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MUSIC

IN EDUCATION

INCORPORATING 'MUSIC IN SCHOOLS'

*A Bi-Monthly Journal devoted to
the Class-Teaching of Music*

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HERE AND THERE—By THE EDITOR

ONE of the most important of an editor's tasks—and one of the most continual—is to put out 'feelers' in order to find out—directly or, more often, indirectly—the reactions of readers to the various projects and problems with which they are faced in their everyday working life. With regard to the people concerned there seem to be three classes: those who logically—and sometimes vehemently—voice their worries and difficulties; those who—either through unusual competence or equally unusual optimism—appear to sail through their professional life on a sea remarkably free of shadow and storm; and those who—vaguely perplexed—have never paused long enough to assess thoroughly the number and the nature of their trials and tribulations. The last group appears to be the largest, to judge from daily contact with representatives of all three. Members of the middle group may be admiringly dismissed for the present: their confidence 'shines like a good deed in a naughty world.' Those who constitute the first group are as valuable as they are trying to the community! They spread dis-ease and unquiet until presently—*sometimes*—someone in authority looks into their complaint, finds good reason for their truculence, and sets about removing or improving an impossible situation. Reform can never come about without a good deal of discomfort, and it seems to me that no one has the right to sit basking in the sun while others of his own profession are groping in the shadows. If the sun is of his own making, then let him at least expound the secrets of its creation for his less fortunate brothers!

Speaking of shadows reminds me of one which appears literally to cloud the lovely early months of every summer. This depression on the sky-scape is none other than the music set for the School Certificate examinations. I have not yet met a teacher who does not agree that the standard is too difficult for the average school boy or girl. Yet there seems to be a general vagueness as to where, exactly, the difficulty lies; who is responsible for it; and how to obviate it. The vehement members of group one proclaim loudly that something ought to be done (quite right: but who is going to do it?); most of the teachers in group two must, I think, either avoid preparing their pupils for these particular examinations, or sail through the difficult sea by sheer luck, having acquired posts wherein every help and opportunity is afforded them in creating the right conditions for this arduous work. If the candi-

dates themselves do not suffer headaches, it is because their teachers bear most of the weight of the work; and one can imagine how utterly exhausted the latter must feel when the summer holidays arrive, for the ordinary routine of a school music teacher's life is exhausting enough, when conscientiously faced and dealt with, without the added difficulties imposed by the preparation of pupils for a test which calls for high expert knowledge and the insight of a specialist.

In the first issue of this journal (March 1937) we undertook to place problems in connection with practical matters in the hands of 'experienced musical educationists.' We have striven always to carry out that promise: it is one of the chief purposes for which our journal exists. Among the problems which faced us then (eight years ago) was this question of the status of music in the School Certificate examinations. We then put the matter in the expert hands of Prof. F. H. Shera, and readers who possess a copy of that first issue will, I am sure, turn with me to its pages and refresh their memories with Prof. Shera's words of wisdom. In the first place, he remarked how the number of candidates offering music as a School Certificate subject had increased in (then) recent years. Then he pointed out that the increase was not proportional to the increased consideration which music had come to receive in schools generally. For this he traced the causes to the shortage of competent teachers and the nature of the examination itself. Unfortunately, of recent years, the war has served to aggravate the first cause mentioned by the Professor. As to the 'nature of the examination itself,' we propose through this journal to make a strong appeal to those in authority, and in this we ask for the support of all our readers who have personal cause for complaint. We know there is little time nowadays for letter-writing, especially to journals! But in this matter so many of us are 'in the same boat' that surely it is in our own interest to see that the boat is a little more considerately steered. That these matters are largely in the hands of the teachers themselves is not realized nearly fully or generally enough. Authorities do not have to do the teaching. Yet they are human beings (not, as we are inclined to imagine, a vague yet relentless force above our heads), and it is in their interest as well as ours that we should feel happy—or at any rate contented—with the conditions they lay down. If we were to voice our feelings, unanimously, reasonably and

logically through some organ which is at our disposal for that purpose, I am perfectly certain that they would receive equally reasonable and intelligent consideration from those in power.

Prof. Shera in his article laid down four requirements which he considered essential to the ideal syllabus:

1. It must be suitable for class-teaching ;
2. It must train the listening faculty and the musical memory ;
3. It must cover a reasonable quantity of music extensively and a smaller quantity intensively ;
4. It must be of such a standard as to be comparable with the requirements in other subjects.

Here are some pithy quotations from the article in question:

'Boys and girls of sixteen can and should be taught to realize a far wider range of harmonic effects than is comprised under the conventional description of "harmony up to the dominant seventh."'

'As things are, only a genius in teaching with a cast-iron capacity for labour can make a class of children proficient in four-part writing.'

'Would it not be far better to reduce the written exercises in harmony to, at most, the supplying of cadences (as is now done in the Scottish Leaving Certificate); or, better still, scrap them altogether?'

'Unfortunately, cramming is still rife in another part of the examination—the analysis of musical forms. The study of musical forms is undoubtedly valuable; and the ideal way of testing it is to give a candidate a short unprepared piece to analyse.'

'The time allowed for music, even in the schools which encourage it most, is not yet equal by any means to the time allowed for a language-subject; even if it were, you cannot compare achievement in music with achievement in a language as easily as you can compare achievement in one language with achievement in another.'

Unfortunately there is not room here and now to quote and to discuss Prof. Shera's suggestions for a reformed syllabus (many readers will be able to refer to these for themselves), but near the conclusion of his article he says, 'Reform on the lines indicated would, in the writer's opinion, make music more practicable to teach. It would make it more attractive for the learners; more of them would offer it and in time would swell the relatively scanty numbers of those desiring to equip themselves as teachers.' The Professor finishes by announcing that his suggestions are offered in all humility, and by *inviting constructive criticisms!* Such an invitation from a leading examiner should surely have brought forth shoals of replies, but alas! both contributor and editor were sadly disappointed. The lack of interest shown could only be accounted for by the fact that this unique opportunity was announced in the first issue of a new magazine, not, surely, by apathy or indifference on the part of teachers concerned.

Mr. A. E. F. Dickinson, the esteemed author of our present series of articles on School Certificate Music, makes yet another appeal in which he receives full editorial support. Writing to the editor he says, 'I hope some teachers will rally to my attack on the a-plus-x composers or 'period' type of syllabus. Is it possible to invite correspondence from each region to gauge any satisfaction or dissatisfaction with the (1) history; (2) ear-tests, and

(3) practical alternative to harmony offered by the Board it supports?'

Since Boards are obviously doing their best in the matter, it is difficult to see how teachers can refrain from taking any opportunity of getting their own opinions into print and circulation. They are in every way equipped to express themselves in writing, and we offer, in our next issue, as many pages as their letters will fill. *Please* do support us in this vital matter while you are still in the throes (or otherwise!) of work for the examinations and the consequent headaches are robbing you of sleep, appetite and the will to live! You will help *us* in the measure with which we earnestly desire to help *you*.

Mr. Dickinson submits the following question as a leader:

'Are you satisfied with what your Board (state which), offers in (1) ear tests; (2) set music; (3) wider range of music; and (4) book on music (select chapters) by demanding knowledge or perception conditioned by musical habits of thought (i.e., a healthy adolescent approach to the heritage of past and present) and not merely by academic measurement or second-hand knowledge? If not, state details—what and why.'

To turn to lighter matters: we wish to acknowledge the many delightful letters received from readers—a number of whom are in the Forces. These do not go into print because it would take too long to write to all the senders for the necessary permission; but if correspondents will allow their letters to be printed, and will mark them accordingly, we feel sure that many of their remarks on pertinent matters and accounts of musical activities would be of interest to our readers in general.

The Editor's attention has been drawn to the fact that many of the articles in our journal—even those in one issue—appear to contradict one another in their views and policy. This is but another instance of 'the freedom of the press'! Editorial responsibility is *not* undertaken for views expressed by contributors, and these are never suppressed except in violent cases (which so far, in the whole course of our experience, have not arisen!). Readers are perfectly free to write and challenge any remarks or statements in our pages about which they have doubts or differences. We are only too pleased to welcome these healthy signs of a *thinking* profession! If *Music in Education* does not cause some of its supporters furiously to think, it is falling far short of one of its principal aims.

Two of our readers have helpfully responded to matters raised by contributors in our last issue:

(1) With regard to 'Old Hand's' remark in his review of 'Records for Lessons and Lectures' that we 'badly need a full *Gerontius*' (page 222), we have been officially informed that the British Council has in preparation a complete recording of this work.

(2) Mr. Norman Peterkin kindly drew our attention to the title of the book published in America called *Symphony Themes* (see footnote to 'Brush up your Aural Training,' by H. F. Penny, page 212). The book is compiled by Raymond Burrows and Bessie Carroll Redmond, and is published by Messrs. Simon and Schuster. We do not suppose that it is obtainable at present in this country.

More replies to recent 'Brains Trust' questions have reached us, and we hope to print these in our next issue.

We regret that pages were wrongly numbered in our last issue. As the first number of a new volume, it should have commenced with page 1. The mistake will be rectified as far as possible in the present number, where it will be seen the pages start at 33.

ADVENTURES WITH A BRASS BAND

By G. W. SPRIGGS

THE North has a saying, 'Wheer theer's muck theer's brass.' Whatever of courage, patience or bravado this implies in the victims of the squalor that attended the growth of manufactures, to the enlightened mind it is a damning indictment of man's greed and inhumanity—not a justification of avoidable consequences of industrialism.

Did musicians speak the vernacular, most would invert the statement, proclaiming with a new connotation, 'Wheer theer's brass theer's muck.' So uncompromising has been the disdain for the brass band that it has been held to be sufficient to dismiss it with a contemptuous sniff as 'the working man's music.' This is as devoid of justification as the view that squalor is the working man's desired condition of living. It cannot be denied that much in brass-band playing offends the susceptibilities of the musically cultured, but it does not follow that the medium lacks genuine musical possibilities or that its exploitation *must* be repugnant to good taste.

At this stage it is desirable to remove misunderstanding concerning what follows. This is not propaganda by a brass-band enthusiast. An active experience in handling orchestral and choral productions was brought to bear upon the possibilities of the brass band to serve essentially musical interests. Even so—to prevent more burned fingers—the problem was not approached without knowledge and experience of band work. Such virtue as there may be in the outcome should be attributed to an honest desire to serve music as music, free from prejudices arising from any sectional or partisan interests.

In its long and sturdy development, the brass band has been subject to factors which have left their impress upon its accepted structure, purpose, scope and style. This interesting subject cannot be pursued here, but it bears upon the educational problem in that we must consider whether those factors and their consequences must be accepted in the entirety of their implications. For example, the contest has been an integral feature of the movement and has contributed to the growth of efficiency in playing, so that many bandsmen have cultivated technical craftsmanship to the level of virtuosity. But a national game must be played according to agreed rules: regulations and conditions entirely appropriate and indeed necessary for the conduct of contests need have little relation to music as such, and might conceivably exercise a circumscribing influence on the broader issues, however much they further more limited ones.

The background of an experience in brass-band activity in a large Secondary School for Boys may suggest possibilities worth exploring by those able to extract the good from the present and with courage to break through its fetters to a fuller future.

It was in 1932 that the rapid growth of the School's Musical and Dramatic Society presented an acute problem. Support from past and present boys and their parents brought the strength of the orchestra to over seventy, well balanced and fully represented in all sections. To secure it against losses in the most troublesome parts—the brass and wood-wind—a Military Band was formed on the joint responsibility of the Society and the School Cadet Corps.

Parade work of the Corps afforded continuity of interest and a stimulus to practice leading to the proficiency to justify drafting to the orchestra as the need and opportunity arose.

This extension of activities necessitated division of labour to relieve the pressure upon the Director of Music, so the Band was placed in the hands of a colleague. Good progress was made under his direction, but in the course of a year or so the wood-wind was abolished and the unit reconstituted as a standard brass band. This flourished on the traditional programme of marches and light selections, and good work in considerable public service stood to its credit.

Frequent changes of Bandmaster following the outbreak of war caused a decline of interest through lack of continuity in direction, until in 1941 there remained an assortment of some ten players. In such circumstances and under the difficulties of wartime conditions the Band reverted to the Director of Music.

Recruitment soon raised adequate numbers, and association with the School's Squadron of the Air Training Corps afforded opportunities for applying the results of regular training to parades and concerts within the first year. There is nothing unusual in this, for after a few weeks spent in mastering the initial problems of production and reading, progress to a useful standard of competence is fairly rapid on instruments of the brass family.

Herein lies an outstanding advantage of the brass band as a means towards enjoying active musical experience. While the acquisition of great technical skill demands time and practice as with any other instrument, the progress made by novices reaches a standard of skill which enables them to take a useful place in the ensemble. With strings and wood-wind the necessary period of pupillage is much longer, and even then the demands made upon skill are such as to make ensemble performance all too frequently unsatisfying with its palpable mediocrity and amateur inexperience.

Once drafted into the Band, the stimulation of personal progress and interest in practice of technique are enhanced by the sense of purpose that becomes evident as a courageous repertory is built up.

This raises challenging problems. To hasten slowly is good advice, until it threatens to slow down progress to stagnation. Playing hymn-tunes to cultivate tone and balance is a sound procedure at every stage, but this and much more that has become traditional practice can be overdone at the outset, and can lead to the stylized mannerisms which characterize so much brass-band playing. In the pursuit of more comprehensive musicianship it is always necessary to hold the balance nicely between the benefits accruing from cultivating great skill in any one direction and the price to be paid in the one-sidedness that results.

To keep the many sides of skill progressing together a wide range of material was practised. Marches and light compositions afforded abundant practice in reading, while out of each new work some fresh technical problem could be selected which had been previously ignored. Attention

to phrasing, dynamics and nuance must be constant, and over a range of works quickly leads to a sense of different playing styles.

So little music of merit has been written for the brass band that one is compelled to turn to arrangements of standard works. Less exception can be taken to this than was once the case, when definitely limited styles of playing determined the manner in which music was arranged. A clear valuation of resources and genuine musical insight to-day combine in preserving the essential musical significance of great orchestral compositions in their understanding treatment by modern arrangers. Certainly these are to be preferred to such original compositions as are designed primarily as obstacle races for the elimination of acrobatic virtuosi in determining the relative merits of the bands to which they belong.

The experience of playing overtures, movements from symphonies and music of comparable worth arranged for brass was undoubtedly more satisfying than that of playing the *simplified* arrangements of such works for strings only, or for 'amateur' strings and wind eked out by piano, etc. Certainly the Band reacted to the diet, grew in vigour and demanded more of it. As it called for greater skill, so bandsmen worked the harder to acquire it. The pundits shook their heads, and may continue to do so, but the fact remains that the boys came to know great music at first hand, and with that acquaintance came the desire to know more of it and to know it more truly.

In playing, say, the 'Magic Flute,' there was no deception, no delusion, that the exact quality of the original in detail was produced. In fact, the personal experience of vital performance led to more objective listening to orchestral performances, and—still more significant—to the study of orchestral scores as an obvious means of knowing music more comprehensively and intimately. Scores were made freely available as the interest showed itself, but this practice gave rise to a new need. Problems of a purely theoretical kind arose, and their discussion led to requests for instruction, with the result that members of the Band meet in more of their spare time (and it should be noted that all Band work is voluntary and takes place only in spare time out of School hours) to be instructed on Harmony, Counterpoint, Orchestration and wider matters of musical interest.

But we have run ahead of our story.

Early ventures beyond marches and light music revealed the musically unsatisfying results from a band of standard size. Even the best combinations often fail in steering a course between the Scylla of exaggerated delineation of masses by tonal weight and the Charybdis of blurred confusion due to tonal spread; or, to change the metaphor, in place of living music they offer the stark lifelessness of a skeleton on the one hand or the formlessness of tissue putrefaction on the other. Massed-band performance attempts to provide a remedy, but the deficiencies arising from lack of organic unity in the aggregate heterogeneity are not dispelled, however much they may be overlaid and obscured by the phenomenon of gigantism.

There is the further immediate physical problem which limits the amount of pleasurable and profitable work that can be done. It is too often overlooked that in brass instruments the point of production of sound is the vibrating edges of the lips. Living tissues, muscles and nerves, are involved in a manner and to a degree unparalleled in any

other instrument. Correct production will defer the onset of fatigue, but cannot postpone it indefinitely. Periodic rest and recovery are essential.

Fortunately the interest in the work grew at such a pace that numbers made it possible to organize the Band in instrumental lines sufficiently strong to approximate to orchestral adequacy. (This must not be misinterpreted to imply an attempt to *imitate* orchestral playing. True, within each instrumental line there was a greater range of tonal variety—a not undesirable asset, for there is no *absolute* standard of good tone. This, judiciously assessed and applied, gives a tonal fullness to instrumental lines which is here described—however inappropriately—as orchestral adequacy.) With such numbers it was no longer necessary for all bandsmen to play continuously. A knowledge of the demands of the works grew up in rehearsal that led to an understanding or agreed arrangement for distributed opportunities to rest, so greatly extending the playing capacity of the Band to meet the needs of major work in full-scale performance.

So, at a performing strength of over sixty, this Band practises works of musical merit, takes itself seriously as a musical organization, and has a record of public performance at a standard that has justified association with a number of the foremost artists of the day. On the lighter side the Band does a considerable amount of work in lunch-hour concerts to munition workers, outdoor concerts in Holidays at Home programmes, fêtes for the Red Cross and similar charitable organizations, War Savings and civic functions. But as its activities have increased the musicianship of its members, their interest lies increasingly in the great works of music, and the goal towards which they steadily strive is the competent artistic performance of the works of the great composers.

Maybe, with such an outlook of musicianship instead of mere workmanship, of art rather than the challenge trophy of a knock-out league championship as an end, composers may find it worth while to exploit the resources of this medium and to write worthily for it. That other organizations might also arise to provide music where the people want it whether in or out of doors—true working man's music, for shall we not all be working men in this new age?—will not detract from the merit of this pioneer venture of young musicians.

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WHAT IS 'GOOD MUSIC'

(A Discussion at the Factory Music Club)

By J. K. STUART

IT really all started when Alan (who loathes 'swing') delivered his shattering criticism thereon. He said that 'swing' and jazz (he couldn't see any difference between them!) completely lack melody, that such phrases and tunes as are provided are completely trite and glaringly obvious, that the rhythm is maddeningly monotonous and the range of tone-colour provided by the instruments in the usual dance 'orchestra' is pitifully limited; whereas in good music . . . and then somebody said, 'Well, what is good music?' thereby starting one of the most vigorous discussions we have ever had at the factory Music Club.

