MUSIC IN EDUCATION

INCORPORATING "MUSIC IN SCHOOLS"

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

PRINCIPAL CONTENTS

NUMBERS 86-87 MAY-JUNE 1944 ONE SHILLING

NOVELLO AND COMPANY LTD. LONDON W1

MUSIC IN EDUCATION

(INCORPORATING MUSIC IN SCHOOLS)

EDITED BY MAY SARSON

Vol. 8 Nos. 86, 87
Registered at the General Post Office for Canadian Postage

MAY - JUNE 1944

Price 1/-
Postage 1½d.
Annual Subscription, post free, 7s. 6d.

HERE AND THERE—*By* THE EDITOR

Our New Title

OUR new title denotes extension and adaptation rather than change. We hope that readers will welcome it. Their interests will be studied and catered for as faithfully as ever. In these days, however, we are all becoming more fully aware that musical training neither begins nor finishes at school—at least, it should not. Ideally, it begins in the home and never finishes at all.

Links in a Chain

No music teacher in school works with the sole ideal of making children musical for the duration of their school life. He or she sees beyond and works in the faith that musical interest, once awakened, will be extended through college and business or professional life. The school teacher is the first to be aware of the sadly limited span of school-life and the unavoidable boundaries of his or her own influence, however strong and seemingly boundless that may seem at the time it is exerted. Infants become juniors ; juniors, seniors ; seniors go out to college or business and become citizens of the world. Even while at school, children pass on from one teacher to another. At best, each of us is a link in a chain ; but how vastly important is the chain—graded and unbroken !

Musical Education for All

All of us realize that music must go on, and that musical education must be made available to all—throughout life for those who feel the need and value of it. Therefore our new title, carefully considered and chosen by those responsible for the publication and development of the journal, embraces a larger vision than that implied in the word 'Schools' ; it also implies progress and awareness of the growing needs of those for whom it caters.

Increasing Scope for Music Teachers

Hundreds of teachers today are engaged in musical work in connection with Youth service and Adult education (including that of the Forces) who, before the war, had limited their teaching experience entirely to school classes. The new Education Bill implies that still more will be needed. The recreational, social and educational aspects of music are being considered as never before. A musical public is growing up in this country, and skilled guides and teachers are needed to cope with its increasing requirements. If the musical profession fails to respond to this need and to take this golden opportunity it will have lost the right ever to appeal to the world again for support and recognition. No room should be left for the charlatan by the trained, equipped teacher in any neighbourhood. If unskilled opportunists break in and take the work for which we were born and trained it will be entirely our own faults. Let us be honest about it. It is not good enough for trained teachers to wear blinkers and occupy a well-worn and possibly comfortable groove. We must become more business-like, more enterprising—ready to spend money, labour and time in equipping ourselves still more thoroughly to meet the overwhelming demands of a changing world.

Once a teacher, always a teacher : those who are trained in the technique and psychology of music-teaching, and have coped successfully with the problems and difficulties arising in a school community, are the best fitted to extend and apply their talents to the training of classes in the larger world. Their advice and help should be eagerly sought by a community recognizing their worth. Let us not be too shy and retiring. Music is not a silent influence : it is meant to be heard and shared.

Our Policy

In the first issue of *Music in Schools* (March 1937) its first Editor, the late Dr. Harvey Grace, announced its policy : ' that of all keen music-teachers : the full recognition of the value of music as an educational subject. . . .' Readers will note that Dr. Grace used the word ' educational ' rather than ' school.' We have not departed one inch from that policy first laid down, and we feel that our new title merely confirms and strengthens what will ever remain our guiding principle. The word ' Education ' gives both title and contents a fitting dignity, lifting every contributor and reader to a plane of unlimited vision and opportunity in the sphere of musical and wider educational progress.

Our Circle of Readers

We hope, by news and articles connected with Music in Youth Service, Colleges, Adult Institutes and all other educational groups, to increase interest and still widen our circle of readers. But Schools remain the foundation, and children the starting-point, of all our schemes. They gain new importance as the centre of all wider activities in the world of Education.

MUSIC AND DISCIPLINE

By ROBERT J. SNELL

MUSIC and discipline are not so far divorced from one another as might appear at first sight. Indeed there is a very close connection. Discipline is a word that has been unduly and undeservedly maligned. In some quarters hands are held up in horror at the very sound of the word, as if some barbarity were about to be committed. Let us face the matter squarely. Life itself is a matter of discipline. Nothing worth while in life is ever achieved without a great deal of physical, mental and spiritual discipline, and we do a disservice to those who have striven and disciplined themselves to attain great things in music if we try to suggest otherwise. Few people are possessed of great genius in music, and those rare beings who can be classed as men of genius have to discipline themselves to study and practice. Far too many people still seem to think that it is comparatively easy to become a great singer, instrumental player, composer or conductor. The result is that in many cases the study and practice so essential to any sort of success are not taken seriously enough. This is particularly true in young beginners, though they themselves are by no means entirely to blame for it. The sooner parents, teachers and pupils alike realize that discipline is a necessary and integral part of the whole business, the better will be the results. Yes, I know many will object to this statement, but there it is.

This is no attempt to advocate the stern, blind and often unsympathetic discipline of an era now past. I can remember many years ago a schoolmaster who was an absolute martinet. When he taught his class everyone in it sat with folded arms the whole time. Anyone moving, turning a head or unfolding the arms, was caned. Rather brutal! Yes. But it is a fact that all the boys liked and respected him and did good work, whereas another master in the same school who had little control over them was thoroughly disliked. The moral is clear. Young people respect discipline and the person who has sufficient sense and personality to impose it. As a youngster I was made to do my piano practice on frequent occasions when I wanted to be doing something entirely different. I am sincerely glad now that such was the case.

Naturally, a certain amount of tact and judgment are necessary when insisting upon things, and there is no need for insistence to be harsh or unreasoning. A standard of behaviour and response should be aimed at. The child's co-operation must be sought, and a reasoned explanation of what is required should be given. Set a standard and stick to it and help the child to do so as well, remembering that encouragement plays a big part in this highly psychological matter. Play methods in schools and elsewhere are excellent, but no ' play-way ' scheme will ever be successful without discipline, however subtle the disguise.

It is a pretty well-known fact that a great deal of laxity had crept into most British orchestral organizations during the years following the First World War. Discipline (or lack of it) was such that in large London orchestras the deputy system ran riot, with the inevitable result that the orchestral playing displayed great weakness in execution and ensemble. As Frank Howe puts it in his book, ' Full Orchestra ' (Secker & Warburg, 1942), ' The British public, grown accustomed to this easy-going style of performance, was electrified when it heard the disciplined precision of the Berlin Philharmonic Orchestra when it first came over here in December, 1927. This apparently was how an orchestra could, and therefore ought to, sound.' The excellent playing of this orchestra, due in great part purely to discipline, naturally left its mark, and London orchestras underwent a disciplinary reform somewhat overdue.

It may not be generally known, but choirs and choral societies in London and elsewhere, famous for their fine performances of choral works, owe no little of their success and high musical standard to the discipline maintained in their actual work and in the organization itself. A great deal of ability is expected in every aspiring entrant, and self-control in no small measure from every member. To obtain admission to such a choir an audition is required to test musicianship as well as voice. Having passed this stiff test, which includes sight-reading, a high membership fee is usually required, though this varies somewhat. But added to this you have to ' watch your step,' for discipline is firmly imposed and maintained. Quite recently in one such choir a member whose score had not been pencil-marked as instructed was informed that her presence was no longer required. Another failed to gain admission to the final rehearsal since the admission ticket issued had been forgotten. Needless to say if your attention wanders from the conductor when he is explaining anything at rehearsal, you run the risk of dismissal. Discipline—yes—and absolutely essential to the production of first-class work. Every member must be prepared, and usually is, to sacrifice, deny himself and discipline mind and body for the good of the whole. Such is perfect team work.

Though such standards may be unobtainable and possibly undesirable in schools, it is as well for teachers to study the matter and to realize its importance to the children, their work and their future outlook. School choirs must be properly disciplined. They must concentrate, listen, work, and thereby discipline themselves, to ensure that the demands of the conductor are produced, and produced musically and correctly. Discipline of this sort most emphatically does not imply harshness, unkindness or bad psychological approach. Children will respond to it well, and in a short time come to see the necessity of it and appreciate the good in it.

The same ideas are true for classroom work in music. The approach of late years has often been too easy-going. It has to be granted that methods, subject matter and schemes of work have improved considerably, but even then it is no good trying to pretend that very much can be accomplished without hard work and application on the part of the pupils. Practice is of paramount importance and an undisciplined class cannot practise properly. All the powers of mind and body are required and must be marshalled if the practice is to be effective. It is difficult enough as it is, in the unwieldy music classes in schools today, to ensure that the individual members are working to capacity and with concentration and thought, and it certainly won't be achieved if the whole attitude is easy-going.

There are probably no statistics available to show the number of children who start to learn to play the piano but never get beyond very elementary stages or, worse still, give up after a few months. It is no use saying that most of them are unmusical because the statement simply is not true. It is quite time that parents in the first instance, and piano teachers when they begin teaching, realized that skill in music, particularly in piano playing, cannot be acquired without discipline, that is, constant and consistent practice. Quite recently a young piano pupil of just over eight years of age, attending her weekly lesson, was sent into another room by herself to practise a piece of music that had been badly prepared. Very good for her and very wise of her teacher. Private teachers would do well to get a new approach in this matter, and adopt lines of greater firmness, and parents should co-operate to the limit of their ability.

Youth clubs have had a great send-off and there is very much good to be said of them, but one wonders from inspection of some of them whether there is sufficient discipline. One or two articles recently seem to suggest this as being a weakness that needs watching. Only a few weeks ago it was my unfortunate lot to have to advise one or two members of a club not to enter for certain piano classes in their forthcoming youth musical festival. No really serious practice had been given to the pieces they proposed to present, and in any case they had scarcely started on them early enough. Yet the same club produced some excellent choir work in the singing class. Now whose was the fault over the instrumental classes? There is no need to answer the question, for wherever the fault was (and obviously several independent persons had some responsibility), it was one of lack of discipline. The young people had no standard and hard practice did not seem to matter. Far be it from me to decry the efforts of anyone, however poor. Neither would I discourage any music making—we want more of it. But for goodness' sake let us rid young minds of the notion that it is simple, that anything is good enough, and that little work is required. Youth organizations will fail unless they inculcate and exercise a good healthy discipline.

One hesitates to pursue the point *ad infinitum*, but freedom for the individual, scope for the individual to develop his own ideas, liberty of thought and action, self expression instead of repression, and many other laudable, sane and wise approaches to life, have too often been interpreted to mean away with discipline. The sooner the false assumption upon which this view is based is cleared away, the better for education generally, and for music training and teaching in particular.

PERCUSSION BAND WORK AT THE LINGFIELD EPILEPTIC COLONY

By RALPH HETHERINGTON

IT might be of interest if some account were given of the application of percussion band technique to the musical teaching of children of the Lingfield Epileptic Colony.

With a common denominator of liability to epileptic fits, the children vary very widely in school attainment, in intelligence and in temperament. All attend school at Lingfield, but many have missed years of schooling prior to admission. Intelligence varies from normal down to the higher grade feebleminded, and temperament between still wider limits. Many indeed have suffered from the social obloquy that often arises from the mere fact of having fits, an obloquy that may engender a feeling of frustration and resentment but which, of course, disappears as soon as they come to Lingfield.

Education in general subjects is perhaps less advanced than in an ordinary elementary school, but stress is laid on handwork of various kinds: carpentry, gardening, basketry, domestic science. Community singing and puppetry are features of the school curriculum, while in the boys' homes painting classes flourish in leisure time and the results are most encouraging. It is interesting to note that the best painters often make the best band players. A choir has recently been started but has, as yet, had little effect upon the standard of the bands.

The problem then is to apply some technique that will have a fair chance of training the children in musical appreciation, bearing in mind their limited education, and at the same time of maintaining their interest. This latter factor is of peculiar importance as all the work is done outside school hours and attendance at band practice is purely voluntary.

Perhaps it would be helpful if a very brief outline were given here of orthodox percussion band tenchnique as outlined by the Percussion Band Association. The band is divided into four main groups: triangles, tambourines, cymbals and drums. A bass drum is often added, as well as such instruments as castanets, large solo triangle and a gong cymbal for special effects. The teacher plays the piano and the conducting is left to the children, all of whom are taught to do so. For more advanced bands music is used and the children are taught to play from parts. In this way complicated contrasting rhythms can be played and the memory is not unduly strained. The ages dealt with are usually from four to twelve years.

In applying this technique to the requirements of the Colony several modifications have been found to be necessary. First, and most important, the child conductor is dispensed with and an adult conductor, who is usually the teacher, is employed. The advantages of this arrangement will be enumerated shortly. The second modification is that the children, however advanced, never read from music, doing all their work from memory. The reason for this is simply that the standard of education is such that the teaching of music reading presents too great a problem, and that, in a few cases, the children are mentally incapable of learning. If then the use of music parts is to be dispensed with, a high standard of performance, especially in regard to the complexity of part playing, is only possible if the band has an efficient conductor who is himself reading from score. In this case almost complete indication of what and how the children should play can be given by the conductor actually at the time of playing. This factor, coupled with the effect of the conductor's personality upon the band (which is often completely lacking in the case of a child) makes this modification extremely desirable.

The result of these two major alterations in orthodox technique has been that not only has the interest of the children been maintained, but that a much higher standard has been reached than would otherwise have been possible. With this technique the children exhibit results at once. They have to learn nothing before they start and can depend very largely upon the conductor for remembering when and what to play. Thus easy pieces can be played well with a minimum of rehearsal, although, of course, difficult pieces entail hard and continuous practice.

Another modification of orthodox practice has been that the children continue in bands until they are fifteen or sixteen. The difficulties of going on to instrumental playing as would normally be done at thirteen or earlier are, at the moment, too great for the experiment to be tried. The bands are therefore continued for as long as the children can play in them un-self-consciously. A band of youths of sixteen to twenty was started but wisely stopped owing to the existence of more than an element of self-consciousness.

A very firm line has been taken from the beginning as to what sort of music should be played. The demand at the start was very naturally for dance music and the ' latest numbers,' since these were all the children knew. However, these have been strenuously avoided, and folk tunes and sea shanties were used at first, being familiar to the children and innocuous from a musical point of view. These were then discarded as soon as some sort of a technique had been achieved. Since then strictly classical music has been used and care has been taken not to employ, as a general rule, what the music shops call ' light classical ' or what is often known as ' tea-time ' music.

An obviously suitable composer to start with was Schubert, and much of his music has been used. Since then Schumann, Purcell, Handel, Haydn, Bach and Mozart have all been played. Chopin Mazurkas and Scarlatti Harpsichord Sonatas have also been used. It has been asserted from time to time that the children only play classical music because they are made to. This was proved not to be the case last January when the oldest boys' band provided incidental music for a pantomime, ' Snow White and the Seven Dwarfs.' At the end of each rehearsal the band always demanded to play something serious, and on one occasion they asked for Handel's Dead March from ' Saul.' No doubt they felt the piece to be a suitable antidote to Walt Disney. The children also show an increasing readiness to listen to classical gramophone records, which they are now beginning to do with pleasure and real understanding.

It has been found that owing to the necessity of dispensing with music, not more than two complicated parts can be played against each other, so that much of the interesting music available all ready arranged has been found too difficult to play. Thus since we wished to play such pieces, we have had to arrange them ourselves, bearing this factor in mind. Although the part-playing is thus not so complicated, the provision of an adult conductor does ensure that all parts are played accurately and that the interpretation of the piece is sound and according to the composer's instructions ; always remembering of course that the Percussion Band must be treated as a means and not an end, as a method of music training and not as a complete artistic activity in itself.

A word might be said about the therapeutic value of the music training, bearing in mind that each child is present on the Colony as a patient. The effect of social ostracism have already been mentioned, and any activity that helps to restore the patient's self-confidence is of great value, particularly if the standard of the activity compares favourably with that attained by normal children. There is also value in the fact that the patient is encouraged to work in a team and to submit his own desires and inclinations to the will of the majority. This latter point is of importance as some of the children tend to be very ego-centric and introverted.

It would be interesting to know whether epileptic children find it particularly easy, or the reverse, to deal with rhythm and melody. Owing to the fact that the writer has had no experience with normal children, this question is difficult to answer, but it can be said that our children do learn surprisingly quickly and remember easily.

We now have six children's bands involving more than 50 per cent of our 250 school children, and also a band for the women. The unexpected success of this activity on the Colony speaks well for the soundness of the percussion band method of musical training.

THE READING YOUTH CHOIR

ONE of the many practical efforts in community music-making is the Sunday evening sing-song. This particular activity has had widespread results in Reading. In the first place it has successfully brought together many hundreds of music-lovers, both old and young ; and secondly, it has given the newly-formed Youth choir a permanent function in the capacity of the resident choir.

The Sunday evening sing-song was inaugurated last November on the initiative of the deputy Mayor—Mr. William McIlroy—and a small committee of townsfolk. The original idea was that of producing an hour's singing together in a spirit of communal friendliness, for evacuees, the homeless, the lonely, and members of the Forces. Expectations were immediately surpassed. At the first meeting in the Town Hall, singers numbered well over a thousand ; and since then, greater numbers have been experienced.

