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# THE CAECILIA

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School Music, and the Organ.

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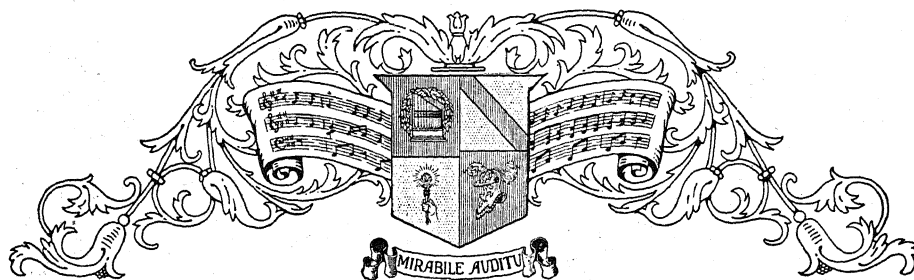
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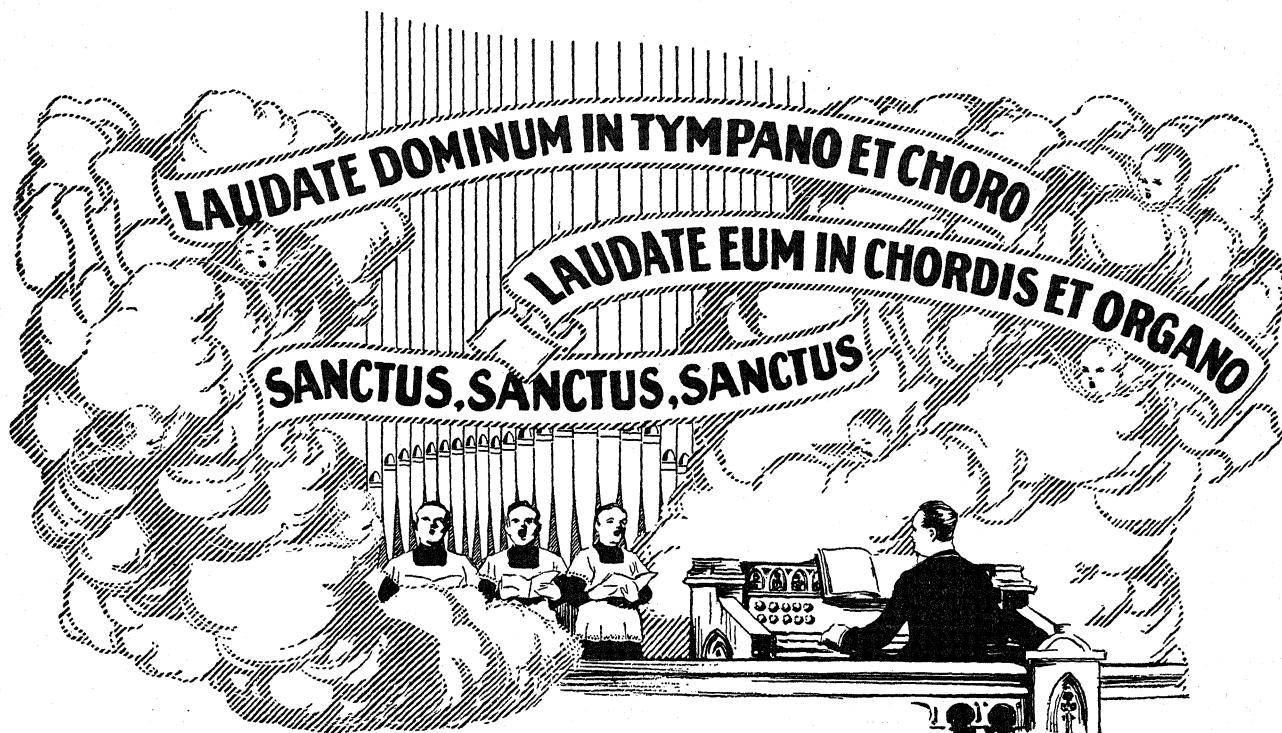
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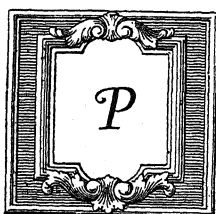
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# Kilgen

Choice of the Masters



## *The Mass of Pentecost Sunday*



PENTECOST is Nature's summer feast. Heaven pours forth the spirit of life upon the earth. It bursts forth in streams of light and warmth; it waves with the ears of corn in the harvest fields; it sways with the fruit-laden boughs; and the crimson peonies in the midst of their dusky green foliage are like tongues of fire fallen from heaven. The blessing of the year approaches, the feast of this earth is being prepared, and Nature is intoxicated with the profusion of life. Multitudes of feathered songsters and nightingales make melody, and even the trees shiver and whisper in the mid-day breeze, speaking the one to the other as though in a dream. Nature is keeping its Pentecost.