We felt that good music was the kind of music that moved your emotions in a healthy way, the kind that gave you a very deep satisfaction when you listened to it, that showed you, in this world of evil and destruction, something good and beautiful and immortal. We felt that immortality was one of the essentials of good music. No matter how often you may have listened to a Beethoven symphony, a Mozart piano concerto or a Chopin prelude, you always hear something that you have never heard before. Somebody quoted Keats's line about 'a thing of beauty' being 'a joy for ever,' and then Derek (who sips at the wells of Walton and Britten) interrupted in his usual vigorous style and heretically suggested that it was about time they gave the Tchaikovsky B flat minor Piano Concerto and Beethoven's fifth Symphony a rest! That gave the opposition a lead, of course, and they went on to shatter our 'immortality' theory of 'good' music, saying that you would get tired of any classical work if you heard it played on the radio as often as you hear the latest 'swing' number.

'Hear, hear!' came from one of our girl members, sitting near the radiator at the back of the room. 'I used to think that "Poet and Peasant" was a marvellous piece until I had practised it so often on our old piano that we were all completely sick of it!'

Then followed a short, violent outburst from one of the men who plays a modest second violin part in our little orchestra; one could never regard that particular piece as good music: its melodies were shoddy, it lacked emotional depth, its harmonies were crude . . . and this member then proceeded to put with it a long list of other overtures—'William Tell,' 'Light Cavalry,' etc.

That did it! All the people present who cared for these pieces began loudly to protest, shouting, 'What about Delius's "First Cuckoo"?' 'What about Brahms's "Tragic" Overture?' until the Chairman had to call the meeting to order!

John was the next to speak. He said, 'I wonder whether we're not paying too much attention to this emotional aspect of music. Don't you think that the quality of music—whether it is "good" or "bad"—depends on its structure—its phrases, its rhythms, its orchestrations? I think some of those first-rate arrangements by Fred Hartley and Clive Richardson are very much to be regarded as "good" music. I think that "good" music is very much a matter of technical construction.'

There was a moment's silence; fresh cigarettes were lighted, pipes were refilled, and then Betty, the fair-haired girl from the Wages Department, spoke. 'What about Gilbert and Sullivan, Edward German, Monckton, Rubens and Romberg? I always enjoy singing their songs and choruses, and I love to listen to them, too. Surely, you would class them as "good" music?'

Derek rolled in his seat at this ingenuous remark, and muttered something under his breath which the Chairman didn't hear, but which to me sounded very like 'Tea-time rubbish, tea-time trash!' He was going to speak out, but was forestalled by Mr. Anderson, one of our older members. Of the two views which had been put forward to explain the nature of 'good' music, he felt that surely the first—the appeal to our higher emotions—was merely the result of the second—first-rate technical construction. He wished to point out, too, that even the recognized 'old masters' produced very inferior music at times: he recalled the '1812' Overture, Beethoven's miserable 'Minuet in G' and Elgar's 'Salut d'Amour.' Similarly, he felt that certain jazz pieces—like 'Dinah' and 'Some of these Days'—were first-rate works, worthy to be classed as 'good' music.

'Mr. Chairman'—a voice came from the middle row, but was checked by the Chairman who, after looking at his watch, rose to close the lunch-time discussion. 'I'm sorry, Frank,' he said, 'but it's nearly clocking-on time. Much as I dislike doing so, folks, I'll have to close the meeting. Although we don't seem to have got a very good answer to the question which started all this discussion, I think we feel, fairly unanimously, that good music is music which is technically sound, whose melodies, rhythms and general structural arrangement satisfy something very deep inside us. An important point is, of course, that we're not all satisfied in the same way. We're not all moved in the same way. The majority of musicians, for instance, regard Bach as sheer musical perfection, but I must confess that his contrapuntal complexities leave me confused and in no way emotionally moved. I once attended a symphony concert where thousands of people were moved to enthusiastic applause at the conclusion of Walton's Violin Concerto. I thought it was awful!

'Who's going to decide, anyway, whether a piece of music is good or bad—the majority of listeners or the minority of music critics?'

'I think, frankly, that it's impossible to find out by analysis *why* a piece of music is beautiful. You can't reduce Beauty to a formula.'

'Good music is music which moves us and gives us intense delight today, tomorrow and always, and I think Norman was very near the mark when he quoted Keats's line: "A thing of beauty is a joy for ever."'

'And there, folks, we must leave the matter.'

Chairs were scraped back, pipes knocked out and the clocking machine 'pinged' as we stepped forward in the queue to clock-on.

THE WORK OF CEMA

(The Council for the Encouragement of Music and the Arts)

By LAURENCE SWINYARD

DURING this war one has become so accustomed to reading of the activities of various organizations known only by their initials, or by some cryptic anagram of those initials, that one is apt sometimes to forget the name and purpose of the organization itself. Most people know roughly what is the work of ENSA but how many can say offhand what the initials stand for? Constant reiteration in the press has made the initials SHAEF familiar to the armchair critic of warfare, and no doubt the mystic initials denoting the various geographical commands are no mystery to those who read the war reports. Amid this welter of 'initialization,' however, it is not surprising if few people know what is the exact function and purpose of CEMA, or to give it its correct title 'The Council for the Encouragement of Music and the Arts.' (One might perhaps be forgiven for supposing that it was yet another government department, poking its nose into the affairs of entertainment.) Unfortunately the work of the Council has received little real publicity beyond the mention of its name as sponsor of this or that concert.

It was very interesting therefore to hear a paper read recently by Dr. Reginald Jacques, Director of Music to CEMA, before the Royal Society of Arts, with Mr. Arthur Bliss in the Chair. Since CEMA is now financed entirely by the Treasury, not the least interesting part of Dr. Jacques's report was an account of the conception and birth of the Council. Like most good ideas it originated in the minds of people who were already exceedingly busy with their own affairs; but let Dr. Jacques speak for himself.

'CEMA was born of necessity in the black days of January 1940, and the circumstances of its nativity are worth recording, for they have the colour and appeal of romance. A small group of exceedingly busy people (it is invariably the busiest who find time for deep thinking) felt that it was urgently necessary to keep alive the arts in wartime. So they took immediate action. The first move came from the President of the Board of Education (Lord de la Warr), who asked the Pilgrim Trust for £5,000 (for the encouragement of music and the arts). The answering move of the Trust was to some purpose—not £5,000 but £25,000. Then—pure magic—the State moved; the Treasury added £1 for £1 (as a sum of money, not great, but as a gesture, of considerable significance). A Committee was formed with Lord Macmillan and Dr. Thomas Jones as Chairman and Vice-Chairman, State aid for the arts was an accomplished fact, and CEMA was born. At the end of March 1942, the Pilgrim Trust followed its usual practice and, having seen the new venture successfully launched, withdrew its financial support (but not before setting a crown on its munificence by a parting gift of £12,500). From then onwards CEMA was financed entirely by the Treasury, and Mr. Maynard Keynes (now Lord Keynes) became Chairman.'

So much for the birth of CEMA. Before we discuss its work, let us try to understand the reasons which inspired its founders. It might reasonably be argued that amid the realism of a modern war with its so-called all-out effort,

the gentler arts of peace should be temporarily laid aside. Or again, that the organization of musical and artistic activities might well be left to those who were responsible for them in peace-time, whether amateur or professional. The founders of CEMA were, however, far-sighted. They realized that with the increasing demands of essential work, and the constant drain from civilian life into the Forces, there would be fewer amateurs with time to spare for music-making and that the restrictions of black-out, travelling and other wartime measures would place a severe strain on the financial resources of professional organizations. That their fears were justified will be realized by any who care to think back to 1940. The greater percentage of amateur societies went out of existence, theatres closed, concert halls were deserted and the chief anxiety of life was the safety of the body rather than the relaxation of the mind. The Philistine might argue that such was a concomitant of warfare and that a nation which goes to war must be prepared to sacrifice its normal way of life.

Fortunately the founders of CEMA had a vision greater than that. They realized that the additional mental strain of long working hours, anxiety, personal danger, reduced food and all the irritants of regimentation necessary to a nation at war, made more essential than ever the relaxation provided by music, the drama and all allied arts.

Furthermore, they saw that if a proper appreciation of the æsthetic values of the arts were to be kept alive, then something must be done not only to maintain but also to extend the knowledge of musical, dramatic and artistic appreciation during the war.

That their vision was a true one is proved by the very success of the undertaking. Travelling theatre companies and parties of musicians were sent up and down the countryside bringing the plays of Shakespeare and the compositions of the great masters to remote villages and townships. Local societies were encouraged and aided by guarantee against financial loss to promote concerts. This last venture was perhaps one of the most valuable, since it directly encouraged the art of amateur music-making. In 1940 some ten Music clubs were resuscitated and the number this year will be approaching eighty.

In addition therefore to providing work for professional musicians at normal professional fees, CEMA has done much to encourage the amateur local organizations. That there was undoubtedly a renaissance of music-making during the war years nobody can deny, and the fact is borne out by the tremendous demand for music experienced by the publishers. CEMA, however, did not forget that there are 'great stretches of England which are virtually untouched by the professional concert,' and it made it its business to bring these amenities to such districts.

Concerts were given in factory and works canteens and from the first such concert, given in 1940 in a Midland Works, the idea, which was Sir George Dyson's, spread like a bush fire, and the present year's financial allocation for these concerts alone amounts to £45,000! These concerts,

it should be emphasized, were serious concerts, and should not be confused with those of the 'music while you work' variety. It is safe to say that they were played to a type of audience which the professional organizers of concerts would normally ignore as possible patrons. Thus the work of presenting the best music to the people in the belief that it will be appreciated has justified itself. In addition to the concerts, choral and orchestral societies, gramophone clubs, discussion groups and appreciation classes have sprung up as a result of the seed planted by CEMA. All this new interest and organization will undoubtedly survive the war since 'not only have the workers discovered that music, drama and the arts should be, and are now, an integral part of their daily lives, but during these war years there have come forward from their own ranks men and women who not only have a flaming passion for such things, but who are born organizers.'

Financial support has been given to certain professional organizations such as the Hallé Orchestra, the Liverpool Philharmonic, the London Symphony Orchestra, the Northern Philharmonic and the Scottish Orchestra, the New London Chamber Orchestra, the Boyd Neel String Orchestra, the Jacques String Orchestra, the Riddick String Orchestra. Naturally these bodies have had to fulfil certain obligations to secure the support of CEMA

but without that support it is doubtful whether we should have enjoyed even the modicum of concerts which we have had.

Naturally all this work throughout the length and breadth of the land has not been accomplished without a complex organization, with headquarters in Belgrave Square and regional officers and staffs in each Civil Defence Region.

Let us once more quote Dr. Jacques: 'CEMA is new and to some extent has been obliged to gather its experience as it grows. "State Aid for the Arts" is a phrase which still sounds unfamiliar, even unreal, to many people; but in every direction the influence of CEMA is growing, sinking roots deep down into the life of the community. I would like to see CEMA stabilized, and not in a perpetual state of wondering whether it is going to be in existence a few months hence. No large-scale constructive planning can be made under such conditions. We have the advice, the experience and the desire for the highest artistic standards of performance; what we need—quite simply—is long life and more money. . . . Our people have the common sense to see that it is for the general good that the State should recognize and subsidize the arts, and having accepted the body which actuates that principle (that is CEMA), they will see to it that acceptance becomes permanent possession, or so I believe.'

Woking and District Schools' Music Festival

The second Woking and District Schools' Music Festival to be held during the war took place on March 29 at the Woking County School for Boys, hundreds of local children taking part. Before the war, this festival had always been competitive. Last year, however, it was decided to make it non-competitive, and this year the same plan was followed. Much of the success of the festival was due to the capable and untiring effort of Miss L. J. Oke, of Kingfield Central School. The chairman was Mr. C. V. Jenkins, of West Byfleet Central School. Mr. Norman Askew acted as hon. accompanist. Mr. Cyril Winn advised and conducted, giving great encouragement and valuable help in the artistic rendering of songs. All the preparation was done by teachers from the following schools which took part: *Senior*: Goldsworth Central, Holy Cross Convent, Kingfield Central, Knaphill Central, Monument Hill Central, Putney County, Send Central, St. Mary's Hill, Horsell, West Byfleet Central, Woking County School for Boys, Woking County School for Girls, L.C.C. Central. *Junior and Infant*: Brookwood, Byfleet, C. of E., Goldsworth, Holy Cross Convent, Horsell, Knaphill, L.C.C. Group, Baptist Hall, Monument Hill, Maybury, New Haw, Old Woking, Send, St. Mary's Hill, Horsell, St. John's, West Byfleet, and Westfield.



Doncaster Schools Music Association

The County Borough of Doncaster Schools Music Association (Orchestral Section), under the direction of Mr. Arthur Allsop, assisted by Flt.-Lt. Nutley, Mr. B. W. Appleby and Miss Moyra McGill, held a concert in the Grammar School Hall on March 26. Artists were Sybil Eaton (violin), Elsie Werren (accompanist), The Doncaster Schools Orchestra (Leader: Lawrence Whittaker), The Hyde Park String Players (Leader: Valerie Webb), and the Doncaster Youth Orchestra (Leader: Gordon Davies). Items included a talk by Miss Eaton; Handel and Strauss pieces played by the Schools Orchestra; the 'Brandenburg' Concerto No. 3 and Elgar's 'Serenade for Strings,' by the Hyde Park Players; selected solos for violin with piano accompaniment, by Sybil Eaton and Elsie Werren; and Haydn and Mendelssohn works by the Youth Orchestra. A collection was taken for the Rural Music Schools Council and the Royal Infirmary.

Summer Music Camp in South Africa

Readers in this country will scarcely be able to realize that while we were freezing in the grip of an unusually cold spell (January 3 to 10) Youth organizers in Pietermaritzburg were holding a Summer Music Camp, sponsored by the Youth Welfare Committee of the Pietermaritzburg Rotary Club, and designed to offer the youth of the Union courses in playing instruments (as soloists and in orchestral and chamber ensembles) in solo, choral and sight-singing in certain branches of music theory, in folk-dancing, musical appreciation, pipe making and playing, and in rhythmic. Under the direction of Mr. Cyril Wright, a faculty of some twenty-five musical experts (all volunteers) mainly from Pietermaritzburg but including teachers from Johannesburg, Pretoria, Newcastle, Dundee, Port Shepstone and Durban was appointed to organize the syllabus and undertake the training. The course reached its peak on January 8, when a grand concert took place in the City Hall. On this occasion the Camp Orchestra was conducted by Mr. Edward Dunn, Director of the Durban Municipal Orchestra, and an interesting programme representing a variety of composers including items in piano solo, folk dancing, clarinet solo, vocal chorus, instrumental trio, bamboo pipes, vocal duet, flute solo, vocal solo, cello solo, trio consisting of trumpet, euphonium and piano, and orchestra.



Essex Musical Association

Under the auspices of the Essex Musical Association, a festival is arranged to take place at Thurrock, on May 9, 12 and 19. Adjudicators will be Mr. Sidney Harrison (Instrumental) and Dr. George Oldroyd (Vocal Solo and Choral). Classes have been arranged in Piano solo, duet and sight-reading; Violin; Cello; Vocal solo and Choirs (the latter including schools, boys, ladies, church, mixed voice and male voice.)

On June 9, Chelmsford will hold a festival in the King Edward VI Grammar School, when adjudicators will be Mr. Sydney Robjohns and Mr. Maurice Jacobson, with classes in Percussion Band; Recorders or Bamboo Pipes; Violin Band; Piano Trio; Two Pianos; String Quartet; Two Violins and Piano; Orchestra; Lieder; Elizabethan music and Composition. It is interesting to note that composers in the last class may arrange to have their work performed at the festival.

THIS SIGHT-READING . . . !

By JOHN C. SHERRATT

SOME weeks ago I was approached by a clergyman acquaintance who requested the loan of some copies of a well-known Lent cantata for his church choir. He particularly wanted Staff copies; the publishers were able to supply sol-fa copies only; and he gave me furiously to think by saying that he and some of his choir could sing 'only from staff,' and that he didn't 'understand the first thing about sol-fa.' There is something to wonder at.

Some time ago, there was a controversy in the *Musical Times* around the topic of Sight-Reading or (shall we say?) Music-Reading. Several guns of varying calibre were brought to bear on the target, and there was some very good shooting. Now that the tumult and the shouting has died, it would seem that some review of the question is opportune.

It appears that the point at issue is, 'Should we teach Reading? If so, why?' Assuming the affirmative answer to the first question, there are at least four answers to the second:

1. To maintain a supply of choristers who possess reading ability.
2. To give a start to instrumentalists.
3. To give exercises in clear and logical thinking.
4. To enable the children to realize musical literature.

Each of these four answers has its supporters. Masters of choirs will give whole-hearted support to the first. The present parlous state of church choirs is only too well known. Recruits are few, we are told, and such as there are cannot read as well as they should; there is no interest; attendances are poor; choral societies are loth to tackle new and unknown works; and so on. Whatever may be the real truth of these allegations the fact remains that an increased supply of choristers possessing reading ability would be a great boon. Moreover, such people will be a vital necessity—*are* a vital necessity—if choral singing is to maintain its place.

With the second we are not so much concerned, for the embryo instrumentalist has perforce to learn to read or he cannot perform. The third reason is quite an apposite one, but it can well be argued that other subjects will give such training quite as efficiently.

The fourth answer to our question is probably the most cogent. Much could be written on this topic to show the truth of what is doubtless obvious to us all; that is, that there can be no really full understanding of any language until there is the power to read it or to appreciate another's reading of it.

The truth is that none of these four answers gives the *whole* reason; they are all parts of the main justification of our music teaching—to lead our charges to a fuller understanding of music. To realize this, the pupil must possess some skill in reading.

The cause of much of the reaction against teaching reading is to be found, I think, in the old idea of musical instruction. The 'dichards' made it the main item of the syllabus, often to the exclusion of too much other valuable material. My first music scheme, to which I was supposed

to adhere, provided for two lessons per week of twenty minutes each, one labelled 'music,' and the other 'singing.' The year's work was laid out something like this:

- 1st Term: Sol-fa and one song.
- 2nd Term: Sol-fa and one song.
- 3rd Term: Sol-fa and two songs. Revision.

What the difference was between the music and the singing lessons I never discovered. Fortunately I had a good Head, who let me have mine, and the yearly ration of songs was exceeded, with happy results for all.

