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of his most important achievements; also the French translation. Some time ago, after having arrangement in pantomime-form of the suite Mère l'Oye,' originally written as 'Ma а pianoforte duet; and a few songs with orchestral accompaniment : 'Noél des Jouets' and the set 'Shéhérazade.' One of the pieces 'Miroirs,' 'Une barque sur l'Océan,' has also been orchestrated, and produced in this new form in 1909.

The greater part of his output having been mentioned in the course of this article, it will suffice to add to the list his Sonatine (1905) and his 'Valses Nobles et Sentimentales' (1911) for pianoforte; his beautiful song 'Sainte,' to words by Mallarmé (1896), first in date of his typical works; and his remarkable accompaniments to five Greek folk-songs. Another little-known set of accompanied folk-songs, some of them extremely beautiful, has been published at Moscow (Jurgenson), after taking the first prize at an international competition.

M. Ravel has a remarkable gift for teaching, as the present writer, having witnessed lessons given by him to brother composers, may well testify. His ideas on art are of the soundest. For instance, he strives very sedulously to enable his pupils to acquire a technique of their own, and to prevent them from acquiring mannerisms. 'Teaching,' he remarks, 'should aim at disengaging and strengthening the pupil's individuality; at teaching him how, by studying the masters, he must learn not to ape them, but to study himself, as they have done.' He considers the affectation of modernism as unwholesome as the academical to which tendencies many contemporary composers remain subject. He has often been heard to remark that the influence of German music is most dangerous, far more dangerous than that of Italian music-'barring, of course, the modern verists,' he adds, 'who are no musicians at all. But until their advent Italian music, even when facile and even rather vulgar, remained musical-which German music often forgets to do."

He has of late taken to writing criticisms, in which he shows himself very pugnacious and even violent. Talking, for instance, of the defects of Liszt (whom, on the whole, he admires greatly) he says : 'It is to those defects that Wagner owes his turgescence; Strauss, his churlish enthusiasms; Franck, the ponderousness of his ideality; the Russians, their, at times, tinsel picturesqueness; the modern French, the simperings of their grace. But,' he adds, 'it is to him that all those dissimilar composers owe the best of their qualities,'

Noticing the revival of 'Fervaal,' he wrote, after expatiating on the deplorable results of Wagner's influence upon M. d'Indy: 'A symbol even more pregnant than the composer wishes it to be is afforded by Fervaal, who, the dead body of a woman in his arms, climbs the heights, singing the victory of life and love.'

M. Ravel has for some years been contemplating a musical setting to Gerhardt Hauptmann's 'Versunkene Glocke' in M. A. Ferdinand Hérold's

written part of the music, he set it aside, and is now starting again on fresh lines.

LIST OF WORKS.

PIANOFORTE SOLO.

Menuet Antique (Enoch).

Pavane pour une Infante Défunte (Demets).

Jeux d'eau (Demets). Miroirs : Noctuelles—Barque sur l'Océan—Oiseaux Tristes-Alborada del Gracioso-La Vallée des Cloches (Demets).

Sonatine (Durand). Gaspard de la Nuit : Ondine—Le Gibet—Scarbo (Durand).

Menuet sur le nom H-A-Y-D-N (Durand).

Valses Nobles et Sentimentales (Durand).

PIANOFORTE DUET.

Ma Mère l'Oye (Durand).

CHAMBER MUSIC.

String Quartet (Durand).

Introduction et Allegro. For harp, string quartet, flute, and clarinet (Durand).

SONGS.

Deux Epigrammes de Clément Marot (Demets). *Shéhérazade: Arie—La Flûte enchantée—L'Indifférent (Durand). *Noél des Jouets (Mathot). Les Grands Vents venus d'Outre-mer (Durand). Histoires Naturelles : Le Paon-Le Grillon-Le

Cygne—Le Martin-Pêcheur—La Pintade (Durand).

Manteau de Fleurs (Hamelle).

Sainte (Durand).

Sur l'Herbe (Durand).

Five Greek Folk-songs (Durand).

Seven Folk-songs (Jurgenson, Moscow).

ORCHESTRAL MUSIC.

Rapsodie Espagnole (Durand).

DRAMATIC MUSIC, ETC.