One of the most interesting of these sing-songs took place on March 19, when the evening was directed by Mr. Cyril Winn, whose musicianship and scintillating wit had done much already on a former visit to stimulate the enthusiasm and interest which exists among the various organizations of the town. Significant emphasis was placed upon the occasion as a special Youth evening, and all the Youth organizations in the town were fully represented. The Youth choir was in attendance to lead the singing and two young soloists sang verses of some of the songs, in which the remainder joined for the choruses.

The characteristic features of the sing-song are fourfold—an instrumental recital for half an hour beforehand, a resident choir, a vocal soloist and a speaker. All these were present as usual on this occasion. The evening opened with a request organ programme, played by the resident organist—Mr. Gerald Trodd: items were drawn entirely from requests given in by members of Youth organizations, and included inevitably Handel's ' Largo ' and the ' Trumpet ' Voluntary. The singing included well-known hymns together with a group of secular songs with choruses. Mr. Cyril Winn approved the fact that the programme included hymns as well as songs, as people were often backward in appreciating the beauty of hymns. The Youth choir with organ and timpani accompaniment sang ' The Seekers,' by George Dyson. Mr. Winn also introduced the singers to a new tune and to the Oriental Chorale from which the hymn ' All Glory Laud and Honour ' is adapted. As a relief from the organ accompaniment it was stimulating when Mr. Winn and Mr. Trodd used two pianos —a form of partnership which has a persuasive value not to be underestimated in such accompanying.

The speaker, Mr. McIlroy, in his thought for the week, spoke of the responsibilities and possibilities of youth and especially of the service in the realm of music which Mr. Winn had rendered to the Youth of the Nation. The programme concluded with an old favourite—' The day Thou gavest '—which was sung in such a manner that the immediate corporate value of the evening was revealed.

' DORIAN.'

MR. POTTS TURNS PROFESSOR

A Fable

By JOHN H. WHITE

(The characters in this story are entirely imaginary.)

Mr. and Mrs. Potts, of Wigan, having failed to make money in any honest job, buy a second-hand piano and set themselves up in the teaching profession as "Professor 'Shearim Posta' and 'Madame Carnera Werde.'

ONCE upon a time, in a town called Wigan, lived a man named Potts. Potts was married and he loved his wife very dearly. One thing only worried them: Potts couldn't make much money. He had tried all sorts of things. He had been a sales representative for vacuum-cleaners, he had kept chickens, he had been a railway porter, a laundry vanman, and even the sparring partner of a professional boxer; but it was no good. He just could not make money. One day, when he was finding it more and more difficult to keep the wolf from the door, he suddenly thought of one thing he had *not* tried—MUSIC. Mr. and Mrs. Potts put their heads together and made their plans. With their last few pounds they bought a very old, very second-hand piano, and moved with it to a small provincial town which we will call Hokum. There they opened a small Studio in the High Street.

Now, readers, I live in Hokum; and I go about with my eyes and ears open. The subsequent history of Mr. and Mrs. Potts I can best tell by reporting two conversations I overheard in different parts of the town. . . . . .

First Conversation

'And, my dear, have I told you about that marvellous piano professor that Agnes goes to now?'

'No. What's his name?'

'Shearim Posta. He's too wonderful for words. When Agnes first went to him, he was busy arranging some Bach or something. He does a lot of work for the B.B.C. I believe—under an assumed name of course.' Well, he just looked at Agnes—stared at her for about three minutes—and then said, "Play me ze music, play." Agnes fished out a little thing she plays very well, and started off. He has a marvellous old piano by the way: belonged to Palestrina once upon a time, I think he said. After a few bars he burst out, "Zat ees enough, Mamselle, I zank you." Then, turning to me, he said that he could tell at once that she had great potentialities, but, like so many, had been badly taught—all in his enchanting broken English, of course. He said if Agnes went to him she would have to begin all over again, and start on the modern Rugby method.'

'Oh! What's that? It's a new one on me.'

'He gave me a rough outline of it. It seems wonderfully thorough. For the first three months she does nothing but play all her old pieces backwards. This gets rid of her wrong associations. Then for another three months she doesn't touch the piano at all. Just exercises, like walking with books on her head to get the right attitude, turning the mangle with each arm in turn to get the correct arm revolution, carrying weights upstairs and dropping them, and so on. After that, she makes a fresh start with the very simplest pieces.'

'It sounds terrific. What are his fees?'

'Pretty stiff; but I suppose not much for such a good man. A guinea for the first consultation, and half-a-guinea for each lesson afterwards. Still, as my husband says, it is worth it, and much better than sending her to the ordinary local organist—proper stick-in-the-mud *he* is.'

'I've quite a mind, after what you've said, to send my Clara and Richard to him.'

'Well, dear, you can try; but I don't think it will be much good. He told me he doesn't need pupils to make a living, and he only takes on a very few, whom he knows, from years of experience—and they can tell at once, you know—are likely to develop into concert pianists and be a credit to him.' . . . . . .

Second Conversation

'Oh, Daphne, my love! I haven't seen you for such ages. I have so much to tell you about. How will you like me as a "prima donna?"'

'A prima donna? When?'

'Don't get excited. Not for years yet. But you know I got fed up with dowdy old Mrs. Pasteur-Best and her singing lessons. I go now to that wizard woman in the High Street.'

'What wizard woman?'

'Haven't you heard of her? Where have you been hiding? Why, Madame Carnera Werde, of course. She says Mrs. P.-B had got me all on the wrong lines. She is reversing everything she taught me. Madame says I shall do great things one day if I put myself in her hands. It will take her months to undo all the harm old Mrs. P.-B did. I shall have to rest completely from singing for six months. Then she will start me on her own amazing method—the "Alla Tromba" method she calls it. I have to do, then, the most amazing exercises, like reading two pages of a book with a biscuit between my teeth: then two more pages with my mouth propped open with a pencil: all sorts of tongue exercises to get flexibility, forward and back, round and round, and so on. True vibrato is obtained by combining singing with vibro-massage. Still, I'm going to stick it because I've got faith in her. Her fees, of course, are high.'

'It sounds tremendous. Do you think she would take me on?'

'She might. You had better see about it soon though, as she is pretty booked up, and won't bother with you unless you are really good.' . . . . . .

And so Mr. and Mrs. Potts made plenty of money at last and are living happily ever—No! I wonder for how much longer?

WANTED—GOOD ACCOMPANISTS

By A. L. FLAY

THOSE lucky, lucky schools whose staffs possess, in addition to a competent music teacher, an efficient, sympathetic pianist-accompanist!

There are a few, however; and where the accompanying is not (of necessity) done by the conductor, a 'next best' is often provided by 'someone on the staff who can play,' who is free to help in music lessons and rehearsals.

All teachers who are expected to be able to train, accompany and conduct choirs and soloists cannot be Gerald Moores; for many fine teachers of school music are, quite frankly below par when it comes to playing accompaniments.

I find accompanists generally to be in one or more of three groups:

(1) The Efficient.
(2) The Inefficient.
(3) The Over-Clever.

(1) The Efficient Accompanist

Here is exemplified much more than mere ability to play the notes, read and mechanically interpret the marks of expression, and keep with the beat; a thought-link between conductor and pianist is called for, just like that remarkable 'something' which makes Mr. Rawitz at one piano and Mr. Landauer at another play two-piano pieces like one—Rawitz-Landauer!

A great deal can be accomplished—and a high standard of liaison brought about—by knowledge of each other's aims in getting into the *spirit* of a piece of music which is being taught; a certain polish is only got by constant association of conductor and pianist at choir practices, or with soloist and pianist in private rehearsing.

Just as in other liaisons, the team (here, the choir), the leader (the teacher, conductor) and the ancillary principals (accompanists, piano and orchestral) MUST GET TOGETHER, and *study* together.

Although sometimes necessary, it will not be any assurance of first-class results to send Johnny round with a note covering spare copies of your forthcoming concert-items, asking Mrs. Z if she will kindly oblige you by playing the piano for the songs at the performance tomorrow week!

Nor is it going to be really satisfactory to your choir, nor to your own efforts, to tell the Science Master that if we can arrange a run over the accompaniments after school one day this week, and if he can manage the final rehearsal on Thursday night, then all should be well!

(2) The Inefficient Accompanist

If you are more or less bound to 'employ' such—and these trials *can* beset us!—well, here is a most difficult position to be considered:

Has your helper

(*a*) lack of training?
or (*b*) no desire to be efficient as an accompanist though possessing ability as a pianist?
or (*c*) merely unawareness of deficiencies?

In all these cases you can take the easy way of insisting that you yourself in future shall do all the accompanying, though most school halls and classrooms being what they are will put you at an obvious disadvantage when seated at the piano, probably unseen by many of the children in your choir. Failing this, you will have to examine the type of inefficiency above, into which your accompanist falls, and further consider what can be done to bring about improvement.

(*a*) The person showing lack of training can only be helped by your trying to give him what he lacks by means of private help—PRIVATE, of course, and NOT in front of the class: this stipulation applies whether your pianist be the aforementioned Mrs. Z, or one of the scholars who is endeavouring to accompany your school music. It may be necessary for you to hear the songs played through (in private); for you to correct errors, to suggest colour, degrees of light and shade; to correct *tempi*, and to note special points of broader treatment than indicated by the printer of the published sheets: and don't be afraid to write on the copy, in as direct a manner as possible, points for special attention so that he or she can concentrate on these special points in private practising.

Furthermore, remember (and cause your helper to remember well) that only the very cleverest of pianist-accompanists can hope to make any sort of reasonable showing when sight-reading a piece which your choir or soloists are performing under actual concert conditions. Only the over-clever pianist thinks he can get away with a sight-reading effort—about which type of pianist more anon.

If you *have* to put up with lack of training, only willingness to learn on the part of your pianist, and infinite patience and the giving-up of much time and thought on your side can help your association to make the class or choir singing as finished as you would wish.

Some readers will probably have a momentary doubt about the worthwhileness of so much bother and striving, but I urge these to listen to some of the broadcasts of schools, and to consider whether the unseen pianist is at unity with the choir, an integral part of a finished, unified effort; whether this pianist is obtrusive, over-clever; or whether he or she is obviously a very real hindrance to the choir; or even suggestive of a controlling force to the extent of *driving* the singers (which sometimes happens with pianist-conductors). Have you heard examples of these? So have I!

(*b*) The pianist who has no desire to be efficient as an accompanist. Be ruthless. Refuse his or her help. Put up with difficulties arising and play yourself.

If the appreciation of right values depends on you, and your pianists won't co-operate, then be they as wonderful players as ever were, they are useless for your purpose, however admirable as soloists. I feel sure that something is lacking in the make-up of their degree of musicianship, as distinct from mere musical agility.

Ruthlessly sack them: this is no time for tact: Art comes first!

(*c*) Those who are merely unaware of their deficiencies are allied to (*a*) and will get the same sympathetic private help from a discerning teacher.

Should they be unaware, but having no desire when help is suggested to remedy their deficiencies, then the treatment meted out to them will be as for (*b*) above.

Even if you can persuade a horse to go to the water you can't necessarily make him drink. And he may, on closer inspection, even turn out to be not a horse at all, but an ass!

(3) The Over-Clever Accompanist

How many of us have been bothered sorely with this type!

The teacher can deal suitably with the children who rapturously pretend that they were unaware that you wished them to stop and to rectify some fault; but what can be done (politely) with the adult pianist who, with eyes glued on the copy, plunges on and on, oblivious to all except the excellent impression he is making on himself?

More serious still are those super-pianists who having heard certain B.B.C. pianists accompanying the Male Voice Choir with ecstatic flights of fancy, must emulate them in their accompanying; but having an ingenuity, a ready wit and a musical background so immeasurably paler than the B.B.C. gentlemen's (though our Over-clever ones don't appreciate this fact), turn rehearsals into a wild struggle between the tune (as we have taught it) and the piano part (as the composer certainly hadn't wished it!).

How difficult it is to point out that we are principally concerned with the music which the composer has written, and with the manner of playing which he has indicated as well as is possible under the limitations of the printer's conventional signs.

As the Butcher said to the lady:

'If you don't like it, leave it: but please don't maul it about.'

I am one of many who have delighted in the pianistic humour of some of the B.B.C. accompanists, even at their most touch-and-go moments; but there is little or no room for this sort of playing in school music.

Discipline is as necessary a factor to be expected from your pianist as from your choir members.

We have known those who bring books to rehearsals, and when the teacher-conductor is speaking about special points, getting the children to do certain phrases without accompaniment, or putting in a few moments' work with pronunciation or meanings, they are reading! When the conductor is ready to continue, or perhaps requires a little illustration of the points raised to be played on the piano, the accompanist is mentally missing!

There are those pests, too, who occupy breaks in their own accompanying of the songs with private soft-pedal practisings of tricky bars, the result of which is to divide the attention of the keener-eared children, or to provide a sound-cloud beneath which the children can whisper to each other. Whichever happens the result is the same—the conductor is getting nowhere: sooner or later, if he doesn't dispel the cloudy confusion, he will be the only one working to any point.

Conclusion

This review of kinds of accompanists is far from exhaustive, but lack of space precludes more being written here.

However, some mention should be made of scholars who are allowed to accompany hymns at Morning Prayers, or songs in class-work.

These children should be competent to play what the teacher has set for them; consequently the music will have to be fitted to the child and not the child to the music. Hymn tunes played haltingly, unrhythmically, or with errors in note values or key appreciation can never be justified by eulogizing Johnny who is only ten years old and *look! he is playing for the whole school at Prayers.* The point is that Johnny can either do the job satisfactorily or he cannot; in the case where he cannot, age, sentiment, or scholastic pride must NOT be the deciding factor making him accompanist.

If you yourself are not an efficient accompanist, and you cannot get one, please remember that many folk-songs are better sung unaccompanied, and rounds (which most children and audiences, enjoy) can sound almost like concert pieces, even without piano: for example, 'Sumer is icumen in.'

And in case you are tempted to try short cuts:

'A Made Pianist in 12 lessons'—(*Advertisement*)—won't help *you*!

Vampers, approximators (those who give what is known as a 'fair general reading') cannot be tolerated.

The accompanist has to be part of the song; not just *with* it. A talented amateur musician of my acquaintance objected to the accompanying of a certain organist during the monotoning of the Creed and Lord's Prayer, saying that the accompaniments were so prominent, so luscious, so original that he had perforce to listen to the player and could never concentrate on the words of the Belief which he was supposed to be reaffirming: an excellent example of a good executant who was not an adequate musicianly accompanist, and certainly unaware of his deficiencies.

(Organist readers will also comment that he was lacking in taste, but that is another story!)

When you are up against the deficiencies which I have here set down and happen, too, to be of a nervous disposition, tardy in making open criticism, you can always post to the errant one a copy of this month's 'Music in Education' with a book-marker put in at about this page!

L.J.O. Spring and Summer Concerts

On Good Friday evening, April 7, the London Junior Orchestra, under its conductor, Mr. Ernest Read, performed Parts 2 and 3 of 'The Messiah' in their entirety, with the original accompaniments. Principals were Noel Eadie, Freda Townson, Frank Titterton and Roderick Lloyd, and choruses were sung by the special choir that took part in the Christmas performance of Part 1. Dr. Thornton Lofthouse was at the piano and Dr. Eric Thiman at the organ.

A programme is arranged for June 3, to consist of Berlioz's 'Carnaval Romain,' Tchaikovsky's Symphony No. 6 in B minor, Liszt's Piano Concerto in E flat and Walton's March 'Imperial,' with Clifford Curzon as soloist.

A New Organ Concerto

A serious omission was made in the report of the L.J.O.'s Christmas Concert, on page 28 of our last issue. One of the most significant items in the programme was Alec Rowley's new Organ Concerto, which had its first performance by Dr. Eric Thiman and the L.J.O. Mr. Rowley has ever been a composer dear to the hearts of young people, and some of those who took part in his new 'grown-up' work on December 18 must have had happy memories of early music lessons in which his charming, fanciful and highly individual children's pieces figured. Mr. Rowley, as a composer, seems to have grown up with the youngsters for whom he catered some twenty years ago, and he has many important concert works to his credit. Apologies are made to him, to Dr. Thiman, to Mr. Ernest Read, and to the L.J.O. for the omission.

TEACHING ADULTS

By 'VIVACE'

ONE of the happiest experiences of my life has been the teaching of adults—a task at which I would have more than hesitated before the war, when I held the firm but ignorant belief that only children were worth the heart-break and hard work that are so often the music teacher's lot.

The fact is, adults do *not* break the teacher's heart: they fortify it. They give—as a group—far more to the teacher than he or she can possibly give back—or so the teacher feels, surrounded as he is by sympathy, zeal, good-will and friendship. Adults realize, as never a child can, the measure of a teacher's skill and effort, the tiredness he may try to hide, the energy and thought which he is expending, their own opportunities. You face an evening class of over-eighteens with the knowledge that they, as well as you, have a hard day's work behind them. Yet to them music is a chosen task and pleasure, as it has been to you all your life. They bring seriousness and sacrifice, as you do. They are out to learn. They do not fidget and watch the clock, or think of possible amusements with which they might have filled the precious time. While you are concentrating for five minutes on the difficulties of one student, you are not worried in the back of your mind as to what the rest are up to. They are not throwing pellets at one another, or drawing on the backs of their books. If they are whispering, it is not about football results or the exchange of treasures out of pockets: they are discussing some musical problem of their own, connected with the class, and are helping one another. They are all out to help one another, and you. The fact is, they are responsible beings with reasoning powers well developed. They have definitely chosen to follow the particular course of study which you have in hand. They are voluntary members of your class. They are attending it out of their own spare time. They are paying for it out of their own hard-earned income. They are all potential musicians, however backward they may seem, because they are interested in music and have decided to improve themselves in the knowledge or execution of this chosen art.

