MARCOTONE
The Science of Tone-Color

BY
EDWARD MARYON

Grand Prix, and Gold Medal from the French Republic.

MARCOTONE CO., Incorporated,

AEOLIAN HALL, NEW YORK.
To the Public

The public is cautioned that no person except those personal pupils of Edward Maryon, who have mastered Marcotone, and are authorized by him to demonstrate and teach his System, are qualified to do so.

It is essential to standardize this new Method of Music-mastery, and a specially trained staff of musicians has been prepared by the Inventor of Marcotone, to do so.

Therefore, all are cordially invited to assist the management in this endeavor and by so doing, to avoid being themselves exploited by incompetent teachers, and to protect the principles and practices of Marcotone from being traduced and misunderstood. We will be pleased to give to callers, or by mail, full particulars for lectures, demonstrations, and tuition, private or class, in Marcotone.

The Management of

Marcotone Company, Incorporated,

Acolian Hall,

New York City
The eminent French musicologe, Raymond Duval, in the preface to a volume of the inventor of "Marcotone's" songs, wrote:

"Do not be disheartened by the apparent dissonances of these later songs, which attest an evolution, so curious, yet so admirably conforming with those laws of progress which always manifest themselves in the productions of all true creators. We give these songs of exile, as they were written, quite untouched, in a place of solitude, so complete, that no sonorous instrument of any sort whatever, was admitted. They are remarkable examples of an interior audition—metaphysic, one may say. We have preserved them in all the power of their transcendent chromaticism."

The musical works of Edward Maryon, have been performed in Paris, London and occasionally in this country. However, two vast musical efforts have so entirely occupied his life, that he has never sought performance for his works, unless his many friends insisted on sometimes producing, one or more of his compositions. The two life-works of the Author of this work are:

I. "The Cycle of Life," an heptalogy (in seven music-dramas), and is an attempt to interpret through the combined arts, a mythical history of Cosmos. The musical setting is based on the correlations of Number, Color and Tone.

II. The invention of the "Science of Tone-Color," which he is now giving to the world, under the name of "MARCOTONE."

We have mentioned the foregoing facts because what has been written, as Preface to this volume of "Marcotone," bears directly on his
life-work. This book is but an initial introduction to the "Science of Tone-Color"; for this work has occupied a period of research, invention and writing of more than twenty-eight years! The Author will continue to publish if the present work is well received, several further books, and will also place before the public instruments of precision demonstrating his theories; games and books for young children; school-books; plays and pageants, and other things especially invented for "Marcotone." A scientific work on Harmony, Counterpoint, Canon, Fugue, etc., related to the Science of Tone-Color, will also be issued.

It is not surprising to us that Raymond Duval found Edward Maryon’s "interior audition" a metaphysical marvel. Yet it was in no wise of occult origin; but the results of his own mastery of "Marcotone," for he had through the practice of this Science, gained a new mental faculty. The present volume will make you familiar with this mind-building process; which can be yours if you desire to have it.

Both the Author's "Cycle of Life" and "Marcotone" are the practical results of the same principles, which have been used in all ages by a few philosophers in ancient Greece; in India by the Brahmins; in Egypt, by the priests of Memphis and Thebes.

Even as late as the Renaissance (XVth and XVIth Centuries), in Europe, the great sculptors, architects and painters, combined the Science of Physics with their arts, and directly used the so-called "musical proportions" as the base of their geometrical perfections, i.e. the foundation of their art, and therefore the source of their masterpieces. Today, artists are again being induced to use our musical proportions, for their Scale of Pigmentation, both in mixing color and in applying it to their canvasses. Despite these facts, the relation of

COLOR—NUMBER—TONE

has never been correlated during the present era, to those arts and sciences which we incorporate under the word

MUSIC

Therefore, strange as it may seem, to those ignorant of Music, and ludicrous to those who are musicians; Music has never had the first re-
quirements of all true arts, namely, a Basic Principle, a positive foundation based upon the Laws of Nature governing both Art and Man.

It is true that we have had our sub-sciences, too many in fact; but all of them, our Harmony, Counterpoint, and the rest, are but relative quantities, and one generation's culture in a few years makes obsolete the practices of these sub-sciences, as performed by those who edified and taught, a decade, or so, ago.

"Marcotone," as a practical science to support the whole structure of tonal-art, was first introduced to the musical public of America in an article from the pen of A. Walter Kramer, in "Musical America," November 4th, 1916. Since that time, several other notices have appeared, notably one written by Dr. Leonard Keene Hirschberg, of Johns Hopkins University, entitled, "Color Memory Guide to Song." This article was printed and published in more than twelve hundred papers throughout the U. S. A. and resulted in the call for particulars from all parts of the country, and from persons of every trade and profession.

Friends of Edward Maryon urged him that the moment had come to give the results of research to the general public. This, however, entailed more preparation; but this time, instead of writing theories, the preparation of a sufficient number of musicians and others was necessary to demonstrate beyond the shadow of a doubt, the practical side of "Marcotone." To-day, this has been done. Fifty musicians in the U. S. A. have studied and mastered the Science of Tone-Color, and are prepared to assist the inventor of "Marcotone," as demonstrators, lecturers and teachers; so that everybody, old and young, who realize the uplifting powers of song, dance and instrumental music, can if they desire, master "Marcotone," and by so doing, read, write, hear and memorize Music as they do their own language; for through the co-ordination of Physics and Music, the "divine art" can become, not the treasure of a few gifted professionals, but truly the "universal language."

MARCOTONE CO., INCORPORATED.

NEW YORK, 1919.
NOTICE

Q.—Why do we use Color in Music?

A.—I. Because Music is composed of a number of Notes which signify the Tones of the Scale.

But these printed Notes do not measure the Vibrative Values of the Tones indicated by the Notes.

Therefore these values have to be obtained by some means outside our own consciousness, and Music can only be learned by rote, to produce artistry.

II. Color does establish the Vibrative Values of the Tones to which a given Color is measured, through the study and mastery of *Marcotone*; because Color is the only stabilized form of Vibration which is natural to the mind of man.

E. M.
Principles of Marcotone

I. Vibration is the Universal Law.

II. Evolution in Nature, is from this First Principle, up to Man, in our World.

III. The Mental Faculty to apperceive Vibration, the Principle, (invisible because Eternal and Essential), in the World of Phenomena, as Lightspeeds in the Element, Ether, is a law of Atavism, forced upon the Mind of Man, as Color and Form, through the development of the organ of Seeing, which has established this phenomenon upon the Consciousness.

IV. That the same Mental Faculty, which is capable of dealing with this phenomenon of Light, through the Eye and Mind, can be utilized in the World of Phenomena in another Element, and by another sense organ, viz.: Air and Ear; because in Principle it is the same Faculty which pertains to either Phenomena.

V. That natural causes during vast periods of time, have evolved from the foregoing Causes, the Subconsciousness to a degree of willing Color and Form before the human Mind; but these same Causes have not obtained the same phenomenal results in the realms of Sound, which they have in the realms of Light. Therefore, the normal Mind does not apperceive the precise movements of Tonal-Pitch, which between Air, Ear and Mind, are equivalent to the precise movements of Lightspeeds, between Ether, Eye and Mind. Yet, applying the laws of Correspondence and Analogy, the human brain having evolved, to this same Principle
which conforms to the Law of Vibration: that which has developed one
natural phenomenon, subject to Vibration, will develop the other.

VI. One Prime Cause can produce two forms of Phenomena, as
effects of One Cause, if the natural law which governs one, governs the
other.

VII. Therefore, because Color is a natural, spontaneous, and in-
voluntary act of the mind, Tone can become one, and indivisible with
Color. This Tone-Color System is Marcotone. E. M.
Marcotone Introduction

Teachers should read and explain to their pupils that Music has been cultivated in many forms for many centuries.

The Study of Music has produced world-famous composers, artists and pedagogues. Apart from the professional classes, Music has made of most people either lovers or haters, in its cultivation and practice.

Creators of eras, epochs, and the world reformers, have invariably urged its study.

Listen to the following:

"Music is the Divine Art."—Orpheus.

"If you would know the character of a nation, study the music it practices."—Confucius.

"The practice of music should be the concern of all rulers. It unifies the nation."—Napoleon.

"Music is a greater Revelation than Wisdom and Philosophy."—Beethoven.

King David glorified music above all the sciences and arts, and was a master-musician.

The greatest of all the ancient Greeks, Phythagoras, and his disciple, Plato, taught that the Music of the Spheres was God’s most beautiful and perfect work. With them and their followers, Music was the way of highest initiation into the mysteries of Life.

Shakespeare calls Music “the food of love,” and lauds it in his immortal verse, for its universal powers, even to the healing of sickness.

Carlyle tells us that Orpheus built the city of Thebes by the power of Music, and also states that no great work man glories in, is ever done without the aid of some inspired Orpheus.

Walt Whitman advocates its national training, and there is no end
to the great sayings by the greatest men of all time, as to the values of Music. Notwithstanding all these eulogies to its universality, and despite the fact that Bach, Mozart, Beethoven, Schubert, Schumann, Chopin, Wagner and other musical geniuses have created a new world of purest beauty within the confines of our material globe, there exists no means whereby we can become natural musicians. One can be a great artist, yet without the help of some mechanical instrument to express their gifts, great artists can be quite Tone-deaf and therefore unable to appreciate the creations of the Tone-poets, or impart them to others, without learning them by rote.

Because of these pathetic facts, the Author of Marcotone has invented his Tone-Color-System. This simple Science of Absolute Pitch, will break through the tone-deafness of the centuries and inaugurate a new epoch in human endeavor.

Marcotone is a method which gives the Will power to evoke Tone without the aid of the organ of hearing—the ear; just as we can evoke Color mentally, without the aid of the organ of seeing—the eye.

Our schools have made the study of "music" a part of their curriculum, side by side with reading, writing, arithmetic, history, geography, etc. If they desire to raise musical study from the mere parrot-like efforts of today, which frequently makes it very unpopular with scholars generally, it is imperative that Marcotone is mastered by the scholar. The pupil cannot remain Tone-deaf and carry his musical instruction from the preparatory stages of school-life to the greater life of men and things. This fact almost makes his present study of music useless. If, on the other hand, the scholar’s power of mentally grasping Tone is as natural as his hereditary power to think Color, then the creations of the great composers will become unsealed to him forever, and no mechanical instrument will be necessary to assist in the discovery of their wealth of beauty.

Furthermore, when this power is acquired; should the pupil then desire to cultivate his voice, or some preferred instrument, that drudgery, which is the perpetual nightmare of the beginner and the artist alike, and which causes a loss of more than half the time extended on study, the necessity of being obliged to learn music by rote, will be forever a thing of the past.
MUSIC MASTERY

The key to force this is in the possession of "Absolute Pitch."
The key to Absolute Pitch, is "Marcotone."
Master "Marcotone" and you will be able to read your favorite composers in your arm-chair, as today you read your favorite authors.
The Opera, or Concert, will then be to you, just what the Theatre, or Lecture Room is now, to hear Artists and others discourse on these works; but in the intimacy of your own room will be the favorite place to enjoy the Tone-poets' creations.
CHAPTER ONE

THE RUDIMENTS OF MUSIC

The Elements or Rudiments of Music are not essentially a part of the study of Marcotone; yet it is well for the pupil to memorize the few, simple rules which prepare the study of all Music. (Those who have studied Music do not require this Chapter.)

1. A code of little Signs called Notes, which differ in length from each other, by dividing them into equal parts.

These seven Note-Signs are differently formed to denote this change of values.

The Seven Note-Signs—

\[
\text{whole} \quad \frac{1}{2} \quad \frac{1}{4} \quad \frac{1}{8} \quad \frac{1}{16} \quad \frac{1}{32} \quad \frac{1}{64}
\]

The stems may be turned either up or down.

2. Silence is as important a feature of Music as Sound. Therefore each Note has the same length sign to denote Silence, as the Note denotes Sound. These signs are called Rests.

The Seven Rest Signs—

\[
\text{whole} \quad \frac{1}{2} \quad \frac{1}{4} \quad \frac{1}{8} \quad \frac{1}{16} \quad \frac{1}{32} \quad \frac{1}{64}
\]

3. Notes and Rests are placed on a Staff, consisting of five (5) Lines and four (4) Spaces.
MUSIC MASTERY

The Staff—

Notes and Rests are written either on the lines, or in the spaces.

Sometimes in musical composition the Notes and Rests are carried below or above the Staff; then they are written in or on short lines called Ledger Lines.

Ledger Lines—

4. The Diatonic Scale of Seven Notes is from the Once Accented C', or Do', to the Twice Accented C'', or Do'', and is called the Middle Octave.

The Middle Octave

(English Lettering) C D E F G A B C
(Italian gamut) Do Re Mi Fa Sol La Ti Do

The English lettering is used in instrumental music and the Italian gamut for vocal music. For musical purposes there are seven Octaves, the Middle, and three octaves above and three octaves below. Learn the notation of these seven octaves.

5. Two signs are commonly placed before the staff; they are called the Treble and Bass Clefs.

The Treble Clef

The Bass Clef

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6. Music is divided into a number of measures by means of the Bar. The end of a movement is closed by a double bar.

7. Accidentals are the names of Sharps (#) and Flats (b), which raise, or lower a Note, one half-step. Other accidentals are x (double-sharps) and bb (double-flats).

To neutralize this, a Natural sign (♮) is used; for x, or bb, ♮ ♮.

8. A Scale of Seven Notes is called the Diatonic Scale, when it contains two notes of two (2) tones and one (1) half-tones. This scale is sometimes attributed to Guido d'Arezzo (10th Century), when it came into vogue. It is the same as in the ancient Greek System, under the name of "Lydian System."

9. The complete musical scale, used in occidental countries is called the Chromatic Scale, and is a scale within the limits of one (1) Octave of twelve equal Tones.

10. The Diatonic Scale of Arezzo, is arbitrary, and not founded on the laws of Physics. This scale, has "chibbed, cabined and confined" Music for Centuries, and should be ignored.

11. MARCOTONE deals with,

TONE—COLOR—NUMBER;

as Vibration, or Motion; therefore the co-equal Tone and the Color, have the same Name, (the Color-name), symbolized in one Note-Sign.

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MUSIC MASTERY

Therefore, \(\text{Red} \) is the symbol of the Tone-Color, its Color \(\text{Red} \) is Red, and its Tone is \(\text{Red} \).

