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THE EDUCATIONAL LEADER

MUSIC and FOREIGN LANGUAGES
NUMBER

Published by the Faculty of the
KANSAS STATE TEACHERS COLLEGE
PITTSBURG, KANSAS

Vol. 6

NOVEMBER, 1942

No. 1



The College Lake.

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The Educational Leader

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Three War Correspondents: Greek, Macedonian, Jew

SAMUEL JAMES PEASE

In all times, adventurous spirits who possess the power of vivid description have lent their abilities to men whose deeds were worthy of permanent record. Even in these present days of total global war, the war correspondent's service, far from diminishing, has become vastly magnified. Ever since the time when records were first carved in pictures on the living rock, his profession has always been highly esteemed and highly honored. Every conqueror has always wanted his name perpetuated by literature in order to make sure that his deeds will be truly immortal.

The means and the rapidity of diffusion of the reports have changed; today we can hardly wait two minutes to know the latest exploit; but, allowing for changes in fashion, the records of great deeds will never lose their compelling appeal. In these days of immediate reports, it is difficult to realize that only a century and a quarter ago it was possible for the greatest battle of a war to be fought two weeks after the signing of the treaty of peace; yet the signers of the treaty

of Ghent had no radio, no telegraph, no railroads, no ocean steamers. Very, very slowly did rapidity of communication increase until the advent of these modern inventions. Rome's system of world-wide paved roads was the chief sign of progress in this respect until well into the nineteenth century. Although there was a royal Persian messenger system, it is still true that before the time of the Roman Empire there was almost complete lack of regular mail facilities. Consequently there could be no weekly letters from the front. Of the three correspondents here discussed, the first could send back practically no news whatever before the conclusion of the expedition; the second undoubtedly sent back some reports at quite irregular intervals; only the third one could make regular official reports.

All our three correspondents take us back to countries that are prominent in the news today—to Iraq, to India, to Palestine. They take us back to the rich plains of Babylon, to the "storied Hydaspes" of Horace's ode, to The Holy City

of Jerusalem. By an interesting coincidence also, all three were generals; thus, each could have boasted like Aeneas, but from the victor's viewpoint:

"Quaeque miserrima vidi,

Et quorum pars magna fui."

(Those most wretched scenes which I myself beheld, and of which I formed a great part.)

Together, the three persons here discussed furnish an almost complete picture of the development of the art of the ancient war correspondent, from the century of its beginning to its most elaborate height. Xenophon the Athenian reports the expedition of the Ten Thousand in the heart of the Persian Empire in vivid, plain style, Aristobulus the Macedonian records Alexander's Indian expedition much more elaborately and fulsomely, Josephus the Jew only too vividly contrasts the Roman splendor and glory with the catalog of horrors of the besieged Jewish compatriots whom he had deserted.

XENOPHON

And there was in the army one Xenophon, an Athenian, who though neither general nor captain nor soldier was accompanying the expedition; but Proxenus, who was an old guest-friend, had summoned him from home and promised him that if he should come he would make him a friend to Cyrus, who, he said, would be better to him than his native land.

Thus does Xenophon introduce himself to us at the beginning of the third book of the *Anabasis* as

the man of the hour. The old friend, Proxenus the Boeotian, the trained pupil of the philosopher and rhetorician Gorgias of Leontini, had become one of Cyrus' generals in order to win power over men, with resultant fame and wealth, but only if he could do so justly. But now Cyrus had been slain, his five generals captured, and four of them executed. Menon alone was to linger for a year under torture and disfigurement.

The Ten Thousand were in the midst of the enemy's country, outnumbered eighty to one. Only a wholesome respect for the prowess of the Greeks prevented attack. The crisis demanded immediate action. Xenophon acted. His decision followed after a sleepless night, a vivid prophetic dream, a brief soliloquy:

How we may defend ourselves nobody makes any preparations or pays any heed, but we lie here as if we could be at our ease. From what city do I wait for any general to do this? What age shall I wait to attain? Indeed, I shall never be any older, if to-day I give myself up to the enemy.

With a stirring speech he rouses Proxenus' captains, then calls a general council and proposes the taking of adequate measures to assure their departure with the smallest losses. Elected one of the five substitute generals, he volunteers as a younger man to lead the rearguard.

In the third and fourth books of the *Anabasis*, Xenophon reveals himself with due modesty as a magnetic speaker, a capable commander, an inventive strategist, a

most pious Greek. It is he who more than any other develops for all posterity the technique of rear-guard action and protection in the alternately dreary and exciting retreat of the Ten Thousand through the rich plains of Mesopotamia, through the deep snows and severe frosts of Armenia, until the cry of the soldiers, "Thalatta! Thalatta!" (The sea! The sea!) echoes through the defiles of Mount Theches. The last three books narrate the rescue of the Achaeans, the ship and land advance along the coast, the mercenary fighting in Thrace. Three or four years later he accompanied his friend, Agesilaus, King of Sparta, on a mercenary expedition to Asia Minor—this time frankly as war correspondent.

But it is not our purpose to detail the history of Xenophon, the general. Before we study Xenophon, the writer, let us take a glimpse at his later experiences. On his return from the expedition with Agesilaus, he finds himself exiled. He goes to Elis, where he buys himself at Scillus a large country estate containing a grove sacred to Diana (Artemis). Here he entertains many guests, trains dogs and horses, and he and his guests devote a tenth of the spoils of the chase to the goddess. Here he spends some twenty years, until his removal to Corinth, maintaining a constant lively interest in matters of war. Here he writes his masterpiece, the *Cyropaedia* (The Training of Cyrus the Elder), a manual of tactics and army management—from pickles to psychol-

ogy. Here he writes also a biography of Agesilaus (which is almost certainly genuine), who, suffering from all kinds of wounds made with all kinds of weapons in all parts of his body, is carried on a litter to Delphi in order to present to Apollo the tithe of his war booty, a hundred talents. Here too he finished his record of the expedition of Cyrus the Younger and the retreat of the Ten Thousand, and brings up to date his *Hellenica*, which had begun with the last years of the Peloponnesian war, thus covering a period of some fifty years.

But we have called him a war correspondent. Such he definitely is in the *Anabasis*. Cyrus, ambitious to become King of Persia in place of his brother Artaxerxes, needs a herald worthy of his deeds. His general Proxenus, whom we have met as a man of some literary training under the most famous rhetorician of his day, selects Xenophon, who also has had training in the regular schools of rhetoric and some experience in writing the earlier books of the *Hellenica*. And so Xenophon joins Cyrus' army as war correspondent, although neither he nor Proxenus knows the real scope or purpose of the expedition until after their arrival at Tarsus in Cilicia, half way to Babylon. As war correspondent, with Cyrus as hero, Xenophon writes the first book of the *Anabasis* in full monographic form, with an *epainos* (appreciation) of Cyrus at its close; in more leisurely fashion, with himself as hero, he

writes from his notes the last six books of the *Anabasis*, which together form an excellent *suasoria* (essay of appeal), as if to say, "Alexander the Great, here's your chance for fame." If Xenophon is a general through the quirks of fate, he is a war correspondent by training and choice.

