Times.*

W. J. Henderson for the passage from one of his articles in the *New York Sun.*

Hubbard Hutchinson for the passage from one of his articles in the *New York Times.*

John Lane The Bodley Head, Ltd. for the quotation from Philip Heseltine's *Frederick Delius.*

Longmans Green & Co. for the quotation from Dean Inge's *Personal Idealism and Mysticism.*

Lincoln MacVeagh, The Dial Press, for the sentences from Olin Downes' *Symphonic Broadcasts.*

Edward B. Marks Music Co. for twelve measures from their score of *L'après-midi d'un faune* by Debussy.

A. Z. Mathot, Paris, for the two measures from Milhaud's *Sonata.*

Musical America for a paragraph from one of their recent issues.

Ernest Newman and the London *Sunday Times* for permission to quote from Newman's critical articles.

Oxford University Press for the passage from Mowat's *History of Europe,* Terry's translation of a Bach chorale from his *Music of Bach,* selections from Cobbett's *Cyclopedic Survey of Chamber Music* (articles by Cobbett and Hadow), selection from Hannam's *On Church Cantatas of J. S. Bach,* and the poem by Austin Dobson.

George Sampson for the quotation from his works.

The *Saturday Review* (London) for the poem by "F. E."

G. Schirmer, Inc. for the passages from Rimsky-Korsakov's *Scheherazade* Suite, Dvořák's *Symphony from the New World,* Tchaikovsky's *Andante Cantabile,* and Grieg's *Sonata* for violin and piano, Opus 45. These passages as used in this book were taken from the Schirmer editions. To G. Schirmer, Inc., also, for permission to quote from Stanford's article "Some Thoughts Concerning Folk Song and Nationality" in the *Musical Quarterly,* April, 1915.

Karl Schlageter for permission to reproduce his painting, *Crossing.*

Charles Scribner's Sons for the passages from Edward Dickinson's *Spirit of Music,* and from Augustine Birrell's *Collected Essays and Addresses;* for Gosse's paraphrase of Mallarmé's *Eclogue,* and the selection from the poem, *Arabian Nights Entertainments,* by William Ernest Henley.

Basil de Sélincourt for an extract from his program notes for the London Promenade Concerts.

George Bernard Shaw and Constable and Co. for the passage from Mr. Shaw's *Music in London, 1890–1894.*

Simon and Schuster for the quotations from Durant's *Story of Philosophy* and Dimnet's *Art of Thinking.*

H. Royer Smith Co. for permission to quote parts of the article, "Has the Organ a Place in our Musical Sun" from *Disques.*

Steinway & Sons for the photographs of the clavichord, spinet, harpsichord, Christofori's "piano e forte," and the action models of these instruments.

The eight measures from Krenek's *Toccata und Chaconne* are used by permission of the Universal Edition of Vienna, Copyright, 1923.

CONTENTS

试读结束，需要全本PDF请购买 www.ertongbook.com

CHAPTER I

THE COÖPERATING BEGINNER

BEAUTY IN THE LIFE OF TODAY

In an article which appeared on the feature page of a pragmatic American newspaper, a thoughtful reporter who has spent considerable time wandering about the Old World, enjoying and admiring the beauty left behind by the genius of the past, asked the practical question: "Of what use is beauty in the world?" In a period which has been inclined to see beauty in the machinery that performs its daily work, in factories that provide its money, or in skyscrapers that house thousands of its workers, of what use is an understanding and appreciation of the beauty of paintings, statues, mosaics, churches, palaces, or of the literature and the music of the past? A number of years ago John Ruskin made the statement that the most beautiful things in the world are the most useless, a statement which stands the test of time better than do some of his other pronouncements. The modern reaction to this would probably be the ingenuous question asked by the modern factory manager: "Well, if beautiful things haven't any use, what good are they?"