The Notes, with their “accidentals,” in Music (notation), are very inadequate for modern composition. It is analogous to certain countries, not using the metric system in weights and measures. However, these Notes are the symbols used in all our musical literature. We must at present, use in Marcotone, the current notation. If someday it is altered, then Marcotone will gladly accept any modifications simplifying the question of musical symbols, and use them.

12. Marcotone, however, correlating Color to Tone, through Number, does away with all lettering, Tonic-Sol-Fa codes and numberings. This is affected for the first time in musical Art and Science; because the mind of the pupil, through the Science of Tone-Color, is enabled to realize the Vibrative Values of the Chromatic Scale, and therefore as it lives within the mind, symbols, 1, 2, 3, etc., Do, Re, Mi, etc., or C, D, E, etc., are absurdities.

The Diatonic Scale Ignored in “Marcotone.”

\[
\text{Treble Clef:} \quad \begin{array}{c}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\end{array}
\]
\[
\text{Bass Clef:} \quad \begin{array}{c}
C, D, E, F, G, A; B, C \\
Do, Re, Mi, Fa, Sol, La, Ti, Do \\
\end{array}
\]

Although the \text{Bass Clef} sign of notation is in a different part of the Staff to the Treble Clef, except that one sounds an octave lower than the other, both are identical. \text{Pupils must learn the notation of both the Treble and Bass Clefs.}
9. By dividing the Diatonic Scale into twelve equal half-steps, we obtain the Chromatic Scale. This is done by the use of accidentals. Ascending the scale, sharp-signs are used; descending, flat-signs are used.

The Chromatic Scale:

![Chromatic Scale Diagram]

The tempered or "Chromatic" Scale, in the theory of physicists, does not form a scale of exact major triads, i.e., it is fractionally imperfect, yet unnoticeable to the ear.

By building from each Half-step of the Chromatic Scale, both a Major and Minor Scale, we obtain the twenty-four scales—twelve major and twelve minor. These will be shown to the pupils by their teacher, when it is necessary to do so.

10. The musical contents of each Measure, divided by the Bar, gives the Time, or Tempo of a musical composition.

The Tempi in general use are:

<table>
<thead>
<tr>
<th>Time</th>
<th>Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>C or 4/4</td>
<td>Common</td>
</tr>
<tr>
<td>2/4</td>
<td>Two-Four</td>
</tr>
<tr>
<td>3/4</td>
<td>Three-Four</td>
</tr>
<tr>
<td>6/8</td>
<td>Six-Eight</td>
</tr>
<tr>
<td>9/8</td>
<td>Nine-Eight</td>
</tr>
</tbody>
</table>

The top figure denotes how many Notes, and the bottom figure, what kind of Notes are in each measure.

Time is called Simple and Compound. The Tempo is marked at the beginning of a piece of music.

11. The distance between any two notes is called an Interval. These Intervals vary according to the distance between the Notes.

12. Italian words are in general use to express the character of a musical composition.

Signs are used to accent these characteristics.
MUSIC MASTERY

The principal Signs are:

The legato Slur, \( \overset{\leftarrow}{\begin{array}{c} \text{---} \end{array}} \); the short Staccato Dots \( \ldots \ldots \); The Turn, \( \overset{\leftarrow}{\begin{array}{c} \text{--} \end{array}} \); the Trill, \( tr \ldots \); the Pause, \( \overset{\leftarrow}{\begin{array}{c} \text{---} \end{array}} \); louder, \( \overset{\leftarrow}{\begin{array}{c} \text{---} \end{array}} \); softer, \( \overset{\leftarrow}{\begin{array}{c} \text{---} \end{array}} \); etc.

13. Music is written at right-angles.

\[
\begin{array}{c}
H \\
A \\
R \\
M \\
O \\
N \\
Y \\
\hline
MELODY
\end{array}
\]

When the Notes follow one another horizontally, Music is called, Melody. (The Melodic line.) When the Notes rise one above the other, vertically, Music is called, Harmony. (Chord formations.)

14. With this elementary knowledge and a mastery of Marcotone, everybody, old and young, can see and hear every musical composition ever created.
CHAPTER TWO

VIBRATION, OR MOTION

Teachers must explain to their Pupils:

1. Vibration, or Motion is the Source of Cosmic Manifestation, and the Principle of such universal power, as Extension, Space, Figure, and Time.

2. Therefore when the universal principle of Motion or Vibration is limited, then its universality, which makes it incomprehensible to mortals can be understood, reasonably studied and utilized.

3. Thus two principles, which in essence are identical, as Vibration, or Motion, become a physical certainty as Light and Sound. (Phenomena.)

4. Light is comprehended, when the minute vibrations of ether come in contact with the organ of seeing—the Eye.

5. Sound is comprehended, when the impact of atmospheric molecules with the organ of hearing, the Ear, is established.

6. In both cases, it is the eye and the ear which receive the speeds of motion, or the vibrations which we call Light and Sound; yet it is the brain which comprehensively registers them. The organs of sense are but the mechanical aids to deliver these speed messages to the human intellect and except for the vibratory powers of the brain they would remain unregistered.

7. Chemistry and Mathematics prove that the Natural Scales of Light and Sound in Principle are one, and therefore the Primary Colors of the Solar Spectrum, and the Primary Tones of the Musical Scale have
the same ratio of speed vibrations. Therefore both Tone and Color can be scaled so that a given number of Lightspeeds (Colors), will equal a given number of Sound-waves (Tones).

8. Because it is possible to correlate Color and Tone; it is also a fact that mankind can become a race of natural musicians.

9. Music has become a part of our national education; therefore a Scientific Method is necessary to equip the student with the same subconscious control of Tone that all, except those who are defective and are color-blind, possess over Color.

10. Marcotone is the unique Method based upon natural law which guarantees Absolute Pitch and which gives a mastery to read musical composition without any external aid whatever, as we read language.

WHY?

1. Color: For ages, indeed from Man's infancy, Nature has forced the Color-Scale on the human perceptions.

Light is separated into a defined set of Colors in the atmosphere surrounding our planet and in the natural products of our planet.

The savage is as susceptible to these influences as the civilized man; the only difference is between their aesthetic ability to apply Color as a cultural factor in their lives.

So long a period, reaching back to the dawn of Humanity, has been passed in which Color has been a dominate factor in evolution, that unless a person is mentally defective, and therefore color-blind; everybody, savage and civilized, has an hereditary, subconscious power to will before the mind a given Color without the aid of the organ of seeing, the Eye.

This power to memorize Color in its variously defined speeds, or degrees of Motion, is natural, involuntary and spontaneous.

2. Tone: The whole human race is Tone-deaf, unless absolute pitch is apparent as an abnormality. This is rare, and just as unnatural, as when Color-blindness is in evidence. The mind is incapable of recognizing subconsciously certain set speeds of vibration as Tone, as it does when Color is produced.
Why is this phenomenon so universally apparent? Because Sound, with the exception of mathematical treatment by Science, and when mechanically obtained by certain musical instruments; has not been naturally forced upon mankind. Nature has produced only Noise, it has remained for Science and Art to produce isochronous, or musical Tone. It is precisely these facts which have prevented the Pitch of the Tones of the Natural Scale of Sound, from producing the same phenomenon in the Subconsciousness, that Color has succeeded in doing.

No means before the advent of Marcotone have been discovered which permits Tone becoming a natural, spontaneous, and involuntary act of the Will, freed from sensual assistance. Even the senses generally fail to register the absolute pitch of a set of Tones within our brain. Most of us, even professional musicians, depend entirely on the aid of some sonorous instrument for an exact impression of the sound of a musical composition, until learned by rote, just as a parrot says, “pretty polly.”

Today more than three-fourths the labor and fatigue of the child beginner, as well as the adult professional musician, whether artist, or pedagogue, is wasted in “learning” a new piece of music, and this learning is done by rote! Do we learn to see a new picture? Unless a student can obtain an involuntary and automatic control over the Natural Scale, and which is termed Absolute Pitch, namely, the power to Will a given Tone, or set of Tones, before the mind without external aid, the universally lamentable “rift within the lute” for the easy, perfect study of Music will never be overcome.

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CHAPTER THREE

TONE-COLOR

The Scales of Light and Sound.

The Scale of Light and the Scale of Sound, are in Principle, one; but given in Lightspeeds, this natural scale of Universal Vibration is the divine Law of the Universe, which produces the primary Colors, and given in Sound-waves, produces the primary Tones.

A perfect conception of the correlation of both these Scales, can be gained through a sub-division of the Circle (360 degrees). This gives us the Chromatic Circle of Tone-Color.

Not alone do we thus obtain by natural law everything which, as Sound, is used by the musical composer, the sum total of that, which in combination gives us the whole fabric of the musical arts and sciences; but we are thereby enabled to equalize our imperfect Diatonic Scale. Examining this Scale we find it a mixed gamut of tones and half-tones. In sub-dividing it, chromatically, the Diatonic Scale becomes a Chromatic Scale of twelve equal half-steps.

In proceeding upwards, the Teacher must impress upon the student, that the sharp-sign (♯) is always used, and in proceeding downwards, the flat-sign (♭) takes its place in the Chromatic Octave.

If the Teacher has helped the pupil to realize the foregoing, the pupil is in a position to put Marcotone to practical uses.

Just as a baby begins struggling to stand upon its feet, and stumbles, rolling over the floor, so must we expect to stumble about at first; for this is only natural with our first efforts, whether they are physical or mental. Yet, just as the little child conquers his task; if our desire is not only to walk, but to run and run swiftly, so that our movement be-
comes finally, automatic, an unconscious expression; then with patience and determination, Marcotone will most assuredly give us absolute control over our Chromatic Musical Scale; that in far less time than is required for most of the serious studies in the Arts and Sciences, we shall be able to read our musical authors, just as easily as we read our favorite literary and dramatic authors today.

That the schools of this country have introduced the "study of music" with the other branches of education, is a sufficient proof, that those responsible believe Music to have far reaching effects on the public mind.

If this is undoubtedly the case, can the scholar's music-study time be better employed, than in mastering a System based on natural law, which guarantees an absolute and automatic control of the material, which the creators of music use, to convey their sublime inspirations to their fellow men?

N. B.—Because the Will has power to imprint on the Mind a given Color, or series of Colors, in Marcotone, it is necessary to practice the Exercises without any assistance from the Tone-Color Charts, or the Figures in the book, i.e., mentally.

These Charts and Figures are only first aids towards memorizing those Colors, which are the exact ratio of speed (motion) vibrations, as the Tones which are incorporated in the same musical sign. When power has been gained to recall, at Will, these Colors, then all assistance from the Marcotone Pitch-Pipe, or Keyboard, and the colored diagrams, must be discarded.

The Lessons are to be given with the *Marcotone Keyboard or Pitch-pipe, and Charts; or with those other inventions and games which have been expressly manufactured for students of all ages, to facilitate its study.

*A specially invented instrument which produces the Tone-Color. A piano may be used.
THE MARCOTONE TONE-COLOR SCALE

SOUND

SILENCE

WHITENESS

LIGHT

Red  Yellow  Blue  Red

Orange  Green  Violet

Red-Orange  Orange-Yellow  Yellow-Green  Blue-Green  Violet-Blue  Violet-Red

Octave of RED
CHAPTER FOUR

TONE-COLOR: RULES

Rules: The Note-Signs in use for musical composition, in Marcotone, serve a two-fold purpose:

1. As twelve distinct Signs, for twelve distinct Colors.
2. As twelve distinct Signs, for twelve distinct Tones.
3. Each Note-Sign is made distinct from every other Note-Sign by the position it occupies on the Staff.
4. The Color must be thought, i.e., impressed upon the mind, and not the Tone of these twelve Signs.
5. When a given Color is firmly held in the mind, this Color is to be turned into its correlated Tone by the pupil, that is, the pupil will sing it to the name of its correlated Color.
6. These two Rules, four and five, must be strictly observed, for the whole Tone-Color System, called Marcotone, depends upon the absolute law of Motion, or Vibration, governing Marcotone. viz.: you can naturally think Color without the assistance of the Eye; but you cannot think Tone with the assistance of the Ear. Therefore, the Color must be thought, quite independently of its correlated Tone, the pupil using the Color-Thought to establish the required Tone.

7. The Tone-Colors are to be practiced by means of the Marcotone Keyboard, Pitch-Pipe, Marcotone Charts, and the various other specially invented means for perfecting the Tone-Color System.

8. Until the whole Tone-Color Scale of twelve chromatic steps is mastered only one new Tone-Color must be studied at the same lesson.
The new Tone-Color can then be added to those already mastered, and practiced according to the Exercises given with each Lesson.

9. Never associate one Color with any other Tone, except that Tone to which it is correlated by natural law. To do so is to falsify the Laws of Nature. This correlation is the foundation of the Science of Tone-Color.

10. Remember, that having mastered the Natural, or Middle octave, (once accented) the pupil's ear will easily perceive these same Color-Tones, when repeated in the lower, or upper octaves, below, or above the middle octave. The universal process of Sound Vibrations, conform to a fixed law, which in actuality makes an octave circular. Each circle repeats both the Color and the Tone. The only difference between these circles, is, that the ratio of vibrations intensify, that is, become acuter as they become higher.

11. Never attempt to measure the Interval between two Tone-Colors. Although it has hitherto been a common practice, the uselessness of trying to do so is patent, from the fact that the human brain has no natural means whereby to measure distances between objects.

12. The Exercises are printed in black and white, and the Teacher must be absolutely sure, that before the pupils attempt them they can readily think the Colors of the Notes contained in the Exercises, and as readily translate each Color into its co-equal Tone.

In the course of practice the effort of translating Color into Tone, will become naturally spontaneous, i.e., automatic. Then the student may begin reading the compositions of the master musicians. Finally it will be unnecessary to use the Voice to obtain the Tone, for both the Tone and its correlated Color, will have become a part of the subconscious mind, and just as we can naturally call to mind, a Color, or Colors, without the aid of the eye; so we will then be able to call to the mind and hear "in our heads," a Tone, or Tones, without the aid of the ear.

Then, just as we eat, walk, talk, read and write, we will be able to read any music which we desire to study, or to enjoy. When reading instrumental music, in which many Notes are written outside the range
MUSIC MASTERY

of the human voice, the reasonable mind will realize the Tone of all such Notes in the Natural Octave (Once Accented), and the eye will show, and the brain will grasp instantaneously, in which Octave such Notes lie. When the rules and explanations in this Chapter are learned, then the pupil will have become a natural musician.