ARISTOBULUS

Our second war correspondent is a much more shadowy figure. Alexander the Great believed in having plenty of eye-witnesses of his exploits. Accordingly he took with him a number of literary Greeks, including several orators and rhetoricians, the poet Agis of Argos, the philosopher Callisthenes, who was the nephew of Aristotle, two navy men, and two generals, Ptolemy Lagi and Aristobulus. We may judge Alexander's general opinion of this miscellaneous scholarly group of writers from his exclamation at the tomb of Achilles in the Troad, "Fortunate youth, to have a Homer as herald of your virtues!" But Callisthenes—reported by some to have boasted that Alexander's reputation and immortality were dependent on the composition and tone of his (Callisthenes') history—was executed in 327 for denying Alexander's claims to divinity, and is criticized severely by Polybius for military ignorance. Ptolemy Lagi, perhaps a half brother of Alexander, distinguished himself in a military way and thus secured Egypt at Alexander's death, founding the dynasty of the Ptolemies. His history of

Alexander's expedition may have been written chiefly afterwards. At any rate, he was clever enough to retain Alexander's favor without going to either extreme of personal over-prominence or of political or moral opposition.

The really intriguing historian of Alexander, who may well have sent home news of Alexander's exploits as they occurred, is therefore Aristobulus of Cassandria (Potidaea) in Macedonia. Though we have but little work known to be by his hand, we may be aided in judging its quality by coupling a few definite statements about him with certain known characteristics of ancient historiography in general.

History is the daughter of epic, tragedy, and rhetoric, as evidenced by the person and writings of Herodotus, the "Father of History." Herodotus was the nephew of Panyassis of Halicarnassus, the last writer of epic, and epic coloring is one of the prominent features of the works of both Herodotus and Aristobulus. Herodotus also uses many details from the *Persians* of Aeschylus, and there are numerous parallels with other war scenes of tragedy. Finally, Herodotus' Second Persian War is a monograph in full rhetorical form, showing clearly the influence of the new rhetoric of Antiphon, the first of the Ten Attic orators. A comparison of this three-book monograph with the miscellaneous tales of a globe trotter which largely make up the first six books, shows striking differences both in reliability

and in rhetorical form. In these first six books Herodotus is hardly entitled to be called "The Father of History."

We must also take into consideration certain habits of ancient literature in general. It was the habit of later writers to "improve" a narrative until the best possible form had been found, then simply to copy it without giving special credit, or else to modernize it according to the fashion of the day. Thus Appian (150 A. D.) plagiarizes Polybius (150 B. C.) to the extent that many of the books of Polybius are lost; indeed Appian even plagiarizes himself in order to give due prominence to the two Scipios. Diodorus Siculus (50 B. C.), a very voluminous writer, was particularly uncritical, and so we may expect to find in him many undigested sections of his sources. If therefore we can find Aristobulus definitely mentioned in connection with some particular event following the death of Callisthenes, we may expect to find him essentially unchanged in the story of the Indian land campaign, given in chapters 84-103 of the seventeenth book of Diodorus.

Precisely in this connection we have one particularly illuminating anecdote of Aristobulus given by the brilliant critic Lucian in his essay "On the Art of History Writing," dated about 200 A. D. After meeting his fleet on his return from India, Alexander was sailing up the Euphrates river one day, when he was presented by Aristobulus with his record of the Indian

campaign. Disgusted with the transparent flattery and exaggeration, Alexander threw the book into the river with the remark, "Killing elephants with a single stroke! That's absurd. In fact, I ought to throw you in too." The reference is of course to the massive Indian king Porus of the Punjab, five cubits tall (about eight feet), who appears on an elephant as an ordinary man appears on a horse.

According to Diodorus, Porus had 130 elephants, over 1,000 war chariots, and 50,000 men. With 3,000 cavalry on the outer wings, the elephants on the inner wings, howdahs like towers, his whole battle array resembled a walled city. Alexander's cavalry soon destroyed the chariots; but the elephants trampled some Macedonians under foot, hurled some to the ground with their trunks, gored others; a few, out of control, ran amok. Porus himself, with forty elephants, held the center. His breastplate was double the width of that of the ordinary man. Such was his vigor and strength that he held out all day. Finally Alexander ordered all his bowmen and light armed troops to concentrate their aim on him; wounded, he fell fainting from loss of blood. When he recovered consciousness, Alexander asked him what he desired. "That you should call me king," he replied. Admiring his courage and spirit, Alexander made him satrap over twice his original dominions.

A quite similar episode is Alexander's marvelous single-handed fight

inside the city of the Malli. Disregarding the warning of the prophet (*mantis*) Demophon, Alexander attacks. The engines are late in arriving, but Alexander breaks down the gate, kills many, pursues the rest to the citadel. This part is an echo of Achilles' pursuit of the Trojans in the *Iliad*. Alexander, in the forefront, climbs a ladder to the top of the wall amid a shower of weapons, just as his own ladder breaks. The Macedonians bring up first one ladder, then a second, both of which break. Alexander leaps down inside the citadel and fights alone, protected on the left by the wall, on the right by a tree, while many blows fall on helmet and shield. Shot by an arrow in the breast, he falls on one knee, his strength ebbing; but he kills the barbarian who has wounded him and holds out until rescued by a swarm of Macedonians led by Peucestes. The Macedonians, in furious rage, kill all they meet.

Then at the drinking bout following the capture of the city of the Malli comes a famous duel, a pseudo-theomachia. In this duel, Coragus the Macedonian, a man like Ares (Mars) in build and person, tried in battle, clad in expensive armor, is defeated by the Athenian Dioxippus, who fights unprotected and is armed like Hercules with a club only. But the winner is so unpopular that he commits suicide.

Combining the dates of these three events with Lucian's hint, and considering a few other events with

the reporting of which Aristobulus' name is connected, we may confidently mark him as epic in sweep, over-rhetorical in his detailed descriptions, given to exaggeration to a greater extent than any other contemporary historian of Alexander.

JOSEPHUS

"Hail thou, destined to rule the world, thou and thy son!"

Vespasian is startled. His anger vanishes. He yields in astonishment at the words of the Hebrew prophet. The prophecy proved true. Two years later Vespasian ruled the world, and after him not one, but two sons.

Such was the introduction of the Jewish general Josephus to the Roman governor of Palestine, amid the ruins of Jotapata in Galilee in the year of our Lord 67. Jotapata was a hill town, rising steeply to the citadel. Vespasian had long striven to take it; he had tried storming tactics over planks slippery with fenugreek; he had tried to starve out the town, but General Josephus had sent men clad in goat skins ("dogs") down the gorge on the other side to bring added supplies; his blazing arrows were stopped by green skins of sheep and goats, dripping with some of the sparse store of water; he had tried mass assault, but frail roofs and walls had given way, and his soldiers came tumbling down the hill like a string of child's blocks. Finally he had brought up his engines; his men had swarmed into the town with such fierce anger

that they killed five thousand men, women, and children without distinction of age or sex, and another five thousand dashed themselves to death in the gorge on the farther side. Forty men and a few women found temporary refuge in a cave which opened into the town well. After a few days the women went up foraging and were captured by the Romans. The men deliberated long on suicide. Finally it was agreed that half the men were to kill the other half, and so on down to the last man, who was to kill himself. Josephus gives us two versions of the method of choice. Through the favor of the gods (so says the Greek version) or through a trick of counting (so says the Old Slavic), Josephus and one other man were left until the last, and Josephus successfully carried out his role as a Hebrew prophet. The turn-coat next became the friend of Titus, elder son of Vespasian, and soon became the spokesman for the Romans. Finally he was brought to Rome, given the freedom of the imperial palace, and called Flavius Josephus from the imperial family name. Here, as confidant of Titus, he finished his *History of the Jewish Wars* and his *Jewish Antiquities*.

