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The Act of Musical Concentration

By
TOBIAS MATTHAY

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The Act of Musical Concentration

showing the true function
of
Analysis
in Playing, Teaching, and Practising
with a Note on the
Subconsciousness

Being the fourth of
Six Psychology lectures for
Music-makers

By TOBIAS MATTHAY



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FOREWORD

THE purpose of this lecture is to show the supreme importance of Analysis in Playing, Teaching, and Learning. It forms the fourth of my Six Lectures on Psychology, prepared in August 1918 for the *Teachers' Training Course*, then newly instituted at my School—Training Courses which also have been since adopted by other institutions in conformity with the requirements of the 'Teachers' Registration Council'.

The substance of this particular lecture was noted some years before its incorporation here. It contains a good measure of reiteration, but, as I have explained elsewhere, my experience as teacher has proved to me the value and necessity of this device.

There are four Sections: the first shows the general need of Analysis, particularly for the Student; the second, its need in Teaching; the third, its application in Performing; while the fourth is a Note on the Subconsciousness. Two Additional Notes are appended; the second, 'On Listening-in', shows that the difference between merely hearing and true listening is again a matter of properly applied Analysis.

The fifth and sixth lectures of this series, 'On Memorizing' and 'On Method in Teaching', were published some years ago; and when time can be found to revise them, I hope also to publish the remaining three: 'The Problems of Psychology', 'The Working Material of Psychology', and 'On Interest and Attention'.

TOBIAS MATTHAY.

HASLEMERE,
July 1934.

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Section I

THE NEED OF ANALYSIS—THE TRUE NATURE OF MUSIC—THE BASIS OF FORM AND SHAPE AND OF CONTINUITY

MANY unthinking people are appalled at the notion of analysing a thing obviously so subtle and elusive as Musical performance. They do not realize that subtlety in application does not necessarily imply elusiveness of natural law. They imagine that the investigation of any laws relating to Art is a sort of sacrilege, and that all spontaneity and so-called 'inspiration' must vanish the moment one begins to understand, in some little measure, the laws that govern the production of things Beautiful. Yet, to be logical, they should also maintain that knowledge of the working and construction of one's motor-car engine would render one less efficient as a chauffeur.

In the old days it was the Church that feared any form of investigation, lest knowledge should tend to weaken her hold on the people, and she (being then materially all-powerful) made short work of any one endowed with an uncomfortably inquiring and informative mind. Such similar fear still exists more or less in the Art-world. My own 'Act of Touch' was at first (thirty years ago) received by the Piano-pious as a sacrilegious 'meddling with the secrets of Art'. But times have changed since then!—and the student is now very generally shown how to avoid all the possible wrong roads, and at once to begin working rightly towards success.

Obviously, people's minds are differently constituted in this respect. Broadly speaking, we might say that there are three types of mind—or three mental tendencies. It is essential for the teacher to recognize this fact.

Thus we have (1) the so-called analytical mind; (2) the *artistic* or emotional mind; and, lastly, (3) the truly non-analytical mind, and of course all possible shades can be found between.

In the first case (the analytical mind) the tendency is deliberately and purposefully to investigate and understand

everything. This is the kind of mind that does all the hard mental work of the world. All great thinkers are such!

The second (the artistic or emotional type) is usually supposed to be quite un-analytical. This, however, is untrue, for the artistic mind, although it is mostly prompted and led directly by emotion and mood (as it should be!), nevertheless does analyse—and keenly, too—but analyses intuitively, and for the most part remains unaware of so doing. Such a mind often does its work of analysis far better than the purely reason-led (analytical) mind can do even at its best. But there is this enormous disadvantage: that the purely artistic mind is mostly prompted to this involuntary or spontaneous analytical effort by mere accident, instead of deliberate purpose, and often fails to investigate just when it is imperative to do so. So arises the anomaly that those with the highest gifts musically often fail to reach the heights expected of them, and are out-distanced by some less gifted fellows. Moreover, they usually prove to be second-rate teachers! The highly gifted should ponder upon this point, and the less gifted might derive a great deal of encouragement from it.

Coming now to consider the third, and last, type of mind (the totally un-analytical), strictly speaking this does not come under the category of 'mind' at all—it should be relegated to the vegetable kingdom, for it has nothing to do with Psychology! Certainly, the unfortunate owner of a thoroughly un-analytical mind never will nor can learn to see, or perceive anything, in the true sense of the term. Pity the poor teacher who has to tackle such a mind—and also the poor pupil who has to seek knowledge from a teacher thus constituted! But luckily (or unluckily) it is the second type, the more or less emotional type, which we teachers so often have to try to direct and coax into real thinking, and which type happens to be the one most worth guiding.

Now remember, the really gifted person, musically, is one so forcibly drawn towards Music that he is involuntarily compelled to analyse music; moreover, he does this analysing minutely when his mood prompts him! Unfortunately, as I have said, his mood does not always thus prompt him. Here it is that our troubles begin! Depending, as he naturally does, upon involuntary analysis (or so-called intuition), he finds it exceedingly difficult and indeed irksome to learn to use that process voluntarily. When you try to teach the musically

gifted person, you find to your surprise, mortification, discomfiture, and discouragement that he is far harder to teach than many others much less gifted.

Moreover, the very fact that the musical person does often use his analytical faculty spontaneously, actually makes him *resent* being made to use it by force of reason or Will. In other words, he usually resents being made to use his mind, purposely, upon his art, or upon anything else! Nevertheless, your musically-gifted pupil cannot possibly reach any great height unless you do succeed in compelling him to use his *reason* as well as his emotional, subjective, and intuitive faculty or Sub-consciousness—to use that now somewhat discredited term. Is this not why we have so few Beethovens, Bachs, and Brahms—those instances where we find that perfect balance between the emotional and intellectual tendencies, and which is (or should be) the real meaning of the term ‘classical’?

Bearing upon this point, I should like to recommend all artists and students to read *The Forerunner*, by Merejkowski—there is an English translation.¹ It is really a life of LEONARDO DA VINCI, and the many amusing anecdotes concerning his exceedingly meticulous methods of work should prove instructive and stimulating to all art-workers. He appears to have been a ruthless and absolutely merciless analyst—which no doubt largely accounts for his gigantic mastery!

Now it is just because the talented person so often does give his whole mind easily, vividly, and spontaneously to the musical impressions floating in upon him, and because he analyses these impressions thus accurately (although involuntarily) that he learns to see and perceive with such astounding quickness and sureness of judgement; for he is all the time laying in stores of vivid musical impressions and memories² and is thus constantly sharpening his musical wits.

The outcome of all this is that every student, even the most ungifted, should be prompted to use his will-power so as to learn to investigate, and thus learn really to attend to Music—to the musical value of every note he hears and plays. Thus he may ultimately be brought a long way on the road towards being really musical. I will go farther, and claim that by doing this he will also be transforming himself into a more refined person, and a more educated one; for it cannot be

¹ By Gilbert Guernsey.

