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MUSIC NOTES.

On Accompanying.

Many people have the idea that any one who plays the piano (or organ) fairly well is able to play an accompaniment and become an accompanist. In other words they consider the accompaniment secondary—something that must be there, but does not amount to a great deal, and something which any one might perform.

Nothing could be further from the truth. A person may be a great solo performer yet know nothing about accompaniments and make a dismal failure of them. One reason for this is that a solo player has everything his or her own way, and plays the composition in a way to individualize his or her playing. An accompanist, however, must learn to be the background of the performance, yet never forget that he is in the picture and as important a part as the soloist. In reality he is the more important of the two, because on him rests the success or failure of the performance. We all know of cases where the accompanist ruined the entire performance, and other cases where he or she has saved the singer from utter failure.

People repeatedly ask, "how can I learn to play accompaniments?" Several things are necessary. An accompanist must have good technique, for the natural taste and finish in accompaniment playing cannot develop without technique, and without it few accompaniments would be possible. But increasing power of execution does not necessarily bring with it increasing ability to accompany well. Then, one must be a good reader—be able to read anything reasonable practically at sight. I say "anything reasonable" because some of the modern music (such as I referred to in last week's column) is so difficult and out of all reason, that no one could be expected to read it at sight.

Now, assuming that a person has sufficient technique, and can read sufficiently well, he must also have *intelligence* back of it. He should be able to watch the words of a song and to understand them, and be on the alert for anything the singer may do. Every expression mark must be noted and he must be on the alert for any emergency. It is the singer's business to impart to the audience the meaning of the song, and the accompanist must also realize what the singer is to do.

Event the most inexperienced singers instantly know whether they are well accompanied or not. The sensation is two-fold—*freedom* on one hand and *support* on the other. An accompanist who

has *freedom* does not hinder by his performance the singer's own natural delivery of the piece as to style, breathing, etc.; and when the nature of a passage to be executed requires greater power on the singer's part, that *support* is at once at hand in the accompanist. The true accompanist is one who feels every moods of the singer and is able to understand and put himself in the atmosphere of the song. The task is not an easy one.

FREE SCHOLARSHIPS

Review of Reviews Awards Them for Summer Work.

College men who earn a large part or all of their college expenses will doubtless be greatly interested again this year in the free scholarships offered under the direction of their fund to self-supporting students. For the past six years over 1,200 students have won free cash scholarships worth \$100 to \$1,000 apiece.

President Wilson, together with five prominent college presidents, has endorsed this plan of awarding free scholarships to ambitious students. A certificate of such endorsement is placed in the hands of every student whose application for enrollment as a candidate is accepted.

These scholarships are not competitive in any sense of the word but are available to any student of good character. Each student is apportioned an exclusive radius. The scholarship is won, not for class room efficiency, but for practical work during the summer months or in spare time through the college year.

College employment bureaus from Maine to California recommend this plan as a sure means of meeting college expenses for self-supporting students. The work possesses a dignity and distinction which invariably appeals to the college men. It is always congenial and eminently satisfactory financially. Over 150 scholarships were awarded students the past summer. Mr. Arthur Henkel, of Valparaiso University, winning a \$1,000 scholarship by 10 weeks work.

Any self-supporting student can secure full particulars without obligation by dropping a postal card at once for "The Adventures of T. Courtney Perkins" to The Review of Reviews Scholarship Fund, 28 Irving Place, New York City.

Misses Alice Dixon and Maude Vickry, of Jamestown, visited friends at the college Sunday afternoon.

Miss Tey Beamman ('13) spent the week end here with friends.

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