Many a time I have gone to an adult class feeling tired and disillusioned. I have never yet left one feeling anything but happy, stimulated and encouraged. Can one say the same about children's classes?

I am not belittling the latter, nor the work of the school teacher. I only claim that until the teacher has extended his field and has turned his special talent to the teaching of grown-ups, he can never realize to the full the joy of his calling, nor experience the rich reward of witnessing the fruit of his labours in a grown, fully-developed man or woman. He is giving the adult something that otherwise might have been entirely missed in life, whereas a child has always the future in which to grow and expand.

To my mind, then, adult education cannot be over-estimated. It is only when he is grown that a man realizes what may be missing in his own make-up, and it is often only when he is grown that he recognizes and appreciates those things that are worthy of his attention and assimilation. His life, if it is tending in the right direction, becomes more spiritual, or more hungry for spiritual experience and growth. He is up against the hardships of life, its many material claims, its changes and disappointments and defeats, its dull responsibilities and distasteful tasks, many of which he has to undertake against his own inclination. He is needful of something to balance these unpleasant factors—some experience that he can make part of himself and that will bring him lasting peace, profit and pleasure. Such an experience is music. He may never play in a way that would satisfy you. His voice may not be promising material. His brain may not be of the highest quality. But he finds endless satisfaction in trying, in being helped by a skilled and sincere teacher, and in achieving something for himself.

There is still much of the child in most adults. They are ready to follow warm and firm leadership. They will trust you infinitely if you give them confidence. They will respond to your encouragement and put themselves, musically, in your charge. Many a child will not do that, because he is a member of a class against his own will. He will show opposition in the Music class, and be a nuisance to the teacher, though in the Science or P.T. classes he may be a potential Newton or a positive acrobat.

An adult can concentrate for a longer period of time than a child. He is disciplined. Two hours are as ten minutes to him in the pursuit of a loved study or hobby. I have been amazed to find that my students in adult classes do not regard music-study as work, but as pleasant recreation and even as adventure. There is usually a sigh of disappointment when the clock strikes the hour for closing down; there is always definite grumbling when a holiday is announced.

And of one thing you may be certain. The adult will not only do the home-work you have set, but will delve further into the subject for himself, with the aid of books from libraries, and sympathetic friends and relatives.

My own work is with piano classes, and these are some of the remarks I hear: 'My duet is definitely better this week because my mother practised it with me. I put her right over little points she had forgotten—it is so long since she touched the piano, but she is interested again now that I have joined a class.' . . . 'I have got a piano of my own' (this from a delighted A.T.S. girl). 'I gave forty pounds for it and am keeping it at the house of a friend where I can practise.' . . . 'I am reading Matthay's books on touch. I found them in the library.' . . . 'I went to a concert the other night because I found Myra Hess was playing that Brahms Concerto you told us about.' . . . And so on.

There are two aspects of adult class-work—educational and social. Students visit each other's homes, or that of the teacher, to practise together. Journeys home are shared by people living in the same district—an opportunity for progress to be discussed and musical tastes compared. Students feel they are becoming something more than work-a-day humans. They are citizens of the world of Music: the gates are open to them, and the roads and byways free to their eager feet. New beauties and pleasures are fast becoming theirs to admire and to experience. Sympathetic companionship adds its charm and human solace. Guidance is there for the asking.

Opportunities in helping with adult education abound today for the teacher who is keen to extend his own experience and that of others. His local education authorities, his church or some association in his town will put him on the road. Failing that, it is often possible, with a little discreet planning and advertising, to form his own group or class. If it be in connection with his school, parents themselves might be tempted to come and equip themselves to understand and share in the musical experiences of their children. It is not my intention, however, to suggest preliminary steps—only to assure the class teacher that he has never tasted the full enjoyment of his profession, nor exploited its widest possibilities, until he has had a hand in the musical training of grown-ups.

HOW I USE THE RADIO

By A. M. KOWAL

I HAD a surprise, a pleasant one, last Saturday afternoon. But let me begin at the beginning. . . .

At the outbreak of war I found myself evacuated to a village school. There, in a room which held traces of gas and chemical vapours from former science lessons, I was faced by a mixed class, mainly of country children. And my task was to give them a lesson in musical appreciation without a gramophone or even a piano! It was through this difficult situation that I came to learn how to use the radio in the teaching of music. Not the school set—there was no such 'luxury' in this village school—but the wireless sets in the children's own homes. And, since those days of improvisation, I have found it most useful to complement my class teaching with the children's radio listening out of school hours.

Now this may appear rather difficult to achieve, so I will recount what happened in my experience. My new pupils were thirteen-year-olds, and, I discovered, by a number of questions, that few of them ever listened to any music other than jazz on the radio. Indeed, it was plain that their automatic reaction to an announcement of a classical work was to switch to another programme immediately.

The children gave me two main reasons for their decided antipathy to classical music. The first, and easier one to deal with, was their belief that only 'cissies' liked such music. The boys, most of whom felt extremely grown-up because they were able to earn shillings doing odd jobs in their spare time, nearly all supported this view. When, though, I mentioned that famous conductors such as Toscanini received several hundred pounds for a single concert, these boys were visibly impressed. And they were further induced to consider other music than jazz when I drew attention to military bands which, despite their obvious manliness, rarely played any jazz.

The second and more obstinate reason to combat was their belief that classical music was dull and definitely unenjoyable. The children were firmly convinced of this, one girl saying, 'Only people who want to make out they're better than others pretend to like it.' She accompanied this remark with a meaning look at me! And several children told me that people often fell asleep in concert halls, an item of information they had gained from a recent film.

On analysing this conviction, I found there were three causes. One was that some radio announcers were themselves a deterrent. When introducing classical pieces, these announcers tended to assume a self-conscious and awed tone which put off their young listeners. Now, in my opinion, it is a mistake to treat our finest music as though it were remotely superior to ordinary human beings. Good music should be considered a natural part of life.

This brings me to the second cause. Reluctant as I was to admit it, I was forced to recognize that the children divided music into 'the jolly sort and the church kind.' To them jazz and popular tunes were part of the cheerful everyday, whereas all other music was associated in their minds with the restraints and boredoms of Sunday. Yet it must be emphasized that the children's knowledge of church music was very helpful when I came to talk about classical music. And, furthermore, Bach was less frightening when, much to their amazement, they learnt he composed the hymn, 'All Glory, Laud, and Honour,' which they had been singing for years.

The third and most important cause for their lack of enjoyment in classical music was that it really does demand far more of the listener than do the relatively simple and repetitive patterns of popular tunes. It is analogous to chess and draughts. Chess is certainly the more interesting and entertaining game, yet many people find its complexities make too great a demand on their attention for them to enjoy it, so they prefer playing the simpler game of draughts.

Once I had made this analysis, the means of tackling the problem were fairly straightforward, even if requiring patience in execution. First of all, I spent some time persuading my pupils that music which is not jazz can, nevertheless, be a source of enjoyment. I even brought the cinema organ to my support, mentioning a performance of the '1812' Overture with scenic effects of falling snow and burning houses. This illustration may make the reader shudder, but it is a fact that one of the children who witnessed this performance in our county town was moved to buy a record of the overture instead of adding to the family stock of dance tunes. So is progress made in musical taste!

Next, I made a start in the improvement of my pupils' radio listening by recommending a military band which was scheduled for that evening. Partly, too, I felt this introduction would arouse less bewildered resentment from the parents than a direct plunge into a Queen's Hall concert. One of Elgar's more popular compositions was listed in the programme, and I gave the children some information about it, but was careful not to become too technical. My aim was to persuade the children to listen to more and better music, because it is by listening—and mainly by listening—that taste is developed in the first place. It is not until the later stages of a musical education that understanding of technique adds to appreciation.

All the same, at the end of that first lesson, I was none too hopeful, and it was most encouraging when next I took the class for music to hear how many children had actually listened to the suggested programme. It was then I

realized that children derive much pleasure from hearing at home something which has been mentioned at school. It is this, of course, which makes it possible for a teacher to use the family radio for the enhancement of her pupils' musical appreciation.

But, although I had made a start, the big step was still to come. I had to persuade the children to listen to a truly classical programme. My chief worry was how to get them to listen carefully. Their habitual practice was to let the radio act as a background to such activities as eating and playing. When visiting billets, I noticed that both adults and children listened only to the comic cross-talk in a variety broadcast, and chattered among themselves during any light musical interlude. Yet classical music requires full attention if it is to be enjoyed. T. E. Lawrence used to listen to music whilst lying on a divan in a darkened room, and, for me at least, this is the best way to listen. But, obviously, no child would consent to adopt it, even if the parents agreed to provide the conditions. A further drawback was that the children would be unable to see the musicians who help to focus attention in a concert-hall.

My solution was to ask the children to listen, not to a complete programme, but only to a single item. This would not strain their span of attention nor their willingness to experiment in entertainment. And the work I chose was Rimsky-Korsakov's 'Flight of the Bumble Bee,' largely for its easily recognizable theme.

Before the broadcast, I gave a preparatory lesson, which took this shape. First, I told them how making aeroplanes or reading adventure yarns whilst trying to listen would spoil their pleasure in the music. Next, the children were told how to say the composer's name. This is an essential point as fear of mispronouncing these unusual names is a minor cause of dislike for classical music. The children were interested in this matter of names, and were eager to learn how to say them. Then I reverted to my first topic by asking a boy whether a footballer could play well, and, at the same time, hold a conversation with the spectators. Naturally, the boy answered, 'No,' and I brought home the moral.

The lesson continued with a description of an orchestra. Again, the children were interested to hear about instruments unfamiliar to them—flute, clarinet, French horn, viola, and oboe—and, as usual, were very curious about the conductor's part in an orchestra. Once more, I returned to the first topic by asking a girl what happened to the cakes when King Alfred gave his attention to something else. The touch of humour helped to impress the moral on the children's minds. In the last few minutes, I advised them to see that their set was properly tuned-in to the broadcast, using a tuning-fork to show the class how a full, clear note is not 'ragged' at the edges. Finally, I reiterated the necessity for whole-hearted attention by reminding them how pleasure is lost at a cinema if people keep pushing past one's seat.

Well, the experiment proved sufficiently successful for me to persevere. I made a practice of looking through the *Radio Times* for suitable classical pieces. Mendelssohn's 'Midsummer Night's Dream' was an obvious choice, and Mozart's work was particularly useful in convincing the children that classical music can be gay, too. And, as might be expected, anything with a strong rhythm appealed to them. A Tuesday-morning gramophone miscellany exactly fitted my requirements: the announcer speaking naturally, the extracts given being short, and the music being selected for its vivacity : a cheerful Beethoven scherzo, for example.

I myself always listened to the recommended work, and this fact in itself stimulated the children to listen, too. Then, at the next musical appreciation lesson, we would discuss the music, I taking care to treat the children's remarks seriously and without the slightest hint of patronage. And this also developed their interest, partly because every child felt qualified to say something and so listened to the broadcast in order to take part in the subsequent discussion, but largely because this exchange of views did help to smooth away misconceptions and such bogies as unknown musical terms. After awhile, I was able to give simple tests to the children on the lines of 'Who composed the sonata you heard yesterday?' 'Name a piece of music written by Mozart.' 'Write down the name of a Russian composer.' Simple as these tests were, they led children to looking carefully at the *Radio Times*, and so increased their musical knowledge.

Every now and then, I had confirmation that my pupils' taste was not restricted solely to jazz. A girl volunteered the information that last Sunday her aunt had played something by Bach on the chapel organ. One morning, several children eagerly told me they had recognized some Elgar after the news last night. And, another day, I happened to be cycling behind a pupil delivering groceries, and heard him lustily whistling Mozart's Cradle Song.

But, as I hinted at the beginning of this article, it was not until last Saturday that I discovered how much some of the children's musical taste had developed through this improvised use of the radio. In Oxford I saw three of my old boys, now left school and working in war factories. They were at a concert, listening to Brahms with serious enjoyment. This proof of the lasting influence of my work made me feel very pleased indeed.

Tonbridge Music Festival

A non-competitive Music Festival was held at Big School, Tonbridge, on March 15, in which schools from Tonbridge, Tunbridge Wells, Southborough and Sevenoaks took part. It was organized by Mr. Mervyn Bruxner, under the auspices of the Kent Council of Social Service and the Kent Education Committee. Mr. Cyril Winn very kindly adjudicated the individual items and conducted the massed singing at the concert in the afternoon. At the morning session each school prepared and sang two songs of its own choice. The afternoon session opened with a rehearsal, and at 2.45 p.m. the final concert took place. The following is the programme:

1. National Anthem.
2. Worship—Geoffrey Shaw.
3. Oboe Solo : Sonata in G Minor—Handel.
4. I waited for the Lord—Mendelssohn.
5. Pilgrim Song—Thomas Dunhill.
6. Tonbridge School (Parkside House) Choir : In these Delightful pleasant groves—Purcell ; Lass of Richmond Hill (S.A.T.B.).
7. Now is the month of Maying—John Ireland.
8. Five Eyes—Thomas Armstrong.
9. Oboe Solos : Cherry Ripe—arr. Cyril Scott ; The Swan—Saint Saëns ; Bourrée—arr. Moffat.
10. Waltzing Matilda—arr. Thomas Wood.
11. Jerusalem—Parry.

Mr. John Black, the oboe player, prior to the playing of his pieces which were very much enjoyed, explained his instrument and the part that it played in the make-up of an orchestra. During the concert, Alderman Rolfe Nottidge, Chairman of the Kent Education Committee, made a speech, in which he mentioned the importance the Committee placed on the teaching of music in schools and how such efforts as the present festival were welcomed and appreciated by them.

Perhaps the most useful part of the day's proceedings was the informal discussion which Mr. Winn held with the music masters and mistresses at the end of the day.

MUSIC—SOME LITERARY TRIBUTES

By R. R. DALE

'Music, the greatest good that mortals know,
And all of heaven we have below.'

So wrote Addison.* It would have been difficult for any poet to have praised music more highly, but Keats almost equalled it with:

'Let me have music dying, and I seek
No more delight.'†

There may be music-lovers who would defend every word in these lines, and far be it from me to scoff at them. For most of us, however, they represent the pardonable exaggeration of poetic licence. There are in truth many heavens on earth as well as the musical one, though there are certainly times when one feels that their subterranean competitors hold the field! Nor can we agree with Shakespeare's amusing condemnation of those who are indifferent to music:

'The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils:
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.'‡

Shakespeare is nearer the mark in his lines from King Henry VIII:

'In sweet music is such art
Killing care, and grief of heart
Fall asleep, or hearing die.'**

And John Oldham gives the same theme fuller expression in 'An Ode on St. Cecilia's Day':

'Music's the cordial of a troubled breast,
The softest remedy that grief can find;
The gentle spell that charms our care to rest
And calms the ruffled passions of the mind.'

Though almost all of us must have experienced this healing power, we are well aware that music is no mere anodyne. It is one of the great powers for good in this troubled world. The extent and intensity of its power have been increased by the introduction of the gramophone and broadcasting, and the quality of that power has probably been improved by the same means. More than a hundred years ago Samuel Rogers wrote:††

'The soul of music slumbers in the shell,
Till waked and kindled by the master's spell;
And feeling hearts, touch them but rightly, pour
A thousand melodies unheard before!'

His 'thousand melodies' has become many millions.

In a world preoccupied with materialistic conflicts music temporarily restores us to sanity. In times of peace nation vies with nation for the domination of the world's markets, and individual jostles individual in the hurly-burly of the daily struggle towards wealth and position, like the beetles amassing their pile in Carel Capek's 'Insect Play.' But, when music sounds, money is forgotten and ambition quenched; men are for the moment freed from their self-imposed chains. And a surprising number of those who live in the din of the factory and dirty drabness of the slums, deprived of the consolation of Nature, unconsciously find spiritual healing in music. So do some of those apathetic millions who are losing faith in their fellow-men, and who are one of the greatest dangers of the world. The listening may seem superficially merely a pleasant way of passing an hour. There are undoubtedly occasions when this is true. Often—probably unconsciously—the effect goes much deeper. Music helps to redeem man from the painful bonds of his material surroundings, and, sometimes, ministers to his soul.

Today, like the monasteries in the Dark Ages, which kept the torch of civilization burning amid the darkness of the surrounding barbarism, music sends out its rays of humanity amid a desperate World War. Congreve used a little poetic licence in his second line when he wrote:

'Music hath charms to soothe the savage breast,
To soften rocks, or bend a knotted oak.'*

but in the first line there is—for some types of music—substantial truth! Would that music were still more potent, that its magic vibrations might bring peace to our war-stricken planet.