² Or so-called ‘Apperception-masses’.

stressed too often that Music is a very potent form of true Education—indeed the most direct form of all.

It seems to me that by making him learn to perceive the Beautiful (through Sound in this case) is a far more direct way of educating the individual in the true sense of that word—towards the acquisition of Concentration of Mind, than by making him automatically repeat long lists of words, formulas, and phrases, an unthinking repetition which cannot seriously be expected to better him one jot as a sentient human-being, or to bring him any nearer into touch with the Universe.¹

This last point should be insisted upon by Musicians; for there is still a tendency amongst so-called Educationists to belittle the truly practical utility of our art as a direct form of Education. Indeed, they fail to realize what a very strong factor every art—and our art particularly—can be in bettering the life of the race.

Strictly speaking, of course, as I have before insisted, you cannot directly teach any one anything.² You cannot *pour* knowledge into any one as you might pour in patent medicines.

But what the teacher can do, and must do (in these days), is to help the student *directly* to understand *what* there is to be learnt, and make him directly understand the laws controlling his actions, both mental and physical. Therefore, although you cannot teach him you must nevertheless help him to *learn*. (That is, you must help him to learn *how* to practise.³)

To repeat: first you must show the pupil *how* he can make his keyboard efforts accurately correspond to the sounds he has imagined, by obedience to those laws and principles which are now recognized as governing all Technique—the technique of Agility, the technique of Duration, and the technique concerning the control and production of all possible kinds and gradations of Tone. Secondly, by insisting upon his attention through the keyboard to every note, that is, through his muscular sense of key-resistance, and through his sense of Rhythm, and beyond this, to the laws of Interpreta-

¹ Remember, it is impossible to do any real practice, or to make any real music, without learning to time one's mind upon every note played—sometimes 8 or 10 times per second of time, indeed the keenest possible exercise of one's powers of concentration.

² See *Musical Interpretation*, p. 2 (Joseph Williams).

³ See 'On Practising' in *The Visible and Invisible*, p. 122 (The Oxford University Press).

tion, of tonal and durational inflexion, and, above all, Time-curving—or Rubato—the most important element of all.¹

While helping the pupil thus directly to master the power of producing all necessary keyboard and musical effects, you must in the meantime (and all the time) teach him to use and apply his own musical sense—both inherent and acquired. That is, you must insist on his using his own musical sense and judgement and imagination—in accordance with his knowledge of the laws of Interpretation all the time he is practising and playing, and must in the end learn to do all this subconsciously.

Above all, you must insist on his learning to avoid that worst of all evils: automatic practice, plainly speaking, *strumming*.

NOTE. You must keep this ideal before him constantly, else he will inevitably hark back to that lazy, automatic repetition of passages without thought or meaning, totally lacking in that concentration without which nothing can ever be learnt or understood.

Indeed, you may take it for granted that most students sit down to the Piano with an ever-green and lazy hope, that they can teach the Piece *to* that Piano! or to their 'Fingers', or to their muscles, or their skin and bones.

It does not occur to them that to reach success they can never do anything else than just 'teach the piece' to their own Minds!—the shape of it and the Feeling of it! and how to communicate these to others. All you can do is to try to teach the music to your own mind, so that you can think every note of it—musically and technically.²

It seems absurd to have to restate and stress this, but Practice always implies trying to *learn*; for you are only practising properly, provided that every time you play your piece or passage through you are trying to see and understand every note of it better—are trying to realize more exactly what the piece consists of emotionally and shapefully. Moreover, every time you play a passage through without that

¹ See *Musical Interpretation*, p. 2 (Joseph Williams); and *The Slur, or Couplet of Notes* (Oxford University Press).

² Evidently, then, nothing can be done without this element, or process of Analysis. In speaking of Memorizing I have shown that nothing can be fixed in the mind except through a process of Analysis, unless an impression is made in the form of shock or surprise.

Indeed, I maintain that the very act of definitely seeing, hearing, or apprehending anything is by a process of *Analysis*. And thus the same applies to the process of really effective Practice.

intent, you are then most certainly *un*-practising that passage. Hence we come back to it, that real practice implies active Analysis all the while—of every note. Practice, therefore, may be summed up as endeavour to discover *what* we should see and feel during the actual performance of the piece.¹

Now against this very point we have heard much thoughtless protest, froth, and prattle. For instance, I have heard it argued, with affected pious horror, that the application of one's powers of Analysis (while listening to or performing a piece of music) 'must infallibly destroy all one's chances of hearing the real message of that work'.

The truth is that such argument is merely a proof of complete ignorance as to what *does* constitute musical attention and musical thought, or, for the matter of that, any other kind of thought. For do we not know that all our so-called knowledge is but a knowledge of relationships—of relationships and contrasts? Our sense-impressions, themselves, are they not but the result of *comparison*, and therefore the result of direct (or indirect) flashes of *Analysis*, continuously applied all day long?

Moreover, we find it driven home that what we call 'Attention' or Concentration really means an instantaneous act of Analysis, *rhythmically* purposed, as I have stressed all along.

In front of me, at this moment, I have the *indefinite* impression of a sea of faces, but I do not recognize one single face until I *time* my consciousness definitely upon one or the other. This constitutes an act of investigation, or analysis in the true sense of that term.

We only become aware of the difference between black and white (or any colour) or the difference between heat and cold, through a flash of comparison—a flash therefore of voluntary or involuntary *Analysis of our sense-impressions*.

As another instance: a page of print, as such, conveys nothing definite to us, although our eye-sense may be directed upon the page; it conveys nothing until—we do attend *in detail* to those nerve-impressions.

¹ To sum this up more closely: in the first place, you, as teacher, must analyse the pupil's mentality, so that you may know how to appeal to him; secondly, you yourself must closely analyse and investigate the musical feeling and shapes of the works you propose to teach; and, lastly, you must analyse the particular processes (musical and technical) by means of which such perceived feeling and shape can be communicated to the listener. Indeed, without Analysis nothing can be learnt, nor clearly perceived.

The fact is, we do not really perceive anything with our eyes or ears until we analyse the sensations received through our eyes or ears by *timing* our minds accurately upon them; thus only do we form ideas from our sensations.

To enable us to appreciate musical feeling and musical shape, the first thing, then, is to be careful to try really to *time* our minds upon every note played, and also upon the tone and time-inflexions presented to us by the performers, and thus to realize the mood expressed by them.¹

Be sure of this: true appreciation of music can only be attained by forming the habit of true *listening*—listening for the Mood, the Beauty, and the shape of the Music. And such real Listening (as distinct from mere vague hearing) always signifies—let me repeat it again and again—the effort of close Analysis, aurally.

There is a limit, however, beyond which a particular individual *cannot* be trained artistically—or in any other way. That is, there is a limit beyond which one's powers of Analysis, one's powers of perceiving the Beautiful in Art and in Life cannot be trained. This ultimate limit lies in the degree of vividness of one's *imagination*, and one's powers of Memory, and ultimately, upon the extent of the subconscious possibilities of one's mind.