Our newspaper writer answers this question by saying that the only use that he can see for beauty in this world is for developing taste. The more one learns to appreciate the beautiful, the more he will avoid and despise the ugly. A man cannot learn really to like Shelley and Keats, Goethe and Shakespeare, and at the same time continue to enjoy reading pulp-paper confession magazines. If a man becomes enthusiastic about the music of Beethoven or Brahms, he loses his taste for the products of the Tin Pan Alley fabricators. An understanding of and liking for the works of Michelangelo and Rembrandt, Da Vinci, or El Greco is the best possible antidote for the cheapness and vulgarity of so many of the present-day movies and modern paintings.

All right, you may say. Granted all this, what then? Is the person who spends his time cultivating his taste any better off than the one who is concerned only with the useful things in life? Does the man who can see the beauty in a field of daffodils or in an Alpine sunrise or in that "loveliest of trees, the cherry hung with bloom along the bough," get more out of life than he who derives his pleasures from reading the favorable reports received from the management of the company in which he has been shrewd enough to invest his money, or from scanning the financial pages of his newspaper during a rising market? The hard-headed newspaper writer says that he does, for the observing reporter has noticed that the people who have taken the trouble to develop their taste derive more happiness from life than those who have not. He wonders whether the modern concern with usefulness is not thoroughly idiotic and suicidal, and if the world would not be much better off by cultivating a sense of abstract beauty and giving *usefulness* a good rest. If the admiration — he goes so far as to say the adoration — of beauty can develop our taste to the point where we can learn to appreciate it to the full, he is sure that the avenues of life's enjoyment will become wider and more spacious; that we will find more joy in life, and with no additional expense.

The vivid and forceful appraisal of the place which beauty should occupy in our present-day life, made by President Glenn Frank of the University of Wisconsin, shows the drift of contemporary educational thought. He says that an understanding of the beautiful is one of the most vital needs in the sort of education we must have if in the years ahead, we are to master, instead of being mastered by the vast, complex, and swiftly moving technical civilization that has been born of science and the machine. "The education of the future must educate the whole man, not just his reasoning powers; it must educate his physical, emotional, and social reactions as well as his reasoning powers. . . . We once thought our job done when we had trained a man to think straight. This belief rested on assumption that men thought their way into their living. We now know that men live their way into their thinking. . . . Because this is true, education for the future must, in addition to the more obvious diets for the mind, include those stimulations and disciplines that sensitize and enrich men's capacity for worthy emotional and aesthetic response to the . . . needs of modern life. . . .

"A nation that forgets beauty will in time find even the foundations of its technical and economic achievements crumbling. A people dares not allow beauty to become the exclusive possession of antique dealers and millionaire collectors unless it wants to face a social reckoning sooner or later. . . .

"Social unrest finds its readiest recruits among men who have never been able to find beauty and joy in their jobs and in their environments. It is an old observation that hungry men turn radical, but what we are likely to forget is that men with full stomachs may still be hungry with a gnawing hunger for the things that make life free and adventurous and abundant. . . . A community, state, and national life that stimulate and satisfy men's hunger for beauty—these are the things that turn the ruin of revolt into the radiance of creative living. . . ."

The cultivation of beauty not only gives the individual a more enjoyable life, but is absolutely necessary for his protection against the ravages and depredations of the machine. Men who are as widely divergent in their ideals as newspaper writers and university presidents have felt this keenly, and their advice in this respect is worth our most serious consideration. There are, of course, many other things which might be said as to why our taste for the beautiful should be cultivated—as for instance, the usefulness of beauty in giving gracefulness and a marvelous sense of proportion to life. In the light of our present-day conditions it would hardly be too presumptuous to change Ruskin's dictum to read, "The most beautiful things in the world, although they may seem its most useless, in reality may be the most essential."

BEAUTY IN MUSIC

When the creative artist produces beauty for us he undergoes an exceptionally intense experience which he realizes is of universal concern, or he apprehends the truth of some ideal which he feels to be of general interest to mankind. With his heaven-sent powers he is able to report these experiences and to express these ideals so as to make them readily comprehensible to the average man. By means of brush and pen, sculptor's tool or architect's square, the transcendent truths and emotional strength of the creators are communicated to us. There are many forms which this created beauty may take—

试读结束，需要全本PDF请购买 www.ertongbook.com