The idea behind the scheme was that the song should be used as a sol-fa exercise, and not until the melody could be correctly sung to 'lah' (having previously been 'read' from the sol-fa) were the words allowed to be used. This system produced facility in reading, but at what a cost! And I think that the teachers who sigh for these 'good old days' when an Inspector could put such-and-such a test on the blackboard and have it read without flooring a single pupil sometimes forget the price paid for this skill. But 'twas ever thus. Like *Punch*, nothing is ever as good as it was; summers are less sunny, boys and girls are not as good as their parents; and there is often no representative of those days who will trouble to give the lie to those who sigh. I am convinced that work as good as, or better than that done in the past, can be done today. That it is done I do not doubt. At the very least, much more is done, and that of a many-sided character.

While reading must not be the sole or main item of our teaching, that is not to prove it unnecessary. There can be no room for those who say 'Teach music; never mind sight-reading.' They have a strong case when they plead lack of time. It has frequently been pointed out that this is what harms music-teaching above all else. How can song-singing, listening, band work and the rest be done if only one or two lessons weekly are available? Obviously reading must go to the wall if the other aspects are to receive their due time-allowance. If it be impossible to get more time, look carefully at your scheme to see what can be jettisoned. What about some of that so-called 'Appreciation' work? How often does it mean a gramophone record, an inert class and a waste of time? Much time is thrown away on this would-be 'Appreciation'; it is often useless. Incidentally, it will always be so unless it is an active listening process. Band work, too, can take up an unreasonable amount of time, disproportionate, that is, to the benefits derived. Consider carefully, then, if your time-allowance is meagre, and see what you can 'move up' to make room for reading.

Some of us, no doubt, are put off by the difficulties which accompany this type of teaching. Difficulties there are; but they are not insuperable. 'Suggestions for Teachers' points the way, and there is an abundance of good books and articles available. Think out your scheme carefully, going slowly and mastering one thing at a time; use a good graded Reader; don't waste time on inessentials; use sol-fa and staff together; in short, follow the advice so often given. Above all, never neglect it, never overdo it. Give it time in proportion to its value.

A MASTER CRAFTSMAN

By W. S. LLOYD WEBBER

SOME servants of the art of music do not receive public notice and applause. There are those whose work may be done in a quiet manner, but whose influence may be curiously far-reaching. The recent death of Prof. C. H. Kitson has robbed music of the greatest teacher of musical craftsmanship of his generation.

Born in 1874, he entered Selwyn College, Cambridge, in 1893 as an organ scholar with the object of devoting his career to the service of the Church. However, it was music that ultimately claimed his attention and he took the degree of D.Mus. in 1902. Some years of his life were spent in Ireland as organist and choirmaster of Christ Church Cathedral, Dublin, professor of music to the National University, and professor of theory in the Royal Irish Academy of Music.

In 1920 he returned to England, but retained his connection with Ireland by his appointment to the non-resident post of professor of music in the University of Dublin. It was his work on the staff of the Royal College of Music that has probably had the widest influence, and many of the most distinguished English musicians have passed through his hands.

Fortunately, the crux of his teaching is embodied in the series of text-books which have become almost the standard equipment of serious students. Here and there in the pages of these books a touch of his dry, but delightful humour sparkles unexpectedly, and recalls to some of us our absorbing lessons in a certain room in the College basement.

The youthful student is a difficult creature. His mind is busy assimilating all the music that is to hand; he has perhaps progressed too far in keyboard proficiency and, being firmly convinced that he is the next Elgar, the dry bones of harmony and counterpoint are anathema to him. It was to Dr. Kitson's great credit that he was able to train this untidy wilderness of the mind into some sort of order, whilst unconsciously the student began to develop a liking for the hitherto despised theoretical study. Untidy manuscript was not tolerated, being evidence of an untidy mind. No steps were taken until the principles of the lesson at hand had been thoroughly mastered. Many students have had cause to regret that their first foundations of harmony were rushed, but under C.H.K. the first steps were timed to take a year of the average student's time.

Boredom can creep all too easily into the paperwork lesson, as often the pupil waits interminably whilst the teacher endeavours to size up his work mentally before marking it. Then a few blue pencillings and a request to read the next chapter conclude the lesson, the pupil being no wiser than before. Dr. Kitson was able to assess the most advanced work in a very short time: nothing was ever missed, and full explanations were always given. There were no fads or fancies in his teaching, or in the questions which he set for examination papers. The impatient student came to realize that he must master the fundamentals of the art before endeavouring to tread new paths. In the development of taste and style the works of Parry and Stanford were often quoted as models, particu-

larly with regard to the formation of a technique based on strong diatonic harmony.

This training encouraged the ability to think in an orderly manner, and to apply sound judgment when listening to the works of contemporary composers. Poor thematic material, and crudities of construction were recognized, and the appreciation of all true progress in the art was helped by the possession of a sound standard of musical values. Dr. Kitson was most emphatic in stating that the theory of music must of necessity remain some years behind the practice of composers, and that he was concerned with the elements of the art and was not a teacher of advanced composition.

Since, however, the would-be composer must endeavour in the space of a few years to imbibe the fruits of centuries of labour in order to arrive at his own starting point, the importance of a concentrated course of study in the essentials of musical theory cannot be over-estimated. There are those who—no matter what technical efficiency they may gain—will never succeed in convincing the world that they have in their writing that elusive quality called 'inspiration.' They may fall by the wayside in their studies but perhaps collect a degree and a profound reverence for the works of greater men than themselves. A favourite remark of Dr. Kitson's was to the effect that composition is like murder, it will out. The works of some women composers would sometimes call forth comments which, although often uncannily correct, could not very well be put into print!

His text-books, all published by the Oxford University Press, cater for the needs of all types of students and institutions. Elements of music are dealt with in two books: 'Rudiments of Music' (1927), for private study and reference, and 'Rudiments of Music for Junior Classes' (1931), a suitable book for school use. Perhaps the most widely-known primer is that entitled 'Elementary Harmony' (1920) which is obtainable in three sections. As mentioned before, the first section should form a year's course of study, and the 'Additional Exercises to Elementary Harmony' (1926) should be used in conjunction with it. Here attention should be drawn to an invaluable book, 'Contrapuntal Harmony for Beginners' (1931), which introduces the contrapuntal aspect of harmony, and may be used when the pupil has completed 'Elementary Harmony,' part 1, chapter 7. 'Counterpoint for Beginners' (1927) arrives at three-part combined florid counterpoint in the simplest and quickest way, and is most useful for students for the A.R.C.O. diploma.

The books so far mentioned cover the first stages of theoretical study, but students working for a degree or for the diploma of F.R.C.O. should note the following:

'Invertible Counterpoint and Canon' (1927), 'Elements of Fugal Construction' (1929), and 'Studies in Fugue' (1909) form a complete course in fugal writing, the latter book treating the subject from the artistic as well as the scientific angle. Students desiring to write for chorus and orchestra will derive useful information from 'Six Lectures on Accompanied Vocal Writing' (1930), whilst the

'Elements of Musical Composition' (1936) is an attempt to develop taste and style in the treatment of the shorter forms of composition as found in examination papers.

Those students who are in the position to spend the maximum period of time over their theoretical study may well be advised to adopt as their text-books the two larger works, 'The Evolution of Harmony' (1914) and the 'Art of Counterpoint' (1924). The first book, with its insistence on the cultivation of ear training, its discouragement of the figured bass as a means of teaching harmony, and its full treatment of developments and innovations up to Debussy, remains a model treatise, whilst in the latter book, both strict and free counterpoint receive the fullest treatment.

It must be admitted that this somewhat mathematical approach to the most emotional art has certain drawbacks and dangers. After all, the R.C.M. Union has for its

motto 'The letter killeth, but the Spirit giveth life.' Yet that 'divinely inspired' melody must, in the case of the latest song-hit, be orchestrated by the back-room boys of Charing Cross Road; and don't we all know the would-be composer who doesn't know how to treat his tune?

If there was a short space of time between two lesson periods you might find C.H.K. indulging in his favourite game of Patience. The same pleasure would be shown by him when it 'came out' as when he added those last elusive notes to some eight-part counterpoint, although it seemed as if there could not possibly be another move to make. He would tell you that proficiency in counterpoint and billiards were evidence of a mis-spent youth. Let us hope that the present generation may have the opportunity to indulge in such and kindred pastimes, although they may not have the good fortune to study under such teachers as Prof. Charles Herbert Kitson.

EDUCATIONAL COURSES FOR CHOIR-BOYS

By C. H. PHILLIPS

THE war has played havoc as a rule with church choirs but that this is not always the case is proved by the overwhelming response to the educational courses which have been run during the entire war period by the Royal School of Church Music. The R.S.C.M., which in 1939 numbered 1,200 affiliated Church of England choirs, now numbers 2,000, ranging from the Orkneys to Australia, from Central Africa to the U.S.A.; and one of its activities has always been the running of courses for choristers. During the war courses have been restricted to the United Kingdom and are usually held in schools which have a chapel attached.

During the Easter holidays, courses lasting a week to ten days have been run at Tenbury Wells, Godalming and Barnard Castle and we may take the last as an example of what is attempted and accomplished. Eighty-nine boys attended—two from a choir, as a rule, so that forty choirs were represented, drawn from a wide area which included Suffolk, London, Wales and Cumberland and comprised all types of church choirs, from villages, small and large towns, and from Blackburn Cathedral. There were two

practices and services every day as the central item, and a feature of the courses has always been the rapid learning of a large corpus of new music. Lessons in rudiments, vocal training, P.T. and the history of English church music supplemented this work on the services. The services themselves were open to the public, and this particular course gained much from an informal visit and many helpful suggestions by Mr. Cyril Winn.

Housed in Barnard Castle School, the boys were divided into houses named after Tallis, Byrd, Gibbons and Purcell, each house being subdivided into three patrols called Semibreves, Minims and Crotchets. Much of the work was done in houses under the direction of the housemasters who were drawn from the music staffs of Harrow, Merchant Taylors', Haileybury, Imperial Service College and Barnard Castle. For most of the services, and for certain other activities, the whole course joined forces under the Director of the R.S.C.M., Sir Sydney H. Nicholson. It can certainly be said that the courses create enthusiasm and give plenty of practice in all the duties of a church chorister.

Epping Forest Youth Music Association

In spite of enemy activity, 1944 was a most successful year for the Epping Forest Youth Music Association. We began well, with a concert by the Boyd Neel String Orchestra, on April 1. The large audience of young people—some of them *very* young—listened, enthralled, to the programme, which included Holst's 'St. Paul' Suite, Bach's B minor Suite for flute and strings, and Britten's 'Simple' Symphony.

The annual festival took place on May 20 and June 10. On the first occasion Madame Elsie Horne adjudicated on piano work, Miss Marjorie Hayward took strings and ensemble work, and Miss Lucy Welsh Percussion bands and singing games. All three commented on the high standard of the work and gave interesting and helpful criticisms. We had one special treat when, a piano class having finished early, Mme Horne played to us herself. On the second Saturday we had Mr. Leslie Regan to adjudicate on choirs and orchestras. He also conducted massed choirs in each of three age groups, and took massed orchestras.

Enemy activity unfortunately prevented our holding another concert, at which we had hoped to have our president, Dame Myra Hess, with us. However, we brought the year to a successful close with a carol service on December 16, when Loughton Parish Church was packed to overflowing with members of schools and clubs, some of whom had been obliged to limit their numbers to keep within the available accommodation.

K. D. FRANCIS.

All-English Concert by the Alexandra Choir

An All-English programme of choral and orchestral music will be given by the Alexandra Choir and the London Symphony Orchestra at the Royal Albert Hall on June 8. This will be the second concert that the choir has given under its own auspices in the Royal Albert Hall. It will be conducted by Charles Proctor.

The programme includes 'Belshazzar's Feast,' by William Walton, Elgar's 'The Music Makers,' 'Cockaigne Overture,' and 'Serenade for Strings,' and also Charles Proctor's 'Rhapsody' for Mixed Chorus, Baritone and Alto Soli and Orchestra. (Soloists: Roy Henderson and Muriel Brunskill.) The 'Rhapsody' is the Finale from a 'Choral Symphony' composed by Charles Proctor to words by Walt Whitman.

In a sense, the programme is an epitome of the work of the Alexandra Choir and of its contemporary background. The 'Cockaigne' Overture typifies the spirit of London with which the Choir has been identified throughout its eventful history. The 'Music Makers' expresses the spirit that animates the Choir's selfless work. 'Belshazzar's Feast' is singularly appropriate for Victory Year, as it deals with the disintegration of tyrannical power, and the re-establishment of Eternal values.

Following the united tributes paid to the Alexandra Choir and its conductor in the musical press recently, a further honour has been conferred on Mr. Charles Proctor, who has been elected Fellow of the Royal Academy of Music.

FROM JAZZ TO CLASSICS

By A. M. KOWAL

AGGRESSIVELY, Richard met my eyes, and said, 'I can't see why people who like classics should be so down on jazz. I reckon it's just that they're snobs.'

Dorothy quickly supported him, pouting slightly as she spoke. 'Yes, most people like jazz, it makes them feel cheerful. So why sneer at them and try to spoil their pleasure?'

Other members of the group grunted in an approving chorus while I faced a problem common to many youth club leaders: how best to guide a group of jazz devotees to an appreciation of the classics?

Well, first of all, it was essential to let each member of the group feel that he or she was really *liked* by me. Without this personal rapport, I knew the music group would fail in its purpose, and so I focused my mind on what was admirable in each adolescent. In Dorothy, for instance, it was her warm-hearted readiness to help others; and in Richard, it was his astonishing determination to learn to play the piano: astonishing because, not having a piano in his own home, Richard could practise—on sufferance—only at his aunt's where his efforts were accompanied by his small cousin's 'tap-dancing' on the lid of the piano! Incredibly, Richard was able to play well-known beginners' pieces with some skill and grace.

In this way, a bond of friendly interest was established with these erstwhile suspicious adolescents. Indeed, a casual visitor might have thought I spent too much time in listening to their various worries and hopes, and in giving such practical advice as I could. But this was not really time wasted; by these means, my young friends came to feel I have a genuine interest in their welfare.

A word of warning, though: there was no need for any emotional sentiment on my part. Rather I modelled my behaviour on that of a placid, experienced doctor; I tried to be unassumingly helpful. Perhaps this dream of Sammy, a young pupil of mine, will illustrate the point. One morning, Sammy told me, 'Last night I dreamt I rode on you to Heaven, and Someone said, "Come in, Sammy, but leave your donkey outside."' Exactly! A teacher's task is to help the child to grow up and stand on his own feet, not expecting the child's gratitude when he no longer needs guidance.

Throughout this preliminary stage, it was most important to avoid any patronizing remarks about jazz, or equally fatal, any facial expressions which could be interpreted in the same sense. Adolescents are extremely sensitive, and any slight immediately arouses fierce resentment in them. Nor, in my mind, is it kind to gibe at these young people's taste in music. Many come from homes where boisterous play of younger children and the noisy talk of other adults makes it impossible to listen to a lengthy, complex classical composition.

As a matter of fact, at these first meetings I actually encouraged the members of the group to teach me something about jazz. This helped to remove feelings of inferiority which would have led to resentful obstinacy. Also, it enabled members to give free vent to musical opinions and prejudices which might be continually seeking opportunities for expression. Above all, I found that,

after having shown myself willing to learn from the group, my doubts concerning 'swing' were quite sympathetically received.

'Swing' differs from ordinary dance-band jazz in that the player does not follow a printed score, but improvises variations on a theme, distorting the regular jazz rhythms to put his own emotions into it. Whether or not the result is interesting depends on the musician's creative skill and personality—much as the value of a diary depends on the zest and insight of the diarist. In this connection, I referred also to the surrealist exhibition held at the Burlington Galleries before the war. The surrealist painter aims at depicting his unconscious, irrational mind; yet I was surprised to find only two of the exhibiting painters gripped my attention: Joan Miro's amusingly fantastic landscapes, and Salvador Dali's awesome evocations of the immensities of space-time; for the rest, I rapidly became bored. Similarly, I confessed to the 'swing' enthusiasts, I could appreciate Louis Armstrong—especially in those records which this negro trumpeter made around 1919—but most other 'swing' players struck me as lacking in creative originality and in distinctive personality. Indeed, I argued that 'swing,' although looking easy, actually called for a higher degree of talent than that possessed by most popular musicians—a point of view which flabbergasted Richard; he had never expected me to complain that 'swing' was too often insufficiently 'hot'!

Then I brought forward my more fundamental doubt concerning 'swing' and jazz music generally. Gently, I remarked on the flood of self-pity pervading this type of music. Many 'swing' tunes are called 'blues,' and dance numbers are frequently on the lines of 'You're Breaking My Heart All Over Again.' Further, when a 'swing' player is really inspired, he is significantly said to be 'out of the world,' while, the strong, incessant bass of the 'boogie-woogie' pianist lulls listeners much as a rocking cradle would do. Now, with Somerset Maugham, I feel an æsthetic emotion is only worthy when it stimulates one positively. To sit around being sorry for oneself is such a terrible waste of time and life!

Admittedly, as Richard hastened to point out, some jazz tunes are most cheerful. Yet, so it appears to me, these are merely peaks in an emotional graph fluctuating sharply between the seventh heaven of delight and the slough of despond. This results, I believe, from jazz being closely associated with the 'good time' view of life, which tends to appeal to impressionable adolescents. Therefore I gave some time to discussing this view because, after all, the main aim of youth clubs is not the increase of cultured 'high-brows' but the development of well-balanced citizens. It matters little if young people do not know that El Greco's real name was Domenico Theotocapulos; what is vital is that they should have a sound sense of values based on deep, human experience. It is worth remembering that Aristotle thought the good citizen to be the happy man, and preceded his study of politics with an enquiry into happy personality.

And many adolescents do need to be shown that happiness is not just any excitement, any momentary emotion

which is keen and vivid. That is where such people as Christopher Marlowe, Byron and Oscar Wilde went astray, because pleasure in short-term thrills so often ends in gloom—in anything from a 'hangover' to a wrecked life.

This then is where classical music can make a strong appeal to adolescents. Despite their air of brash confidence, most young people are uncertain how best to live. Nothing so awakens their interest, leading them to feel it is worth while making an effort to understand good music, as the promise it will help them to live more fully. As the Editor said in the last issue of this journal, good music is a part of life. Through it, youthful listeners can assimilate a sense of dynamic form in living; they can come to realize that enjoyment is not excitement and thrills but serene, long-term satisfaction. The thrills of the 'good-timer' are as brief and ephemeral as popular jazz tunes; but the delightful counterpoint in the Athenian balance of mental and physical pleasures is as continuous and enduring as a great symphony.