Hence it is clear that we teachers must not only prompt the student to use all his powers of attention—of conscious and unconscious analysis, and of memory, but, last and most important of all, we must also prompt him constantly (and analytically) to apply such powers of *imagination* and Sub-consciousness as he may possess, however precarious his powers at the time may seem to be; since by this means only can we help him to progress steadily in *all* these directions. ✓

We now come to the *second* of our Preliminaries:

¹ No musical sense can ever reach us unless we do thus realize more or less fully *what is being played*—through a continuous process of *Analysis* willed or un-willed. Unless we provide that kind of attention, neither will the Shape of the Music reach us, nor (what is more important still) will the Emotion and Feeling reach us. Musical sense cannot be supposed to reach us as a sort of distilled, disembodied, and therefore un conveyed Emotion-pap. We cannot sit before Music like cows, or like vegetables in the sun for it to soak in—vaguely, without effort on our part. It is certain that unless we do take the trouble to try to hear and discern the actual sounds and shapes that are meant to convey the Emotion to us, it will never reach us—although it is possible to hear mere 'notes', unmeaning noises, vaguely more or less pleasant-sounding.

I have shown you that we cannot realize Music unless we analyse our aural impressions, and that we must, above all things, open our minds to those emotional messages which all music worthy the name is purposed to convey. But we cannot learn the emotional import of Music unless we also learn to perceive *the material musical Shapes* through which such emotion is expressed. Indeed, all Feeling remains dumb, unless there is some *material* means of communicating it.¹

Here we come upon the much-vexed question of Form, or Shape in Music—a term loathed by so many students in the past, and perhaps justly, because the study of Form (and likewise the study of Harmony) was so often made the end itself, instead of being, as it should be, only a means towards the appreciation of real, living Music.²

You see, Analysis itself may be well purposed, or not. A process of mere labelling may *seem* to be useful Analysis while all the time it is nothing of the kind; it may indeed prove baneful, if allowed to become the end in view. True, we cannot speak or even think definitely about anything unless we have words, terms, and labels at our command. It is even good to possess a large vocabulary of such labels; but the mistake is to imagine that the process of labelling in itself implies understanding, whereas, the attachment of a label to a thing forms no guarantee whatever that we have in the least understood it. This point seems to have escaped the educationists in the past; hence the young mind was choked with labels, instead of being led to look for facts and laws, and to look for Beauty—Beauty to the point of emotion which is inherent in every true Art-work.

For instance: in learning to paint, we must learn to appreciate those laws of perspective, of harmony, and balance of colour which form good drawing, while also learning to realize the emotional import of the subject being painted. But we are *not* learning to appreciate the message of a masterpiece by sticking labels all over it, with various legends, such

¹ No, I leave no room here for direct 'Thought-transference'—if that is supposed to signify the conveyance of an idea, or emotion, without some physical means of conveying it—some dispatching instrument, and some receiving instrument!—our evidence on this point still remains too vague.

² The student in the old days found he was expected to learn elaborate processes of labelling which he quite rightly felt had nothing to do with Music, and besides, the ideas of Form and Shape presented to him proved quite unilluminating and even antagonistic to what his instincts told him to be the true nature of Music.

as 'this is a Foreground', 'this is a Background', or 'Middle-distance', 'Point of View'—'a house', 'a cow', 'a man', although that might be necessary in some recent exhibitions!

It is also interesting to note that what has been the accepted form of a Sonata-movement consists of various portions distinct in their duties, such as a 'first subject', a 'second subject', a 'working-out section', &c. But do not let us imagine that there is the slightest merit (or help, musically) in a facile knack in labelling these various portions with music-erasing placards, or that such labelling (for its own sake) in the least implies any true understanding or 'appreciation' of the real message and purpose or meaning of such a work—or any portion of it. For instance, taking the first part of the first movement of Beethoven's Sonata Op. 10, in C minor, does it matter in the least how I label the sudden transition after the first subject?—whether I call it a 'modulating episode', or a 'bridge passage', or consider it already worthy of the important label of '*second subject*' (although it is not in the usual key)? You know the passage?

Ex. 1 BEETHOVEN



(The lecturer here played the first section of this movement.¹
Beethoven, Op. 10.)

Can any difference in the label here make the slightest difference in our emotional appreciation or our performance of these passages?—always provided that we *do perceive the mood-significance* of each successive idea and its progressional value in the scheme or architecture of the piece? Yet we found and even still find theorists wildly fighting over quite immaterial points of terminology like this, while all the time making no real attempt to solve the emotional or even true structural significance of the music for the student.

It is like the Churches in the past fighting over some quite immaterial point of Ceremonial, while (all along) people have been waiting and yearning to be taught true Religious Sight—to experience true Religion.

¹ The lecturer sometimes instead used Op. 7, in E flat.

Please do not misunderstand me. When I thus put the study of the emotional import of music first, and always first, I am not disparaging the study of the form and the shape of the music. Quite the contrary. We can neither compose, perform, teach, nor appreciate music, without a full and intimate realization of the power of form or Structure, in its largest and smallest manifestations. Indeed, the greater our experience of music, the more do we marvel at and worship such mastery of musical architecture as a BEETHOVEN, BACH, and BRAHMS show us—even a TSCHAIKOWSKY, too, with his big scene-painting brush, even in his '1812' Overture. It is just by our appreciation of such grandeur of Shape that the emotional effect on us is produced. We find the same emotional effect produced by the great cathedrals, those glorious edifices of Music in Stone. The interiors of Winchester, Exeter, or Milan, for instance, can indeed move us to tears, by the sheer beauty and grandeur of their delicate sweeping lines, suggesting the presence of the Infinite.

What we must beware of is the worship and gabbling of form-names, form-labels for their own sake. Such worship (precisely like the worship of mere religious Ceremonial) soon deteriorates into priggishness, and a worship of mere Formality; and such mis-worship will indeed never lead us either to Music, or to Religion, or to Happiness.

Now we come to the point which I feel to be the most vital and all-important one in Music-teaching and learning, whether we are trying to learn to compose, perform, or appreciate music—a point I have already alluded to. This point is that Music certainly does *not* consist of a succession of disconnected segments, or blocks of stone-dead sound matter.

We must at once make the student realize, even at a first lesson, that any composition worthy the name never consists of psychologically unconnected bits, chunks, or segments of sound, but that it is always alive—alive and vivid for the one but always sufficient reason, that it is continuously and unceasingly *on the move*, without break. Even a simple tune is, as I have said, 'a succession of moving Intervals, rhythmically shaped'.

And so we arrive at the question of RHYTHM.

