

(even *should* not) be taught to improvise. “No one was teaching improvisation,” he says, acknowledging the paradox: “How do you teach someone to be free?” The clue emerged from his recognition that “music is a language. When toddlers learn to speak English, they don’t read a script. In some ways, that’s more difficult than improvising music!”

Payne has developed methods of teaching improv. Using a background track of a rhythm section—bass, drums, and piano—he’ll start by getting a student to improvise by creating a melody from the notes of one scale, say F major. “Eighty to 90 percent can do that right away,” he reports. Then he’ll get students to change scales in the middle of the piece while improvising. With experience, the student starts to see and hear *patterns* (like chords) rather than single notes: “You intuitively grasp an A-flat seventh chord as a gateway to a set of possibilities,” Payne explains. “That streamlines things, so you can go faster. Eventually you can play through the chord changes, and when you can do that, it’s a whole new universe.”

## Chapter & Verse

Correspondence on not-so-famous lost words

**Carol Ochs seeks** a citation for “All science, all religion began with the innovator, the nonconformist, the heretic.” She writes, “In the 1950s, it was on the front cover of the Sunday *New York Times Book Review* with a photo of a sculpture of a hand reaching up.”

**Thomas Burrows hopes**, after a half-century of searching, that someone can provide him with the source of the following assertion, delivered by Professor Frank Moore Cross during an elementary Hebrew course: “It was a saying of the ancient rabbis that you may as well learn Hebrew *now* because you will need it in the world to come.”

**George Bason wishes** to know who first declared, “Lazy people take the most pains,” and what he or she meant by it.

### More queries from the archives:

“Words are walls between us/Difficult to scale—/Guardians of self/That make a jail.”

“Elephants coming two by two each as big as a launch in tow...”

“Memory is an old woman who saves dirty rags and throws away pearls and diamonds.”

“**Admit impediments**” (September-October). Thomas Ehrlich was the first to identify this quotation from the sonnet “Admit impediments” written by Norma (Holzman) Farber, A.M. ’32, in response to Shakespeare’s Sonnet 116.

Send inquiries and answers to “Chapter and Verse,” *Harvard Magazine*, 7 Ware Street, Cambridge 02138 or via e-mail to [chapterandverse@harvardmag.com](mailto:chapterandverse@harvardmag.com).

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