

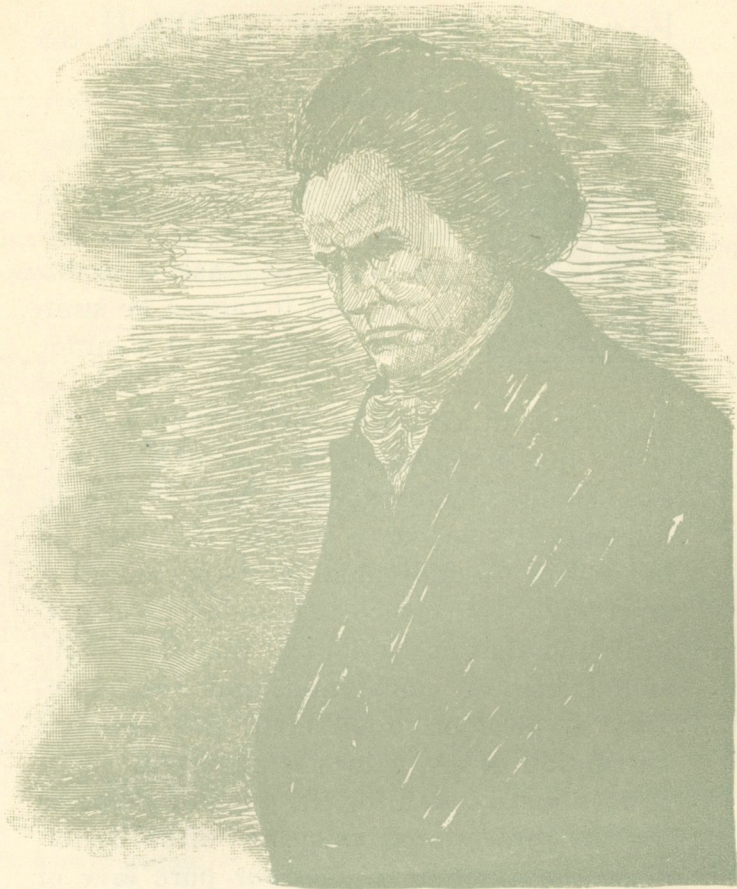
Music the Educator

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Conservatory of Music

Oregon Agricultural College

Corvallis, Oregon



For the Amateur as Well as the Professional



THIS is not the desire of this booklet to convey the impression that music is so difficult that it cannot be studied to advantage as a minor subject, or with a view of making it an avocation rather than a vocation. Just here, indeed, lies one of its greatest benefits: its broadening and deepening influence, its power to develop the finer, inner self of the individual who approaches it sincerely. Its science is founded upon natural laws that are so logical that they build sound use of calculation and reasoning. That it awakens good taste and develops perception of art values is apparent. This it does just as well for the good amateur as for the professional musician; often better, since the amateur studies for pure love of the subject.

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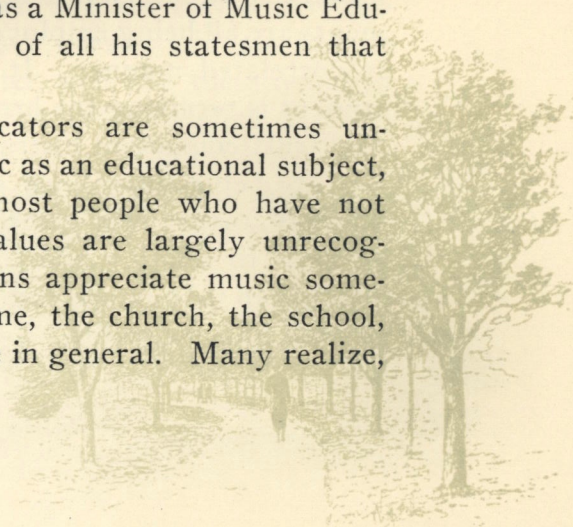
Music, the Educator

"I place music second to none but English as an educational subject," one college president said to another.