I use this word here in its obvious sense. I mean Rhythm, that is accentuation, built upon a substratum of Time or Pulse. The swing of our gait in walking or running is the

basis of the imagined strides or time-spacings we call beats or pulses. But Rhythm implies the patterning of these pulses by means of accentuation into groups of notes, and into phrases—into phrase-rhythm, and the building up of these smaller growths of progression (or movement) into the larger ones; and finally their growth into complete Wholes. All this is musical Rhythm, and musical Rhythm always implies just the psychological effect of Movement, or Progression—Music implies a constant and purposeful movement, or travelling, or journeying. I have said this before, but cannot repeat it too often. Thus we have the four main forms of Movement in playing:

- (1) Key-movement—towards sound-emission,
- (2) Group-movement—towards the pulse ahead,
- (3) Phrase-movement—to each climax, and
- (4) Movement of the piece as a whole.

It comes to this, in the end, that it is impossible really to think a *thought* without a similar implied act of *timing*. As beforesaid, we cannot realize or perceive anything *definitely* unless we *time* our consciousness to act upon the desired object *at a definite moment*. I insist that the act of concentrating our mind upon anything, the act of cognition, implies an act of *timing* our consciousness.¹

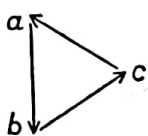
It is precisely by means of such act of thinking, or rhythmical consciousness, that the close attention of an audience is roused and chained to the performer. I insist on this point, reiteratedly again and again, because it is the most vital one in all music-teaching; and also in the general training of the Mind on attention.² It forms the direct application of the first law of Psychology concerning our Art.

Most people are more used to analysing with their eyes than with their ears. I therefore always use the 'Triangle experiment'. To draw a triangle (or any other figure) we have

¹ So you see, when you use the phrase 'now Mind this, or that'—or the other thing, it does mean just that—it means 'bring your Mind upon it—*time* your mind upon it'! While we are awake, our consciousness is always on the move, but it is only and solely by its being focused or arrested (as it were) upon and towards the various things which interest us, that we can obtain any *definite impression*—definite, as distinct from an otherwise indefinite *sensation*. This is the reason why we find that successions of sounds *do not* form Music in performance unless we do time each and every note.

² See *Act of Touch*, Chapter IV (Longmans), and *Musical Interpretation*, Section II (Joseph Williams).

to do two things, (a) we must imagine where precisely the triangle is to be located on the paper—we must foresee it; and (b) to produce it we must make three definitely directed movements—movements or progressions, of our pencil (&c.) on the paper, thus: (1) a movement from A to B, (2) from B to C, and (3) from C back to A; three 'towardsnesses' precisely as in Music when we beat $\frac{3}{4}$ time, and when we feel the three progressions constituting a triplet of notes, &c.



The analogy holds good when we *view* a triangle. It is through *movements* of the eyeball itself that we become conscious of visual shapes. Perceiving a triangle or other shape is therefore through a muscular sensation of movement, i.e. towards B, towards C, and towards A again—three successive 'towardsnesses'. Ultimately, of course, we do not need to make actual eyeball movements, at a glance we remember the muscular sensation engendered by the various shapes we have analysed by means of our eyeball movements, and we then recall the shapes as a complete whole, just as in Music, where we can feel groups of three, four, or six notes, &c., as a whole, without having to count-up the constituent notes. Thus the nature of Music is proved to consist of constant Movement. Moreover, we also find that to achieve continuity in composition and performance we must keep our *Tempo* unbroken, otherwise we have pieces instead of a piece or Whole. Now it is for the purpose of making these Movements or Journeyings of the Music clear to the listener that we must employ the various devices of Expression; such as Tone and Duration variety, and also that other element, the most far-reaching of all, that of the Time-curve, or Pulse-curve, the Element of *Rubato*.¹

But all this talking is useless unless its practical application can be shown. We will therefore now take an example or two, to exemplify the necessity for Analysis progressively:

(1) For rhythmical progression in its simplest form we will take the opening of Beethoven's 'Sonata Pathétique'. Probably an inexperienced pupil will bring it all wrongly *scanned* rhythmically; since the bar-lines do not here show the correct accentuation.² Sense of the larger shapes and continuities of the phrases will also probably be lacking, and the tempo will be

¹ See *Musical Interpretation*, Section III.

² Beethoven, by the way, rarely mis-bars his music—he is quite unlike most of the other great Masters in this respect.

changed from phrase to phrase; there will be wrong details, such as short notes too loud, &c., not to speak of the wrong mood, too, in this first page. All this can be corrected at once by calling attention to these things, analytically and synthetically.

(All this was illustrated at the Piano—the faults and the way to correct them.)

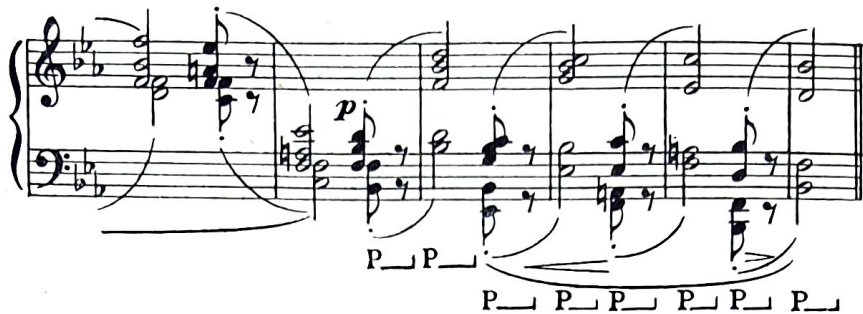
(2) As an example of wrong tone, through lack of understanding of key-progression, we will take a few bars from Brahms' Intermezzo Op. 117, in E flat. The student well-meaningly tries to play 'Weight-touch'—but fails to obtain a true singing tone after all. He must be shown how to think the progression of the key itself—a thought-directed (timed) accelerando of the key towards the hopper-slip (or tone-emission). The first example is not at all an unpleasant tone, yet the second is better, because it is alive and really 'sings'.

(3) As an example how an apparently monotonous repetition of bits can be turned into rhythm and continuous music, by this sense of progression, we will take the second episode from the first movement of Schumann's 'Faschingschwank'. The successive bits must here be turned into longer shapes by means of tone and duration inflexions; thus:

(The lecturer here played the first line first, as written, in groups of two chords, then two such groups joined into four, then into eight, and finally the whole of the 16 bars as a continuous phrase.)

Ex. 3 SCHUMANN

The image shows two systems of musical notation for piano accompaniment. The first system is marked 'quasicorno' and 'p'. It consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of two flats. The music is written in a series of chords, with phrasing slurs and dynamic markings. Below the staves, there are markings 'P', 'P', 'P', 'P', and 'Ped.' indicating phrasing and pedaling. The second system is marked 'simile' and continues the same musical material with similar phrasing and dynamics.



(4) As a more extended example of making fragments into a long swing of tune, we will take Debussy's 'Claire de lune'. Without Rubato this is impossible—we must here avoid ending the phrases on the beat until the end of the whole section. The first two pages indeed offer excellent examples of the necessity of Rubato.

