

Trinity College Examinations in India

Author(s): S. M. Everett and E. F. Horner

Source: *The Musical Times*, Vol. 63, No. 953 (Jul. 1, 1922), pp. 508-509

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/908866>

Accessed: 30-10-2015 20:24 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times*.

<http://www.jstor.org>

'Example of how to avoid sixths in the *Basso continuo* :

† Misprint for G (?).

'The middle part makes a sixth with the soprano, and, as the two vocal parts have below them the fifth in the *Basso continuo*, cognizance of the tenth, and not of the sixth as well, suffices for the organist, a rule of much importance and facility and utility in practice.'

Viadana, however, does not seem (in the *Cento Concerti* at least) to have made much use of this device for avoiding an imperfect cadence by the insertion of the dominant in the B.c. below the supertonic in the vocal bass. The best example that I have hitherto succeeded in finding (in which, as it happens, no accidental is required) is the following :

Hodie nobis coelorum (2 Cant. 2 Bass.) B.c. cxxiii. (bars 23, 24 from end).

** Misprint for E (?).

N.B.—Bassus 1 is in the missing Tenor part-book.

[The above letter was unavoidably held over from our June issue.—ED., M.T.]

TRINITY COLLEGE EXAMINATIONS IN INDIA

SIR,—In a report dealing with the activities of Trinity College of Music, which appeared on page 204 in the March number of the *Musical Times*, reference is made to the College local examinations, and to the fact that emphasis had recently been laid 'on their real value as a guide and test from the teachers' point of view.' Dr. Creser, who had recently returned from his tour in India and the Malay Straits, is mentioned as adding his testimony to the above. He is quoted as having stated that 'there are young ladies in India who have passed our [Trinity College] examinations, who play the music of the great masters with intelligence and brilliance.' I have been teaching at Calcutta for a number of years, and have seen a good deal of this examination system and its results. I may say that I am unable to agree with the view that it possesses any educational value. On the contrary, I am strongly of the opinion that these examinations have the effect of obstructing all progress in musical education, and that they are actually responsible for its very low standard in India.

The authorities of Trinity College do not require that the candidates should have received any definite amount of musical education, or that they should have studied any regular course under qualified teachers, before being considered eligible to appear for an examination. All that they concern themselves with is that the candidates should play properly the two (or three) pieces set for the particular examination. If the examiner is satisfied with the performance of these test-pieces (and, probably, with the answers given to a few elementary questions) a certificate of efficiency is awarded, regardless of the fact that a whole year or more may have been given to the study of them, exclusive of any others.

There is no inducement to the teachers—the majority of whom are very poorly qualified, generally having been trained themselves on the same system—to depart from the easiest course of merely teaching the pieces (or parts of pieces) set for the examinations. It is not to be wondered

at that the result—in India, at any rate—is that certificated musical ignoramuses are legion.

As regards Dr. Creser's remark quoted above, this conveys a wrong impression, and would lead one not cognizant with the facts to suppose that these 'young ladies' he refers to have received a sound education in the music of the great masters, and are really capable of interpreting it 'with intelligence and brilliance.' It would have been more accurate if he had said '... who play two pieces, or parts of pieces, of the great masters ...' adding, 'after at least one year's exclusive study of them.'

With regard to the State recognition referred to in the above report, I can say that in Bengal, at any rate, it has not been accorded, and is not likely to be. Indeed, I happen to know that responsible educational advisers of the Government have strongly condemned the Trinity College system.—Yours, &c.,

S. M. EVERETT

(Honorary Pianoforte Professor,
Calcutta School of Music).

Calcutta.

March 30, 1922.

SIR,—I am obliged by your courtesy in giving me the opportunity for replying to the above letter in the same issue of the *Musical Times* as that in which it appears.

I feel that to reply at all to such grotesque misstatements is paying the writer of the letter an altogether undeserved compliment; nevertheless, in order that those interested may not even temporarily be misled by these assertions, it is perhaps well to say a few words in answer to them.

In the very lowest grades of our Practical examinations—'First steps' and 'Preparatory' divisions—Technical Exercises, Scales, two Studies, and two Pieces are required; in the 'Preparatory,' Ear-tests in addition to the foregoing.

From the Junior grade upwards, the requirements include two Studies, two Pieces, Scales and Arpeggios, Sight-Reading, Ear-tests, and Questions on the Grammar of Music—the latter from the Intermediate Grade, comprehending Intervals and Modulation, and in the Senior and Higher Local Grades, Form also.

I enclose copies of our syllabuses for your inspection, in the hope that you may be sufficiently interested in the matter to see chapter and verse for yourself. But as our Examinations are so widely known, it really seems scarcely necessary for me to say in unqualified contradiction of what Mr. Everett has stated, that Trinity College does not under any circumstances whatever grant Certificates for playing two (or even three!) pieces alone, however perfectly these may be rendered. The requirements as specified are rigidly insisted on, and the Examiner neither has authority to omit, nor does he omit, any of these on any occasion.

Mr. Everett is therefore on the horns of a dilemma. Either he has not examined the syllabuses of Trinity College, and consequently is open to the charge of making statements without verifying their correctness, or, on the other hand, if the syllabuses *have* been consulted, then the writer is convicted of putting forward as true that which he knows to be false!