"On the contrary," objected the other, "since music neither calls upon the sense of logic nor develops the reasoning powers, I believe it should not be accredited as other subjects."

HOW would the latter account for the records of the great English universities at Oxford and Cambridge, which show that the ten percent of the student-body who take music win eighty-five percent of all the scholarships and awards? How would he meet such well-known facts as the following? Music was one of the Greek quadrivium, included in the seven liberal arts. Plato and Sophocles considered music so essential in education that they advocated state supervision of music study. Terpander and Pythagoras studied music as devotedly as their mathematics and philosophy. Two thousand years ago there was a Minister of Music Education. Confucius required of all his statesmen that they know music.

When even great educators are sometimes unaware of the vitality of music as an educational subject, it is not strange that by most people who have not studied it intensively its values are largely unrecognized. Perhaps most persons appreciate music somewhat as an asset to the home, the church, the school, the club, and community life in general. Many realize,





at least vaguely, that music has aesthetic value, greatly refining the taste of the individual; they feel perhaps something of its spiritual effects. But few see the many-faceted educational benefit of well-rounded music study. Regarding music as merely an added grace, an embellishment of personality, undiscerning people fail to understand how fundamental is its value.

Yet consider the manifold process: to see notes (musical symbols) with the physical eyes; to recognize their myriad complex relations; to transmit these through the intellect to the voice or fingers; through physical skill (technique) to draw the corresponding tones from the instrument; to perceive the result of this action through the ear; finally to judge of the art-values brought to being by the sound-waves produced. This is to perform a fuller, finer, keener, deeper, and higher act than any other (except that of child-bearing) of which the human being is capable. It involves more of his being than any one other single act. His intellectual, spiritual, emotional, aesthetic, and physical elements are all being employed at once, and in a sensitively correlated manner. It therefore follows that, if a student is receiving the broad kind of training in music that truly competent instruction implies, all of his faculties are being disciplined and developed. Indeed few, possibly, realize how great the great musician is. What Jesus is to religion and the moral force of the world Beethoven is to music and the world of culture—unsurpassed, unsurpassable.



Music, the Universal Language

MUSIC breaks national boundaries as does nothing else. By it we may know the Russian, the Frenchman, the German, the Englishman, the Italian, the Turk, the Oriental, and they may know us. All peoples speak naturally through their music, and mutual study and performance of the musical literature of all nations makes possible the spiritual intercourse of the world. Through their music is caught the thought-life, the soul of a people, intelligible to the cultured and the uncultured alike. Breaking the barriers of vocabulary and tongue, music speaks from the heart. What single word-language makes all peoples kin?

Music is subtler than any word-language. Its alphabet is composed of scale-tones, its words of chords, which are used grammatically and idiomatically in phrases and sentences fraught with emotion and dramatic meaning. Answering phrases form musical periods which are analogous to the stanzas in poetry; in "modern" music such periods succeed each other freely, much as in modern "free verse." Music has its rhythm as verse has its meter, and like the rhymes of poetry music has the cadence of succeeding musical phrases. A great piece of music or a great poem may awaken the same deep emotions, but there is this difference: the word-picture of the poem is more definite, leaving therefore less to the imagination, while the music is not thus restricted. The power of great music is limited only by the ability of the listener to respond.



Music, the Painter

THE picture that music paints has the melody (made up of scale-tones used singly) as its foreground; the harmony (chords, which use scale-tones collectively) as its background, and also furnishing the "color." The tone-picture, through the vitality of its rhythm, rides straight into the consciousness of the listener, moving him according to his power of response. Sometimes this may be only his feet, making him dance, or want to dance; sometimes his whole being vibrates in response. Often the joy of it is strong enough to lift him completely away from mundane surroundings, to make him forget the cares of the day.