(Examples were here given.)

To sum up: in teaching, and in practising, it behoves you to analyse the shape of every piece taught or studied, in this sense of *progression* from every point of view—the rhythmical progressions, the smallest and largest; also the harmonic and melodic successions in the same way, and minutely also, the needed inflexions of tone-duration and time-inflexion so that you may fully understand the material vehicle used to convey the emotional message which you believe the composer to have had in mind—if he is a true composer of music, and not a mere chatterer of notes. Again, we have to analyse *how* each particular portion of music is successfully to be obtained from the keyboard—its timed key-movements, its finger-successions, its progressions from digit to digit, and also the particular muscular conditions which, alone, will give us the required tonal inflexions, &c. Above all, we must not forget to analyse (and thus realize) the mood expressed by each phrase of the piece as it moves in front of our mental vision, and we must insist on bringing our subconscious sense to this part of our task. Teaching and studying in this way (analytical study in every sense), this alone constitutes real teaching and real practising. As teacher, and as student, you must constantly strive to keep this ideal before you, else you will hark back to that senseless repetition of passages—useless, brainless strumming.

Section II

THE TEACHER AND ANALYSIS

AFTER all this, it would seem unnecessary to refer particularly to the necessity of using this analytical process in *teaching*. Yet such reminder, it would seem, is urgently needed. Lately, it has indeed been borne in upon me, that many a wishfully earnest teacher, quite well equipped and full of the best intentions, nevertheless quite miserably fails to achieve the success he *might*, and this simply from non-recognition of the fact, that although he *does* apply his powers of analysis, yet it is not done to the utmost extent that he could and should apply them, in fairness to his own reputation, and in fairness to the pupil, whose fees he is taking—fees given on the understanding that he is going to give help to the utmost of his capacity—that he is going to do his 'best'—*the very best he can do*—that is the point.

Let us be clear on this. Unless we really try to give our best endeavours, we are fair neither to ourselves nor to those who entrust their musical lives to us. And our 'best' is not what we happen to do casually, without hard trying, but that which we can only succeed in doing with every nerve alert and tingling on our work, in keenest and passionate endeavour to help our pupil to the utmost of our powers (and that is the point), of our powers of *Attention*—and therefore of *Analysis*.¹

All of us, teachers, who know anything about the problems of playing, indeed insist on the *pupil* trying, for all he is worth, to give absolutely close attention to every note he plays—attention to each note for the sake of reproducing the *mood* of the music through its rhythmical shapes. We preach this to the pupil, and insist on his trying to carry out this close (timed) attention; but how can we, teachers, tell that he is really learning to interpret music, unless we, in our turn, attend similarly, closely, to every note he is playing, by careful analysis and investigation in every way? Unless the teacher does this he is acting precisely as the worst, idle, incompetent and unmusical pupil—the one who makes life a misery for us by his slipshod, slatternly, slithering, un-rhythmical blankness. Now it is useless to sit beside such a hapless would-be learner and feel disconsolately uncomfort-

¹ For unless we do attend and really listen with all possible alertness we cannot *analyse* what the pupil presents to us.

able because of the musical crimes which we feel (but feel only quite vaguely) he is constantly perpetrating. Indeed, he does *not* come to us, teachers, so that we shall become vaguely miserable, even suicidal. He does not pay his fees for that. But note well that it is just because of this *vagueness* of our own that we are wasting our lives and our opportunities, and also the pupil's. Moreover, note that this *vagueness* is caused simply by our own *rhythmically indefinite* attitude of mind at the moment—our own lack of keen analysis.

We must realize that we can only attend to our pupil (as I have shown) by this *timing our own attention upon each and every note he plays*, and by doing this timing accurately. We either do so, or we don't.

And—if we don't, then we are musical slackers, thoroughly contemptible, because we have not sufficient self-respect to do our duty by ourselves and by those who pay us and trust us. Only by this minutely timed attention shall we be able to analyse what the pupil is really doing; only through it shall we be able to realize *where* he is doing rightly or wrongly, and *how* and *why* he is doing rightly and wrongly—it remains impossible for us to diagnose what his faults are, and *why* they occur, and where his playing can be bettered, and *how* it can be bettered. And remember, however good the pupil's playing may be, it can always be bettered. Moreover, unless it is bettered every time, it will be *worsened*, for there is no middle course, no standing still nor loitering in *Art*, neither as pupil nor as teacher.

Now it sometimes happens that I have to transfer a pupil from a teacher who to my knowledge is a strong one to a teacher less strong. After this I am pretty sure to receive complaints and protests; but these protests I find always take the same form. Thus I am told that the new teacher 'takes no interest in me', 'seems always tired', 'doesn't show me anything', 'lets me play the piece through without saying anything', 'hardly ever stops me', &c., &c. Do you see what this really signifies? For if that same pupil had gone to that very same teacher, but without having previously been to a *better* teacher, then, no doubt, instead of complaints I should have heard paeans of enthusiastic praise—glowing praise of so much greater care, closer attention, and better help given. Note well: it is only when the transference is from a still better teacher that makes it seem (by comparison) that the

new teacher is taking no trouble. The truth, here driven home, is that the better the teacher, the greater is the trouble taken, the more minute, detailed, and closer is his attention, and the more sure is his analysis and diagnosis; and consequently we find that the help given is more direct and immediate.

Indeed, no matter how successful we may become as teachers, the fact remains that we must give the very best attention we can every moment of our teaching hours; otherwise in place of satisfaction in our own work and its results, we shall have discontent and unhappiness (more or less pronounced), and lack of success, generally. There is no standing still as a *teacher*, any more than there is as an artist, or as a student, either we progress—or *we go back*.

As an instance I will give you a portion of Chopin's Nocturne in B flat minor, No. 1, as it was brought to me by a pupil. This piece, she told me, had been 'passed' by her teacher without comment. He evidently thought it a nicely commendable effort, and so it was. But this pupil had considerable talent, and therefore much more should have been expected from her. I pointed out, bar by bar, where she had failed to attend closely enough, and *how* she should have attended. I showed her *where* the phrase-climaxes should be, where rubatos should be placed; how the octaves should be coloured, the required mood, and so on. The result, after about twenty minutes of really analytical and synthetical teaching, was that the performance was transfigured into quite an artistic achievement—and a more or less lasting impression towards *good* had been made upon the child, and she went away saying: 'I thought I had finished with that piece, but I now see I must begin to learn it.'¹

(All this was illustrated at the Piano.)

Of course, we cannot always be at our best, either as teacher, artist, or pupil. We all have our good days and our bad days; there are some days when we are all alertness, and everything comes easily to us; and there are other days when to fulfil the simplest duty seems intolerably irksome. Our Vitality ebbs and flows; it also is a Rhythm, but this is a Rhythm we can't alter, any more than we can alter the

¹ Of course, this highly emotional Nocturne should never have been given to so young a player, being beyond her powers of emotional perception.