As a companion of Titus on that fateful Passover Day of 70 A. D., when the Romans invested Jerusalem with its more than two million inhabitants and religious visitors, Josephus personally made the demand for surrender. Soon afterward he describes the magnificent pay day parade. The Roman le-

gions march past, dazzling with gold, silver, and purple; in sharp contrast, the haggard, starving Jews, striving to find grass roots to eat outside the wall, are ruthlessly driven back; and fugitives from the intolerable conditions inside the city are slit open by Arabs searching for swallowed gold. He repeats *ad nauseam* the catalog of horrors of the siege, including faction, starvation, disease, banditry, cannibalism. He caps it all with the confused struggle amid the blazing Temple and its porches, with flames reflected and roar reechoing from the mountains of Moab twenty miles away. He describes the fanatical Jews who counted themselves happy if they could die in the Temple area or with their eyes turned toward the Temple. And 1,100,000 corpses were cast out the south gate. How our cautious modern historians have toned down the really colorful tale of Josephus!

Josephus was really a war correspondent in the modern sense. He had at his disposal the advantages of the Roman imperial mail facilities, with frequent and regular messengers. He undoubtedly composed the Greek versions of the *Acta Diurna* (Daily News), which were posted on the bulletin boards of Athens, Smyrna, Corinth, Syracuse, and Alexandria. The war continued for four years after the acceptance by Josephus of Roman protection, and during this period the Romans, particularly Titus, performed prodigies of valor, both offensively and defensively, until

resistance finally ceased with the mass suicide of the defenders of Masada, the last stronghold on the southern bluffs of the Dead Sea.

What do we think must have been the feelings of Titus on reading the completed story of his own accomplishments—that gentle emperor who once was sad because he had failed to make any one happy on that day by giving him a gift, that is, doing him a good turn? We need not forget that the Coliseum in Rome was opened in 80 A.D. by Titus with a great “spectacle.”

We must also not forget the nature of censorship in antiquity. As manifested in our authors it was chiefly indirect, but extremely effective. The old saying, “Whose bread I eat, his song I sing,” was applied with considerable rigor. Xenophon made some money campaigning, probably much more by writing favorably of Agesilaus. Aristobulus wrote as encomiasticaly of Alexander’s personal prowess as possible, even including many comparisons with the *Iliad* and the journeys of the god Bacchus to distant India; furthermore he had the fate of Callisthenes to warn him. So pro-Roman did Josephus become that he even wrote fulsomely of Herod the Great, who had stripped for his bath at Jericho one day, when twenty armed Jews fled

in terror from their hiding places in the establishment. Success meant wealth, failure, execution. Nobody could or dared tell the truth, the whole truth, and nothing but the truth. The proper application of psychology to the handling of one’s patron meant wealth for all our correspondents, life itself to Aristobulus and Josephus. So fawningly servile can literature become.

As we have said, each of our correspondents was also a general. Xenophon was a general by accident, Aristobulus by profession, Josephus by opportunity. Each also made definite contributions to the war correspondent’s art, with the conditions becoming slightly more favorable for quick reporting during the centuries. Xenophon had developed from a not-out-of-the-ordinary historian, who without inspiration had carried on the work inspiringly begun by Thucydides. Aristobulus was a flatterer whose flattery was almost too unpalatable for his patron. Josephus gained notoriety from catering to the depraved taste of the day. Each made his contribution to the profession of war correspondent, but only Josephus could send regular dispatches.

For seventeen centuries after Josephus there was little advance in the art.

Principles of Conducting

WALTER McCRAEY

The growing demand for community leaders and conductors has made it necessary for school music supervisors to have a knowledge of the art of conducting, whereas in the past only the symphony or professional band conductor was versed in this important art. The old proverb "We learn to do by doing" might be said of conducting; as good piano playing depends upon musicianship and the elimination of the faults that retard clean technique, so good conducting depends upon musicianship and the elimination of all mannerisms that tend to restrict the fullest possibilities of the baton.

EVOLUTION OF THE BATON

In Greece the conductor led his chorus and orchestra by stamping out the rhythm with an iron shoe, which he wore for that purpose. In the time of Charlemagne, the rapping out of the rhythm was done with a heavy staff. Lully, the French director, used this peculiar method. One time while conducting one of his compositions in rehearsal he accidentally struck his gouty foot, which later was amputated; hence Lully really died from conducting.

In Handel's time, the directing was done by the musician seated at the harpsichord. In Italy it was customary to conduct with the violin bow. In addition to rapping

out the rhythm, the conductor played when everything was going along smoothly. The scores of the composers in Handel's time were mere skeletons of the instrumentation, making it necessary to have a composer-conductor to interpret the ambiguities of the brief scores; yet the orchestra really followed the chief violinist.

Conducting with a baton was not accepted at this time as the correct method of leading. The baton did not gain recognition until Haydn and Mozart had made scores so complete that the conductor-composer was no longer necessary at a performance. Much has been written about the time when the baton came into general use. In England it was first used about 1820 by Weber in conducting an oratorio at Covent Garden. Mendelssohn used one in conducting a symphony concert in 1829, but its use did not become general until about 1832.

Mendelssohn, Berlioz, and Von Weber were the first to be classified as modern conductors. Mendelssohn, while a great composer, did not bring conducting up to the artistic level attained by Berlioz. Very rapid progress in "virtuoso" conducting was made under the modern school founded by Richard Wagner in Germany and Hector Berlioz in France. The latter's text on conducting is not

only very complete, but it also is the foundation of definite and artistic use of the baton as an instrument in the hand of the conductor, who plays upon the orchestra or chorus, giving the interpretation of the individuals in a combined effect, as the pianist or organist combines the tonal effects under his fingers.

Richard Wagner, in a text on the "new school" of conducting, sets forth many ideas which have been of great value to the art. This work dwells especially upon two principles which the author believes are necessary to great conducting: the idea of true tempo, and the idea of finding where the melody lies. He also suggests that what a good touch is to a pianist, the expressive and alert gesture is to a conductor. These two great principles make it necessary to develop a complete mastery of the technique of the baton and the left hand, so that the conductor's ideas are made plain by his gestures.

QUALIFICATIONS OF A CONDUCTOR

The mere time beaters, who are too common in the music world, have failed to give intellect a place in their preparation and to recognize that technique, which is only the means to an end, must always be subservient to thought. The ability to conduct includes many types of knowledge which give success to other vocations in life.

A good musician does not always make a good conductor. Beethoven ruined many performances of his symphonies when his deafness

had become almost complete. Therefore, a conductor must see and hear. Cities and communities all over this country have made the mistake of engaging some good performer upon the cornet, clarinet, violin, or piano, who is considered qualified to conduct because of his ability to perform. The general public does not understand that a conductor must possess that power to make others feel what he feels and the ability to electrify them by his emotions until they feel that great impulse which gives expression to a man's soul in the art of music.

