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Comparative Power of Music and Verse.

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All tones may be divided into two classes—those heard haphazardly, and those heard at regularly appreciable intervals of time. Of the latter genus, rhythm is evolved, which again may be subdivided into two well-defined species—music and verse. Regularly recurring sounds always group themselves by a peculiar force, called accent, which appears at every few steps. This grouping of regularly recurring sounds is a curious trick of the intellect, for it is an easily established fact that the mind will formulate a rhythm amid regularly recurring tones, no matter how equal their dynamic audibility. We shall not discuss whether this rhythmic attribute of the mind is the result of habit and education, or an inherently natural phenomenon.

A word is nothing more or less than an audible sound, or number of sounds. For convenience in illustration, we will use the monosyllable. Generally speaking, the intrinsic meaning of the sound of a word produced by the human voice is no more than the intrinsic meaning of any other sound produced by any other instrument. The significance of the tone or word, "man," does not arise from any pertinent resemblance of the sound uttered to the object itself, but by agreement of different minds as to the signal employed. Though we admit the scientific deductions of Elihu Burrett, anent the origin of words, and there is little doubt that primitive language uses tones in themselves suggestively descriptive

of objects; still, for all practical purposes our language and all languages that have arisen to the dignity of verse, use tones or words which in themselves, independent of their philological history, are to the speaker meaningless except by common consent.

Then we may say language is composed of sounds which the intellect agrees to use with a previously applied signification. When these significant tones are arranged artificially with reference to their structure as regards, principally, accent, the regularly recurring stress, or important significant tones appearing at intervals of time appreciably equal, we have rhythm, which is *fundamental* in the art of tone-expression. There are other elements which belong to verse, such as associated similarity of sounds—rhyming—also alliteration, etc.; but the dominant feature is rhythm, and this is the element which most excites the emotions, other adjuncts being more intellectual. The heart must throb.

Art is the express image of man's *raptus*. It has particularly to do with the emotions. Now, the emotions may be addressed directly through the senses or *via* the intellect. If then the emotions may be reached through the mind, it is also true and more powerfully so, that the intellect may be significantly affected by the activity of the emotions, though the agency of emotional excitement may be wholly unintelligible to the mind. To illustrate: a beautiful thought such as Ingersoll's "Hope Sees a Star, and Listening Love Can Hear the Rustling of a Wing," addresses its-

self to the intellect which perceives its beauty and the emotions, like nature's harmonic intervals, vibrate in sympathy. Now add rhythm.

Tennyson sings:

"Tears, idle tears, I know not what they mean,
Tears from the depths of some divine despair."

The intellect perceives beauty as in the first instance, and lends its joy to the heart, but the emotions are also excited by the rhythm. This may be made clear by taking away the conventional meaning of the tones or words, supplying the place of each by words of an unknown language then reproducing the exact rhythm and inflection (tune). The emotions will vibrate in ecstasy, though the intellectual perceptions are vague, or even contradict the emotional force. This being the case, some will affirm that Tennyson unites intellectual action, by his conventional tunes, with emotional excitement, by his music (rhythm) and therefore adds power to his expression, which would certainly be consummate perfection of the art of tone-expression.

Observe the intellectual analysis of emotional activities. Does any person's reasoning faculty fail to understand the serene and joyful playfulness of Haydn? The sublime melancholy of Schumann? The business compilations of Liszt? The panoramic descriptions of chaos and cosmic grandeur found in Wagner? Science protests that this is not definite intellectual cognition, and that the musician's conclusions depend too much upon "ear-sight."

Let us go a step further: Music is composed of tones to which there are attached no definite meaning; but notice, a tone is considered musical only when it defines its re-