Rhythm of the Universe. The point is, that although we cannot always provide our very best (such as we may be capable of on a good day), nevertheless, even on a 'very bad day', if we but try to keep eyes and ears open, if we try to analyse or investigate, we need not (even on such a bad day) do our very *worst*—either as teacher, pupil, or human being.

Section III

ANALYSIS AND THE PERFORMER

WE must now more particularly consider the bearing of Analysis on Performance itself. Here we shall have shrieks of disapproval from certain unreasoning quarters. There are, it seems, still some who, while they admit that Analysis, knowledge, and use of the reasoning faculty is indeed necessary for the teacher, yet fancy that it may do harm to the real performer. This is manifestly absurd. If these things do help the teacher, they can only help him to make better performers, and this therefore, in itself, is proof that they do also help the performer. Let us see what the objection amounts to. The fact is, there is some basis of truth in such fears, but the truth is not at all as these timorous ones imagine.

I recall a very amusing interview with one of my late worthy colleagues. I had maintained that a performer (as well as a teacher) desiring a professional DIPLOMA should be expected to show at least some knowledge of the fundamental facts of performance, technical and interpretational. 'No, no' (excitedly ejaculated my friend), 'such knowledge is only of use to us, teachers, it is of no use to the heaven-born player!' 'To the player who plays by the grace of God, it all "comes naturally".' 'Give him such knowledge, and "poof", he is done!' 'He can play no more, his inspiration is gone, he is finished, better he were dead!' 'This knowledge is only wanted in unmusical countries such as here.' (He was an Italian.) 'Here, Papa says I have £32 to spare, I will make my daughter learn to play Piano.' 'And by *your* mathematics and *your* science we try to make the unmusical play *as if* they were musical—but they never play like the heaven-born; the heaven-born, they don't want teaching, and can't be taught!' 'In a musical country like mine, when the daughter says she want to learn play Piano, Papa says, "No, no, you shall *not*

learn play Piano; you shall learn make boots!” ‘And when the musical person comes, he just play because he must.’

Of course, all this sounds very amusing, but it is what many unthinking people really believe. Yet there is, as I say, a certain grain of truth behind it all. Let us see where it is hidden. My worthy friend, himself, admitted the potency of such knowledge in teaching, and actually used it to the best of his capacity. Now there are to-day quite a number of real ‘heaven-born’ players who have grown up, using their God-given human and musical understanding in full measure, and so far from their ‘divine spark’ having been extinguished by their use of Reason and Knowledge and Understanding, all this has just helped to make that divine spark glow and flame-up into illuminating grandeur. On the other hand, how often do we meet players, gifted with the divine spark, but its glow pitifully obscured and nullified, owing to a miserable lack of this very knowledge of first principles; lack of true analytical knowledge and judgement. For instance, we see them lifting themselves off their chairs, in misapplied efforts to draw tone from the Piano, and imagine their failure to arise from ‘lack of strength’, or we find them trying to obtain strong finger-passages solely by finger-exertion, or high lifting fingers so as to ‘strike well’. Again, as another instance, there surely never was a greater and more ‘inspired’ BEETHOVEN player than EUGEN D’ALBERT in days past. Yet, at a Recital, he bungled a simple little passage, and was quite unable to extricate himself—obviously owing just to such lack of knowledge. It was but a small matter, yet very instructive. He played Op. 31, in E flat, but his ‘heaven-bornness’ did not happen to be in its best mood that day, so when he came to the little turn with the chord held underneath in the first subject, he—‘botched’ it, and played it un-cleanly. Although such a small matter, yet this disconcerted him, artist that he was, so the next time he came to it, he tried harder, and of course played it worse, and later on in the movement it was still worse.

EX. 4 BEETHOVEN



(These points were illustrated at the Piano.)

Evidently he had no idea of the real technical cause of the little blemish. He did not know it as a mechanical fact, that in such a turn or passage played above holding notes, one must carefully avoid ramming down the holding notes, since rotatory freedom and *separate* hand impulses then become impossible, and thus the semiquavers become locked together. So when the effect did not happen to 'come off', he could not help himself, and the little incident upset him enough to make him self-conscious, and thus caused him musically to ruin the whole of that first movement. Clearly an instance how lack of 'mere knowledge' can prevent even the most 'heaven-born' giving us of their best.¹

To quote from BRADFORD TICHENER.² In his *Psychology for Beginners*, page 17, he says:

'Notice one other point: that if you sit down to describe, there is simply no escape from Analysis. To begin a description is to be analysing. Well-meaning people sometimes shake their heads at scientific psychology; all this dissecting work, they say, misses the real issue; it kills mind; it destroys the living, breathing reality of experience, and offers in its place a catalogue of dead facts—the mannikin again! Of course, if mind is a little man inside you, you must kill him to dissect him—though he nevertheless crops up again, alive and well, after the autopsy. The mannikin, as we have seen, cannot face cold logic. No, the task of science is to describe; if you are to describe, you must analyse; and the results are every bit as real as the unanalysed experience. Dead facts! But a fact is the most live thing possible; it will survive any number of theories, and will still give birth to more.'

Analysis, in truth, has a supreme function, not only in learning to play, but also ever afterwards—in the actual preparation of every sane performance. Yet Analysis can also be misapplied, as I have shown earlier, and here the argument against its application has its 'grain of truth'.

I have often asked myself which point really it is that has most materially helped towards my own success as a teacher of players. Now I think the answer is, that my musical

¹ For self-consciousness unfortunately has the effect of preventing one using the one faculty most needed in playing, and that is one's subconscious judgement.

² Edward Bradford Tichener, *A Beginner's Psychology* (Macmillan).

instinct has saved me from falling into a very treacherous trap open to us all who realize the true importance of this very thing, this of Analysis. While realizing the importance of Analysis one must never allow this to become an obsession. The danger is to allow one's predilection for analytical thought to weaken one's attention musically or emotionally. If we allow this to happen, then the purpose of Art is again lost sight of in the Means. The moment we forget musical attention, all is lost! The moment a performer forgets to give his whole soul and body to the musical impression in hand, the moment he forgets 'to let the Music tell him what to do', that moment, indeed, it is 'poof, all is finished'! Therefore, while analysing, never lose sight of the musical Purpose in view.¹ In fact, it should not be a cold reasoning judgement which should prompt us during each moment of actual performance, instead, the ultimate prompting must come from something still more potent; the ultimate decisions must come from our *subconscious* judgement—we must give the contents of our mind a free hand! While we must fully use our Reason (our analytical and our constructive faculty, our knowledge) in *preparing* our performance, yet we must never allow the reason to stultify the full play of the emotional side of our minds. At the moment of actual performance, the *Subconsciousness* must be allowed to have full sway. Indeed, the reasoning faculty must be used, but only to carry out the mandates of our subconscious self. If the subconsciousness is shut out, then, the most 'heaven-born' artist becomes no better than a mere artisan—however competent and excellent his workmanship. Let me attempt to give you an idea of the difference in emotional effect of a performance directed purely by the Reason (as it should *not* be) and a performance intimately directed by the subconsciousness (or Imagination, as it should be). I will make the attempt, but I may not succeed, as it is somewhat difficult by the exercise of the will, first to play solely under the influence of *one* side of one's mind, and immediately afterwards under the opposite one! I will give you a few bars of Chopin's Nocturne in E major, Op. 62.

