

ing cannot be overstressed. One must listen not only to the main theme—or tune—but also to the parts being played by other instruments.

Do not expect to appreciate all the beauties of a composition when hearing it for the first time. Nobody can do this. A work that



is immediately wholly understood has not much to it. Great works which have lasted were born of infinite toil and patience—Beethoven thought nothing of altering a piece 20 times—and they are not shallow and worthless. They are worth hearing time after time.

The music of Mozart is perhaps the best for one wishing to gain an appreciative outlook on music. Mozart's music can be absorbed by the most unsophisticated ear, and appeals even to children. His themes are clear and lucid, the «allegro»—quick and bright—the «vivace» themes—quicker than allegro—being full of spontaneous gaiety, and the «adagio» themes—slow—full of sheer beauty. Moreover, the music of Mozart does not grow stale with repetition, but as the appreciation of the listener increases he finds ever new enjoyment in the earlier pieces he first heard.

ture. Before the advent of Bach most of the music was contrapuntal, i.e., it was composed of a number of tunes all interwoven. The music proceeds, as it were, in strands of melody.

This may perhaps, at first hearing, strike the listener as being difficult to understand, but after a few examples it will be found that he can follow and enjoy the various ways the tunes are intertwined. As previously pointed out he should listen not only to the melody being played in the «top» strand, but also to the themes being played «underneath» in the lower parts.

A good example for a beginner is a fugue. First of all, the theme or tune is played alone. Then, while this carries on, the same tune starts in another part four or five notes lower. While these two parts carry on, the theme recommences four or five notes still lower. This «three-part» fugue has three strands of music, a «four-part» fugue, four, and so on.

The purely contrapuntal form of music was greatly developed and raised to its highest level by Bach, who remains the master of this type of music.

Following Bach, composers began mainly to write music not in woven strands, but in solid blocks of harmony, or chords. Thus will be noticed the difference in sound or texture of Mozart's or Beethoven's music as compared with that of Bach and his predecessors. This does not mean to say that counterpoint lapsed altogether. The new type



As the listener proceeds to new fields and becomes conversant with the work of other composers, it will be found that the works of different periods differ in tex-

of music also contained counterpoint and a great deal of a similar device termed «imitation»—one part imitating another. The new methods meant that com-