Clearly, this argument will be most effective if the youth club leader behaves consistently in a cheerful, practical manner! With this 'proof of the pudding' before their eyes, the group are far more likely to be favourably impressed of the value of classical music. This is most important, because herein lies one of the basic reasons why the classics are distrusted by adolescents. They fear that good music, which they feel to be more impersonal and less emotional than jazz, will somehow curb and even grimly frustrate their keen desire for enjoyment... especially their full-hearted longing for romance.

Strangely enough, perhaps, though the liking is strong, jazz is not altogether liked for itself! To modern adolescents, jazz represents the romantic thrills of love and courtship which are a major interest in this stage of human growth. Previously, other musical forms—the waltz, for example—had the same significance. (Incidentally, it may be as well to remind ourselves that, in Byron's time, many parents considered the waltz as disgusting as the most extravagant 'jitterbugging' to-day); and it is my belief that were modern dance-bands to play nothing but gavottes and sarabandes, young men and women would still eagerly throng to dance-halls.

A belief which I put to practical use when I actually introduced the group to classical music... but first, I must mention the three 'live' exhibits who kindly visited the club and demonstrated that improved musical taste was well within the reach of everyone. I thought it advisable to assure the group about this, because much of their earlier vehement disapproval of the classics had been due to a semi-conscious fear that good music was 'beyond' them. My first visitor was the leader of our local dance-band, and he played a very mixed programme of popular and classical music on the club piano. Next, a journalist described how his taste had been decidedly 'lowbrow' until he had fallen in love with a music teacher, a circumstance which had led to the broadening of his musical enjoyment; this talk was illustrated by a medley of records ranging from Noel Coward's 'Three White Feathers' to the last movement of Beethoven's Fifth. Our third visitor was a middle-aged farmer with a local reputation for being 'sharp'; a week before, for instance, he had set tongues wagging by buying some sheep at forty-four shillings each and selling them half an hour later for fifty-nine. He began by telling the group how he had 'picked up a concert grand

for three quid,' and had taken to 'tinkling around with it.' He then sat down at the club piano, and played Mozart, Beethoven and Schumann with a sure, expressive skill comparatively rare in amateur pianists. Even Richard was impressed enough to ask how he could develop equally firm yet supple fingers. His quick blue eyes beaming, the farmer told Richard to 'do an hour's milking every morning for fifteen years!'

After several sessions of gradual psychological preparation, I thought the group ready to face one of definite instruction without getting panicky. But I still moved circumspectly, approaching classical music through their great interest in dancing. Beginning with a foxtrot, I led them backwards through the dances of the last three hundred years or so. Waltzes, polkas, lancers, barn dances, minuets, gavottes, and finally, pavaues; I played several examples of each, and, between each piece, we chattered about the distinctive features of the different dances. Before long, some girls were confessing occasional boredom with the 'sameness' of modern dance-hall music. After this, I remarked that classical music is based on dances, and, as a matter of interest, ran through the historical development of contrasted suites into fugues and sonatas, playing passages from Purcell, Couperin, Scarlatti, Bach, and Mozart to illustrate the theme.

The next step was to give a session to ballet... but no, space forbids. But I believe I have shown that jazz devotees must be understood and sympathetically handled if their taste in music is to be improved. When Dr. Hadfields was lecturing on psychology at King's College, I recall that he said 'the purpose of education is not to learn a subject, but to like it.' There can be no better guiding principle for youth club leaders who are gently persuading adolescents to listen to the classics.

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THOUGHTS ON MODERN MUSIC

By ELIZABETH WALTERS

MODERN Music: What is it? How is it recognized? In defining 'modern' we are faced with alternative meanings of the adjective: modern as pertaining to the present, and the more generally-accepted meaning expressing a certain style in composition and thought. Although the former definition could be applied to all art of all times, the latter meaning is an epithet of recent use.

Thus the application of the word 'modern' is now confined to the idiomatic expression of contemporary life in art, music, literature and architecture.

Music, in common with the other arts, is greatly influenced by the conditions of the country in which it finds birth; it follows that contemporary music must bear the characteristics of this restless, nervously intellectual period of world history. All the qualities (and qualities abound), weaknesses and moods of this age are being expressed in music, and the technique of modern orchestration has adapted itself to a representation of the struggle and revolt of our time.

Although our first impression of modern music is one of discord—lack of melody and form—our aural senses soon become accustomed to the unfamiliar combinations of sounds. Thirty years ago we had to educate our ears to the whole tone effects of Debussy's music: an appreciation of the harmonies employed by Stravinsky and Schönberg may follow as naturally.

Composers of today, in violating the laws of harmony, in using melody with a restraining hand, are producing patches of spiritual beauty, but it is nevertheless true that, in the search for a new means of expression, long passages of incoherent thought predominate. It is the eternal struggle between beauty and despair.

Apart from the need for beauty which is a passionate, yet unconscious need in our lives, modern music has become as indispensable as 'jazz' and the 'talkies.' It supplies something which the classic masters cannot give us.

But 'modernism' is still in its infancy; it is an unsolved problem to which the coming generation holds the key.

Following is a short list of piano pieces in the modern idiom suitable for teaching or for illustrative purposes in the appreciation class. 'Almanach aux Images' (Grovez), 'Mood Sketches' (Rebikov), 'Sarum Sketches' (Howells), 'Banbury Cross' and 'Little Polly Flinders' (Livens), 'Little White Donkey' (Ibert), 'Children's Book' (Gretchaninov), and Selections from 'The New Piano Book': 3 vols. (Schott).

The child should be encouraged to express its reactions to tonal effects and to supply a 'picture' of the piece. Familiarity with the modern idiom in small doses will lead eventually to a fuller appreciation of larger works demanding sustained concentration. Humour and a story are readily recognized by the child, both of which are to be found in 'Till Eulenspiegel' (Strauss) and 'Peter and the Wolf' (Prokofiev).

It is a commonplace that the true artist is always ahead of his time and public. In this age of super-education it is difficult to understand why the language of our time is not fully appreciated, particularly in the field of music. We

acknowledge the power of modern music on the intellectual senses. Why and where does it fail in full appreciation? Are our intellectual faculties still in an undeveloped stage? Or is it that composers of today have little to say? Or have they not yet found the right medium for expressing something not already sung in terms of music?

The modern trend of life does not encourage deep thinking. Solitude and quiet are not readily found in this age of speed, and in consequence the two qualities, clarity of thought and sustained purpose, both so well defined in the work of the great old masters, are lacking in the work of present-day composers.

What of today's music will be accepted in the future as the landmark of this era? Recent years have not produced outstanding genius in any branch of art. But a genius is not born nor recognized every day, nor do we look for another Bach or Beethoven. Our hope is in the future. We look for the coming of a composer with unusual insight and vision, to express himself in an individual manner, without resource to imitation and effect. There is beauty in this age, but it needs an inspired hand to bring it to a lasting realization. Music which will stand for all that is worthiest of the twentieth century, work in which beauty pervades the whole, demands something more of the composer than a clever conjurer with notes and experimental orchestral effects.

The one essential of a real work of art, which does not change with change of style, is sincerity.

Modern music will not find true appreciation while we lack the powers of real criticism. We are influenced so readily by the professional critics. We condemn everything that does not conform to our preconceived ideas, at first hearing, because our powers of judgment are undeveloped. The child should be encouraged to form his own opinions of music heard in the appreciation class. In this way will perception deepen.

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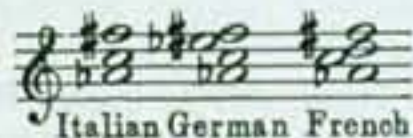
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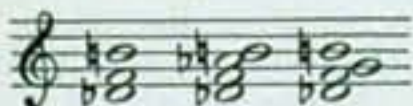
III.—Augmented Sixths, Chromatic Chords and Pedals

By FREDERIC H. WOOD

FROM the Common Chords of our first article, and the elementary and higher Fundamental Discords of our second, we now pass to another equally well-defined chord which all students should know. The Augmented Sixth is usually found upon the Minor Sixth of the scale. There are three forms of it:



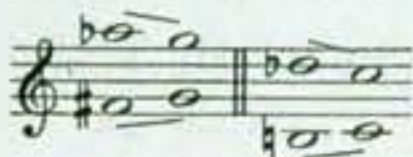
More rarely the chords are found upon the Minor Second of the scale, which in Key C, like the foregoing, would give this result:



The student should commit to memory these three forms. Nobody knows or cares how their names came to be applied, but perhaps 'association of ideas' may help us to fix them in the mind. The so-called 'Italian' Sixth seems thin in effect, and unsophisticated, like many Italian people. The 'German' Sixth is more profound, more solid, like the German people. The 'French' Sixth has a piquancy and charm not unrelated to that of many French people. It will also be seen that while the 'Italian' Sixth has only three notes, the other two have four notes. Indeed, the placing of this fourth note decides whether the result shall be a 'German' or 'French' form. If the former, the four sounds are identical with those of a Dominant Seventh. Why not therefore change the notation and call it a seventh? The answer is that the 'resolution' of the two chords is different. Whereas the Seventh, as we saw in our last article, must fall a diatonic step, the Augmented Sixth usually rises a semitone. The two notes which form the Sixth must diverge, and usually they do so:



For the moment the internal notes of the chord need not concern us. The movement of the two discordant notes is the same in inversions of the chord, though this time they do not diverge, but approach:



A familiar example of the inverted Augmented Sixth is:

Schubert
The 'Unfinished' Symphony, Slow Movement

Strings & Wood-wind

'Cellos & Basses

p

pizz.

Here the chord is used without modulating, and is virtually a chromatic chord within the key. That is why A sharp cannot be called B flat, although the first chord sounds like the first inversion of the Dominant Seventh of F. From the same movement we take an example of the 'Italian' Sixth:

Clarinet Solo
1st Violins

pp

Strings

Schubert, Ibid

The 'German' Sixth is very common, and is often used as a 'pivot chord' for modulating:

Piano

Chopin, Ballade in A♭

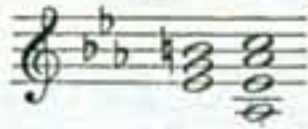
p

In each of these examples the chord is placed at the bar-junction, thus ensuring that the resolving chord shall be at the strongest part of the bar, whether modulating or not. Had Chopin retained the first D natural to the end of the bar, the result would have been a 'French' Sixth, not 'German.'

The class should now try to find other examples from the classics, and label them by their distinctive names.

It may be said that for general purposes we have now reached the end of our chordal material. In the three types of chord already analysed—the Common Chord, the

Fundamental Chords ranging from Dominant Seventh to Thirteenth (including the Ninth and Eleventh, and inversions of all these), and the three forms of Augmented Sixth, the students have learned all they need to know about the chords in common use today. It is true that the Augmented Triad found on the Mediant of the minor scale presents some theoretical difficulties, but all the students need to know is how to resolve it on the Submediant:



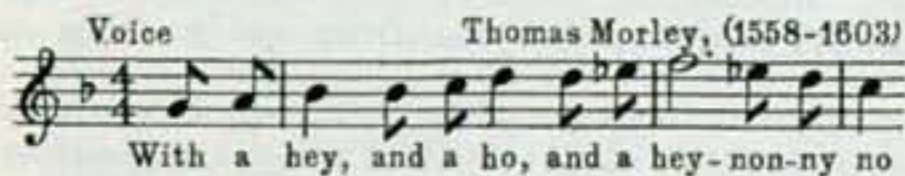
which is the orthodox resolution expected by diploma examiners.

Then again, new experiments in combined sounds are constantly being tried. Scriabin for example has defined what he called 'The Mystic chord of Nature':



but there is nothing 'mystical' about it. All the notes belong to the Fundamental series except the F sharp, which is felt as a mere auxiliary note below G. It will be seen in our next article that auxiliary and passing-notes, decorating the three main types of chord already outlined, explain away all the possible harmonies used by the most modern composer. As long as we continue to employ the twelve-note chromatic scale, there is no need for further theoretical analysis. Even the many interesting experiments in the whole-tone scale have yielded no new system of Harmony, for in a scale where all the steps are equal there can be neither tonic nor dominant, nor any other of the sheet-anchors of tonality. In a human community where all are equals, 'Jack is as good as his master': and in the whole-tone scale one soon tires of the Augmented Triad which can never be anything else.

Where variety *can* be obtained—and *is* being obtained with good results—is in the rational use of what are called the Ancient Modes or scales of former times. These have their harmonic as well as their melodic significance. Unfortunately, some modern editors, in their ignorance of modal melody and harmony, have misrepresented both. How many of our readers know, for example, that Morley's well-known 'It was a lover and his lass' should have E flat in the melody?

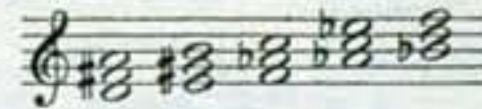


or that Ford's lute-song, 'Since first I saw your face' was *not* harmonized with F sharp in the bass? Most school song-books print it like that, their editors not knowing, apparently, that first inversions of Dominant Sevenths were not used at that time. The correct version is as follows:



The modern editors who made those blunders robbed these well-known tunes of their distinctive quality. To find a parallel, one would have to imagine a dramatic representation of Henry VIII in trousers and a bowler hat, or Queen Elizabeth in short skirts.

The example from Ford brings me to my next point, a consideration of so-called 'chromatic chords within the key.' This is the term used when such chords, commonly employed for modulating, do not do so, but are used to impart colour without departing from the key. Formerly, Macfarren and other theorists recognized very few of the extraneous chords which may be used without necessarily quitting the key. Thus in key C the following were 'allowed':

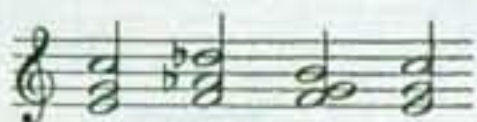


The last of these is the so-called 'Tudor Triad' so often found in sixteenth-century music. To us it is 'chromatic' as being outside the scale. But to Palestrina, O. Gibbons and Ford it was 'diatonic' or within the scale. That is how Ford used it in the phrase just quoted. The passage is really in G major, with the 'Tudor Triad' used on F. The modern Leading-Note which today we take for granted was not in the diatonic scheme as they understood it. Today we are obsessed by the major scale defined by the white notes of a keyboard from C to C—one of the legacies of the eighteenth century. But if we imagine a white-note scale from G to G, we get the so-called Mixo-Lydian or Seventh Mode. This was the Mode used in Ford's song. A similar scale from A to A gives the Ninth or Æolian Mode. Still another from D to D yields the so-called Dorian or First Mode. None of these former scales or modes contains the sharpened Leading-Note of today. In music of that period it was often introduced, somewhat arbitrarily, at the cadence and elsewhere, under the name of 'Musica Ficta.' The quotation from Ford shows it as F sharp at 'wrangle.' But all the modes could be transposed to any pitch, using different notation accordingly. We ascertain the Mode of any tune by constructing a scale out of its melody, and sometimes harmony too. If the tune be fairly diatonic, the relation of its notes to the Final or Tonic will generally define the mode used. That having been ascertained, the harmony added to the tune should be consistent with the mode, or we should get another anachronism like Tudor Royalty in modern dress.

These are facts which ought to be known to intelligent students in every Harmony class. Our young people would then be able to analyse sixteenth- and seventeenth-century music with better understanding.

Reverting now to our chromatic chords, it should be noted that since Macfarren's time Harmony has expanded

its resources considerably. It has steadily developed until today it may be said that *any* triad within the chromatic scale may be used as a 'chromatic chord within the key.' One which has been used since the time of Purcell is the so-called 'Neapolitan Sixth.' It is the first inversion of a major triad on the Minor Second of the scale:



Nobody knows why it should have been given that name, any more than we know why the three forms of Augmented Sixth were called 'Italian,' 'German,' 'French'; or why the major triad at the end of a minor tune should have been called 'Tierce di Picardie,' or 'Picardy Third.' The inference is that these things were first tried out in those places, like the 'Bakewell tarts, Banbury buns, and Eccles cakes' known to confectionery. Nor does it matter, as long as our pupils learn to distinguish them. That is the important thing, for Harmony students—whether destined to be composers or chiefly teachers—will find an added interest in such familiar examples of 'Neapolitan' harmony as these:



Students should not be misled by the key-signature. Thus the Handel quotation is really in B flat at the moment, while Beethoven's 'Neapolitan Sixth' is related to B major. The insistent B in the middle of the harmony is, of course, a Pedal, of which more will be said later.

Chromatic chords within the key, which also include Sevenths and other higher discords, have caused much controversy as to their real nature. Macfarren, as we have seen, 'allowed' a few of them with certain restrictions. The late Dr. C. W. Pearce preferred to regard them as chords 'borrowed' from some other key. This seems a more sensible view, for just as we borrow words from another language and incorporate them in our own, so we are entitled to 'borrow' chords from other keys without departing from the particular key we may be in. The only question is how far they should still be called 'chromatic.' When most of our harmony was built upon the diatonic scale—as indeed it was in the seventeenth and eighteenth centuries—it seemed natural to regard these outside chords as 'chromatic.' Since then, however, music itself has steadily become more chromatic, and it is sometimes difficult—as in a Wagner score, for example—not to call the whole texture 'diatonic.' Again, how are we to explain:



except as all in the key of D major? Elgar certainly borrows the Dominant Seventh from F sharp major or minor, both unrelated keys. Emotionally and descriptively we understand it quite well. The dying Gerontius is hovering on the borders of the next world. His fevered consciousness alternates between awareness of it and of this world. But theoretically we can only say that the passage is in D, and we must therefore enlarge our conception of tonality to include chromatic as well as diatonic harmony.

We can now summarize this part of our subject by saying that *all* chromatic chords, as well as the three forms of Augmented Sixth and all the Fundamental Discords, can be used either for modulating or as splashes of colour against a background which is essentially diatonic: that is, literally, 'running through the scale' which for the moment has its own well-defined tonic and dominant. These, together with the less-important degrees of the scale, establish what is called 'tonality.'

Lastly, 'Pedals' or 'Pedal-points' form an interesting feature for any Harmony class. They are so fascinating that most students in Composition get a bad attack of what may be called 'Pedalitis,' from the discovery itself; until a wise teacher points out the right perspective concerning them. In Harmony 'pedals' have nothing to do with piano pedals, or organs, or bicycles. They concern the insistent adoption and reiteration of one note—generally the dominant or the tonic, and most frequently in the bass—against a succession of chords which may or may not be concordant with it. It originated, no doubt, in the drone of the bagpipe, which goes on all the time the piper is playing the real tune. As a device, the Pedal is very common towards the end of a fugue. Some fugues have two: a Dominant pedal not far from the end, and Tonic pedal at the very end. In organ fugues it is sustained as a drone. In Chamber music or orchestral music it may be decorated, however, with auxiliaries and in other ways.