The curves of the melodic line give graceful delineation to the picture; the rising of this line brings out the high-lights, building the emotional climaxes; the falling of the line, leading away from the climaxes, furnishes the shadows. The answering of phrase to phrase gives design; of theme to theme, the entire structural form. When finished, the tone-picture, like a painting, may be one thing to one individual, something else to another, according as they are variously susceptible to its lights and shades. Receptivity to form, design, and spiritual message is a matter of personal culture. In addition to the joy and the sense of power which it assures, the development of discrimination in musical values refines the taste of the individual. Each perception of beauty makes possible finer appreciation of other beauty.



Music, the Disciplinarian

ONE who is practicing to become a performer in any manner of musical expression must day by day "hammer home" the work of the preceding day. Patient, far-seeing guidance must carry the practice of the hour to its future fulfillment in performing power. Self-criticism, minute by minute, must guide the work forward to real accomplishment. One moment of inattention or lack of concentration bears its penalty in futility. Years of unintelligent practice lead nowhere! At the point where this fact is realized, thousands give up music study. Later in life, at the period when youthful struggles have left disappointments, when family life meets its bereavements, the soul of the individual craves uplift from the day's toil, yearns for an inner expression all its own; then is music most missed if lacking. If present, it is a sure solace, giving satisfying self-expression and refuge from daily monotony. For this, the toil of the hours, days and years of study and practice is worth while. The persistence, the concentration, the inner searchings of self-criticism, the striving to feel the emotions of the great composer, to attune one's thought to his — the sustained discipline of one's whole nature finds its reward in mental and spiritual power, in enrichment of one's life, which is worth the effort a hundred-fold. Music as a builder of character alone commends itself to the concern of parents, both when sending the child forth to take his first music lesson and throughout his music study.

Chart Showing Educational Aspects of the Study of Music

1 Acoustics

Physics }
Mathematics } Vibration. Laws and relation of sound.

Minutely calculable mathematical and physical laws reveal the relations of sound. These are the scientific background governing the tone-realm and upon which the art of music is founded; the laws of OVERTONE. (See 5.)

2 Essentials

Rhythm—Regulating all. (See 3.)
Melody—The superstructure. (See 4.)
Harmony—The substructure. (See 5.)

The three essentials of music govern and include all detail. Their influence is completely interlocked and interlocking as may be seen from the following paragraphs.

3 Rhythm

Pulses to measure {
Accents. } Division of the single pulse.
Relation of weak to strong pulses.
Measure groups—Their relation to the phrase.
Phrase—Its relation to the period.
Period—Its relation to whole.
Recurrence of motives and themes.
Cadences.
Climax and Anti-climax.
Key changes—Their relation to form.

That rhythm is the first essential of music is revealed by the fact that savages clap their hands to help and inspire their dancers before they have any musical instrument; and their first instrument is the tom-tom. Also it may be observed that infants move their bodies rhythmically to the sound of music long before they attempt to sing. That rhythm is the ruling factor in music is also true, since neither melody nor harmony can progress without it. A simple definition of rhythm is: regulated movement.

4 Melody

Horizontal Line. {
Key-relation. } Relative and Parallel in Pure,
Scale } Harmonic and Melodic form
Major
Minor
Pentatonic
Whole-Tone
Twelve-Tone
Greek Modes
Etc.
Contour of Line. "Curved Line of Beauty."
Balance of Line.
Perspective.
Form.
Counterpoint. Melody against melody.

Melody is the second essential of music, in so far as it was born to the consciousness of man ages before he awakened to harmony. Also because of the fact that the overtones, coming inevitably as they do (without the aid of man), reveal the fact that harmony is but the handmaiden of melody. It is known that man sang alone—his love-song, his dirge, his accompaniment to the dance—and woman her cradle-song aeons before part-singing was known. "The tune's the thing." By it is a composition recognized and remembered. Melody has intricate mathematical relations as governed by the great number of scale-forms in use. Its horizontal line follows the dictate of art and the need of emotional expression. By its risings and fallings the design of a piece is made; by its phrasing, the form. Thus the simplest melody has three elements: the scientific; the aesthetic; the emotional. Counterpoint means the fitting of one melody to others, or the flowing of one melody over another. This involves harmonic principles, and is in itself a deep study.