(The lecturer here played a couple of pages of Chopin's Nocturne in E: (1) played well, but by sheer reasoning only; (2) played, in giving oneself fully up to the *mood*.)²

¹ But the fact that a good thing can be misapplied and misused is no sound argument against the use of it.

² My own personal experience here may interest you. When playing

It is certain that success in performance—and in teaching performance—depends greatly on a clear understanding of this very fact—realization (either awarably or un-awarably) of the necessity of Performance being Subconsciously determined—guided by the Imagination. And the limit of Well-doing in the end therefore depends on the extent of our subconscious powers—‘apperception-masses’—either inherited, or acquired.¹

Section IV

THE NATURE OF THE SUBCONSCIOUSNESS

WHAT, then, exactly is implied by this faculty, this subconscious, rather than reasoned appreciation of musical meaning? By the Subconscious judgement and perception then, I personally mean the *sum* of all one’s experiences, grown into habit of mind. Moreover, it is the sum, not only of one’s own personally-derived experiences, but also of one’s inherited proclivities—so-called instinct. Its use does not, at the moment, imply any sort of reasoning at all. It is a prompting coming to us from experiences fixed in our brain, but the origin of which we have probably quite forgotten, or may never have known. Possibly, it is a prompting-impulse derived from previous states of life. No, I do not mean derived from actual concrete experiences encountered in a

subconsciously it seems like being in a semi-dream state. It seems to me when playing solely by the reason, as if the impulses came from the *front* of my head—as if my brow were busy then! Whereas, when I try to play subconsciously—by letting Mood prompt me, then it feels as if the impulse came from the *back* of my head! All this may be a mere freak of my fancy, but perhaps there may be more in it. Although we are told that the brain always acts ‘as a whole’, possibly this may after all not be the whole truth, and that one’s subconsciousness really does reside in a portion of the brain distinct from the reasoning apparatus. Anyway, I record my own sensations here, and thus picturing them certainly often helps me when I find myself tending to use my cold reason only. Robert Louis Stevenson seemed aware of a similar experience; alluding to moments of inspiration he says, ‘it feels like some one else telling me what to do’.

¹ It is perhaps a pity that ‘*Super-consciousness*’ was not adopted in place of the term Subconsciousness to denote the particular mode of brain activity here described, seeing that some have implied by the Subconscious the *automatic* action of the brain and ganglionic centres. Whereas we are here discussing not the lower but the higher manifestations of Mind-activity, which indeed include also those moments of super-activity, popularly described as ‘INSPIRATION’.

previous personal existence. I do not subscribe to the doctrine that at one time my own personal ego may perhaps have been a rabbit, or a hen, or a caterpillar, or earth-worm, or slug! I do not believe that the definite personal recollections of my previous life (say as a caterpillar!) may have been transmitted to me, and may now be helping me as a fighter for musical truth! No, I relegate that kind of belief to the vague, vulgar, but now more or less discredited superstitions, of which so many have hampered human progress.

But there is, indeed, a previous life's experience which is part of us. It is that of previous lives—a sea, an ocean of lives! In fact, the lives of *all* our forefathers and foremothers—the whole of our family history; this indeed is the main cause of us, as we are. It all counts! The emotional lives, and the reasoning lives of *all* our forebears, the complete family strains, they are all responsible, and present in us. Our physical and our mental personality is thus mainly built up. It is mainly inherited, although the experiences, accidents, and surroundings of our own individual lives may help (in some little measure) to palliate the worst elements of such inheritance, or to weaken, or better, the good elements. Fundamentally, we are the sum of all those previous existences and experiences of individuals, and therefore of the Race or Races as a whole that have preceded us—our personality. Moreover, our own personal doings during this, our short wavelet of life, all remain recorded for posterity—although we are but a wavelet in the course of Universal Life.¹

But we must remember, while all this counts, and counts enormously in the building-up of our Subconscious activities, our 'apperception-masses'—our Imagination, that another thing does also largely bulk in our Art-life; and that is, our own personal experiences. That is where Reasoning, where Knowledge, where Analysis tell. Indeed, one's own built-up, reasoned, thought-out conceptions of an Art-work (maybe wrestled for in much agony of mind)—these also may become garnered and relegated to that inexhaustible well, the subconscious power of judgement. But we cannot hurry that process; it always takes time for the *consciously acquired* judgement to become unconscious, unaware, or subconscious; or in modern psychological terminology, for 'secondary

¹ Every action of ours, every thought of ours may influence the whole of posterity after us!

attention' to become transformed into 'Derived Primary attention'.

I recall a remark made by old PROSPER SAINTON, a very fine French violinist of his day, and a Professor of the R.A.M. in my youth. It amazed me at the time, but I understood later what he meant. He said: 'I never play a piece in public until I have known it *at least six months.*' It is well to realize the wisdom of his remark. If we use our reasoning judgement directly in performance, fresh, straight from the mint, it is indeed a beggarly substitute for the subconscious judgement. On the other hand, if we never use our reason at all, we shall musically be at the mercy of every wind 'that bloweth where it listeth'. Whereas, if we enrich our Subconsciousness, our Judgement, our Memory, by means of our Reason, then, indeed, we shall use all the powers of which our spirit is capable. In short, we shall then be able to use Reason in performance under the sway of our Subconsciousness. We shall use our Reason to carry out the dictates of what we feel—to be right and true musically. Make a note of this point—for use every time you play, practise, or teach.

We shall then, and then only, succeed in doing our best—our best by ourselves, and by our Art; and our *duty* by those faculties which Inheritance and Almighty Nature has for the moment entrusted to our Stewardship—and our *care*.

Additional Note I

SOME FURTHER REFLECTIONS ON THE NEED
OF CONSTANT ANALYSIS

WITH regard to this question of the habit of Analysis—conscious or unconscious, it is curious what quirks and backwaters one meets within the human mind and intelligence, especially amongst musicians. For instance, I find some who, although acknowledging the necessity of understanding the laws of Touch and those of colouring, yet when it comes to the equally important and helpful laws of Interpretation, then hold their hands up in pious dismay, and exclaim that Analysis here can only lead to vandalism and to unmusicality, &c. I was recently arguing with such a one—an artist teacher—who uses all my touch and technique ideas to the fullest of his capacity, but yet fancied that *Rubato* laws may not be thus investigated without loss of 'inspiration'. Here is what I wrote to him—an artist, remember: 'I think the main trouble arises from the fact that you are probably too much under subjection of your own Subconsciousness—artist that you are.'