L'Heure Espagnole. Lyric comedy (Durand). Ma Mère l'Òye. Pantomime (Durand). Daphnis et Chloé. Ballet (Durand). Adelaïde, ou Le Langage des Fleurs. Ballet, arranged from Valses Nobles et Sentimentales (Durand).

WORD-PLAY IN MUSIC.

By H. WALFORD DAVIES.

Lewis Carroll happened to give notable advice to musicians in his playful parody, 'take care of the sense and the sounds will take care of themselves.' Apart from the precarious charms of novel sounds, it is the chords with sense behind them that have interest. Sounds that have two or more significances are capable of double interest, if they are deftly used. As felicitous word-play sometimes throws magical light across conversation, so what may be termed 'chord-play' affords some of the most delightful and appropriate mental surprises in the course of great music. Many chords are capable of such treatment; but those which most readily lend themselves are those which divide the octave into equal portions.

* Songs marked * also with orchestral accompaniment.

octave is manifestly impossible at every point; it can neither be divided into two equal tritones, three equal major thirds, four equal minor thirds, six equal tones, nor twelve equal semitones. Pianoforte tuners probably know this best. A musician who has neither acoustical knowledge nor time to acquire it, and who is trained in a long usage of the tempered scale, is handicapped in the matter, and perhaps only recognises its significance now and again under favourable conditions, even though his it. ear be sensitive. For example, the subtle difference between the major and minor tones seems for practical purposes altogether unobserved, except in a few cases among singers or string players. It was said

that Joachim, in such a passage as

would play the greater tone first and the lesser second; but the writer has been told that in descending he again took the larger step first:

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that he was led less by a harmonic instinct which sought a perfectly tuned fifth above the dominant in the penultimate chord, than by a melodic one which tended to take the larger step first in leaning towards its point of rest. Doubtless euphonic considerations often cause singers and fiddlers in sustaining chords-whether in ancient or modern works-to choose justly-tuned fifths, fourths, sixths, and thirds whenever they But however all this may can. be, it seems clear that the physical difference between the just and tempered versions of any concord is of slender consequence compared with the mental difference to a musician between such tempered synonyms as :



and all other inversions of the above series.

The out-of-tune (tempered) scale was doubtless adopted as the lesser of two evils, not for choice. Its out-of-tuneness involved a general but slight imperfection of all intervals in the harmonic system except the octave. It cannot be too clearly borne in mind that the imperfection is only physical, | not less real because they are entirely dependent and that a perfect musical idea is not necessarily upon context for clearness.

In just intonation any equal division of the precluded by imperfect embodiment, but that on the contrary the mind has a certain transforming power to see or hear the perfective through the defective.

> This last fact is certainly strikingly illustrated in the case of the tempered scale of Western In that Bach advocated it zealously music. and justified it gloriously in the 'Forty-eight,' he cannot be accused of lowering his ideal of perfection. On the contrary he immensely extended But he lowered the standard of physical perfection, that was all. An executive artist is rightly concerned with minute faultlessness of form at every point. The imaginative artist is concerned still more with comparatively limitless perfections of conception. Doubtless Bach as a workman-that is, as an artisan in the world of sound-was as desirous as anyone for perfect euphony when it could be had without any disproportionate sacrifice; but he saw both the obstacles and the possibilities beyond them, and as an artist he was concerned with issues greater than euphony. He was, as is well known, finely reckless of physical strain and taxed his singers', players', and audiences' powers of endurance to breaking point, in his pursuit of the perfect thought. The truth would seem to be that where an artist can obtain perfection, there any imperfections are intolerable. But if flaws cannot be removed without damaging larger issues or hindering larger progress, then such flaws are negligible.