Yet, as we have seen before, the essence of the greatness of music lies not in its power to soothe bellicose emotions—or to create them—to make man merry or to make him sad; it lies in its appeal to the spiritual. This appeal extends to most, if not all men. Often the listener is completely unaware of the effect; sometimes he is wonderfully aware. The latter occasions are among the great moments of life:

'Sweet, sweet, sweet, O Pan!
Piercing sweet by the river!
Blinding sweet, O great God Pan!
The sun on the hill forgot to die
And the lilies revived, and the dragon-fly
Came back to dream on the river.'†

Such moments, when the wonder of infinite beauty descends upon us, are amongst the treasured memories of us all. They may come through the magnificence of the heavens, the warm fresh tenderness of an early morning in spring, the glory of a sunset, the stateliness of a cathedral, or the irresistible march of an immortal symphonic theme. To Ptolemy the Astronomer they came through the stars:

'Mortal though I be, yea ephemeral, if but a moment
I gaze up to the night's starry domain of heaven,
Then no longer on earth I stand; I touch the Creator,
And my lively spirit drinketh immortality.'‡

---

* Song for St. Cecilia's Day. St. 3.
† Endymion. Book 4.
‡ 'Merchant of Venice.' Act V. Scene 1.
** Act III, Scene 1.
†† 'Human Life.'

* 'The Mourning Bride,' Act I, Scene 1.
† E. B. Browning.
‡ Tr. by R. Bridges.

Burne-Jones wrote of a similar experience when he visited Northern France:

'Do you know Beauvais, which is the most beautiful church in the world? It is thirty-seven years since I saw it and I remember it all. . . . the ancient singing—more beautiful than anything I had ever heard, and I think I have never heard the like since . . . and the roof, and the long lights that are among the most graceful things that man has ever made. What a day it was, and how alive I was, and young—and a blue dragon-fly stood still in the air so long that I could have painted him. Ah me, what fun it is to be young. Yes, if I took account of my life, and the days in it that most went to make me, the Sunday at Beauvais would be the first day of creation.'*

To myself these moments have come when reading parts of Tagore's 'Gitahjali':†

'The morning will surely come, the darkness will vanish, and thy voice pour down in golden streams breaking through the sky.

'Then thy words will take wing in song from every one of my birds' nests, and thy melodies will break forth in flowers in all my forest groves.'

Music is frequently a source of these great moments. Fortunately for many millions, a lack of detailed musical knowledge is no barrier to their occurrence. The music may be very simple, yet its effect on the musically immature mind is often as intense as that of more advanced music on the mind of the musician, though the quality of the experience is different. It would be difficult to find a more freshly beautiful description of one of these experiences than in Robert Bridges' lines:

'great music to me
is glorif'd by memory of one timeless hour
when all thought fled scared from me in my bewilderment.'‡

And writing from three hundred years ago Sir Thomas Browne crystallizes a thought which has often come to us, a thought which seems a fitting conclusion to these literary gleanings:

(Music) 'strikes in me a deep fit of devotion, and a profound contemplation of the First Composer. There is something in it of Divinity more than the ear discovers.'**

* 'Memorials of Edward Burne-Jones,' Ch. vii.
† No. 19.
‡ 'Testament of Beauty.' Book IV, 36-38.
** 'Religio Medici.' Part 2, section 9.

Musical Talent at Marylebone Literary Institute

Marylebone Literary Institute has its own complete School of Music, and the Institute's Principal, Mr. Edwin C. White, is justly proud of this healthy branch (proving—as healthy branches do—the health of the tree from which it springs). Some real musical talent as well as very hard work was displayed at the concert held at the Institute on April 1. The programme opened with a Chopin Polonaise played as a duet by two of the staff—Miss Fordham and Miss Benning. Next, under Miss Fordham's genial conductorship, the choral class gave a keen and intelligent rendering of Hatton's 'He that hath a pleasant face,' Handel's 'Art thou troubled?' and 'Viva,' from Bach's 'Coffee' Cantata. Saint-Saëns's 'The Swan' was gracefully performed on the 'cello by Daphne Webb; Claude V. Bunn demonstrated, through a lively Clementi Sonatina, the work that is being done in the recently-formed piano class; Herbert Davis, from the violin class, played Schubert's Serenade.

One of the most interesting and certainly most talent-revealing sections of the programme was that devoted to vocal and instrumental compositions by members of the musicianship class. Most of the examples were ambitious; some showed a high standard of understanding and technique; others bore the more rare stamp of inspiration: all showed a marked degree of musicianship and said much for that of Miss Benning who is in charge of the class.

Mr. White made some illuminating remarks before the interval. In listening to them, one could understand the success and enthusiasm of the Music School and the high efficiency of the Institute itself. He spoke in appreciation of the staff, but the staff must all have been conscious of the appreciation due to himself and extended by all even if not publicly expressed.

Miss Benning conducted an orchestra at all stages of efficiency in Handel's 'Occasional' Overture and a Brahms's Hungarian Dance. The precision, power and personality of the conductor won the day. She managed to hold the players together—even the most unwieldly—and pilot them triumphantly through all difficulties. Irene Earl delighted the audience with her charming singing of two of Stanford's little gems of Irish song—'A Soft Day' and 'The Snowdrop'; Violet Clarke gave a clear and unaffected rendering of Haydn's 'With verdure clad'; and as a big *finale* to an interesting and varied programme Beryl East played from memory the whole of Beethoven's Sonata in E flat, Op. 31, representing the Appreciation Class.

In addition to its flourishing string classes, the school is hoping to form a class for wind players. A Music Club, inaugurated last term, is enthusiastically supported by the staff and students.

Combined Schools' Concert at Cheltenham

On March 21 a concert of great musical and educational interest was held at the Town Hall, Cheltenham, the conductor and organizer being Miss Eta Cohen, whose successful method with young instrumentalists is exemplified in her book 'The First Year Violin Method.' Orchestras from seven schools combined to make the occasion a memorable one in Cheltenham, and chamber music was given by groups from the different schools. Considerable interest was manifested by the local education authorities. The chair was taken by the Headmaster of Cheltenham College. A distinguished guest was Mr. Hubert Foss, who addressed the children and audience on the subject of Music Making. Among many pleasing items, one worthy of special mention was the Sonata in G for three flutes, by Hook. The concert revealed a good standard of musicianship as well as a satisfying percentage of executive skill, and Miss Cohen and the school staffs concerned are to be congratulated on a venture of such high aim and achievement.

MUSIC INSPIRED BY FAIRY TALES

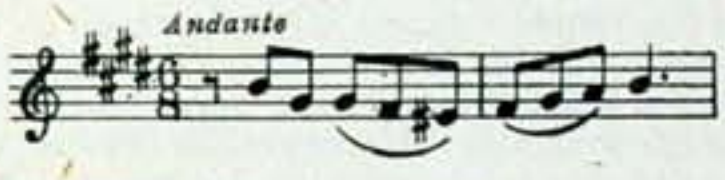
Described by HAROLD GRACE

V.—'The Sleeping Beauty'

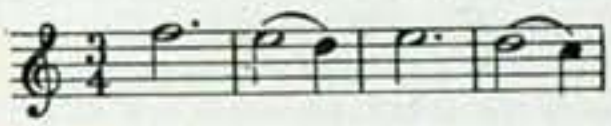
THE story of The Sleeping Beauty is far too well known to require any repetition here, being, as we all remember, one of our very favourite fairy stories.

Tchaikovsky wrote the ballet on this story in the summer of 1889 and it received its first performance at St. Petersburg on January 2, 1890. As a whole, the music is superior to that of 'Swan Lake' and the 'Nutcracker' Suites which I have already described in this series and consists of no fewer than thirty separate movements. Owing to the length of the score it is only possible to touch on a few of these movements in this article.

First the Introduction: this begins in a vigorous manner but soon gives way to an *Andantino* section in which the oboe melody may represent, together with its harp-accompaniment, the gifts bestowed on the baby Princess by the Good Fairies. The calm mood is interrupted by the entry of the Bad Fairy who, enraged at not being invited to the palace, places her curse of death upon the child. Now a reappearance of the former oboe melody, only this time given to the violins, suggests the efforts of the Good Fairies to counteract this doom. The Princess will not die but will sleep for one hundred years. The 'Good Fairy' theme is :

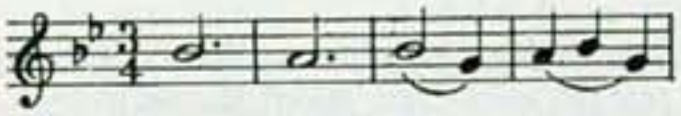


The music played while the Six Fairies make their gifts is divided into six variations. These are naturally in different tempi and of character to suit the gifts. Notice the piccolo passage in Variation 4, representing the gift of a Canary. Variation 6 is the waltz tune of the Lilac Fairy, as follows:

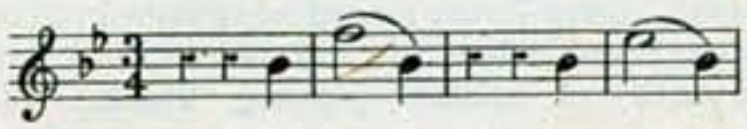


Up to this point we have dealt only with the Prologue. Now we turn to Act I. The Baby Princess has now grown up to be a lovely lady, possessed of every virtue. She appears with her royal parents on the terrace of the palace together with four suitors. They witness the festivities of the people, held in celebration of her birthday.

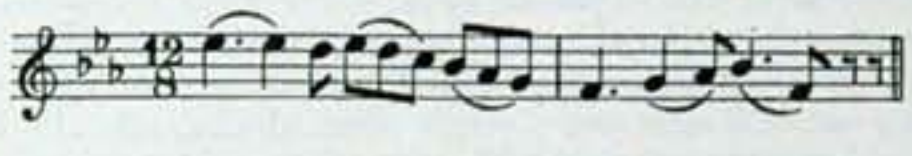
One of Tchaikovsky's most famous Waltzes is given to this scene. Its two principal melodies are:



and



The 'Rose' *Adagio* follows—very typical of the composer's style indeed, in that we hear broad melody—and Tchaikovsky was a great melodist. The main tune is first heard in the song of the violins:



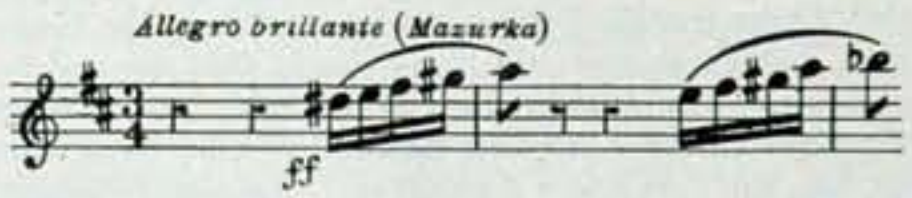
A solo 'cello follows to give place in turn to an oboe figure, underneath which a bassoon accompaniment is heard. The *Adagio* ends with the original broad violin tune, only this time it is interrupted and broken by intrusion of other instruments as if to foreshadow the fact that the Bad Fairy's curse still holds good, at any rate in part.

The story pursues its way—the Princess pricks her finger on the spinning wheel, and she and all the characters sleep for one hundred years.

Awakened by the Prince, she falls in love with him and preparations for the marriage are made. In the rejoicings we see once more the Good Fairies and among the celebrations is a 'Pageant of Fairy Tales.' The music to one of these—'Puss-in-Boots'—is eloquent. There is no mistaking the 'miaow' as written by Tchaikovsky for woodwind.

The Dance of the Silver Fairy and the Dance of the Diamond Fairy are sprightly in character, containing an abandon and gaiety quite fitting to these pleasant people. It is only possible to mention these dances, but the Suite as described here has been recorded by Sadlers Wells Orchestra, conducted by Constant Lambert, for H.M.V.

The ballet finishes with the Mazurka and Apothesis. The Mazurka is brilliant in the extreme and gets into its stride from the start with this exhilarating theme:



which continues throughout.

The Apothesis opens with a solemn trumpet call interspersed by harp arpeggii. Strings and brass carry on the solemnity of the music with little variation of character until the end.

It seems strange that this ballet, which is perhaps the best one Tchaikovsky wrote, should be neglected. Perhaps it is its length which accounts for the fact that it never seems to be done in its entirety.

It is one more example of really great music, written by a really great composer, to the story of a child's fairy tale.

The Third Article of a Series on 'MUSIC IN YOUTH CLUBS'

LISTENING TO MUSIC

MURIEL DAWN *considers Music's place in Education for Leisure*

IF education for leisure is to be part of our post-war scheme of things, the authorities will have to see to it that music is given a definite and equal place in the school time-table along with Latin, French, and the other subjects that are included either as a mental training, or because the scholars may find use for them in after-school life. The number who would benefit in later life from a knowledge of rudiments and the ability to read and write music for themselves would at least equal that of people who will make use of Latin and French after leaving school ; and music can hold its own with any other subject in general mental training. It is pathetic to think that the only chance most children still get of learning about music is in the weekly singing class, or in individual piano lessons, where in one lesson a week the poor teacher is torn between trying to give a comprehensive music lesson, or producing 'results' in the form of an adequate number of pieces to play at the end of term.

For a number of years I have been fortunate enough to be on the music staff of a public school where music plays an immense part. The numerous letters which I see and receive from boys who have left the school and are now in the forces show what a tremendous pleasure this early training is giving to them. Here are some of the things they say: 'The only feature of interest at present is our male voice choir, which is really coming on quite well.' 'I am chairman of the musical society out here, so I get quite a good say in things, and my main aim at present is to get a good standard of hymn singing at our Sunday evening services.' 'I have only been at this station a fortnight but have managed to join the church choir, a musical society, and have got permission to play on the organ.' 'My music is not suffering as much as I thought, and I have joined the R.A.F. band here.' 'Records are obtainable here, and we have formed a gramophone club, so you see I still keep up my music.' 'My music,' as these boys write it, means something very real and important in their lives.

How are we to give these children who leave school to earn a living at fourteen the same satisfaction and joy in music? Quite frankly I think it is impossible in the majority of cases, but there are still some things that we can do to help them. The main thing is to find some common meeting-ground as a starting point. It may be a mutual liking for the 'Warsaw Concerto'; an appreciation of Schubert's 'Ave Maria'; an admiration for the singing of Paul Robeson, or a love of Strauss waltzes. It should be very easy to find some point of contact.

Listening together to a recording of the 'Warsaw Concerto' makes an excellent start. Most of the club members will admit that the story of the film first created the interest in the music, and that it still forms a background for their thoughts as they listen over and over again to the records, but it is possible to add to their interest by drawing attention to the two main tunes of the 'concerto' and their development, without going into any technical details about first-movement form. The Tchaikovsky B flat minor Piano Concerto will inevitably follow at the next gramophone session, and after that, you will possibly be asked for the Rachmaninov Piano Concerto in C minor, or the Grieg, or the Schubert 'Unfinished' Symphony. I doubt very much whether they will be able to concentrate on more than the first movement of any of these, but a very simple explanation to show that the structure in each case is the same as that of the 'Warsaw Concerto,' and a short chat about the composer, some of his other works, and the period in which he lived, will help their listening.

I think we must realize that at the present time it is very difficult for most people, however keen their appreciation, to sit back and concentrate for any length of time on just listening to music through such an impersonal medium as the wireless or gramophone. We are too restless, too tense, too war weary, to be able to give our minds wholeheartedly to it, even though we may long to do so. How difficult then it must be for these young people with little or no musical education to fix their attention on a recording of even one movement of a concerto or symphony, without some story-background to help them!

One of the best ways to stimulate their interest is, of course, to get one or two orchestral players—preferably those from the less familiar sections of the orchestra—to come along one evening and chat about their instruments, playing a few simple tunes to show the range and quality of tone, explaining the mechanism of the instrument—to what family it belongs, and how it fits in with the general scheme of the orchestra. A bassoon, an oboe or a French horn would be sure to create enormous interest in the club. After such a visit members will be keen to know about the various families of instruments (Curwens publish a very useful set of Orchestral Cards—price 4*s.* 6*d.*—illustrating and describing the instruments of the orchestra) and some of the members are sure to take a great delight in seeing a full score and trying to follow it as they listen to the records once again, watching with new interest and proud knowledge for the part played by the particular instrument that they have seen and had explained to them. Miniature scores of most of the standard works are still obtainable in spite of the paper shortage, and are not very expensive.

Records of popular operatic excerpts are usually hailed with delight by the people who are already familiar with them, and 'One fine day,' or 'Your tiny hand is frozen,' soon become firm favourites with the entire club. These are sure to lead to discussion, either about the composer, the actual opera and the story behind it, or about the relative merits of the various soloists who sing the arias. In any case, the field is enlarged in a very short space of time to include selections from other operas, or other records made by the same soloists.

The interest of Harry James or Benny Goodman fans is invariably caught by a chat about the technical difficulties or elaborate tongueing involved in such amazingly skilful playing. I have known a gramophone session which started with a Harry James recording of Rimsky-Korsakov's 'Flight of the Bumble Bee' and end with a keen appreciation of the virtuosity of Eskdale playing Haydn's Trumpet

Concerto and Amadio's recording of the last movement of Mozart's Flute Concerto.