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One advantage of the Pedal is that practically any chords, however remote in key, can be used against it. Formerly the harmony chosen was restricted, but today, as Kitson says, 'a pedal will stand anything.' It is still 'good form' to begin and end it with a chord of which it forms a part, but there are no other restrictions. Its structural value is that it knits together the changing harmony about it. It also, perhaps, conveys a hint to the bored listener of a long organ fugue that the organist has nearly reached the end. One novelist has compared it with the hum of a thousand voices in a busy city, which is 'like the dominant pedal of a fugue, whose long, deep note sleeps on amid the strife of moving sounds.' (*Griefenstein*, by F. Marion Crawford.) Sometimes, however, the pedal is placed in an inner part:



When this happens, the choice of chords is more restricted. If above the bass, the resultant harshness of an unrelated pedal note is greater. The use of auxiliaries to decorate a pedal is very common:



Nor should the decorative pedals in orchestral music be ignored. There are two good examples in Elgar's 'Dream of Gerontius,' pp. 118-122 of the vocal score:



More rarely, a whole chord will do duty as a Pedal. This of course will restrict the moving part or parts, but here again auxiliaries may be useful:



Let the students find other examples, but above all let them keep a sense of proportion as to their value. Some composers—Gounod, for example—never got over 'Pedalitis.' But the best masters always used it with restraint, never losing sight of the fact that as a device for summing-up and binding together all that had gone before, it was excellent; but when used too often and without reason, it could become a mannerism which was soon tiresome, if not intolerable.

Next article: Passing Notes, Auxiliary Notes and Modulation.

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THE B.B.C. AND SCHOOL CHOIRS

By REGINALD HUNT

IN many ways the Children's Hour is one of the most successful of radio programmes, with an appeal not limited to children. In one direction, however, the policy of the organizers is open to criticism. The 'ordinary listener,' deriving his knowledge of the school music of this country from the Children's-Hour programmes would have the impression that our school choirs, however variable in size and quality, were invariably composed of treble and alto voices singing in unison or two parts or (very rarely) in three. It is surprising that the organizers of this interesting wireless period should take a somewhat narrow view of the composition and nature of school choirs in general, and not be more concerned to make the choir programmes really representative of what is being done in all types of schools—including boys' secondary schools.

For many years boys' secondary schools (and the independent public schools) with a musical bias have possessed complete choirs of trebles, altos, tenors and basses; but I cannot recall ever having heard one of these choirs sing in a Children's-Hour programme. Listeners would probably be astonished to learn that such choirs exist.

It may be that the predominantly feminine personnel of the management (apart from Mr. Derek McCulloch) has something to do with this omission; or perhaps there may be a B.B.C. ruling that all S.A.T.B. choirs should rank as adult bodies. If the latter is the true explanation, it is a great pity, as these boys' choirs are denied classification either as school or adult bodies. They certainly have no desire to invite comparison with the Fleet Street or Philharmonic Choirs, or the B.B.C. Choral Society! But they would probably afford a welcome change from, and give more pleasure than, some shrill elementary school choirs that agitate the microphone from time to time. A good choir in a boys' secondary school approximates to the choir of a parish church which takes pains with its music. The bigger number (50-60) in the boys' choir makes up any deficiency in sonority of the lower parts as compared with the church choir of, say, 30, possessing more mature tenors and basses. The upward compass of the tenors and the downward compass of the basses will be rather less in the former body. Unfortunately, in wartime senior boys leave earlier, owing to the demands of the Services, university short courses, etc., and this adversely affects the tenor and bass departments to some extent.

The experience of one such choir with the B.B.C. may be of interest and add point to the foregoing remarks. The choir in question is that of a London secondary school for boys and consists of about sixty members, of ages ranging from 9 to 18, including trebles, altos, tenors and basses. During each of the ten years preceding the outbreak of war in 1939, the choir produced and performed a Gilbert and Sullivan opera, the boys themselves taking all the principal parts (male and female) and supplying the full chorus. The music was performed exactly as written for the voices, with no adult help whatever. The only adult help given was limited to the orchestra, mainly in the form of professional strengthening in the wind department. Other performances included 'The Messiah' (Part I and 'Hallelujah' Chorus) and works such as Stanford's 'Songs of the Fleet'—again without adult help. During those same ten years the choir was responsible for the music at the London Secondary Schools' Services at St. Paul's and Southwark Cathedrals, again singing as a four-part church choir, robed, and occupying the choir-stalls—the music-master playing the organ.

September 1939 saw the school evacuated to a country town in Surrey, where the Parish Church was the only accommodation available for regular choir rehearsals. As a consequence all operatic work lapsed, and the repertory acquired a pronouncedly religious character, including 'The Messiah,' carols and carol

arrangements (such as Holst's 'Christmas Day') and various anthems.

In the spring of 1943 the B.B.C. sent down a representative in the person of a very famous London choral conductor, who gave the school choir a thorough 'vetting.' As a result of his report the choir attended at the B.B.C. Maida Vale studios to make five disc recordings for use in the Empire Transmission service. Four short works for S.A.T.B. were recorded, viz., 'Hymn for Aviators' (Parry), 'Non nobis, Domine' (Quilter), 'Lead us, Heavenly Father' (Quilter), 'Song of Freedom' (A. P. Herbert's words to Elgar's 'Pomp and Circumstance' No. 4—an arrangement not quite so hackneyed in 1943 as now, when Christmas pantomimes have done their worst with it), and, for trebles alone, 'O, had I Jubal's lyre' (Handel). The reason for the religious bias of most of the music has already been given above.

From that day to this the boys, many of whom are now serving in the Forces, have never heard these records (with one exception); 'O, had I Jubal's lyre' was once broadcast in the Pacific Overseas programme and could just be heard faintly above a vigorous atmospheric crackle. The other four, so far as is known, have never been used in any programme. The discs have been passed by the Empire Transmission service to the Children's-Hour department, but the latter apparently feel that they have a sufficient number of school choirs on their list already and have not used the recordings.

Even if the records were indifferent, there would still be a case for their inclusion in order to make these school-choir programmes representative; but the conductor of the choir in question was told that they were quite satisfactory. For what it is worth it may be added that he has heard them played over, and, as a choralist of some experience, considers them well worth a hearing.



A New Book about Composers

Delightfully useful: that is my first comment on Eric Blom's 'Some Great Composers' (Oxford University Press, 6s.).

For the music teacher or youth club leader, Mr. Blom's concise, lucid, and often witty biographies of the major composers from Purcell to Dvořák is a fund of helpful information. The author gives the exact date of birth for each composer—not merely 1840 for Tchaikovsky, that is, but also the 7th of May—which enables one to give that 'topical' angle to a lesson which so stimulates initial interest.

Again, Mr. Blom provides a wealth of intimate human detail which helps to make young people more interested in a composer's work. For instance, Haydn, as a young man, 'blackened boots, trimmed wigs, and ironed clothes' for the Italian composer Porpora in return for lessons in music. Then there was Mozart who was able to compose no matter how harassing his circumstances. 'He wrote out his D minor String Quartet while his first child was being brought into the world in the next room.'

Mr. Blom also tells how certain well-known compositions came to be written. Brahms wrote his clarinet Trio and Quintet because of his admiration for Richard Mühlfeld, a notable clarinet player of the time; and Schubert's 'Unfinished' was written for the Musical Society of Graz. At least, the composer sent the Society the first two movements, but, becoming busy with something else, set the work aside, never to complete it. And 'there is no need to make any greater mystery of the case.'

Besides being most useful in teaching, these essays are musically stimulating. Take Handel, for example. Mr. Blom points out that, although this composer is one of the great names in music . . . well, how many of Handel's compositions can *you* name in the next three minutes—starting now?

H. K.

MUSICAL APPRECIATION

A SCHOOLBOY'S POINT OF VIEW

IT seems to me that many of the methods put forward for the teaching of musical appreciation in schools are unsound. They try to attain the impossible. They try to produce—in the extremely short time devoted to music in schools—a type of musical prodigy who can sight-read music, sight-sing, possibly play some instrument, and, as well as all this, 'appreciate' music.

The idea that a school, alone, can teach its pupils to appreciate music, that is, to criticize sensibly any composition from a Bach cantata to a Bax symphony, is at first sight a pretty hopeless one. It *can* be done—it *has* been done—but only in a way in which the ordinary population come to appreciate music. It cannot be done through the teaching of the theory of music, nor through the teacher playing on the school piano. The number of people today who were introduced to music through such works as the Grieg or the Tchaikovsky Piano Concertos is amazingly large. The number of people who came to appreciate music through choral work, or by listening to choral work, or by theory, or by listening to a teacher playing, is exceedingly small. The former are those who now can listen with pleasure to such fine works as the recently broadcast Bax Violin Concerto, or the Elgar symphonies.

To attempt an introduction to music through choral work is hopeless for the following reasons:

(1) Songs and choral works (unless they are without words) are programme music of the most 'programmatic' kind. No teacher of appreciation would dream of teaching music through programme music, because it is quite impossible to apply any criterion to such music. A criticism of programme music will depend on how much attention is paid to the 'programme.'
(2) The music sung by schools has often no musical educative value whatever, and consists of a hymn-book and a book of national songs. In such cases the singing teacher is more interested in getting the effects of the singing than in the educative value of what he sings.
(3) The most musical pupils are very often those who, while they are young, hate singing.

It is, indeed, now recognized as a fact that many professional singers are entirely musically uneducated, as can be seen by

looking at their concert programmes. The teaching of appreciation through song is a reminder of the days before we had the gramophone—as is the teaching of appreciation by means of the piano.

I have been learning the piano for over five years now, and love it. But, as with singing, as an introduction to music it is useless.

I do not say that to be taught to sing or play the piano is bad in itself. Nothing can be more satisfying. But the actual musical value of such lessons in school time is negligible compared with the value of appreciation lessons. Music critics often say that musical appreciation is not doing any good, but, as has often been said before, this is not the fault of appreciation *itself*, but of the way it is taught.

Aural training is related to singing. The only advantage claimed by teachers of this subject, besides its aid to singing, is the help it is said to give to listeners in hearing 'hidden melodies' in orchestral and instrumental music. The only answer to this is that if a composer wants a piece of melody to be heard, he arranges it so that it *is* heard. The viola part of a string quartet, for instance, is not meant to be heard most of the time. It merely provides harmony.

It would be a good thing if the singing and aural training classes were resolved into appreciation classes. There is nothing wrong with singing and aural training. There just *is not time* for these things. If certain boys particularly want them, there should be facilities in the school whereby they can get free lessons out of school time.

This is not an attack on singing or piano playing. I like them both, but I had to learn to like them. They are not easy subjects to fully appreciate, and as an introduction to music, are valueless.

The school of which I am a pupil is fortunate in possessing a musical headmaster. Each morning, before prayers, a gramophone record of good music is played (not too much singing!). This, I think, has increased the standard of musical education in the school enormously, and should be done at every school.

DAVID L. DUGUID (aged 16 years)

(Pupil of Sutton County School for Boys).

GEMS FROM ORATORIOS AND CANTATAS

For Use in School

By 'KEYCOMBER'

HAVING annotated a fair number of items by Bach, Handel and Mendelssohn, I move on, for the present, to other composers, represented not so amply, but by choice items.

Elgar's Delicacy

To take the ever-rich Elgar: here is an item from his cantata 'The Light of Life,' written for the Worcester Festival of 1896. The word 'Light' has here the special significance of sight, for the work is about the story of Jesus' healing the blind man. This chorus for s.a. (alto down only to C; so it is well within s.s. compass) follows the healing miracle. Its pace, and the cheerful rhythm, suggest a spirit of comfort. The writing is largely imitative, the first phrases being exact. The parts cross: therefore, let each phrase be heard fully, by cutting away the other part's tone where it crosses the theme, until that has been clearly heard, e.g. the lower part can slightly subdue, at its first bar, so as to let the S. tune's shape be clear. Let S.1, in rising on 'doubt not,' give the impulse to the 'not.' There is a semitone rise in the repetition of this phrase by the two parts, but a sudden slide

into F on the top of p. 2 (the print is Novello, Octavo Edition, 110). Let the accompaniment give the descending theme good power as the voices monotone on C. This theme may be related to that which has earlier accompanied Jesus' words, 'I am the Light of the World' (there it rises from the tonic in 9-8).

At 'night comes,' there can be a tiny break (no breath) after the second word. Let E flat be true—very close to the D: and the seconds' jump is a good pitching-test. Really *pp* singing without breathiness must be studied: and beware of a stress on 'the.' Let the *cres.* be very slight. There is some variety in stanza 2, and the tone rises to *f*, the parts exchanging themes. 'Dost touch' presents the frequent problem of two t's. With practice it is possible to touch both: but rather let one go than have prominent a tingling 'tut-tut' effect.

Be sure, however, that you sound the 't' in 'makest.'

A Jewel from 'Gerontius'

A fuller-dress piece is the chorus 'Praise to the Holiest,' from 'The Dream of Gerontius' (Birmingham Festival, 1900). Print,

Novello, Octavo, 348. Here a semi-chorus, s.a., and four-part s.s.a.a. are both required, and some especially fine *ppp* work. The chorus follows that of the Demons, exiled from heaven. The Angelicals are the happy spirits, who tell here of Jesus' coming as a Champion and God's Viceroy on earth. Hence, we need light, floating tone, spiritualized. The Angel's part, in the original, is here omitted. To get the full power of Elgar's invention and the sustained beauty of the feat, the whole developed chorus in the oratorio (later bringing in the full choir) should be studied. There is, in the opening, a short introduction of five bars, wherein the orchestra makes us hear the wings of angels (*cf.* Handel, in 'And suddenly'—'The Messiah'). At the first 'Praise' heaven's gates open, in that sudden *cres.* from *p* to *ff*. Then we have the first stanza of the angelic hymn, divided (a favourite device) among the voice-parts; so that the top part must be clear, singing a trifle above the rest. The hymn, now in shorter phrases, continues above a new accompaniment phrase (p. 3). Then a rather quicker theme in E flat is added, with a familiar Elgarian waving-thirds figure below it. (The curves over this accompaniment are not phrasing marks: the whole run should be as smooth as possible.) Now the lower, formerly accompanying, parts take up the theme (at 'The Eternal') while the waving parts are now in the semi-chorus, above. At 'To serve as Champion' there is a noble, full-toned burst. Mark the return to A flat, after a resumption of the matter of pp. 4, 5; and so, with a touch of the subdominant, D flat, the final bars, this part of the great chorus is drawn to an end. It needs fine part-balancing, but the notes are very straightforward.

Brahms's Devotion

'How lovely are Thy dwellings fair' (Novello's Trios, Quartets, etc., No. 550) is for s.s.a.a., arranged by the always resourceful and musicianly H. A. Chambers from the mixed-choir form in the 'Requiem' (1865-7), not a liturgical work, but settings of Biblical passages which had struck the composer's imagination in his musings on life and death. Long-phrased music, it invites gracious curves. Tune the D flat on the top of p. 3, and the incidental turn to G minor: the F sharp in S.2 and the A in S.1 are derivable from thinking of the D as the dominant. Let S.2 reckon the B natural as a mere semitone-below-C, in B flat, thinking back to the major key immediately after the incursion into the relative minor: and the G flat is of course *la(w)*. This single chromatic common chord should in early practising often be paused at and the choir asked if it is in absolute tune. This habit of spot-lighting chords and anatomizing can become a very useful, swift test, if it be done so as to be unexpected, and if every member be expected to listen keenly and make her or his own honest report on not only the part song, but the total effect. No such test need be dwelt upon: a mere few seconds are needed.

Bottom of p. 3, F minor: testing phrase for A.2, top of p. 4: following phrase, similarly, for S.2, but in B flat minor: then S.1 in A flat major; develop the choir's perception of such sequential phrases and their keys, marking especially the notes that belong to these keys, and those few (such as A.2's C flats) that are purely chromatic. Teach them, right from the start, to *think in the key you're in*: which means, they must know for certain what key any phrase is in. Every choir must be taught how to know that. Why so much blind stumbling, when a few minutes a time given to the *principles* of tonality would save, later, hours of fumbling? Nothing pays better than principles.

The more urgent impulse (accompaniment) on p. 5 leading into the climax, high G flat, and that note's key, lead back through very rapid touches of F and B flat, to E flat, for the first idea: but now, instead of going into the dominant, as on p. 2, he soars hopefully, keeping in the tonic, though with the same phrase as before. So, we get our second high A flat. Page 8 brings a slightly brisker movement, at 'they ever praise Thee,' where more energy can be shown (though no 'pumping,' please). The counterpoint should flow, the tune above it providing the main accentual force. This fugality is brief, serving to tauten things up after the more flowing, reflective work. On p. 10 the miniature fugue is drawn

into closer imitation and excitement. The coda resumes the sweet meditateness, at 'How lovely,' dwelling on the refrain in that diminished fifth, and then mounting to bliss in S.1 (while the lower parts mind their P's and Q's of semitones and tones); all trying to sound as if breath were endless, and no such trouble as getting a fresh supply ever afflicted poor humanity. It must get as near the angelic in tone and shading as mortals can.

A Motet Little Known

One more Brahms I have space for: a less familiar item, 'Blessed are they' (Chorister Series, No. 2). This is an adaptation of an 'Ave Maria' for women's chorus, string orchestra and organ that Brahms wrote for a little body that soon became the quite famous Hamburg Ladies' Choir—famous, that is, around Brahms's native city. His gently-flowing music is in 6-8 time, where we want but one beat to the bar. Note the characteristic key-shift very soon after the start. S.1 can think in G minor for the moment: S.2 in the major, with flat seventh: or, in F, with one flat fourth. At bar 10, S.2 can think of the E flat as simply a flat third, and continue in C. S.1 must tune accurately at 'praise Thee,' bar 19. Stanza 2 is like the first. Page 6, G minor: watch E flat to F sharp: a rather pathetic touch, apt for the plea. Sudden turn to A minor, which S.1 can feel at bar 3 of this page, reckoning the D as the fourth in that key. S.2 must go to it via F major or B flat feeling. Then back to 3, and at the bottom of p. 7, to A minor. At any unison or octave passage in any piece, *listen and tune.*

Work up the power now, steadily: let the second *f* (on top F) be bigger than the first. In all chords that change position, listen for the balance making it equally good and rich in a wide-spaced chord as in a close one. This often finds a weak spot in inexperienced choirs. Note, on top of p. 8, the two spacings, bars 1 and 2, etc. Sometimes, according to the number you have for each voice-part, a trifle of adjustment of weight will be necessary, to bring the balance right. Make all listen to every such experiment: and frequently let a singer here and there stand out from the choir in front, so as to hear his or her fellows as you do. Give brief reasons for everything, and make all realize (a) the personal responsibility and *importance* of every individual member, and (b) the intricacy of the fine art of part-singing. Many choristers are apt to pass through a choir without realizing this latter element.