A conductor should have the power to inspire others, combined with a fine musical understanding of the composition; a knowledge of harmony and counterpoint; an understanding of the instruments and orchestration; a strong personality; a forceful and dignified manner; and a firm, decided way of leading people without making them feel driven.

MANNERISMS

All conductors as well as vocal and instrumental soloists have mannerisms to overcome which detract from the performance and place the individual in the spotlight at the expense of the whole. Some of the common pitfalls of conductors are the following: duplicating the beats of the right hand with the left hand, rising upon the toes, bending the knees in a squatting position and jumping into the air, beating upon the music rack with the baton, keeping time with the

heel, stamping the foot, and walking about while conducting. A common fault in directing a chorus or orchestra upon a FF is the shaking of the baton in a sort of a tremolo fashion, as if that would help in getting a more intensified fortissimo.

Bandmasters, especially in the United States, conducting in parks a few years ago capitalized upon mannerisms. These men were foreigners who were quick to understand that the average American crowd attending the park concerts was attracted by spectacular demonstrations of the conductor. I have seen them perform all kinds of antics, such as pleading first with the woodwinds, then with the bass drum, and crouching down as if ready to attack some poor player.

Then there is another style of conducting which came into existence in the United States during the World War, which should be classed under the subject of mannerisms. The community song leader, who in many cases knew nothing of conducting but had a strong voice, led the groups, and along with his singing waved his arms vigorously. This action had no definite connection with leading. Such a style had an influence over many conductors in small towns and communities which have made no study of the principles involved. The ill effects of this fad are seen copied now by instrumental and vocal supervisors of the city schools. At a recent band concert in a city park the conductor

used the baton to conduct the band, but in directing the community singing he laid down the baton and waved his arm in a very indefinite manner. Why not direct the singing in the same definite manner with the baton and left hand as in conducting the band or orchestra?

THE SUPERVISOR AND THE BATON

Music supervisors have become community leaders and conductors, but until the last five years most of them have gone into the field without any study or research in the art of conducting. A well-known musician recently made the statement that ninety per cent of the supervisors were not qualified to teach. This condition has come about through the inability of school boards in many places to know the necessary qualifications for music supervisors, hence, the most talented though not the best prepared teacher was placed in charge of the music. Perhaps she had had one summer's training in sight singing and methods, or had a B.S. degree in home economics, and was a member of a glee club during her stay in college. With this limited training in music she assumed her duties as director of the glee clubs, and of course entered the nearest contest in the spring to display her ability as a conductor.

While it is generally supposed the prerequisite of conducting is good musicianship, the study of conducting is recommended to be-

gin in the sophomore year of a music course and continue through the entire course. It is necessary to master the technique of it before free expression and understanding can be given by the baton to the performers.

The supervisor-conductor should consider the matter of dress. Black is the most becoming to any conductor. Lady conductors are prone to display their new gowns on contest days at the expense of suitability. On one occasion a judge of a large Midwest contest reported seeing a lady wearing a gown made of some flimsy material changeable in color. When the light shone on it from different angles, her many unnecessary movements gave the impression of a South Sea Islander doing the hula-hula. Long experience in visiting schools has disclosed that the conduct of music supervisors retards their work with glee clubs and orchestras. Their first appearance stamps them novices of the first order even to the general public. Conducting, as any business or profession, has earmarks which stamp one as a trained conductor or as a novice with no conception of the art. Such novice conductors are frequently found using a heavy black baton, holding it in the middle and raising it up and down as though they were going through some gymnastic exercise. While these leaders may possess some talent, they are not conveying their ideas to the orchestra or chorus through the medium of the baton. They are leading by

singing or by some other method. An understanding of the technique of the baton would be a great help to them.

ABILITY TO ORGANIZE

The ability to organize and to manage is a great asset to any leader or conductor. In fact, this ability to organize should be one of the most important qualifications of a conductor. If he has not this ability, he is unfortunate. The conductor who is a scholar and musician but has no faculty for selling his service is like the farmer who has his bins full of wheat and has no way of transporting it to market.

Many duties confront the conductor. He should be at the rehearsal room early enough to greet the members as they arrive. He should speak cordially with them and see that everything is in readiness for the rehearsal at the appointed hour. Never wait a minute for anyone after the time set for rehearsal. Always start promptly; that alone will help to create interest. Work on the difficult number first while all are fresh. Never stop to visit. Some one has said that "the successful conductor must be a blacksmith in rehearsal and an artist in concert."

If one is to keep his organizations interested, he must plan a program of variety. A rehearsal upon several numbers will do more to develop an organization than the plan that so many follow, of trying to perfect one composition before presenting another. Al-

ways close the rehearsal with some number that all can sing or play. This will send everybody away with an interest in the organization.

One of the strongest characteristics of the organizer is the ability to create a corps of helpers. If one assigns to a member the duties of librarian, responsibility should be placed in him and he should be given authority to act on his own judgment. Of course it is necessary for the conductor to confer with his helpers, but he should give them to understand that they have a real duty to perform and are not merely figure-heads. In fact, every good conductor should be a salesman. Whether in music or in the commercial world, the qualifications are similar. The conductor should have:

1. The ability to speak with authority, which depends upon musicianship and an understanding of the subject to be presented;
2. A strong personality, which can be developed to a certain extent;
3. Consideration for others. An agreeable manner makes the singers and players feel welcome. The chorus and orchestra must look to the conductor with confidence, admiration, respect, and reverence;
4. The ability to give constructive criticism. He should understand that severe drill alone will not make perfection, but that a development of mind and experience combined with proper rehearsal is necessary;
5. The ability to plan the work so that the musicians feel an intellectual gain from each rehearsal.

Many conductors make the mistake of trying to hold their chorus members by appealing to their pride as citizens in building community music.

TECHNIQUE OF THE BATON

The baton must be a white stick twenty-one inches long, about the size of a lead pencil, held by the thumb against the first and second fingers. The third and fourth fingers should be slightly curved in a graceful manner, with the baton pointing straight in front, slightly inclined upward. The lower end rests against the palm of the hand. The holding of the baton in the center, as seen here and there, is to be unqualifiedly condemned, as is also the use of either ornamental or heavy ebony batons.

The wrist should be relaxed, but the movement should start from the forearm and not from the shoulder. The arm should not be too close to the body. In the case of a music festival with large orchestra and chorus of 500 or more voices, longer arm movements will be necessary. Some conductors also use a baton slightly longer, so that the chorus may more readily observe and follow the beat. Stand erect, with the weight equalized on both feet. Never place heels together, as this position is awkward.

THE LEFT HAND IN CONDUCTING

Probably the most misunderstood part of conducting is the use of the left hand. The inexperienced always duplicate the work of the right hand. As has been

stated, the baton should be used with the right hand. Left handed conductors are occasionally seen, but there is no excuse for left-hand conducting, as many left-handed people train themselves to conduct with the right hand. The left hand should be used principally to indicate the expression and to bring in the instruments and singers at the proper places. However, when reaching a climax, the left hand is frequently used to duplicate the beat of the right hand. Many differ as to the use of the left hand. Some fine conductors have the habit of using the extended first finger to indicate the different expressions and to bring in the different sections of the orchestra. However, it is preferable to have the left hand keep a natural, graceful appearance.

A great many indicate the coda by the raised left hand with the first finger extended, and indicate the second ending by two fingers extended. This is a matter left largely to the individual, since no general plan of these signs has been made universal by usage.