A record of Schubert's 'Ave Maria'—or better still, someone actually singing it—will be sure to bring a demand for the Bach-Gounod song of the same name. These give a chance for an endless flow of suggestions. They can lead to other songs by Schubert: 'Impatience' and some of the 'Lilac Time' music; 'The Erl King,' 'Hark, hark the Lark'; sometimes even a good portion of the 'Maid of the Mill' cycle, if a singer can be found and the story is well told. From the Bach-Gounod starting point the path may lead to the 'Faust' ballet music, or to the Walton arrangement of Bach music for the 'Wise Virgins' ballet; and 'Sheep may safely graze' may very easily take its place among the popular tunes of the club repertory.

The universal appeal of Paul Robeson's voice can be the means of arousing interest in records of other singers. Strauss waltzes may be used as an introduction to other waltz tunes—perhaps to the lovely waltz in the second movement of the Symphonie 'Fantastique' of Berlioz, and so to the whole symphony.

Any interest, however slight, is sufficient to start this search for all the vast treasure that music has to offer. As I see it, our mission is to open up avenues of exploration and enjoyment for our club members, and by offering enough fresh material, to leave them to cultivate their own taste. They will be quick to sense and resent any spirit of condescension, or any conscious attempt at 'uplift,' but will respond just as readily to a genuine love and enthusiasm for music on the part of a leader or helper. I have known the most unlikely bunch of youngsters go night after night to the room where they knew that one of the helpers would be playing the piano, and they would sit perfectly still and quiet for the whole evening, except for calling out further requests as one piece after another came to an end.

I worked for some considerable time in one club where a group of boys came along and asked if they might learn how to read music. One or two of them played the piano quite well, one the piano accordion, and another the drums in a small dance band, but all by ear. So we set to work once or twice a week to solve the mysteries of crotchets and quavers, of time signatures and key signatures, and though some dropped out fairly quickly we were left with four or five regular attenders, who worked away at exercises in their manuscript books, and took their turn at reading little tunes at the piano. That little group, and an art class run by a gifted refugee artist, I counted as two of the real successes of the club whilst I was the leader there. The art class went on for some months with a membership of one, and every week teacher and pupil met together in one small room, and worked away for the entire evening. After a very long time other members started to get curious about this work that absorbed the attention of one of their number so consistently, and they formed the habit of calling in to watch and listen. They were always welcomed and encouraged to ask questions, and the last I heard of the class was that it had a regular membership of twenty.

I realize what difficulties a leader has to contend with in regard to the size of classes, particularly if the teacher is provided through the local Education authorities, and I imagine that most leaders have had experience of the helper who says 'I am not going to waste one evening a week on a class when only six people turn up.' I would urge any musician helper in a club to be willing to give time to the smallest group—even to one person—if there is keenness to learn. A group of two or three enthusiasts is likely to be much more valuable, and to increase its membership, than a large group with a half-hearted element to spoil the atmosphere for the keen ones.

LETTERS TO THE EDITOR

Tonic Sol-fa in Shorthand

Your readers, or some of your contributors, such as Mr. Edwin A. Adams, may be amused or interested in a system of recording melodies in shorthand which I have used for many years. It is based on signs (such as are used in the writing of Pitman's shorthand) for each of the notes of the tonic sol-fa chromatic scale. These signs are shortened, lengthened, or have circles or hooks added to them to indicate the comparative length of the note. Other signs are used to indicate rests, bar-lines, etc. No knowledge of shorthand is necessary to use the system.

I use the system to take down the melody of songs or musical pieces as they are sung or played, and I have been able to attain sufficient speed to experience no difficulty with any tunes except high-speed ones. However, this is not possible except for a person who has a good knowledge of tonic sol-fa and registers all tunes instantaneously in that medium.

I am not a musician and I have very little time at my disposal to experiment or to practise my system, but I feel that it has possibilities for the teaching of tonic sol-fa, as it is much more simple than the writing of long-hand symbols.

I will be pleased to give further information to anyone who may be interested. A musical person may be able to develop the system along more practical lines than have been possible for me. I have used it spasmodically for the last thirty years. It is my own adaptation of shorthand to record tonic sol-fa, and so far as I am aware, is the only system—imperfect though it be—for recording music as it is played, except by mechanical means.

W. R. Bateman.

Beaumaris, Anglesey.

Music in Partnership'

Thank you for printing in your March-April issue Evelyn Porter's article 'Music in Partnership,' which opens many opportunities.

I would like to tell you briefly of a spring festival on the same lines, which was held at Newbury County Girls' School by the members of our Music Club. The English and Art mistresses combined with me, and here is the plan we followed:

Part 1. General. We began with two carols from the Oxford Book: (1) 'Spring has now unwrapped the flowers,' sung by everyone present, the choir singing the descant; and (2) 'Now the spring has come again,' sung by the choir alone. Short poems about the Spring months followed—February, March, April and May. The choir ended this section by singing 'Sumer is icumen in' and Schumann's 'Welcome to Spring.'

Part 2. Colour. In this section we had poems and prose about the whites, greens, yellows and blues of spring. Then the Art Mistress spoke for a few minutes on the pictures she had displayed round the hall, showing landscapes and still life (a number of these being the original work of the girls) and symbolic studies, i.e. 'The Birth of Venus,' by Botticelli, which was kindly loaned for the occasion by the local Boys' Grammar School. Following this I played a gramophone record of Delius's 'On Hearing the First Cuckoo in Spring,' showing orchestral colour.

Part 3. Sounds. Here again we had poems and prose about the sounds of spring, interspersed with gramophone records of bird songs—blackbird, throstle, woodpecker and cuckoo.

To conclude everyone sang Dyson's 'Thanksgiving' ('pleasure it is to hear,' etc.).

I was only appointed Music Mistress at this school last September, and have since started the School Choir and Music Club. I found that the combined programme raised a great deal of enthusiasm.

The hall was beautifully decorated with flowers which were afterwards taken to the local hospital, thus serving a double purpose.

HILDA M. STEWART DUNCAN.

Newbury, Berks.

Country Dancing in Youth Clubs

I was interested in the article ' Everybody's Music in the Youth Club ' which appeared in your March-April issue.

The part on music was so very good, but the writer takes a gloomy view on Folk Dancing and American Square Dancing in the clubs she has visited.

For the last three years I have been introducing these dances in Youth Clubs and the demand for evenings exceeds supply. My area includes very rural parts of Shropshire and the industrial Black Country and Potteries, and country dancing seems equally popular everywhere.

I do not do it in Girls' Clubs—only mixed or boys' clubs, and I often hear afterwards that members have taught the rest of the village, or have visited other clubs to teach them: members of one enterprising boys' club are walking to different villages every Saturday evening to teach and dance with the people or clubs there. Some of the boys consider country dancing has more to it than ballroom dancing, and one young miner offered to knock down anyone who considered it ' pansy.'

I don't say it is more popular than ballroom dancing, but members include one or two dances at their Club Socials and more people join in for those dances than for the others. Some clubs do prefer it and even try and book three nights a week for it.

Now that folk-music is becoming established, we are having festivals of dancing and singing with an expert to go through the syllabus in the clubs, to start them off and to conduct at the festival. They have been extremely successful and more are being arranged.

BETTY EKIN.

Birmingham.

St. Albans and District Children's Festival

Mr. Ernest Read directed a musical festival for children held at Trinity Congregational Church, St. Albans, on March 29. The morning session was spent by the various School choirs practising their songs together with Mr. Read, who also heard each choir sing a song of its own choice. Later, he gave each conductor a written appreciation. He was particularly pleased with the high standard of the singing and the natural way in which it was done.

Six hundred children took part, and items were given by pupils of Trinity College of Music—all of school age. British composers were well represented in the interesting and varied programme, and a number of traditional songs were sung. Thanks were expressed to Mr. Ernest Read for the inspiration he had given to young and old; the deacons of the church for granting the use of their building; Miss Rumball (organizer), Mrs. Paterson (accompanist), Mr. Carter (organist), and the pupils of Trinity College—not forgetting all others who had helped to make a success of the festival.

Mr. Read praised the singing, the work of the music teachers and their choice of songs. He said he particularly liked festivals where people met to enjoy singing rather than to compete with others. If more festivals of this kind were held up and down the country there would be a far wider and better appreciation of music.

It was good to note the presence at the festival of the Director of Education—Mr. J. Newson, and two of H.M. Inspectors—Mr. Locke and Mr. Birkett.

Minchenden School Music Festival

Minchenden Secondary School, London, N.14, held its eleventh annual House Music Festival on March 2, the adjudicator being Mr. George Baker, the well-known singer. The competitions were organized by Mr. Clement Bishop, music master of the School. Choruses, solos and duets were included in the vocal contests, and instrumental items represented Purcell, Schubert, Schumann, Sinding, Ireland and Martin Shaw. Mr. Baker gave valuable advice and much praise to the competitors.

Training for Scottish Youth Leadership

We expect things to be done thoroughly in Scotland, a country which holds fast to the solid old belief that a thing worth doing at all is worth doing well. Edinburgh has its Scottish Youth Leadership Training Association, with a special Music Panel of which Mr. Herbert Wiseman is chairman (a better representative for the interests both of Youth and of Music could not be picked, either in or out of Scotland!). This Panel has recently produced and published an excellent pamphlet upon Music in Youth Clubs, its aim being to encourage the average club member to participate in music making through voice or instrument and to suggest the many fields open for the enjoyment of music by young people. Choral singing is put in the forefront. The preface says, ' Some may feel that they wish to know more about the stuff of which music is made and this desire will lead to discussion of such things as notation, form, tone-colours, and technique of various instruments, and all the things that are comprised in the much-abused term ' Musical Appreciation,' but appreciation must be founded on knowledge and familiarity, and the best means of acquiring these is by performance. " Doing " is therefore to be placed before " talking." ' The little book contains valuable hints on The Approach to Music in Clubs; Music and Movement; Concert Activities, Festivals, etc.; Reading Music; Community Singing; Part Singing; Instrumental Music; Conducting; Listening to Music; Religious Music; etc. The whole ground has been well explored. If other subjects are in as capable hands, Scottish Youth is assured of continued education wisely, thoroughly and pleasantly planned.

Music Broadcasts for Older Pupils

The Orchestral Concert series for Schools will be recommenced on Monday, May 1, at 2.30 p.m.

The Term's programme will include an original and provocative talk, with illustrations, entitled ' Knowing Your Music,' by Dr. W. K. Stanton; a Mendelssohn Concert conducted and presented by Dr. Reginald Jacques; and a talk on Kodály's ' Háry János ' by Matyas Seiber, a country-man and formerly a pupil of the composer.

For some years past this series of broadcasts has attempted to meet the requirements of a very wide range of schools. From time to time, however, there have been requests from teachers for the performance of specific works in which their older pupils are likely to be interested. It has now become possible to set aside ten minutes on certain Mondays in the term for such performances, and a beginning will be made on Monday, May 1, at 2.50 p.m., with Beethoven's Overture ' Egmont.' Further special broadcasts of this kind will be given at the same time on May 8, May 22, June 5, June 12 and June 26.

The Central Council for School Broadcasting will be glad to consider further suggestions for works to be performed in these ten-minute periods.

Wisbech and District Schools Music Festival

The anticipation of the all-day music festival to be held at Wisbech High School proved a great incentive to the work of the Spring Term. On March 23 groups from nine schools met under the directorship of Mr. Cyril Winn.

In this district, where comparatively little music is available, the non-competitive festival was welcomed with enthusiasm by the children and their teachers. They enjoyed the opportunity to make music together, with the added excitement of having an audience. It also enabled them to gain some idea of standard by hearing the music of other schools.

The work presented was entirely the outcome of normal class teaching, with no special training, each group performing two ' own choice ' pieces. There was a variety of music, including classical, folk, and modern songs. Percussion bands of various stages, recorders and violin were included by some of the schools. The children announced their programme themselves throughout the festival.

One of the most instructive and enjoyable items of the festival was the massed singing which was held at the end of each session, and was conducted by Mr. Winn. His stimulating leadership was quickly felt by the children who responded with great enthusiasm. The massed choirs sang ' Joe's Gone,' by Geoffrey Shaw; ' You Spotted Snakes,' by Armstong Gibbs (Seniors); and ' Hark, the Tiny Cowslip Bell,' by A. Richardson; ' Jig Jog,' by P. Edmonds (Juniors).

After the Festival Mr. Winn addressed the teachers of the various schools and gave some extremely helpful and constructive criticism.

VALERIE D. WHITE.

'CIRCUMSPICE'

A Survey of Ideas and Ideals in our World

By TOM TIT

LET us get down to fundamentals. We say 'Music is a language.' What do we mean—and what do we mean to do about that fact? How does a child learn its language, how come to *use* it as a tool of civilized life? Then, how far does this process need to be paralleled in learning music? Can it too easily be presumed that an English child ought to learn music as he learns to speak English? In all discussions about learning music, we ought to decide these two things, quite separately. But I think a lot of people never realize how a child learns his own tongue, and how different this is from 'English' as a subject. The chief thing about the young child who is speaking English fluently at six is that he has given scarcely any care to grammar, syntax, etc. He *uses* English, but can tell little about how it works. He *has* it, though, as a tool, ably-wielded (within his limits). He learns English orally; does little writing or reading, at first, and much speaking; and he does not for quite a while study structure.

First Things First

To speak, first of all he has to listen and copy. This huge comprehensive word 'listening' is far too easily thrown about, in music. Listening for what purpose? If to memorize music, why should so much 'listening' be to material he can't possibly memorize? And why should examinations pay so much attention to music-through-the-eyes, and so little to the real way of learning it, through the ears? Face it squarely—if we did right, we should entirely reverse the processes, and give nearly all musical examination tests through the ear, and very little indeed, on paper. But consider the School Certificate, on this standard!

Thing before Name

The child learns, not letters, but sounds. There is an analogy, even, between the old way of learning 'Ay,' 'Bee,' 'Sea,' 'Dee' (the way I learned the alphabet) and the sound-way, in which the letters are learned as they really sound; 'C' never *sounds* 'Sea'; why put into the mind a piece of useless sound? Stop-and-ask: what, if any, useless information are we putting to children's minds, about music? Quite a lot, my friends, quite a lot. Think it out.

The child learns sounds first, then words and tiny sentences; and he learns what he needs, to get about and enjoy things. Here comes in the old Froebelism, which so often I quote: 'First the thing, then the name, then the sign for it.' He is delighted by a bird, is told it is called 'bird,' and learns the sound: in due course (but why hurry?) he engages in combat with the mysterious English habit of giving many sounds to one letter: the spelling is not 'burd,' but 'bird.' Yet this matter of spelling matters little, in reality; for the convenience (largely) of the world of commerce, that rules us (why?), he has to learn to spell; but spelling is no criterion whatever of a fine mind. The finest preacher and one of the most nourishing men I ever knew was quite the worst speller I have met. I happen to spell like an angel, and always have done, never remembering the least difficulty in it; but there is no more credit to me in that than in not being a drunkard: I happen not to be attracted to gin, and always to have been attracted to words.

Storing Treasures

The student of a foreign language first imitates sounds, using his ears and little else. Don't overlook the great value of saying things *to yourself*: how many music teachers show the great value to every pupil of being able to run over music in his mind, away from the keys, or where the voice cannot be used? Having to take longish railway journeys in the dark, I have passed many an hour running over music I know: either in sound, or in the look of the music on the page (I happen to be of the 'visualizer' type, learning to remember much of my music—though laboriously—by seeing it printed on the wall). Happy is he who has a store of good words and good music in his mind. He will never be very lonely for long. Why don't we aim, as one of our absolutely fundamental school-aims, at helping children to store their minds with fine tunes, rich orchestration, glorious pianism? Is it so difficult? It means, of course, some more systematic teaching of the memory than we usually do. But wouldn't that be worth while?

Music a Mind-Trainer

And here I put in a plea that we should push constantly, to the unregenerate among pupils and parents, the value of music as a mind-trainer. That isn't, for the musician, its first or greatest value; but, as a legitimate talking-point in a commercial world, it is a good one, of which we could make much more use than we do. They talk of the mental-discipline value of various branches of mathematics—Euclid used so to be described, I remember, in my day; let us insist on the mental-gymnastic value (among many other greater values) of music. It can be every bit as valuable as maths.

Music in Its Own Terms

The student of a language, then, having learned a good deal of sounds by ear, must group them, increasing the stretch of his memory. Then he must associate the foreign sound or word-group with the thing or act itself, not with its translation into his own speech. In music, that seems to be matched by learning to think of music in its own terms, not in association with other ideas: hence the modern insistence upon more 'absolute' music and not so much of the supposedly easy-way 'programme music, which still prevails in a lot of 'appreciation' work: much of which, to my mind, is little valuable. Besides 'music in its own terms,' we can teach something rather easier: that, say, when a pupil hears a Sarabande, he shall know a bit about the background—what a Sarabande was like, what sort of people danced it, and what it meant to them. Why, for example, it is not, as the word 'dance' usually implies, something light and detached, careless and with little meaning. Why does a Sarabande sound as it does? What did it mean to the people, *then?* This links up with the newer teaching of music and its history—against the background of other arts, of literature, of social and mental habits, progress, and the whole make-up of different peoples at different times.

Which does not mean that I conceive a corps of musicologists instead of good music-teachers. But it does mean that I want better, more complete, music-teachers for all kinds of pupils.