But Pentecost is also the summer feast of the ecclesiastical year.—Amid the showers and storms of the winter night the Sun of Justice appeared to us. On Easter Day He rose, forever victorious and glorious; on Ascension Day He reached His zenith; and now He sends us the Holy Ghost, as the fruit of His coming and work, to re-

main with us and perfect what He began. Yes, the Holy Ghost is the glorious fruit of the life and sufferings of Jesus; He is the realization and fulfillment of the promises, and His work is to make grow and ripen and gather in the harvest which was sown and watered by the Redeemer. (The Gift of Pentecost. Rev. Meschler, S. J.)

"The spirit of the Lord hath filled the whole earth." With these words the Church today begins her celebration of the great feast we are keeping, and the sentiments with which we should assist at the holy Sacrifice of the Mass.

### INTROIT

Spiritus Domini replevit orbem terrarum, alleluja; et hoc quod continet omnia, scientiam habet vocis, alleluja, alleluja! alleluja!

Ps. Exsurgat Deus, et dissipentur inimici ejus; et fugiant qui oderunt eum a facie ejus.

The Spirit of the Lord hath filled the whole earth, alleluja; and that which containeth all things hath knowledge of the voice. Alleluja, Alleluja, Alleluja! Ps. Let God arise, and His enemies be scattered; and let them that hate Him flee from His face.

Let us picture to ourselves the august assemblage of prayer in the Cenacle at Je-

rusalem; the holy Mother of God with the Apostles, their concord and union. "And when the days of the Pentecost were accomplished, they were all together in the same place: And suddenly there came a sound from heaven as of a mighty wind coming; and it filled the whole house where they were sitting." (Acts. II.)

The "Creator Spirit" of the Lord has filled the universe and made of it a new creation, God's kingdom of grace and truth. The pledge of the presence of the Holy Ghost is "knowledge of the voice". According to St. Augustine, the Holy Ghost is the bond of love, the union of love, (vinculum, communio) between the Father and the Son, and today the Holy Spirit has become the mystic bond uniting the faithful followers of Christ, by the grace which is "poured forth into our hearts". "He hath knowledge of the voice", that is He understands our prayers of praise, of thanksgiving, of petition, for He it is, Who, in the words of St. Paul to the Romans "helpeth our infirmity. For we know not what we should pray for as we ought; but the Spirit Himself asketh for us with unspeakable groanings. And He that searcheth the heart knoweth what the Spirit desireth. We have received the Spirit of adoption whereby we cry: Abba, Father." The Apostle also says in his first epistle to the Corinthians: "No man can say the Lord Jesus but by the Holy Ghost". (Cor. XII.)

In the fear of being banished from his Divine union by mortal sin, and in the hope that all may be united by his love and grace, we add the passage from the 67th psalm: "Exsurgat Deus", etc. Let God arise and dispel the enemies of man's salvation, the world with its evil seductions, Satan, with his temptations and wiles; "and let them that hate Him, flee from his face". The Holy Ghost leads and guides us with power by protecting us against our enemies and by frustrating their designs. These enemies of ours are partly visible and partly invisible, partly our own personal enemies and partly the enemies of the Church and of the society to which we belong. The Holy Ghost either turns aside our exterior trials, or else He gives us interior peace and fortitude

which enable us to overcome them. While fear and confusion are raging without, the Church, the City of God, and the hearts of the faithful who dwell within, rest in peace and are girt about with joy.

### THE ALLELUJA

When the narration of the wonders of Pentecost as told by St. Luke has been read, our joy breaks forth anew in the Alleluja song.

Alleluja, Alleluja! Emitte Spiritum tuum,  
et creabuntur: et renovabis faciem terrae,  
Alleluja!

Veni, Sancte Spiritus, reple tuorum corda  
fidelium: et tui amoris in eis ignem accende.  
Alleluja, Alleluja! Send forth Thy Spirit,  
and they shall be created: and Thou shalt  
renew the face of the earth. Alleluja!  
Come, O Holy Spirit, fill the hearts of Thy  
faithful: and enkindle in them the fire of  
Thy love.