5 Harmony

Vertical Line {
Scale-tones used Chordwise.
Scale-tones ornamenting Chords.
Chords ornamenting Chords.
Mathematical Relations—Numerical Values.
Art Relations—Aesthetic Values.
Dual Relations—Modulation.

This may be said to be the vertical relation of tone. The science of using the tones of any chosen scale in combination has been developed to a high degree, founded upon overtone laws. Equally important, however, is the progression (forming a horizontal harmonic line) of chords, as dictated by the needs of the melody and governed by rhythm. The possibilities are infinite and form a never-ending, fascinating study.

6 Literature

Church—Oratorios, Chants, Anthems, Masses, Hymns.
Opera.
Folk Music.
Art Song for Solo Voice.
Instrumental Solo (for many different instruments).
Voice Groups (duets, trios, quartettes).
Chorus. Male—Female—Mixed.
Chamber Music—Various instrumental groups.
Orchestra.

Modulation, or the inter-key harmonic relations, is also unlimited in scope, forming an intricate part of the study of harmony.

The study of the literature of all music (or of even all European music of the classical and romantic periods alone) might be considered as fully equal to familiarity with the literature—histories, biographies, fiction, poetry, drama, and scientific treatises of the world's standard languages. Perhaps the point could be covered by the statement that the musical literature of any nation is equal in power of expression and in volume to that of its word literature, though the relative scope of the two would vary considerably according to the national development. It would certainly be illuminating could some one estimate the relative scope of music and word-languages of all peoples of all times!

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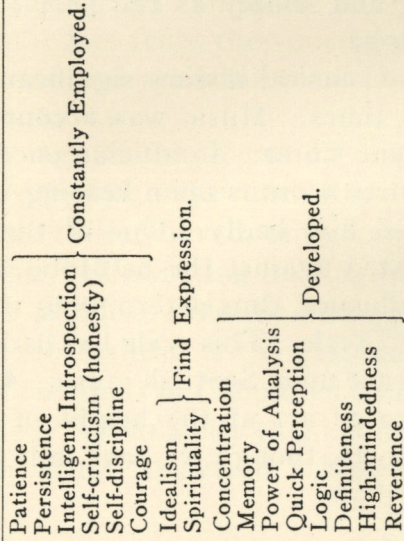
History of the Development of Music.
Study of its Relations to Social Conditions.
Music as Mirror of World Conditions.

The study of the history of the origin and development of music should go on simultaneously with the study of its science and literature, in

8

Manual
 Training

Motions—Skilled and Controlled.
 Muscular Energy and Weight Coordinated.
 Muscles made obedient to Intellect and Will.
 Nerves Sensitized.



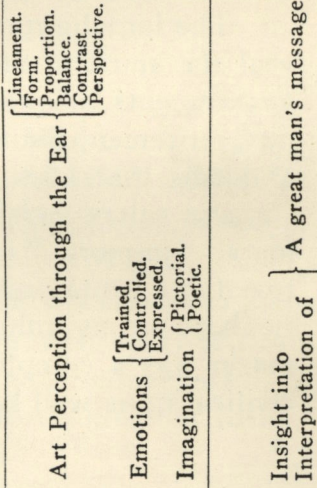
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Character
 Building

It is not contended that all of these characteristics are developed to a high degree in each student of music, but that they tend to be at least awakened and to grow according to the wisdom and nobility of his instructors and his own receptivity and sincerity of purpose. Character counts equally with talent in developing the musician; possibly more. Character should build actively, as study proceeds, or the eventual art-accomplishment is very apt to prove disappointing. The list of characteristics called into play or developed by the right kind of music study should be pondered by the parents of the young student for higher expression, shows character-building to be an integral part of real art-study. Where this is not the case one will find performance of music empty of real influence in the home and life of the musician and those with whom he associates. Through good posture and bodily poise, correct breathing, and active constructive thought, the health of the individual studying music should improve. High musical ideals, moreover, tend to lift him out of himself; instead of self-aggrandizement the true student develops larger, impersonal thinking, with resultant upbuilding of physical and moral health.