Certainly we 'do not require that the candidates should have received any definite amount of musical education, or that they should have studied any regular course under qualified teachers before being considered eligible to appear for an examination.' No examining body in music does this. It would be obviously impossible in the case of candidates at Local Examinations, and without doubt extremely difficult for Higher Examination candidates to meet such requirements.

We hold, and rightly, that the mere fact of passing the examination entered for is sufficient evidence that the student has received instruction from a teacher who is, to that extent at least, competent to impart it.

Clearly, Universities which have a curriculum for their Degrees, or Institutions which examine their own students, are on a different plane, and need not here be considered.

Into the merits or demerits of the examination system in general, and of Trinity College in particular, I do not propose to enter. It is late in the day to do so. Examinations have come to stay, and a teacher who ignores this fact will not be in the van of success.

Mr. Everett apparently does not know that the official certificates in music of the Education Department of the Punjab and of Madras are those of Trinity College; and other instances of the same kind within the Empire can be named. But as I am dealing with India alone, I confine myself to that country.—Yours, &c.,

E. F. HORNER

(Director of Examinations,
Trinity College of Music).

ORGANISTS' CONTINENTAL TOUR

SIR,—May I, with your permission, advocate the desirability of organizing a Continental tour this summer for the members of the various societies of organists and other musicians. The professional musicians in this country are mainly organists, and opportunity for forming a party with a view to visiting foreign countries, friendly intercourse with foreign musicians, seeing the haunts and birthplaces of great musicians, and inspecting the principal foreign organs is not one lightly to be turned aside. Such a visit, apart from being a pleasant holiday, would have distinct educational value. Compared with my own previous visits to the Continent in pre-war times, I found last year in a visit to Austria that the passport and customs regulations were somewhat troublesome, but this year I understand things are better. Visas have been abolished in several countries. Owing to depreciation of the currency, travelling, &c., beyond Switzerland into Austria, Bavaria, and Germany is cheap. I would suggest the following: Lausanne, Interlaken, and Zurich, Munich, Salzburg, Vienna, Prague, Dresden, Leipsic, Weimar, Eisenach, and the Rhine.

A most enjoyable tour could be organized, and the cost need not be great. For instance, a return ticket to Lausanne costs £8 10s. Besides the foreign musicians there are usually English Church organists in these centres, and I am sure they would welcome their brothers from the old country. Let those interested write to their Societies and Unions, and get them to move and co-ordinate with the

London Society of Organists. No time should be lost, as passports would have to be got. Personally I should be very glad to help in any way.—Yours, &c.,

'Sandon,' 57, Bexley Road, HERBERT WESTERBY.
Erith, S.E.

'PIZZETTI AND BEETHOVEN'

SIR,—A friend has sent me the letter of Mr. Percy A. Scholes, published under the title of 'Pizzetti and Beethoven,' in the *Musical Times* of June 1, 1922.

Permit me to forward, together with the original, a translation of a letter written in order to clear up the facts alluded to by Mr. Scholes. This letter has been sent to some Italian musical papers (*Il Pianoforte*, of Turin, &c.), and has been published by them:

Florence, February 25, 1922.

SIR,—In the documents of the first Italian Congress of Music, which met at Turin last autumn, are repeated the words which M. Orefice pronounced against Pizzetti's lecture on 'The Musical Institute in Italy.' On page 88 we read:

'In order to show how Pizzetti understands musical culture, the orator states that in 1918, as a member of commission of the Liceo Musicale at Bologna, he had to examine a pupil of Pizzetti's whose name he can give—Mario Castelnuovo-Tedesco. Among other examinations, there is one of extempore reading of an orchestral score. M. Alfano gave Castelnuovo the score of the *Eroica*. Orefice objected, because he said that this composition was—and certainly ought to be—known to Castelnuovo, but to his great surprise they assured him that he did not know it at all.'

M. Orefice in good faith made a great mistake in what regards myself. It is quite possible that the third Symphony of Beethoven, which I knew perfectly well, was part of the reading tests, and that perhaps it was given to some other pupil in that session. But I was asked to read the Symphony in G minor of Mozart, and as I considered it my duty to declare that I knew it well, they gave me to read at first sight the score in MS. of the *Ombra di Don Giovanni* of M. Alfano.

I remember these circumstances perfectly clearly; but for the public I wished to have the fact confirmed by M. Alfano (who presided at the commission of examination) and I received the following reply:

DEAR MR. CASTELNUOVO-TEDESCO.—I remember perfectly well that in your examination for the diploma here in 1918, you were indeed given the Symphony in G minor (orchestral score) of Mozart, and then the orchestral score of second Act of my *Ombra di Don Giovanni*. With regard to the *Eroica* I also remember distinctly that it was never given to you, and that you were not asked any questions about it.—Yours, &c.,

FRANCO ALFANO.

As your periodical has been among the promoters of the Congress, I should be glad if you would publish this letter. In the meantime accept my best thanks.—Yours, &c.,

MARIO CASTELNUOVO-TEDESCO.

In order to clear up the other points alluded to in the *Musical Times* I may add that I have studied in the Royal Musical Institute at Florence with M. Pizzetti, but that I have taken the examination of diploma in composition as an external student at Bologna in 1918.

I am sure that for the sake of truth you will publish the above statement.—Yours, &c.,

Via Martelli F., MARIO CASTELNUOVO-TEDESCO.
Florence, Italy.
June 13, 1922.