Forming Aural Habits

The learning of music *as* music, not as examination-fodder, means the formation of habits, exactly as learning your own or a foreign language does: habits first and foremost, and *always*, of the ear; of the reproducting apparatus of speech. What does that correspond to, in music? Not so easy to say, precisely: it certainly does not mean by any means necessarily melody-making, useful in a limited way though that is; it means making music yourself, I think: and in school, that will always mean, primarily, with the voice. When, then, are we going to get school music teachers who all really understand the voice—have been taught to use their own, and how to teach others to use theirs?

Much from Little

And when we have a vocabulary, however tiny, how do we add to it? Not from books, but from personal observation, from picking up and adding, from comparing and seeing in how many ways we can use a little material. There are several musical parallels here: one is, in singing, to take a phrase and see in how many different ways it can be made to express itself, by variety of rhythm, colour, speed, stress, etc. The way to use a small amount

of material well is to get all possible diversity out of it. So, if we know a few tunes, we can have a turn at melody-shaping by altering them, and finding out what is their finest form—just as Beethoven did: you remember his sixteen tries at a melody, pasting papers over each time; then, after all, it was found, on soaking the papers off, that he had come back to the first form: but he had been doing his craftsman's work—striving for perfection all the time.

Learn Music Like Languages

But reading music can be made a good deal easier than reading a language—if it is systematic, and if (I venture personally to urge) it is done through a sound sol-fa acquaintance, first. We want students to be literate: we want to get away from the position in which an immense adult public is illiterate, musically; but let us start at the right end, where the child starts when, with no thought of torment or task, he begins to learn his own language: with such success that when we hear a French child of six pattering away, we are apt to despair, until we realize how natural it is—just as natural as our children pattering English with the minimum of book- or school-teaching, writing or reading. The reading and writing must be added (in music, we can be pretty well satisfied if we achieve the reading; for our purposes, that comprises most of the values which, in words, appertain to writing). But lay foundations we must; and there is no fundamental difference whatever between the natural learning of English, as the small child learns to use it, and the learning of music. Note that 'use.' How do our pupils 'use' music, when they leave us? Sometimes a rather searing question! But there the world takes a hand, and does its best to spoil our work. There, too, we have to act; and there are all too few people yet who realize the immense harm the world is doing to children—the cinema debauching minds and imaginations, the jazz-world ruining possibilities of taste. We make our peace too readily with evil; so we get wars; so, in music, we get an adult population semi-literate, at best. It is mending, and we do not despair; but time is short, and the job is long. To it!

A Tip on Singing

In addition to doctrine, I like to offer tips. I lately gave one of the best, about piano playing. This one, about singing, is from many I've collected. It applies to children and adults. Cultivating the 'athletic' idea about singing—the sort of poise, stance, lightness, velvety fluidity of the tennis-player, not the chap who is a heavyweight charger at football. Strength is used economically; and there is no stiffness. Children are told to 'get a full breath,' etc. This is not always necessary. Many people suffer from having too much spare air on hand. If you hold a full breath, it means some degree of stiffness, and you can't confine stiffness, in singing, to any one area. Let it in anywhere and it spreads. The chest is sometimes kept too much expanded, under the idea that it is a sounding-box. It isn't: rather, a sponge-box. So *avoid rigidity* in every form, while singing. It often shows, in a class. Most of all, in the tone!

Dartford Teachers Attend Music Course

A well-attended, six-lecture course on Music in Junior and in Senior Schools, arranged by the Dartford Local Joint Committee of Teachers with the support of the Kent Education Committee, was recently held at the County School for Girls, Dartford, the lecturer being Dr. Harold C. Hind, who, before going to Battersea Grammar School as Director of Music, had a long experience in all types of elementary schools. The course covered every aspect of music in schools, including ear training, rhythmic work, sight-reading, voice training, choral singing, and appreciation of music. Dr. Hind also dealt with Music in Infant Schools. Three demonstration lessons (dealing with sight-reading and teaching a new song) were given by the lecturer to a class of young children. The value of the course was enhanced by the provision of books dealing with school music, together with school songs, these being left by Dr. Hind for inspection by the large number of teachers present.

Music in American Schools

With this title we find a wise book by James L. Mursell, of the famous Teachers' College, Columbia University: published in war-time (1943) by Silver, Burdett, of New York. The reason for writing now, says the author, is that 'everything indicates that American education is about to make another . . . dramatic forward step.' Good hearing! So, perhaps, is ours . . . But what part is music to play in it? Readers will remember that the I.S.M. has formulated some principles of practice. Mr. Mursell here does so, but in general though not vague terms; he does not name books of 'systems' (with rare exceptions); but in eleven chapters he considers the basic requirements in our art: the people, the materials, the plans, the place of various elements and devices. He accompanies his writing with nearly two-score engaging pictures of American youngsters learning to live in and by music. There is the expected one of small kiddies playing trombones. How do they do it?

A quarter-century ago, when welcoming American educators here, one found a first question was always 'What Method do you use?'—with a capital M. Mr. Mursell realizes that method-ism has been overdone. Yet there are some such -isms which we here commonly use, that Americans have been shy of: sol-fa, for example. The author is broad-minded: more so than some Americans we have met, on that point; but they don't seem to agree with the big majority of us here, about the sovereign value of sol-fa, both place-names and time-names, in leading surely on to the staff. But we want far more debate about all such matters, and we shall get it, if both sides of the Atlantic are alert and willing to learn.

Of course, the longer years of American schooling, the greater number going on to secondary education, and especially to college and university, make a broad difference. Mr. Mursell has some remarks about the possible plans for the entire schooling period, of which twelve years (6 to 18) are presumed. Former American plans took eight and four years, emphasizing too much the break between elementary and secondary levels; the 6-3-3 plan creates a Junior High School, which 'has not in all respects lived up to expectations'; but the four three-year sequences seem to be the major plan now; or, he says, where there are sixteen grades, four four-year plans. We think of the struggle to get this new Education Bill to fix education up to fifteen, and are apt to mourn.

The author goes very thoroughly, in detailed and do-and-don't style, into the entire manipulation of musical education in school, with a warming width in his demand that it shall link up with other forms of education, and with civic life. The contact must be free, easy, natural: the child's experience diverse, gearing into activities which even school cannot offer; the public's wants, needs, hopes, must be considered, too. The child must widen his own horizons, though; and the teacher must be a promoter of enthusiasms.

There must be no meaningless skills: no fixed amount of work for all, in a fixed time; and everything studied must contribute: i.e., find studies in songs. Children must criticize their own doings, in studying from the whole to the parts; and we must find when each is ready for a move, every time. That means being practical psychologists, as well as idealists. Teaching is a way of life, a bent. We must plan *with* the pupil, not for a schedule: that means knowing more about him that many of us do. The best pupil is not by any means necessarily he who learns most in a given time. Mr. Mursell prints some home-thrusting pointers as to 'a good lesson': how to judge oneself: how to set up standards and judge by them.

America has tended more than we to be taken by 'projects' or new dodges. Most of them are just departments of Big Business. Our author knows the dangers of hurry, of the urge for tangible or quick results, showiness, superficiality. One safeguard is to work out schemes for longer periods than a year; a three-year unit is suggested. Broadly, he puts the first such period, kindergarten to third grade, as that of basic orientation, building up musical backgrounds, contacts, reactions: much rote-singing, initiative, rhythm-band, and ear training. Second period, fourth to sixth grade, he specifies as 'emergence of technical controls and insights'; seventh to ninth grades, gathering musical momentum, expansion, differentiation of choirs, bands, etc. From the tenth grade onwards, independent impulse is to be developed.

Our space is ended; but Mr. Mursell has much else about reading and rhythm, voice and instrument, creative expression, and public performance, in which, as we (sometimes wonderingly) know, Americans are astonishing organizers and darers. A book, then, apt to cause us all to compare ways, to question our own bases, to get clearer direction and, from the author's humane and cheerful wisdom, much encouragement and practice-backed idealism.

'SCRUTATOR.'

EASY PIANOFORTE WORKS

Hints on their Use in Class

By 'KEYCOMBER'

THERE is as good a diversity in the 'Garden of Music' as one could wish. I have formerly taken a sample book. Let us look at a few pieces in another—Grade Two, Book 7 (Novello, 2*s.* 6*d.*). There are eight pieces, from Bach and Handel, through Heller and Schumann, to Dunhill, Rathbone, Ogilvy and M. Shaw, of our day—the eighteenth, nineteenth and twentieth centuries. One of the present-day men (Shaw) uses an ancient form—the canon, which could be the subject of a five-minute lesson in the shape of questions, to find out what it is: playing it first without announcing the title, and discovering the nature of the form (if necessary the hymn-tune, Tallis's Canon, a little like this in the beginning, could be given as a clue). The children could quickly pick up a strain or two of the Shaw, and *sing* it in canon, to show they grasp the idea, and can work it. A little of Mr. Squeers's 'W-I-N,win,D-E-R,der, winder—now go and clean it' has its place in education, after all! The children may have had a song in canon: such as the two-parters arranged by H. A. Chambers from traditional rhymes and tunes (Novello, School Songs, Book 355), or the twelve examples by various nineteenth-century composers, in Book 272, or the eight in Book 348. Canon-singing is capital practice for individual holding and shaping of phrases.

The Pleasures of Counterpoint

Another aspect of weaving-together is shown in the Rathbone piece, 'In May Time.' They might imagine it as around the maypole. Simple counterpoint adds so much to the interest of any music. Let them find this out early, whether in Rathbone or Bach. Counterpoint-maypole weaving: there is one comparison. You can find plenty of others. The poorer type of 'popular' song rarely has any contrapuntal interest. Show the way it adds life to a tune (you could play a bit of Bach with its counterpoint, and then with stodgy chords instead). Returning to Rathbone: let them find the difference in the melodic line in the second phrase, from the first; let them savour the seconds, in line 3 (harmonic tiny clash); they might even get to feel that a second wants to resolve: they need not learn that word. What two new things happen on line 4? (harmonizing in thirds, and the left-hand runs for several bars at once). Slightly more advanced pupils can feel the subdominant pull on page 2, line 3 (F natural), and how it draws us home so pleasantly.

The Romantics

Heller is one of the most artistic of the study-writers. His E-flat piece has a 'cello-wise left hand that must sing. They could say what instrument it might be, in an orchestra, and what the right hand might be (wood-wind pipings). Then, when the hands change, what instruments? This is a useful thing to try, if the class knows a bit about the orchestra. Let it use imagination on such piano music as could reasonably be transcribed for a band. Incidentally, nothing is better for a pianist's tone than this reference to orchestral colouring—thinking of an instrument, and trying to make the piano sound like that. As to shaping, they can notice how at the bottom of page 1 the syncopation prevails, and the duetting in thirds and sixths ambles, meandering by a woodland path, as it were. Then, for the coda, the left-hand theme meanders: a happy example of two sorts of wandering, nicely balanced in effect and tone.

Nostalgic Music?

Schumann's piece has an eventide glow, as so often with the Romantics; good German sentiment. Here again we have two instrumental lines, the second answering the first in a lower range. The left hand has a nice little task, to bring out the melody without hitting the accompaniment, in the same hand or in the other one. The way in which he uses the opening as a refrain is charming. At the top of page 2 it turns to a wider-ranging melody (top F for the first time), and richer, more chromatic harmony for a few moments. Notice how he contrives a different ending, yet still in the same key, F, at line 2 of this page. These simplicities of the best kind of romanticism are not so easily achieved as they seem. The spirit might be asked for: longing, regret, remembrance of past joys: some little poem might be found, of similar mood: 'I remember, I remember'?

Back to Bach

Our eighteenth-century representatives are a Handel bourrée and a Bach minuet (define both dances, and distinguish). Handel shapes in 4-bars plus 4 ending in the relative major (repeated); followed by two pairs of twos, each different in rhythm, and a 'chaser' of a final two, roughly matching the downward motion of bars 5 to 8. The key in this second half is neat—apparently beginning in B flat, but at once turning to a new one, F, and so to G minor, the original, again, with yet another look at B flat before he ends in G minor. At the finish he has a rhythm not used before (two crotchets, four quavers).

Bach's minuet might well be played by a flute. Beautiful two-part writing: it looks so simple. When will harmony students really learn their Bach? The turn to D major and back is most graceful, and the melodic curve delightful. One could plot it on paper, like Saint-Saëns's 'Swan,' and enjoy the contours with the eye.

The new key is a happy little adventure, on page 2, and so is the new rhythm (semiquavers). How neatly these old-timers mixed their ingredients, and knew just how to keep things from getting dull! And the way in which he comes back to the feeling of the opening, with an inversion of the direction of the arpeggio (down instead of up, as at first) may be noted. The length of the second part is greater than that of the first. How? and Why?

We can never profitably cease to ask the class—and ourselves—these and dozens of other questions. There's nothing so good as personal investigation. And we all enjoy Sherlocking!

M.T.A. Concert at Harrow

A meeting of exceptional interest was recently held at Harrow by the North-West Middlesex Branch of the Music Teachers' Association. This was a concert given by some of the pupils of members, the performers having been chosen by vote at an audition held three weeks previously. There were seventy-six entries, twenty-seven of which were selected to perform at the concert. The standard of performance was high, successful candidates having received at least seventy-five per cent of the votes. The programme was a varied one, including choral works, solo songs, violin solos, an instrumental trio, recitations, piano duets and a piano trio, in addition to numerous piano solos. The ages of the performers ranged from seven to twenty-three years. A large audience attended the concert; the hall was filled to more than capacity; indeed, a number of people were unable to find even standing-room and remained in the passage, hoping to hear something of the concert through the open door. The organizers of the concert were most gratified by the interest and response of the teachers and parents, and it is hoped that the Pupils' Concert may become an annual event.

B. S.

SOME BRITISH CHORAL COMPOSERS AND THEIR MUSIC

By FREDERIC H. WOOD

III.—EDWARD ELGAR

IT is fortunate that posterity will know more of Elgar the man than seemed likely before his friend, G. Bernard Shaw, persuaded a more intimate friend, the late W. H. Reed, to write his biography. Actually, Dr. Reed has done it twice. In 'Elgar as I knew him' (Victor Gollancz, 1936) he gave us a delightful, charming book full of personal glimpses of the man, as well as some account of his work. In his later book on Elgar, in 'The Master Musicians' series (J. M. Dent, 1938), he has given a more analytical account of the composer's music, besides a sketch of his life which was obviously the fruit of more extended research. Dr. Johnson had his Boswell, without whom Johnson would have been a mere name in English literature. Elgar will henceforth be something more than the greatest musical figure of the Edwardian age, whose music his country recognized, even during his lifetime. Thanks to Dr. Reed, he has now been shown to us as a man we can love, as well as a genius we shall ever esteem.

Following the usual plan of these articles, I shall discuss his choruses for schools first, most of which, and practically all his larger choral works, are published by Novello. A good many of them are in the form of arrangements for schools—by the composer himself—of part-songs and other items taken from his larger choral works. He does not seem to have written much original music for performance *by* children, though his orchestral suites, 'The Wand of Youth' and the 'Nursery' Suite dedicated to the Royal Princesses are delightful sketches for the entertainment of children.

UNISON: 'The Birthright' (N. S.S.769, 3*d*.) is a very little-known but effective, simple marching tune for boys or scouts, with accompaniment for piano, bugles, and drums. British or Commonwealth boys the world over should know and sing it, marching with scouts. The words are by George Stocks, who among other things urges the boys to be brave, courteous, and honest:

> 'Should it bring thee good or evil,
> Speak the truth and shame the devil'

is a sentiment which would appeal to everyone except the last-named. Equally patriotic is the composer's own arrangement of the great choral march from 'The Banner of St. George.' Here is the militant, trombone-playing Elgar at his best. The pitch is transposed down from D to C, and goes no higher than F sharp. While on the national drum, we may note that Boosey's have issued twopenny leaflets of 'Land of Hope and Glory,' and 'The Song of Liberty,' that other great tune from the 'Pomp and Circumstance' marches.

Finally, in the single-line songs is the composer's arrangement of the lovely part-song in 'King Olaf,' 'As torrents in summer.' Girls appreciate it, as I know from personal experience with singing classes.

TWO-PART: Here there is a wide choice of Elgar music. Let us take the arrangements first, and in order of difficulty. 'How calmly the evening' (N. T.P.S.289) from a four-part setting of T. T. Lynch's beautiful hymn, is a favourite with senior girls, as I have proved. 'My love dwelt in a Northern land' (N. T.P.S.290) is also a good test of two-part singing. 'Weary wind of the West' (N. T.P.S.291) is more involved, and perhaps more suitable for two-part women's choirs. I was among the listeners at the Morecambe Festival many years ago when Elgar and three others adjudicated the mixed choirs who first sang the original—truly a masterpiece of four-part writing, indeed, 'a Partrigal' as Elgar himself called it. Elgar, lost in reverie, sat at the end of the adjudicators' box. Two of the other judges finally reached a decision about the winners of the contest. Then, suddenly remembering that the composer was present in the box, they thought that he might as well be informed of their decision. 'Gentlemen,' replied Elgar, waking at last from his reverie, 'you can do what you like with the marks, but the first prize will go to So-and-so'! And he relapsed once more into his reverie. His choice was a rank outsider to them, and I, who heard that contest, would have agreed with Elgar. But never since the days of the Pied Piper was seen such consternation on the magisterial bench. There was a hurried reassessment of marks, followed, of course, by an announcement of a 'unanimous decision' in favour of the rank outsider. That story is quite true.