10

Aesthetics



11

Psychology

The refining influence of music can scarcely be overestimated. Art perception may be even keener through the ear than through the eye. The imagination may be cultivated to an infinite degree. The emotions may be expressed, yet held in restraint, thus cultivating and disciplining the inner powers of the being at one and the same time. The mettle of the fine Arabian steed can scarcely equal that of the highly trained musician.

By reading the lives and letters of the great composers the student is enabled to see deeply into the thoughts and moods which have so naturally found expression in their music. Thus they find the psychology of the man in his music, and it is therefore evident that the understanding will reflect the performer's understanding. Through this understanding, also, the student is gradually enabled to lift his own soul to greater heights, to attain his deeper thought to that of the great men the world reveres.

In a Nutshell

THE RIGHT KIND OF MUSICAL TRAINING IS FOURFOLD:

1. INTELLECTUAL—through learning the science of music.
2. AESTHETIC—through training art-perception and good taste.
3. SPIRITUAL—through refining and expressing higher emotions.
4. PHYSICAL—through technical mastery, bringing the body-forces under command of the will.

There is probably nothing to equal the control of the physical forces by the mental, such as must be developed by the performing musician who seeks high rank. The coordination of mind and will as they govern the muscular activities and weight requires adjustments of utmost refinement and skill. Even a modicum of this control is a valuable factor in life. Each technical movement must first be conceived by the mind and generated by the will, before it become an act of performance. It must also be judged for its results by the aesthetic taste as the tones pass over the ear of the performer. Thus does the body become a thing sensitively responsive to the higher powers of the musician. Even a slight degree of this development is a wonderful thing for the individual, as it may serve to awaken his powers for other fine types of human effort. Witness the fact that certain great surgeons are now advocating that their students study the piano.



Music, the Historian

THAT music has wielded tremendous influence in all times is clear. That it is the perfect historian is also true, since it unconsciously reflects the thought of its age.

Barbaric peoples knew rhythm ages before there was song. They clapped their hands or beat sticks against logs to keep the rhythm for their dancers. The tom-tom was the first musical instrument. Out of the shouts, wails, and grunts that accompanied the dancers grew language and song. ¶ All peoples in servitude have eased their toil by primitive songs that served to make the body movements rhythmic. Thus simultaneously they lightened the muscular strain, the monotony of their lives, and the pain of their hearts. ¶ Folk songs reveal the activities and thoughts of a people as truly, spontaneously, and simply as the people themselves acted and thought.

The high-lights of musical history significantly reveal the spirit of all times. Music was a concern of governments in ancient China. Confucius once went into retirement for three months upon hearing a piece of music that affected him badly. One of the great Chinese rulers legislated against the half-tone as having an "immoral" influence, thus determining the five-toned or "pentatonic" scale. This scale has had a particularly strong influence upon Scottish music. ¶ That music was a complicated art at the height of Greek civilization is well known, though we have only imper-



fect records of it. Pythagoras himself discovered the laws of overtones, and gave us the major scale that has wielded so strong an influence upon the music of succeeding centuries into the present day. ¶ In the middle ages music had little expression between the simple lay of the wandering minstrel and the highly developed chant of the Church; this was the time when all culture and education were in the hands of the priesthood. ¶ The development of grand opera went hand in hand with that of the drama, in Italy, where singing is the natural expression of both language and climate, as well as of the temperament of the people. ¶ The Puritans ruled against the general practice of music as having a "demoralizing" influence; the attendance at "singing skule" was one of the first signs of rebellion against their austerity. ¶ Kings and emperors of the seventeenth and eighteenth centuries made court servants of the great composers of their day. The music reflects the lace frills, the mincing steps, the formalities, courtliness and artificiality of European court life in these centuries.