1. These Note-Signs are the symbols for both the Tones and Colors.

2. These Twelve Colors are measured from the Twelve Tones of the Chromatic Musical Scale in the Natural, or Once Accented Octave. (See The Marcotone Tone-Color Scale.)
CHAPTER FIVE

LESSON I.

The Color-vibrations when measured to Tone-vibrations, and in their dual-value, are symbolized in the Note-Sign, is the Tone-Color.

Red-Color, as a Lightspeed, measured to Red-Tone, as a Sound wave (See Plate 1) are two equal phenomena in the spheres of Light and Sound; but they are one and indiscernible in Principle, which is Vibration.

1. Instructions given in this lesson apply to all of the Twelve Chromatic (tempered) Tone-Colors, and will not be repeated. Only such further comments as are necessary, will be given.

2. Marcotone Charts, Plates, Pitch-pipes, Instruments of Precision, Toys and Games, are first-aids only for teacher and pupil, both to help, interest and amuse. When Marcotone is so far mastered that the Twelve Tone-Colors, through the habit forming method employed, becomes “second-nature,” and have built into the subconscious mind a faculty which automatically realizes Tone, in the same way that Color is naturally apprehended by the mind, these means to that end will be entirely unnecessary. These scaffolding, implements, and paraphernalia necessary to our mental superstructure, like those for any building, will be discarded, when the building is finished.

3. In the meantime, with those Marcotone aids you have chosen, or failing any, a properly tuned piano, or pitch-pipe; relax, and quietly take

28
PLATE I = TONE COLOR, RED

RED

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________
your Marcotone, Plate I, and without any other thought distracting your mind, contemplate the Note-Sign Red.

4. But, do not sound your instrument or pitch-pipe until you realize that the Color—Red, occupies your mind to the complete exclusion of everything. Then without any thought of the Tone-Value, Sings Red.

Sing the Name of the Tone-Color—Red. If the mental effort is adequate in thinking Red, governed entirely by Color-thought, your vocal mechanism (the Voice), a mere vassal of your brain, by the natural laws which govern all forms of the universal principle, Vibration, will perform give out the Tone-Value, Red.

5. You must not be surprised, however, if you do not obtain the Tonal-Pitch of Red immediately. You must practice thinking Color and realizing Tone, until the habit of correlating a given Tone with its own measured Color, makes it “second-nature” to do so.

6. Therefore, continue correlating the Color—Red by sounding on selected instrument, with the Tone—Red.

(a) Never to think the Tone.

(b) Always think the Color.

(c) The co-equal Tone will, by natural law, inform your mind, and will in due course correlate itself with the Color-Thought.

7. Never associate any Color, with any Tone, except the one to which by the Law of Motion, it belongs. To do so, is to falsify the Laws of Nature.

Continually read over Chapter IV, “Tone-Color Rules,” for, unless they are explicitly followed throughout this System, mastery of Marcotone is impossible.

Do not proceed to Lesson II until the Tone-Color—Red, is so effectively a part of your mentality that you can think the Color—Red, without looking at Plate I, and recreate its co-equal Tone, in your voice without any conscious effort.

However, when it is quite as “natural” for you to realize the Tone—Red, as it is to realize the Color—Red, you may practice the following exercises.
Should you have had no previous musical education, your teacher will explain the “Tempo” values of the lengths of Notes and Rests, etc., incorporated in the exercises.

Exercise 1.

a: \[\text{Sing: Red Red Red Red Red Red}

b: \[\text{Sing: Red Red Red Red Red Red Red Red}


N. B.—Men sing and hum these exercises an Octave lower than they are written.

Lesson II.

The Color-vibrations, which measured to the Tone-vibrations, fixed to the musical Note-Sign, and are co-equal, form the Tone-Color—YELLOW.

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PLATE II = TONE COLOR, YELLOW

YELLOW
**MUSIC MASTERY**

Yellow-Color, as a lightspeed, measured to Yellow-Tone, as a sound wave (see Plate II), are the *same in principle*. This movement in ether causes our eyes to see, Yellow-Color, and in air, causes the ears to hear, Yellow-Tone. Objectively, in all spheres of Matter, *phenomena*, or sense-perception, as we have already explained, must be reduced to a question of Motion. Therefore, to all sentient beings, Vibration is the *Universal Law*.

Understand that this present work is for the unique *practical purpose* of obtaining

*Mastery in Music.*

Those students who would seek for themselves into the byways of Astronomy, Physics, Chemistry, and other branches of Natural Science, whose laws we follow, and which (in subjectivity) are the *Cause of space, extension, duration and form*; or in other words, Time—Place—Man (i.e., of all objectivity), must do so under different circumstances, for herein, we specialize in Music.

A system expressly developed on laws discovered through Natural Science, but setting apart only those requirements essential to Music and methodically worked out into a new branch of learning, and is called: *Marcotone, the Science of Tone-Color*, will be found in these pages.

Follow the *Rules* given in Lesson I, and *visualize* Yellow-Color (see Plate II), and in precisely the same manner that the *habit* was formed to obtain a *mental possession* of Red-tone, study to realize, mentally Yellow-tone, whose *Note-Sign*, in the once-accented, or Natural Octave, is

When the Tone-Color, Yellow, has become a permanent part of the mind, practice the following exercises:

**Exercise 2.**

Sing: Yellow Yellow Yellow Yellow Yellow Yellow Yellow

31 86884
Suppose that the following day, on testing whether the Tone-Color, \textit{Yellow}, is permanently placed in the subconscious mind, the pupil finds the \textit{Pitch is not exact}, when Plate H is quietly visualized, then the exercises must \textit{not} be continued. In such cases:

1. \textit{Look} at the Color.
2. \textit{Listen}, while looking at the Color.
3. \textit{Sound} the Tone.
4. \textit{Think} the Tone and Color, as \textit{one unit}, Tone-Color.
5. \textit{Relaxed}, wait a little while in silence.
6. \textit{From} the Color again try to realize its correlated Tone.
7. After another short rest, if the Tone is successfully obtained \textit{from} the Color, \textit{think} (i.e., visualize in the mind), the Color \textit{without} the help of the colored Plate, and \textit{Sing}, Yellow.

If this effort meets with success, continue the exercises.

\textit{Sing: Yellow Yellow Yellow Yellow Yellow Yellow Yellow}

\textit{Without} any help from pitch-pipe or any musical instrument, and \textit{without} looking at the colored Plates, try the following:

\textbf{Exercise 3}

\textit{Sing: Red Yellow Red Yellow Red Red Yellow}

\textit{and}

\textit{Yellow Red Red Yellow Red Red Yellow Red}

\textbf{Lesson III.}

The \textit{double Note-Sign}, which symbolizes the \textit{third Tone-Color}, in both the scales of Light and Sound, \textit{differs from the Note-Signs} of the two
Plate III = Tone Color, Blue

BLUE

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MUSIC MASTERY

former lessons, because there are two Notes, either of which symbolize the same prime Color and Tone.

\[ \text{\textbullet} \text{\#} \text{\textbullet} \]

This Note is the sign used in Music, ascending the scale, and in Keys, with so-called \textit{sharp-sign} (\#) signatures.

\[ \text{\textbullet} \text{\#} \text{\textbullet} \]

This Note is the sign used in Music, descending the scale, and in Keys, with so-called \textit{flat-sign} (\textit{b}) signatures.

Although in musical notation these Note-Signs differ, the Tone-Color never alters. This \textit{change} in the Note-Sign, but \textit{not} in the Tone, or Color-value, is called an \textit{enharmonic change}.

Therefore, in visualizing these \textit{double Note-Signs}, the \textit{enharmonic change} must be remembered, so that whenever either of these Notes has to be \textit{realized}, no misunderstanding can confuse the student. Do not forget the following order of study:

1. \textit{Look} at Plate III, Tone-Color, \textbf{Blue}.

2. \textit{Lister,} while you produce its \textit{co-equal} Tone.

3. \textit{Think} both the Tone and Color, \textit{together}.

4. \textit{When} it is felt that you have \textit{realized} the Tone-Color, \textbf{Blue, mentally}; then \textit{leave} it, and for a few minutes, to \textit{test} how well the habit of associating Tone-Color \textit{together}, is gradually becoming a natural function of the brain, go over the exercises in Lesson I and II.

5. Either \textit{looking} at Plate III, or, if you can do so, by \textit{visualizing} ...
BLUE in the "mind's eye," without any help from the Color, sing, BLUE-tone.

6. Do not continue the exercises in this lesson, until the Tone-Color, BLUE, is permanently placed in your mind.

The habit must first of all be acquired, until it has become "second nature," so that the Tone you obtain, marcotonely, is just as natural for you to think or sing, as it for you, by Nature, to realize mentally its correlated Color. A few days, even weeks, may be necessary to accomplish this aim, with each of the Twelve Tone-Colors.

The inventor of, and his pupils, who have mastered Marcotone, consider, generally speaking, that this System of acquiring tonal apperception requires nine months, before Music can be read, written, listened to, and memorized, with the same "automatic" facility that the average person gains over his or her own language.

Undue haste is fatal to the study of Marcotone. It is far more important to work constantly, day by day, but only for a comparatively short time at one sitting, than to neglect to practice certain days, and with the erroneous belief of making up for lost time, a pupil works hours at one sitting, with the certain results of inducing fatigue instead of gaining definite progress toward the ultimate goal, music-mastery, which is the unique mission of Marcotone.

If you have already gained absolute control of the Tone-Color, BLUE, you can now use it rhythmically by itself, to conform to musical law, and also coupled with RED and YELLOW.

When the Tone-Colors, RED, YELLOW, BLUE, have become part of your subconscious mind, a very important advance has been made towards the apperception of absolute Tonal-Pitch, for these are the three Primary Tone Colors of the Universal Principles of Sound and Light, whose primordial Cause is the Prime Cosmical Agent, Vibration. From these Primary Tone-Colors, the whole Chromatic Scale of Tone and Color is produced.

A glance at the Tone-Color Scale will explain this fact. Through Natural Law universally governing this ordering of involution and evolution, the original negation of Principles, becomes the final manifestation of all cause and effect, i.e., the material universe.
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(Never begin a new exercise until the former exercises are mastered.)

Exercise 4.

\[
a: \quad \begin{array}{c}
\text{Sing: Blue Blue Blue Blue Blue Blue}
\end{array}
\]

\[
b: \quad \begin{array}{c}
\text{Sing: Blue Blue Blue Blue Blue Blue Blue Blue}
\end{array}
\]

\[
c: \quad \begin{array}{c}
\text{Sing: Blue Blue Blue Blue Blue Blue Blue Blue Blue Blue}
\end{array}
\]

When Exercise IV is realized without conscious effort, continue

\[
\text{Sing: Blue Yellow Red Blue Blue Red Yellow Blue}
\]

Exercise 5.

\[
a: \quad \begin{array}{c}
\text{Sing: Blue Yellow Yellow Red Red Blue Red}
\end{array}
\]

\[
\text{Blue Yellow Blue Red Yellow Blue}
\]

\[
b: \quad \begin{array}{c}
\text{Sing: Yellow Blue Yellow Red Blue Red}
\end{array}
\]

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\[\text{Blue Yellow Yellow Blue Red Blue}\]

\[\text{Sing: Red Yellow Blue Red Yellow Red Blue Yellow Blue}\]

\[\text{Blue Yellow Red Blue Yellow Red Yellow Blue Blue Yellow Red}\]

LESSON IV.

The ethereal movement in Light, which produces the Color, ORANGE, although a spectrum color, visible in the prism, is a compound of the two primary Colors, RED and YELLOW. (See the Tone-Color Scale diagram.)

The Orange of the Chromatic Color-Scale (Plate IV), measured in musical proportions, and translated into Tone, is the second whole-tone of the "Diatonic" Scale, whose Note-Sign is

\[\text{Note-Sign}\]

The duality of manifestation, i.e., light and darkness, winter and summer, heat and cold, good and evil, action and inaction, is also represented in the whole Tone-Color Scale, dividing it into two parts, commonly called the warm and cold Tone-Colors.

This universal phenomena, everywhere apparent, is further established by the fact that the GREEN Tone-Color, our Earth's own vibratory garment when the life-pulse of Spring animates her to renewed activity, is in the center of this cycle. If you examine your Marcotone Tone-Color Scale, and think deeply, you will discover many other natural wonders, showing that in Musical Proportions (for do not forget, our Color Scale is measured from our Tonal Scale, and not the Tones from the Colors),

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Plate IV = Tone Color, Orange
MUSIC MASTERY

Nature, as Pythagoras rightly declares: “was sure to act consistently,” and with a constant analogy in all her operations.

(Warm)

Red  Yellow

Orange

(Cold)  (Oktavo)

Blue  Red

Green

Violet

In working out these Marcotone lessons, former exercises may be rehearsed the same day that a new Tone-Color is begun. However, as already insisted upon, do not study the exercises following the new Tone-Color, until this same Tone-Color is a fixed faculty of the subconscious mind. This rule is of the utmost importance.

With the help of Plate IV and your Keyboard, Pitch-pipe, or other instruments, you can now work, strictly according to the Rules given in the previous chapters, on Note-Sign

for Orange-Tone, Symbol for Orange-Color.

When you are absolutely sure that you can realize the Tone of

without any external agency whatever, simply by your own act of volition, and spontaneously, practice the following:
Exercise 5.

Sing: Orange Orange Orange Orange Orange

Exercise 6

Sing: Orange Yellow Red Red Yellow Orange Yellow Orange Red

Sing: Orange Blue Yellow Red Orange Yellow Blue Red

Yellow Orange Blue Red Yellow Orange

(Do not sing the Names of these Tone-Colors; but hum the sound with closed lips)

Hum:
PLATE V = TONE COLOR, GREEN

GREEN
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LESSON V.

From the primary Tone-Colors, Yellow and Blue, and making a complete whole-tone-unit between them, is the Tone-Color Green, symbolized by the double Note-Sign. (See Plate V.)

What was explained in Lesson III regarding the enharmonic change, in the sharp-flat Note-Signs, in which the lowest Note is raised one half-step, and the highest Note is lowered one half-step, so that as a unit of Tone-Color, they become one and the same, applies to every step in the Chromatic Scale, where an enharmonic change exists in the Note-Sign.