Sometimes both hands are engaged in beating time when conducting a large chorus and orchestra or when the conductor desires precision in certain passages with singers and orchestra; but one must beware of exaggeration.

DUPLE, OR 2/4 TIME

Duple, or 2/4 time, is indicated as follows: first beat down, second beat up. There is a slight anticipation before starting the first

beat, which can be indicated by a quick short upward movement before beginning the down beat. The baton should not fall below the waist line in the downward motion; however, the length of the beat depends upon the tempo of the composition. A very fast tempo would require a short beat, while a slow tempo would require a longer beat.

TRIPLE OR 3/4 TIME

Triple, or 3/4 time, is indicated as follows: first beat down, second beat to the right, third beat up. If a three part rhythm is very fast, it is customary to eliminate the second and third beats, and beat one to a measure.

COMMON OR 4/4 TIME

In Common, or 4/4 time, the first beat is down; the second beat is to the left; the third beat is to the right; the fourth beat is up. The first beat, as in two part measure, must be anticipated. The beating of 4/4 time requires more arm movement than 2/4 time. The hand must always lead the arm in its movements.

Felix Weingartner says in his *Book on Conducting*, "More and more I have come to think that what decides the worth of conducting is the degree of suggestive power that the conductor can exercise over the performers. Not even the most assiduous rehearsing, so necessary a pre-requisite as this is, can so stimulate the capacities of the players as the force of imagination of the conductor".

Monte Alban

JARVIS BURNER

Two hundred miles south of Mexico City lies the very old town of Oaxaca. To go there one has to travel in two dimensions at once, that is, through space and through time, for Oaxaca is not only apparently very old as a Spanish town, but it is surrounded by remnants of a life that went out when the Spaniards entered the valley. To picture the valley in which this town lies, imagine a trough about fifty miles long running north and south and perhaps five miles wide. Half way down its length, another valley about thirty miles long and three miles wide enters from the east. The valley floor, which is about five thousand feet above sea level, slopes gently from north to south. The valleys are enclosed by range upon range of mountains that rise to a ten thousand foot level. As this is southern Mexico and well towards the west, the valley floor is semi-desert with borders of greenery along the streams. The lower heights are barren, but the more elevated summits are covered with forest growth.

From just south of the junction of the two valleys in the center of the main valley, there runs to the north an isolated range of hills that is entirely separated from the valley walls to the west and east. The length of the range is about five miles and its height about a thousand feet above the valley

floor. This range is composed of a number of summits connected by saddles that are some two hundred feet lower than the tops. There are no rock outcrops on these hills. Only a geologist could hazard a guess as to the forces that brought this peculiar range of hills into being. Tradition has it that until about 500 years ago the valley floor was under water; hence originally there was at the modern site of Oaxaca a lake, rather long and narrow with a still narrower arm running to the east. Approximately in the center of the main lake was a long narrow island. The lake was probably rather shallow, even at the southern deep end, being probably not over a hundred feet.

So much for the setting. Now let's turn to a sketchy picture of the various occupants of Monte Alban, which is the latest of the hundreds of names to be given the isolated range.

The question of the date of the first influx of men into America has by no means been settled. There are, however, certain tentative guesses that have been made which are considered as accepted facts. It appears that man came to the New World relatively early, most certainly before the acquisition of the domesticated animals and plants; for on the arrival of the Europeans there were found no traces of any animal other than the

dog, and none of the great food plants of the old world. It is thought that man has been present on the two Americas for about 50,000 years, though exact dating will have to wait until much more research has been done. The route taken by all but an infinitesimally small fraction of the first invaders was that which runs up the east coast of Asia, across the Bering Sea, down the west coast of North America, through Central America, and on down the west coast of South America. In the present state of knowledge it would be hazardous to do more than guess at the nature of the first wave of invaders.

Though assuming no exact date for the first settlement on Monte Alban, one may well believe that there was a settlement on the Hill from the very first. This assumption is by no means too wild, for the location of the Hill is and was ideal for a place of residence for a savage tribe. The Hill was entirely surrounded by water; therefore it was easily defensible. The water would supply copious amounts of food in the form of fish. The surrounding hills, then densely forested, would furnish large amounts of game. Not only was the food sufficient, but Oaxaca lies in one of the valleys that forms a natural pathway for migrations from the north to the south. Hence it is fair to guess that it has been inhabited from the very first, be that date 10,000 or 50,000 years ago. The character of the first inhabitants can only be surmized. That

they were in an early stage of development is certain. On the basis of data dealing chiefly with bodily measurements and secondarily with cultural attributes, the anthropologists have concluded that the first inhabitants were Australoids; that is, both racially and culturally they were allied to the Australian natives. These people at the present day are the most backward of human beings. They live by hunting and gathering everything that is eatable. They have no fixed abodes, nor do they cultivate the soil. Obviously, the remains of men such as these would be exceedingly hard to find. Their presence on Monte Alban is deduced from the fact that several Australoid peoples are to be found farther to the south and east, where they have been driven by the more advanced peoples coming down from the north.

These later people were hunters who used a technique that was very much in advance of that of their predecessors. Because of causes that will be mentioned later, almost no remnants of a strictly hunting culture have come to light on Monte Alban. The inhabitants were bound, by the limits of their means of acquiring a food supply, to a very low cultural plane. It has been truthfully said that the Indian of the New World would never have advanced to a high level without the domestication of plants. Just where this took place first is immaterial. The two great staples were Indian corn and potatoes. Probably the first came

from Central Mexico, and the second from the highlands of Peru. But these were not the only two plants that were cultivated. As a consequence of the acquisition of domesticated plants the population was bound to increase. This inevitably resulted in the formation of ever larger cultural units with greater complexity of laws, customs, habits, and manners. Eventually, but seemingly not until relatively late, did the increase in population have any great effect upon the inter-relations of the various tribes. However, from the very first of the agricultural civilizations, remains are to be found. It is beyond both the purpose and the limits of this paper, if it were within the possibilities, to separate and to identify all of the various peoples that at one time or another lived on the Hill. Senor Alfonso Caso, who is in charge of the Monte Alban archeological district for the Mexican Government, says that there are no less than eight separable civilizations on Monte Alban, but not even he can do much more than separate them. It must be stated that there is much rather exact knowledge of the last three.

About the year of the birth of Christ the valley of Oaxaca was inhabited by a people almost wholly agricultural. It is thought that they are very similar to the Middle Culture people in the valley of Mexico. They had villages along the shores of the lake where they could cultivate most easily their crops of corn, beans, many varieties of squash, gourds, green and

red peppers, alligator pears, and tomatoes. Their homes were impermanent affairs which left no remnants of foundations, floors, or fire pits. However, it is rather certain that they were of wattle daubed with mud and thatched with reeds as are the homes of their descendants who to-day live in much the same manner.

Gradually the character of the civilization changed until it left artifacts and monuments that are visible today. One scholar has very aptly characterized the difference between the two great culture complexes of the New World thus:

In Middle America and the Andes, man and his works progressed and prospered from a Middle Culture base, but in somewhat different directions. The Andean people, to generalize broadly, concentrated on the material technique of supporting life; the Middle American on spiritual or, more accurately, supernatural methods. In the Andes, especially in the coastal valley of Peru, enormous cities were built and vast irrigation systems watered the fields. Weaving was developed to a point unequaled by man in the whole course of human history, and pottery, in excellence of construction and richness of design, had no peer in the Americas. This civilization culminated in the Inca Empire, the original benevolent, monolithic state, unique in American annals as the only governmental system which combined territorial expansion with the amalgamation of conquered peoples into a social whole.