The age of the liberation of peoples, inaugurated by the American and French Revolutions, is reflected in the music of Beethoven, of Schumann, of all the "Romanticists," culminating in Wagner, the Revolutionary of '48, a political exile for many years. The reaction from the formalities of the past reached a climax in the poetical creations of Chopin, of whom unfriendly critics exclaimed, "What a pity that he cannot conquer form!" Friendly critics answered, "How fortunate that form

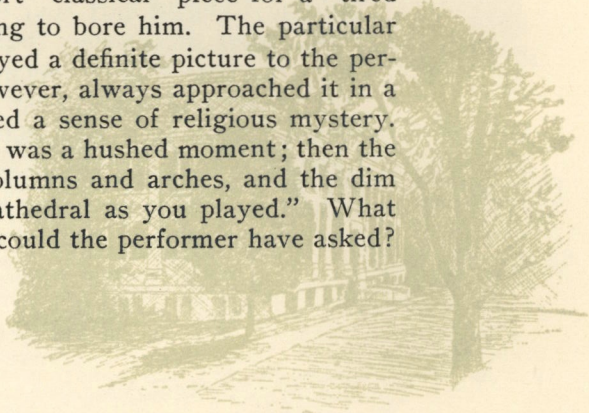


cannot conquer him!" The successful democracy embodied in the United States Republic is truly mirrored in the melodic freedom and harmonic richness of the great American, Edward MacDowell. Expressive of the forces leading up to the recent collapse of dynasties in Europe is the music of Liszt, Berlioz, Debussy, Strauss. Today, Soviet Russia,—European Communism seeking to destroy all existing government,—social "freedom" with its incidental tearing away of the veil of "innocence"—these things are unmistakably manifested in the glaring jazz of the uncultured and in the vague, impressionistic and exotic character of the cultured music of our time. Music now apes free verse; futurism in art. All traditional restrictions of harmony are disregarded, even to the avoidance of a "home-tone" upon which to end a composition. Tonalities are mingled that will not mix, at least to the conservative ear. Crass color and barbaric harshness of dissonance are in the modern chords built of superposed open 4ths or 5ths, instead of the milder 3rds of the older school. Modern internationalism is reflected in the present use in Europe and America of the scales of all times and nations. Instead of the time-honored diatonic system, music is written in quarter-, sixth-, or eighth-, instead of merely half-tones, or strives to achieve these effects by the use of two tonalities at once. Where all this is leading, in music, whether to infinitely higher musical development or to chaos, no one can tell any more certainly than he can discern the ultimate political consequences of the "freedom" of today.



The Human Element Enters

- ☞ A lad of seventeen, intelligent and charming but with a poor scholastic record, took piano lessons wholly under protest. After fifteen weeks the lessons ceased in favor of college entrance examinations. Some six weeks later the boy dashed enthusiastically into the studio, seized the hands of his piano teacher, and thanked her. For what? He had passed his examinations with flying colors and wanted to tell her that his piano lessons had taught him to face a question in all its phases, to take in all it involved. Music study had taught him to concentrate. Brief as it was and undertaken in an indifferent spirit, it had nevertheless determined his whole career. He graduated from Princeton with honors. He is now a business man, but how much finer unit of society broad education has made him!
- ☞ The new piano student: "Relax my wrists? Why, it makes me hit the wrong keys!" The teacher: "Then, learn to hit the right ones." A few unrelenting lessons in constructive relaxation and haphazard hitting at the keys was replaced by positive aim; relaxed wrists were fortified by firm fingers. One day during lesson, the student (he was a boy of nineteen) turned to his teacher to say: "Do you know, my billiards have improved a lot since you showed me how to relax my wrists."
- ☞ A pianist once played a short "classical" piece for a "tired business man," greatly fearing to bore him. The particular composition had never conveyed a definite picture to the performer's mind. She had, however, always approached it in a spirit of reverence; it inspired a sense of religious mystery. When she had finished, there was a hushed moment; then the man spoke. "I saw great columns and arches, and the dim lights of the interior of a cathedral as you played." What deeper response in a listener could the performer have asked?