We left Brahms in grand octaves, modulating in the accompaniment (p. 8), which is, by the way, on three staves, for organ: a nice little problem for a pianist's management. (You could effectively use a second player for the pedal part—mostly an octave lower). Top of p. 9—E flat, E natural: tune. Top p. 10, bold, though soft, broad-toned A Flat, S.1 (*ma*). Charming effect, p. 11, in resumption of bar 1 figuration, with tiny descant above it. Let S.2 A flat and A.2 D flat be just tingly strengthened, to tell delicately.



Mary Hamlin

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SCHOOL CERTIFICATE MUSIC

III.—SET WORKS, COMPOSERS AND PERIODS (1945)

By A. E. F. DICKINSON

IN the last article I tried to show, with reference to the syllabuses of the Cambridge and Oxford Boards, that listening intelligently to two or three typical works may make a sound foundation for the gradual grasp (for what it may be worth) of the recurring structures, personalities and geographically dynamic centres of musical history. 'Intelligently' implies the use of the printed music to guide the ear, and of relevant historical information that may be available, but also the return to sheer listening for the final and most scholarly appreciation, which may well include some act of valuation, as opposed to a passive receptiveness; such critical exercise having been anticipated as far as possible in the learner's personal sifting of the musical facts, checked by the teacher, not forced into a predestined groove of tidy analysis and safe appraisal. Assuming this direction of aim, let us consider the suggestive qualities of some other set works in the 1945 syllabuses and then glance at the parallel or supplementary demands for a written acquaintance with a wider expanse of musical history.

Two works offer an interesting comparison, respectively, with the Italian Concerto and 'Leonora' overture already discussed. In the first movement of the third Brandenburg Concerto (Bristol) elements of broad refrain, partial refrain and episode will again be distinguishable after a few hearings. Incidentally the acoustic vagueness in the Italian concerto of what was at its clearest a mere contrast of harpsichord manuals and is today replaced by an arbitrary contrast of tone is paralleled here (except that the written music is available to Bristol candidates) by the even less obvious contrast between a string orchestra and the same ensemble (or possible a string nonet) with one or more of the three component groups (violins, violas, bass-strings) divided into three parts. There is a correspondingly unobtrusive and elusive transition from *tutti* to *solo* texture. Here the opening refrain is concentrated into eight bars, with component phrases starting on the first, seventh and thirteenth beats. It recurs plainly in the original key at bar 34, but with the tune at first in the bass and corresponding inversions and alterations of the three-part counterpoint, expanding the refrain by no less than five bars. The final return is contrapuntally as at first, but with a slight extension in the light of previous episodes. Shorter refrains, based on one phrase or another—usually the first—occur, as in the Italian concerto. But here the episodes too are suggested by the opening phrases and have less thematic life of their own, apart from an elaboration of texture. New threads may arise in the polyphony (e.g. in bar 10) but not new themes, except the pronounced arpeggio theme into which the second phrase develops in bar 47. However, the significant appearance of the latter in the basses initiates a brusque episode in the tonic minor the escape from which into the main refrain is an exhilarating release of tension. This is a fine movement for the many who place an accent on rhythm, and much easier to remember, in the long run, than the finicky miniatures which make up most of the fifth French Suite, another alternative in the same syllabus, or the sixth (Northern Universities, Cambridge and Oxford, 1946).

The present year watches the catastrophic break up of the East Prussian Marches or Marks. The name of one Markgrave of Brandenburg will always be remembered by the cultivated world because he asked Bach to contribute to his fine concerto-collection, thus prompting him to use a different solo-combination in each of the six concertos he produced. There is no sign that he bothered about the first performances. In the sale of the Markgrave's effects Bach's music was catalogued, not under his own name, as was the case with Vivaldi and others, but as one of the odd lots. Now it must be admitted that if the Hohenzollerns had

not marched with sword and fire far and wide out of Brandenburg, no Markgrave would have had the leisure to take even a passing interest in a provincial composer. But when it comes to the fruits of immortality, few of all the tribe of Hohenzollern have left precious memories in the civilized world. The name of J. S. Bach remains more strongly than ever, and Brandenburg lives most brightly in the catalogue of his works.

The 'Midsummer Night's Dream' overture (Northern Universities) derives much of its structure, in principle, from the 'Leonora' No. 3 and other Beethoven overtures for the stage which are inconceivable apart from their dramatic associations and yet can maintain a lively existence in the concert-room. But this overture of the year 1826 is in many respects typical of Mendelssohn in his early maturity. The sonata form here replaces the tense quality of Beethoven's taut themes and angular transitions by the refined medium of a world touched with gentle, non-violent magic. Fairies, at the remote end of the garden but capable of strenuous ubiquity, and mortals, romantic but also apt for rustic and grotesque celebrations, suggest an orthodox contrast of First and Second Subject, except that the former oscillates between major and minor; and the main fairy motif overflows easily into a Development extensive enough to call for recapitulation, and into a coda concluded by—what? A wonderfully etherealized version of the 'strenuous' fairy-theme, whose return has been mainly held in reserve. And so back to the evocative opening chords. It would be hard to name a work in which the scholastic associations of sonata form can more happily be forgotten, while the essential structure will be vividly remembered, not least through its felicitous instrumentation, ophicleide and all. Both this and the 'Leonora' Overture are admirable material for an attack on the apathy and *Largo*-mindedness of the British public-to-be.

The Scherzo of the incidental music written seventeen years later is more laboured, and the second theme rather too assured to be tolerable, but the whole piece has a more than pleasant lilt and is incidentally a useful instance by which to remember Sonata Rondo. The Nocturne, again, scarcely fulfils the promise of its opening, but its ornamental restatement has Mendelssohn's peculiar graciousness and the horn melody has high distinction as such. Taken together, the three pieces display a balance of imaginative picturesqueness and ready musical craft which makes a nice and stimulating introduction to the more premeditated and purely musical art of the Sonata, Op. 10, No. 3, in D, set in the same syllabus. In the latter we can hear Beethoven putting forth his early strength in four formally orthodox movements. No listener can miss the orderliness of each (confirmed by the emergence of the clear-cut sonata, ternary and rondo forms after analytical hearing) or the abiding character of the basic themes, from the concentration of the opening unison phrase and the almost tragic mood of the slow movement to the seemingly casual interrogative of the final Rondo. The shaping of each movement along more or less conventional and predestined grooves is perpetually freshened by impromptu episodes and unpredictable turns of thought, which in the Rondo become characteristic and finally poetic.

Mendelssohn, too, has his more searching quality, and one example is his prelude and fugue in E minor for piano, an alternative work in the syllabus of the Oxford and Cambridge Joint Board. In the prelude a persistent theme at once arises from an apparently vague arpeggio flourish; the melting harmonic rhythm of the harp is blended with the percussive melody of the piano. The two stages into which the development of the melody falls will soon be apparent, the second being half recapitulation. The

fugue will bewilder some students, who will wonder what, or rather what not, to remember of the many ways in which the theme is varied. To such it should be mentioned that fugue is a texture, not a matter of subject and answer, exposition and development; a process of varying a theme by delivering it not only in changing harmony and key but also in different positions in a weave of (here) four strands of melodic movement, analagous to the S.A.T.B. polyphony of voices. This being understood, and that here (as in most pieces whose sheer fugue is indicated by their title) there is one persistent strand or subject throughout, five stages will in due course be noted by the learner. (1) Exposition in tonic (E minor) and dominant and then in the relative major (bars 1-23). The subject is easily distinguished at each entry by its *ta-te-fe ta-te ta-a* rhythm and subsequent ascending diminished fifth. Alert ears will notice that it begins usually on *doh* (*doh*-minor notation) but sometimes on other notes. (2) Slight development, ending with some ceremony in B minor and introducing a busy *ta-fa-te-fe* counter-subject (bars 24-40). (3) Pronounced development in various keys, the subject being now inverted, thus preserving its original contours but reversing their direction up or down. (The diminished fifth is also altered to a perfect fifth.) It is the part of a musical contrapuntist, as opposed to a pure mathematician, to decide if this mechanical device of inversion makes music as well as material change, and it will be agreed that here the transformed theme is effective enough to carry the musical development on its shoulders, with the energetic counter-subject to support an insistence on the first bar. But (4) the return of the original theme in the original key at the critical moment (bar 73) makes a fine climax to the rising momentum (power and speed), and this general restatement stretches to thirty bars, with pronounced extension of the last entry by means of a 'sequence' based on its third bar. Finally and rather oddly (5), there is a complete break into a 'chorale' (*sic*) in the major—after the manner but without the conclusiveness of some of Bach's chorale-preludes—completed by a return of the subject in the major with a lingering close of doubtful quality. Apparently Mendelssohn was not disposed to obtain a conventional finish of tightening texture and instead resorted to a surprise outburst of quasi-indigenous melody. These are enough academic divisions within which to add what circumstantial detail a learner can assimilate or, preferably, discover for himself.

The heroic tone, non-symphonic style and piano rhetoric make this prelude and fugue a good extra work to present to candidates studying Mendelssohn via the 'Midsummer Night's Dream' music (Northern Universities) or the 'Hebrides' Overture (Cambridge, Oxford).

The syllabus of set music ranges from one movement (Durham) or none (London and Central Welsh Board) to the four main works of the Cambridge and Oxford Boards, who recommend that even these shall not be studied until the year before the examination, and that not to the exclusion of other music. It may be suggested that, whatever the syllabus, in the interests of a not too deplorably confined experience at this critical stage at least two works, well contrasted in style, should be studied, and that one should be vocal or dramatic in recognition of the dramatic origins of most musical development. However, besides these specified works or in place of them there is a general demand for an acquaintance with the music of certain composers or a certain period. This varies from the two to four composers of the set works to the Tudor and twelve composers from Purcell to Wagner (Bristol) or the music of 1770-1850 (Welsh).

Now it is possible to compile and dispense the necessary academic information about the names, dates and characteristics of the principal works involved, but this is largely meaningless and unremembered without a general acquaintance with at least two typical works by each composer concerned, with some ability to quote a theme or two. Such works should be intelligible to all ages. With three or four composers to cope with, this should be a practical proposition, when one work at least is already under close investigation. With seven composers (Durham) any class-teacher is reduced to giving the most meagre attention to the actual

musical experience that made these composers worthy names for the final and often unique 'brush up' of Leaving-Certificate study. With twelve and more, he must either skimp some composers completely or throw down his educational standards and dispense at first or second hand ('Growth of Music,' and the like) ready-made, unquestionable opinions and documentary facts, affording little or no scope for individual confirmation, rejection or modification in the light of present or past musical experience. The Bristol authorities promise credit for an acquaintance with the actual music; but in that case why not leave teachers and learners to concentrate on a few composers on sound, first-hand musical lines? The English and language boards of the same university do not prescribe any such immense literary survey. They give a choice of set books and pieces, and expect each year's entrants to take their chance of finding congenial material. They do not expect a condensed acquaintance with the leading figures of three centuries, palpably impersonal and unverified.

A short period such as 1770-1850 could be made alive by adequate musical illustration, and so could Colles's chapters on opera and Beethoven in 'The Growth of Music' (London). But these could quite as well be treated with a ruthless lack of any stimulus to the imagination through the ear, without suffering untoward academic consequences. This criticism finds some confirmation in the recent papers which some Boards have been good enough to furnish. On the credit side may be quoted:

Write in musical notation a few bars of (a) any themes from the symphonies or string quartets of Haydn and Mozart; (b) any solos from Haydn's 'Creation' or songs by Schubert (Durham, 1944).

On the other side, demanding bookish knowledge and no more:

1. Write what you know of Corelli, Gibbons and Lully, or name three well-known solos from the oratorios of Handel (Durham, 1944).
2. Mention three great song writers and comment briefly on their work, quoting the names of one song by each of them (Bristol, 1944).
3. Name two works by the following five (nineteenth-century) composers; write brief notes on three orchestral writers born in that century (Central Welsh Board, 1943).

It is greatly to be feared that many successful candidates may emerge from such courses with a precious reverence for certain names and titles but a slender and soon-forgotten sense of actual styles, and no discrimination whatever. Will the music teachers concerned not unite before their respective Boards and offer or demand (individually or in a group) a more musical course, where aural experience will count and sheer musicography will not?

St. Albans and District Schools Music Festival

St. Albans and District Schools held their festival last March, in Trinity Congregational Church, under the direction of Mr. Ernest Read. Songs were presented by eight junior and six senior choirs. These practised and sang under their distinguished conductor, and the morning session closed with practice in massed singing. The first part of the afternoon session was devoted to infants, who sang and played percussion instruments. Later in the afternoon a concert included singing by massed choirs and by three girl soloists from the Luton Girls' choir. Mr. Arthur E. Davies and Mrs. Paterson were accompanists. At the close, Mr. Read congratulated the choirs on their high standard, and remarked that the teachers were doing noble work. He said that he particularly enjoyed the jolly atmosphere of the festival and the enthusiasm of the choirs, whose singing was natural and well-trained, but not *over-trained*.

SOLUTION TO DOUBLE ACROSTIC No. 1.

(See page 60.)

M o t i F
A c c e Lerando
G e n a U
I n t r o i T
C h a n t e r e l l e

'CIRCUMSPICE'

A Survey of Ideas and Ideals in our World

By TOM TIT

I WAS delighted to see an article on John Curwen, that grand seminal teacher, on whose work, and that of Mrs. Curwen, much of my own psychology-in-teaching has been founded. We can be endlessly thankful for such pioneers and piercing thinkers. I am reminded of a bit by J. Spencer Curwen, written to the *American Century* magazine in 1883 from the Tonic Sol-fa College, in which he gave his experience of school singing. The particular point is that 'The Messiah' had been widely given in public at large towns, when the treble and alto parts of choruses and solos were taken by children, tenors and basses being provided by local choral societies, churches, etc. Mr. Curwen commented on the ease with which children sang Handel's top G's and A's, with less effort than most adults. 'The reason is,' he added, 'that the low and medium voices have been carefully separated from the really high ones,' and developed. It is a mistake to imagine that all children have the same compass. Books on singing are apt to neglect this point. But beware of always giving the alto or second soprano part to the same voices, unless they have been very carefully tested and trained.

Find Out for Yourself

That fine educational maxim comes to mind on reading of a device used in a Children's Book Week at Finchley: an experiment suggested by the popularity of Brains Trusts. To show the children how to use reference books, questions were typed on cards. Each of them could be answered from one of the reference books in the junior library. The books, arranged on a table, were pointed out as the 'Book Brains Trust,' wherein, after the children had first tried to answer one of the questions out of their knowledge, it was shown how to obtain a full answer; the Librarian passed the book round so that all could see how the answer was set out. How to use an index was also demonstrated. It is reported that the session was full of interest for the children, even of excitement, as they tried first to give their own answer, and then consulted the reference books. Afterwards, they went to the books for answers to various personal questions of their own about pets, hobbies, etc. Since this session, it is said, there has been a large increase in the daily use of dictionaries and encyclopædias, and some children were known to have spent present-money on such books. How many schools have sufficient access to musical books?

Get Down to Bedrock

Much can be learned from books, we know, but not everything. It is a weakness of some 'appreciation' ideas that students don't often get down to the living art itself—the printed music. Hence, we can never over-stress this vital need to learn reading.

In a life of a famous American judge I read that he introduced 'the case system of study'; formerly students 'fumbled through detached and unrelated books on legal specialities,' and studied the few reports published. This reminds us of the music students who try to learn things like Form from books, not from cases: the cases being the works of the masters. And if these works are mostly different from each other, the greater masters they—and the more reason there is not to ask young students to know so many masterpieces.

Another pointer in the same article: a famous lawyer said he owed his reputation to the fact that when studying the subject during the American Revolution he had but one book, and that he mastered. 'Paucity of material forced him to be not only thorough but imaginative, to exercise his mind far beyond the programme.' And what does any surety in exams mean, but working beyond the requirements?

We Have to Prescribe

We can learn a lot by finding how other teachers tackle their problems. 'Art in England,' a 'Pelican' 6d. (now 9d.—if you can get a copy) reprints a number of *Listener* articles. One describes a travelling art gallery, and people's ideas about the pictures. It is obviously much harder for us to take music to people, or to make much of their ideas about it. I'm inclined to think we tend to press them too much. Music is so intangible, unexplainable. Hence, lecture courses which demand much written work tend to get mere reproductions of what the members have been told, or have read in this book or that (and there are still in print some pretty bad books on music.) Proms., concerts for children, odd radio programmes, take the music to the people; how many more need to have it taken to them, and—above all—administered in small doses. Our dosage is apt to be drastic: we forget how little the plain person, child or adult, can really take in. A lot of our prescribing is rash, casual, chancy. When musicians try to prescribe for classes, they are apt to go astray. A conference of general and musical educators (M.T.A.) showed this. How great is the need for each sort to study the other's domain, and in the other's house. An article here some time ago pointed out the weakness of so much academy and college music training, if the student is going to teach in a school. It would be perfectly practicable to expand this side of the institutions' work. One wonders why it is not yet as solid and reassuring as much of their other training.

The Eternal Fight

In the 'Pelican' book named above, Robert Lyon describes 'An Experiment in Art Appreciation.' A W.E.A. class of colliers and other daily workers started to draw, paint, make lino-cuts, simply in order to appreciate at first hand some problems of the artist, and the many solutions attempted: finding how to work in various media, what the media 'want,' and what the imagination can supply when the hand has done its best. Again, we are struck by the practicability of this in graphic art, and the enormously greater difficulty, in music. You can't usefully start a class of unskilled people composing. I've never had very much belief, either, in the great importance of children's composing—beyond very simple stages, at which they may usefully release their notions so. I think it is very easy to over-emphasize this business of composition by the unskilled. It rarely comes to much but very obvious imitation—to which weakness the collier-painter (however crude his efforts) is much less prone. For one thing, he hasn't had so many bad examples before him as the average lay person, child or adult, has in music. We have to face the reality that for every piece of good stuff we give them, they are offered half a dozen poor ones on the radio, in church, at the music-hall, or on records. Nobody who doesn't constantly remember this will ever be any good as a teacher of music. We are getting rid, happily, of the silly notion that if you left a bad thing alone it would die. Hitler has taught us something!