It is scarcely necessary to tell you, that Green is not to be studied, until you have perfectly identified the four Tone-Colors, Orange, Blue, Yellow, Red, with your subconscious mind. To undertake the mastery of the absolute Tonal-Pitch of a new Tone-Color, before the previous ones can be used as a spontaneous functioning of the will, and without any conscious effort which forces you to reason about their fixed position in Scale, is injurious to your studies, causing unnecessary labor and fatigue.

By all means, reason out the ways and means of your studies to an intelligible conclusion; but when you have done so, understand that reason must lead you from the objective activities of the conscious, to the subjective absolutism of the subconscious mind.

1. Reason is the faculty to obtain wisdom through knowledge.

2. Intuition is the faculty in which the knowledge once obtained, is forever placed. As the ancient philosophers so wisely stated: "To know—is—to be."

Can you realize the Tone-Color, Green, by its absolute pitch being a conscious part of your mind? If so, then continue the following exercises:

Of course this realization of the Tone-Color, Green, means that you do so without assistance from any objective means, pitch-pipe, piano, colored plate, etc., and immediately you wish to do so.
Exercise 7

Sing: Green Green Green Green Green

Sing: Green Green Green

Green Green Green

Sing: Green Green Green Green Green Green

Exercise 8

Sing: Green Orange Yellow Green

Sing: Green Red Yellow Green

In musical composition other “enharmonic” changes of Notes appear.

For example:

Again, the double-sharps (♯) and double-flats (♭♭), cause “enharmonic changes:

The Sign (Note) changes, but the Tone-Color remains, a fixed principle of Vibration.

Sing: Green Green Red Blue Yellow Green

Sing: Green Red Orange Green Blue Red Green
Exercise 9

Sing: Green Yellow Orange Yellow Green Blue Green Yellow Green Blue

Sing: Green Blue Red Yellow Red Blue Green Blue Yellow

Con moto

Green Orange Yellow Green Red Yellow Orange Yellow Green Green

Hum, with lips closed

LESSON VI.

The mastery of the Science of Tone-Color depends primarily upon the Tone-Values of the Notes becoming a spontaneous action of the Voice, whenever the pupil would sing them. This action is not a cause, but the effect of the Color-value being translated into its co-equal Tone-value.

As we have already pointed out, by inducing the habit of building these specific Tone-Colors into the subconscious mind until they function, automatically, like speaking, writing and reading; in which we are conscious of the sum and substance of our work without once thinking about principles which slowly and often times painfully lead to that marvelous technical facility of using our mother tongue most of us succeed in acquiring.

So with Marcotone, in due time you will find, by the operations of a
new faculty within your brain, the universal language of Music will be no more difficult to control and operate, than your own language.

VIOLET is the sixth Tone-Color, a spectrum color compounded by the overlapping into the prismatic display of the primaries, BLUE and RED. (See Plate VI).

After you have gained complete mental possession of this Tone-Color

VIOLET.

continue the lesson by practicing the following exercises:

Exercise 10

a: \[\text{Sing: Violet Violet Violet Violet Violet Violet} \]

b: \[\text{Sing: Violet Green Blue Violet Red} \]

c: \[\text{Sing: Violet Blue Red Green Yellow Green Blue Violet} \]

Exercise 11

(First time, Sing the Tone-Color Names. Second time, Hum with lips closed)

1st Sing

2nd Hum
Plate VI = Tone Color. Violet

VIOLET

#- -

- -
Exercise 12

1. Sing
2. Hum
CHAPTER VI.

When you are alone, walking, riding, or if you are undisturbed at home with nothing to do, visualize in your mind, sometimes two (2), sometimes three (3), Tone-Colors, and hum their Tone-values. Take them in varying order, as:

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<td></td>
<td>Red</td>
<td>Green</td>
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<td>(down)</td>
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and any of the other Tone-Colors which are absolutely yours, subconsciously.

If you have one with you, test your effort on a pitch-pipe, or failing that, and you are exercising extemporaneously in the open, then on arriving home, with whatever you possess, piano or Marcotone Keyboard, prove to yourself what progress towards absolute pitch you have already made.

From two primaries, by a measurement from each, tempering them to the Scale of musical proportions, the three prime original Tone-Colors produced another three; so that from an original triad of major thirds, a second triad of major thirds, equal to the prime triad, manifests itself by natural law. These two triads, present a Scale of whole tone-colors. (See the Marcotone Tone-Color Scale and compare with the Arezzo Scale, generally in musical use, but opposed to natural laws governing musical proportions.)

Let us repeat: Natural Laws (not some obsolete arrangement), provide us with a Scale of Light and Sound, whose primaries are a justly proportioned Octave of six tones, and six colors.
MUSIC MASTERY

But, in the arts and sciences of Music we employ a Chromatic Scale of Twelve Tones.

During the Renaissance of the 15th and 16th Centuries, the obvious errors of Arezzo’s “Diatonic” Scale (the old Greek, “Lydian” system, were strongly sensed, and from the period of that “prince of musicians,” Palestrina (1524-1595), this arbitrary gamut was rebuilt, so that each interval of the Octave would be equal, and the whole-tones divided, became half-tones. However, musicians found this Chromatic Scale foreign to the idiom of their music, on which traditional folk-songs and dances, and their liturgical music, and its general practice was founded. It was not until a century later when the titan, Johann Sebastian Bach (1685-1750), used the Chromatic Scale as the highest medium for his unrivalled genius. The material of this master’s classicisms was little modified through the great musical epoch of Haydn, Beethoven, Mozart and Schubert, that followed, although musical form grew to perfection, through the creative agencies of these men, in “song” and “sonata.”

Not until Europe was flooded by the “transcendentalism” of German philosophers, English poets, and French painters of the nineteenth century, that the ultimate “chromaticism” flowered in all its resplendent “romanticism,” with Mendelsohn, Schumann, Berlioz, and superlatively in the tone-creations of “Poland’s Glory,” Frederic Chopin, of whom it is safe to say that he parented the Wagnerian and Russian movements. Both are unthinkable even to the day of Strauss and Scriabine, without their precursor, the Polish-French, Frederic Francois Chopin (1809-1849). Because of the mutability of all things and which is especially apparent in the human creative instincts, and fretting under the wealth of inspiration exposed in musical composition from Bach, to Wagner, more so, because of the latter’s dominion of practically all “nationalism” in Music, notably in Russia, Italy and France, revolt was perforce only a question of time, against such artistic absolutism.

Russia of all countries, who affected Music as a national necessity, but who came late upon the scene as a seeker for a concrete expression of
MUSIC MASTERY

cultivated music, as an enlarged form of traditional folk-music, had adopted, curiously enough, Italy, for foster-mother, and even, that “father of Russian music,” Michael Ivanovitch Glinka (1803-1857), more from lack of a thorough theoretical grounding, than lack of vitality in his ideal, never entirely severed his scores from the strong Latin lyricisms of the sunny southland.

“Ex oriente lux!”—When Time has ripened her fruits for the harvest, if they are not gathered and garnered, they fall to earth—and decay. Yet, even as in Nature, from the mould of dead things, new forms, evolving a greater standard of Truth, i.e., always tending towards an ultimate perfection, is the divinely ordered procession from absolute Cosmic Principles (causes), to their universal manifestations (effects). So in Art, for art is the ideal realization of natural law, and therefore from one great epoch whose very strength and splendor exhausts itself in exaggeration and falls into decadence, another grows. The genius of its peoples again cries from the soil, the primordial, primeval, brutally agitates once more, but through it all, the tradition, and history of its past is atavistically preserved.

When a resurrection is advented, it must be the inspired ravings of one, free, untainted by that decadence which destroyed the past era. A “simple,” some John Baptist, crying in the wilderness; a Parsifal, destroying sacred things and mute before ritual. A strong one, an ignorant made mad with illumination.

So it was, that from the eastern frontiers of the white man’s homelands, Moussorgsky gave marvelous utterance to a “new song,” sometimes almost inarticulate. Furthermore, his illiteracy of conventional musical methods was such, that to awaken the civilized culturals of his own country and foreigners, to the true meaning of his strange, oftentimes savage, yet “natural” utterings; others of his own race, whom he did inspire with his works, to take him seriously, as all reformers somehow have a way of doing, were perforce, obliged to set forth these urgings of his soul and whose proportions were so great, that they grew into a true racial tone-drama. And so it came to pass, this lonely, uncouth man, mauled by the artificialities of his times, frequently reacted against them and desperately, so that his own existence was often disordered and out of
tune with correct customs and good manners. Nevertheless, because others of his people did hear and help his message, he became the forerunner of a new Music-age.

To the country of this strange man, Moussorgsky, there migrated a most sensitive soul from the soil of Celt, Latin and Gaul. Claude Debussy, unhappy and rebelling, that the genius of a foreign race dominated his native song; the influence of this new and sincere “voice of the Steppes,” played upon him as wind upon an aeolian lyre, and from the precincts of the Frenchman’s subconscious mind, sprang a newer and truer vision wonderful of the “divine art.”

Ignoring much that was obviously false and arbitrary in the employment of Arezzo’s Scale, which is the present erroneous foundation of the theory and practice of Music, Debussy delighted the world of art with his “magnum opus,” “Pelleas and Melisande,” truly a masterpiece.

Why is this fusion of Slav and the Celtic-Latin the beginning of a newer, sincerer epoch in Music?

Because these men built their tone-pictures on a more perfect conception which conforms to the universal proportions of the Music of the Spheres, geometrically measured to the Octave, or Circle of Sound and Light, (See the Marcotone Tone-Color Scale.)

A figure of this Scale, related to the prime geometrical symbols, which establishes its relationship to natural law, and introducing the chromatic half-steps, follows:

![Diagram of the Marcotone Tone-Color Scale]
N. B.—(No attempt can be made in this book to fully expose the natural laws governing Music. The authors, “Marcotone Theory of Music,” in which the Science of Tone-Color is theoretically set forth, and applied to the various sub-sciences of Music, harmony, counterpoint, form, etc., will be published, if the reception of this present work creates a demand for it.)

This primary Scale of Whole-Color-Tones, has an exact replica within itself of itself.

(a) By raising the lower Tone-Colors, one half-step.

(b) Or, by lowering the upper Tone-Colors one half step.

(c) A new and complete Whole Tone-Color Scale, is created from the Primary Scale.

(d) These two Whole-Tone-Color scales, are the Natural Chromatic Scale, Nature’s gift for a truly “divine” art.

In the “Marcotone Theory of Music,” it is shown how this Chromatic Scale is a direct manifestation of the Principle of Life, universally exposed in all spheres of Phenomena. Further, it proves that in practice, the Chinese, Arabic and Indian “transilient” scales, are also a decadent transition through ritualistic intonations, from traditional traducings of the letter of their laws, put above the spirit of the Law, and other hieratic heresies. This resulted in a localized acceptance of false intervals in intoning the Talmud, Koran, Vedas, etc., peculiar to a people. Improvised readings of the mantras, etc., during a period occupying many centuries, forced a conclusion on the masses that, that which prevailed in their sanctuaries should be reflected in their profane, or secular music. The result is a negation to “minor” monotony.

As much as can be said in these pages regarding the correct distribution of Sound and Light (as principles), into Tone and Color (their harmonious effects as phenomena), has been stated, and we can, if the Primary Whole Tone-Color Scale, is now an apperception of the subconscious mind, study to master, the Secondary Whole Tone-Color Scale.

When this is accomplished, the complete Chromatic Tone-Color Scale will be a naturally ordered function of the mental faculties.

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Plate VII - Tone Color, Orange-Red
Lesson VII.

It is unnecessary to repeat that the Marcotone Rules are vital to forming mentally absolute tonal-pitch.

If you have already mastered the Primary Tone-Color Scale, you will continue to enlarge the inner-faculty you are building in the mind, precisely conforming to those methods you are now quite used to employing, until the whole material which is used in Music, is a living faculty of your subconscious mind, whose forces instead of remaining potential, have become actual and effective powers.

Formed from the Primary, Red, and Secondary, Orange, is obtained the first-step of our new whole-tone scale (see Plate VII), symbolized in the double Note-Sign

![Note-Sign]

of Orange-Red. (See Plate VII),

These three Tone-Colors in their natural order change the first interval of the Scale, from "Diatonic," into "Chromatic" form.

When you can realize this Tone-Color; without recourse to reason, then practice the following exercises.

Exercise 13

\[\text{Sing } \text{Red-Orange Orange-Red Orange-Red Red-Orange Orange-Red}\]

\[\text{Sing } \text{Red-Orange Green Orange-Red Violet Red Orange-Red}\]

\[\text{Sing } \text{Orange-Red Blue Orange Violet Green Violet}\]
Exercise 14

1. Sing Tone-Color Name
2. Hum, with closed lips

Note ‘enharmonic’ changes in following exercises, and if this change in the Notesign, but not in the Tone-color causes you to hesitate, practice these Notes separately, until you are quite used to their appearance.

1. Sing
2. Hum

Allegro leggiero

1. Write out exercises 11 and 12 in the other Octaves, both in the Bass and Treble Clefs, and from this changed notation, sing the Tone-Colors.

2. The teacher may give other exercises conforming to these models.

These two suggestions apply to all the following lessons.
PLATE VIII - TONE COLOR, ORANGE - YELLOW

ORANGE - YELLOW

\[ \text{Diagram of musical note} \]
LESSON VIII.

The exercises given with each lesson for students to test their command over, and actual possession of the Tone-Colors.

These exercises could not be read at sight by existing methods of “solfeggi,” or, “sight-reading.” Absolute Pitch can never be a faculty of the mind by opposing natural law. This we indeed do, when we try to measure an interval between two Notes. Nature has given us no mental “yard-stick.” Absolute Pitch is the power to will any Tone, singly, or, combined, before the mind without the aid of any sense organ, or through the action of a mechanically adjusted musical instrument. The Sense of Touch has naught to do with it.

Therefore, Absolute Tone-Pitch is a possession of the subconscious mind, and can only be obtained through the hereditary power to will Absolute Color-Pitch. We can visualize Color, subconsciously. We must hear Tone, subconsciously, too, by strictly following the Marcotone Rules.

We have the power to register Vibration through any one of the five senses; yet subconsciously, we can only register exact movements of Light, as Color. We cannot register the measurements of our taste, touch, smell, or hearing, subconsciously; yet we do so to manifestations of Light. We have explained that this is due to our evolution being directed by the natural causes of this universal principle governing our planetary system.