In the first Alleluja verse the Holy Ghost is shown to us as the Originator of a new, spiritual creation, and as the Renovator of the earth by means of His grace and truth. Therefore it is, that in the Sacrament of Penance, the forgiveness of sin means a true interior justification, a sanctification, a renovation and a regeneration in the sight of God. The justified sinner becomes quite anew and changed being, interiorly sanctified, and in very truth a child of God, a pure and holy creature. Such is the overflowing measure of Divine mercy! What is more natural, therefore, than that in the verse following the next Alleluja that touching prayer of the Church should be added, in which as a loving Mother, she invokes the Spirit of Divine love upon her children. (Veni Sancte Spiritus, etc.) This is followed by the Sequence, "Veni Sancte Spiritus", written by an unknown poet of the twelfth century, and may well be called the canticle of the spiritual life, the sigh of the soul on its earthly pilgrimage, the cry for purity, peace, liberty and a higher life.

### SEQUENCE

Veni, Sancte Spiritus,  
Et emitte coelitus,  
Lucis tue radium.

Holy Spirit! Lord of light!  
From Thy clear, celestial height  
Thy pure beaming radiance give.

Veni, Pater pauperum,  
Veni, Dator munerum,  
Veni, Lumen cordium.

Come, Thou Father of the poor!  
Come, with treasures which endure!  
Come, Thou Light of all that live.

Consolator optime,  
Dulcis hospes animae,  
Dulce refrigerium.

Thou, of all consolers best,  
Visiting the troubled breast,  
Dost refreshing peace bestow;

In labore requies,  
In aestu temperies,  
In fletu solatium.

Thou in toil are comfort sweet;  
Pleasant coolness in the heat;  
Solace in the midst of woe.

O Lux beatissima,  
Reple cordis intima  
Tuorum fidelium.

Light immortal! Light Divine!  
Visit Thou these hearts of Thine,  
And our inmost being fill:

Sine tuo numine  
Nihil est in homine,  
Nihil est innoxium.

If Thou take Thy grace away  
Nothing pure in man will stay;  
All his good is turned to ill.

Lava quod est sordidum,  
Riga quod est aridum,  
Sana quod est saucium.

Heal our wounds, our strength renew  
On our dryness pour Thy dew;  
Wash the stains of sin away.

Flecte quod est rigidum,  
Fove quod es frigidum,  
Rege quod est devium.

Bend the stubborn heart and will;  
Melt the frozen, warm the chill;  
Guide the steps that go astray.

Da tuis fidelibus  
In te confidentibus  
Sacrum septenarium.

Thou, on those who evermore  
Thee confess and Thee adore  
In thy sevenfold gifts descend:

Da virtutis meritum,  
Da salutis exitum,  
Da perenne gaudium.

Amen. Alleluja!

Give them comfort when they die;  
Give them life with Thee on high;  
Give them joys which never end.  
Amen. Alleluja!

On the one hand the Sequence shows us man as he is in this earthly life, a prey to unrest, exhaustion, impurity and perplexity, and in a state of poverty and helplessness as far as concerns the attainment of a heavenly life. But, on the other hand, it shows us the Holy Ghost, the Friend, Guardian and Father of the poor, with His hands full of rich gifts and His heart full

of compassion and beneficence, not only the Companion of our pilgrimage, but the Guest of our heart, which He heals, purifies, enriches and makes happy. He desires to be our Light, Strength, Protector and Father! and He secures everything for us, — merit, a blessed end, and happiness in heaven. The recurrence of the word "Veni" (come) at the beginning, and of "Da" (give) at the close, is an eloquent expression of humble, earnest supplication.

### OFFERTORY

Confirma hoc, Deus, quod operatus es  
in nobis: a templo tuo, quod est in  
Jerusalem, tibi offerent reges munera.  
Alleluja!

Confirm, O God, that which Thou hast  
wrought within us: from Thy temple  
which is in Jerusalem, shall kings  
offer presents unto Thee. Alleluja!