> If the synonyms quoted above be examined first by the eye and then by the ear, it will appear that their varying significance is clear to the one but entirely hidden to the other. At first this may incline the observer to class the differences between them as mere paper-differences of none but a theoretic importance; and 'paper-music' is notoriously misguided, dreary, and wrong - headed. But further thought tends to suggest that the very definite differences of effect to the eye have some sure foundation in aural experience. By a glance at the following :

two different thoughts are certainly awakened in the mind of musicians. One suggests smooth things, the other poignancy. By association of idea they raise quite different expectancies, since D flat has so often been heard to be followed by C, Eb or F, while C# has still more often moved to D and only very rarely to the other The difference is not less real nor less notes. momentous because it cannot be definitely realised till each has a context-for example, as follows:



In the English language the word 'box' has definitely different meanings : these differences are difference between these synonyms would be aurally apparent before resolution; the perfect fourth with its smooth vibration ratio of 3:4 please much would the ear as as the hird (ratio 512:675) would The tempered scale in making third augmented disturb it. them equal reduces the euphony of one and the cacophony of the other, but in so doing does not and cannot give them identity of connotation; it only achieves identity of physical impression. It is incontestable that purely diatonic and consonant music such as the 'Old Hundredth' or almost any 16th-century writing loses its chaste physical beauty by the equal temperament bargain. On the other hand, if euphony be at all times an object then discords as a whole stand to gain smoothness by the transaction, though the writer cannot resist the conviction that poignancy may often be better than compromise. However that may be, the fact of interest and importance which arises clearly at this point and lies beyond dispute is this: all the discords which variously divide the octave into equal portions and all the synonyms of varying signification enumerated above have only been made possible by the adoption of the tempered scale. In just intonation they simply cease to Anyone who has listened to a diminished exist. seventh when justly tuned will probably have been struck by the sense of discomfort produced by the teasing inequality of the intervals. And anyone who has been thrilled by Beethoven's masterly play upon chords at important moments such as in this too well-worn instance :



will realise that it is only achieved by the identity of sound between two chords with essentially different connotations. There can hardly be a more momentous instance of the magical use of this ambiguous and now commonplace chord than in the 'Et expecto' in Bach's B minor Mass:







It should be noted that in just intonation the This wonderful chord-play, like the familiar wordplay in conversation, is dependent upon two conditions: (1) identity of form, (2) diversity of meaning. The more complete the identity and the more convincing the diversity, the more refreshing the result becomes. In poor word-play one or both of these conditions are incompletely fulfilled, and human impotence is never more humiliatingly apparent than in a poverty-stricken pun, when a man is literally wielded by his own weapon. On the other hand the felicitous mastery of verbal play when complete is joyous in the extreme. Saint Francis, pondering on the simplicity and patience of his despised Brother Juniper, exclaimed : 'Would to God, my brothers, that I had a whole forest of such Junipers !' It is clear that the slightest literal discrepancy between name and tree would here be fatal. And any harmonist who has heard or imagined a justlytuned diminished seventh may easily perceive that subtle discrepancies such as those between augmented second and minor third are fatal not only to the two notable instances just quoted but also to a thousand other devices of the kind.

It will readily be seen that the advent and acceptance of the whole-tone chord* increase the possibilities of effective word-play in music to a bewildering extent; and it is noteworthy that this new chord is even more entirely dependent upon equal temperament for its effect than the diminished seventh and augmented fifth which enabled Bach, and subsequently Beethoven, Schubert, Brahms, Wagner, Franck, and a host of other composers, to open new harmonic doors at a touch, to link the hitherto unknown with the known, to mingle surprise with expectancy, fear with hope, and the joy of mental labour with the reward of it all.

TALLIS AND WALTHAM ABBEY.

By WILLIAM H. CUMMINGS.

The Musical Times, November, 1876, contains an article in which I made public the fact that Mr. Winters, a resident at Waltham Abbey, had discovered in the Record Office a document which showed that Tallis was organist of the Abbey Church at the time of its dissolution in 1540 by Further interesting particulars Henry VIII. concerning the Abbey were printed in the Musical Times, September, 1906, when again Tallis's organistship was mentioned. Unfortunately, Mr. Winters, who was a painstaking and laborious antiquary, omitted to note the reference to the document he had seen at the Record Office. He has now passed away, but his manuscript collections referring to Waltham Abbey are carefully

* It seems to the writer a matter of crucial importance to differentiate between the so-called whole-tone $scale_{\ell}$ and the whole-tone chord. As a scale the whole-tone series (made so familiar lately) is undoubtedly nondescript and retrograde. It involves obliteration of feature, the negation of character, and the sacrifice of beauty. As a six-note chord the same series is a momentous acquisition and the reverse of retrograde. And it is noteworthy that Debussy constantly secures the effect of an *arpeggio* rather than of a scale as he passes through his favourite series.