It is only by coupling our scientifically developed System, Marcotone, to our hereditary faculty, and correlate the measured movements of Light to Sound, as Color and Tone, realizing them, as Tone-Color; that mankind will ever command an equal ability to apperceive, Tone, that evolution has procured for us, to intuitively apperceive Color. That these powers are not equal, no one will deny.

That until these powers are equal, it is impossible for the world of Music to pretend to a natural basis, whereby to build out of a human being, a true musician.

Formed from the Tone-Colors, YELLOW, and ORANGE: the Tone-Color ORANGE-YELLOW, (see Plate VIII) when its Pitch is obtained by simply willing it, will then be practiced alone, as a single unit of measured Tone
from its co-equal Color, and then as a melodic-line in association with the Tone-Colors already mastered.

Exercise 15

\[ a: \quad \text{Sing: Orange-Yellow Orange-Yellow Yellow-Orange} \]
\[ b: \quad \text{Sing: Orange-Yellow Green Violet Orange-Yellow Orange-Yellow} \]
\[ c: \quad \text{Yellow-Orange Red Orange-Red Orange Yellow-Orange} \]

Exercise 16

\[ a: \quad \text{Sing: Orange-Yellow Blue Green Yellow Orange-Yellow} \]
\[ b: \quad \text{Violet Orange-Yellow Red-Orange Orange-Yellow} \]

1° Sing the Tone-Color Names
2° Hum with closed lips
PLATE IX = TONE COLOR, YELLOW-GREEN

YELLOW-GREEN
LESSON IX.

The Tone-Color, YELLOW-GREEN (see Plate IX), a measurement of Motion between the primary, YELLOW, and the secondary, GREEN.

Do not forget that these *Note-Signs* are symbols of *two* effects of Motion, Color which is *measured* from its *co-equal* musical proportions. Therefore, *they determine the exact ratio of a specific Tone-Color*, i.e., of a *given Color*, which is to be *recreated into its correlated Tone*.

Establish this phase of the law of Vibration, *subconsciously*; then, *Keys, Intervals, Accidentals*, and other characteristics, which have hitherto caused difficulty for the musical student, will vanish.

When the *Marcotone System* is mastered, the *Twelve Proportions of the Musical Scale* will be crystalized into the mental faculties; to be
called forth, at will, whenever \textit{any one of the Notes} of the musical sign-language appears in a musical composition and to which your attention is called.

These \textit{Note-Signs} will then \textit{synthetically} touch the Tone-Color reality, because through \textit{Marcotone} they have become a natural function.

If you have mastered, as a \textit{single Tone-Color}, continue the following exercises:

\textbf{Exercise 17}

\begin{itemize}
\item[(a)]
\begin{music}
\setStaffSpace{2.5}
\setStaffLines{12}
\newStaff
\underline{\chord{C} \chord{C} \chord{C} \chord{C} \chord{C}} \chord{C}
\end{music}
\textit{Sing}: Yellow-Green Yellow-Green Red Red Yellow-Green Yellow-Green

\item[(b)]
\begin{music}
\setStaffSpace{2.5}
\setStaffLines{12}
\newStaff
\underline{\chord{C} \chord{C} \chord{C} \chord{C} \chord{C}} \chord{C}
\end{music}
\textit{Sing}: Yellow-Green Red Blue Yellow-Green Red Yellow-Green

\item[(c)]
\begin{music}
\setStaffSpace{2.5}
\setStaffLines{12}
\newStaff
\underline{\chord{C} \chord{C} \chord{C} \chord{C} \chord{C}} \chord{C}
\end{music}
\textit{Sing}: Green-Yellow Yellow Orange Red Red Violet Blue Green-Yellow
\end{itemize}

\textit{Andantino}

\begin{music}
\setStaffSpace{2.5}
\setStaffLines{12}
\newStaff
\underline{\chord{C} \chord{C} \chord{C} \chord{C} \chord{C}} \chord{C}
\end{music}

1. \textit{Sing the Tone color Names}
2. \textit{Hum with lips closed}
Plate X = Tone Color, Blue-Green

Blue-Green


Lesson X.

After the entire world has conformed to the metric system for its commercial and industrial exchanges, we may finally accept a new method of Musical Notation.

A glance at the Marcotone Color Scale shows that a perfect arrangement of the Natural Chromatic Scale would be far easier to visualize with a system of round, square and triangular Notes: $O$, $□$, $△$ to designate:

$O$, The fixed whole-tones of the Primary Scale.

$□$, The Secondary whole-tone Scale, ascending the Octave.

$△$, The Secondary whole-toned Scale, descending the Octave, instead of the misleading irregular and erratic notation of the middle-ages, with its accidentals falsely placed, and still in use, complicating modern music.

Of course, although this fact is apparent to anyone, still it is impossible to use a more rational form of note-writing, while Music is published and printed to this disproportionate notation.

When a new and simple arrangement of Note-Signs conforms to the true measurements of the Chromatic Scale (see Chart), it will at once be adopted for the Marcotone System, because the present imperfect notation is unsuitable to our perfectly measured Chromatic Octave.

In our present method, the Note-Sign is the symbol of the Tone-Color, BLUE-GREEN.

(See Plate X.)
After mentally acquiring the *Absolute Pitch* of this Tone-Color, practice the following exercises.

**Exercise 18**

Sing: Blue-Green Red Blue-Green Blue-Green Blue-Green Blue-Green

Sing: Blue-Green Red-Yellow-Green Blue-Green Blue-Green Yellow Red

Lento, e legato

1. Sing the Names of the Tone-colors
2. Hum the Notes with closed lips

Largo, expressive

The *Marcotone* teacher will compose for you exercises in the *other octaves*, but you will continue singing them in your *natural voice*.

**Lesson XI.**

In Lesson X we referred to the misleading character of the prevailing *musical-notation*, because those who would be masters of Music, seek
at all costs, whether of personal effort or in sacrificing the errors of the
less enlightened past on the altar of hard-earned knowledge, the truth,
which is always apparent in Nature's laws, if we can attune our sub-
conscious mind (which is indeed the real man), to the universal mind,
whose absolute, and therefore, invisible principles, are the only just
causes which make perfect Harmony. This Harmony of the Spheres, is
manifested, and made visible only when our efforts absolutely conform to
those causes, through which alone they can find any phenomenal expres-
sion.

The "clavier," or keyboard of a piano and organ, has been built to
conform with Arezzo's "Diatonic" seven-toned scale, made chromatic by
evening up its steps of irregular tones and half-tones, into twelve equal
half-steps. Hence we have a keyboard, irregular to handle, and which
obviously creates technical difficulties, apart from those, which are
"natural" to any mechanical instrument upon which we manually per-
form.

Further, three tones of the primary whole-scale are reproduced on
the black keys, and four of the secondary whole-toned scale, on the white
keys. Could anything be more confusing to a true realization of Music?
Of course, as these, and other errors, were formed on false conceptions,
and which in the course of several centuries have become traditional, they
remained undiscovered by the general public; but this same public, never-
theless, suffered the consequences of ignorance; for error creates confu-
sion. Because it has not seen the truth, the difficulties caused by false
conceptions, as a necessary evil to artistry, enveloped music-study.

How long are we going to work hard through error, when natural
law shows us an easier way towards our ideal?

It takes man aeons to discover and become fully alive to natural law,
for Truth is hard to find; but having found it, all things human are made
easy; because when Truth alone informs man's works, both he and his
labors become divine, and mortal becomes immortal.

Who would go around the world in a rowboat, now that we have
electrically driven turbines, which ply through the oceans, vast floating
palaces, capable of accommodating the population of a whole town?

We are striving for practical reforms, and engineering, the chemist's
laboratory, the architect’s office, the economist’s study, are making life worth living. When are we going to strive for artistic reform, so that without a lifetime of nervous, confined study, year in and year out, Music can be a common community blessing, a recreation and educator which we are able to obtain in our school-years, and enjoy in the sterner years of man and womanhood.

Music has many blessings to offer, but none greater than its power to chase away the boredom of monotony, which constantly enters our adult lives. Music is the arch-enemy of monotony, even as it is a wonderful comforter in time of trial and sorrow.

We have prefaced each of these lessons with many suggestions that Marcotone students will do well to think over, and this can be done before actually working on the Tone-Colors. A few minutes of quiet contemplation on matters musical, will put you in that relaxed condition of physical and mental calmness, so necessary to the successful accomplishment of work in Marcotone.

Violet-Blue, symbolized in the Note-Sign (see Plate XI) is compounded from the primary, Blue, and secondary, Violet. If you study the Marcotone Tone-Color Scale (see colored Chart) you will see that the ratio of these Tone-Color’s Pitch is always determined through the laws of natural selection underlying the Chromatic Scale. We have drawn your attention to these proportions by drawing a series of dotted lines, which bring into relief this relationship, between the twelve Units of Tone-Color.

When Violet Blue is spontaneously realized by the mind, continue the following exercises.

Exercise 19

a:  

Sing: Violet-Blue Red Orange Violet-Blue Orange Violet-Blue
PLATE XI = TONE COLOR, VIOLET-BLUE

VIOLET-BLUE
Sing: Violet-Blue Yellow Violet-Blue Orange Blue Blue-Violet Blue-Violet

Sing the Names of the Tone-colors

Andante, con moto

1. Sing the Names of the Tone-colors
2. Hum with closed lips

Andante

1. Sing
2. Hum

Leggiero, con moto

Hum the Tones with closed lips
LESSON XII.

This lesson completes the translucent Cycle of Tone-Colors. The Natural Chromatic Octave of Light and Sound, when the twelfth Tone-Color (see Plate XII).

\[ \text{Violet-Red,} \]

is placed in your subconscious mind, to naturally function with its companions, has been taken directly and deliberately from the universal world of Principles, and instead of forever only being apperceived as Color, within, obliging you to obtain the Tones from some instrument on which they have been mechanically placed, without any absolute relationship to your own mind; these Tones are now a living reality, a glowing part of your own Ego, the Subconsciousness.

Thus, as an illumined writer penned, “the rainbow of promise,” has been “translated out of seeing into hearing;” if the student of Marcotone has built a true crystallization of each of the twelve units of Tone-Color into the subconscious mind.

If this has been done, then a new faculty has been obtained, in which the poetry of Music can be sown in this new-tilled field of the brain: so that the harvest may be gathered and garnered, when these bright seeds of Tone-Color will blossom into flowers of Truth and ripen into fruits of Beauty—within your own minds.

It is understood that the student has acquired through strict adherence of the Marcotone Rules, absolute tonal control of the Natural Chromatic Octave, and therefore, when the following exercises have been realized, this new faculty of the mind can at once be placed at the disposition of the pupil’s particular branch of music-study, whether vocal, or instrumental.

Exercise 20

\[ \text{Sing: Violet-Red Violet-Red Red-Orange Green-Blue Violet-Red} \]
Plate XII = Tone Color, Violet-Red

Violet-Red

[Music notation]
1. To be hummed, with closed lips.
2. Each part separately, by the same pupil.
3. Two parts together, hummed by two pupils, or, the teacher and pupil.
4. In classes several pupils can hum these exercises together, as a "chorus."
Exercise 21 *(In two parts)*

In the following exercises, under the personal guidance of a master of *Marcotone*, the pupils will *hum* them:

Exercise 22
1. As they are written. 2. Backwards. 3. Obliquely.

Exercise 23
(In three parts)
CHAPTER SEVEN

Absolute Pitch, the Consciousness of Tone.

A child learns to eat, walk, and talk, so that after months of continued effort it is able to do so without any apparent thought, i.e., automatically.

What a contrast to the finished product, is the baby when learning; tumbling, hurtling, grunting and crying!

In like manner with all those habits, which once formed, become “second nature” to us, and are indeed our life. If the Tone-Color System, Marcotone, has been conscientiously followed, until the first awkward struggles have given way to the natural simplicity of the workings of this Science, within us; then we have acquired through its practices, Absolute Pitch.

We have stated that there are about seven octaves for practical use in Music, ranging from the Contra-Octave, to the Four Times-Accented-Octave.

If the Middle, or Natural Octave, the center of our isochronous-sounding Keyboard is a fixed crystallization, an in-built, lasting structure of that part of our mental equipment which we term Subconsciousness; then by extending our mental vision in either direction, from the Middle Octave, we find that we can easily, distinctly and immediately discern the graver bass, or the acuter treble octaves, above and below our subconsciously poised Natural Octave of Twelve Chromatic Tones.

Bass-ward, ever more slowly produced, but always the same ratio; treble-ward, ever more rapidly produced, but always the same ratio. Therefore, having once mastered the Middle or Natural Octave, our command over these raised, or lowered octaves; which are only graver or acuter facsimiles of our Natural Octave, is equally spontaneous and in-

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voluntary, as with the Natural Octave; which instead of being a mere mechanical musical expression of our vocal or instrumental studies, is now a permanent superstructure of our subconscious mind. An organized and perfectly developed attribute of the mind. This subconscious superstructure is a definite and ordered crystallization of twelve precise measurements of Tone Color, each Tone-Color an independent, fixed, yet correlated part of the whole of our new and deliberately acquired mental faculty, viz.: Absolute Pitch of the Chromatic Scale; which is the base and fundamental property of Music.

Such a conclusion, borne out by scientific facts, offers no reasonable argument. Having obtained interiorly the twelve degrees of the Chromatic Tone-Color Scale, the mastery of all musical material is ours!

Because mankind has raised its conception of Color to the subconscious plane, so that the intuitive apperception of Color is independent of Sense, and free to act at the urge of the Will, alone; when Marcotone is mastered the student has forever obtained a command of those Tone-vibrations, which comprise the full capacity allotted to all Vocal and Instrumental Music; because their Units of Tone-vibrations, are co-equal to twelve specific Color-vibrations, which are natural to our Subconsciousness, because of the same pitch pertaining to both the measured Colors and Tones used in Marcotone. The Colors are measured from the Tone waves of each Chromatic step of the once accented Octave.

Marcotone is a Science based on the exact relationship of Color and Tone, through Number to one another, and as no other available medium, but Color-Vibrations is natural to us for the exact measurements of Pitch, it should become an integral part of the routine of all study-clubs, schools, colleges, musical academies and conservatories.

Color is the one, and only static principle of Motion, we possess, atavistically, to mentally measure speeds of Vibration.