In the 67th psalm the divinely enlightened David prophesied the descent of the Holy Ghost, and today this prophecy is fulfilled. In the shape of tongues of fire He came down upon the apostles and disciples who were to become the foundation of the new church. While we offer our sacrifice of thanksgiving for the completion of our redemption to the heavenly Father, we pray that this work of our salvation, which according to the will of God the Father was consummated by the Son, may be confirmed and strengthened by the Holy Spirit "from His holy temple, which is in Jerusalem." The temple of Jerusalem in all its splendor and grandeur bears no comparison to the Cenacle on Mount Sion in which the Holy Spirit confirmed and strengthened all that the Son of God had done for the Apostles; thus the Catholic Church, in which the Holy Ghost has taken His abode, has become for us the propitiatory in which Divine power and strength are imparted to our souls. We may also call to mind the heavenly Jerusalem, from whence the Holy Spirit confirms and perfects the work He began on earth, therefore kings with their people will come and humbly offer their sacrifice of homage and adoration. The Catholic Church, as a creation of the Holy Ghost is a universal church.

## COMMUNIO

Factus est repente de coelo sonus tamquam  
adventantis spiritus vehementis, ubi erant  
sedentes, alleluja: et repleti sunt omnes  
Spiritu Sancto, loquentes magnalia Dei:  
alleluja, alleluja!

There came suddenly a sound from heaven, as  
of a mighty wind coming, where they were  
sitting, alleluja: and they were all filled with  
the Holy Ghost, speaking the mighty works of  
God. Alleluja, alleluja!

In this Communion chant the Church again recounts the wonderful events of this day, evidently with the purpose of directing our attention once more to the Holy Ghost, to Whom we are indebted for the innumerable blessings which have come to us through Christ. We have just received the precious Body and Blood of Jesus, produced upon our altars by His operation. In the same manner as the wonders of the Incarnation of the Son of God are ascribed to the Holy Ghost, the wonders of the Consecration at the holy Sacrifice are likewise due to His operations, and thus the Incarnation of the Son of God is renewed in every holy Mass. These works are ascribed to the Holy Spirit because they are pre-eminently works of Divine purity and holiness they bear a close resemblance to the peculiar character of the Holy Ghost which is all love, holiness and

goodness. And when we will be "filled with the Holy Spirit", we too, like the Apostles, will "declare the wonderful works of God", the undying love of Jesus, with which He gives Himself to be the food of our souls, and the infinite graciousness of the Holy Ghost which incessantly effects the wonders of the holy Eucharist. Well does the Church exclaim in the Office of the Most Holy Sacrament: "Oh, how sweet, Lord, is Thy spirit, who that Thou mightest show Thy goodness to Thy children, feedest them with the sweetest bread from heaven"!

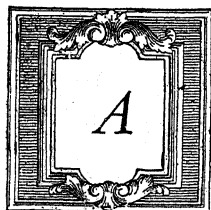
Liturgical singing, ideal in its mystical aspect, is so often called the wedding song of the Church, the bridal chant at the nuptial feast of the Lamb, thereby to designate the intimate love and the close union which associates the faithful of Christ with their God. Therefore the songs of the Church should today resound with more ardent love and exalted enthusiasm, for Pentecost is the birthday of the Church; today the heavenly and earthly, Divine and human, eternal and temporal are united; the Redeemer is espoused to His Bride, the Holy Church, by the Holy Ghost.

A. M. D. G.

## *The Boy Choir in the Catholic Church*

by Miss Mary Anderson

Article No. 4



ASSUMING at this stage of development that some progress has been made in the production of the light tone, that the breath is steadier and more dependable, and the technical features of good singing are being given attention, we will consider the average rehearsal period, applying all the features we have discussed.

If after three or four months of training there is any chorister who still insists on employing the lusty, energetic quality of the newsboy, replace him with a young boy from one of the lower class-

es, and instruct the newcomer to listen for a while before attempting to sing.

With every boy in his own place, standing in a correct uniform position, and his mind centered on his work, begin the rehearsal period by practicing breathing for a few minutes.

Watch the individual boy to determine that he is breathing naturally and quietly, and take time to go around among them to assist the one who is not breathing correctly.

It is very easy for the teacher to pick out the faulty breather. His shoulders

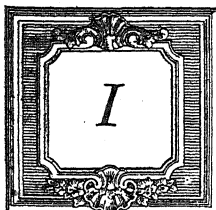
(Continued on page 61)

## Consecutive Octaves and Fifths in Musical Composition

by H. Gruender, S. J.