The Middle Americas, on the contrary, lived in independent tribal or civic groups and created a religious art and architecture without rival in the Americas. The ceremonial aspects of life dominated the civil structure and

the remains of temples, not cities, gauge the splendor of the past. The cause or causes for this difference are shrouded in the past, but the more primitive North American scene suggests that here again agricultural conditions played a part.

It is with these more permanent remains that the rest of this paper will be concerned. A word of caution must be said here. While the names of tribes are frequently mentioned, not very much is known of the appearance, that is of the bodily size and the characteristics that differentiate one tribe from another, of the early inhabitants. Not sufficient work has been done to furnish the world a picture of these early people. On the other hand the later inhabitants of the culture centers of Mexico are very well known, for at the present time the very same tribes that built the towns still live in or near them. The Aztecs, the Mayas, the Zapotecs, and the Mixtecs live to a rather great degree the same life that they lived before the Conquest and speak the same language that they spoke 500 years ago. Now that things have quieted down after a long revolutionary period the descendants who are educated are dis-interring the monuments displaying the greatness of their ancestors. The relatively less educated are employed as caretakers and laborers upon the sites.*

The Biblical phrase, "the high places of the Lord," reflects a fairly universal desire on the part of man to locate his altars and temples upon the summits. Monte Alban is ideal for the location of the important buildings of a theocratic state. But it must not be

supposed that it is the only site in the valley that was inhabited. Up the valley to the east was the town of Mitla which still possesses very important and beautiful palaces. To the south at Zaachila was the capital of the Zapotec kingdom during the period of its greatest glory. All up and down both valleys are sites that are plainly visible even to the un-initiated, still waiting for the archeologist's pick and shovel.

But to return to the Hill. Sometime between the years one and one-thousand A. D. there settled in the valley a people of whom almost nothing is known except that they left some very curious bas-reliefs. On a set of stones that range from four to six feet high and three to four feet wide are carved some sixteen figures that are unusually unique. These figures are known to the common folk as the "Dancers." All are male figures and all are slightly distorted; most of them might very well be dancers. They are thick lipped and rather negroid in appearance. One, marvelous to behold in America, had a queue. These stones were found lining a covered passageway. In the later edifices were used many similarly stones, much smaller, as building stones. These stones when in place are often upside down or on their sides, thus proving the later builders had no interest in them.

With the coming of the Zapotecs begins the magnificence that has lasted to the present day. As the Zapotecs still inhabit the land, one

*A much better idea of the present and also the pristine appearance of the various buildings on Monte Alban and of the surroundings than can be secured from a verbal description can be had from the many articles in the National Geographic Magazine with their accompanying pictures.

can have that experience, which to a European or one from the Eastern part of the U. S., is a rare privilege, the pleasure of meeting the authors of great things. The Zapotecs were and are a short, finely built race with rather handsome features. They are very pleasant people to deal with and in modern times have produced great national figures, among them being Benito Juarez, the Liberator. From the previous discussion it should be gathered that relatively early the Mexican centers of civilization had a rather dense population. It is not at all easy with the very scant records at hand to date correctly the various movements of the tribes even in the section that has been most thoroughly studied, namely, the valley of Mexico. It is even more difficult to date the mass movements in a place that is still very much in the process of being studied. All that one can say is that sometime about the ninth century the Zapotecs started to build upon the Hill.

While the exact order of construction of the various buildings has not been worked out yet enough is known of the system of the Middle American Indian to indicate in rather a sketchy fashion the procedure they followed which resulted in a grandeur that seems today a bit lonely. The range of hills that is Monte Alban has its culmination in the summit at the southern end. This summit would be called a hog-back in this country, and the first structures would be located on the extreme summit.

But the Zapotecs, when they took over from the preceding race, leveled off the entire top; that is, they cut down the summit and used the dirt to fill out the edges. This is shown by the fact that excavations near the edges of the Hill go down sometimes twenty feet through non-stratified debris. After being cut down the top gave a level surface about 1100 feet long and 400 feet wide. All around the edge with rather narrow openings between them are buildings, but not buildings as we know them. Two facts governed the resulting type of structure. The first was that these buildings served the combined governmental and religious ends, and the second was that the Indians in Mexico lacked at that time the ability to cover large spaces without supports. They did not know how to smelt iron which would have furnished them large and strong beams; and they did not know the principle of the true arch. The first fact led to the building of large and impressive structures and the second determined the form that the structures must take. Now the easiest way to secure impressiveness is through height. Without iron and the arch the simplest way to attain height was to build the structure on the top of a mound. At both ends of the summit are tremendous mounds faced with stone and perhaps pierced with passageways leading to subterranean chambers. The base of the one at the north is about 300 feet on a side at the level of the plaza. It rises sixty feet

in the air. The southern face has a stairway 130 feet wide. This mound has an interior court whose bottom is about twenty feet under the level of the top. This court is rectangular and about 100 feet on a side. On this as a base is built a rather low structure containing several long narrow and dark rooms. At the north end of the east side is located the ceremonial Ball Court. This is about forty feet by twenty feet and is sunk below the level of the plaza about twelve feet. The rest of the east side is composed of yet uncleared structures that are smaller than the one on the north, yet which would be exceedingly impressive in another setting. On the south the plaza is closed in a worthy companion to the pyramid on the north. To the southwest there is a structure that is square and about 100 feet on a side, pyramidal as are all the structures that surround the plaza. To the west there is a rather long, about 200 feet, structure that is relatively narrow yet which has a height of about sixty feet. All the mounds that face the plaza have very wide stairways leading down to the central plaza. In the center of the plaza and rather to the north with its long axis running north and south is a rectangular building on a low base, five or six feet high, with perpendicular sides. Well to the south-east of the plaza yet still definitely within it, is the queerest structure in all that section of the country. This is a pyramid, yet very irregular in plan. The base is octagonal with

a re-entrant angle to the southwest. This is about fifty feet in diameter and is perpendicular for about five feet. On this base is superposed another pyramid about thirty-five feet in diameter that is also multi-sided. It is also about five feet in height. Above, the structure is roughly conical. The perpendicular surfaces are faced with stones that are about five feet by three feet. Each one has carved in relief a bust of some one of great importance; beneath and upside down is another bust. To the sides of the busts are hieroglyphs that as yet are undeciphered. The queerest part of the structure is a passageway that runs through the pyramid at an angle of about twenty degrees to the west of north on the second level. Now in all the structures of the Zapotecs and Mixtecs in southern Mexico this seems to be the only one that is not exactly straight. It curves slightly to the west of north and intentionally so. It is about six feet high and has a corbelled top.

The sides of the Hill are sprinkled with tombs that are sunk in the ground and faced with stone. These usually have the form of an entrance passageway about ten or twenty feet long with a cross chamber at the back. It was in one of these to the northeast of the plaza that the treasure that is known as the Monte Alban Jewels was found.

