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MUSIC NOTES.

At a time when the zest of examinations fill the air the music department feels somewhat isolated. The question arises whether this is as it should be. In other words, are examinations feasible in the subject of music?

Without wishing to evade the question, we may answer "yes" and "no." While the demands of music for clear, logical, imaginative thinking most surely equal those of mathematics and the languages, still it is a subject incapable of being measured. The results of work attempted in music-education are from their nature difficult to estimate. It is easy, of course, to find whether a student knows the date of Bach's birth or what is a dominant chord, but just how much he is moved by the subtle influence of the subject itself is impossible to judge. And this is really the valuable part of the result sought.

There is a phase of music-education however which is capable of being measured. It is what may be termed the "literary" phase. Music-educators everywhere are unanimous in declaring that one of the aims of collegiate instruction in music should be the study of music as a literature and as an element of general culture. However this may be, the fact is that college students of music, with rare exceptions, do not have anything like the same preparation, either in quality or in amount, as do college students of language or science. The music work done in college, and the results achieved, are limited by the woful lack of preparation on the part of students. Much of the work now done in college ought to be done before the student reaches the college door, but of course this problem is bound up in the problem of instruction in music in the public graded and high schools. If the pre-college work in music were what it might be, a vast new field of instruction would be opened up that is now closed because of the lack of preparation on the part of students. A semester's work could be spent most profitably for example, upon each of such courses as the following: *Music, the youngest of the Arts, The Development of Song, The Classical and Romantic Schools*, etc. It is impossible now to offer such courses as these in addition to the elementary work that is absolutely needed to meet the present conditions of unpreparedness on the part of students as to things musical.

But to return to examinations, such courses as those just mentioned constitute that phase of music-education which is capable of being measured. Such courses would give rise to questions, for example, like the following:

1. Distinguish between cantata and oratorio, sonata and symphony, folk song and art song. Name one composition of each class, with its composer.

2. Name four European composers especially esteemed for their songs, state where and when each one lived, and name two well known songs of each.

3. Name three eminent American song composers and mention two songs of each.

4. Name standard compositions by various composers which find their source in the works of the following authors: Shakespeare, Goethe, Schiller, Byron, Hugo. It may be left to the individual judgment whether or not such knowledge has cultural influence. Certain it is that real appreciation of an art cannot be founded on a total or even partial ignorance of even one important side of this subject.

It is so easy to over estimate technical ability. What is of more worth is to show music as a world language, a part of life, a living subject that has close relations to history, to literature, to all world movements—a subject indeed that has a wide and deep intellectual interest.

WEBSTERIAN NOTES.

The Websterian Society at the last meeting debated the question, Resolved, that the taxes collected in North Carolina for educational purposes should be divided between the white and colored races in proportion to population. The affirmative was represented by Jones Smith, Ralph Yow and R. L. Tremain, while the negative was defended by Dennis Smith, Dalton Smith and L. Tremain. The leaders on both sides gave good outlines and the new men on the program brought out good arguments making the debate an interesting one. The debate was followed by a song, "When Things Are Old," by the Websterian quartette composed of Messrs. W. L. Coggins, F. H. Mendenhall, P. V. Fitzgerald and W. H. Julian, and a declamation, "The Star-Spangled Banner," by Dr. Hodgkin, both of which were well rendered.

The Society had previously decided to elect its orators at this meeting and Messrs. A. L. Riddick, D. Hodgkin, F. H. Mendenhall, C. R. Hinshaw, F. H. Morris and D. S. Coltrane were elected to represent the Society in the contest which will be held some time in the spring. Mr. C. R. Hinshaw was elected business manager of the GUILFORDIAN to succeed Mr. Short, who did not return to college after the holidays.

The Society was glad to have as visitors Messrs. Ricks and Miller, who made short talks, after which Morris, as critic, rendered his report and the Society adjourned.

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