St. Louis University

(Continuation)



IN THE last article (*Caecilia for April*) we began the study of the masters with the phenomena of "clang tint", in which consecutive octaves and fifths are lost. "Clang tint", psychologically considered, is the most perfect case of "tonal fusion" known. But there occur also cases of less perfect fusion of tonal elements, which have received considerable attention on the part of experimental psychologists. They are of particular interest in the discussion of the problem which now engages our attention. For those readers who are not familiar with the terminology of experimental psychologists it may be well to state briefly that the more difficult it is to analyse a tone complex into its constituent elements, the more perfect in their fusion. It requires quite a trick to analyse out the overtones say of a musical tone sung by the human voice. Less of an effort is required to single out the notes which constitute a musical chord as ordinarily understood by a musician. Of course, every musician should have this accomplishment, particularly if he be a choir master. He should be able, if he so chooses, to follow the first Bass in a male chorus. But ordinarily even a musician does not make use of this accomplishment when listening to a concert. To the music loving public, however, a chord comes simply as a unit. The average listener to a concert would be utterly unable to pick out say the first Bass in a male chorus and follow that part throughout the whole composition. As far as the music loving public is concerned, the four parts of a male chorus "blend perfectly" and it is one of the principal tasks of a choir master to see to it that they "blend perfectly". If the composer intends that one of the middle parts of a composition should be brought to the particular notice of the audience, he must em-

phasize that part in some way or other. One of the many ways in which this can be done is to double that part in octaves. This is the rationale for the consecutive octaves in examples 30, 31 and 32.\*

Example 30 is taken from Schubert's "*Lied der Mignon*", op. 62, N. 3 (ed. of Schubert's songs by Robert Franz, p. 111). The part emphasized is a rather short but very pleasing motive which forms a sort of counterpoint to the melody. Example 31 is from the delightful chorus and peasants "*Known holder Lenz*" in Haydn's "*Jahreszeiten*". The part emphasized is a complete melodious phrase which introduces the very climax of the chorus. Example 32 is from Schumann's song "*Seit ich ihn gesehen*", the first in one of the most pathetic cycles of songs ever written. The part emphasized is too short to be called a motif or a counterpoint. Schumann evidently meant to emphasize characteristic parts of the harmony. Each of these three examples is a type of numerous similar violations on the part of the masters of the traditional law forbidding consecutive octaves. Schumann's cycle of songs above mentioned, for instance, is full of such violations. All these consecutive octaves are not merely allowable but positively beautiful, precisely because they emphasize a motif, phrase or characteristic harmonious element which is inherently beautiful.

From this discussion we may also infer under what conditions a composer should avoid consecutive octaves in the middle parts of a composition. *The guiding principle is that doubling a middle part by its octave emphasizes that part.* If you do so when the part doubled contains really nothing worth emphasizing, you bring thereby that part into undue prominence. You may satisfy the theorist by saying that you have "continued the doubling in octaves long enough for your intention to appear". But you will not satisfy the art

\*See page 59 for musical illustration.

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## The Caecilia

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OTTO A. SINGENBERGER.....Editor

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December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."

June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary.

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it... we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

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critic, who will say: "*Man merkt die Absicht und wird verstimmt*" ("One notices the intention and becomes displeased"). The important thing is not that the art critic or the music loving public should become aware of your intention. So much the better, if they do not become aware of the care with which you conform to the guild rules. Art positively gains by being hidden. What really matters is that you emphasize only what is worth emphasizing.

In a strictly homophonous composition or passage the middle parts as a rule call for no emphasis whatever. The melody attracts attention. The other parts only support this melody by their harmony. Un-

der these conditions consecutive fifths which occur in the middle parts find a neat hiding place there: they escape attention altogether, at least as far as the music loving public is concerned. Hence it is that the masters have been less careful in avoiding consecutive fifths in the middle parts of a composition than in its outer parts. For the latter are more readily picked out of the tone complex. This is the rationale of the consecutive fifths which occur between the Alto and Tenor in example 33. It is taken from Brahms's Requiem (Schirmer's edition, p. 4). It should be borne in mind that after all the masters wrote primarily for the ears of the music loving public and not for the eyes of the music loving public and not for the eyes of the music director who has the score before him. Consecutive fifths thus stuck away in the middle parts of a tone complex are not rare in the compositions of the masters.

When the melody is taken up now by one part, then by another, though not in a strictly contrapuntal way, we have an approach to polyphonic music. That part which at any given time has the melody, naturally moves to the foreground of attention, and the other parts recede *ipso facto* to the background of attention. *For our attention is rather narrow and no discussion of the foundations of musical composition can be considered scientific, if it ignores the "narrowness of consciousness"*. Accordingly, when one part of a musical composition is thus brought to the focus of attention, then consecutive fifths which result from the progression of any other part, are unoffensive, precisely because they are normally in the background of attention. No one except a fifths hunter will succeed in picking out the consecutive fifths which occur between the second violins and the cellos in the *Andante con moto* in Schubert's Symphony in C (see example 34). The beautiful melody of the cellos so absorbs the attention of a musician that he gets no chance to find fault with the doings of the second violins. I should never have discovered their "faulty" progression if I had not played the part of a fifths hunter for the purposes of this discussion.