The Zapotecs were in undisputed possession of the Hill for a very long period of time, though it must not be supposed that they ex-

isted as it were in a vacuum. They had intercourse, both commercial and martial, with the Olmecs to the north and the Mayas to the southeast. Parenthetically it should be noted that from a relatively early time there was commercial exchange carried on probably from Ecuador as far as the northern part of Mexico if not up into the valley of the Mississippi. Such outside relations were found to influence the arts and crafts of the people of the valley of Oaxaca. In the northern part of the state of Oaxaca at some unknown time, there developed the civilization that for the sake of convenience is called the Mixteca-Puebla. This reached its zenith among the Aztecs in the valley of Mexico. The tribe called the Mixtecs, sometime towards the end of the first third of our millenium, brought this civilization over the passes south into the valley of Oaxaca and to Monte Alban. It so happened that Monte Alban is located just in the center of the rather wide strip of land whose possession was constantly disputed between the Zapotecs and the Mixtecs; hence neither tribe did much building on the Hill.

About the year 1470 the Aztec emperor Axayacatl conquered Oaxaca and established military posts

there. These were very impermanent and led to no great change in the manner of life. Fifty some odd years later the Spaniards under Francisco de Orozco entered the valley and changed completely the old civilization.

Before excavation was undertaken on the Hill the presence of the palace-temples was known to everybody. The ancestors of these people had built them. To the initiate they loomed up on the summit plainly visible from all parts of the city of Oaxaca. But the appearance of the summit differed very much in the year 1900 from its appearance in the year 1300. At the beginning of the present century the dust that had blown up from the dry valley covered every bit of the construction with a layer of soil two feet thick. This had smoothed out the outlines of the buildings, making them appear very similar to the Indian mounds of the Mississippi valley. The central plaza had over its pavement a still thicker layer of soil. Over all, both plaza and mounds, grew the typical vegetation of arid Mexico, cactus and thorn-bush.*

*The names of the Hill: Zapotec—Danni Dipaa meaning "Fortified Hill"; Mixtec—Sahandevui meaning "Hill of Heaven"; Mixtec—Yucunduan meaning "Hill of the Tombs".

Curriculi, Curricula

GABRIELLA CAMPBELL

Harken! Harken!
Music sounds afar
Joy is ev'ry where
Tra la la la
Tra la la la

(From the song "Funiculi, Funicula" by Denza).

An auditorium full of people, 200 or more in the lobby waiting to get in and fifty or more turned away! What a sight and what a sign of growing interest in music! An overture played by the orchestra, the music of the "Fair Scene" sung by the chorus, "Tis the Last Rose of Summer" sung by the prima donna, and the "Spinning" and "Goodnight" songs sung by the principals. What entrancing sounds! Brought together in one evening are the gifted composer, the musicianly performers, and the musically intelligent listeners. Such is an evening spent in true music appreciation style.

Music appreciation of the present day has become the principal purpose of all music education, having for its workshop, singing, playing, and listening. These participation activities open up contact and fields essential to music growth. To participate in singing, one can find glee clubs, choirs, choruses, voice teachers, and sight-reading groups. To play, one can find orchestras, bands, instrumental teachers, and groups for the study of harmony, counterpoint,

and conducting. To listen, one can find groups for the study of harmony, counterpoint, musical history, and the hearing of much good music. All are courses which aim first to produce music appreciation, and second to develop skill and knowledge.

Composer, how did you happen to produce such lovely music? You must have decided at some time, even though gifted, to follow the road to musical knowledge instead of using your gift as best you knew how and thus remaining on the road to musical ignorance. Perhaps, like Bach, you were influenced by a long line of musical ancestors; or perhaps, like Handel, with no musical background, you surged ahead through study. Did you, like Bach, copy music of the masters to obtain knowledge of styles and forms or, like Mendelssohn, did you receive excellent training from the great teachers and composers? Like most of the composers, were you versatile in playing various instruments even though your field was writing? Remember Bach was a player of the violin and organ. Yes, your life history reads very much the same as other great musicians. Years of study, years of writing as you travel on the road to musical knowledge.

Performers, how did you happen to give such a musicianly perform-

ance? Conductor, what guided you in the tempo (fastness and slowness) of each number? Principal, what aided you in keeping your performance moving? How were you able to take care of slips, if any? Orchestra and chorus, you had to follow the beat and signs of the conductor, but did you not have a feeling for the correctness of your part? Why?

Listener, what did you bring to the performance that made you enjoy it thoroughly? Have you ever stopped to consider? Did you bring a love for the spectacular or the pageantry? Did you bring a feeling of friendship and well-wishing for the principal, the conductor, a chorus or orchestra member, or the workers behind the scenes? Listener, are you one that loves a beautiful melody just for the melody itself or did you come because you knew you would hear the "Last Rose of Summer?" Some of you, perhaps, were not acquainted with that song. Do lilting rhythms or ponderous chords set up a happy spontaneous feeling in you? Did the music itself make you want to live the scenes as you saw them on the stage?

Listener, could you feel the rise and fall of cadences necessary to fine interpretation? Could you tell whether or not the music, action, and words melted into a oneness? If you sensed that they did, were you able to express your feelings and thoughts to your friends the next day?

Listener, why was it a few of you asked to see the score before

attendance? Am I wrong in surmising that you wanted to see the notation of the music itself, probably to play it or sing it for your own enjoyment? What made it possible that you could do such a thing?

Listener, did you return the following Sunday night to hear the "Messiah"? What made you do that? The scenery and the pageantry were gone. Only the music itself was there with chorus, soloist, and orchestra as the mediums of expression. That something, whatever it may be called, that guided the performers in the opera guided them in the "Messiah". Did that something guide you?

Listener, you say you need music. Have you thought that music needs you? It needs an appreciative and discriminating listener. Start now to follow the road to musical understanding. Follow it gradually, thoughtfully, and faithfully. The musical road employs guides to point you on the way to become an intelligent listener and consequently a participant in all things musical. Do not weary of your travel or your task. The composer, the performer, singer, or instrumentalist, professional or non-professional, have followed and must follow the same road.

These guides may be called fundamentals. Outstanding among the fundamentals is melody. Join a singing group which has for its purpose the study of melody. There you will learn to sing, to know what melody is, to recognize pitch. You will know what ef-

fective devices the composer uses to hold your attention, you will realize that high notes make you light-hearted and gay, that low notes make you thoughtful, and that black and white keys, played one after the other (chromatic scale) give you a feeling of mystery. As you sing, you must breathe. You soon will sense the places where breaths can be taken. Thus you will be brought face to face with the idea of phrasing.

Closely related to melody is the guide of rhythm. Have you noticed while singing a melody that you hold some notes longer than others? The composer planned the movement of these longer and shorter notes to make the music flow. That flow of music is rhythm, which urges you to step in line whether you realize it or not. Rhythm is all around us, it is in poetry, in the seasons, in the duration of days, of months, of years, and of life itself. Rhythm is the basic appeal in music. The composer has learned a system of notation by which he gets his rhythmical message over to us. It is no secret. Listener, learn the message of notation. Learn to answer your own questions of why there are five horizontal lines and why the spaces between them; why sharps and flats; why vertical lines (measure bars) cutting off the five lines and four spaces (staff) into parts called measures; why some notes (symbols for tones) are given the number of counts they are; why some measures have more notes than other measures; why

you count sometimes two to a measure, sometimes three, sometimes four or six; why the conductor has a down beat and the use he makes of it; and why sometimes you go fast and sometimes you go slow (tempo).