Neglected Aspects

What would most nearly correspond, in music, to that colliers' art-attempt? Not most usefully, I think, attempts at composition, but (for the right hard workers—no others need apply, here) an intensified course in some aspects of 'appreciation' usually neglected: such, for example, as key-study, and that which we might call 'what the composer was after, here.' It's not much good, I think, going through a book on Form with a class. Life is too short, and art too multitudinous. What they need to get at is the composer's intention, in all sorts of forms; above all, how amateurs can get out of the music, in their necessarily more limited way, the things that the professional musician can get. That takes time.

Much harm has been done by too easy appreciation-mongers, by pretending that anybody can jump readily, after a minimum of work, into the position of 'every man his own critic.' No book exists which gives the layman, or the senior school

student, enough insight into processes, into form or handling, into performing technique or the difference between one pianist and another, one conductor and another.

Parnassus on Wheels

Another article in this valuable 'Pelican' is on a travelling art-gallery. Many of us who live in towns have this boon in our Public Libraries, with or without occasional talks by artists or art critics (artists, like composers, are apt to say, naturally enough, 'The work itself is the meaning'). Provincial tours of orchestra have taken them, during this war, to places that hadn't had an orchestral concert for years. That is the ideal—the real performers; failing that, travelling libraries of good records would help. Why aren't they more used? Schools—some of them—have County Libraries; but the supply of records is rarely ample, and very many schools have no such resources. Problems of 'The music itself . . .' cannot be shirked. We are constantly concerned about the right amount of talk to put in with the music. Lecture-schemes are apt to insist on too much. The right sort of widely-skilled musician is not too common, either: in schools, very uncommon. Increasingly, I think, teachers would, if they had their own way, let 'the music itself' work on all kinds of spirits. But they are under the dominance, too often, of schemes, Board of Education demands which madly try to treat Music like Maths. Can't we reform our Board? Where should that reform begin, and how? Any ideas?

Colour Tip

I see my friend 'Keycomber' was recently encouraging all singers, right from the beginning, to seek vocal *colour*. It brings any performance up quite a bit. The singer's two big jobs with vowels are to equalize their value in any part of the voice, and then, to give them their colour-values. The naturally bright

vowels are 'ay,' 'ee,' 'ah'; the dark, 'oo' and 'oh.' In ordinary speech we use plenty of colour, according as various emotions move us. In singing, we have to direct such colour by art. 'Gloomy' is easily made to sound dark, because of its natural colour; 'merry' is as easily given a bright colour; but notice that many words bearing a dark significance happen to have 'bright' vowels: 'gloomy day' has one naturally dark vowel, one bright; but when singing it, you must make the 'day' sound dark, by adding a little of the 'oo' or 'oh' colour to the 'ay.' This mixing and shading of colours is one of the arts of the singer. Begin to teach it, in simple ways, right from the start. Few things, apart from a comprehension of rhythm in its fullness, will so improve any choir's performance. Time and again, at a festival, the choir with most colouring capacity wins, and right, for colour is the life of song, just as it is the most natural and most used way of expressing our thoughts, when we talk. There, we use it without thinking: no one more vividly than children at play: get them to remember their tones of joy, or disappointment, anger or affection, and reproduce them in song.

Our Excalibur

And what does it all spring from, this colour, quality, life? From Imagination. Thomas Sugrue remarks about that vitamin of every moment's teaching, *imagination*: 'It is man's, Excalibur; when he has drawn it from the stone of reality he can go to his Camelot and live there as king. Without imagination we might have sense enough to come in out of the rain, but we wouldn't have anything to come into, because we would never have thought of building a house. Yes, imagination ranges as widely as that from building a shelter to decorating it, making it 'home.' Our object is to make Music 'home' for as many as have the wit to come in out of the rain; and the most earnest among our missionaries would go further, and say, we must compel them all to come in.



LETTERS TO THE EDITOR

Evening Institute Girls as Guest Artists

I am enclosing press notices of the performance given by the East Howe Junior Evening Institute Choir, at Bournemouth Pavilion on Christmas Eve.

You can imagine that the opportunity to sing there in conjunction with the Bournemouth Municipal Orchestra was considered by us to be a very special privilege.

We were especially appreciative of the help and encouragement given us by Mr. Montague Birch, Conductor of the Orchestra, Mr. Percy Whitlock, Pavilion Organist, and all members of the String section of the Orchestra led by Mr. Bryan Brooke.

The choir consisted of thirty-two members, all of whom—with two or three exceptions—were over-age girls from Bournemouth senior elementary schools. During bad weather they attended rehearsals most faithfully—all feeling that they must put their best effort into the opportunity afforded.

It might interest your sight-reading correspondents to know that I consider the preparation of such a programme would have been impossible without the systematic class-room training they receive at day-school. Even with the very rudimentary knowledge of sight-reading I am able to give from 11 to 14 years, the girls are capable of tackling and enjoying two-part songs such as those on the programme.

We hope in our next school performance to present 'Papageno,' from the 'Magic Flute.' Please thank Mrs. Dawn for her helpful suggestions.

Bournemouth.

D. C. KENT.

[We thank Miss Kent for the charming photograph she enclosed, which we hope to be able to print in a future issue. Her splendid choir included in their Christmas programme songs and chorales by Bach, Elgar, McLeod, Dickson and Mendelssohn in addition to arrangements by Dunhill and Somervell, and traditional carols.—EDITOR.]

Some Questions for our Consideration

(1) For two thousand years the 'Quadrivium' (Arithmetic, Music, Geometry, Astronomy) formed the basis of education. In Elizabethan times Music was an integral part of a gentleman's education. How, when, and why has it fallen to the humble status it enjoys in the schools today? Are the old-established schools to blame in any way? The answer to these questions might aid us in planning for the future and, in vulgar parlance, to 'stage a come-back' for music.

(2) How, when and why did composers for the dance-room drift away from the composers for the concert-hall?

The rift was not apparent in Schubert's day. I suppose it began in Victorian days and was accentuated by the invasion of negro rhythms from the West.

Southsea.

J. H. WHITE.

[We shall be glad if some of our esteemed 'Brains-Trust' readers will send us well-considered replies to Dr. White's interesting questions.—EDITOR.]

Music 'a Part of the Ritual of Life'

It would be interesting to know what the average teacher means by 'music.'

Personally, I hold that no person should be allowed to sit for a music certificate unless he or she has passed a corresponding school examination. By this it would be possible to arrange for the acquisition of a reasonably good cultural background for anyone desirous of becoming a music teacher. Good music is meaningless without such a background, especially in the case of one who tries to teach singing.

Music is the means of intensifying the emotion in the words of a poem, but if the would-be teacher is unable to understand that poem, it is impossible for the pupil to hope to get a right idea of the song's interpretation.

Even in the case of those who would teach dancing (i.e. physical movements in response to music) it is highly desirable that such

teachers should have some instruction as to the value of the several movements, especially when teaching children, so that they may develop on right lines. To become a Pavlova, a child needs to be taught to use her brains as well as her body.

Entertainment is quite a secondary function of music. A gramophone pouring out symphonies all day wears out everything from the pin to the person.

Music is essentially a part of the ritual of life, and for all persons to get into line with this ritual, it must be fundamentally simple.

I differ completely from Sir Thomas Beecham who lays it down in his book that 'music is a luxury.' I hold that music is as essential as food for everybody, so that everybody can be emotionalized on right lines amidst good, healthy surroundings.

It is a joy to see boys and girls dancing together in some of the primary schools, under a teacher who sees that they keep good time, move along right lines and behave politely to each other—three important things that need much emphasizing these days.

It is as essential for children to be encouraged to write simple music as it is for them to draw. Early efforts in drawing by children are essentially symbolic.

G. ARBOUR STEPHENS

Swansea. (President of the Royal Institute of South Wales).

[We are honoured and delighted to welcome Dr. Stephens among our new readers, and to have received more than one most interesting letter from him. It is good to find one in his position an ardent advocate of music in education.—EDITOR.]

RECORDS FOR LESSONS AND LECTURES

By 'OLD HAND'

I CONTINUE with diverse Nationalisms: not all, but a fairly representative selection of Russians, Czechs, Hungarians, etc. This month, Russians, and note that the leading Companies will, by the time this is in print, have issued their new catalogues; these should be secured. I have had to make my lists from the old ones, so look out for (1) any new works, and (2) the deletion of a number of old ones. Lists of the most recent deletions appear from time to time in our contemporary *The Gramophone* (most recent list, in December 1944 and January 1945).

H—H.M.V.; C—Columbia; P—Parlophone; D—Decca.

NATIONALISM: RUSSIA

GLINKA.—Overture, 'Russlan and Ludmilla,' D., H., P. Fantasia on Russian songs, 'Kamarinskaya,' D. Song, 'Midnight Review' (Chaliapin), H. Song, 'Northern Star,' P. Song, 'Virtus Antiqua' (Crusader's Song), P.

BALAKIREV.—Oriental Fantasy (piano), 'Islamey,' C., D. Symphonic Poem, 'Russia,' C (Scholes' 'History').

BORODIN.—Overture, 'Prince Igor,' D., H., C. Chorus of Polovtsi Girls ('Prince Igor'), D., P., H. Song, 'The Sea,' D. Song, 'No Rest' ('Prince Igor'), D. 'Song of Galitzky' ('Prince Igor'), H. Ballet Music ('Prince Igor'), H., C. Second Symphony, H. Tone Poem, 'In the Steppes,' H., C. Nocturne from second Quartet, C.

RIMSKY-KORSAKOV.—Suite from 'Scheherazade,' C. Flight of the Bumble Bee, H., C. Suite from 'Coq d'or,' H. Hymn to the Sun ('Coq d'or'), P. Song of India ('Sadko'), C., H., D., P. Song on the Village Mayor ('May Night'), C. Storm Music ('Ivan'), H. Song, 'The Prophet,' H. Dance of the Tumblers ('Snow Maiden'), H., D.

MOUSSORGSKY.—Polonaise ('Boris Godounov'), P. Songs from 'Boris Godounov' (various), H. Interlude, 'Khovantchina,' P. Introduction, H., C. Song of the Sea, P. D. Album of fourteen songs (in Russian), P. Society. 'Pictures at an Exhibition' (Orch. by Ravel), D., H. Song, 'After the Battle,' H. Tone Poem, 'Night on the Bare Mountain,' H., C.

A. RUBENSTEIN.—'Kammenoi-Ostrov,' H. Persian Love Song, H. 'The Prisoner,' H. 'Die Nacht,' P. 'Come back, my love,' P. 'Dance of Brides of Kashmir' (Feramos), P.

TCHAIKOVSKY.—Symphonies 2, 3, 4, 5, 6, H. Some also by other Cos. 'Romeo and Juliet,' symphonic poem, H., C. Overture, 'Hamlet,' H. Variations, Suite in G, H. Songs, 'None but the weary heart,' H., D.; 'Pilgrim's Song,' H., P.; 'Again as before,' 'At the ball,' P., D. Violin Concerto; Two Piano Concertos, H. Polonaise, 'Eugen Oneigin,' H., P., D. Quartet in D, C. 'Nut Cracker Suite,' H., C., P., D. Overture, '1812,' D.

Music Festival in Guildford

The Guildford Non-Competitive Schools Musical Festival held in the County Technical College, Guildford, on March 3, in which there was a one-hundred-per-cent. participation by the town's schools, was a most successful venture. Great credit is due to the teachers who gave so much time to its organization, and who, at its conclusion, must have felt that their efforts had been well worth-while.

Musically, the festival was excellent. All the choirs had been well trained, and sang in the most finished manner, it was obvious from the enthusiasm of the children in their various performances that they had not lost the joy of making music together in their preparation of the songs for the festival. In other words, it was apparent that the rehearsals had been wisely conducted, and the children's delight in the music added greatly to the attractiveness of the singing.

Mr. Cyril Winn was Hon. Director, and conducted the massed choirs most effectively. During the festival Mr. Winn addressed the teachers, and his advice to them was valuable because of its practical nature.

Music in Guildford has recently received an impetus from the appointment of Mr. Crossley Clitheroe, as Director of Music to the Borough. It is good to know that Guildford has adopted a progressive policy regarding music, and it augurs well for the future. Where music is encouraged by a Corporation, and provision is made in this respect for its citizens both young and old, there, education, in the truest sense of the word, flourishes.

E. F. C.

ARCHANGELSKY.—Creed (Orthodox Church), H. 'Lord, hear my prayer,' H.

GRETCHANINOV.—Creed, H. Songs, 'Mournful Steppe,' 'Snowflakes,' 'Rain,' P. Litany, 'Glory to Thee,' H.

LIADOV.—Ballet, 'Enchanted Lake,' H. 'Musical Snuff Box,' P., C.

IPPOLITANOV-IVANOV.—Caucasian Sketches, P.

ARENISKY.—Piano Trio, Op. 32. P. Songs, 'Autumn,' 'Lullaby,' P. Violin, 'Serenade,' D. Variations on a Tchaikovsky Theme (Strings), D.

SCRIABIN.—Piano: several Preludes, Etude, Mazurka, C. Violin (arr. for), Etude and Nocturne, D.

RACHMANINOV.—Several Preludes (piano), H., D., P., C. Etude Tableau (piano), C. Some Songs, P. Piano Concertos, Nos. 1, 2, 3, H. Variations, piano and orchestra, H.

PROKOFIEV.—Piano Concerto, No. 3, H. Violin Concerto No. 2, in D, H. (Op. 19), C. Suite, 'Peter and the Wolf,' H. Suite, 'Lieutenant Kije,' H. Suite, 'Love of the Three Oranges,' H., P. 'Classical,' Symphony, H., C. Choir and orchestra: from 'Alexander Nevsky,' film, C. Suite, Ballet, 'Chout,' D.

M. IASKOWSKY.—Symphony, H. Violin Concerto, Op. 44, D. SHOSTAKOVITCH.—Piano Concerto, C. Symphony 5, H. Ballet, 'Age of Gold' (extract), C. Piano Prelude, C.

MOSSOLOV.—'Steel Foundry,' C., P.

MEDTNER.—Piano Sonata, Op. 22, H.

(To be continued, with other Nationalists.)

Course in School Music Teaching to Essex Teachers

A series of lectures on 'Music in Infant and Junior Schools' has just been completed at Saffron Walden by Dr. Harold C. Hind (Musical Adviser to the Cardiff Education Committee). A large number of teachers attended and the subjects dealt with included Rhythmic Work, Aural Training, Sight-Reading, Theory of Music, Voice Training, Song Repertory and the Teaching of Songs, Appreciation of Music, School Musical Activities, etc. The lecturer's long experience with children of all ages enabled him to deal adequately with the difficulties encountered in school work, and in thanking the lecturer, Mr. J. C. Elsdon, a local headmaster, expressed regret that such a useful series of lectures was ended.

THE PERCUSSION BAND ASSOCIATION

THE P.B.A., which has manfully continued its activities throughout the war, has recently issued its sixth Annual Report. Many of us remember its initiation, which took place under the hospitable roof of the Royal College of Music, and we recall with regret that one of its original, most enthusiastic sponsors, Dr. Geoffrey Shaw, is no longer with us. Its London representatives include several front-rank musicians—notably Dr. Sydney Northcote, Mr. Alec Rowley and Dr. Frederick Shinn. Among its country representatives are Dr. William Griffiths (Manchester), Dr. Allen K. Blackall (Birmingham), Dr. J. Morgan Lloyd (Cardiff), Dr. Norman Newell (Petersfield), Mr. W. Maynard Rushworth (Liverpool) and Mr. Herbert Wiseman (Edinburgh). Such distinguished names, representing wider fields than those of school music, stand as witnesses to the fact that the P.B.A. is by no means confined to the interests and musical pursuits of kindergartens and nursery schools, as is vaguely supposed by many people. The percussion band, though born in the kindergarten, has grown to useful and artistic maturity and is now a recognized factor in the general scheme of musical education.

A list of officers of the P.B.A. leaves no doubt as to the all-pervading influence and the intrinsic qualities of the branch of music-making which the Association so solidly represents. Its President is Mr. Ernest Read; its Vice-Presidents are Sir Percy Buck and Mr. Edric Cundell; its committee consists of Mr. Arthur H. Little (Acting Hon. Treasurer), Miss Marjorie Epps (Hon. Secretary), and Miss Louie E. de Rusette (Hon. Organizing Secretary).

No comment on the P.B.A. is complete without special mention of its originator, Miss Louie E. de Rusette, the founder of school percussion bands many years ago. Through sheer vision and faith, plus hard, exacting work, she established the percussion band on a firm basis and won for it the approval of Education authorities and teachers alike. The founding of the Association was a colossal feat, and to look at this quiet, gentle, unassuming lady, one would wonder wherein lies the secret of such tremendous 'drive' and fighting power. We can only feel convinced that her conquests have been through the strategy of charm and sincerity rather than through any spirit of aggressive belligerency. She is essentially a believer and a worker—intensely single-minded, as are all pioneers. Her own name usually appears at the foot of any list, and her own place at a public meeting—in the background. Her courage is of the enduring kind: one heading in the Report is worded 'Cancellation of Summer Conference, London,' and the paragraph quietly mentions that one Conference 'had to be cancelled owing to air disturbances, to which London was particularly exposed.' In those simple words lies a volume which has yet to be written of the courage and the vicissitudes of London's teachers during the past years.

This Association, whose short life up to the present has been so clouded by war, deserves at least the interest of our readers, and (they may consider, on further investigation) their support. The address of the London headquarters is 2b Wimpole Street, W.1.

H. M. S.



Musical Adviser for Cardiff

Dr. Harold C. Hind, Director of Music, Battersea Grammar School, and Professor at the Guildhall School of Music, has been appointed Director of Music to the City of Cardiff Education Committee, to organize and inspect the music in the elementary and secondary schools of the City. Dr. Hind, who before the war was a frequent contributor to our columns, has had very comprehensive experience in elementary, secondary and public schools, and in evening institutes. He is particularly happy when directing massed choirs or orchestras and is a great enthusiast regarding school bands. He is a popular lecturer on school music teaching and manages to crowd a whole wealth of information and advice into his lectures.

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1. For dress or music? You will find
Wagner used the 'leading' kind.
2. Three syllables removed leaves me
Shorter, yet faster still, you'll see.
3. A German would use this you know
For music that he wants just so.
4. If you are late for Eucharist
This part may very well be missed.
5. A type of fungus, or it may
Be violin string (not the A).