The Consciousness of Tone, viz.: Absolute Pitch of the Chromatic Scale, as Units (tones) or in combination (chords), should be no more restricted to the musician's calling, and alas, generally the Musician has it not; than the involuntary and natural knowledge of Color is now restricted to the painters' or decorators' arts. Color is an universal attribute of Mankind's subconscious mind; the eternal possession of our
mental faculties, necessary to all branches of those arts and sciences whose source is vibratory action, and especially to Music.

Through the mastery of Marcotone the human race can obtain the same free-will control of Tone, which it has gained, ataristically, over Color.

Once and for all let those responsible persons occupied with the nation's education realize this new and vital factor in evolution, and we shall become a race of natural Musicians.

Song will become a common, everyday gift, even as speech is today; a new joy will have come into the hearts and minds of our people, and a new and more harmonious epoch of life will fill the earth.

LET US Recapitulate:

I. The Chromatic Cycle of Tone-Color, viz.: the Twelve Tone-Colors of the Natural, or Middle Octave, of Light and Sound, has been presented with technical studies expressly composed, so that the pupil may in time subconsciously possess these Twelve Tone-Colors as a permanent mental possession.

II. By systematically forming the habit of thinking the Notation's dual value of the Tone and Color of each step of the Scale, we have obtained a mental conception of these twelve specified Units of Vibration, i.e., a perfect manifestation of their activity, as distinct Units of measurement.

III. By so habituating ourselves to this Method of mental mechanics, that in time, the habit so formed, becomes a spontaneous, natural, and involuntary act of the mind.

When this has been accomplished:

a. The attention will not be drawn to these exact speeds of Motion, as Color. (Etheric waves.)

b. The attention will not be drawn to these exact movements of Vibration as Tone. (Air waves.)

c. The mental action will now be automatic.

Why?

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Because a crystalization of the Tone-Colors of the Middle Octave, which is the Chromatic Scale of Light and Sound, will have become a vital part of the mind, a specific property of the real, inner man; in fact an addition to the Subconsciousness.

V. B.—To induce this subconscious power let us carefully follow these Rules:

I. Contemplate each Color separately and when they can be evoked, singly, then practice them in combination, as Chords. (Simple and Compound Units.)

II. Always think, and repeat the name (for words are of great potential force) of the Color of a Note-Sign; because Color is the only natural subconscious power which we possess, to measure mentally, the exact movements of Vibration or Motion, and thus to obtain Absolute Pitch of Tone, as well as Color.

III. Never try to think the Tone of a Note-Sign, because it is unnatural to do so. Contrary to Color, we have no natural, mental function, whereby we can measure molecular action as Sound.

IV. Use the Charts, Figures, Keyboard and other Marcotone appliances as first aids only, to form the habit of thinking the Color-Pitch of the Chromatic Scale of Light. A further aid to thinking Color-Pitch, as we have written is in the repetition of the Name of the Color, owing to the great potentiality of words. (Verbum; Logos.)

V. However, in time, the mind must be gradually drawn from these first aids, relying more and more upon itself, within itself, i.e., the inner sanctuary of the mind must acquire the power to hold the Color-thought in its possession, without external aid, and to create the Tone or Tones, which by natural law, are correlated to the Color-thought.

Let Us Repeat:

To have Absolute Tone-Pitch is to have the power to read and hear, understandingly, any musical composition, precisely as literary works are read and heard.

Neither virtuosity of the Voice, or over a given instrument; nor the 68
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mastery of Harmony, Counterpoint, Canon, and Fugue, or any other of the allied musical sciences, can give us Tone consciousness.

Marcotone is the only exact Science which builds into the human unit, the natural basic powers of musicianship. The absence of Absolute Pitch is the basic flaw in the very principles of our art. It is the cause of bad musicianship, everywhere.

This fundamental flaw in Music is the cause of much unnatural labor on the part of all artists; for more than three-fourths of their time is given to learning the compositions of the Tone-poets, by rote! This entirely false attitude toward Music; enforces an altogether disproportionate amount of work upon the Sense of Touch, (the feelings) and in consequence the nerve centers are strained, and therefore it is a common matter to find the artist a neurotic victim (a “thing of nerves”).

Think of it, scholars! Think of it, teachers! We can be a practical performer of eminence, a justly famous singer, a distinguished composer; but most of us are born tone-deaf (inability to mentally register tonal-pitch), and despite our pretended erudition and artistry, are musical parrots of dull or gay plumage; yet parrots to the end; victims of our tone-deafness.

Our ears may readily hear and we may enjoy a composition that we, or others, are interpreting, yet apart from our mechanical appliances, vocal or instrumental, it is the same old story, the fatal silence of a deaf mute is mentally ours.

How can this unnecessarily absurd and preposterous condition be changed?

By placing in our Subconscious Mind, the Absolute Pitch (as Tone-Color) of the Chromatic Scale.

Why?

I. Because, by doing so, we become attuned to the cosmic or universal laws governing Vibration or Motion. This condition is natural musicianship.

II. When we have become a natural musician it is then the allotted time to furnish the aesthetic complement and become an artifical one; following our instincts as to the proper choice of our vocal, or instrumental specialty.
III. Remember, that in every branch of Music the nervous organism plays a capital part.

IV. The Sense of Touch is always in evidence in the practice of Music.

Further it cannot be too often repeated:

(a) That certain classified Colors, and certain Tones, possess a co-equal ratio. (Those in the Marcotone Plates were measured from their musical proportions.)

(b) That Color is registered through the Eye.

(c) That Tone is registered through the Ear.

(d) That Color is received by the brain, according to its just measurements as Light speeds (Etheric Motion).

(e) That Tone is not received by the brain, according to its just measurements as speeds of motion in air (Soundwaves).

(f) Yet given ratios of Color can be correlated to given ratios of Tone; because the Color-thought can recreate itself in co-equal Tone, by that human yet mechanical devise the Voice.

(g) It is, from the foregoing evidence, that the Tone-Color System, Marcotone, was made the fundamental science of Music.

(h) Marcotone has made it possible for the incoming generations to have the facility of surrounding themselves with the wonders of the World of Tone, as in the past, Humanity has surrounded itself with the marvels of the World of Color. This is especially significant now that a variety of mechanical means are bringing the best of Music to our firesides. Who would not understand the message of the Composer and Artist, through these excellent mechanical contrivances, and be able to read understandingly what is played and sung from the printed notations; or read it alone, as we do a novel, play, or poem; than merely to listen sensuously, and thus barely catching the mere outline of the composition?

The Author has undeniable proofs among those who have mastered Marcotone, that this subconscious power will not alone effect the musical proclivities of Humanity, but will add inmeasurably, to the clairvoyance
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of scientists, artists, writers and poets, and to the vision of all those engaged in the more liberal arts and crafts, devised by Man, in his efforts toward a higher and nobler civilization.

Lastly, attention is drawn to two persistent facts:

I. That with the ancient Indians, Egyptians, Greeks and Latins, the foundation of Symmetry and Beauty (Mathematics and Arts), in its highest conception; an eminence to which even the Renaissance did not attain; although these Truths were undoubtedly known to the master minds of the fifteenth and sixteenth centuries, was based on musical proportions. That is, the Greek System of Pythagoras, which he brought from India, including the ordering of the Melodic Line, through his Tetra-chord, etc., and which was the foundation of Geometry and of higher mathematics, was used by the ancients, and in part, by the masters of the Renaissance. Six centuries later, Terpander gave the music world the Heptachord.

II. That modern Science is attuning, by the universal principles of the laws governing Vibration or Motion, exactly measured, her marvels of today. Edison’s Lamp, Crook’s Tubes, Roentgen Rays, Wireless Telephone, Wireless Telegraphy, High Explosives, Engineering, and especially in building with steel; these and a host of other wonders of our modern wizards, are but the precursors of what Vibration, limited to certain practical uses, will do for our century. (Laws of Etheric activity. Electronic Motion.)

In the world of art the painter’s Colors are today, tuned to the Pitch of the musician’s Chromatic Scale, and our Chemists have the same scale as the musician and painter. These scales, as melodic lines and chord formations, will give back to our builders and architects the wisdom which their productions of today show only too clearly they have for the most part lost.

The mastery and use of the Laws of Vibration, applied to the art of Music, will not alone produce a sense of proportion, truth and beauty which is not generally available in our centers of learning, but will have prodigious curative effects; osteopathy, clinical research, etc., are germinating these principles in all mental and physical sickness. The science of applied rhythmics in Tone-Color Vibration, will finally banish the
all too ready knife from our hospitals. Color-Tone Electricity will operate in our future clinics, not cold steel, for this is a barbarian’s implement.

What did Cariyle mean when he said that Thebes was built by the Music of Orphens, quoting as he did from ancient literature?

Simply, that this city of unique and glorious palaces, tombs and temples, was erected, like that most perfect specimen of all architecture, the Parthenon, at Athens, upon an absolute system of Geometry evolved from musical proportions. (See Plato’s “Timæus.”)

The great Italian sculptor and architect of the fifteenth century, Leone Battista Alberti (1404-1472), quoting from his Latin texts, wrote the following edifying words:

“A common thing with the ignorant is to despise what they do not understand. . . .”

“Yet, variety is without dispute a very great Beauty in every Thing, when it joins and brings together in a regular manner Things different but proportionable to each other; but it is shocking if they are unsuitable and incoherent. For as in Music, when the Bass answers the Treble, and the Tenor agree with both, there arises from that variety of Sounds an harmonious and wonderful Union of Proportions, which delights and enchants the senses. . . .”

“The Ancients . . . did in their works confine themselves chiefly to the imitation of Nature, as the greatest Artist at all manner of compositions . . . a certain mutual correspondence of those several lines, by which the proportions are measured, whereof one is the length, the other the breadth and the other the height. The rule of these proportions is best gathered from those things in which we find Nature herself most complete and admirable, and indeed I am every day more and more convinced of the truth of Phythagoras’s saying, that Nature is sure to act consistently, and with a constant analogy in all her operations: from whence I conclude that the same Numbers, by means of which the agreement of Sounds affects our ears with delight, are the very same which pleases our eyes and our mind. (Tone-Color-Numbers.) We shall therefore borrow all our Rules for the finishing our proportions, from the Musicians, who are the greatest masters of this sort of Numbers, and
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from those particular Things wherein Nature shows herself most excellent and complete. . . ."

"This Harmony of the Ancients gathered from interchangeable concords of the Tones, by means of certain determinate Numbers. . . ."

"Of all these Numbers, the Architects made very convenient use, taking them sometimes two by two, as in planning out their Squares and open Areas, wherein only two proportions were to be considered, namely, length and breadth; and sometimes taking them three by three, as in Public Halls, Council Chambers, and the like; wherein as the length was to bear a proportion to the breadth, so they made the height in a certain harmonious proportion to them both. . . ."

If all that has come down to us from the past, and which is so perfect that it is still the wonder, if not the despair of modern intellectuals, is proved to have been evolved from what is known as "musical proportions;" viz.: certain Units of Absolute Pitch of fixed ratio, singly and in combination; the sooner these Units of Tone-Color-Number are a permanent part of our Subconsciousness, the sooner we shall be able to use our marvels of modern Science and Art. Not as an individual sees them, but according to the universal principle of Life, which is Motion or Vibration, adjusted to the symmetrical, rhythmic proportions of Nature herself. This is Music, music in all things.

The Science of Marcotone, which is the perfect agreement of Number, correlated to Tone and Color, is a System within reach of every young and adult student.

The author of Marcotone has followed to its source the law of life, governing his System, through Italy, Greece, Egypt, to its Source, deeply implanted in the cradle of the Aryan race, India. Wherever its universal expression has been practiced, he has found its eternal principles always the same, so a systematised and modern exposition is given which many students have already mastered and now practice; of the means which the wisest in all ages and races have to attune the little universe of their own Minds in harmony with the Universal Mind of God, as He translates it in Nature.

When Marcotone has become a natural possession, acquired through the common educational system of the people, a new epoch will have
come. The characteristic feature of this epoch will be, that the Divine Cosmical Idea will then be expressed, as the Practical Work of Human Endeavor.

Otherwise so beautifully expressed: "Thy Kingdom come, Thy will be done in earth, as it is in Heaven."

What the Founder of the Christian Era prayed for, and thereby taught mankind to ask for, will have been granted, once the Subconsciousness is attuned by natural, absolute law, to the universal, cosmic "Harmony of the Spheres;" which Voltaire sums up as:

"There must be something which produces our thoughts . . . it is Harmony."

But the worth-while Thought which is produced by Harmony, is unattainable, until the processes generating Infinity proceed from the Subconscious Mind. We know that Color and Number are ours, subconsciously, through atavism.

We know that Tone and Number are not ours, subconsciously; yet the universal principles upon which the Marcotone System is founded, will forever afford us this Natural Key to another and higher realm of the Infinite. By its practice and complete mastery, the trinity Tone-Color-Number, the exposed Principle of Life, which being infinite, must as a Unity, remaining forever invisible to the senses: will become a permanent possession of the real man, that inner, secret, sacred, sanctuary of the mind, the Subconsciousness.
CHAPTER EIGHT

HOW TO READ A MELODIC LINE: MELODY.

Simple Units of Pitch.

When the pupil can do all the Marcotone exercises with rhythmic ease and fluency, so naturally, that no conscious effort is realized, i.e., that neither the Color, or the Tone comes into the mind, any more than when reading we think of the genders, cases, tenses, or the general syntax of the sentences which are comprehended and understood, just as quickly as thought itself can move.

By that habit forming impulse inherent in all species of life (plants and animals, as well as humans, and which we properly term "second nature"), the system of Marcotone is to make all music-study and accomplishment finally an unconscious effort, and like language-study and attainment, "automatic." For although we may reason about the sum and substance of what we have been reading, after it has been, by the process of reading, placed in the mind, the act of reading and writing language is an involuntary one.

Why?

Because in language we work from within, by the subjective, or subconscious mind; whereas in Music, generally, in fact almost universally, we use the cerebro-spinal apparatus, the Sense of Touch, and shock our conclusions into our brain, from without, by the objective activities of the nerve-centers, frequently resulting in abnormalities, characteristic to highly trained musicians, with many times more labor and costliness to ourselves, than Music, based on Natural Law, demands of its devotees.
When we have entire subconscious control over the Chromatic Natural Scale, we are in a position to place Marcotone at the practical disposal of our general musical-studies.