'True, without a good working subconscious mind one cannot be artistic; but remember that the use of one's subconscious mind implies, at that moment, the subjection to it of our Conscious mind—our reasoning power. Or, at all events, it means that for the time being the reason must be working as a servant—of our subconsciousness. It is well to realize this, since it accounts for many phenomena. For instance, it accounts for the intense dislike most artists affect for any and all *reasoning* upon their Art. Of course, there are exceptions. LEONARDO DA VINCI was a notable one! But then he was an inventor (and thinker as well) in other arts and sciences besides his own. But let us be clear. Granted that in successful performance—either in Piano-playing or Painting or Poetizing, one needs *must* be under the sway of one's Subconsciousness—those emotional "apperception-masses" of a vastly-accumulated experience. Yet, on the other hand, to try to *learn* solely under the sway of the subconsciousness, that is



an exceedingly precarious process. To learn, we must use our reason, our analysing mind. To try to learn by instinct only, is an impossible process in the case of the less-gifted, and it is moreover only a very un-sure process even in the case of the super-gifted.'

No, we must perceive the laws of *Rubato* just as much as we must perceive those of Tone and Duration inflexion, and those of Touch—that is the quickest way of learning; although as performers, we must, later on, try to be unconscious of any laws, and must try to be conscious only of our artistic impulses—yet carried out by our reason.

Additional Note II

ON LISTENING-IN¹

The distinction between hearing and listening. The distinction between enjoying Music and being deaf to its appeal.

IN some households it is the practice to turn on the Radio, and then to annul its messages by audible 'small talk'.

Might one venture to point out that by so doing not only is battery power totally wasted but that such an unfortunate practice is devastating to the education of the mind musically? Not only is all the true musical enjoyment which could be derived from the radio thus destroyed, but by allowing oneself to be inattentive in the presence of music one is inevitably making it as difficult as possible ever to learn to enjoy it.

When the 'First News' or the 'Second News' is turned on, there is immediate silence in the room, and if any one dares to whisper, he is instantly hushed. And why? Because every one realizes that it is useless merely to be aware that words are coming over; but that to become aware of their message, not only must one hear the words, but they must be *listened to*—quite another thing.

Now the difference between just hearing and really listening is that in the last case one unconsciously forces oneself to analyse what is heard—a forbidding term to use, but the only adequate one.

¹ Written for the *Radio Times*, in September 1932.

Precisely so is it with music. One can only become aware of the composer's message, one can only enjoy the music, if, instead of vaguely hearing sounds, one definitely *listens* to them; that is, one must definitely make the effort to analyse the impression made upon our aural sense—and there is no other way to enjoy music.

Attention and Interest are almost synonymous terms. If we are interested in a thing we freely give it attention—we analyse it. *Vice versa*, if we compel ourselves to give attention we are bound to become interested, and our enjoyment will increase commensurably with our degree of attention—which plainly means *at tension* on the subject. The main difference between an unmusical and a musical person is, that in the first case sounds are allowed to filter by, unwatched and uncared for, whereas in the second case they are eagerly watched for and the intended message then comes through.

The difficulty of acquiring musical appreciation (in its true and not faddy sense) lies in the difficulty of habituating oneself to the needed intensive analysis of the sounds heard—an unforced attention in the end. What folly, then, to allow the thoughts of a BACH, BEETHOVEN, or BRAHMS to float by unheeded, instead of allowing our mind to become every day more sensitive to the great messages of music! For indeed, the thoughts expressed by the great masters of music are as fine and deep-reaching as those uttered in any other language. The culture of music is in fact one of the most direct forms of true education—the process of 'drawing out' from within us the power of perceiving the Beautiful in everything around us—a light towards Right-doing instead of towards sordid Wrong-doing and thinking.

To attempt to enjoy music during conversation is therefore just as absurd as to hope to enjoy 'Movies' while disturbing lights flash across the screen; since such flashes of light effectually destroy our ability to analyse the course of the picture set before us.

To have music (even in a measure) brought within our doors by the turn of a button is indeed a miracle.

With the Radio we have a marvellous opportunity of learning (anyway in some measure) what true musical enjoyment can mean. Whereas, if the Radio is misused so as to accustom us to be inattentive and callous to the sound of music, then, instead of our being helped musically as we might be, we are

but learning to shut our minds to music, and perhaps learning to be bored by it, and to loathe it. There is everything to be lost by inattentive hearing, and everything to be gained by *listening* to the great men who have tried to make humanity better and happier. Let us see a little more closely what is meant by listening.

There are many who get little out of music—any more than they do out of life itself. Everything is taken for granted, and passed by with a drab lack of interest. Let us not be one of such a crowd—but try to feel interest in all around us, including music. Nothing is got for nothing! We cannot realize a Painting by just casually looking at it, we must look into it! Even a football match means nothing unless attention is given. If we go into a clock-maker's shop we hear all the various busy tickings, because we cannot help *noticing* them. The clock-maker himself, however, being used to them, is oblivious of their existence. So if we wish to enjoy music we must *work* for it.

A musician is conscious of every note sounded, he hears every note of an orchestral performance, and recognizes whence each sound comes; how could he teach any one or conduct a rehearsal without such close apprehension? Even he, however, may be baffled at times. I recently heard an unfamiliar metallic clang in the climax of a new symphony by one of the greatest of English composers. It intrigued me so much that I took the trouble to inquire of the composer, and learnt that it was a stroke upon a blacksmith's anvil—and that there had been trouble in the morning in bringing it up for rehearsal, for it had worked its way through the floor of the taxi! I should have remembered my *Nibelungen Ring* better.

How to Listen.

Listening implies *noticing*. Notice the tunes, how they go—notice exactly how the pitch moves from place to place, and the line it makes in so doing. In BACH, for instance, the tunes often move quite quickly and usually there are several at the same time, each moving on its own. Try to realize all these *movements*. Notice the rhythm they make; notice how it is made up, its changes, its reiterations. It is the rhythmical *progression* of the music that gives it tangible shape, and gives it life.

Note the harmonies—you need not call them by their pro-

fessional names. But do notice *how* they sound, whether old friends or new acquaintances, beautiful or repellent, and notice above all things *how* they move, and merge one into the other, for the oldest acquaintances can make fresh appeal by the way they are made to follow each other.

Try to notice the beauty of the melodic, harmonic, and rhythmical line. True, in some of our modern quasi-musical schemes beauty is avowedly cast aside for the sake of arresting attention—as by a poster; but even then you will not be interested, unless you try to notice these wickednesses, thread-bare though they be.

Realize the key-changes, and how they help to make Shape and Mood clear.

Again, notice the inflexions of tone used by the performer, his inflexions or curves of Tone-degree and quality, of Duration, and of Time; try to feel his *rubatos* and his rigidities of tempo; and thus in the end realize the mood he is trying to convey to you, the Meaning, the Beauty of it all—if it is worthy the name of music.

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