## Sacris solemniis.

J. B. Jung.

SOPR.  
ALTO.

1. Sa - cris so - lé-mni-is jun - cta sint gáu-di-a,

TEN.

2. Pa - nis an - gé - li-cus fit pa - nis hó-mi-num:

BASS.

*p* *cresc.* *ff*

1. Et ex prae-cór-di-is so - nent prae - có - ni -

2. Dat pa-nis cóe - li-cus fi - gú - ris tér - mi -

*mf* *f*

1. a; Re - cé-dant vé - te-ra, re - cé-dant vé - te-ra,

2. num: O res mi - rá - bi-lis! o res mi - rá - bi-lis,

*ff*

1. no - - - va sint  
2. man - - - dú - cat

1. no - - - va sint, no - - - va sint  
2. man - dú - cat, man - dú - - cat

1. no - - - va, no - - - va sint  
2. man - - dú - cat, man - dú - - cat

*cresc.*  
*mf*

1. ó - mni - a cor - - - da,  
2. Dó - mi - num pau - - - per,

1. ó - mni - a cor - - da, vo - ces,  
2. Dó - mi - num pau - - per, ser - vus,

1. ó - mni - a cor - da vo - ces, et  
2. Dó - mi - num pau - per, servus, et

1. vo - ces, et ó - pe - ra.  
2. ser - vus, et hú - mi - lis.

1. et ó - pe - ra. A - - - men.  
2. et hú - mi - lis. A - - - men.

1. ó - pe - ra. A - - - men.  
2. hú - mi - lis. A - - - men.

# TANTUM ERGO.

31

J. B. Jung.

SOPR. *mf*  
ALTO.

1. { Tan - tum er - go Sa - cra - mén - tum Ve - ne -  
Et an - ti - quum do - cu - mén - tum no - vo

TENOR. *mf*  
2. { Ge - ni - tó - ri, Ge - ni - tó - que Laus et  
Sa - lus, ho - nor, vir - tus quo - que sit et

BASS. *mf*

1. { ré - mur cér - nu - i; } *p* Prae - stet fi - des sup - ple -  
ce - dat rí - tu - i; }

2. { ju - bi - lá - ti - o; } *p* Pro - ce - dén - ti ab u -  
be - ne - dí - cti - o; }

*mf* *rit.*  
mémentum sén - su - um de - fé - ctu - i. A - men.

*mf* *rit.*  
tró - que com - par sit lau - dá - ti - o. A - men.

*mf* *rit.*

## Adoremus I.

J. SINGENBERGER.

For 2, 3 or 4 voices.

Sopr. Alto. Tenor ad lib. Bass.

*p* *rit.* *pp*

sancti - ssimum Sa - cramén - tum.

A-do-ré - mus in ae-tér-num sancti - ssimum Sacramén-tum.

A-do-ré - mus in ae-tér-num sancti - ssimum Sacramén-tum.

sanctis-simum Sacra-mén - tum.

Ps. 116. Chanters.

1. Lauda - te Dóminum omnes gen-tes: laudáte eum omnes po-pu-li.  
3. Glória Patri, et Fí-li-o, et Spiri - tu - i Sancto.

Chorus.

SOPR. ALTO. TEN. BASS.

2. Quóniam confirmáta est super nos misericórdia e - jus:  
4. Sicut erat in princípio, et nunc, et sem - per,

2. Quóniam confirmáta est super nos misericórdia e - jus:  
4. Sicut erat in princípio, et nunc, et sem - per,

2. et véritas Dómini manet in ae - ter - num.  
4. et in saecula saecu - ló - rum. A - men.

2. et véritas Dómini manet in ae - tér - num.  
4. et in saecula saecu - ló - rum. A - men.

"Adoremus" ut supra.



Handwritten musical score for "The Lord of the Rings" featuring numbered measures 30 through 46. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. Key lyrics include "tis the Lord in all his fury" and "very rich orchestral accomp.". The score is marked with "Piano" and "cresc.".