Before this can be made our direct study, we must be absolutely sure that those Twelve Units of Tone-Color, forming our Chromatic Scale of Light and Sound, are no longer something to be acquired; but something which has permanently become a super-structure of our subconscious mind.

The whole structure of our musical creative art, Composition, raised from the present erroneous thought-plane, of something to be learnt by rote, to the zenith of subconscious attainment, viz.: a crystallization in the brain cells of Twelve Units of Tonal-Pitch, by the co-equal association of Number-Color-Tone; so that any composition is comprehended, at sight; depends on the poise of the Tone-units with their co-equal Color-units; so that the Number-ratio as Absolute Pitch results, becoming a permanent part of our mentality. When the Twelve Tone-Color-Number-Units of Vibration, or Motion (Pitch), are ours, mentally, to accept the written message of the Composer, through his code of Note-Signs, to act as quickly as thought, then we can turn our whole attention to the proper, practical method of utilizing these new powers.

If the Exercises in Marcotone have been mastered, there is no doubt that the scholar is now ready to use his Faculty of Absolute Pitch for reading Music.

The following Rules are our direct guide, and must be rigorously followed:

I. Begin by reading the melody of a song, viz.: the melodic line, before attempting compound groups of chords. The eye now requires proper training to receive the Composer's code-message, and in a very different manner from the parrot-like way we employed in our Tone-deaf days, before mastering Marcotone. The fact of having the aperception of Pitch, entirely alters our attitude toward realizing a musical composition.

II. Sit down, quietly, away from any musical instrument. Do not forget that you are independent of outside help, the power is within your
own mind, if you have attained to a mastery of the Tone-Color System, Marcotone.

III. We suggest that your first efforts shall be to read the vocal part of a song, because it is printed independent of its accompaniment and therefore is easier for the eye to follow. After seeing in what “Tempo” and Key it is written in, quite apart from the melody, take the first note. Without any other thought, realize its exact pitch. To make sure that you are right, test it with the Marcotone keyboard, or pitch-pipe. If, for some reason or other you have not obtained the exact pitch, be sure that you do not take it from the Tone-vibration. If necessary, return to your Color-Thought. (See Rules.)

IV. When you have realized the pitch of the first note, always quietly seated in your chair, just as you would do when reading a book, continue to read the first bar, or measure of the song. Then read the second bar, and so on to the end of the first musical phrase, or period. When this is accomplished, should you feel that some of the notes are inaccurate, test them. This method of reading must be continued until each musical period, is perfect.

V. Those measures which cause any uncertainty of intonation, must be gone over again and again, both forwards and backwards, applying this formula strictly to each melodic phrase, until the end of the melody is reached.

VI. When you have hummed through the whole song, with rhythmic ease and fluency, then try and realize the melody, mentally in silence. You will be surprised to find by mentally visualizing a melodic line in this way how quickly the whole is memorized. Memorize your melody, phrase by phrase.

VII. When no difficulties occur and each phrase is memorized, then close the song, and try and hum the whole of it. When certain measures fail to respond, then turn to the printed page and go over such places, slowly. Then try the measures again, without looking at the music. If the memory does not fail, then repeat the whole composition. At first, this process will be somewhat slow. The readiness of the mind to re-
spond to a melody, depends entirely upon the perfection of our subconscious faculty, our twelve mind-built Units of Tone-Color. After a short while, if this Method is conscientiously applied, the reading of a Melody will be as spontaneous as the reading of words; while the work of memorizing a Melody will be a rapid and easy task.

The Three Steps necessary to an automatic mastery, by the subconscious mind, of the studies set forth in this Chapter, are:

1. Reading, or, Memorizing, through the Color-values of the Notes.

2. Reading, or, Memorizing, through the Tone-values of the Notes, without aid from their Color-values.

3. Reading, or, Memorizing directly from the Notes, without thought of Color, or, Tone-values, just by retaining the mental picture of the Melodic line in our mind's eye. In Music, we visualize, phrase by phrase.

When these three steps are accomplished, then the final result can be obtained, i.e., to read, or, memorize our Music, just as we read, or memorize, words; because the Subconsciousness now intuitively commands the sphere of our musical work; so that the motive power of our newly developed faculty does our work, automatically. When this is effective, then we are prepared to give the aesthetic, emotional side of the musical composition, the fullest nerve impulse, which we by temperament, and talent, are capable of accomplishing. Thus science and art, combined, within our own moral and emotional natures, qualify us for true musicianship, and a higher standard of humanity.

When the pupil has tried his skill on a number of songs and finds no difficulty in mastering any melodic line in song, it is time to apply the same rules to reading the various lines (treble, alto, tenor, and bass parts) of choruses. Later, the parts of instrumental music taken melodically.

These added Rules should be observed:

1. When the notes of the composition are higher, or lower, than the Natural Scale (Once Accented), the student will translate them into this, the Middle Octave. Yet in thought the consciousness of their regis-
tered positions within the seven octaves which are used in musical compositions must be realized. This requires no undue effort, when guided by a master of Marcoline for teacher.

2. Quartettes, Fugues, Canons, Choral-works, are all excellent examples to take for this particular study in sight-reading.

As facility for reading is acquired, then works written for the pianoforte may be used when the composer has drawn a definite melodic-line in all the parts of his composition, a characteristic common to the great classical composers.

These studies must be carried on under the direct guidance of a teacher who is a master of Marcoline.
CHAPTER NINE

HARMONY—(COMPOUND UNITS OF PITCH).

How to Read Chord Formations.

The difference in reading a Melodic Line, and in reading a number of Chord Formations, is obvious.

The former is a horizontal movement of Note-Signs, singly, to illustrate or interpret a melodic idea.

The latter is a horizontal movement of many Note-Signs, written vertically, i.e., at right angles to the melodic-line, to make Harmony.

Therefore it is evident that the eye in seeking the composer's message will not work the same in both cases. That we do use it in like manner is one of the many causes that sight-reading is a stumbling block in Music. It is not until our Twelve Chromatic Color-Tone-Units of the Natural Octave have been crystalized into the mind, that the "natural" ease with which we read a word-composition, will be ours when reading a musical composition.

The Composer's message must have, just as a telegraphic, or wireless code-message has, something permanent, something actual on which to tick out its meaning. If the receiver, our brain, is not tuned and has not the medium established within its evolved mechanism, as a combination of gray-matter, nerves, etc., to accept the code-message of the musical composition, how do we ever expect to get the automatic control of reading music at sight, that we have over words?

Only by a thorough mastery of Marcotone, so that Tonal-Pitch is a lasting, evolved faculty of the brain. This Consciousness must be entirely divorced from the nervous system.

Will Marcotone do this?

Yes! because it is founded on natural law, and its correspondences are all scientifically proven facts.

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To read Chord-formations, is more difficult for the beginner, than to read the Melodic-line.

The eye has to take in a compound, instead of a single figure, and the mind has to use, simultaneously, a number of Tone-Color Units, instead of only one Unit.

Like any other study, final success is reached by the student who attempts only the simplest of forms when beginning to study.

Rules to Read Chord-Formations:

I. Take a simple easy piece of Music, in two, three, or four parts, a composition in which the parts are written, close together. Then take two of the parts, or voices, separately, both of them in the Treble Clef. When the two parts for study are chosen, never disassociate one Note from the other; they must form a compound Unit; except in using the two Notes in arpeggio form, until the mind has assimilated them, as a wholeness, i.e. 1+1=2.

II. Take the first two notes, as a unit, and very quietly, let the eye contemplate them, independently from the rest of the composition. Then try to absorb their Pitch, mentally. If you do this successfully, then you will hear, interiorly, the Tone-values of these two Note-Signs. Read always from the lowest note, upwards. Be sure that you are physically and mentally, relaxed.

III. To be absolutely sure, when you feel conscious of the Pitch, interiorly, then hum first one, and then the other of these two notes, and after giving their sound-values, test your effort. Should you fail, continue until you succeed in obtaining the exact pitch of the notes in question. Let the two Tones hummed, mentally dissolve into a single Compound Unit.

IV. At first, Chord-Reading is necessarily a slow process, and the pupil must not be discouraged. Patience, determination, calm effort, and mastery of the Tone-Color System, once the idea of putting two Units of Pitch into play, is realized at the same moment, will soon make progress swift and easy. Finally, it will become effortless, i.e., automatic.

Therefore, following the foregoing Rules, continue the practice of
taking each **double Note-Sign, separately** (i) **realizing** the Pitch; (ii) then **humming** the Tone-values, and following this method until the first **period, or phrase, of the composition is mastered**.

V. If any measure gives extra trouble to realize after all of the period has been practiced, repeat this measure both **backwards** and **forwards**, until habit makes the troublesome portion quite as easy as the rest of the period.

VI. Then close the printed page, and calmly see how much of the **period is held within the mind**.

**N. B.**—Such portions as evade the memory must be returned to and practiced, until they too have been completely absorbed by the brain, i.e., **visualized**.

VII. When the first phrase, is thoroughly mastered, continue each phrase **separately**, until the whole composition has been received **within** that subconsciously structure that **Marcotone** has built for you. A few slow and carefully tried out examples of this sort, until the mind has become habituated to its new work, and accustomed to use its newly acquired faculty, and the student will then be able to add a **third note** in reading **Chord-formations**. The method of reading **two Note-Signs**, is the formula for reading **three, four**, or even more notes, placed vertically one **above** the other. It is not ear-training, but the eye and mind **synthetically** and **harmoniously** working perfectly **together** we are cultivating. Then the ear will hear, tell of the work so accomplished. The ear cannot do work that **Nature** has destined for the eye and mind.

VIII. The third note, however, that is now added, should be written in the **Bass-Clef**. Of course in testing the Pitch of all these chords, whether they are in the graver or acute octaves, the pupil will do so, in his, or her **normal register**: remembering what has been said about the **Natural** or **Once Accented Octave**, and those octaves above and below it. Use the Arpeggio-form, 2+1=3.

IX. When Chord-formations of three notes are realized **without** effort, a **fourth note**, also in the **Bass Clef**, is added, in the practice of reading Harmony. Use the Arpeggio-form 3+1=4.
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N. B.—(All these Compound forms to be practiced in closed, and open formation.)

There is no more actual difficulty in reading Harmony, than in reading Melody. The Subconsciousness, which gained an automatic control of Twelve Units of Number-Color-Tone, the Natural Chromatic Scale, is independent of any sensual, or external aid. What difficulty exists, is in habituating the eye to connect the Composer’s message, with the newly acquired faculty. Furthermore, the eye contemplates its work in an entirely new manner now that the mind is in absolute control of the Pitch of the Natural Scale. Instead of an anxious, concentrated nervous effort to grasp the Music, acting now as a free-lance for the perfectly equipped brain, the eye calmly rests on the passage to be interpreted, and as the notation passes through the retina, and picks out, touching the subconsciously placed Tone-Units as quickly as thought, passing from an object to an agent, i.e., instantaneously, just as soon as the eye and brain adapt themselves to this new condition of utilizing the newly acquired faculty; all difficulties are swept away, and sight-reading (visualizing) of music becomes as simple a matter, as sight-reading of words.

Of course, the Author does not pretend that a child, or grown-up, is going to comprehend the inner-meaning, the divine message of a Bach, Beethoven, or Brahms masterpiece just as soon as Marcotone is mastered; any more than a person who reads ordinary script is going to understand Sophocles, Shakespeare, Goethe, Dante, or Whitman; for such understanding is the result of study, aptitude, and culture. But the Author does assert most emphatically, that if an actor, for example, was in the position of most of our artists, that is, he was obliged to learn by rote, the words of “Hamlet,” or, “Enoch Arden,” without being able to read, no matter how great his personality, or histrionic talent, the actor’s labor would be absurdly hard, and the principle of doing so, ridiculous, and unnatural.

Yet, this is precisely the condition of the World of Music! Why not place Music, on a par, in point of logic, with the world of letters?

Some will say that having no intention of becoming a professional musician, Marcotone is without the sphere of their required studies. How so? Are we not to read words for ourselves, because we have no intention of becoming public speakers, or professors of language?
If Music, as a study is prescribed in all our schools, then in the name of Reason, let us master the first requisites, and cease to perform our task through a parrot-like routine!

X. When Four Notes can be easily read and a spontaneous consciousness of their Pitch is realized, as measured Units of Motion, then the scholar will take a pianoforte piece, beginning with a simple composition, and as the work becomes fluent, continuing with pieces presenting added difficulties, and read the whole of the chord-formations, in their complete form. The method of procedure is always the same as given in these foregoing rules, viz., the first chord; then measure by measure added to each other, until the first phrase, is mastered. Unless there is some flaw in the subconscious power, once the brain and its assistant, the organ of sight, the eye, work freely together (and the habit to do so is rapidly acquired), the reading of harmonic progressions (Chord Formations), will be an effortless matter. If this is not so, then Marcotone has not been mastered! When purely natural law is evoked, so that non-resistance, or lack of friction, results, there can be no possible loop-hole for failure, except in the scholar’s own aptitude and method of study, i.e., the laws governing the System exposed, have not been adhered to. Until such time as a habit has been so freely established, that the habit becomes “second nature,” and therefore effortless, Marcotone is not mastered.

XI. When complete Four Toned Chords (as written by the Composer of the musical composition which is being studied), can be mentally realized, with ease, then exactly the same method will be employed to read complete Chords, i.e., miscellaneous Chord Formations, in free composition forms; (I) the first chord taken by itself, realized; (II) hummed, and tested; (III) the other chords added measure by measure; (IV) uncertain chords tested, and if necessary, corrected and practiced until perfectly realized; (V) these tactics employed until each period, or musical phrase, is mastered, (VI) and memorized.

So is a musical composition, read, comprehended, and placed in the memory’s repertory, not by rote; but through the scientific application of those natural laws governing Vibration, or Motion, and correlated as Number, Color, Tone.

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Quiet, calm application, slow practice and simple pieces, until habit empowers the scholar to master more difficult works; will finally result in the Subconscious mind responding to all forms of notation, as naturally as it does to forms of innumerable color-schemes, decorations, tapestries, paintings, frescoes; to word-forms in all kinds of literature; to geometric forms; in fact, to everything which has its foundation in natural law.

This is the object of the mind and its senses; yet peculiarly enough, Music has ignored the universal source from which it springs, to evolve a natural basis for its various practices and depending almost entirely on the nerve-centers, playing mechanical instruments (pianos, violins, organs, flutes, vocal-chords, etc.), using the Sense of Touch, and thereby injuring both the nervous system and the brain.