¶ A college girl, after two terms of instruction in music as an elective in connection with her other studies, said: "I came with absolutely no background for music, yet have gotten more out of it than from any other subject."

Said another: "Why, music is so logical that it makes you think well, and then the other studies seem easier."

¶ A real thrill lies in music when studied in a live manner. A young man studying harmony in a college where it was taught as a particularly vital and vivid subject said to his instructor: "I am coming back, you know. I should have graduated this year but am conditioned. But I tell you, if I'd gotten the kick out of my other studies that I get out of this harmony I would never have been conditioned."

¶ "Rhythm?" queried the student. "Why, yes, it means the beats in each measure."

"It means far more than that," said her instructor. "It means the scientific gradation of strength in the pulsation of the music, of accented and unaccented beats. The weak beats are active and throw definitely forward to the accents. In compound measure primary accents are stronger than secondary accents. And this grading of relation extends to the measure groups within each phrase, the phrases themselves having their relative strength in building up the musical period, and the periods in building up the entire composition."

The young woman wept. The instructor: "Why, I haven't said anything to hurt your feelings, have I?"

"No," came the answer; "but I have a confession to make. I hold the degree of Bachelor of Music from a small college, yet have never even heard of rhythm as you expound it!"

The young woman declared later that the larger realization of rhythm in music had opened her vision to many things in life itself, besides liberating her interpretative powers in singing. Rhythm verily regulates the Universe, the Ages!



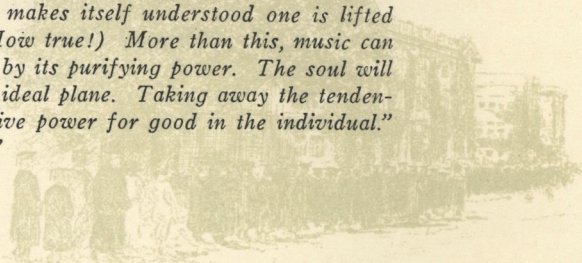
¶ A young stenographer was told by her physician that she must go to bed for three months for recovery from a nervous breakdown. Every time her finger touched the typing key a pain shot from finger-tip to shoulder. Could she possibly return to her piano lessons? she entreated. After eager pleading she was finally permitted to do so but only on condition that she learn to practice gently, and at first for only a few minutes each day, thinking the music intensively while hitting the keys lightly. In time, constructive relaxation quieted the over-taxed nerves. The next step was building natural strength, unstrained technique depending upon clear insight into every pianistic movement. After six months this young woman was the "star" of that studio, later concertizing until love brought her to the fireside and the cradle. She never did have to go to bed because of nervous breakdown.

AS ANOTHER THINKS

"Balanced human nature requires music as part of the development in education; because energies employed in music might prove injurious if turned into other channels; because music cultivates imagination, without which no progress is made; because music stands as an antidote for materialism; because music belongs to the spiritual side of nature, giving us power of aspiration and ideals without which life would lose its power to rise higher; because music speaks to us of infinity, raising us above the transitory and base things of life."

"Emotion trains the feeling; instincts train the actions. Emotional states expressed are removed from the material. In music ALL joy and sorrow are expressed, not the particular joy or sorrow as caused by everyday happenings, but sublimated, exalted, spiritualized emotions, none the less real because unconnected with external events and deprived of all grossness. The composer may be moved by certain events, but the music will be removed from that event. Thus music removes us from the troubles and cares of every-day life."

"Beethoven said 'When my music makes itself understood one is lifted above all the sorrow of the world.' (How true!) More than this, music can create longings in us for higher things by its purifying power. The soul will yearn to be nobler; to exist on a more ideal plane. Taking away the tendencies to evil thought, it builds constructive power for good in the individual."
—Yorke Trotter, in "Mind and Music."



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