In strictly contrapuntal music the same theme is taken up by one part after the other. That part which here and now has the theme, is surely nearer the focus of attention than any of the other parts which form the counterpoints. If the theme were changed in order to avoid consecutive fifths resulting from the progression of a counterpoint, such a change would attract unfavorable attention, while an occasional "faulty" progression in the counterpoint will escape attention altogether. This is the rationale for the consecutive fifths in examples 35 and 36. Example 35 is taken from Beethoven's Sonata for Piano, op. 101, (Litolf's ed., II, p. 330). Example 36 occurs in "Miriam's Song of Triumph" by Schubert (Schirmer's ed., p. 43). On p. 44 of the same composition there is a similar "faulty" progression between Soprano and Alto of the chorus.

When the tone complex is very rich and the emotional excitement runs high, then only the morbid mental attitude of a fifths hunter can resist this excitement. Thus he may actually succeed in dissenting the rich tone complex sufficiently to discover his all-important consecutive fifths, which for normally constituted individuals do not exist at all. Example 37 illustrates "faulty" progressions of this type. It is taken from Schubert's beautiful song "*Du bist die Ruh*" (l. c., p. 103), and occurs just before the general pause, when Schubert reaches the climax of this charming composition. The consecutive fifths of example 38 belong to the same type and occur in the chorus of "Miriam's Song of Triumph" (l. c., p. 27). The consecutive octaves in this example are positively beautiful. It would be easy to find similar violations of the guild rules in the works of the masters. All that is necessary is to remain "*kuehl bis ans Herz hinan*" ("cool even up to the heart") when reading the works of the masters. There is no reason why I should make a specialty of this stoic coolness. Hence the examples aduced may suffice.

We are told by the theorists that at least in a "nure four part setting" ("*im reinen vierstimmigen Satze*") consecutive octaves

must be avoided. It is true that in such a setting consecutive octaves are more easily detected than in a composition of many parts. But it is not true that such consecutive fifths are always unpleasant. If emphasis of any of the four parts is called for, masters have doubled that part in octaves even for the space of a single bar, and under such conditions consecutive octaves are positively pleasing. Example 39, taken from Schubert's song "*Die Rose*" (l. c., p. 116) illustrates these conditions.

When one of the four parts of a composition is divided into two, the four part setting thus changing into one of five parts, then consecutive fifths may easily pass unnoticed. This is the case in example 40, which occurs in Beethoven's Sonata po. 31 (Litolf's ed., II, pp. 224 and 225). Of course, you may dispute these consecutive fifths away by saying that it is really not the Soprano which divides into two parts, but the Alto. Accordingly you may write the passage indicated in example 41. But Beethoven did not write the passage that way. For this mode of writing is only for the eye, and music is not written for the eye. Why force a mere technicality on the eye of the reader, when the passage contains no offense to the ear? A similar instance occurs in the same Sonata of Beethoven, (l. c., p. 224), and is indicated in example 42.

Consecutive fifths which occur in the solution of the augmented chord of the fifth and sixth (*uebermaessiger Quint-Sext Akkord*) are treated by most theorists as an "allowable exception" to the general rule. Example 43, taken from Beethoven's Sonata Appassionata, op. 57 (Litolf's ed. p. 278) is an instance in point. We admit no exception to a scientific rule. Nor does it appear that the nature of this augmented chord has anything to do with the unoffensive character of the consecutive fifths in example 43. For in example 44 the same augmented chord and the same solution occur. But here the consecutive fifths, occurring as they do in the outer parts, attract too much attention. Apart from a context which might render them unobjectionable, these consecutive fifths are, to me at least, displeasing. And

I am not aware that such a solution of the said augmented chord ever occurs in the works of the masters. (I may be a musical heretic for saying it, but I wish to state explicitly that "Ultra-Wagnerians", who out-wagner Wagner considerably, are not included in the term "masters". With these "cacophonists" I have very little patience.) In example 44, however, the consecutive fifths are hidden in the middle parts. The context, moreover, is such that these consecutive fifths cannot attract attention: the pathos of the entire passage is irresistible except in the case of a fifths hunter whose heart is proof against all emotional excitement.

An "organ point" and a "lying note" are both in theory and in the practice of the masters simply left out of consideration as far as the harmony of the other parts is concerned. In the charming Sonata for Piano, op. 90, (Litolf's ed., II, p. 318) Beethoven introduces something

analogous to a "lying note" (see example 45). It is really a sort of slow trill on *f sharp*, a regular alternation of *f sharp* and *g sharp*. Of course, this regular alternation attracts attention and rather favorable attention. For this unusual "lying note" imparts a peculiar tint to the charming quartet which goes on independently. The consecutive fifths which result from this unusual "lying note" do not mar the beauty of the passage. In fact, Beethoven was evidently so pleased with the charm which this "lying note" adds to the quartet, that in the variation of the same passage which follows soon after (and is indicated in example 46), he introduces two such "lying notes", alternations of the same two notes moving in opposite directions. The result is that consecutive fifths are multiplied: a happy inspiration of a master. Only a crank can find fault with these consecutive fifths.

