

**THE MUSICAL AMATEUR;
A BOOK ON THE HUMAN
SIDE OF MUSIC**

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The musical amateur; a book on the human side of music by Robert Haven Schauffler

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ROBERT HAVEN SCHAUFFLER

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BY

ROBERT HAVEN SCHAUFFLER

Author of "Where Speech Ends,"

"Romantic Germany," etc.



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1911

TO MY BROTHER

CHARLES

FIDDLER, CREATIVE LISTENER, AUTOMUSICIAN,

IN GRATITUDE FOR HIS TIRELESS INSTRUCTION

IN THE ART OF THE MUSICAL AMATEUR

AND IN MEMORY OF RARE DAYS

AND NIGHTS WITH OPUS

FIFTY-NINE

PREFACE

THE following pages are addressed to all sorts and conditions of musical amateurs, — the interested listeners, the disinterested players and singers, all who love and make music merely for its own sake, and who would gladly share with others the rich increment of emotion, sensation, and thought which this art brings to life. They are the great democracy of music, — in a sense also its aristocracy, living apart from its commercial and professional side. It does not earn their daily bread, but helps them to enjoy it. The relation of the amateur to music is rather like that of the “gentle reader” and the “delightful letter-writer” to literature. Without such comprehending friends and lovers, without such free disciples and followers (paid only by the pleasure of their service), not one of the arts — and least of all, music — could

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really enter into the larger life of the world.

This book champions the cause of musical enthusiasm. It holds that aroused and sustained enthusiasm is the best of all incentives for toil toward the goal of skill and of appreciation. It urges upon parents and teachers the need for their sympathetic recognition of the law of musical evolution at every successive stage of the learner's development. It shows how music in the home may be made a centre of inspiration and delight and social cohesion not alone for the family circle but also for the entire community. It holds that the true listener plays almost as real and vital a part in the making of music as the composer or the performer; that the false listener, on the other hand, is an active agent of destruction; and it points out the way by which every one may become a "creative" listener and an infectious source of "creative" listening. The informal, intimate assimilation of musical culture as an organic part of every amateur's life

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is proposed through the cultivation of memory, sight-reading, musical diaries, whistling, and the like, and a chapter is devoted to the dawning science of musical therapeutics.

In short, this is a familiar book upon the strangely neglected human side of music, especially as it concerns the lot of the amateur with its mingled pain and pleasure, plod and play; and as this lot contrasts with that of his less fortunate brother, the professional, and of "the man that hath no music in himself."

One of the writer's aims has been to draw up such a document as a "creative" music-lover might hopefully give to his scoffing, philistine friend in justification of the faith that is in him. Should a single philistine thus be led to give ear to "the universal language," or a single amateur to become a better amateur, the writer would feel himself less unworthy to have been the friend of Walthers, that apostle of true amateurdom whose unique venture is here recorded.

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Thanks are due to the *Atlantic Monthly* for permission to reprint chapters II, III, IV, V, VI, VII, and XIV, and to the *Outlook* for chapters I, IX, X, and XI.

R. H. S.