(For solution, see page 56.)

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MUSIC IN YOUTH CLUBS: ADVICE BUREAU

Directed by MURIEL DAWN

Questions are answered in strict rotation, and those for which space cannot be found will be dealt with in a future issue. Inquiries should be addressed to Youth Clubs, 'MUSIC IN EDUCATION,' 160 Wardour Street, London, W.1. It is not possible to undertake answers by post.

Introducing Symphonies

QUESTION: Can you tell me how I can introduce symphonies to my youth club members? I can get them to listen to short pieces on the gramophone, but they will not come to hear a symphony.

REPLY: Can you really expect the average young person with little or no musical training to be willing to come and listen to a whole symphony lasting anything up to forty minutes on gramophone records?

You must realize that a symphony is the most highly complicated form of music that has yet evolved, and that it is necessary to have some understanding of its construction before being able to appreciate it. Even with a certain amount of explanation I think that a whole symphony is much too long for your young audience, and that one movement is as much as they should be expected to take in at one time, until they are very experienced listeners and have become familiar with a particular symphony by listening to it in sections. Then if you are fortunate enough to be able to take them to an actual performance of the symphony, where they can get the atmosphere of the concert hall and can have the added interest of watching the players and the conductor, you should find that they are able to enjoy the symphony as a whole.

It is not necessary to go into any lengthy explanation of first-movement form, to talk about expositions, developments, codas, and such like, and you will probably frighten your audience away for ever if you do. A very gentle talk about the plan of a whole symphony giving the main tunes of the first movement, the changing moods of a slow tuneful second movement and a rousing rhythmical third movement is all that is required. Then, after explaining the general plan of your particular symphony, play the movement that you consider has the most immediate appeal, and perhaps just brief snatches of one or more of the other movements just to prepare the ground for the next meeting. If you play another movement of the same symphony at your next session, play a short reminder of the movement that they have already heard as well.

I would suggest that the rest of your programme is made up of short pieces or songs, most of which are already familiar to your audience. Almost everyone, including the experienced musician, likes to hear works with which he is familiar, with the inclusion of something new from time to time. One unfamiliar piece after another is bound to leave your audience so bewildered or bored that they are not likely to continue coming to your gramophone recitals, however keen their thirst for knowledge might have been in the first place.

One of the easiest symphonies to introduce to a non-musical audience is that which comes under the heading of programme music: one which has a story to it. Berlioz's 'Symphonie Fantastique' is one of the best for this purpose. The life story of Berlioz is so colourful, and his reason for writing the symphony with the story underlying it so readily catches the imagination of the audience. The second movement is perhaps the easiest to start with, being quite short and having the straightforward waltz rhythm throughout. The fourth movement—'The March to the Gallows'—is also vivid enough to hold the attention of most of the audience at the first hearing. I find the Mahler first Symphony also very easy to get over to an audience of beginners.

The average person with little musical background needs some story to hold his attention for a moderately long piece of music. That is one of the reasons why the 'Warsaw Concerto' enjoys such popularity.

I find that a concerto, particularly a piano concerto, with its added interest of a solo instrument, is easier for the average audience to listen to than a symphony.

'Swing' and Jazz the Best Approach?

QUESTION: I attended a course on youth club music some time ago where we were told that the best approach to music in our groups was through 'swing' and jazz—the popular music of the day. Do you agree with this?

REPLY: No, I most definitely do not agree with this method of approach. If you reckon up how much time so many young people spend listening to popular dance tunes and 'swing,' without raising

the standard of their musical appreciation, you will see at once how futile this argument really is.

Our job as I see it is to offer these young people something else as well as their 'swing' and jazz: not to spend useless effort in condemning this form of music, but to show that music can appeal in other ways and can satisfy other moods and occasions.

I think that possibly the first appeal even with other types of music will be mainly a rhythmic one, but Ravel's 'Bolero,' Strauss Waltzes, Eric Coates's 'Knightsbridge March' played by first-class orchestras can give the approach to a wider field that no repetition of the latest 'swing' tune can ever hope to do. An occasional record of Harry James or Artie Shaw can be used as an example of technique amongst other records of different types of playing, but I have never found them essential for holding the interest of the toughest group, and I often have the added difficulty of dealing with compulsory audiences.

The personal appeal is much better than one made through records, and soloists who are willing to give really good musicianly performances of such things as 'The Holy City,' 'Because,' Schubert's 'Ave Maria,' Chopin's 'Polonaise in A,' Brahms's 'A Flat Waltz,' Bach's 'Air on the G String,' and Elgar's 'Salut d'amour,' are doing more good to the musically uneducated audience than someone glorifying 'hot' jazz and talking on its finer points, or someone giving a detailed analysis of a Beethoven symphony.

Those 'Groaners!'

QUESTION: I have a very keen choir in my youth club which is quite good enough to give concerts, but one or two of our keenest members groan away on one note and spoil the singing of the rest of the choir. They seem to have no idea that they are not singing the same tune as other people, and I don't want to discourage them by telling them bluntly that they cannot sing if there is any hope of curing them. Could you help me with any suggestions?

REPLY: If both you and your 'groaners' are prepared to give time and patience to curing this defect, there is every chance that they may be taught to sing tunes, and even to be useful members of your choir. It is essential that you should tackle them individually and in private so that they are not made self-conscious by anyone else overhearing their efforts. Tell them quite frankly of their defect, but explain that it is by no means hopeless. Test each one by playing two notes on the piano some considerable distance apart and ask if they can tell you which is the higher of the two. If this is impossible for them, however great the difference between the high and low notes, you have probably met with a case of complete tone deafness for which there is no cure; but these are very rare indeed. If, on the other hand, they are able to distinguish the difference in pitch, make the interval between your two notes progressively smaller, being sure each time that they are able to tell the upper from the lower note.

Next, get your pupil to sing any note at all that he or she can manage and sing the note with him (or her). (It makes things very much easier if a man deals with any budding tenors or basses, and a woman with the girls and unbroken voices, so that both voices are at the same pitch.) When you have established your starting note, sing the next note above (a full tone up: *doh—to—ray*.) and try to persuade your pupil to move the one step up with you. If this is possible, keep on ascending a major scale as far as they are able to go.

Even if your pupil is unable to make the ascent step by step, don't give up and imagine that it is hopeless. Sometimes one may go on 'groaning' for quite a number of lessons and then suddenly get the knack of making the voice move off the spot.

To finish up I should take some very simple well-known song or hymn-tune with a fairly small range, and try to sing it together. Try to get your pupil on to the same starting note as yourself and then sing right through the tune, giving a very firm melodic line yourself and encouraging your pupil to do his or her best to keep with you. It may help to play the accompaniment, or you may get on better without it. You must find that out for yourself as you go along. It is most unlikely that your pupil will be able to stick to your tune, but if he or she can get some slight idea of the rise and fall of the melody, it is all that you can hope for at first.

RECENT PUBLICATIONS

UNISON SONGS

E. J. Arnold

'Birds and Beasts' Words: de la Mare, Tennyson, Lear, Darley and others. Music: Percy M. Young. Price, 2s. 6d. This is described as a Song Album for the very young—aptly, in the case of several of its ten items: not so aptly in others, for the book would appear to cater for more than one grade. In any case, who are the very young?—the threes, the fives, the sevens? The most difficult proposition would seem to be the accompaniments, for rarely does an infant school possess a pianist with ability to catch—and mentally match—whims and intricacies such as those Dr. Young displays: the unusual alarms many a more mature pianist than the Jill-of-all-subjects who cheerfully includes music among her number of kindergarten-teaching activities. No. 1, 'The Mad Hatter's Song' ('Twinkle, twinkle, little bat!')—words here ascribed to Edward Lear, but surely they are Lewis Carroll's?) is simple enough: a skit on the well-known 'Twinkle' tune, put into the Phrygian mode. The accompanist has an easy pattern of plain chords with the bass part (bane of school pianists!) moving mostly scale-wise. No. 2, 'The Fly' (words: de la Mare) has a naïvely philosophic character, suiting children of about seven, we should imagine. Trouble may be experienced with the sudden modulation at the end of verse 1—the reason for which is not quite apparent; otherwise the tune is straightforward. The accompaniment needs smooth, dainty handling. No. 3, 'He and She' ('He was a rat') is surely a junior-grade song, demanding great concentration and accuracy. Words must be quick and neat, driving home the story and the snatch of monologue in the second verse; there is quick modulation, presenting, in the first case, a difficult diminished-fifth drop; expression and nuance are important, aiming at dramatic effect; and the vocal line is ornamented in one or two places, demanding vocal skill and practice. The accompaniment requires quick wits and nimble hands. No. 4, 'Fish' (old rhyme) has simply-built phrases in easy rhythm—but the drop of an augmented fourth after the first phrase would floor many an adult. Otherwise the song might do for the sixes. No. 5, 'The Squirrel,' is surely the most singable of all—a delightfully-shaped little tune in buoyant rhythm, suitable for ages from six upwards. The accompaniment looks easy, but depends, in the last verse, on a deft use of the pedal. No. 6, 'Robin's Cross' (words: George Darley), has a

charming bell-like theme, mostly on the downward scale, with the accompaniment climbing up in contrary motion in the first verse, and giving some delicate imitation in the second. There are beauty and sensitivity here of a kind that children can appreciate. But again, nice vocalizing is essential, and that cannot usually be achieved before six or seven. No. 7, 'The Owl' (words: Tennyson); needs attack and vitality equal to boys of about ten: delicate pointing, too, and an accurate timing of held notes. The 'whirling sail' phrases, against a descriptive bit in the accompaniment, require good vocal shaping and lift—an art hardly understood by 'the very young.' The chromatic phrases demand careful aural attention, the words—nimbleness and clarity. No. 8, 'The Tiger' (the delightful limerick with the caustic reference to the 'smile on the face of the tiger'), with a difficult bit of vocalizing on the word 'smile,' is surely above the heads of anyone under nine. Its humour is sly and rich. No. 9, 'The Tortoise' (a sedate old rhyme) should appeal to fives and sixes with its solemn logic and stately pace of crotchets. No. 10, 'Three Young Rats,' is simply and sturdily built from the major scale, with words suited to the quickening intelligence of sixes (it is too much for five-year-olds to sing a quick patter of words: they like to ruminate, and all singing should be natural). Interesting songs, all, but safe to put into the hands of the infants' teacher?—Well, of course, there are a few here and there who might perform musical miracles: but these would amount to juggling with Dr. Young's entertaining box of tricks plus a group of unfledged singers.

Novello

'The Cherry Trees.' Two-part canon. Words: Christopher Hollis. Music: Douglas Hopkins. Two-part Songs, 320. Price 3d. Dainty as the blossoms it portrays, this little song has the rare breath of spring. How many accompanists will achieve the pin-point staccato? (For myself, I should be strongly tempted to transpose from G to G flat—black keys lending themselves much more readily to petal-light treatment). Take the song at such a speed that monotonous vocal tone will be avoided: the danger might be to droop. Think two-in-a-bar to get lighter pointing, for squareness must also be avoided. Let the class learn the canon without the accompaniment, seeing the word-picture as they sing; then sketch in the piano part as a light background, keeping its rhythm absolutely steady.

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'OPERA IN A NUTSHELL.' By Inglis Gundry. With a Preface by Edward J. Dent

(Hinrichsen's Miniature Surveys. Price, 1s. 6d.)

One can say of this little book that it contains much in a little: like the compact nutshell, it is packed with nourishment. In his valuable Preface, Prof. Dent tells us that the author is 'a young musician who has recently had considerable experience of educational work in music for the Royal Navy'; and that 'he is also unusually competent to discourse upon Opera, because he is a composer of operas himself.' He describes the appearance of the book as 'a cheering sign of the times, for it shows that there is a demand for the explanation of Opera on the part of a public which one could never associate with the exclusiveness of Edwardian Covent Garden,' and he observes that 'it is really a marvel that we have kept English opera going in this country at all during these years of war.' There are some interesting comments in the Preface regarding 'the monstrosities of corpulence, male and female' to be seen and heard in opera fifty years ago, and the new generation of opera singers in England—'mostly of a slenderer build.' Here, at last, we find a champion of our younger English opera singers who, says Prof. Dent, 'have more idea of acting and take much more trouble to put their words across.'

In the second chapter of the book Mr. Gundry explains 'The Conventions of Opera' to an oft-puzzled lay public which may be mystified, for instance, by the fact of Mimi singing on her death-bed, or by the length of time taken by Lohengrin to cross the stage on his swan. This type of incongruity may seem absurd and even be irritating to certain minds—not necessarily those of the ignorant and uneducated: there are many quite intellectual people who cannot bear some of the seemingly nonsensical situations which arise in opera—not being able to reconcile this form of music-plus-drama with their own cultured conceptions either of life or art. Mr. Gundry accounts for this attitude by pointing out that 'Only British people are conscious of these conventions because they are the only Europeans who are not brought up to opera from the cradle.' (Incidentally, many people who think for themselves—or are there many?—are dubious about this habit of accepting a convention merely because they have been brought up to it. British operas—rare flowers of an art that cannot, somehow, flourish under these grey skies—are, to some of the few who have troubled to study or see them, delightfully refreshing in their forthrightness and absence of ridiculous situations that are neither genuinely funny nor remotely logical. But this is by the way.)

A short history of opera is given—features of four centuries having mention. References are made to 'the golden age of *Recitative*—opera without any songs or set pieces'; a later stage of development when 'The aria "lost its head" and opera tended to become a mere programme of songs in costume with the play in the background'; the reform due to Gluck, with benefit reaped by Mozart; the links between Wagner, Verdi and Puccini; the influence of Debussy; and so on.

In a chapter on 'The Appeal of Opera' Mr. Gundry points to the noble work done by Prof. Dent in translating Mozart and Verdi operas for Sadler's Wells Theatre. (Many of the more sensitive among us have suffered abominably in listening to bad translations in our earlier opera-going days.)

'The Charm of Opera' (to which a chapter is devoted) is beautifully summed up, we think, in the following paragraph, which we have been tempted to quote in full:

'The stage unfolds a drama which is bathed in music emanating from the orchestra, music so potent that it lifts the voices of the characters in the drama from speech to song. The music that swathes the whole drama represents the psychological atmosphere, the unseen spiritual waves that bind us together in real life, the forces that are brought into play by the influence of one personality on another. The moods of music are as varied as those of the sea, and these again are as manifold as those of human character. And not only can these waves of human telepathy and psychology be suggested in opera, but also the elemental forces of destiny or the descriptive atmosphere of place and situation.' (To the more musically occult these subtle influences may be sensed, of course, in other musical forms besides those designed for the stage; and we are not sure—though Mr. Gundry may heartily disagree!—that the most highly sensitive among musical listeners would choose opera as their medium. This, again, is outside the argument of Mr. Gundry's highly admirable little book.)

'The Best Books on Opera,' listed under *General History, Stories, Biography, Autobiography and Letters*, and *Opera Libretti*, will be noted by the methodical reader. A list of 'Complete and Abridged

Recordings of Opera' serves both the private collector of gramophone records and the Appreciation lecturer and teacher.

While we would describe this book as suitable for the potential rather than the practised opera-goer, we are reminded that the latter does not always avail himself of the literature on his chosen form of musical 'entertainment' (for want of a better word!), and there is room for everyone to understand better even the things with which many are familiar. 'Opera in A Nutshell' is essentially a book for the pocket and for the odd half-hour. Hundreds of people in the world today have neither the space nor the time for larger books. They, especially, will welcome such an excellently concise yet friendly work.

H. M. S.

East Ham Youth Music Festival

The Youth Organizations of the County Borough of East Ham have just enjoyed their first music festival. Organized by an executive committee under the auspices of the Education Committee, the festival was held in the hall of the Grammar School for Girls on March 21, 23 and 24. Entries were invited from

- (a) Members of East Ham Youth organizations;
- (b) Young people resident in East Ham between the ages of 14 and 20 years;
- (c) persons of any age who were members of East Ham societies, or who worked or resided in the Borough (open sections).

Classes in the competitive section of the festival included choral solos for girls, boys, young women, young men; duets: girls, boys, mixed; trios and quartets; choirs from Youth organizations; piano solos for juniors, intermediates, seniors; piano accompanying; violin; wood-wind; brass-wind; other strings; open classes for solo voice, piano and violin.

In the non-competitive section were choirs of any age, post-primary school choirs and an open variety class.

Mr. Leonard Tanner adjudicated at the Wednesday session, which was devoted to choral and instrumental classes. Entries were small in the instrumental classes, but of a high standard, while those of the choral section were most encouraging. Mr. Tanner addressed each class, his comments, most sympathetically delivered, being closely followed not only by the entrants but by a crowded hall of interested spectators.

The Friday session, devoted to post-primary school choirs, open classes and youth choirs was adjudicated by Mr. Cyril Winn, who had given valuable assistance to the committee in the selection of test pieces. There was again a large audience which, with the competitors, was kept highly amused by the musical stories from Mr. Winn, mixed so delightfully with his most helpful criticisms. He praised the high standard of performance of the school choirs and youth choirs, admiring their choice of music, often difficult in character but courageously and beautifully presented.

Mr. Winn was again present on Saturday night for the concert by the prizewinners. The first part of the programme included variety entries—'Around the Camp Fire,' by the East Ham Scouts, a selection from their original revue 'London Pride,' by the Women's Junior Air Corps, piano and instrumental solos, etc. The second part included the test pieces performed by the winners of each class. The Worshipful the Mayor of the Borough presented the certificates as the programme proceeded, and the evening concluded with massed singing by the youth choirs, conducted by Mr. Winn.

As an initial effort the Festival was a great success, and there seems little doubt that the sympathetic and helpful suggestions from both Mr. Tanner and Mr. Winn will lead to a much-increased entry next year, particularly if the Mayor adopts the suggestion of Mr. Winn and launches a Salvage Drive for musical instruments from the Borough, for use by the Youth Organizations.

H. BENSON, *Chairman of Executive Committee.*

Caterham School Musical Society

Last term's programmes included two Piano recitals (January 28: Miss Maisie Balch in works by Bach, Chopin, Liszt, Swinstead and Sterndale Bennett; and March 11: Mr. Arthur Baynon in a programme of music by Beethoven and Chopin); February 11: a Talk on Franz Schubert by Mr. Milnes, illustrated with lantern slides in addition to vocal and instrumental solos and duets; February 25: Colin and Sheila Sauer in Violin and Piano works by Dvořák, Bloch, Pugnani-Kreisler, Chaminade-Kreisler and Sarasate; and March 25: a 'Members' Evening,' comprising Piano solos and songs by a variety of composers.

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