(To be continued)

## The Boy Choir in the Catholic Church

(Continued from page 56)

are held high and taut, his face is red from the exertion of holding his breath, in fact he looks as if he might explode at any minute. Distress is written in every feature.

The teacher standing before the class raises his baton, or pencil or fore-finger, as a signal for absolute attention, and permits no exception to the immediate regard of this first important rule.

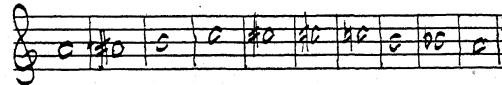
As he slowly raises his baton the boys will follow its upward direction by taking in all the breath the lungs will hold, and having filled the lungs to capacity quietly and without visible effort, they will release the breath, measuring it a little at a time, following the downward direction of the baton.

How the breath is taken is of course most important but it will avail us nothing if it is not properly conserved.

A simple way to conduct this exercise is to say "breath" as they inhale, and "out" while they exhale. "Breath", and "out", "breath" and "out" slowly and eas-

ily ten or fifteen times until all are doing it methodically.

Follow this breathing exercise with a practical application. With the lungs well filled place the thin light "n" on the very top of the breath, and sustain it for four beats, keeping the breath steady behind each tone. The breathless tone very soon becomes flat or sharp. Flat if there is insufficient breath, and sharp if the breath is forced or pushed and too suddenly expended.



Transpose this exercise until "e" the fourth space on the treble staff has been reached.

Intervals ascending should be kept far apart if they would be kept on the pitch, and intervals descending should be close together.

A tuneful exercise for precision, for clean-cut separation of intervals is intro-

place in the singing of God's praises, and is a false note in the style of a small boy, who of all singers must be the most direct and straight-forward. Utter simplicity and sincerity must accompany his every presentation.

duced at this time. It may be used for first and second soprano, or for first soprano alone.

If it is divided assign the top line to the first row, and the second line to the second row. Then reverse the order and assign the first line to the second row. It will quicken the ear in carrying a part.

Each vowel should be carefully pronounced, and sung, not "talked". The mouth should be well opened and the tone placed as far out on the lips as possible. It is impossible to make a musical sound by buzzing through the teeth. Careful



pronunciation will do much toward correct placement.

Now the rehearsal by teaching the class simple "Amen" or "Et Cum Spiri-

tu tuo" in a finished manner, with regard for the accents and without dragging. Accent the "A" in "Amen" and the "Et", "Spiri", and "tu" in the latter response.

Avoid the melancholy style in answering responses affected by so many Church Choirs. Sing them as if there were real religious inspiration in the answering. All too often they are a positive distraction.

Begin on B flat or B natural and work up until E natural is reached.

The successful rehearsal is one that is not too long drawn-out. Allow only the shortest possible time between vocalizations and exercises. Boys must be kept busy at what they are doing, or they will soon find something else to do.

Close the rehearsal with something they enjoy singing. A tuneful exercise with a pretty melody, or a favorite hymn. Children love a melody, and can be taught many valuable lessons in the singing of something they really enjoy.



This exercise is useful for breath-control, phrasing, and precision.

Breathe only in the places marked, and work without ceasing until all intervals are sung without sliding and "scooping".

The lazy sliding from interval to interval suggests the cabaret singer working on the sympathy of his listener with one of his famous "Mammy" songs. It has no



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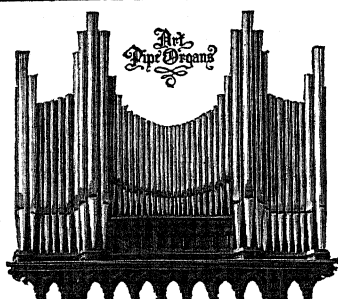
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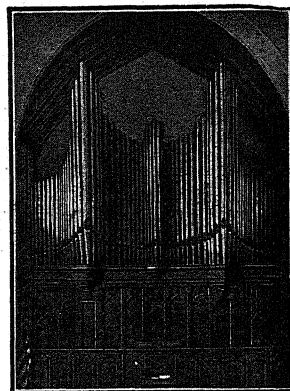
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