Other effective two-part arrangements are 'The Shepherd's Song' (Ascherberg), arranged by Montague Phillips from the early Op. 16 set of songs—very well arranged, too,—and the three charming numbers from 'The Bavarian Highlands'—'The Dance,' 'False Love,' and the exquisite 'Lullaby.'

All these are published by Joseph Williams. They also publish 'Aspiration,' a two-part hymn by Lady Elgar. Another item, more suitable for church use, is the two-part canon from the early 'Light of Life' cantata, 'Doubt not thy Father's care' (N. T.P.S.110). It will need a good accompanist. So will 'A Christmas Greeting' (N. T.P.S.156)—words again by Lady Elgar. This was sent from Rome, while the composer and his wife were on holiday in 1907, to Dr. Sinclair and the choristers of Hereford. Elgar, himself a violinist, naturally had a leaning towards additional violin accompaniments. The best-known of these is 'Fly, Singing Bird,' for two sopranos. I have always felt that his early part-song with orchestral accompaniment, 'Stars of the Summer Night,' was one of his most inspired efforts. Here truly is the delicate Elgar gossamer, which at times gives to his music a spiritual beauty not of this world at all. One finds it also in that bewitching song from the 'Sea Pictures' (Boosey), 'Where corals lie.' In his arrangement of 'Stars of the Summer Night' (N. T.P.S.161) for two sopranos, two violins and piano, Elgar has successfully recaptured the glamour of the original four-part version. But it needs two good fiddlers and a self-effacing accompanist.

THREE-PART: For senior singing classes, especially those in convent schools, we can begin with the early but effective Ave Verum (N. Trios 530) 'Jesu Word of God Incarnate.' Next, 'Like to the damask rose' from the early songs, Op. 16 (Ascherberg), again well arranged by Montague Phillips: it is mostly chordal harmony, and will develop a good harmonic sense among those lazy senior girls who exasperate their teachers by following the line of least resistance and singing what is irreverently called 'Methody Bass'—a pseudo-lower part which consists of the melody an octave lower. I feel sure my Methodist readers will forgive my use of the term (probably coined by some envious Anglican organist) by which this common fault is known to music masters. Elgar's three-part 'The Snow' (N. Trios 306) is another example of a violin accompaniment added to an easy piano background. He has also arranged for three voices four numbers already mentioned, 'As torrents,' 'My love dwelt,' 'Weary wind,' and 'Fly, Singing Bird.' Many of these arrangements were made by him late in life, and Dr. Reed has told us how eagerly and yet how pathetically he turned to these tasks after the death of Lady Elgar, who had always been the strength and comfort of his inspiration.

Passing from the school music to his choral music for adult choirs, we may note that Elgar's part-songs have always found favour with choral societies. There is that early and very tender tribute to his affection for his wife, 'O happy eyes.' Lady Elgar wrote these words—as indeed she wrote many other libretti for him—and to her he also dedicated the early part-song 'Love,' which foreshadows his later experiments in modal harmony, as in 'An Evening Scene,' for example. More ambitious are the later part-songs, some of which, like 'Weary wind' and 'O wild west wind,' were written as test pieces for musical festivals. Some were frankly experimental. There is evidence in some of Elgar's later music that he tried to bring himself into line with modernist ideas. Thus in 'There is sweet music' he writes with two choirs a semitone apart in pitch. 'Owls,' also from Op. 53, is an experiment in atonality or no key at all. 'Go, song of mine,' dedicated to Alfred H. Littleton, is a six-part song of massive proportions and dramatic treatment. Several of his best choruses from the oratorios and cantatas are published separately. All these are Novello publications. Some are more applicable to present world affairs than when they were written, such as 'Britons alert!' from 'Caractacus'; 'The Challenge of Thor,' from 'King Olaf'; and the great choral march from 'The Banner of St. George.' A few critics have shown a tendency to disparage the militant, patriotic Elgar tunes. They say they are cheap, jingoistic, and unworthy of the deeper, more mystical Elgar, who wrote solemn music for the Three Choirs' Festivals, and immortalized Cardinal Newman's poem 'The Dream of Gerontius.' I do not share these views. The truth is that Elgar was a multiple personality. There was another side of him, the mystic with a deep spiritual nature, and the devout Catholic who loved his Church.

All the long way from the early 'O Salutaris Hostia' down to his last-published oratorio 'The Kingdom,' one can trace the mystical Elgar. There were other Elgars too: the kind-hearted generous friend who, in early life, acted as amanuensis in Oxford to the blind genius William Wolstenholme; the man with several hobbies, who did queer things in experimental chemistry; the open-air Elgar who loved the countryside, and tired out his guests in long walks over the Malvern hills. He had his moments of burlesque and humour. A lady told me she once saw him entertain a hotel-full of guests in Florence, by a practical demonstration on the verandah of 'You should see me dance the polka!' And we all know the way in which he allowed a few imaginative journalists to start the legend that the 'Enigma' theme was a counter-melody to some familiar ditty, when all the time it was nothing but—as he called it—'a Mrs. Harris of a tune' which the wind had carried to him in gusts across the hillsides of his native Worcestershire. All these Elgars find expression in the great choral works, symphonies, variations, suites, and symphonic poems which cannot be discussed here. One can only recall in fitful memories the tall figure who conducted his 'Banner of St. George' at Morecambe many years ago; the soldierly figure bowing acknowledgments from the opposite end of the Manchester Free Trade Hall when Richter and the Hallé orchestra had just finished their first performance of his Symphony in A flat; and the adjudicator lost in reverie at a choral contest. W. H. Reed, who has so many more memories to relate, must be read by all lovers of Elgar. But there is still another Elgar who will live when all who knew him have passed away. That is the Elgar who speaks to us as Bach speaks to us—through his music. Whether it be in the fight between St. George and the dragon, or in the 'slimy' dragon motive of the 'Banner'; or in the shouting of Norse warriors in 'King Olaf'; the Sword-Song in 'Caractacus'; the Nimrod tune of the 'Music Makers'; or yet again in the great Prelude to 'Gerontius,' the Alleluias by the Sepulchre in 'The Apostles'; the Pentecost of 'The Kingdom'; or the orchestral soliloquy of the dying Falstaff, and a hundred other magical inspirations, Edward Elgar speaks to us, and will ever continue to inspire his countrymen as long as there is an orchestra to play his brooding rhapsodies, or a chorus to sing his noble music.

RECENT PUBLICATIONS

MUSIC FOR GYMNASTICS

Curwen

'New Music for Keep-Fit.' Muriel Cuthbertson. No. 8697. Price, 3*s.* 6*d.* With the aid of this book, limbs and piano are put to good use in school, camp or club. When some of us were young, waltzes and marches were mainly our lot as we swung Indian clubs, grappled with dumb-bells, or stretched our muscles with Swedish exercises. Now the musical fare is more varied; there is less of military precision and more of character and imagination in our keep-fit movements. Mrs. Cuthbertson provides just the type of 'musical' music—free in style and individual in rhythm—which is required by every pianist called upon at long or short notice for help in the physical plus-musical training class or group. Her simple but interesting tunes are also suitable for use as short ballets, or incidental music in a play; or merely as mood-promoters to provide a necessary atmosphere among a group of young people just gathered together. In fact, the imaginative can see no end of happy uses for these tunes, uses to which we are sure the composer would not object. Simple and compound duple, triple and quadruple times are illustrated by several types of piece in each group (i.e. 2-4 time has examples in 'Easy running time,' 'Quick and light,' 'Smooth, easy rhythm,' 'Firm and brisk,' 'Polka,' and 'Galop'). Mrs. Cuthbertson is well known as an accompanist of 'keep-fit' classes, as a trainer of other pianists for this work, and as a lecturer on 'The Use of Music with Movement' to leaders of physical recreation. Pianists in this line are no longer regarded as ten-a-penny, to be poorly paid—the Cinderellas of their profession: a hall-mark has been set upon the work of the best, and the high proficiency and skill required make it the task of a specialist. We are reminded in the foreword to the book that 'Good movements can be ruined by poor or badly chos n music.' (We might also add, 'by badly played music'.) Here is a thought for club-leaders who wish to make recreation educational in the best sense.

MUSIC FOR THE SINGING CLASS

Oxford University Press

'Before Dawn.' Unison Song. Words by Irene Gass. Music by Arthur Baynon. No. 1182. Price 4*d.* This quiet little song gives useful exercise in simple rhythmic patterns. It has a smooth outline and modulates gently. The start on the last beat of the bar and the long-held note at the end will help with counting and precision. The charming words will appeal to girls of about ten-to-twelve years, who will realize that soft, colourful singing tone is required for their painting. It is a pity that the rhythmic shape of the tune necessitates emphasis falling on the last syllable of the word 'shadowy,' at the beginning of the first verse—of all words one that should surely taper away.

MUSIC FOR VIOLIN AND PIANO

Oxford University Press

Fantasia on 'Greensleeves.' Adapted by R. Vaughan Williams from the opera 'Sir John in Love.' Arranged for Violin and Piano by Michael Mullinar. Price, 2*s.* 6*d.* All our readers must have listened to the frequent broadcasts—sometimes in the Children's Hour—of this charming old tune so perfectly treated by Dr. Vaughan Williams, our greatest exponent in the use of folk airs. It 'comes off' exceedingly well for violin and piano and presents no great difficulty except in the extreme neatness of execution required. Schools or clubs who have studied the song will enjoy listening to a fairly skilled pair of players in this lovely wordless arrangement.

OCCASIONAL NOTES ON LECTURING

By 'OLD HAND'

THOUGH this is my final instalment, for the present, we could, of course, arrange together a great many series of lectures, for diverse purposes and audiences. The new Education Bill suggests continuation possibilities. Perhaps there may be an opportunity to consider some of the possibilities there, in a while. For the present, I answer one or two fairly common queries. How much music should one use, and how much talk? In general, I would say, the simpler the audience, the more music and less talk. If you estimate your music in terms of record-sides, averaging twelve-inch and ten-inch, you might get through a dozen sides in an hour and a half or rather more time: that is, something over half your time given to the music itself. Many would use only ten sides (or six to the hour). I should not often like to use fewer than that. I am not necessarily presuming that one is to use records only: by all means, wherever possible, play or sing. Don't become tied to the handle: *you* do the work, not the gramophone. A practical tip: though you may expect to have a fair amount of free time before the lecture, always have your records and music in proper order in your bag, so that if for any reason that fore-time is cut short, you could lift the whole package out, make sure it is right side up, and start in at once. Try to avoid any fumbling for the right record or music: audiences like to see you handling your tools in a workmanlike manner.

If you don't know what kind of gramophone to expect, take several kinds of needles. If you use steel, have both 'loud' and 'soft.' If you use fibre, remember that most new records are apt to sound better after a few playings, with careful upside-down brushing after each.

Last Notes on Records

The three great enemies of records are dirt, damp, and scratches. Some people make for themselves thicker envelopes than the commercial ones. Pack records as rigidly as possible; if your case isn't full, don't have solid objects at the bottom of the bag, in addition to records; the latter, leaning, may get a strain. The longest-lasting case I know is the "Fibrex"; there are probably other good ones. Wartime makes are mostly wretchedly poor. Line the case with corrugated cardboard, if there is room for it. Ideally, cases should be made a bit larger, to allow of that. Never lend records, however kind be your disposition! Damp is a great enemy: records take up water from the air. If they warp (they will contrive to, almost anywehre) warm them gently and press between absolutely smooth boards or books; but straightening warped records is a rather ticklish business. Dust is a bigger enemy than many realize—not least, the detritus that remains in the grooves, worn from the needles. Fibre needles get soft in our damp climate. Keep them in a box of de-hydrating material. This dealers can supply. Examine every point under a magnifying glass before using it. It need only take a second or two.

For Closer Analysis

A good way of fairly close analysis was shown in a radio half hour, when Alec Robertson went over a movement of the Schumann concerto, Irene Scharrer or the orchestra picking out themes and passages as he mentioned them. This is an excellent means of quick-analysis—as much as you have time for in most lectures. You can't, of course, pick out on a record the 'cello tune or an oboe bit, as Robertson got the orchestral players to do, but if you have the piano, you can do it, and combine that with the orchestra, for larger passages. If you know your record minutely, as you should, you can usually pick out passages to within a few bars; with a tiny touch of *grease*-chalk (not ordinary blackboard stuff) you can indicate any point you like, and can learn to start the record there.

Growing

I happen to dislike giving exactly the same lecture twice; every year one should grow, and know more. Keep your lectures as flexible as you can. New illustrations will come to mind, or new records come out. A topical touch is not amiss: the Brains Trust may have had a musical matter in hand that week. You can still make additions, even if, as some good men do, you read most of your lecture: the reading being planned so as to enable the class to take down succinct notes. Improvisation pleases some, but don't bother with it unless it fits your style and mind well. Some canny people prepare their apparent impromptus: indeed, a great many of the best of these, given out by public speakers, are well rehearsed. A trifling apparent hesitancy adds to the effect of a 'crack.'

As to Humour

I'm all for a little humour, if it's not dragged in, and takes only a few moments, here and there. But don't imitate anyone. 'Be what you are' is the best rule: but we can all move on, and *become*. Avoid much caustic humour: let your quips be mostly genial; though a barb now and then is appreciated. Literary and other parallels—with other arts—are excellent, though remember how slight is the average person's knowledge of *any* art. Don't presume much. Indeed, I would make that one of my major pieces of advice to all lecturers. Treat your audience with respect, but realize its highly probable—often certain—limitations. If you invite questions, be sure you can answer most of them (I mention this because the Brains Trust and Questions, Please, idea is so common now. You can guard yourself, if you wish, by making it clear you will answer questions only on the subject of the lecture. Questions-to-come sometimes worry a lecturer: don't think it necessary to invite them always.

Plan Logically

Don't feel it necessary to solve all problems, either of the listeners or of the art of music. Be as reasoned as you can, without pedantry, and as enthusiastic as you can, without sentimentality. Music, to make sense, must have logical and consistent relationship: thus McEwen, in that too-little-known book about how musical ideas are shaped, 'The Thought in Music' (Macmillan). So with your ideas about music; and make it clear to audiences that music's language grows: tonality is 'an æsthetic principle, more or less fluctuating . . .' Other systems preceded the present one; others may follow it—so Helmholtz reminds us. In each system 'the highest pitch of artistic beauty has been reached by the successful solution of more limited problems.'

Persuasion Pays

Try to hold the balance between thinking in your audience's amateurish terms, and trying to present the big things of music in their (the music's) own terms. Persuade, try to convince, but don't bludgeon. Abuse of jazz cuts little ice, any time. They can usually see if you are in love with greatness. You can let them realize that even musicians don't always want to scale heights: there is room for recreational music, provided it be well-made. The judge of that, of course, is the musician, not the man in the street. Teach them to test new art by the only possible touchstone—that of old masterpieces: but not to expect new art to sound like old, necessarily. One of their most frequent small worries is about 'This Modern Stuff.' The only lasting criterion is, does it *move* you, and continue to do so? But remember that they will probably lump as 'modern,' and rather fearsome, both Bax and Hindemith, Stravinsky and Delius. Teach them to distinguish, which is the art of life.

Make Them Work

Avoid listing composers in any order of ' greatness,' or arguing about who is the greatest. Bring out *principles*, and set them judging for themselves, getting in the proviso that what is usually called ' taste ' is simply like-or-dislike, and has little to do with real assessment on permanent principles. Good taste is not natural. I think bad taste is much more natural : certainly, more common. You can get in a word about commerce-and-music : Tin Pan Alley, its vested interests in easy catering for the mob. Poor music flourishes because it pays—somebody (not the consumer, in the long run).

So you lead them on and up, gently, imperceptibly to them, by your good-humoured, knowledgeable, realistic, musicianly lecturing.

Records : The Earlier Romantics

We are in the nineteenth century. I will list *Earlier Romantics, Opera, Later Romantics, The Twilight of the Romantics, Nationalisms, Impressionism,* and the *Twentieth Century*—(mostly) anti-romanticism. Nearly all these departments are richly recorded. I can only list a few discs in each. H. is His Master's Voice, C. is Columbia, D. is Decca, P. is Parlophone.

SCHUBERT

Orchestral. Symphonies : No. 5 and the *Unfinished*, C. These two, with No. 4 (*Tragic*), and the Great C major, H. Second and third movements from No. 3, in D, P. D. also does No. 5. Ballet Music, *Rosamunde*, H., C., D.

Chamber Music. Trio, Op. 99. H., D. Quartet, *Death and the Maiden.* H., C. Quartettsatz, C minor. H., C. Quartet in A minor, Op. 29. C. Quartet in G, Op. 161. C. Quintet, *Trout.* H., C. Quintet, Op. 163. H.

Piano Music. Sonata, in A (posth.). H. Sonata, B flat (posth.). H. Impromptus, Op. 90, No. 4. H., P. No. 2, H. Moment Musical. C.