N. B.—Remember what the eye can visualize upon its lense, the properly prepared and perfectly built brain, can realize. There must be no more friction between the composer's message and ourselves, than between the ticker and the receiver, when a telegraphic, or wireless message is sent and recorded. In fact less, for as Nature evolves her species towards a greater perfection, no mere machine, made by mortal hands, can compare with Nature's noblest production on this planet, Man. Certainly Man is not yet perfect, nor is his machinery either; for the intellect and its products bear the same relationship of development. Therefore it is an indisputable fact, if a System can be scientifically developed that answers to present-day requirements, and by the results of those who have mastered, and who utilize it, is proved its practical and serviceable results; then we have through Marcotone, a source of Absolute Tonal Consciousness. When this system is universally adopted, the masterpieces of the great composers will be as open a book to the average man, as are the works of literary genius.
CHAPTER X.

How to Hear Music: Musical Dictation: Mastery.

The majority of people think that—to listen to Music, is to hear it. This is an error. Anyone can listen, but few can hear!

Why?

This question is better answered, by asking another.

If there is nothing within ourselves of a fixed nature to respond to those Tone-vibrations which compose the warp and woof of a musical composition, in other words, if we have not the apperception of Pitch; if the ear alone receives the composer’s message, only to have a comparative and sensual understanding, why ask for, or expect, that the national study of Music is little more than a farcical failure?

We have already said, that our artists for the most part, are like actors, who cannot themselves read the plays they act in; but such actors do not exist. It is only in the musical world such inconsistency is found.

We have also said, that up to the present time, Nature has evolved no direct and special means, whereby Man, can will Tone to the mind, and therefore we only hear Music through the ear, a mere mechanical sense-organ, from the player, or singer, using outside mechanical means to express it. Just think of it!

Because of this pathetically astounding fact, a System, based on natural law, Marcotone, which does correct this deficiency, has been methodically developed, practiced, and tested. It has given to those who have mastered it, and they are many, an authoritative and absolute power, to read and memorize Music, and to be conscious of its Sound-values, just as the average person reads his own language and is conscious of its word-values.

Music has been called “the universal language,” yet how many can read it?
The scholar who has mastered Marcotone does this, and furthermore, can also hear Music, knowingly.

It is impossible, because it is unnatural to hear consciously a composition, until the student can first of all realize the connection between the notes (the code-signs interpreting the musical message), and those Twelve Units of Pitch, which are the Twelve Tones of the Chromatic, Once Accented Octave.

Yet:

It is quite possible, because it is natural, to hear consciously a composition, when the student can realize the above connection; because these Twelve Units of Musical Pitch have become permanently a part of the mental faculties.

Why?

Because, the order of putting our new mental possession, Absolute Tonal Pitch, into practice, is now reversed.

Applying the principles of Marcotone to read Music, we call up in our mind, the ratio of vibrations of a given Note, or a number of Notes, and vocally create their co-equal Tone-values. Then as habit made us unconscious of all effort, we found that we could realize the consciousness of the Pitch of these Note-Signs, so that their Tone-values were established spontaneously within the mind, without any need of reproducing them in the Voce.

Having accomplished all this, the student now listens to a vocal, or instrumental interpretation of a musical composition (both must be used), by someone else, through a medium without themselves. Because we have thoroughly developed the inner faculty, to Will Tone-Units to the mind and without sense interference; just as we have always been able to Will Color-Units; that which would be otherwise impossible, can now be attained by a simple process of mental induction.

The final task Marcotone sets us to study, practice, and perform, after being able to read and memorize Music, is to hear it. This is made possible, only through our previous evolution from mental tone-deafness, to the full consciousness of Tonal Pitch. This is taken for granted, as having been already accomplished.

The greatest care must now be taken to follow the Rules; because
not alone will much time be lost, but their misapplication will cause the student to commit many errors and to retard his work. In some instances certain bad habits will be formed that will require laborious reconstruction.

I. With the Marcotone keyboard, or on some convenient instrument, let the Instructor play one Note, only. The played Note, must be a single Tone of the Natural Octave.

N. B.—(These Tones will sometimes be sung (hummed), instead of played.)

II. Although the ear must register the Sound-waves of the Note given, yet on no account must the aural organ, which is merely a mechanical vassal of the brain, try and do the brain’s work, i.e., to realize its Pitch. We must not use artificial methods to juggle with chords, or measure that obvious vacuity, an interval of nothingness between two points of Tone; nor must we think we hear it, or imagine we feel the desired Tone.

If the Note played does not find its Tone-affinity, its counterpart of Pitch within the Subconsciousness, then there is but one natural way that this can be accomplished, viz., by refusing to allow the ear to tempt our Sense of Touch, our nerve-centers, to take control of our reason, and so to feel the Pitch of the played Note. Nervous disorders will surely follow. Yet our musicians invariably work entirely through the Sense of Touch. It is not surprising that “neurosis” is rampant among members of this profession, who labor hard to obtain and retain fame and fortune.

To induce a direct relationship between the Tone, produced by some voice, or instrument, and the new mental faculty we have built into our brain; should the Note played gain no spontaneous response, it must be repeated again until direct relationship is consciously established. Should the first attempt fatigue the pupil, this first effort to hear Music, must be continued on some other occasion. Hearing Music, the Tone received from an independent source, must recreate its co-equal Color within the mind, the exact opposite to what happens when reading Music.

III. When forming the habit of hearing a given Tone-Unit, which is enunciated by some voice, or instrument foreign to oneself; silence
must be strictly observed until perfect correspondence occurs between the Note played and this newly evolved power of Absolute Pitch. That is, the scholar will not say: "I think it is, this or that Note, or, "I feel it is C, or G." The Tones must evoke their relative Colors, and will, if Marcus tone is mastered.

Until the inner-consciousness realizes the Pitch of the Note played, freed from all extraneous influences, or as the result of any nervous impulse, Marcus tone is not mastered.

Therefore in listening to a number of played, and vocalized Notes, singly, the scholar will do nothing, until the "still, small voice," of the inner-consciousness, rings up within the convolutions of the brain, the played, or sung Note, answering the tonal-call, because one of its twelve Tone-Color crystallizations has been directly replicated, causing it to sympathetically intone, when its co-equal Color appears in the mind, as a subconscious reflex due to ages of atavistic energy.

The Note played, or sung, is the clapper, and the student's subconscious bell must chime forth, because it has been struck. That such a marvel will at once be spontaneous and effortless, must not be expected. Sometimes this is so; generally the habit must be inducted by patient practice and precise attention to Rules. With continued and conscientious application any note of the Natural Chromatic Scale can be rung up by any instrument, or voice, and find instant response within the fixed Tone-centers acquired by the mind.

IV. When any Note of the Chromatic, Once Accented Octave can be heard immediately it is played; these Notes will be practiced, singly, in the upper and lower octaves, listened to, and by this same, simple method, registered in the mind.

V. Following the Chromatic Scale through the seven octaves; they will be practiced in precisely the same manner.

a. In the Natural, or Once Accented Octave.

b. In the three octaves extending either side of the Natural Octave.

VI. Not until these Notes are realized without any conscious effort, singly, may the student attempt to hear, two, or more Notes played to-
gather. To do so will only retard advancement to an unconscious, spontaneous, involuntary act, which is the goal of all Marcotone students.

VII. When the Pitch of the whole Natural Chromatic Scale is heard, then the three octaves above and below it should be practiced.

VIII. Following the same routine of practice (I) two Notes of the "Diatonic" Scale, (II) then two Notes of the Chromatic Natural Scale, must be essayed; or one Note, of either Scale.

IX. When the combination of two Notes in Rule VIII is a fluent and effortless matter, they must be practiced in the other octaves.

X. Practice the Triads:

a. In the Natural, or Middle Octave.

b. In the other octaves.

c. In close formation; viz., all three notes being within the limit of one octave.

d. Practice Triads in open formation, i.e., the Notes in various combinations, in all the octaves. (See Exercises.)

This open formation, must be gradually accomplished. Therefore the Teacher, giving impromptu Exercises, will gradually extend the distances between the three notes forming the Triads.

N. B.—Sevenths and ninths, in fact all Chord formations containing four Notes must now be practiced.

Chords containing four Notes will be studied in the same way as the Triads. There is no further information required to master hearing Chords of four Tones, except habituating ourselves to do so.

N. B.—When the pupil can hear any Chord combination of four Tones, there will be little, or no difficulty, hearing any number of Notes when struck, played, or sung together. There is only one way to do so, to work out the Marcotone rules, until habit has reduced the problem, to an effortless, natural act. After the gradual formation of the mind, from its beginnings in Marcotone, to this advanced stage, these propo-
sitions, which to anyone, ignorant of this System of Absolute Tone Consciousness, would be impossible and futile, will now be demonstrated with surprising rapidity.

It is like building. Our foundations have been so firmly secured, our basement and all our floors, so scientifically and solidly constructed, that the added roof, and even our decorations, will be the natural consequence of our methodical and gradual progress. Before the appearance of Marcotone this Foundation of our Art, Music, was entirely lacking; because of the absence of a static vibratory principle. Nature’s principle is our natural power to measure Lightspeeds.

The exercises accompanying these Rules, must be conscientiously followed and practiced until they can be accomplished without error, and without effort.

Then the student will begin to listen to musical compositions, comprising the following conditions:

a. Listen to Melody, viz., a single melodic-line, after Rules I to VI, until understood and their Exercises have been thoroughly practiced and mastered.

b. Listen to Harmony, viz., musical composition in two, three, four, or more voices, or parts.

Begin with easy pieces that will not unduly fatigue the unaccustomed brain.

c. Listen to any Musical Composition which is played on the pianoforte, or organ. Only a few chords, a measure perhaps, should be played, until habit renders the effort of hearing an entire musical phrase (or period), a normal matter.

When whole musical phrases can be heard and realized; a voice, violin, or some other instrument, can be added. Training the human mechanism to perfect both the Eye (the Code receiver), the musical Code (the Notes of the composition), the Sound-Box (the Ear), and the Sound Receiver (the Brain), that a perfectly balanced, effortless, and instantaneous Consciousness of Pitch, is realized, quite distinct from any material adjuncts to human Subconsciousness, and necessitates training
the Eye, Ear, Brain, and Will, to a stage of nicety, which others, not working towards Tone-Consciousness cannot appreciate.

Therefore to study all kinds of instrumental and vocal combinations are necessary; and because the student is now, at this stage of study and accomplishment, far advanced in Marcotone, these suggestions towards still higher culture, which are quite impossible to those who have not previously mastered this science are but the natural sequel of those great powers which have already been gained.

N. B.—String quartettes are a wonderful guide towards hearing Music, because of the purity of line which successful works in four part-writing demand. The works of the classical masters of chamber-music in this form, afford a splendid field for the advanced scholar.

d. Finally and this is the "Eureka" of the true musician, whose musical powers are within and perfectly independent of any external aid; let the scholar who has now become a master of his Art-Science, Music, listen knowingly to a Symphony Orchestra. Having the support of the scholar's acquired powers, it will encourage the Reader to know, that there are those who can follow even the singers, as well as the orchestra, and realize the great ensemble, during the performance of an opera, or music-drama.

The actual task, is not what we do with our deliberately, systematically and scientifically in-built brain-power, which permits free-play of our will in a given direction, so that liberty of the consciousness results; but that this power is won, and is ours forever. This is done by a perfect co-ordination of the Eye, Ear and Brain, as consciousness, which is only made possible by a scientific treatment of our subject; following the line of least resistance; because we have followed those natural laws which both control and manifest our subject.

This conscientiously done, we then realize all Tone-combinations with that same natural ease wherewith we realize all Word, or Color-combinations. There is no necessity for the scholar to wait until this Climax to Marcotone is reached, before Musical Dictation is practiced. Just as in our study of English, or any other literature, we take dictation exercises, so must we test our ability to hear various works in the universal language of Music.

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MUSIC MASTERY

We must begin by writing out a simple melodic line; then groups of notes in chord- formations. First, in their simplest possible form, as given in Exercises, which are progressive. When these Exercises in Musical Dictation are thoroughly mastered, dictation of simple pieces in two, three, and four voices, or parts, may be given.

When the scholar has no difficulty in taking down four-part musical composition, then compositions of varied difficulty and unequal chord- formations may be given, viz., ordinary pianoforte pieces.

To scholars, who would be composers, let them listen to the inner promptings of their own heart and soul, and as the silence of their solitude becomes filled with the divine inspiration of the songs and symphonies of their own spirit; let such gifted ones, listen well, and very patiently at first, and with calm attention. As the Source of Life's Eternal Music wells into a free stream of melodic-harmony, listen always, and write down the Message of truth and beauty you have received within the depths of your own-being, from the Infinite.

If you will patiently practice this, bringing forth from the secret places of your being, into the outside world of men and things, your own Music, some day you will write down a Masterpiece.

There is little more to be said regarding Marcotone and its bearing on Music. The student who has mastered it, has realized the Consciousness of Absolute Tonal Pitch, through Number and Color.

"O we live, O we live—
And this life that we conceive
Is a clear thing and a fair,
Which we set in crystal air,
That its beauty may be plain:
With a breathing and a flooding
Of the heaven-life on the whole,
While we hear the forests budding
To the music of the soul—
Yet is it tuned in vain?"

Is it tuned in vain?
Have we tuned our minds in harmony, by the natural laws governing eternal Motion, so that our whole being now vibrates to, and is conscious of the masterpieces which the great Composers have gathered for us from the Music of the Spheres?

Not if we, who have already gained this new and higher power in human evolution, pass it on to the new generation; until all mankind enjoys with us this new-born gift, so that universal song becomes as natural as is natural speech, "is it tuned in vain."

"O we live, O we live——
And this life that we perceive
Is a strong thing and a grave
Which for others' use we have,
Duty-laden to remain
We are helpers, fellow creatures,
Of the right against the wrong,
We are earnest-hearted teachers
Of the truth which maketh strong——
Yet do we teach in vain?"

—Elizabeth Barrett Browning.

We do not teach in vain, if mankind is universally benefited! The teacher must look to the conduct and wisdom of the scholars, to learn himself, whether, or no, his teaching has been "earnest-hearted." If it has, the scholar will become a link in the chain of human knowledge, so that the past and present knowledge of mankind, will be the surest guarantee of the growing wisdom of future generations.