"Oh! what harmonies", you have heard someone say. No doubt you wondered. Harmony is another guide, very closely related to melody and rhythm. "Harmony", you say, "is too deep for me". It is a big subject. There is no need at present for you to go too deeply into the technical, but after your first introduction to harmony, you might wish to continue. If you do, you will be amply repaid.

The other night a beautiful melody was sung, a melody familiar to you, "'Tis the Last Rose of Summer". Underneath that melody the orchestra was playing, not exactly the same tones as the melody but other tones, giving support and blending beautifully with the melody itself. All the tones were sounding simultaneously, thus creating a chord. You have sung a "round", such as "The Three Blind Mice", with other singers. When all groups started, they create a chord as each group is singing at a different place in the round. They are sounding different notes together. What has all this to do with harmony? Why, harmony is that branch of musical study which deals with the building of chords, the naming of chords, and the effective use of chords in musical compositions.

Listener, sit at the piano and experiment with the number of ways you can combine two, three, four, or more tones. You will find some more pleasing than others. Composers make use of all the chords, the ones you like and the ones you do not like. Make "like" and "do not like" your first classification. Listen for the consonant chords, the ones that give a feeling of extreme well-being, of rest. Listen to the ones you probably like (the dissonant chords), which leave a feeling of unrest or which invigorate you. There is another type of chord you do not like, called dissonant also that makes you uncomfortable, makes you squirm, makes you shut off your radio, or makes you leave a concert. To follow this plan will be enough for awhile. Perhaps later, you will want to stay longer with the guide "harmony", to learn to write melodies and then to place chords under your melody (to harmonize). Who knows?

Listener, what about that program in your hand? Did I hear you say, "I'll enjoy that number, for it is a folk song I know"? Or did you say, "That number, 'Flight of the Bumble Bee', will be interesting, for while I am not familiar with it, I'm sure it will have something in it to make me know the bumble bee is in flight."

You traveled far when listening to the guides melody, rhythm, and harmony, all essential to the making of musical compositions. But why are compositions called folk songs, program music, symphonies, and

other names too numerous to mention. Listener, if you wish to continue, follow the guide "Form". It will lead you to a place where you will feel just as much at home with a symphony as with the folk song you enjoyed. You will soon learn that music must have shape just as does any other art. While the symphony is the largest of all musical forms, it can be reduced to the simple form that is found in many of the songs you sing. The guide will teach you to analyze each form so that you will be able to follow as you hear.

As on any journey, the friends that you make turn out to be treasured memories. Friends on this kind of a journey are the ones who give us the music we enjoy. Some are very direct in their conversation with us, others are more flowery or dramatic, liking to use long words. Should we hear them but not see them, we could call each by name. You will soon find in your explorations, through music history and music appreciation, that you will become acquainted with the characteristics and style of each composer. These characteristics were brought about by the happenings of the time in which each composer lived. You will readily be able to name him as you hear his music. Now you know the secret of the conductor's interpretation of that music you heard and the performance you saw. He knew his composer and he knew the period in which he lived. How did he know? By reading and studying musical history. By lis-

tening to music, concerts, radio, and recordings and by following all the guides we have mentioned.

Have you forgotten the title? Have you wondered about it? It came to me as I heard the strains of "Funiculi, Funicula". The guides of musical knowledge, known as music fundamentals, nat-

urally fall into *curricula* of schools, though you dear listener, need not follow a prescribed course. Given the incentive and the will, you can make a study of these things yourself, even though it might be a trial and error method.

Listener, music needs you. Avail yourself of the guides around you.

CAMPUS ACTIVITIES

J. U. Massey, Associate Professor of Commerce and Business Administration, has been appointed to the position of Registrar of the College. Mr. Massey was a member of the Commerce faculty from 1929 to 1942.

Harold Binford, M. S., Denver University, 1941, has been chosen to fill the vacancy created by the promotion of Professor Massey. Mr. Binford formerly taught at Buhler, Kansas. Mr. and Mrs. Binford and their six-year-old son, Richard Lee, live at 609 West Jefferson.

Miss Jennie C. Walker, dean of women, attended a conference on The American Youth Camp site, which overlooks Lake Michigan at Camp Miniwance, Michigan, during August. About 200 faculty members, chosen from thirty-one different states were in attendance. The theme was "Christian Character on the College Campus".

As a contribution to the war effort, the staff of the Psychology Department is offering a course during the first semester dealing with the psychology of war. The class meets once a week and is open

to both regularly enrolled students of the College and to the general public. Some of the topics discussed are: "Why Do Men Fight?", "The Nature of Propaganda and How to Combat It," "Morale—What It Is and What to Do About It," "Keeping Our Mental Balance in War," "Increasing the Efficiency of Civilian and Military Personnel," and "German Psychological Warfare."

Dr. Irma Gene Nevins, Head of the Department of Health and Physical Education for Women and Director of Safety Education, served as a consultant for the Office of Defense Transportation and the United States Office of Education in the formulating of a program for school transportation in war-time. Dr. Nevins attended a conference at Yale University in June, and another in Washington, D. C., in July. The recommendations of the committee governing the use of the 93,000 school buses affecting the transportation of over four million school children is of vital importance. The manual that was prepared by this committee is to be used for governing the use of school buses throughout the United States.

Contributors to This Number

Samuel J. Pease has been head of the Department of Foreign Languages since 1915. He holds the degree of A. B., in 1897, and A. M., 1898, from Northwestern University, where he was elected to Phi Beta Kappa, and the Ph. D. degree from the University of Chicago, 1931. His teaching experience before coming to KSTC included three years in high school in Chicago, Illinois, and Boulder, Colorado; two years in Hamline College; and eight years in the University of North Dakota. He has contributed a number of articles to the *Classical Journal* and is editor of *Raabe's Else von der Tanne* in the Oxford University Press German series.

Walter McCray has been head of the Department of Music since 1914. He holds the degrees of B. Mus., American Conservatory, 1924, and Mus. D., Columbia School of Music, 1931. He was a student of Herman Bellstedt, composition, Carl Bush, harmony and composition; also of J. F. King, Lenore Scott, and Harbard Basse. Before coming to the College, he was director of music at Nickerson, Kansas, and teacher of harmony and musical history at Bethany College. In the spring of 1915 he inaugurated the Annual Music

Festival, the first undertaking of its type in the educational institutions of Kansas. Each year the Messiah has been produced, and during the years more than twenty other great musical works.

Jarvis Burr Burner (Ph. D., University of Illinois) is assistant professor of foreign languages. He lived for a time in Buenos Aires, Argentina, where his father was a missionary of the church of the Disciples of Christ. He has studied at the National Library, Madrid, Spain. He was associated with Paul Van de Velde in tropical and archeological research in Oaxaca, Mexico. Before coming to the College, in 1913, he served for ten years as instructor in the Department of Romance Languages, University of Illinois.

Gabriella Campbell (Mus. M., Columbia School of Music) is assistant professor of public-school music. She has studied also at State Teachers College, Cape Girardeau, Missouri, and Northwestern University, and holds the B. S. degree from the College. After five years of experience as teacher and supervisor of music in the public schools, she came to the College as instructor of music in 1921, and was promoted to her present position in 1933.