Songs. Winterreise (*Wintry Journey*). Cycle. (Tauber) P. Also (Hüsch) H. *Die schöne Müllerin.* H. Complete. *Gretchen am Spinnrade.* H. In English (*Margaret at the Spinning Wheel*). C. *An die Musik.* P., D. *An die Nachtigall. Liebhaber.* H. *Hark, hark, the lark.* H. *Heidenröslein.* P. C. in English, with *Hark, hark.* H. *Death and the Maiden* (German). P., D. Various single songs from the two cycles named above. *Erlkönig.* P., C., H. In English. H., D. *Der Doppelgänger.* P., H.

MENDELSSOHN

Orchestral. Symphony, No. 3 (*Scotch*). C. Symphony, No. 4 (*Italian*). C., H. Overture, *Ruy Blas.* H. Overture, *Hebrides* (*Fingal's Cave*). C., P., H., D. Overture, *M.N.D.* H., C. *Nocturne, Scherzo, Wedding March, M.N.D.* H., C. Violin Concerto. H., C. Piano Concerto, Op. 25, G minor. C.

Piano. Bees' Wedding. H., C. Andante and Rondo Capriccioso. H. Serious Variations. H. Various *Songs without Words.* C.

Choral and Vocal. Elijah : Complete. C. Also, abbreviated, 6 records. C. *Thanks be to God. Be not afraid. Baal Chorus.* H. Angelic Chorus. P. *For He shall give.* C. Solos : *It is enough,* and *Lord God.* D. Latter alone, H. *O rest in the Lord.* C., H. *Hear ye, Israel.* H. *If with all your hearts.* H. *Then shall the righteous.* H. Several sacred airs from other works. H. Secular songs : *On wings of song* (in German). H. (English) D., P. *Grüss.* P. *O woodlands far* (German). P. *Venetian Gondola Song* (German). P. *I'm a roamer.* D.

Chamber Music. 'Cello sonata in D, Op. 58. D. 'Cello sonata in B flat, Op. 41. D. Trio, C minor, Op. 66. D. Canzonatte from Quartet, E flat, Op. 12, with Scherzo from Op. 44. C.

SCHUMANN

Orchestral. Symphony No. 1 (*Spring*). H. No. 4, H., C. Piano Concerto. H.

Chamber Music. Piano Quartet, Op. 47. D. Quintet, Op. 44 (Piano and Strings). H.

Piano. Carnival. H., C., P. Novellette, No. 2 in D ; Op. 21, No. 6. P. Items from *Fantasiestücke.* H. *Papillons.* H. Toccata in C, Op. 7. C.

Songs. Dichterliebe. Nos. 1, 2, 3, 13. (In German). P. *The Two Grenadiers.* D. (German and English.) P. (German ; French.) H. *Frauenliebe und Leben* (*Woman's Life and Love*). In German. (With orchestra, not piano). P. *Thou art so like a flower.* C. *Die Lotosblume.* H.

LOEWE

Songs. Prince Eugene. C. *Tom the Rhymer : Der Nöck ; Schatzgraber.* D.

BERLIOZ

Fantastic Symphony. H., C., P. Overture, *Beatrice and Benedict.* H. Overture, *Roman Carnival.* H., C. Overture, *The Corsair.* C. Trojans at Carthage. H. *Trojan March ; Royal Hunt and Storm* (The Trojans.) C. From *Damnation of Faust* : Rakoczy March. H., P., C. *Minuet of Will o' the Wisps.* H., C. *Presto and Waltz.* H. *Dance of Sylphs.* C.

CHOPIN

A very great part of the piano works is recorded, most of the very popular pieces, many times. Nothing else but the piano music is really important.

LISZT

Faust symphony. Tone Poems : *Orpheus.* C. *Les Préludes.* C., H., D. *Mazeppa.* D. Concertos for Piano and Orchestra, No. 1. H., D., C. No. 2. C. Hungarian Rhapsodies. For *Piano,* several, by C., H. Nos. 1 to 15. D. Several, but fewer, for orchestra, by the four firms.

Other Piano Works. Au bord d'une source. P., C., D. *Dance of Gnomes.* C., P., H. Concert Study, F minor. P., C. Concert Study No. 3. C. Concert Study (Recordanza). No. 9. C. Concert Study in D flat. H. *Fountains at the Villa d'Este.* P. Sonata, B minor. H. *Waldesrauschen.* H.

Songs. Es muss'ein Wunderbares sein. P. Die drei Zigeuner (*Three Gipsies*). With *O komm im Traum.* D.

Organ. Prelude and Fugue on B A C H. C.

Choral. Missa Choralis (Mass). D.

[Though the series of articles concludes, for the present, I will continue listing records of the nineteenth and twentieth centuries, as space permits, and shall be glad to give any supplementary information, if a question be addressed to this office.]

Edinburgh Concerts for Children

Four orchestral lecture-concerts for school children were held last term in the Usher Hall, Edinburgh, at popular prices—6*d.*, 1*s.*, and 1*s.* 6*d.* The lecturer on each occasion was Mr. Herbert Wiseman. Printed programmes were attractive, each having a plan of the orchestra, notes on the music—with musical quotations, and photographs of composers.

About three thousand children attended each concert and heard a varied repertory of works by both classical and modern composers. There could not have been a dull moment for them, to judge by the amount of really jolly tunes in the programmes, the first two of which were given by the Reid Symphony Orchestra—conductor, Prof. Sidney Newman, and the second two by the Scottish Orchestra—conductor, Warwick Braithwaite. The programmes had titles as follows : (1) ' Introduction to the Orchestra ' (Bizet, Boccherini, Delibes, Handel, Mozart, Wagner, Elgar) ; (2) ' Imagination in Music ' (Smetana, Grieg, Saint-Saëns, Mendelssohn, Elgar, Tchaikovsky, Berlioz) ; (3) ' A Scamper through Musical History ' (Purcell, Bach, Mozart, Beethoven, Schubert, Mendelssohn, Holst) ; and (4) ' British Music ' (Quilter, Harty, German, Williams, Grainger, Mackenzie).

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. Enquiries should be addressed to Youth Clubs, 'MUSIC IN EDUCATION,' 160 Wardour Street, London, W.1. It is not possible to undertake answers by post.

QUESTION: My club members are anxious to form a concert party, but most of the boys are between fifteen and sixteen years old. Will it do any harm to their voices to let them try to sing tenor and bass parts?—A. G. (Club Leader), London.

REPLY: You will not do any harm to your boys' voices by letting them sing parts, provided that you watch them carefully and guard against any shouting and forcing. I would advise you to rearrange the parts, limiting the upper range to D for the basses and F for the tenors. Get the boys to realize that they can do no good, but only harm to top notes by tightening the jaw, and this should be opened naturally as if they were yawning or biting something. Explain to them that their voice works on exactly the same principle as a wood-wind instrument with a double reed—such as an oboe, a cor anglais, or a bassoon—and that the sound is produced by blowing compressed air up against the reeds and making them vibrate. The higher the note—that is the greater the rate of vibration—the greater the pressure of air needed to start and sustain the note.

The vocal chords are the reeds in the human wind instrument, and if these are held firm and steady by a wide yawning throat, against the compressed stream of air from the lungs, they will not be damaged in any way. A useful trick for providing a greater pressure of air for high notes is to tuck in the tummy and keep on pressing in and up with the tummy muscles as long as the note must be sustained.

Tell your boys (and you will usually find that boys are prepared to take their singing very seriously) how important it is not to strain, and that they themselves are the only ones who can tell when this is happening, and so remedy it. It does not matter what extraordinary noises they make as long as it does not hurt them, but it is possible to make quite pleasing noises and still be hurting their throats. Impress upon them that they must stop singing as soon as they are aware of any strain or tiredness in the throat, and encourage them to come and tell you about such difficulties, in the hopes that you may discover the cause between you.

A boy is very sensitive about his voice at this breaking period, and only by laughing with him and never at him, when the inevitable peculiar sounds emerge, can you build up his confidence to experiment and find an easy and natural way of singing.

I have been producing Gilbert and Sullivan Operas, and helping with such works as Brahms's Requiem, Dvořák's Stabat Mater, and Te Deum, Bach's 'Christmas' Oratorio and St. John's Passion, all with boys and girls between the ages of fourteen and eighteen, for a considerable time now, and we find that the boys never harm their voices, but go on singing with added enthusiasm when they leave school. Some have won Choral Scholarships to Oxford and Cambridge Universities. On one occasion a boy of thirteen sang the part of Frederick in the 'Pirates of Penzance,' and went on through various principal parts including Bastien in the Mozart Opera 'Bastien and Bastienne' as long as he remained at school. He is now, at the age of twenty-one, running his own male voice choir at a fighter station somewhere in Italy.

QUESTION: I am seventeen years old and would like to learn to play a wind instrument. Am I too old to start, and would you advise a flute or a clarinet? Is one much easier than the other, and would it be a very long time before I could play tunes, or take my place in an orchestra?—R. K. (Club Member), Hull.

REPLY: You are certainly not too old to learn to play a flute or a clarinet, but there are a number of things to take into account before starting. First of all, I wonder if you realize how difficult it is to buy either a flute or a clarinet at the present time, and how very expensive they are, even if you manage to find a suitable instrument. It is almost impossible to buy a new instrument now, and you will probably have to pay anything between fifteen and thirty pounds for a second-hand simple-system clarinet, and over thirty pounds for a Boehm system. A simply-system flute may cost about the same as a clarinet, and I doubt if you will find a Boehm system flute under forty pounds.

If you were only buying one clarinet to start with you would need a B flat instrument, though if you made good progress and took your place in an orchestra, you would eventually need an A clarinet as well—which is another big expense to consider.

You must be absolutely sure before you buy either a flute or a clarinet that the instrument is a low pitch one, as a high pitch instrument is no use at all, either with an orchestra or piano accompaniment. Don't be persuaded to buy a high pitch instrument just to practise on, however cheap it may be, as it will be a complete waste of money. Do not consider buying any second-hand instrument unless it has been examined by someone whose judgment you can really trust.

One other point worth considering before deciding to get a clarinet at the present time is the great difficulty in obtaining reeds, and the few that are available seem to be of very inferior quality.

Apart from the actual buying of the instrument, it is necessary to consider whether your hands and the formation of your mouth are likely to present any special difficulties for playing either instrument. The holes on any clarinet, and on a simple-system flute, must be padded with the fingers, and this calls for fingers of fairly even length and rather square at the tips. Long, tapering fingers with a very marked difference in length between the middle and small finger, can make it difficult—if not absolutely impossible—to cover the holes adequately. (It is possible to buy a clarinet with keys to cover the holes, but these are very heavy, cumbersome instruments, and not as a rule very successful.) A Boehm system flute presents no difficulties for covering the holes, as these are all fitted with keys.

I think that most people find a clarinet easier to blow than a flute. It is running rather a risk to buy a flute without having some idea beforehand whether you can produce any sound from it. If you could borrow a fife for a week or two, you would be able to find out whether you would be likely to be successful, as the method of blowing is exactly the same. Don't expect much result at first, but keep on experimenting until you get the correct angle for blowing.

A simple system flute or clarinet is quite useful to start on, and if you get more ambitious later on you can always give it in part exchange for a Boehm system.

There is very little to choose between a flute or a clarinet as far as actual technical difficulties are concerned. You should be able to play simple tunes on either of them—provided you have no special trouble with blowing or covering the holes—in a month or two, and if you can read music you should be ready to join in an amateur orchestra after two or three months' work. A conductor would probably arrange simplified parts for you to start with.

The cultivation of really good tone takes a very long time, but I am sure that if you take up either of these instruments, you will never want to give up, but will get endless pleasure from practising away in your spare time, to improve both tone and technique.

QUESTION: Do you believe in taking club members out to concerts and other entertainments, or do you think that this destroys the club spirit?—M. R. (a Club Leader), Birmingham.

REPLY: I most certainly believe in organizing parties to go out from the club, and I am sure that it is a very necessary part of club training, to help the members to choose their entertainment outside the club activities. I hope to deal with this question fully in my article in the July-August edition of *Music in Education*.

LIMERICK CORNER

New Smith Minor thought that 'rubato'
Was something that grew, like tomato:
You ate it with mustard,
Or curry, or custard,
Or with a sweet sauce 'obbligato.'

LET US HELP YOU

Opera Choruses

Miss D. M. LEACH, *of Doncaster, is planning a course of study of composers of opera for her music club consisting of girls who have left school, and women. She asks for some choral examples for the club to sing—they have formed an efficient little choir. The following examples are taken from Novello's Opera Choruses, School Songs, School Music Review, Two-part, Trios, and 'Musical Times' series:*

Gluck: From 'Iphigenia in Aulis': 'Be sad no more' (Op. Chor. 81); 'O Diana who us beholdest' and 'O Latona's virgin daughter' (Op. Chor. 92).

Gounod. From 'Faust': Soldiers' Chorus (S.S.463); 'Gentle flowers in the dew' (S.M.R.53).

Mozart. From 'Marriage of Figaro': 'O come, do not delay' (S.S.850); 'Say, ye who borrow' (S.S.196); 'Noble lady, fairest roses' (Op. Chor. 37). From 'The Magic Flute': 'Now golden day is dawning' (S.M.R.363); 'Yet once again' (Trios 32); 'Elves of the forest' (S.M.R.171).

Purcell. From 'King Arthur': 'Fairest Isle' (S.M.R.51); 'The Stream Daughters' (S.S.1088); 'Shepherd, Shepherd' (S.S.1075).

Rossini. From 'William Tell': 'Swift as a bird' (Op. Chor. 65). From 'Barber of Seville': 'Over rocky hillside' (S.M.R.324).

Verdi. From 'Il Trovatore': Soldiers' Chorus.

Wagner. From 'The Flying Dutchman': Spinning Chorus (T.P.S.273 or Trios 25). From 'Götterdämmerung': 'Rhine-maidens' (Trios 468). From 'Tannhäuser': 'O star of Eve' (S.S.733); Pilgrims' Chorus (S.M.R.243).

Weber. From 'Der Freischütz': Huntsmen's Chorus (*M.T.*79); 'The bridal wreath for thee we bind' (Op. Chor. 58); Vesper Hymn (S.M.R.393). From 'Oberon': Chorus of Elves (Trios 516); 'For thee hath beauty' (Op. Chor. 55).

'Musical Story' Records

Mrs. F. K. HOLLAND, *of Battle, Sussex, asks us to name some records for use in School (under 14) to illustrate musical short stories of the kind recommended by the late Mr. Kirkham Jones in his articles in 'The School Music Review': Mr. Jones's recommendations included 'The Barber of Seville' and 'Sorcerer's Apprentice.' We suggest the following:*

(1) Overture to 'Merry Wives of Windsor,' stressing the chattering and gossip of the two ladies intermingled with the bombast and pomposity of Sir John Falstaff. Point out the charm and gaiety of the music, illustrative of the comedy it refers to. (C1260, DB2195, DB4444.)

(2) Overture: 'Fingal's Cave,' descriptive of the sea; inspired by Mendelsshon's visit to the Hebrides. Little imagination is needed to hear the great rollers breaking up against the rocky, stormy coast. (DB2100, D1299.)

(3) 'Invitation to the Waltz'—the important part being not the main waltz but the conversations at the beginning and the end. The 'cello, representing the young man, plainly invites the lady to dance; her reply is heard in the wood-wind. After the young man's continued persuasion we get the waltz proper. At the close the voice of the 'cello thanks the lady for the pleasure of the dance and her reply is again heard in the wood-wind. (C2984, D1285, DB3542).

(4) 'Finlandia,' consisting of three sections—(*a*) the military call to arms followed by (*b*) the plaintive folk-song of a downtrodden people which in turn gives way to a repetition of the military theme. (C1827, DB1584.)

(5) Pastoral Music from 'The Messiah'—obviously a tone picture of the calm and peace of the first Christmas Eve with the shepherds quietly keeping watch over their flocks. This short piece speaks for itself and needs no further description. (C2071.)

(6) 'Funeral March of a Marionette'—at the beginning we hear the snap of the cord which holds the marionette. He falls and is broken. The rather pathetic yet comical march which follows is characterized by a jerkiness illustrative of the marionettes' movements. The music very well displays the sonorous tone of the bassoon. (D1286.)

(7) 'Le Cygne'—a short piece in which the melody represents the graceful gliding of a swan on the lake while the piano accompaniment suggests the quiet lapping of the water against the banks. (DA776, DA1143, B3437, D1993.)

8. 'Children's' Overture, built by Roger Quilter on nursery rhymes—'Oranges and Lemons'; 'Nuts and May'; 'Baa, baa, black sheep'; 'A frog he would a-wooing go'; 'I saw three ships'; 'Upon Paul's steeple'; and 'Girls and boys come out to play'—all plainly recognizable. This little work—which has taken its place as a children's classic—is beautifully orchestrated. (B2860-1: two discs).

[Note: Records mentioned above are numbered as in H.M.V. catalogue. Alternative numbers are given where there is more than one recording.]

THEME FOR THE THOUGHTFUL

'Music will not make you rich, but it can make you happy; it will not save your soul, but it can make your soul worth saving.'

PERCY C. BUCK. 'Psychology for Musicians' (O.U.P.)

London. Printed by Novello and Company Limited at Novello Works, Soho, and published at 160 Wardour Street Soho, W.1. Monday, May 1, 1944.
MADE IN ENGLAND